

WATERSHEDS NGĀ WAIPUPŪ

The exhibition Watersheds: Ngā Waipupū provides an introduction to important aspects of the histories of Tairāwhiti. First Māori and then Pākehā (European) settlers have occupied the river valleys and the coastal plains of Tairāwhiti, naming the landscape, creating settlements and making a living from the land and the sea. The cultural treasures, both ancient and contemporary, displayed in this exhibition, provide a tangible record of these histories.

Watersheds: Ngā Waipupū includes cultural treasures from each part of the museum's collections: taonga Māori, local history, fine arts, photography and archives. Loans made specifically for this exhibition include: fishhooks from the fourteenth century

archaeological site at Cooks Cove, near Tolaga Bay; the eighteenth century Cook Medalet from Whangarā; the nineteenth century kōwhaiwhai panels from Manutuke; and Gisborne's first mayoral chain, which was used until 1950.

Watersheds: Ngā Waipupū was initiated by the former director, Dr Monty Soutar, and has been curated by local art historian Dr Damian Skinner. The exhibition design concept was developed by Steve Gibbs, tutor at Toihoukura, the Māori art programme at Tairāwhiti Polytechnic. Martin Page, from local graphic design company National Treasures Design, has designed the large printed panels of text and images that introduce each section of the exhibition.

Museum staff and a number of local contractors have been working on the development, construction and installation of the exhibition since late 2008. The exhibition will open on Saturday 28 March.



This nine metre long boat shaped display case is being constructed for the exhibition by local firm Vogue Kitchens.

Dr. Soutar departs

Dr Monty Soutar resigned as Director of the museum in February 2009. He has since taken up the position of CEO of Te Runanga O Ngāti Porou.

Dr Soutar spent three years as director of the museum and oversaw a number of significant developments.

Building on the existing sound relationship between the museum and Gisborne District Council, and with the support of the museum trust board, he negotiated an increase in museum funding that has enabled the museum to sustain its programmes. He also worked closely with Richard Brooking and the committee to reinvigorate the Museum Friends.

Dr Soutar had a particular interest in the museum's education programme. Emphasis was given to the provision of education programmes in Te Reo Māori both at the museum and in

schools throughout the region. Dr Soutar initiated the Taonga Māori Audit Project, funded by Te Puni Kokiri, that involved updating collection documentation and rehousing the collection. During his time as director Monty has done much to develop the relationship between Tairāwhiti Museum and Ngā Taonga a Ngā Tama Toa Trust, the trust that represents the interests of C Company whānau.

The 2006 ANZAC exhibition of photographs of servicemen from the east coast area is still clearly remembered by museum staff and members of the community.

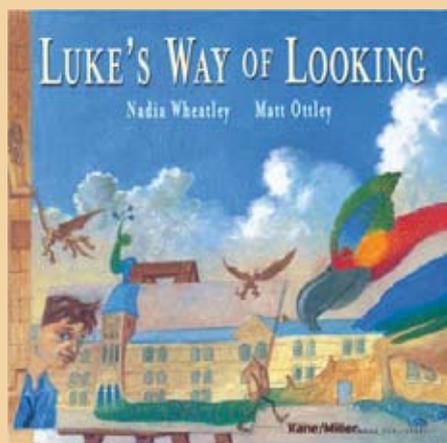
In November 2008 Dr Soutar's history of C Company, *Ngā Tama Toa*, was launched at Poho o Rawiri Marae.



Art at the Library

H.B. Williams Memorial Library

Titiro mai, titiro atu. Look here and look there. When we first encounter a work of art, pictures and words of our own start to form as we make connections with what is new, building upon what we already know. Initially we don't know what the artist is thinking or where they draw inspiration. Literally, what we see is what we get. Reading reviews and books obviously expands that knowledge so next time we view a work even more connections and understandings evolve, and so appreciation of art or of an artist's work is expanded. This process does not necessarily indicate whether we love or hate a painting, or if it is worth the price tag dangling off it. That is another story altogether. Let's just stick with ways of looking.



Luke's way of looking
Written by Nadia Wheatley,
Illustrated by Matt Ottley

Australian Matt Ottley is a personal favourite and this book encourages children to explore their own creativity. It is a chance to explore different ways of seeing and thinking about art.

