



## Tūtūna!

Quarterly newsletter of the Tairāwhiti Museum & Art Gallery  
*Te Whare Taonga o te Tairāwhiti*  
 March 2024 ISSN 1117-5890

### Exhibitions, News & Events

### 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 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](http://www.tairawhitimuseum.org.nz)

### EXHIBIT CAFE



Great coffee, teas, smoothies, and freshly prepared food. Exhibit Café is open for morning tea and lunch. Enjoy fresh and seasonal counter food or select from the blackboard menu. Gluten free and vegetarian options also available on request. Enjoy the sun on the deck with views of the river and park, or inside all year round in air-conditioned comfort.

**Exhibit Cafe** also offers catering services.

10% discount for Friends of the Museum

Opening hours: 9.00am to 3.00pm Monday to Friday  
 Saturday 10am – 2pm, Sunday closed

For café enquiries, bookings and catering contact:  
 Brenda Reid at Tairāwhiti Museum on (06) 867 3832 ext 812  
 Mob: 027 765 5509  
 email: [the\\_reidz@hotmail.co.nz](mailto:the_reidz@hotmail.co.nz)

**Mon. - Sat. 10am-4pm**  
**Sun. 1.30pm-4pm**

Stout Street • Gisborne  
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Tairāwhiti Museum

Search the museum collection online

[www.collection.tairawhitimuseum.org.nz/explore](http://www.collection.tairawhitimuseum.org.nz/explore)

Tairāwhiti Museum

### CONNECT AND SHARE WITH US ONLINE

Please sign up to our e-news, check our website or follow us on our social media pages for the most up-to-date information on museum events.

### UPCOMING EVENTS

Tairāwhiti Museum has recently established an endowment fund with The Sunrise Foundation to support collection development and care. We are grateful to Michael and Ann Muir for making a donation to establish the fund; and to Les McGeely, who when he passed away in 2019 left a generous bequest to the museum which has now also been transferred to the fund.

Any donation you make will be invested, protected and grown each year, with surplus investment income granted back to the museum annually. If you would like more information call Glenda at the Sunrise Foundation 06 867 7939 or visit [www.sunrisefoundation.org.nz](http://www.sunrisefoundation.org.nz) or [www.tairawhitimuseum.org.nz](http://www.tairawhitimuseum.org.nz).

### Tairāwhiti Museum Endowment Fund

### H B WILLIAMS MEMORIAL LIBRARY

**Marama Kare**

Kōwhaiwhai painted around the doorway of a whare near where he was born at Raupunga may have been the seed that propelled Dr Sandy Adsett to become one of the most significant artists of his generation. Instantly recognisable kōwhaiwhai along with mastery of negative space and colour mean no other could have created his paintings.



Sandy Adsett, *Marama Kare*, 1977. Acrylic on board.  
 Collection of Gisborne District Council

*Marama Kare* has resided on public display at HB Williams Memorial library for 45 years. She has always been right at home within the post-modern building hanging on a towering wooden slatted wall or alternately on the northern roman brick wall. She is a fine example of Dr Adsett's mastery of colour; blues, greens, blacks, browns, perhaps even a forebear of the favoured koamaru blue. The large mandala like painting is familiar affectation for the viewer of lucid refracted light pushing through the colours of celestial bodies.

The painting was gifted to the library by friends of Chief Librarian R S MacKay in memory of her stellar services for the community as it reminded them of her, the Librarian who shone modern thinking into the library world.



Tapunga Nepe

Following Waitangi Day, I received a warm welcome from the Museum, alongside Te Atianga a Māhaki, and the broader Tairāwhiti community. The cloak of support from Whānau, Tairāwhiti iwi, and everyone in attendance for the pōhiri was overwhelming. What also made this pōhiri special was the internship collaboration with Te Atianga a Hauri, Tairāwhiti Museum, and the Tübingen University in Germany welcoming Naomi Lüderitz. Additionally, Ian Fowler, the grandson of Leo Fowler, the Museum's first Director in 1955, was part of this special day and has generously contributed taonga to the collection. Leo Fowler played a crucial role in fostering relationships between the Museum and Māori—a legacy that continues today. I also want to express gratitude to our previous Director, Eise Wallace, under whose leadership I had the privilege of working, and I wish her success in her new role as the Director of Te Unua Museum of Southland.

