

BECOME A FRIEND OF THE MUSEUM

Friends of the 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 can take advantage of free admission to the museum, a 10% discount in the museum shop and on exhibition purchases, as well as invitations to exhibition previews and exclusive events.

We are also delighted to announce that Friends of the Museum will now be able to receive a 10% discount off the usual price for art supplies and framing from Personality Framers, 118 Bright Street, Gisborne, on presentation of their membership card. We hope you will take advantage of this offer and support a fantastic local business. Thank you Dominic and Dawn for partnering with us!

Great news! Friends of Tairāwhiti Museum will now receive a 10% discount at Exhibit Café on presentation of their current membership card.

UPCOMING EVENTS

May – October 2016
 Sunday afternoon concert series
 The Sunday afternoon concert series is back for 2016. Concerts will be held on the second Sunday of every month from May – October at 2pm. The first concert will be on 8 May. Performers will be announced soon.
 Adults \$5, children and students with ID, free
 Generously supported by Dr Jack Richards

18 – 29 April 2016
 School holiday activities at the museum

Event details on Facebook, or contact us for more information.

FACEBOOK & MUSEUM BLOG

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/>



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

INTRODUCING JULIE NOANOA

Ko Titirangi te maunga, ko Ūawa te awa, ko Te Aitanga a Hauiti te iwi, ko Julie Noanoa ahau.

My powhiri ceremony on the day I started held great symbolic significance for me, especially being handed over by my aunties to become part of the museum whānau. Although this is the first time living in Gisborne, it really feels like I've returned home.

I'm passionate about learning, cultures, art and history, which is why museums have been such a big part of my career. I bring with me experiences of working at Te Papa, City Gallery Wellington, Pataka Museum + Art, as well as a background in primary school teaching.

My hopes and aspirations for the future of education at Tairāwhiti museum is to build on the great learning programmes already in place.

and consult with schools and the wider community, to create future focused learning programmes that are engaging, inspiring and promote higher learning aspirations amongst all our young people.



Julie Noanoa

WAITANGI WAHINE

Waitangi Wahine
 15 April 2016 – 26 June 2016

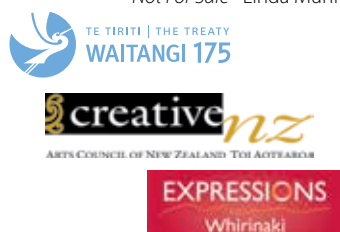
To commemorate the 175th anniversary of the signing of the Treaty of Waitangi, Curator Chriss Doherty-McGregor gathered together five of Aotearoa's most highly regarded Māori women artists.

In a statement about the artists and the exhibition Doherty-McGregor has said "essentially this group of work is in response to the impact of the Treaty and its effect on Māori today. It makes you think about the Treaty and what it means, and what it has meant for us a nation, both Māori and Pakeha. Together the artists featured provide political statements on this debate, on the significance and status of Aotearoa/New Zealand's founding document and the intention, spirit or principles of the Treaty."

Artists Robyn Kahukiwa, Tracey Tawhio, Linda Munn, Suzanne Tamaki and Andrea Hopkins offer a contemporary and insightful critique on the impact of colonisation since the signing of the Treaty in 6 February 1840.



Not For Sale - Linda Munn



FROM THE DIRECTOR

At Tairāwhiti Museum we are fortunate to hold a collection of outstanding quality for our region. Last year we completed the relocation of our social history and fine arts collections, approximately 9,000 objects, into our new climate-controlled collection store. As we begin 2016 our attention now turns to the relocation of one of our biggest collections – textiles. We estimate there are 6,000 items of dress, shoes, hats and other accessories in this collection.

Textiles can be some of the most challenging items for museums to care for, particularly old garments made of fragile materials such as silk. With each garment we have to consider whether we can hang it, or whether it needs to be stored flat.

One of the key roles of any collecting institution, such as Tairāwhiti Museum is to continue to build the museum's collection so that it reflects stories of people and place unique to Tairāwhiti. We consider hundreds of items for the collection every year and to manage this process we have an acquisitions policy and a committee, where we assess, and often debate whether an item should be in the collection.

