



- Eloise Wallace

We look forward to seeing you at the museum soon.

programme for October 2019. We will continue to have events and exhibitions connected to the 250th commemorations this year and will shortly be announcing our exhibition

The 'Cook Cook' has a connection to other objects in our collection - in particular 'Not Cook's Cannon', which was installed beside the Cook Monument in 1919 for the 125th commemorations. By 1969 it was found to have been mis-identified and later moved to the museum. We have recently moved the cannon into the 'Stables' and re-displayed it along with its interesting story (which you can also find on our blog). It's certainly not the only object that has found its way into our collections on the basis of what has later turned out to be an erroneous 'Cook connection'.

There has been a lot of interest in the planned relocation of the 'Cook Cook' statue to the museum, and as he moves on to a new home here, we look forward to a fuller expression of the history of the area across our landscapes from Tiritangi to the inner Harbour, through story-telling and new artworks. When it's time for the statue to move to the museum, it will not be here to revere or to hide away - but, we hope, will act as a conduit for continued honest conversation about Cook's complicated legacy in Tairāwhiti.

The focus of the museum's exhibition and education programmes has been to address the historical imbalance of that narrative - moving from a Cook-centred and Euro-centric story to one that highlights the perspectives and experiences of tangata whenua. The museum's major summer exhibition 'The Trohanga ki Tai: A View from the Shore' was in this respect aptly named and 50 years on from the 1969 commemorations represents a significant shift in understanding those encounters. Acknowledging their violence and its repercussions, as well as the legacy of imperialism and colonialism that the Endeavour's arrival brought to Aotearoa.

Tairāwhiti Museum has a significant role to play in enabling our community, and visitors to this region, to learn about and reflect on the events of 1769, and the way they impact on our communities, region, and nation today.

This story begins in Turanganui-a-Kiwa and so it was fitting to have this name for the Bay given official recognition (alongside Cook's 1769 designation of 'Poverty Bay') in February.

October 2019 marks the 250th anniversary of the first meetings on land between Māori and Europeans here in Tairāwhiti.

FROM THE DIRECTOR

Friends of Tairāwhiti Museum provide vital support to our activities - allowing us to purchase works for the collection, run activities and events, and fund projects which help maintain the museum. As a friend you are helping us ensure the museum stays a vibrant and exciting place to visit.

Friends of the Museum receive a 10% discount in the museum shop and at Exhibit Cafe as well as on photographic and purchases of art works from selling exhibitions. Friends also receive a copy of the quarterly newsletter in the post. Invitations to exhibition previews and exclusive events and a 10% discount off the usual price for framing from Personality Framers.

Annual membership is \$30 (individual), \$40 (family) and \$100 (business). Please visit our website or ask at reception for more information or to join.

BECOME A FRIEND OF THE MUSEUM

H B WILLIAMS MEMORIAL LIBRARY

Pou hihiri
Pou rarama
Pou o te whakaaro
Pou o te tāngata
Pou o te aroha
Te pou e here nei i a tātau
Mauri ora kia tātau
Haumi ē. Hui ē. Taiki ē

May the clarity be yours
May the understanding be yours
Through reflection, through personal endeavour
Through respect the virtues which bind us as one
May we be filled with well being

Weavers often say a karakia (prayer) prior to harvesting plants or fibres for use. Thanks is often given for the plant as well as asking that no harm come to the plant or fibre, to the harvester or to whomever will work with the cut material or the finished article. It certainly is spoken to provide focus and clarity to lead into the weaving process.

Harakeke was prized by Māori and used for a multitude of purposes. Woven garments incorporating harakeke were worn by most people. The harakeke fibre was used for ropes, fishing lines and net making. The plant's nectar was used as a sweetener, the dried flower stalks were lashed together to make mōkihi (rafts), and the pia (gum) and boiled roots were used for medicinal purposes. Harakeke was later recognised by European settlers for its superior value as a fibre.

