



STREET PRINTS MANAIA

1. UNTITLED

By Melinda Butt from Whangārei, NZ
Location: Bank St Gallery, Bank St

"The theme of the event was 'Weaving the Threads of Humanity'. This abstract landscape references two hands rising up through the land symbolising man's interaction and connection with the earth. There is a hidden portrait facing upwards as the bird takes flight just in front of the nose. I often reference flight in my work for a number of reasons. For this image, it symbolises the past, present and future, a transcendence of one realm into the next."

2. TUJA TE MUKA TANGATA

By Charles and Janine Williams from Auckland / NZ
Location: 168 Bank St

Charles and Janine say "Represented in our design are the differing accounts of the local mountainous terrain of eastern Whangārei which speak of five brothers to some and to others a story of an unfaithful partner. Despite these differences, the five maunga (mountains) appear in the stories of all local people in some way and our design acknowledges these Iwi accounts.

"Mount Manaia (set apart in a darker shade) and the local Hātea river are acknowledged by the use of kaokao and triangular shapes. In Māori mythology the Manaia is depicted as having the head of a bird, the tail of a fish and the body of man - the use of the Kōtare (Kingfisher) acknowledges this motif and its origins."

3. TENA KO TE TUMANAKO MO TOKU IWI - HOPE FOR MY PEOPLE

By Mike Tupaea from Whangārei, NZ
Assisted by Bub Dewes and Isaiha-Matthew Rameka
Location: Te Manawa The Hub, Town Basin

"The mural is about weaving Rangiaātea (heavens) together with the whenua (land) through karakia. The central figure is a Tohunga standing in karakia holding a Kō, which in this case is a taiaha fashion into a cultivating implement. It is lashed together with a foot piece which represents Rongo. The Kō in this mural is titled Hohou A Rongo (to lash together with peace). The trees symbolise Whakapapa.

"The roots of the trees are Manaia forms which symbolises the Mana of our Tūpuna (ancestors) that we carry and represent. The branches of the trees have kowhaiwhai patterns referencing future generations. The pūngāwerewere (spider web) is catching the kōrero between the physical and the spiritual lie at the foundation of the mural. The mural has three layers which have been hand cut."

4. UNTITLED

By Askew One/Elliott O'Donnell from New York City / USA (originally Auckland, NZ)
Location: 17 Finlayson St

Approximately 25 local children, youths and parents painted the lower half in a workshop held by Askew. The remaining are 3D scans of parts of Whangārei.

5. KOTAHITANGA - UNITY

By Earnest Bradley from Whangārei, NZ
Location: 70 John St

6. RESPECT TOMORROW

By Bryce Williams and Jasmine Fuller from Whangārei, NZ
Location: Corner of John St and Dent St

"I decided to paint a weave pattern with this significant text and the help of my fiancé, Jasmine Fuller. The blue represents Whangārei's beautiful waterways and the ocean, and the green represents Whangārei's lush native forests. These threads of Whangārei are woven together with a balanced text 'Respect Tomorrow' within. My take on Humanity is that together as a community we look after our resources including the waterways and the forests to 'Respect Tomorrow'."

7. CANDICE 00:00,02

By Dourone from Spain and France
Location: Behind the ASB, Butter Factory Ln

8. MANAIA

By Mateus Bailon from São Paulo, Brazil
Location: Behind Quest Apartments, Butter Factory Ln

This is Bailon's depiction of Manaia, which is a mythological creature in Māori culture, and is a common motif in Māori carving and jewellery. The Manaia is usually depicted as having the head of a bird and the tail of a fish and the body of a man, though it is sometimes depicted as a bird, a serpent, or a human figure in profile.

9. OPENING UP, SHARING THE COLOURS, COMMUNICATION IS CONNECTION

By Gina Kiel from Wellington, NZ
Location: 26 James St

Gina describes this mural as "Opening up, Sharing the Colours, Communication is connection" which fits well with the Festival theme of 'Tuia te muka Tangata' or 'Weaving the threads of Humanity'.

10. UNTITLED

By Swiftmantis and Ephraim Russell from Palmerston North / NZ
Location: Behind Event Cinemas, John St

Swiftmantis explains "I first met Ephraim Russell in Palmerston North, both tattooing at a local streetshop. I didn't know how to spray paint back then but Ephraim was already an established Graffiti and Street Artist so I ended up learning a lot from him over the years, just yarning in our breaks. Years later we're both doing large scale murals independently but never got a chance to actually collaborate on one until now. From the start, we really wanted a photographic depth-of-field look in our rendering, so the focal points are sharply detailed while the out of focus area are more blurry and soft. We started the concept by photographing everything ourselves. We photographed the Kitten and Weta from an upward angle so when we scale them up to the size of a 9 metre wall it really looks like they're looking down on you from street-view."

