

FROM THE DIRECTOR

16 May was a red letter day for Tairāwhiti Museum with the official opening of our new storage and galleries. This long awaited day started with a morning blessing and ended with the official opening in the evening. The evening started with a karakia from Charlie Pera followed with an official welcome from Michael Muir, Chair of the Museum Board, and speeches from Professor Jack Richards and the Honourable Anne Tolley.

The weekend continued with a special breakfast event for Friends of the Museum on Saturday morning which included a tour of the new storage facility. Throughout the weekend we had performances from Savvy; Tūranga Wahine Tūranga Tāne; Edward Laurenson and Rosemary Barnes; Gisborne Boys High School Choir and a variety of children's activities including face painting.

There were around 1,500 people who visited the museum over the course of the celebrations and from all the smiling faces we are sure everyone enjoyed the experience. The museum plans to have semi-regular days with live performances. Over the opening weekend, patron Jack Richards enjoyed this aspect so much he offered to buy a 'decent' piano for the museum for future events.

We feel blessed to have been so supported by the funding bodies, Jack Richards and the community and would like to thank all those involved and all those who came to participate – it was a truly special event for us. My personal thanks go to the museum staff without whom none of this could have happened. Each staff member contributed in their own way and together made the cohesive whole that the community came and enjoyed – thank you.



Jack Richards, Michael Muir and Anne Tolley open the museum extension.

NEW SPONSOR

Tairāwhiti Museum is delighted to welcome Sunshine Brewery as a sponsor. Sunshine Brewery has come on board as a sponsor for the next 12 months and we are looking forward to this blossoming relationship. Sunshine Brewery is the only commercial beer brewery in Gisborne and is part of the cultural heritage of our region.

Back in 1989, out east in Gisborne, a couple of surfing mates started messing around with brewing and before they knew it they were on a quest to create the perfect lager to help them cope with Gisborne's famously long, hot summers and great waves. Before long they realised they were on to something good, so they shelved their surfboards, named their shed 'The Sunshine Brewery' and committed themselves full-time to crafting the perfect brew.



Their session lager 'Gisborne Gold' quickly attracted a cult like status in Gisborne and beyond, showing up in big city bars like Wellington's Bar Bodega. A bunch of gold medals were awarded and best of show trophies won during the 90s and early 2000s. Jump ahead to 2013, 25 years of brewing, 1700 odd brews and countless summer waves, we now see Sunshine Brewery refreshed with renewed investment and energy by a group of Gisborne wine people. The revitalized and repackaged Gisborne range of crafted beers are again showing up in the national market, no longer one of Gisborne's best kept secrets.



Look out for the limited release Sunrise Project beers like the just released "Bulls Brew Porter" where Steve and Kylie focus on developing flavours and food matching.

Exhibitions, News & Events

Quarterly newsletter of the Tairāwhiti Museum & Art Gallery
Te Whare Taonga o te Tairāwhiti
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WYLLIE COTTAGE



You may have noticed Wyllie Cottage has been closed recently. We have discovered some potential structural issues with the cottage and it has been closed as a precautionary measure due to health and safety concerns. Wyllie Cottage is a registered historic building and, as such, cannot simply be repaired in the way we might treat our own homes or a modern building. Gisborne District Council, as the owner of the building, is working closely with the museum to find the right resolution for the situation. Rest assured, Wyllie Cottage will be open to the public again as soon as possible.

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.

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



H B WILLIAMS MEMORIAL LIBRARY

Jack's Gift

Writer and Philanthropist, Professor Jack Richards regularly returns to his home town of Gisborne to enjoy his beachside property and visit family. For decades he has been domiciled throughout the world, teaching and working administratively in universities. Having published over 60 articles and 20 books in his specialist field of applied linguistics, Dr Richards is a well-regarded expert in his discipline. A man of exceeding charm and intelligence, his personal interests are as wide and varied as his travels and speaking engagements. Whilst he continues to manage a hectic international schedule, he integrates and shares his love of music and applied arts with the small coastal, rural community he calls home.

Professor Richard's sharing of his collections has culminated, within the Gisborne area, in the recent opening of The Jack C. Richards Decorative Arts Gallery as part of the building expansion programme at Tairāwhiti Museum. This is an extremely important development for Tairāwhiti for several reasons.

