



# EXHIBITIONS AND EVENTS : December 2018 - February 2019

## Mana Wāhine - Our Voices Were There

## Ambitious Gisborne Women

## Out of the Bedroom into the Lounge - Jan Nigro

## He Tirohanga ki Tai: Dismantling the Doctrine of Discovery

## Hawaiiki Hou

## Retrospective - Phyllis Underdown

11 October - 9 December 2018

10 November 2018 - 3 March 2019

1 December 2018 - 24 March 2019  
Opening 5:30pm, 30 November 2018

8 December 2018 - 10 March 2019  
Opening 5:30pm, 7 December 2018

15 December 2018 - 10 February 2019  
Opening 5:30pm, 14 December 2018

16 February 2019 - 28 March 2019  
Opening 5:30pm, 15 February 2019

This exhibition was born out of the desire to explore and prioritise Māori women's narratives within the women's suffrage movement of 1890s Aotearoa, as well as celebrate the Mana Wāhine that is intrinsic in Te Ao Māori, but was threatened by colonisation. As we nationally commemorate the 125th anniversary of the women of Aotearoa achieving the right to vote, we wanted to acknowledge the role Māori women played in this movement while also having the opportunity to cast our eye back and critically exploring what this concept of suffrage meant to Māori women living in a colonised reality.

On 19 September 1893 New Zealand became the first self-governing country in the world in which women had the right to vote in parliamentary elections.

This exhibition tells the local story - demonstrating how well Gisborne women mobilised to go to the polls for the first time on 28 November 1893.

The sheets of names of the women of this region who signed the 1893 Suffrage Petition have been lost but we do have a record of the over 200 women who signed the 1892 petition.

Gisborne women formed a number of active political groups leading to an 1894 newspaper headline throughout the country referring to them as 'Ambitious Gisborne Women'.

The exhibition will profile some of these (mainly unknown) women and the women's groups they belonged to. Items from the museum's collection on display include a bible belonging to Gisborne political activist and community leader Margaret Home Sievwright.

-Jean Johnston, Curator



Te Tiriti o Waitangi, 2018, Lina Marsh

New Zealand artist Jan Nigro (b. 1920, d. 2012) was born in Gisborne and attended Manutūke School before moving to Napier 1930.

This significant retrospective exhibition has been distilled from her life's work held by the Jan Nigro Trust. The works illustrate a strong female contribution to the trajectory of contemporary New Zealand art history and reclaims Jan Nigro as an important New Zealand artist. Nigro resolutely celebrated the human figure regardless of trends in contemporary art practice. It also firmly places the artist as commentator, a role she perhaps unwittingly played as her content reflected current events or thinking during a period of immense social change in New Zealand. Most importantly it celebrates us, our bodies, united by an unclad identity and shaped by her uninhibited colourful context. During her life, Jan battled to have her close focus on the 'nude' accepted by viewers and peers. We are honouring Jan's commitment to 'get them out of the bedroom and into the lounge' as she wished.

This exhibition is brought to you by Fine Art Society New Zealand and Jan Nigro Trust with support from Waikato Museum Te Whare Taonga o Waikato.



Nude and Rose, Jan Nigro



He Tirohanga ki Tai: Dismantling the Doctrine of Discovery is an art exhibition and public forum that addresses the historical fallacy of the European 'discovery' of Aotearoa New Zealand. As the title suggests, he tirohanga ki tai (a view from the shore), the exhibition provides an indigenous perspective looking out from our place in the world.

The exhibition features works by Robyn Kahukiwa, Rachael Rakena, Ngāhina Hohaia, Tina Ngata, Michel Tuffery, Tawera Tahuri, Israel Tangaroa Birch, Rangī Kipa, Dr Johnson Witehira, Johnny Moetara, Martin Awa Clarke Langdon and Numa MacKenzie.

Alongside the exhibition will be a series of talks and public forums on the perpetuation of the 'discovery' mythology.

-Reuben Friend, Curator



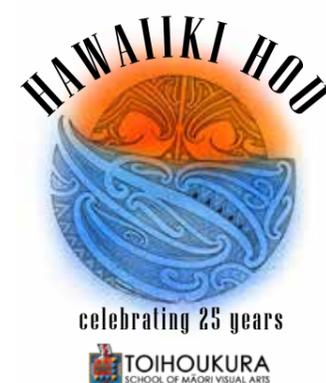
Resolution, digital still from moving image, 2018, by Tane Ma supported by the Immersive Space Programme

2018 marks the 25th year of Toi Houkura - School of Māori Arts and Design at the Eastern Institute of Technology, and consists of recent works by students and Toi Houkura staff from this academic year.

This exhibition also coincides with the annual Ruanuku Art Award established in 1995 under a policy initiated by the Tairāwhiti Museum. This award was put in place to acknowledge a senior Toi Houkura student who excelled in their studies, their artwork, cultural practice and their leadership abilities.

In 1997 Dr Jack C Richards expressed an interest in taking up the sponsorship of the award. He also offered to continue the practice of gifting an artwork by the award recipient to the Museum's permanent collection of fine arts.

Each year this scholarship enables the recipient to further their academic studies and art practice with thanks to the patronage of Dr Jack C Richards.



In 2009 Phyllis Underdown was recognised as a Life Member of the Tairāwhiti Museum for her significant contribution to the arts in Gisborne as an artist, teacher and advocate.