One recent addition to the textiles collection is this 1957 NZ Army Battledress blouse made by The Lane Manufacturing Company, Gisborne (cnr Lowe, Kahutia Streets). Although we don't know who wore this jacket, it is the only item we have in the collection relating to this local mid-20th century manufacturing business. Army surplus supplies were popular fashion items in the 1960s and 70s and this jacket, which is in excellent condition, gifted to us by Barbara Barwick, was likely to have been held aside from army surplus stock shop at Barwick's Auction Mart.

We aim to complete cataloguing, conserving, rehousing and relocating our textiles collection by mid-year. In order to focus our energy on this project we've decided to put a temporary hold on assessing new acquisitions until June. We ask that you bear with us during this period.

We are very grateful to everyone who has supported Tairāwhiti Museum's collection with donations of objects from their homes and businesses over the past year. As a regional museum, we do not have a budget to purchase objects and rely on the generosity of our community to ensure that we continue to be the treasure house for Tairāwhiti.

See you at the museum soon.

Eloise Wallace

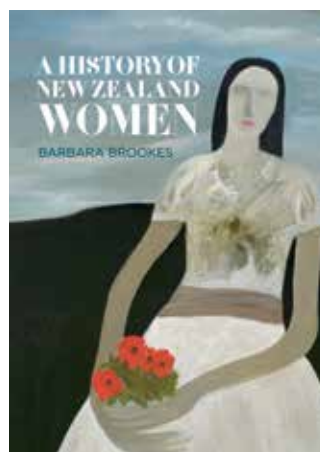
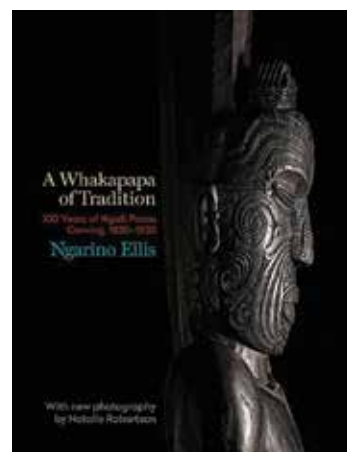


A GOOD READ

Tairāwhiti Museum's collections are an often used valuable resource for researchers, particularly for writers who are compiling historic literature. Two recently published books feature images and photographs of artefacts held in the collection.

Of local interest is *A Whakapapa of Tradition | One Hundred Years of Ngāti Porou carving, 1830–1930*, by Ngarino Ellis, with new photography by Natalie Robertson.

On a more national front Barbara Brookes brings us *A History of New Zealand Women*.



From the emergence of the chapel and the whareniui in the nineteenth century to the rejuvenation of carving by Apirana Ngata in the 1920s, Māori carving went through a rapid evolution from 1830 to 1930. Focusing on thirty meeting houses, Ngarino Ellis tells the story of Ngāti Porou carving and a profound transformation in Māori art.

This book is both a major study of Ngāti Porou carving and an attempt to make sense of Māori art history. What makes a tradition in Māori art? Ellis asks. How do traditions begin? Who decides this? Conversely, how and why do traditions cease? And what forces are at play which make some buildings acceptable and others not? Beautifully illustrated with new photography by Natalie Robertson, and drawing on the work of key scholars to make a new synthetic whole, this book will be a landmark volume in the history of writing about Māori art.

What would a history of New Zealand look like that rejected Thomas Carlyle's definition of history as 'the biography of great men', and focused instead on the experiences of women? One that shifted the angle of vision and examined the stages of this country's development from the points of view of wives, daughters, mothers, grandmothers, sisters, and aunts? That considered their lives as distinct from (though often unwillingly influenced by) those of history's 'great men'?

In her ground-breaking *History of New Zealand Women*, Barbara Brookes provides just such a history. This is more than an account of women in New Zealand, from those who arrived on the first waka to the Grammy and Man Booker Prize-winning young women of the current decade. It is a comprehensive history of New Zealand seen through a female lens.