Tairāwhiti is blessed with world-class weavers. Be they weavers of wool and fibre on looms making blankets and clothing or those who use plaiting or off-loom finger weaving with harakeke (NZ flax), pingao, supplejack or kiekie to make vessels, clothing and floor and wall coverings.

Te Papa's collection of kākahu (cloaks) is not often able to be viewed by the public but as a substitute their production of *Whatu Kākahu: Māori Cloaks*, edited by Awhina Tamarapa is a book to swoon over. It is filled with stunning photographs, informative essays and real connections between individual kākahu, their weavers and ownership as well as technical insight, making the book a treasure for all readers with an interest in any type of weaving.



There is strong support throughout Tairāwhiti to learn and teach weaving at all levels which in turn increases the collective skill level and opportunity for the rest of us to view stunning exhibitions of some of the best work in the country. Nevertheless anyone can give weaving with local materials a crack. Many folk know and love *Fun with flax* by Mick Pendergrast. First published in 1987 and reprinted over 11 times, this book demonstrates fun projects for all ages including making stars for Matariki celebrations, table mats, the popular fish, toys and even stilts. The very first line in the book reveals what few people know - harakeke, the New Zealand flax, does not belong to the flax family. It is in fact a lily. "It was called flax by early [European] traders because of the similarity between its fibre and that of true flax."

Art for hire
Works by local artists
available for loan
- just like taking out a book
at your local public library

www.gpl.govt.nz
Peel St. Gisborne, Aotearoa

All kete (kits) have an associated story. The stories of some old, special, interesting or unusual kete and their makers or owners have been gathered together by Toi Te Rito Māihi and Maureen Lander in *He Kete he Kōrero*.

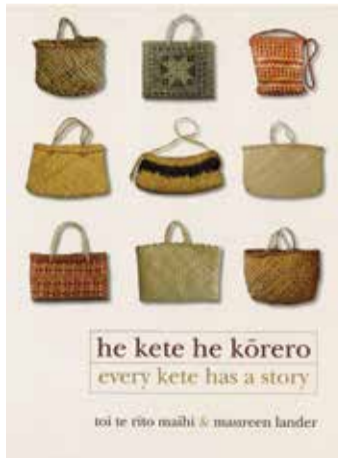
The most known form of raranga and the most accessible to own is the kete. As a symbol it is often used in a contemporary context by organisations to represent their goals through the three baskets of knowledge. Stemming from a legend of two brothers who sought to obtain the knowledge and the stones contained within from the summit of the heavens the kete were:

Kete-aronui which held all the knowledge that could help mankind

Kete-tuauri which held the knowledge of ritual, memory and prayer

Kete-tuatea which held knowledge of evil which was harmful to mankind.

-Pene Walsh



Mon. - Sat. 10am-4pm
Sun. 1.30pm-4pm
Stout Street • Gisborne
06 8673832



Like us on Facebook and follow our blog to keep up to date with stories, events and goings-on at Tairāwhiti Museum.

<https://www.facebook.com/tairawhitimuseumgisborne>

<https://tairawhitimuseum.wordpress.com/>



Collaborative work by John Walsh, Richard Rogers and Daryl Fife

Exhibitions, News & Events

Quarterly newsletter of the Tairāwhiti Museum & Art Gallery
Te Whare Taonga o te Tairāwhiti
March 2019 ISSN 117-5890



SHOP

Our shop holds a fabulous range of product to choose from and we continue to add new items. Whether you are looking for a gift, wanting to send something overseas or buy a treat for yourself, there is something for everyone.

We believe there are some wonderful choices for all occasions, so do come and have a look. As always, the museum continues to support local artists including Seymour May, Julia Gould, Hugh Lloyd and Michael Stammers. All purchases at the museum shop provide funding for the museum so not only can you buy a fabulous present, but also support the museum at the same time. Friends of the Museum receive a 10% discount on all purchases (excluding sales).