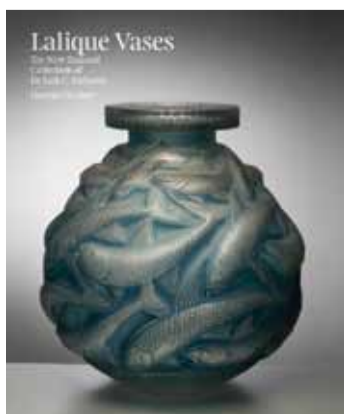
The manifesto for museums as purported by the UK National Museum Director's Council indicates they are centres for learning and inspiring curiosity in ways you cannot at home or online, so the continuation of museums in the regions is recognised as important.

Territorial museums surely must be vital to far flung areas such as Gisborne because they have a vested interest in collecting and displaying regional materials along with representing history showing unique socio-cultural conditions. Our stories told for us and our visitors. Gisborne's museum is one of the town's most visited tourist destinations.

Typically hampered by limited income, regional museums tend to become robust by getting smart, forming short term partnerships and creating exhibitions that might not be attempted by larger institutions. These exhibitions remind us of real-life experiences and speak directly to the community; the recent exposure of photographs of the late Bill Kerekere by a whanau trust at Tairāwhiti Museum is a great example.

Further extending the intercultural theme, Professor Richard's collections of glass, prints, ceramics, Chinese and Korean robes and other textiles, overlaid with the potential for unlimited display, gives the district something special. This type of patronage adds to the regional culture in ways we may not even predict. Aside from the obvious tourist attraction of seeing rare treasures from the other side of the world in a beachside town, imagine the influence on future generations of local people. These global taonga will form part of their everyday experience. Imagine how that experience will affect their own viewpoint.

It was in 1970's Cairo that Professor Richards acquired his first Lalique vase. "I loved the way Lalique could turn an everyday substance (glass) into beautiful jewel-like objects. Each vase to me, is a masterpiece", he explains. Whilst Professor Richards' collecting is wide and varied it would have to be said that when one has gathered



H B WILLIAMS MEMORIAL LIBRARY

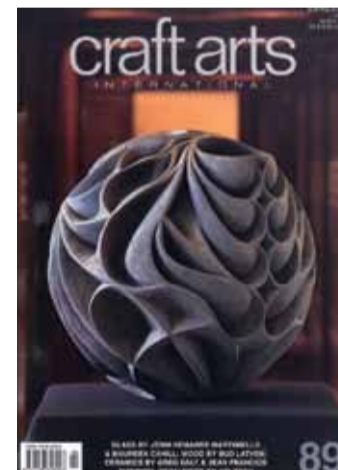
over 130 Lalique vases in one spot then that is a significant collection. Certainly significant in New Zealand to have accumulated so many of these large glowing vessels. Currently there are 19 vases on display. Expect to see that change on a regular basis, and if you cannot wait, luckily there is the book to drool over.

After getting a taste of some of the world's most beautiful contributors to the applied arts field, viewers may give consideration to those closer to home. A cross-pollination of ideas coupled with a definitive 'downunderism' may be found in the magazine Craft Arts International (CAI).

For 30 years CAI has documented mid-career artists from Australia, New Zealand and beyond. Attention to applied arts may be more important than ever in a technological age wherein the sensorial pleasure in appreciating contemporary handmade objects keeps us grounded and connected with each other.

Jack's gift will surely influence and colour the outlook of a future generation of makers through their sheer beauty and that they are right here, right now.

-Pene Walsh



Sounds Amazing

23 May 2014 - 6 July 2014

Make some noise with *Sounds Amazing!* Did you know that about 100 muscles must all work together so we can say this one sentence?

Sounds Amazing – Discover the Science of Sound - engages hands, eyes and ears. How musicians get notes from string, wind or percussion instruments is revealed by strumming giant harps, striking gamelans, playing slap-a-phone (bongo pipes), or tickling the ivories of a giant keyboard.

The exhibition is highly engaging for children and enables them to explore concepts relating to the science of sound including sound production and how sound travels.

Uncover more fascinating facts about sound and the science behind making it and have a go at playing some unconventional instruments.



Pulse Daryl File

30 May 2014 - 20 July 2014

"This exhibition is essentially a retrospective..... A quiet celebration of the past 10 years living in the Tairāwhiti after gravitating back from teaching and exhibiting in Wellington/Christchurch.

It is a visual narrative dealing with; the moods of the ocean and its ever changing relationship with the coastline. The gestural dignity of native plant forms, the ebb and flow of tidal kelp with an emphasis on linear presentation. These themes permeate through the larger works on canvas and board respectively.