2 Hina Supa Heroes - Robyn Kahukiwa



Exhibitions, News & Events

Quarterly newsletter of the Tairāwhiti Museum & Art Gallery
 Te Whare Taonga o te Tairāwhiti
 March 2016 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, Michael Stammers and Christine Page. 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).



EXHIBIT CAFE



Great coffee and food, prepared daily, served with a smile. **Exhibit Café** is open for lunches, brunches and morning and afternoon teas. Select from the delicious options on the blackboard menu with gluten free and vegetarian options available. Dine in the sun on wide decks overlooking the park or inside in year round air-conditioned comfort.

Moy Chan and her staff do all the baking on the premises, use predominantly local ingredients and cater to a variety of dietary needs including gluten free options. Exhibit Café offers catering services for meetings, courses and exhibition openings.

10% discount for Friends of the Museum

Opening hours: 10.00am to 3.00pm. Monday to Friday and 10.00am to 2.00pm Saturday. Closed Sundays.



Enquiries contact: Moy Chan at the Tairāwhiti Museum on (06) 867 3832.
 Mob: 027 415 701.
 Email: moyzie_exhibit@yahoo.co.nz

EXHIBITIONS AND EVENTS : March 2016 - May 2016

Wm. F. Crawford PHOTOGRAPHIC LANDSCAPE ARTIST

27 November 2015 - 3 April 2016

William Fitzgerald Crawford came to Gisborne in 1874 to brew. He was so successful that he established and built his own brewery. He acquired the Albion Hotel, became the first Mayor of Gisborne, was the fire Superintendent and set up a store on Gladstone Road.

Crawford is best remembered for his photography. For forty years, he lugged his camera and heavy tripod over hills, through valleys, on sea-going vessels and horse-drawn transport to capture the activities of the Gisborne-East Coast region as it developed.

Over 5000 of Crawford's photos have survived and the negatives are in the care of the museum. December 2015 will mark 100 years since Crawford's death and the museum is taking the opportunity to display some of the images from the collection.



Self Portrait - William F. Crawford

Home Is Where The Heart Is Walter Dewes

22 April 2016 - 3 July 2016
Preview 5:30pm, 22 April 2016

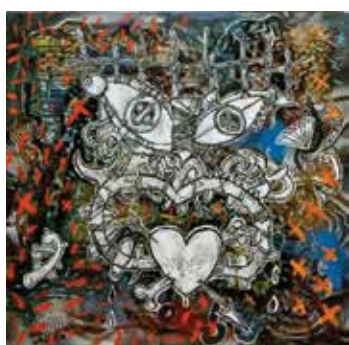
I paint about my life, and the ups and downs of it, with an emphasis on finding a balance somewhere between all things Aotearoa, East Coast and Family. It's about appreciating the people in your world, whānau and friends.

Using colour, ornamentation, random shapes, symbols and other elements, I invite the viewer to participate in the narrative, to find themselves reflected in the work and to be connected. I am more interested in conveying mood and emotion than simply trying to copy the exact scene or idea that is in my head. They are stories about my creative journey but anyone can reinterpret and envision these interesting moments in their own lives and experiences.

Becoming a Dad recently has a huge effect on me, and influenced my practice in a massive way. My ideas have always been quite personal and family oriented but even more so now I'm a parent.

My latest works have been inspired by my children and family - depicting the pros and cons of living in these modern times, handling whatever tomorrow is going to bring and learning from our mistakes.

-Walter Dewes



Broken - Walter Dewes

Revision Peter Ireland

29 January 2016 - 17 April 2016

Revision consists of 20 new paintings by Peter Ireland featuring a cast of characters including Elizabeth and James Cook, Joseph Banks, Herman Sporing, Nicholas Young, Omai and William IV, as well as referencing artists ranging from Josiah Wedgwood, Joshua Reynolds and Benjamin West. There are also five works relating to historical depictions of St Jerome - perhaps seeming an "odd man out" in this company - who is traditionally seen as the first to rewrite the Bible from Hebrew into Latin, but his job of translating provides the underlying theme for the whole exhibition.