Backed by a robust foundation with experience in the museum sector, I have served as the Museum's kaitiaki Māori from 2013 to 2020 and recently completed a Master of Arts in Museum Studies in 2023. More importantly, my deep connection to the region roots me at the heart of our community, with whakapapa ties to all Tairāwhiti iwi. I am also a proud graduate of the Kohanga Reo movement, actively contributing to the resurgence of the Māori language and tikanga. My admiration for all taonga is intrinsic, deeply rooted in the values nurtured by my elders—the foundation of my intellectual growth and understanding. Together, my passion and experiences place me in a fortunate position to tell our stories as Tairāwhiti, grow our people, and build on the rich tapestry that makes us who we are.

### FROM THE DIRECTOR

*He whare mahi i tu ki te pa-tūwatawata, he tohu no te rangatira.*

### FRIENDS OF THE MUSEUM

When Reuben Friend, then Director of Pātaka, put out a call on social media for works for a major survey exhibition, *Marama Kare* simply had to go and join the group of works spanning over 50 years of Dr Adsett's career. What a joy to discover that Ao Marama, painted a year later in 1978 even existed and appears to be a more earthy partner alongside Marama Kare.

Sadly, her travels outside Tairāwhiti were short lived as following her showing at Pātaka it was noted that years of being exposed to extremes of heat and cold, and, at times sunlight (how ironic) the surface had deteriorated. Travelling with the exhibition was not advisable. Happily, experts on hand at Pātaka arranged for transport to Auckland for top notch conservation. Even better, *Marama Kare* has arrived in time to be included in the exhibition on home ground.

Nau Mai ki te Kainga  
 Pene Walsh

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**Community rooms**  
**Ruma hapori**

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Matariki Pleiades	Seats 10
Taururu Orion	Seats 5
Puanga Rigel	Seats 2
Takurua Sirius	Seats 2
Atutahi Canopus	Seats 2
Rehua Antares	Seats 2

**Mahutonga**

Southern Cross	Seats 40
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Includes kitchen, toilet, data projector and screen. Fees apply.

Book with our librarians

34 Bright Street

867 6709

[info@gpl.govt.nz](mailto:info@gpl.govt.nz)



# EXHIBITIONS AND EVENTS : March 2024 - May 2024

## Moving Hands Barry Ball

3 February 2024 – 21 April 2024

A Retrospective of Pottery and Paintings.

Barry Ball was born in Feilding, New Zealand, he was then schooled in South Africa and further trained as a potter at Bergit Potteries in the United Kingdom.

After decades abroad, he returned to NZ, and quickly rose to respected status in the ceramic spheres. His pots were twice merited at the prestigious Fletcher Challenge Awards, a great accolade to have work accepted into this prestigious competition.

After 28 years, Ball transitioned his powerful sense of colour layering using various techniques and spontaneous abstraction to the world of fine art painting. His artworks are intuitive and sensitive. They are preplanned only in the broadest sense. Sometimes they arrive effortlessly, and other times it's a struggle to finally reach completion.

His influence and shared philosophy are similar to Vasily Kandinsky (1866 – 1944), who believed that "art should not be merely representational but should strive to express spirituality and the depth of human emotion through abstraction."

This exhibition is a retrospective encounter and celebration of the decades of a persistent and relentless pursuit of a life of creativity by a dedicated and true artist.



## Fab Drag

10 February 2024 – 24 March 2024

Wikipedia describes Drag as a performance of exaggerated femininity, masculinity, or other forms of gender expression, usually for entertainment purposes. Drag usually involves cross-dressing.

To celebrate Pride in Gisborne the museum is exhibiting the show gowns of one of New Zealand's Iconic Drag Entertainer, The Divine Joanne Neilson. This year sees Joanne celebrate 43 years performing, come and see some of her favourite costumes.

"Drag is different for everyone and has been around for centuries. I came up with NZ drag icons, their drag was to look as feminine as possible and to be an amazing entertainer. Today drag can be a performer on stage with a beard, hairy chest and massive false eyelashes. Both have their place."  
-The Divine Joanne Neilson



## The Deep End Richard Rogers

17 February 2024 – 21 April 2024

Now a retired art teacher, I have been involved with numerous groups and exhibitions over the years, most notably as a foundation member of The Flying Moas cooperative.