You can now purchase museum publications from our new online shop. www.tairawhitimuseum.org.nz

EXHIBIT CAFE



Great coffee and food, prepared daily. **Exhibit Cafe** is open for morning tea and lunch. Fresh and seasonal counter food or the blackboard menu. Gluten free and vegetarian options also available on request. Enjoy the sun on the deck with views of the river & park, or inside all year round in air-conditioned comfort.

Eugenie and her staff bake on the premises using predominantly local produce. **Exhibit Cafe** also offers catering services.

10% discount for Friends of the Museum

Opening hours: 8.30am to 2.00pm Monday to Friday, 9.30am to 12.30pm Saturdays, Closed Sundays



Enquiries contact: Eugenie Dervin at Tairāwhiti Museum on (06) 867 3832. Mob: 021 222 7012. www.tairawhitimuseum.org.nz Facebook @ExhibitCafe

EXHIBITIONS AND EVENTS : March - May 2019

Ambitious Gisborne Women

10 November 2018 - 31 March 2019

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



Flat-Pack Whakapapa - Maureen Lander

18 May 2019 – 28 July 2019
Opening 5:30pm, 17 May 2019

Dr Maureen Lander is of Ngāpuhi (Te Hikutu subtribe) and Pākehā (New Zealand European) descent. A noted multimedia installation artist, weaver, and academic who has exhibited locally, nationally and internationally since 1986.

In *Flat-Pack Whakapapa*, Lander has created three installations that explore the connections between whakapapa and raranga (Māori weaving).

Flat-Pack Whakapapa considers kinship, family and friendship networks as well as genetic heritage. Building on the notion that our whakapapa is always with us, Maureen Lander's installations can be packed down into individual weavings: easily carried around, reconfigured and added onto later. Her approach symbolises how whakapapa grows with us, and how our genealogy is inherited by our descendants, who continue our heritage lines.

An added bonus for a selected group of local weavers will be the unique opportunity to attend a master class conducted by Landers. They will be given the task of creating their own installation using patterns strongly linked to the Tairāwhiti region. The completed project will be allocated to the museum's concourse gallery.

Flat-Pack Whakapapa is developed and toured by The Dowse Art Museum. Supported by the Waitakere Ranges Local Board.



Kit-set Whanaungatanga, 2017
Maureen Lander

Out of the Bedroom into the Lounge - Jan Nigro

1 December 2018 – 24 March 2019

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



OHO

30 March 2019 – 9 June 2019
Opening 5:30pm, 29 March 2019

An exhibition of recent works by Fiona Collis, Melanie Tahata, Izzy Te Rauna.

OHO is the awakening of creative energies experienced by each of the three exhibiting artists in the last two years. Izzy Te Rauna discovered a passion for tukutuku. Fiona Collis has gone back to her traditional weaving roots and her passion for weaving was reborn. Mel Tahata wakes at odd hours trying to watch and learn from Te Whānau Marama in their celestial dance across the sky. Each artist experienced an awakening of sorts and the activation that took place in their practice, is produced here.

Throughout their careers, these three wahine Māori have worked in their mediums, with their respective indigenous heritage a definitive, shared concept. This collection of recent work combines Izzy's tukutuku, Fiona's traditional muka kakahu and Mel's digital moving images into a group exhibition that responds to their relevant genealogies and the research into their own indigenous practice.



Fiona Collis

He Tirohanga ki Tai: Dismantling the Doctrine of Discovery

8 December 2018 – 10 March 2019

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

Mahunga

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.



On Te Wera Road

Posing, Not Posing

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.



Lionel Sherriff

Retrospective - Phyllis Underdown

16 February 2019 – 28 March 2019

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

Long-term Exhibitions



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.



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

Fruits of a Splendid Isolation

23 March 2019 – 12 May 2019
Opening 5:30pm, 22 March 2019

In an eddy, a side-pool off the mainstream, a light shone on a quartet of friends who drew, painted and created, individually and as a group, over a period of fifty years. They grew with an East Coast flavour, untethered to any school or style, that leaned towards the dynamic, figurative and expressive, revelling in originality and the thrust and parry of the group dynamic.