Translating's a perilous business: a transition from one mode to another. Even in the relatively simple area of language there can be pitfalls. We need look no further than our Treaty of Waitangi. But when there's the need for a translation from one cultural mode to another - say, between a European and Māori perception - the pitfalls widen and deepen. This process, beginning here at Tairāwhiti in 1769, remains in train, and still has much territory to travel. Untangling this process may be problematic for an historian, but for an artist it's a rich seam to explore.



James Cook's Signature (after Herman Sporing & Josiah Wedgwood)
Peter Ireland

Ad Astra - Reach For The Stars Jean E Loomis

6 May 2016 - 10 July 2016
Preview 5:30pm, 6 May 2016

Human fascination with the stars spans thousands of years and many civilizations. The Northern Hemisphere seasons and mythology provided the inspiration for images and the naming of constellations. Māori and Pacific cosmology provided tools for navigation and the timing for seasonal planting and fishing. Now, as urban people the significance of a seasonal calendar has less impact on our lives.

We have all seen huge changes in the environment and destruction of animal habitat on land and ocean. Faced with the headlong rush for resources at all costs I believe we all need a vision and understanding of where we have come from and what kind of future are we passing on. We exist on a small blue globe, there is no planet B, we need to care for the gift we have been given - Planet Earth.

These artworks are printed on both sides of an aluminium sheet and are free standing. I have used historic/mythical images on side one and contemporary Aotearoa/New Zealand images on side two. There is a limited edition of three copies of each object.

- Jean Loomis



Sagittarius (side 2) - Jean Loomis

AFTER THE FIRST BRUSHSTROKE Landscapes from the museum's fine art collection

11 December 2015 - 20 March 2016

During the late 19th and early 20th century, landscape paintings proliferated the New Zealand art scene. These works were produced by 'amateur' painters who recorded the lie of the land with a brush, a pen and a conservative eye. For these artists the ultimate aim was to visually record locations of note and highlight specific features whilst painting from memory or in situ.

Previously, itinerant artists from Britain had travelled to New Zealand to sketch their impressions of its natural scenery as a marketing ploy to encourage immigration. At that time the landscape was lush, dense and primeval, an alluring beacon to seafarers and adventurers.

Selected from the museum's collection are four artists who contributed to the pictorial outpouring which continued over the turn of the century. Each of these artists processed the panoramic skyline as it altered over the years, capturing the sweep of change on canvas and book marking a passing era.



Untitled - Charles Blomfield

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.



Wyllie Cottage

Visit Wyllie Cottage, the oldest European house still standing in the Gisborne area. Temporarily closed for heritage restoration.



Through The Years

19 February 2016 - 27 March 2016

Te Rau Kahikatea Theological College was established in 1883 to train Māori for the Anglican ministry and became the birthplace of the longest surviving rugby club in the Poverty Bay Rugby Union, the YMP Rugby Football Club. The Club itself has its origins when the Young Māori Party, a political group headed by Sir Apirana Ngata, Dr Maui Pomare, Dr Peter Buck and Frederick Bennett, was promoting the philosophies of Māori social advancement.

The Young Māori Party Football Club was formed in April, 1910. From its formation until 1922 the club based itself in Gisborne during which time its membership encompassed all tribal groups. However in 1923 the club was officially adopted by Manutūke and, to mark the occasion, club colours were changed from black and red to the present day colours of black and white.

The logo was created by the late Fred Jones, it represents the combining of the Manutūke and Muriwai communities. The kōwhai flowers derive from the historical stretch of land known as Te Kōwhai that joins the two communities.

This exhibition features a selection of memoirs and celebrates an historical account of 105 years of the YMP Rugby Football Club.



Gladstone Road

Gladstone Road, named after British Prime Minister William Ewart Gladstone, has been the main street of Gisborne (Tūranga) since its establishment in the late 1860s.

Hotels, banks, retailers, churches, halls, theatres, a post office, a courthouse, a newspaper have all resided on Gladstone Road.

