

A-Block.
Main entrance

1 Robert Jahnke

(Te Whānau a Rākairoa, Ngāti Porou)
Graduate, Secondary Teacher's College (1981)

Te Pātaka Mātauranga - The Storehouse of Knowledge

1988, mixed media sculpture

This commissioned sculptural installation, made in recognition of the Auckland College of Education's bicultural responsibilities, derives from the architectural forms of the wharenui (meeting house) and the pātaka (storehouse). In this work Robert Jahnke draws on the concept of the threshold, or place of entry; a transition from outside to inside, and the crossing of the marae to the sanctuary of the house. Customary concepts and forms are translated into a contemporary interweaving of materials - tōtara, raanga lead and bone, clear acrylic rod and panels of red, and stainless steel configured like the patina on pāua shell.



A-Block.
Main entrance at reception

2 Kura Te Waru Rewiri Thorsen

(Ngāti Kahu, Ngāpuhi, Ngāti Kauwhata, Ngāti Rangī)
Graduate, Secondary Teacher Education, Auckland College of Education (1991)

Sounds Weapons & Adornments

1989, acrylic on board

"As a contemporary artist and a wahine Māori artist, Kura Te Waru Rewiri Thorsen drew inspiration from the taonga while hosting groups in Te Hokinga Mai-Te Māori exhibition at the Auckland Art Gallery in 1987. Imaging sounds of the kōauau, pūtorino, weapons the taiaha, the tewhatewha, pouwhenua, long pointed weapon, whalebone hoeroa and the jade pendant taonga. While working with the taonga in the space and time, physical and spirit of the taonga generated their life force (mauri). Conceptually, the sounds of the pūtorino and kōauau, linked her with the past, and wairua. The taonga conjured from te kore, the not-nothing space and time, to te pō, the potential of space and time, the te ao mārama." (Artist's statement).



A-Block.
Ground floor,
Staff open area meeting space

3 Daniel Waswas

Papua New Guinean artist, educator and Elam School of Fine Arts graduate

I See You Too

2007, acrylic on canvas

In 2006, the School of Pasifika Education commissioned an artwork by the celebrated Papua New Guinean artist, educator and Elam School of Fine Arts graduate Daniel Waswas. Given the faculty's commitment to develop teachers, social workers and counsellors who can work effectively with and for Pacific peoples in Aotearoa, he was asked to produce an artwork that would remind both students and staff of their responsibilities as teachers (represented by the central figure in the painting) to both the future (represented by the child in the painting, looking over their shoulder with complete trust and confidence at the teacher), and the past (our ancestors, represented by the elevated figure on the right).



A-Block.
Stairwell to Level 2
Staff and Doctoral Student Common Room

4 Dr Camilla Highfield

Graduate, Secondary Teacher Education, Auckland College of Education (1986)
Deputy Dean, Faculty of Education and Social Work (1 January 2019 - present)

Grey Lynn Gateway

1990, corrugated iron, wooden picket, enamel paint

Although this mixed media work, exhibited at the Betty Wallis Gallery in 1990, is small in scale it contains multiple meaning. Symbolising 'gates' to open and close, there are references to the colonisation of New Zealand (exemplified by the colonial picket fence), to the sesquicentenary (150 years) of the signing of Te Tiriti o Waitangi - The Treaty of Waitangi (cleverly denoted in the stencilled numerals on a 'picket'), and to New Zealand's growth as a multicultural nation (illustrated by the painted green of pounamu, browns of ponga, and the Pasifika patterns).

Welcome to the Epsom Campus Art Trail | Nau mai ki Te Ara Toi o te papa ako o Maungawhau

The University of Auckland's Faculty of Education and Social Work's Epsom Campus art collection consists of over 500 pieces in total. The 16 artworks included in this trail are some of the most significant pieces currently on general display around Epsom Campus. Many of these works are by visual arts students who were graduates of the former Auckland Teacher's Colleges from 1945 onwards.

We acknowledge the artists whose work has been included and hope that you enjoy the range of artworks on display.



A-Block.
Main stairwell to Level 2
Staff and Doctoral Student
Common Room



H-Block.
Meeting room H501
Level 5, to the left of the
elevator



L-Block.
Sylvia Ashton-Warner Library
Ground floor, to the right of
the front desk, room L134.



L-Block.
Sylvia Ashton-Warner Library
Ground floor, on the way to
the Reference Collection

5 Anne Hill

Graduate, Secondary Teacher Education, Auckland College of Education (1985)

Pacific Harbour

1985, acrylic on canvas

During the late 1980s and early 1990s Anne Hill and a number of other artists worked with fragments and folded sections of canvas. Anne uses her layers of stitched and segmented canvas (some fixed, some floating) to reflect multiple meanings associated with the Pacific. Constructed in the shape of a ship's hull, the work contains references to blue-green lagoons (seen frontally and from above), to the rusted hulls of abandoned ships on the Pacific reefs, and to the welcoming form of the gateway, delineated in a pattern reminiscent of tapa.