Artist statement:

I have enjoyed drawing and painting since my childhood in Wellington, but this exhibition is of works that I have completed since my arrival in Gisborne in 1954. In that time, many have been sold, given away or destroyed. So here I am showing paintings and etchings I still own and a handful owned by family and friends.

The paintings are a statement of self and environment, who I am and where I am, things I know and things I love. From the rolling hills that surround us here in Gisborne to the nearby road to Sponge Bay and waters of our bays. I paint my garden and inside my house, but closer still I paint my family and friends.



The Heart, Phyllis Underdown

## Posing, Not Posing

## Mahunga

## Long-term Exhibitions

## Jack C Richards Decorative Arts Gallery

## Second World War poster collection

Long before smartphones, selfie sticks and one-swipe filters, having your 'perfect' picture taken took practice, preparation and plenty of posing.

Early cameras and photographic materials required the sitter to be still for many seconds. While this is often given as the reason for a lack of smiles, a more likely reason is that early portrait photography followed the format of traditional portrait painting. In the nineteenth century, props, backdrops, costumes, animals and touch-ups were all used to help create the perfect portrait.

Photographs are for sharing and people have always wanted to look their best.

By taking a look back through the museum's collection in *Posing, Not Posing*, we not only seek to understand the history of portrait photography but understand how we present and see ourselves.

Family photographs are one of our greatest personal treasures. The family photo album is the one item people consider they would 'grab' in a fire. We see them as a collection of life's memories rather than an assemblage of images.

The Mahunga Collection depicts the establishment of the Mahunga farm station situated on the Te Wera Road near Matawai. The images transport us to the early 1900s and an insight to family and farming life in an isolated rural environment.



**Watersheds | Ngā Wai Pupū**  
Encounter famous people, significant events, interesting places and wonderful objects that tell the stories of arrival, survival, struggle and transformation which have shaped Tairāwhiti.

**Te Moana Maritime Gallery**  
Glimpse into 1000 years of maritime myths, legends, stories and development in the Tairāwhiti East Coast region.



**The Star of Canada**  
Explore the two-storied wheel-house and captain's cabin of the Star of Canada, a cargo steamer wrecked on rocks on the Gisborne foreshore on 23 June 1912.



**Wyllie Cottage**  
Visit Wyllie Cottage, the oldest European house still standing in the Gisborne area. Recently restored with new displays.

A new display in the Jack C Richards Decorative Arts Gallery features an eclectic collection of tea sets.

Two understated South Korean sets feature the small handle-less tea bowls typical of East Asian tea sets. The enamelled set includes a tea strainer with a bamboo handle and an exquisite leaf detail. The porcelain set is made by contemporary potter Byung Sik Moon in pure white with a glossy glaze and clean simple lines.

The Susie Cooper tea set from the United Kingdom is typical of the designer's brightly coloured hand painted sets from the 1930s. Cooper was part of the Stoke-on-Trent design and pottery group and the set on display is Harmony, which was in production for nearly 30 years.

Other recent additions to the gallery include abstract paintings by three women Aboriginal artists belonging to Papunya Tula, an artist cooperative in the Western Desert region of Australia. A small collection of framed Japanese matchbox covers from the 1920s-30s has also been added. These tiny delights show the influence of Western design styles like art deco and art nouveau on Japanese design.



Handpainted porcelain tea set Susie Cooper

During the Second World War there was a continuous drive throughout New Zealand to recruit men for military service, and to raise funds for the war effort and the welfare of service personnel.

Tairāwhiti was no exception and various patriotic councils and committees organised events throughout the East Coast. "Patriotic funds are collected without payment to anyone and there are many workers who have assisted us times without number at considerable inconvenience and expense" (quoted from pamphlet '1945 Queen Carnival' 2005.84.3).

Tairāwhiti Museum has a collection of 147 posters from this period advertising occasions such as flower shows, sports days, picnics, balls, dog trials, and shows to boost morale, quotas and funds. One poster reads: "Join the...Tin-Hat Club: Tin-Hat Day Appeal for Sick and Wounded Comforts. Give Freely, Give Gladly. Help Those Who Were Prepared to Give Their All. Forward A Donation To Secretary Gisborne Patriotic Zone Committee, P.O. Box 41".

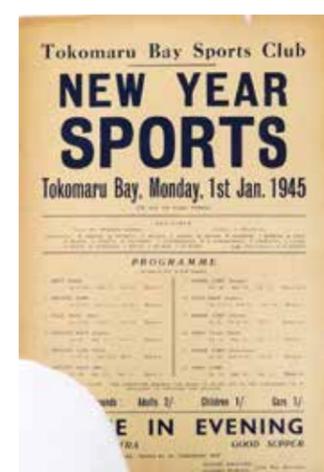
The second poster advertises sports events, including horse races, by the Tokomaru Bay Sports Club. The Tolaga Bay Beach Races annual horse-racing held at Kaiaua Beach on the East Coast is an event that remains a highlight of the district every summer.

With this interesting collection of posters now catalogued we have the opportunity to use them to improve our understanding of life at home in Tairāwhiti during the Second World War. Museum staff would like to find out who collected these posters and how they found their way to the museum. We are also keen to know more about the events and organisations highlighted by these posters - did you attend a Tin-Hat Day? Do you know anyone who worked in the Gisborne Patriotic Zone Committee?

- Megan Hansen-Knarhoi, collection technician



1996.30.62



1996.30.110



Lloyd Cornish Studios



On Te Wera Road