"These two creatures are unusual companions, and reflect the unusual relationships we encounter in life. The unexpected friends we meet along the way that challenge and change our paths, and together help weave the threads of our future."

"This idea is often embellished in many cinematic motifs, and since the mural is painted on the Whangārei Cinema we thought it would be fitting to encapsulate the whole freeze frame moment with a film-reel border."

11. ALEX AND CARMILITA

By Lisa King from Adelaide, Australia
Location: 49 Walton St

Lisa says "This mural is titled 'Alex and Carmilita' 'The brief for this festival was 'Weaving the threads of Humanity' The response was to build a portrait of my partner, Jarrad Jackson's father Alex Herewane who has strong Māori blood but also houses indigenous Australian roots. Thus the perfect human for the weaving of the threads and the interconnection of the people of the lands, both Polynesian and Indigenous Australian together in unity as one."

"Alex's very proud Māori sister 'Aunty Carm' passed away unexpectedly three months ago and so it felt right to build a piece where I could bring a little bit of her back to the Homelands. This one's for you beautiful Herewanes."

12. HONGI - THE BREATH OF LIFE

By Millo from Rome, Italy
Location: Back of the Police Station, Lower Cameron St

"A hongi is the traditional Māori greeting in New Zealand. It is done by pressing one's nose and forehead (at the same time) to another person. During the hongi, the Hā, or breath of life is exchanged and intermingled. The breath of life is also considered the sharing of both parties' souls."

13. SELENAIA

By Fin Dac from Dublin / Ireland
Location: 10 Hannah St

Fin says "'Selenaia' was my take on the Street Prints Manaia theme 'weaving the threads of humanity'. A split image highlighting the dual ethnicity of model Selena Bellingham. Her clothing and adornments reflect both her Māori and Filipino heritage as well as the attributes associated with them."

14. UNTITLED

By Amanda Valdes from Miami / USA
Location: 8 Hannah St

Inspired by Māori mythology and Tāwhirimātea: the god of weather, thunder and lightning, wind, clouds and storms.

15. KOTAHĪ / UNO

Paola Delfin, from Mexico City, Mexico
Location: 88 Robert St

Paola says "A few weeks ago, I had the great pleasure to share some time in this beautiful country and be part of this experience, taking place in Whangārei, home of Ngātiwai 'descendants of the sea' and descendants of Manaia. More than 1000 years ago they navigated the oceans coming from Hawaiki nui and also from the Americas as many Māori tribes believe, arriving in Aotearoa in Māhuhu-ki-te-rangi, their Iwi's waka."

"They shared with us their beliefs, reminding us of the importance of honouring the past, our ancestors, those who built the events that made us who we are, and gave us a heritage. To also remember that no matter where we come from, in the end, we are all connected, we have always been."

STREET PRINTS MANAIA STREET ART TRAIL, WHANGĀREI

In January 2019, some of the world's best street artists took part in the Street Prints Manaia, International Art Festival in Whangārei. 15 large scale art murals based on the theme "Tuia te muka Tāngata" "Weaving the threads of Humanity" were completed and Whangārei and Aotearoa has been gifted with these incredible works of art.

STREET PRINTS MANAIA
PAINT

Thank you for keeping Whangārei District's parks, beaches and public spaces smokefree and vape-free.

Whangārei Takiwa
Arohātia!

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Tarewa Park, 92 Otaika Road, Whangārei
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Te Manawa The Hub Information Centre
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Artist - Gina Kiel



SCULPTURE TRAIL, TOWN BASIN

1. TE KĀKANO

Te Kākano (The Seed) is an architectural sculpture in the shape of a koru using all the elements of **Freidierich Hundertwasser's** style.

It has been created to give builders and artists the opportunity to adapt their skills for the construction of the Hundertwasser Art Centre (HAC) with Wairau Māori Art Gallery which will be completed at the end of 2020. The HAC will be 100 times the size of Te Kākano and will be the last authentic Hundertwasser construction in the world.

The HAC will contain two world class galleries: The Hundertwasser Gallery and the Wairau Māori Art Gallery. The Hundertwasser Gallery will house original Hundertwasser works, one of only two such galleries in the world. The Wairau Māori Art Gallery will be the world's first and only art gallery dedicated solely to contemporary Māori Art.

2. KAITIAKI

Manos Nathan, 2002. Fired clay. A two metre tall figure conveying both welcome and guardianship, the meaning of Kaitiaki, to Whangārei Art Museum.



