



Summer 2009/2010  
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**Tairāwhiti  
MUSEUM**  
*Te Whare Taonga o te Tairāwhiti*

# Tui! Tui! Tuituia!

Quarterly newsletter of the Tairāwhiti Museum & Art Gallery  
*Te Whare Taonga O Te Tairāwhiti*

## Iwirākau

At 10am on Saturday 12 December Tairāwhiti Museum will open a major exhibition celebrating the Ngāti Porou ancestor Iwirākau, who lived in the Waiapu valley, and the carving tradition named after him. Ngāti Porou territory stretches from Potikirua at the top of the East Coast to Te Toka a Taiau at the mouth of the Turanganui River in Gisborne.

The Iwirākau carvers created meeting houses for their people. Many of these houses continue to be used for community events. Two of the finest examples of buildings carved in the Iwirākau style are St Mary's Church at Tikitiki and the whareniui (meeting house) Porourangi at Waiomatatini. There are also important examples of carvings in the Iwirākau style in a number of museum collections in New Zealand and overseas.

Iwirākau attended the Rawheoro whare wānanga (school of advanced learning) at Ūawa (Tolaga Bay) where he learned the art of carving. He then took the art of carving back to his home in the Waiapu valley where he trained the next generation of carvers. The Iwirākau style of carving has been passed through each generation of carvers down to the present day.

Auckland Museum has agreed to loan three taonga for the Iwirākau exhibition, including the poutokomanawa Iwirākau originally from a meeting house at Tikapa in the Waiapu, Iwirākau's mere pounamu,



Pokaiwhenua, and a carving found at Whāngārā that has been associated with Hinematiaro and is thought to date to the late eighteenth century. Also included in the exhibition is the tekoteko, Manuruhi, from the whareniui, Hau-te-ana-nui-a-Tangaroa, on loan from Canterbury Museum.

Twenty carvings in the Iwirākau style from the Tairāwhiti Museum collection are also included. They were created by a group of carvers working from the middle of the nineteenth century through to the 1920s, including Hone Ngatoto, Hone Taahu, Hone Ngatai, Riwai Pakerau and Te Kihirini.

Also associated with this exhibition will be a series of lectures about aspects of Iwirākau carving and carving demonstrations in the museum grounds.

Museum staff have been guided by an advisory group while developing the Iwirākau exhibition. The group consists of Dr Apirana Mahuika, Derek Lardelli, Mark Kopua, Ngarino Ellis and Dr Bob Jahnke. A number of other people have also been consulted about particular issues. Dr Wayne Ngata has translated the exhibition labels into Te Reo Māori. Tairāwhiti Museum acknowledges Te Puni Kōkiri The Ministry of Māori Development and Te Runanga o Ngāti Porou for their sponsorship of the exhibition. Tairāwhiti Museum also acknowledges Auckland Museum and Canterbury Museum for loaning taonga tuku iho for the Iwirākau exhibition.

## IWIRĀKAU



**EXhibit  
CAFE**

Open Monday to Saturday from 10am

For fantastic food in a relaxed and tranquil setting.



Ann Milton-Tee Mereida Sheppard Gaylene Taitapanui Gavin Reedy David Butts Toni Sadlier Alixene C  
 Wini Ruru, Raiha Moetara, Mereaira Kerr, Georgina Nepe, Lorraine Still, Colleen Hawkins, Karyn Pewhairangi, Jennifer Pewhairangi, Waka Taylor, Ku

**Untitled: The Rutherford Trust Collection**

An exhibition of contemporary New Zealand paintings from The Rutherford Trust Collection opened on Friday 30 October. Tairāwhiti Museum and Art Gallery gratefully acknowledges The Rutherford Trust and Aratoi: The Wairarapa Museum of Art and History, Masterton, for loaning these artworks. Make sure you see these wonderful paintings by Frances Hodgkins, Rita Angus, Tony Fomison, Michael Illingworth, Gretchen Albrecht, Seraphine Pick and others before the exhibition closes on 7 February 2010. Captured by the Gisborne Herald photographer are some of those who attended the opening.



Alofa Aiono and Elizabeth Kerekere



John and Robyn Rouse chat with Margaret McGuinness



Lynette Brown with Brendan and Elenor Gill



Curtis  
Emmerson, Rangi Te Kanawa, Parekowhai Whaitiri, Jody Wyllie

## Textile Conservation Workshop

Rangi Te Kanawa, textile conservator and conservation scientist, presented a workshop, on 5-6 November, about the care and storage of Māori textiles such as kākahu (cloaks), whāriki (mats) and kete (baskets). The workshop was organised by Te Papa National Services, Te Runanga o Turanganui a Kiwa and Tairāwhiti Museum.

Rangi Te Kanawa demonstrates kete conservation to Wini Ruru



## Museum Entrance Project

By the time you get this newsletter, Stage One of the museum's new entrance project will be completed. The architects, Nicholl Blackburn, and contractor, JTR Building and Kitchens Ltd, have worked closely with the museum to ensure that the addition is one that enhances the museum facility and that the work has been done with the minimum of disruption to the museum and Exhibit Café.