The show also features a series of drawings taking a nostalgically light-hearted look at the history of class photographs. An egalitarian commonality exists through the groups and arrangements of individuals with settings. The juxtaposition of character, costume and persona has been a delight to develop. Baby boomers' in particular should be able to relate to these studies.

The 3-dimensional pieces (heavy pets) evolved from 'throwaway' sketches that somehow morphed into more meaningful entities, via a fertile imagination.

The pulse of this exhibition has been ten years in the making." -Daryl File



Heavy Pet
Daryl File

All Woman Bev Short

20 June 2014 - 10 August 2014

Self-taught Wellington-based photographer Bev Short grew up in the south of England. As soon as she was old enough she acquired her own camera and began photographing and developing her skills. She immigrated to New Zealand in 2002.

All Woman: A Modern Portrait of New Zealand Women was initially conceived as a book. The original idea was to photograph the subjects twice — one image showing their public life, the other their private life. This exhibition expands on that theme, exploring in depth the story behind each woman and each image. Short spent three years travelling across New Zealand encapsulating the essence of women whom she felt most compelling and inspirational high achievers.

"The women I met really opened up to me about their lives which I was so grateful to them for. I admired their spirit and energy and I wanted to celebrate that, but also to share their stories and images with a wider public. Through All Woman I finally found my calling and my 'voice' in my art. I know the way I want to photograph and how to go about it."

Some of the faces are instantly recognizable such as the Topp twins, former Wellington mayor Kerry Prendergast, poet Dame Fiona Kidman and comedian Michele A'Court some aren't – but all the women featured have a unique story to tell.

Toured by New Zealand Portrait gallery: Te Pukenga Whakaata



Victory Medal Helen Pollock

25 July 2014 - 21 September 2014

"The sculptural work 'Victory Medal' is a memorial to the grievous losses of World War I and a reflection on the idea of 'victory' in war.

A platoon of larger than life size pairs of feet are positioned 'standing to' and aligned like crosses in a military cemetery, facing east as with tradition and mounted on a rusted steel 'medal'. One pair of feet is cast in bronze, and is positioned within this configuration seemly randomly.

The feet are bare and vulnerable, and stripped of difference or individuality. The ceramic feet are moulded from rough processed clay, suggesting conformity and disposability. The bronze feet in contrast are enduring and ritualistic.

'Victory Medal' makes comment on the magnitude and never fully determined impact of that war on the culture and psyche of subsequent generations of New Zealanders." - Helen Pollock



Te Ahikāroa - Home Fires Burning

11 July 2014 - 17 August 2014

Te Ahikāroa - Home Fires Burning merges photographs from two series created over the past four years. From the *Mouth of the Port to the Beak of the River* (2014) are landscapes that include fishing and kaimoana gathering activities on the south side of the Waiapu River. Also included is a selection of East Coast images from the series *The Headlands Await Your Coming* (2010-2013).

In Te Ao Māori, ahikā is a cornerstone principle of land rights. In an era during which urban drift and migration abroad depopulates small rural communities, the people who remain on tribal land continue the values of a centuries-old practice called ahikāroa, literally the long burning fires of occupation, a deliberate political maintenance of land title claims to ensure rights are not extinguished. Others return seasonally or when occasions call, to contribute to keeping marae 'warm' through usage. This body of work approaches marae (communal and sacred place that serves cultural and social purposes) and surrounding tribal lands as a lived space in which intergenerational use keeps the fires burning.

Omaewa, just north of Port Awanui, is family land belonging to artist Natalie Robertson, a member of Te Whānau ā Hineautā, Te Whānau ā Pokai. Her grandfather David Hughes (son of Mabel Boyd and Charlie Hughes, storekeepers at Port Awanui) was amongst the last generation to live here permanently. Each year, Natalie returns to the whānau land at Omaewa, to strengthen her ties to the whenua. This frequent returning has also rebuilt old family connections and relationships and deepened her knowledge of place. With this knowledge has come an understanding that the deforestation of the past century and a half has led to dramatic changes to the Waiapu River, the scale of the beaches and the coastal ecosystems. Images of fishing create a record of tribal usage today with the understanding that the silt from the Waiapu is having devastating consequences for kaimoana along Tikapa Beach. The threats to the ecology of traditional food sources and sacred sites through global warming, rising sea levels, post-Fukushima radiation, pollution, deep-sea oil drilling, over-fishing in addition to policies that continue to erode access rights, all underline the need for our own stories and narratives to be seen as well as heard.



Headlands Tikapa Marae Pokai Mahau, 2010.