6 Peter Smith

Graduate, Auckland Teacher' College (1943-1945); Lecturer/Principal Lecturer, Secondary Teacher's College (1953-1972); Principal Coordination, Auckland College of Education, (1986-1989).

Navigator: Entrance to Whangaroa Harbour

1984, watercolour

For Peter Smith, educator, artist and yachtsman, the natural elements of wind, sea and sky, encountered while sailing, have been an enduring feature of his paintings. In 1983 the yacht, 'Lionheart', returning to New Zealand after the Auckland to Suva yacht race encountered a severe gale off the Northland coast. The skipper decided to seek shelter in Whangaroa Harbour, a lee-shore and notoriously difficult and narrow entrance. On 2 June 1983 the yacht foundered on rocks near the entry, with only the skipper surviving. This painting commemorates two Auckland Teacher's College students, members of the crew, who perished in the disaster.

11 Reuben Paterson

(Ngāti Rangitihi, hapū of Te Arawa/Tūhoe)
Graduate, Primary Teacher Education, Auckland College of Education (2001)

Relax with Frankie's Whānau

2002, glitter dust on canvas

The influence of Reuben Paterson's Māori heritage is evident in the kowhaiwhai pattern used to express the meaning of this work. Painted during his second year as a teacher at Westmere Primary School, Reuben noticed that not only did "educational catch phrases attuned specifically to the students in the bilingual unit differ from those of the rest of the school, but also in the advertising surrounding Māori". In this work Reuben declares an interest in how "culture can be portrayed through advertising", often through slogans on T-shirts. He expresses his amusement at advertorial parody, maintaining that a catch phrase and a t-shirt may still work long after the infamous publicity for the controversial debut single 'Relax' by British pop group 'Frankie Goes to Hollywood' (Artist's statement, 2006).

12 Carole Shephard

Graduate Secondary Teacher's College (1968)

A State of Grace - 1

1993, mixed media on paper

This mixed media work is part of a series that explores myth and historical recall. In Carole's words, "the use of a caul-like shape, a net, a catching device is a symbol of knowledge and remembrance...almost a 'keeper of memory'". Carole states that it is important for her to not only contain knowledge, and remember it, but to put it to intelligent, positive use. To her "... grace, or maybe integrity, is a way to be heard amidst a clamour of conflicting egos". The surface qualities of the work, the "almost liquid, transparent paint that falls down the painting like a waterfall", indicates' the ephemeral nature of memory." (Artist's statement, November, 1994).



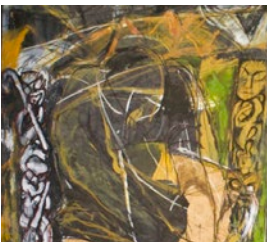
N-Block.
Level 3
Meeting room N-313
(South wing door)



N-Block.
Level 4, Main central stairwell



L-Block
Sylvia Ashton-Warner Library
Ground floor. Left at the
reception desk and through to
the room past the stairs



L-Block.
Sylvia Ashton-Warner Library
Level 2

7 Emma McLellan

Graduate, Secondary Teacher Education, Auckland College of Education (1994)

Deception

1995, oil on hardboard

Deception is from the 1995 exhibition, 'Natural Defences'. In Emma's words "animal defence mechanisms are described as metaphors of human behaviour within relationships". Images in this exhibition included animals and their use of camouflage, mimicry, disguise, attack and flight. In this work, drawn compositionally from Paul Gauguin's painting, "The Vision after the Sermon (Jacob Wrestling with the Angel)" (1888), the predatory vulture-like bird appears to be poised for attack. Yet the red-eyed beast below slips knowingly into its own position of advantage. (Artist's statement, 2006).

8 Donna Tupaea-Petero

(Ngāti Tipā Tainui, Ngāti Pikiao, Te Arawa)
Alumni of the University of Auckland
Secondary teacher at The Auckland College of Education

Ngā Kete Mātauranga

2013, mixed media and neon

Ngā Kete Matauranga reflects the bicultural partnerships that exist in the history of this site and the relationships Māori and European continue to develop as education partners. The work and title also reflect the three baskets of knowledge. Coloured neon lights presented as a valid painting consideration and natural extension to Donna's established visual vocabulary and an attempt to re-activate the conventional and static two-dimensional painted surface. The use of light expands on this paint / light dialogue offering something new – presenting physical light as a symbolic and metaphoric concept, creating tension and drama examining metaphysics – as a valid medium, as subject, as metaphor and expanding further to imply paint itself.