## Shutterbug Jack

Brothers Peter Hollamby and Jack Hollamby (Jnr) celebrated their father's photographic endeavours by joining family and others at the recent opening of *Shutterbug Jack*. John Harold (Jack) Hollamby, affectionately known as 'Shutterbug Jack', recorded scenes in and around Gisborne during the 1930s and 1940s. His photographs of street scenes and activities of the time portray life 'at home' during the World War II years.



Botanical Gardens, Gisborne, N.Z. 5644

Opening on 5 February, *Not Just Black and White* will feature a small selection of images from the Tairāwhiti Museum's photographic collection in which images that have been altered using the technique of hand-colouring or 'hand-tinting' will be displayed. Originally slated by conventional photographers as being "a rank perversion of photography" and as "a dreadful imitation of painting" by artists, hand-colouring emerged as a useful technique in the photographers and printer's toolset.

Hand-colouring remained the easiest and most effective method to produce full-colour photographic images until Kodak refined colour film in the 1940s.

The images in this exhibition illustrate various levels of artistic ability and the range of subjects enhanced using hand-colouring techniques, from portraits to rural and city scapes.



An early Gisborne harbour dredge photographed by 'Marsh' c.1910



An exquisite example of fine hand-colouring. The subject is William M. Tucker, son of Captain W.H. Tucker.

# EXHIBITIONS

## THE RUTHERFORD TRUST COLLECTION

30 October – 7 February

The Rutherford Trust Collection, located at Aratoj, the Wairarapa Museum and Art Gallery in Masterton, is a diverse collection of contemporary New Zealand art. This exhibition of paintings selected from The Rutherford Collection by our Art Curator Jolene Douglas includes works by Rita Angus, Don Binney, Frances Hodgkins, Paratene Matchitt, Buck Nin, Michael Illingworth, Gretchen Albrecht, Julia Morison, Seraphine Pick, Anne Noble, Michel Tuiffery, Tony Fomison, Pat Hanly and Colin McCahon.

## IWIRĀKAU: THE HOUSE OF PONGA

12 December 2009 – February 21 2010

This exhibition is a celebration of the Ngāti Porou ancestor Iwirākau, who lived in the Waiapu valley, and the carving tradition that takes his name. Ngāti Porou are the indigenous people whose territory stretches from Potikirua at the top of the East Coast to Te Toka a Taiau at the mouth of the Turanganui River in Gisborne. The Iwirākau carvers created meeting houses for their people. Many of these houses continue to be used for community events, while the carvings from some houses that have been taken down are cared for within whānau or hapū or in museums in Aotearoa New Zealand and overseas.

## TAMANUI TE RA! TOIHOUKURA

27 November 2009 – 31 January 2010

This year's summer exhibition by the students of Toihoukura is presented in the Collections Gallery and accordingly the students have produced smaller artworks to fit the space. Make a point of seeing the work by Vanessa Williams who is the recipient of the Ruanuku Award for 2009

## SPANISH EXPLORATION IN THE SOUTH PACIFIC

Opens 17 December 2009

Between 1567 and 1606 three Spanish voyages to the South Pacific were led by Alvaro de Mendana, Pedro Fernandez de Quiros and Isobel Barreto, the first woman to ever become admiral of and command a fleet. The first Spanish ships to sail through the South Pacific were primarily looking for gold. The series of Spanish voyages by Mendana (1567-9), Mendana and Quiros (1595-6) and Quiros and Torres (1605-6) established that the islands of the South Pacific held little mineral wealth. This exhibition affords a view of those who traversed the Pacific, how they saw the ocean, its islands and its people.

## NOT JUST BLACK AND WHITE

5 February - 28 March 2010

A small selection of images from the Tairāwhiti Museum's photographic collection. Displayed will be images that have been altered using the technique of hand-colouring or 'hand-tinting'. Originally slated by conventional photographers as being "a rank perversion of photography", hand-colouring grew to be a useful technique in the photographer's and printer's toolset.

## KI WĪWĪ KI WĀWĀ - HERE AND THERE

12 February – 21 March 2010

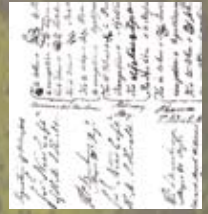
A survey of what it means to be Ngāti, from the perspective of those at home and those away from home. Ki wīwī ki wāwā looks at the influence of the papakainga, and the effect that distance has on the art that is created. What does it mean to be a Ngāti artist when you live outside of the Tairāwhiti? Where is home and how is that reflected in the work you create? What is the conversation inherent within the work? How does it differ from that which is produced at home? Is there in fact any difference at all? Conversely, those who live at home have often done so quite deliberately. How does their work reflect this choice? Does it differ again if they have been away and returned home? These are some of the questions posed of the artists taking part in this group show opening at the Tairāwhiti Museum in February 2010.