The popularity of Gladstone Road has ensured its capture by way of photography. The museum photographic collection has a good coverage of the central business area over a number of decades. The Gladstone Road exhibition features some of the more interesting images of the road and the buildings associated with it.

In 1975 a photographic survey of Gladstone Road from Reads Quay to Roebuck Road was made by a university student and donated to the museum. A similar survey was made in 1993. Maybe it is time to produce another? The 1975 photographs will be 'merged' together resulting in a long continuous view of each side of Gladstone that runs along the walls of the photographic gallery.



1975 panorama of Gladstone Road (section) - Richard Howitt

Te Ara Tupuna - Umuariki

24 March 2016 - 1 May 2016

This year marks the 20th anniversary of the traverse of the East Cape's Raukumara Ranges, over the ancient trail named Te Umuariki, by students of Lytton High School's Whānau Reo class, staff, parents and kaumātua.

Initially there was reluctance to guide these young students through the trail. However, after explaining the unique total immersion tikanga based schooling all the students came from, the lead guide Joe McClutchie finally agreed.

This visual essay covers the time they ventured into the bush at the base of Te Ranganui-a-Toi, until they reappeared on the Kereu River some six days later. This was the first time that a guided group has clambered through the 'Arawhata' or Log Jam in the dark. It was no easy task.

The students were faced with enumerable challenges but with guidance from Nanny Kui Emmerson they met these with the maturity of students far beyond their years.

E tangi moteatea ana te ngakau mo te tokowha nei, Charlotte Babbington, Kevin Bradley, Keriana Whati and Ruareima (Nanny Kui) Emmerson.

-Todd Sheridan



Cameraman With A Mission Hakaraia Pahewa

Whaling in Te Kaha, native schools in Hawke's Bay, marae in the early 1900s, Tokomaru Bay wharf and the cultivation of kūmara are subjects of interest to the camera of Hakaraia Pahewa. Following in the footsteps of his father Mataiha Pahewa, an Anglican priest of Tokomaru Bay, Hakaraia trained at Te Rau Theological College in Gisborne.

As a priest that travelled a lot, Hakaraia's camera was often at hand recording images of everyday life in a soft, often romantic, but purposeful style. Over 30 of his images will be available to view on the stairwell that leads to the Te Moana-Maritime galleries.



Coastal Life 1921 - Hakaraia Pahewa

The Children's War

1 April 2016 - 19 June 2016

The First World War had a significant and lasting impact on a generation of New Zealand children, though we only rarely consider the wartime experience through their eyes.

Girls and boys were immersed in principles of patriotism, heroism and sacrifice at school and in youth organisations, and also played an active role in contributing to New Zealand's war effort.

At home they had to cope with the long, anxious vigil, the uncertainty and sacrifices that came from a long separation from distant fathers, brothers, uncles and grandfathers, some who would never come home.

As part of our ongoing series of exhibitions commemorating the 100th anniversary of the First World War, this display, drawn from Tairāwhiti Museum's collections, reflects on children's experiences of war.



Wounded soldier doll, Dean's Rag Book Co. 1983.62

Jack C Richards Decorative Arts Gallery

It's time to take another promenade around the Jack C Richards' gallery and observe the subtle changes that have taken place recently.

Newly appointed curator of the Jack C Richards' collection, Jane Putnam, has selected ten new Lalique vases to replace those now out on loan to MTG Hawke's Bay in Napier and as always René Jules Lalique never fails to astonish. These assorted works come in extraordinarily quirky shapes while others offer exquisitely detailed representations of birdlife.

New to the gallery is Ted Secombe, a sculptor and ceramicist from the Yarra Valley Australia. Secombe's work is heavily influenced by his environment and purity of form, this is reflected in his trio of reed thin cylindrical porcelain bottles. Renowned NZ glass artist Ann Robinson's signature cast glass vessels are also new to the gallery and have been grouped in a self-lit case to accentuate the heft, line and curve of each sculpture.

Freshly installed Yukata, informal Japanese summer garments from the 1920s Taisho period add a theatrical nod to masculine styling. On one garment geometric symbolism abound in hues of pink and gray, on another, circular explosions on an ink black background.