A contemporary of John Walsh and the late Daryl File, I frequently exhibited with them, alongside fellow artist Kent Baddeley, most significantly in *A Flowering Out East; Fruits of a Splendid Isolation* in 2019.

*The Sculptured Wall* in 2020 has been my most significant sculpture show to date though I have partaken in numerous group and solo shows over the years, most recently at Verve Café with the Makorori Artists group.

The plastic quality of paint has been the driver to my work and it's only now that I feel I am starting to get close to achieving a balance of all the factors that go towards making a harmonious painting.



Brian Underwater 2 -Richard Rogers

## Up the Coast

1 July 2023 – 30 June 2024

*Up the coast.* That's where I'm from.  
*Up the coast.* That's where I'm going.

*Up The Coast* is an exhibition that looks at some of the lesser known images in the Tairāwhiti Museum photographic collection. Those that have made it up the coast to live or visit have found a unique part of Aotearoa/New Zealand. The photographs within this exhibition showcase some of that uniqueness.



## Places and Faces

Fred Foster found a way to make a dollar. Well pre-decimal pounds actually. His plan was to learn how to use a camera and make photographs. That accomplished he took his camera and his sale like charms to his neighbourhood. Knocking on the doors of homes, many newly built, he would talk the lady of the house into have her and her family photographed in front of their home.

This exhibition displays the results of those whom posed for Foster in the early 1900s.



## Toi Koru Sandy Adsett retrospective

11 May 2024 – 4 August 2024  
Opening 10 May 2024

Developed and toured by Pātaka Art + Museum

The Māori master of colour and kōwhaiwhai, *Toi Koru* is the first major survey exhibition of paintings by Dr Sandy Adsett. Created over six decades, *Toi Koru* tracks the trajectory of Adsett's painting practice from the 1960s to present day. Adsett is one of the most significant and respected Māori artists of his generation.

Although his mana precedes him with iwi taketake (indigenous peoples) across the world, he is nevertheless our best kept secret, having never sought the spotlight. His work as a Māori artist and educator has always been concerned with lifting the mana and wellbeing of his community.

Born in 1939 on the family farm in Raupunga, a small Kahungunu (Ngāti Pāhauwera) Māori community just north of Wairoa on the East Coast of the North Island. Adsett received his formal art training from the renowned Ngāti Porou master carver Pine Taiapa (1901 - 1972) as part of the Education Department's Art in Schools itinerant teachers training programme of the 1950s and 1960s. Many of the fantastic insights offered by the old master are shared by Adsett in *Toi Koru*, such as 'Pine's twinkle', the secret ingredient needed to make the perfect koru.

In the mid-1990s Adsett went on to become one of the cofounders of Toihokura School of Māori Art and Design in Gisborne. He then moved to Hastings and took up the post of principal tutor at Toimarangi School of Māori Art in Hawkes Bay from 2003 to 2021 when he retired from his teaching role.

More recently, Adsett has been involved in the development of Iwi Toi Kahungunu, which has become one of his legacies and a graduate collective destination for many of his students. Sandy and the graduates of this school continue to maintain artistic energy in the Heretaunga community with various events and exhibitions.



Nga Manu 1985 -Sandy Adsett

## Hinematioro Internship

The pōhiri on the 7 February extended a warm welcome not only to the new Museum Director but also to our Intern from Tübingen University in Germany, Naomi Luederitz. The Hinematioro Internship exchange project is a collaboration involving Te Aitanga a Hauiti, Tübingen University and Tairāwhiti Museum. This project aims to enlighten a deeper understanding of Hinematioro the ancestress, Te Aitanga a Hauiti the people, Ūawa the landscape and culture, and te ao Māori as a whole. The Hinematioro pou in the Tübingen University Museum collection, and the recent return of this taonga for the *Tū te Whaihanga* exhibition, in 2019, has been the impetus and continuation of this relationship.

During her stay, Luederitz has been accompanied by Te Aitanga a Hauiti uri, Tapuhi Broughton-Tuapawa and Tairāwhiti Museum staff. Tapuhi will reciprocate the relationship later in the year by traveling to Germany to represent her iwi in discussions with Tübingen University regarding Hinematioro. Within this project, Tairāwhiti Museum has been supporting this project, while also encompassing broader connections between our local communities and Whare Taonga.