## TREATY 2 U

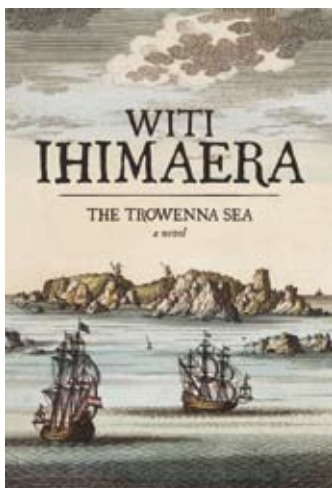
26 February – 25 April 2010

Developed by the Museum of New Zealand Te Papa Tongarewa, Archives New Zealand Te Rua Mahara o Te Kawanatanga and the National Library of New Zealand Te Puna Mātauranga o Aotearoa. This exhibition explores the events leading up to the signing of the Treaty of Waitangi in 1840 and includes contemporary case studies relating to Treaty claims.

Background Image: Towards the Waiapu rivermouth from Tikapa - the area of origin of the Iwirakau school of carving.



H.B. Williams Memorial Library



The Trowenna Sea - Witi Ihimaera

“Hohepa Te Umuroa is with Te Rauparaha at the Wairau killings in the 1840s, and at Boulcotts Farm in the Hutt Valley when white settlers lose their lives. Convicted of insurrection, he and four companions are transported to the convict town of Hobart to serve their sentences. Ismay Glossop and her doctor husband Gower McKissock have also come to Tasmania, via Nelson, New Zealand. On Maria’s Island near Hobart, their lives intersect with the five Maori, with unexpected consequences.”

Locally born author Witi Ihimaera’s new novelisation of a chunk of little known trans-Tasman history is, according to Neilsen’s Weekly Booksellers List, the number 1 selling New Zealand novel in the later quarter of November. This is not necessarily surprising - Ihimaera is regarded without question as an elder statesman of Māori literature, he is a professor and Distinguished Creative Fellow in Māori Literature at University of Auckland - except for one thing. The author has publicly announced that he is buying back warehoused copies of the book. Anyone may return a copy to the publisher and receive a refund.

After being exposed by the *Listener* Ihimaera has admitted to the nation that there are over a dozen incidences of plagiarism within the novel. Ihimaera has addressed the situation promptly. He said he is “horrified” about his “errors” and Penguin Publishers have announced that a second edition will be published in 2010

with sited acknowledgments from the other texts. That is the back-story in a very small nutshell.

Without getting into the detail of the “errors”, the 11 drafts that ‘snuck’ through or the feeble response from Auckland University and the publisher, what has intrigued me most is the lack of robust discussion from the literary community on the topic of copyright, or in effect appropriation - a hot topic for the last few years and one boldly handled by our art world.

Many will recall the attempt by offshore interests to patent the DNA of some native plants, or the discussion around English singer Robbie Williams sporting a tattoo of Māori design. There was a backlash against Gordon Walters for his use (and presumably profit from the use ) of koru in his artwork and against Dick Frizzell’s merging of Māori moko and the Four Square Grocer emblem. The debate raged on and off for years and cultural progress was made, particularly with defining Māori and Pākehā viewpoints. Does this mean the visual art world and those with interests in bioethics are more willing to accept cultural and appropriation challenges? Is it because social criticism through visual art is first off the commentary block, despite instant avenues available to writers and librarians, i.e. daily papers, weekly magazines and blogs.

Over 500 librarians recently attended their national conference. There was significant discussion about copyright vs community in the digital age with some fairly radical ideas emerging. Surely some of the big wigs have informed opinion to contribute? Insert eerie silence here. There has been some commentary both on radio and in a number of blogs which doesn’t warrant inclusion here but one has to admire those who have weighed in, whether or not you agree with their opinion, particularly. The *Listener*, Karl Stead on Morning Report , and Peter Wells through his blog.

I am not aware of any significant commentary from Māori sources that have been published to date. I should mention that I copied the first paragraph above, word for word, from the blurb of the book. Tick, yep that is acknowledged. And no, H B Williams Memorial Library will not be sending our three copies of *The Trowenna Sea* back to the publisher - we will be keeping them for archival purposes. Yes, we will buy a copy of the second edition.

Perhaps the last words (pinched from *The Gisborne Herald*) should rest with Ihimaera who said recently on the occasion of receiving an Arts Foundation Laureate “The storm clouds have already passed, I am back on my horse and there is work to do”.

p.s. The title of this article is taken from a longer quote. I will give a book voucher to the first person who contacts me with the full quote.

<sup>1</sup>Somerset, Guy, The incredible likeness of being, *Listener*, November 14 2009  
<sup>2</sup>CK Stead criticises University of Auckland over plagiarism (duration: 4’40”), Morning Report, Radio NZ National (podcast) 19 November 2009  
<sup>3</sup>Wells, Peter, All at sea and feeling nauseous [www.peterwellsblog.com](http://www.peterwellsblog.com) 17 November 2009

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