From high school art students, to a group of painters creating works that drew praise from themselves, each other, whomever. They operated from the high-horse of driven, perhaps arrogant, young men prepared to criticize but also to put their work on a wall, to test ideas of what art should or could be.

This is a fleeting examination of the evolution of a group of artists; John Walsh, Daryl File, Richard Rogers and Kent Baddeley, who last exhibited together in 1985 in an exhibition called 'Big heads, Small Room.'



Collaborative work by John Walsh, Richard Rogers and Daryl File

Jack C Richards Decorative Arts Gallery

Five prints by Paul Jacoulet have recently been hung in the Jack C Richards Decorative Arts Gallery. Paul Jacoulet is known for his woodblock prints, one of few Western artists who mastered the Japanese ukiyo-e technique. He added his own style and process to the traditional practice, making his work distinctive within the ukiyo-e style.

Nearly all of Jacoulet's prints represent people, and these five are no exception. In *L'homme accroupi (Squatting man)* a Chinese man rests on his heels and looks squarely at the viewer. His hat, trousers and robe are all highly patterned against a plain background with some stylised bamboo plants. The print is typical of a wood block with clear sharp lines and blocky, flat forms. However, Jacoulet captures the fall and folds of the man's robes, and this skill at representing clothing is shown in each print. In *La tabouret de porcelaine (Porcelain Stool)* a woman sits on a beautifully rendered porcelain stool, the decoration of the stool juxtaposed with the different patterns and drapes of her clothing.

Jacoulet was born in Paris in 1896, and moved to Japan with his parents in 1906, where he was to remain for most of his life. An eccentric an imaginative man, he showed artistic talent from an early age, mastered multiple languages, collected butterflies and was an accomplished musician.



L'homme qui écrit (A Man Writing)
Paul Jacoulet 1953

About Time - David Andrew

4 May 2019 – 23 June 2019
Opening 5:30pm, 3 May 2019

As a youngster I was always interested in drawing. This interest turned into art as a subject at Lytton High with Stan Bugden. He had a great influence on me and created a desire to carry on with art throughout my life. I attended Ardmore Teachers College and majored in art for two years and then came back to Gisborne to teach.

From 1996 I taught in the art department at Gisborne Boys High School until I left in 2007. This allowed me more freedom to paint. I had also joined the Gisborne Printmakers group at Lysnar House in 1997 and this has been an important part of my art journey. My art has been heavily influenced by the natural world which I think goes back to my great great grandmother Marie Hansen, a well-known gardener and herbalist. Her daughter Johanna married into the Andrew family and this love of gardening has come through the generations.

Garden plants and produce provide subject matter for my work as do the amazing autumn leaves from deciduous trees. The latter has led to a series of a painting every year from Eastwoodhill. My great uncle Roy is my connection there as he looked after plants for Douglas Cook.

-David Andrew



Loisels Beach from Mathew's Batch,
David Andrew

Events

5pm Saturday **9 March**
Launch of The Road to Tūranga: Leo Fowler's Gisborne Years by Gerald Barnett. Published by Tairāwhiti Museum.



5.30pm Friday **12 April** Launch of The Weight of the Captain's Wrist: Peter Ireland History Paintings. Published by Rim Books in association with Tairāwhiti Museum.



2 to 4pm Sunday **31 March**
Charlotte Museum Trust pop-up exhibition in the Education Discovery Centre. Two films will screen at 2.15pm: Our Stories and How Lesbian Music Made a Community as well as a performance of one woman's journey '1 AM'. All welcome, free entry. www.charlottemuseum.lesbian.net.nz

Winter concert series
Adults \$5, students with ID and children free

2pm **12 May** Jazz duo – Oscar Laven and Adrian Jensen
2pm **9 June** Classical guitar duo – Rameka Tamaki and Amber Madriaga
2pm **14 July** Harry Griff (vocal) and Xing Wang (piano)
5.30pm Wednesday **28 August** Lazarus String Quartet
2pm **8 September** Xing Wang (piano) and James Jin (violin)

With thanks to Professor Jack Richards