1. TE KĀKANO

3. PARIHAKA

Sandra Meyst, 2010. Oamaru Stone

4. TE RONGOPAI

Brothers Thomas, Stanford and George Wihongi, 2000. Carved totora. Te Rongopai symbolises the settlement of Whangārei and represents the early interaction between Māori and Pākehā inhabitants. It is a multi-cultural portrayal of the community, with the two figures represented in a contemporary style, rather than strictly traditional.

5. THE GHOST MOTH

Warren Viscoe, 2004. Sheet aluminium and wood. Reflecting the persistence of nature, along with the rhythm, balance and symmetry of the building at Cafer Park it was originally designed for.

6. SENTINEL 2000

Charlotte Fisher, 2000. Bronze and stone. In celebration of the millennium, this work alludes to peoples long past who inhabited this place - both indigenous Māori and colonising Pākehā. The forms are also evocative of the qualities of boats; textures in bronze of the ripples in the nearby river.

7. LOTTIE

Kap Pothan, 1989. Paradise sandstone. Reyburn House is the oldest surviving settlers' house in Whangārei and home to the Northland Society of Arts. This sculpture commemorates Charlotte (Lottie) Reyburn, the first child born to the Reyburn family in New Zealand.

8. PUNGA

Kim Groeneveld and Trent Morgan, 2011. Pine poles, corten steel, rope, stainless steel. Representing the history and presence of local Māori with its form referencing a hinaki (eel trap), while the poles, steel and rope pay homage to the area's current incarnation as a marina.

9. KAITIAKI MANU

Rex O'Brien, 2016. Maungatapere Basalt. This kukupa (wood pigeon) shaped piece is a response to the first people arriving in New Zealand and the impact this had, "Kaitiaki Manu flying on the winds of change."

10. AURERE - JOURNEY OF THE WAKA

Anna Korver, 2012. Takaka marble, basalt base. The story of the journey and the balance and protection found between the people, the land and the birds.

11. DOBBIE CANOPY

Trish Clarke, 2011. Stainless steel. Based on the local flora of the area this canopy reflects the work of author and fern collector H.B. Dobbie who in 1910 donated 122 acres of land on the face of Parihaka to the Whangārei Borough Council to enable the area to be enjoyed by all.

12. HEI MATAU

Nigel Scanlon, 2014. Puhipuhi and Whakapara basalt. A reimagination of the hook in different textures. Both of the basalts used in the sculpture were sourced from the same mountain near Whakapara.

13. LEGEND OF REITU AND REIPAE

John Ioane, 2011. Macrocapa wood, epoxy resin. Reitu and Reipae were twin sisters from the Waikato region who fell in love with the young Chieftain/Ueoneone. Read how this love story plays out on the panels that are part of the Heritage Trail along the Hātea Loop.

14. LANDFALL

Justin Murfitt, 2011. Concrete, reinforcing steel. These forms mimic seabirds landing, providing a sense of movement and arrival.

15. SWIRL

Neville Parker, 2011. Steel pipe, cut and then carved. SWIRL depicts a natural event in the marine environment, the coming together of a community of fish to feed; SWIRL invites us to consider the strength and power available to us all when we work together.

16. WAVE AND WAKA

Chris Booth and Te Warihi Hetaraka, 2003. Carved and suspended stone. An enduring symbol of partnership for Aotearoa, the waka and immense stone wave forms rise from the Hātea River onto the shore, against the changing backdrop of harbour, hills, Mount Parihaka and the contemporary skyline. A landmark welcoming visitors arriving by sea, land and air.



8. PUNGA



13. LEGEND OF REITU AND REIPAE



16. WAVE AND WAKA



SCULPTURE AND ART IN OTHER AREAS

17. NORTHLAND SAILS

SH1, Whangārei

Chris Carey and Justine Murfitt, 2002. Copper, steel and stone. Based on the sails of the ocean-going waka that brought the first people to New Zealand. The sail is a universal metaphor for the historical connections with the sea. The sails' construction, alludes to the richness and inter-twining of two cultures.

18. WELCOME TO TAI TOKERAU

Tarewa Park, Otaika Road

Concept Designer, Chris Carey. Artwork: BJ Ewen, Rustic Twist, Vee Almark, Sandra Storey. Etched glass, formed copper, tile mural, steel gates and landscaped gardens. Intertwining themes from Whangārei's flora and landscapes inspiring the visitor to explore Tai Tokerau.

19. ARCH IN THE PARK

Tarewa Park, Otaika Road

Rodney Brown, Janet Holfrigter and local children in 1991. Ceramic tile mosaic over concrete. This bright and cheerful arch, with a myriad of wonderful and colourful glazed images, spans the entry to the children's playground at Tarewa Park.