*When I started my social and cultural anthropology bachelor's, I never dreamed about interning in a museum in Aotearoa. Two and a half years later, I got the incredible opportunity to intern at the Tairāwhiti Museum in Gisborne and Te Aitanga a Hauiti Centre of Excellence in Tolaga Bay. After many frustrating hours of learning about the curation of German museums, I thought it was time to see that museums can be curated openly and collaboratively. Due to this and the current location of Hinematioro's Pou in my hometown Tübingen, I applied for an internship at the museum. I am excited about hearing all the different voices concerning Hinematioro's Pou and learning about new ways of curatorship. I am unbelievably grateful for the opportunity and to partake in the exchange between Tübingen and Tolaga Bay. Thank you to everyone who has welcomed me so full-heartedly.*

-Naomi Luederitz



Naomi Luederitz and Victor Walker

## Whāriki Rangatira

On 12th February this year, museum staff, Kataraina Poi, Maia Keane and Julia Hardie headed out to Te Karaka and Julia Hardie headed out to Te Karaka to assist with two whāriki from Rangatira Marae, currently housed at Te Karaka Area School. These whāriki are among the taonga damaged during Cyclone Gabrielle last year.

Two of the eight whāriki that were frozen for over nine months are currently being inspected and restored. The project has been supported under the wisdom and professional guidance of Dr. Rangī Te Kanawa, a weaver and textile conservator with a longstanding connection to these taonga. She had previously worked on their restoration before the damage caused by Cyclone Gabrielle.

The experiments included dye pot formulas to colour-match sturdy materials to the various colours of whenu (flax strands) and weaving them in to support damaged areas of the whāriki. It was a labour of love, requiring much patience and care. This task was significant, reflecting on the time since Cyclone Gabrielle — the devastation of our land and homes, but also the strength of our communities coming together to support one another.

Mā te kotahitanga e whai kaha ai tātou. In unity, we find strength. Just as whāriki weave together different elements to provide support and comfort, so did our community for one another.



Rangatira Marae whāriki, Te Karaka Area School

## Fowler Connection

Late last year we were contacted by Ian Fowler, grandson of Leo Fowler, one of the people who was instrumental in the development of this museum, and our first (honorary) director. It was Leo who set up the Māori Museum Committee – the only one in New Zealand at the time. The committee was chaired by Rongowahakaata Halbert, and as a result of their work the "Māori Wing" of this museum was opened in late 1958.

Ian had some items relating to Leo which he wished to donate, and fortuitously arrived in Gisborne in time to attend the pōhiri to welcome our new director. He was also able to visit the urupā at Waihirere where Leo was buried close to his great friend Te Kani Te Ua.

The donation made by Ian includes 4 tape recordings made at Leo's tangi at Waihirere in 1976. They will be sent to *Ngā Taonga Sound & Vision* on long term loan, where they will receive the specialised care required for their preservation and eventual digitisation. It seemed to us all very fitting that such an important connection to our first director came to us on the day we welcomed Tapunga to the same role.



Leo Fowler with taonga, 1955

## 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.



### Wylie Cottage

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

## Recent Acquisitions

A museum's collection sustains its wealth of knowledge through the generosity of donors whose contributions may range across all manner of objects and material that can be studied and displayed in a variety of ways.

Recently the museum was offered an oil painting by renowned equine artist Peter Williams. Born in Ruatoria in 1934 Williams was brought up on family sheep stations on the east coast. He attended Hereworth School, Wanganui Collegiate School, and Canterbury School of Art where he developed and fine-tuned his art practise. Heading toward a prolific career, he soon began to win awards and land exhibitions in New Zealand and Australia.

On a trip to New York in 1981 he was taken on by a gallery there and eventually commissioned to paint at racetracks. Although he was better known for his equine-themed work he was equally proficient with any subject he chose to depict. Kentucky became Williams' adopted home for more than 25 years, he died at 84 at his home in Goshen, Kentucky in 2018.

The work 'Makaraka' captures the amble of horse and 'trainer' as they head toward what appears to be the Makaraka Racecourse Grandstand.



Makaraka - Peter Williams