Catching The Edge Margeret Hansen

15 August 2014 - 12 October 2014

Have you watched a southerly front suck blue from the sea? Or considered the exact colours informing any simple sky? Have you traced paths of water on the beach making their way home? Those unique, calligraphic rills are the kinds of conditions that inspire Margeret Hansen to capture intuitive images inhabiting the world between impression and concept, playing at the edges of light and land. This work is described as atmospheric, exploring shifting light and tide, licks of wind on water.

Margaret paints from her studio at Makorori Beach - the edge of a reef at the end of a beach at the beginning of the day. She plays with ambiguous and multiple horizons and perceptions. She exploits colour with a subtle or restricted palette. Depth is often achieved with fine layering or unseen background metallics.

Featured works range in size. One series of tiny paintings 'Ways to Water, catches those trickling paths to the sea. Another, entitled 'Bobby's Birthday' captures a rare burst of light seen only once. Many of these paintings carry stories.

"With this exhibition I want to say, 'See that? Look now! It's gone.'"



Take A Long View

17 May 2014 - September 2014

View life through a wide angle and see your horizons broaden.

From the photographic collection comes a selection of panoramic images. These wide photographs offer a field of view greater than the human eye can see at any one instant.

Landscape panoramas are most popular to create and to view. A main attraction of this effect is that it connects locations that are normally thought of as unrelated. The view from Titirangi/Kaiti Hill is a common target and a number of early vistas appear in the exhibition.

Other images demonstrate the ability to include so much in one photograph. For instance a commercial shot captures 14 trucks of the Buske firm outside the Mangapapa Garage.

Take A Long View has given the museum the opportunity to join single images found amongst the archives into one continuous wide view print. The visitor can expect to see some historic wide views never assembled before.



Maize crop at Witters, 1932.

Uku Rere Ngā Kaihanga Uku and Beyond

22 August 2014 - 9 November 2014

This exhibition showcases the work of Baye Riddell, Manos Nathan, Colleen Ulrich, Wi Taepa and Paerau Corneal, all preeminent members of Nga Kaihanga Uku: an organisation of Māori clay workers formed in 1986.

Uku Rere Ngā Kaihanga Uku and beyond tracks the strength and creative progress of Māori ceramic art in New Zealand's contemporary art scene over a twenty five year period.

Premier local artist Baye Riddell has a long and rigorous career in the world of clay, blazing trails promoting indigenous ceramic practices at a national and international level, his work embraces both Māori and Christian beliefs.

Colleen Waata-Urlich's work is underpinned by her Masters research into the Lapita clay culture. Paerau Corneal's artistry portrays Māori women as strong and enduring. She uses hand-building techniques to create her figurative forms and vessels.

Manos Nathan's unique sculptural works draw on customary art forms and the Māori cosmological and creation narratives. Wi Taepa produces chunky, rugged pots full of personality and enjoys the unpredictable way the colours of clay emerge naturally during firing.

All five artists have engaged in significant cultural exchanges with international indigenous artists working in clay - an experience that has enriched their work. This major touring exhibition of unique, hand-built ceramic artworks was developed and toured by Pataka Art+Museum in partnership with Toi Māori Aotearoa and sourced from public and private collections throughout New Zealand.



Jack C Richards Decorative Arts Gallery

2014

One of the major attractions at the long awaited grand opening of the museum extensions is the purpose built and specifically designed gallery displaying Dr Jack C Richards' eclectic collection. Taking centre stage, decorative vessels highlighting the beauty that is Art Deco and Art Nouveau by the great masters of French glass René Lalique and Émile Gallé.

Over the years, the museum has been granted privileged access to the Richards' collection which enabled the exhibition team to produce a selection of exhibitions. In 2010 'Power Dressing' curated by Dr Damian Skinner featured the breathtaking elegance of 20 Chinese and Korean robes. In 2011 the museum presented two exhibitions, the dazzling, eye-popping 'Guatemalan textiles' of the Mayan culture and the lavish ornamentation of 'Le Style Lalique'.

It is safe to say that all of these items will have their day in this designated gallery. The collection is ever growing with numerous surprises in store that will ensure visitors will delight in sharing the joy of this private collection offered for public viewing.



SHOP

Our shop is evolving, so come and see the new look. As always our shop holds a fabulous range of product to choose from and we continue to add new product. Whether you are looking for a gift, wanting to send something overseas or buy a treat for yourself, there is something for everyone.

We continue to support local artists including Seymour May, 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.