13 Various artists

Ceramic collection

1960 -1970, ceramics

Len Castle: *Discoid Vase*. Circa 1969. Oval form ceramic vase, unglazed exterior, partially covered with burnt umber pigment.

Len Castle: *Untitled (Ceramic Wine Ewer)*. Date unknown. Unglazed ceramic flagon partially covered with burnt umber pigment.

Peter Stitchbury: *Ceramic brown glazed teapot with cane handle*. Date unknown.

Mirek Smisek: *Salt glazed pot*. Circa 1960s. Ovoid form ceramic.

Len Castle: *Blossom Vase*. Circa 1969. Slab form, ceramic vase.

Barry Brickell: *Untitled (wheel form vase)*. Date unknown. Ceramic.

14 Lily Aitui Laita

(Samoan, Ngāti Raukawa, European)
Graduate, Secondary Teacher Education, Auckland College of Education (1991)

Nga Aka Ote Matua

1999, acrylic, collage on black builder's paper

Commissioned by the Auckland College of Education Arts Committee, Lily completed this painting during a week-long "residency" in 1999. Presented in her distinctive style, Lily uses panels of black builders' paper, strongly delineated figurative forms emerging from dark to light broad, gestural brushstrokes, and text. Inter-connected across the panels are Samoan, Māori, and European references - a figure, seated cross-legged, before the bowl of kava; a 'heart' contained within another; the whakairo of the waharoa (gateway), the symbolic forms of kowhaiwhai, and the iconic Maungawhau (Mount Eden). In Lily's words, the title is representative of the land where the marae stands (Te Pou Hawaiki). The initial reference was to Tawhaki and his brothers climbing the vines; the direct translation is "the roots of the Gods" (Artist's statement, 1991).



N-Block.
Level 4 (East wing door)



L-Block.
Sylvia Ashton-Warner
Library. Exterior back wall in
front of N-Block



B-Block.
Ground floor
Music Auditorium Foyer



C-Block.
Ground floor. Down the deck,
through the double doors to
the right

9 Max McLellan

Former staff member of the Faculty of Education
Former Art lecturer at Auckland College of Education

Pacific 76

1976, large mixed media work, acrylic and incorporated 'shelf' of 3D objects, including a glass Coke bottle and mask

Max McLellan (1937-2019) was a practicing multi-disciplinary artist in Aotearoa, experimenting with painting, silk-screen printing, ceramics and mixed media artworks. He is a former staff member of the Faculty of Education and made many contributions to the faculty over his career. This artwork is a large-scale work which incorporates techniques typically used in Max's practice, including a large painting and the incorporation of mixed-media sculptural elements. It is a notable addition to the collection of contemporary painting by Aotearoa artists.

10 Jeff Thomson

Graduate, Secondary Teacher's College (1982)

Rain Heads and Down Pipes

2001, corrugated iron, paint

This site-specific installation was commissioned by the Auckland College of Education Arts Committee. Designed to complement the rain heads and down pipes on the large exterior wall of the Dennis McGrath (1940-2023) Library Wing, the installation is constructed from corrugated iron, the media with which Jeff is most associated. Jeff frequently makes play between the actual built environment and a reconstruction of it. This installation illustrates how he increasingly works on the cusp between painting and sculpture, and between two and three dimensions.

15 Warren Viscoe

Graduate, Secondary Teacher's College (1966)

Puriri Moth (Ghost Moth)

1997, carved wood and pigment

This sculpture is described by Alexa Johnston (Art New Zealand 96, Spring 2000: 1977-79) as the Ghost Moth of the puriri which, "iridescent green, flutters between native trees whose flowers exude a lemony, boronia-like fragrance after dark, mimicking the moth's pheromones" (p.78). Exhibited in the "Sounds of Silence" Exhibition, Peter McLevey Gallery, Wellington, this out-sized moth represents Warren's love of natural forms, and of wood as an important part of the New Zealand culture. In this sculpture, and in similar works, Warren works directly with branches, trunks and parts of trees, re-articulated and stained in subtle shades to capture the essence of the forms.

16 Emily Karaka

Graduate, Secondary Teacher's College(1966)

Maumau Whenua Maumau Tangata | Waste Land Waste Man

1994, mixed media

"This phrase comes from a whakatauke (greeting) formal speech by my Great Grandfather Mita Karaka to the Governor of the day at Old Government House in the Auckland University grounds - using symbolism and metaphor to convey his key message against the introduction of the Wastelands Act which confiscated Māori land (for example the vast Stonefields lands at Ihumātao). The painting was produced in 1983 by myself and my partner at the time, Norman Te Whata did the carving. We collected the rocks from the summit at Maungawhau. We were influenced by the streetkids wrath at the time after the Springbok tour and rising Māori awareness that Treaty rights had been breached and we were becoming landless and imprisoned. Māori still are the most imprisoned indigenous nation in the globe." (Artist's statement).