Mr. Barraclough is trying to teach representational art. Luke sees things in an abstract way. This sets up a conflict which is uncomfortable for both of them. Their differences are both in seeing, and behaviour. Is it okay for two people to look at the same thing in different ways? There are plenty of books in the

library about how to 'read' art for adults but this one is a great place to start.

A lot of viewers just cannot be bothered with reading reviews, treatises or books about how to 'read' art. They are not terribly interested in someone else's interpretation. They just want to understand the artist's vision and look at some more work. Libraries understand this and try to provide materials that suit most people's learning styles. Whilst there are still videos published by Phaidon that cover a range of international artists, a collection of DVDs focused upon New Zealand artists is growing monthly. They are mainly from the 'Profiles'

series or drawn from the *Artsville* programmes featured on TVNZ. Each episode of the *Artsville* series was individually commissioned and so not all the episodes are available as they are purchased from the producers, not TVNZ. Titles include *Ans Westra: Private Journeys/Public Signposts*; *Flip and two twisters* about Len Lye's work; *Tony Fomison: Painter*; *Being Billy Apple*; *Judy Millar: Painter*; *Questions for Mr Reynolds*, about John Reynolds; *The Comics Show*, about comics and graphic novel subculture in New Zealand; and *Flightless: Bill Hammond's Cure for Being Kiwi*.

The DVDs provide an intriguing array of presentation styles. John Reynolds, for example, likes to talk about his work. A large component of his work revolves around ideas that he wants to share so there is a lot of conversation in the film. Archival footage dominates the Len Lye films because he is no longer alive to be interviewed. On the other hand, Bill Hammond won't talk about his work. He isn't interested in being filmed, but he agreed to his



Protestant sampler
Peter Ireland, 1999
Oil on paper

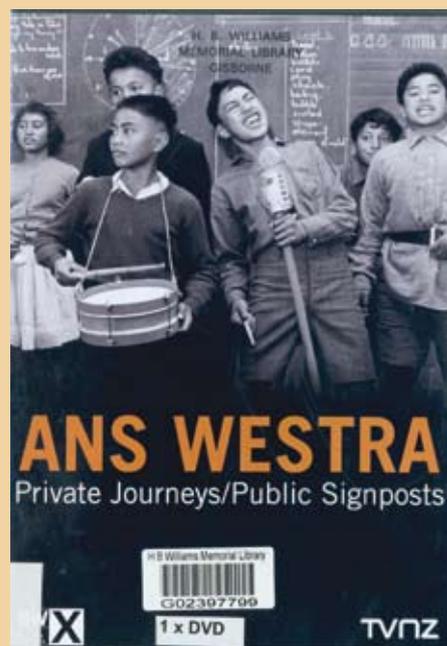
ART FOR ARTS SAKE

HB Williams Memorial Library has an extensive collection of local artworks and photographs available to borrow.

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www.gpl.govt.nz

artworks | Library



paintings starring in the episode *Flightless*. This episode is in the form of a play about the effect of his paintings on a man at war with his wife and his life. Kevin seeks refuge in the peace of the Christchurch Public Art gallery but instead is driven to psychic meltdown by the haunting bird people in Hammond's extraordinary *The Fall of Icarus*.

Pene Walsh

The Tairawhiti Museum and the H.B. Williams Memorial Library are working together on various projects. The Library will feature regular articles in Tui Tui Tuituia.

by Jen Pewhairangi

Tuia, ko ngā miro o te aroha, ka pakari ko te taura tangata

Ko te kākahu o aituā, ehara i te kākahu hou, kua tuhia kētia e tōna ringa kaha, nō reira haere, haere atu rā, waiho mai i a mātou hei pīkau i ngā tūmanako i wawatahia e koutou.

E ngā manua, e topa mai ra i ngā tōpito o Te Tairāwhiti tēnā koutou. I whānau mai, tipu ake hoki ahau i Tūranganui-ā-Kiwa. Ko taku pāpā nō Te Whānau-ā-Ruataupare, nō Te Aitanga-ā-Mahaki, ko taku kōkā nō Te Aitanga-ā-Mate, ā, nō te papatipu o Makarika o Pēnu hoki.

Nā wai rā, nā wai rā, ka whānau mai taku tamaiti ka hanake ahau ki ngā mahi o Te Kōhanga Reo, i reira ka kite i te hīrangatanga o tō tātou reo Māori. Mutu ana taku mahi i Te Kohanga Reo o Iti Noa ka hūnuku ki Kirikiriroa, arā ko Te Ataarangi taku mahi i reira. Koirā taku aronga nui, ko te āwhina, ko te tautoko, ko te whakaako i te hunga e hiahia ana ki te ako i te reo Māori.