20. WHANGĀREI LIBRARY POU

Forum North, Rust Ave

Ten carved pou (carved poles) representing many of the cultures that enrich Whangārei can be seen at the entrance to the Whangārei Library. Five of the poles were carved by, and represent, Māori. In what is believed to be a world first, the rest have been carved or decorated by other cultural groups, including the Celtic Pou, the Korean Pou and the Dalamation Pou. One, the Generic Pou - Te Nira was carved by master carver Te Warahi Hetaraka. It recognises the diversity of all the peoples and cultures that have woven the social fabric of Whangārei and keeps in mind the connection these pou have with the Three Baskets of Knowledge. The needle was chosen as the symbol to portray this powerful concept of unity in diversity.

21. WHANGĀREI - OUR PLACE TAPESTRY

Forum North, Rust Ave

Jackie Addenbrooke and the community, 2016. This large scale tapestry features Whangārei scenes including the sea and beaches, and reflects the vibrant colours of the District. It has been woven by all ages, genders and interest groups as a gift to Whangārei communities.

22. ARFT

Forum North, Rust Ave

Graeme North, 1981. From the artist: "The work... depicts many faces (or facets) of humanity, past, present and future, suspended on a platform by delicate strands of life blood from the supporting structure, which simultaneously represents the Earth, Earth's fragile ecology, human technology and the cosmos."

23. UNTITLED (THE FORUM NORTH ARCH)

Forum North, Rust Ave

Rua Paul, 1981. Concrete. The Forum North Arch is a four metre high archway spanning the path at the southern entrance to Forum North. The inside of the arch displays Māori motifs.

24. NOMEN

Cafer Park, Water Street

Chris Carey, 1999. Bronze. The Nomen sundial is based on the design of the traditional waka sails used by the first canoes to NZ. The base represents the "mapping" used by Polynesian navigators of shells and sticks as researched and documented by David Lewis, the NZ anthropologist and sailor who ensured through his writings that the knowledge lived on.

25. BRONZE MILLENIUM TIMELINE

Cameron Street Mall

Steve Moase and Te Warihi Hetaraka, researched by Mim Ringer 1999. Bronze. A compilation of 110 brass plaques, the stories of tangata whenua and the early European entrance to the Whangārei district are told through line drawings, poems, excerpts from diaries, invoices and newspaper articles.

26. VOLUNTEER SCULPTURE

Cameron Street Mall

Peter Yeates, 2004. Bronze, ceramic. Marking the year of the volunteer, this work features 12 individuals waving to the Whangārei community.

27. THE CENOTAPH

Laurie Hall Park

Unknown Italian sculptor, 1923. Marble, granite. The Cenotaph is a memorial to those who died in World War I. Their names are engraved into the granite plinth and the wreath held in the left hand implies honour to the war dead. The first ANZAC Day service held at the memorial was on April 23rd 1923.

28. QUARRY ARTS CENTRE RUSTIC RAMBLE

Selwyn Avenue

Various artists. The Rust Ramble is an outdoor extension of the Yvonne Rust Gallery. With remains from the original Waldron's Quarry, unique garden lawns, unusual buildings and an ambient waterfall.

29. TE WAHAROA AND POU WHENUA

Otangarei Reserve

Master carver, Shane Whatarau and his students from Te Wananga o Aotearoa, 2004. Wood, mixed media. Te Waharoa and Pou Whenua create an impressive carved archway at the entrance to Otangarei Reserve. Te Waharoa represents the elders who have passed on, those who are still here and the children who will be the future.

30. TE KOROWAI O PAPATŪĀNUKU

Mt Parihaka summit, Memorial Drive

A special carved kohatu (rock) at the Parihaka lookout summit represents the mauri (life essence) of the mountain, inspiring a sense of gravity and significance to the lookout.

31. WORLD WAR II MEMORIAL

Mt Parihaka summit, Memorial Drive

R.B. Finch, 1957. Stainless steel, pre-cast concrete. This obelisk is located at the summit of Mt Parihaka and is an important cultural, spiritual and heritage icon, a symbol of national identity showing international achievement by New Zealanders and the contribution of servicemen and servicewomen to gain the freedom of others.

32. NORTHLAND TAPESTRY

Whangārei Airport, Onerahi

Elizabeth Alexander. The common thread that unites the people of Whangārei and Northland is the journey, by waka, plane, boat or bird, that has led one and all to this place. We are linked together, colourful and woven into a unique land.



19. ARCH IN THE PARK



20. WHANGĀREI LIBRARY POU



21. WHANGĀREI - OUR PLACE TAPESTRY