I taku hokitanga mai ki te kāinga i mahi ahau i raro i ngā kaokao o Tūranga Ararau, ānō nei ko te whakaako i te reo Māori taku mahi, e whā tau taku noho i reira kātahi ka rere anō, ka anga atu ki Te Horowhenua, e whā tau anō taku noho i reira, ā, kua hoki mai ki te kāinga, tau ana.

Nōku te waimarie kua whiwhi i te tūnga 'Kai-whakaako' i tēnei whare. Ka rekareka te ngākau ki ngā mahi katoa kei te wāhi nei. Ahakoa kei te ako tonu ahau i ētahi āhutanga hou, pai noa, he ngākau nui tō ngā kaimahi o te whare taonga nei, nā konā ka tere taku ako, ka māmā hoki taku noho. Heoi ko te āhutatanga mīharo pai ko ā tātou tamariki. Hīkaka katoa rātou i tā rātou taenga mai ki tēnei whare, ki tā mātou taenga atu ki a rātou rānei, koirā e hika mā, te kite i ngā whatu e pūkana mai ra i te ihiihi, te rongu hoki i te maha o ngā pātai e puta mai ana.

'Whiriwhiria te taura tangata i runga i te aroha me te rangimarie nau mai rā.'

The fibre of aroha strengthens the connection between people

I was born and grew up in Gisborne. My father is from Te Whānau-ā-Ruataupare and Te Aitanga-ā-Mahaki, my mother is from Te Aitanga-ā-Mate, and from Makarika o Pēnu.

After my daughter was born I began to work in the kōhanga reo, and there I saw how important te reo Māori is. When I finished working at Te Kohanga Reo o Iti Noa I moved to Hamilton where I worked for Te Ataarangi. That was my focus, helping, supporting and teaching those who want to learn te reo Māori.



When I returned home I worked at Tūranga Ararau. I was teaching te reo Māori there for four years, then I moved again, to Horowhenua, living there for four years too, and now I have returned home to live.

I am so fortunate to have the position of 'kaiwhakaako' (teacher) here. I love all aspects of my work. Although I am still learning new things, the staff are always willing to help, so I am learning quickly and they have made it easy for me. But the thing I find most amazing is our children. They are full of excitement when they come here or when we go to them and I am thrilled to see their eyes dancing with energy and to hear all the questions that come pouring out.

'The strands of all the people are strengthened under the cloak of love and peace.'



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EXHIBITIONS

Textile Project

True Colours : Painting myself in ... Nina Mariette

showing until 13 April 2009

Nina Mariette is a survivor of childhood abuse. This powerful exhibition is indicative of Nina's courage.



Tu Taua Nick Tupara & John Moetaraaumati showing until 29 March 2009

Tūmatauenga is acknowledged as the god of war. He is also associated with food gathering tools and communal well being. This exhibition explores elements of warrior artistry and presents demonstrations of tā moko.



Passing People John Badcock 3 April - 7 June

Born and raised in Queenstown, John is a furniture carver by trade. He began painting fulltime in 1975 and his series of 100 portraits was completed in just one year.



The Gisborne Artists Society and Pottery Group Exhibition 2009 17 April - 31 May

New Artworks



Museum benefactor Professor Jack Richards (right) has made two further donations to the fine arts collection. The new additions are *Ra Paringa Tai - Time and Tide* by Steve Gibbs (left) and a portrait of Sir Apirana Ngata by Rongo Tuhura (centre).



Tairāwhiti Museum is hosting Tamara Patten, a graduate intern, who is working with the extensive hanging garments collection. Tamara is a recent graduate of the Museum and Heritage Studies Programme at Victoria University of Wellington and is undertaking this internship with the support of Te Papa National Services Te Paerangi and Museums Aotearoa.

The three month project involves rehousing and checking the documentation of the museum's hanging clothing collection. This work will make these textiles more accessible to museum staff and visitors. The measurements and descriptions of each garment are being checked, its condition assessed and a photograph added to the computerised collection database. Enhanced storage will ensure a longer life for these garments.

As part of her internship, Tamara is also developing, an exhibition proposal for a selection of garments from the collection. With such a rich collection emerging from the research it will be interesting to see which garments she selects for the exhibition.

