

South Wairarapa District Council

149
late
21/5/14

Submission #348

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Submission information

Form: Draft Annual Plan Online Submission Form

Submitted by Anonymous

Wednesday, 21 May 2014 - 11:52am

202.78.138.85

Submitter Details

Name of Submitter (Mr, Mrs, Ms, Miss):

Mr John Terris

Address:

55 QUEENS GROVE LOWER HUTT 5010

Phone (day):

045663175

Mobile:

0274440081

Email:

jterrsi@xtra.co.nz

Submissions

I would like to discuss my submission with Council in Person:

Yes

Draft Annual Plan 2014/15:

I apologise for the lateness of this submission as I had urgent family business to attend to last week.

I would like to see a provision for a footpath along the frontage of my property, Jaytee Properties,, 47-53 Wallace Street Featherston.

There will shortly be three houses on these sections. The present state of the frontage is a danger to children, who are among my tenants, with an open trench directly outside measuring around 1.5 M deep and 2 M wide. There is also a traffic hazard created by the lack of roadside definition, and the present road edging deteriorates into a bog in winter, with pedestrians (there is a relatively high pedestrian count) forced to walk along the middle of a narrow and busy road which is a thoroughfare for traffic to and from Woodward Street and roads to the north. School children use this stretch of road twice daily and people regularly walk to and fro to access the shopping area.

I have paid rates on this property for seven years and numerous Council fees and charges for the development of the property. I have therefore paid for a footpath many times over, and the current state of the road is frankly a disgrace.

A footpath on the other side of the road, where one is planned, would make no sense, as there are no dwellings at all on that side.

I have sent a series of photographs illustrating these problems in a separate email, since your site does not accept a standard jpeg image.

I look forward to discussing this matter with you in person and apologise once again for not being able to get this to you sooner.

Upload submission:

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Sport Wellington
 Level 2, 113 Adelaide Road
 PO Box 24 148, Manners St,
 Wellington, New Zealand
 T. 64 4 380 2070 F. 64 4 801 8976
www.sportwellington.org.nz

Submission to South Wairarapa District Council Draft Annual Plan 2014/15

SPORT WELLINGTON

Sport Wellington is the independent organisation for sport and physical recreation covering the Greater Wellington Regional Council area – working alongside the eight local authorities.

VISION

Everyone in the greater Wellington region has a life-long involvement in sport & active recreation.

PURPOSE

To provide the Sport & Recreation sector with leadership that enables people in the region to have:

- **opportunities** to participate whatever their needs
- **motivation** for sustained and regular participation
- **meaningful experiences** at all levels

Healthy and economically secure people

Sport Wellington would like to thank the Council for the on-going provision and upkeep of sport fields, pools, recreation centres and walking/cycling tracks throughout the district. We would also like to acknowledge the on-going investment in new walkways, cycle ways and aquatic facilities that will enable both residents and visitors to enjoy the attractions offered by the region.

Limiting the impact that existing and or new barriers have on maximising the use of these facilities must continue to be assessed during the FY14/15. Ensuring that these facilities remain affordable for everyone in the community is vitally important to ensure maximum participation. There is still further work to be done in order to ensure that user costs across all Council sport and recreation facilities have similar or the same user pay ratios. At this point in time affordability remains a significant barrier to more people “getting involved” in sport and active recreation. It is recommended that strategies to mitigate this risk remain a focus for SWDC in 14/15. With continued population growth, changing participation trends, new sport and recreation activities and extreme weather conditions; the pressure for sports facilities will increase in future years. There has been some recognition by both councillors and senior staff from around the region that partnering with other TLAs from our wider region will be essential if we are to ensure that demand is met both across the region and within local council areas.

Vibrant and Strong communities

Sport Wellington continues to encourage all local authorities to recognize the contribution that sport clubs make to the social development of a district with the aim of assisting individuals and community groups to help themselves and to actively develop a safe, inclusive and cohesive community through fostering a sense of community pride. It is noted that there are sport and recreation related projects and maintenance being invested in by SWDC across both indoor and outdoor facilities over the FY 14/15. It is recommended that these projects remain on the annual plan agenda and are indeed implemented over the FY. Over and above the benefits they bring to the sport and recreation sector, they assist in mitigating the risks across multiple areas. For example while at first glance they are identified as sports or recreation related investments, they are indeed investments that will assist in your plans to actively develop a safe, inclusive and cohesive community. Sport Wellington supports this through its 2014/15 Business plan -Education and development of sporting club governance 31 sporting clubs; in-depth support with Kuranui College and Greytown Primary and advocacy and support with the South Wairarapa Primary Principals Assn. to build confident people so that they can achieve their aspirations and those of our young people.

Future Needs and Strategy

The establishment in 2003 of a group of officials (Wellington Regional Recreation Initiatives Group, WRRIG) to discuss initiatives for improving recreation provision across the greater Wellington region represented an early step towards achieving a 'working together' sport and recreation agenda across the region. It was further believed that this initiative would assist in meeting national strategies and statutory requirements. WRRIG only incorporated some of the TLAs from across the greater Wellington region (Upper Hutt City Council, Hutt City Council, Porirua City Council, and Wellington City Council), Greater Wellington Regional Council and Sport Wellington. WRRIG also worked closely with the Hutt Valley and Capital & Coast District Health Boards and Sport NZ.

Due to a lack of leadership, investment and commitment from the WRRIG stakeholders, this initiative lost its way about 3-4 years ago. Sport Wellington would like to see the appropriate partners invest/reinvest in a mechanism and a process that will be responsive to the future demand for sport and recreation infrastructure in order to effectively and efficiently deliver sport and recreation to the people in our communities. This collaborative approach will enable greater effect to be achieved and in doing so maximise the social and health benefits associated with sport and recreation. Such a mechanism would need to be built on the lessons learnt through the WRRIG experience and ensure that there was an appropriate investment from all partners; effective leadership and that all appropriate stakeholders are involved.

In order to ensure success of a future mechanism, the focus of the original WRRIG concept would need to change. WRRIG was about coordination and a specific strategy to get people active across the region. The approach Sport Wellington is promoting in this initiative is based on the benefits that can be gained from a region wide approach to planning and investment. In order to ensure success, there would need to be an agreed high level regional strategy that guided the

development of sport and recreation across the entire region; coordinated region wide investment and planning between Stakeholders (councils, sport and recreation organisations and other investors). This strategy and mechanism would be led by an advisory group consisting of councillors from across the region that would provide strategic leadership and advice. This group would be supported by the appropriate senior council officials at GM level who lead the sport and recreation portfolio in their respective organisations and by a small financial investment. Sport Wellington would contribute resources, independent advice and influence to the adopted mechanism and process.

Sport Wellington would like to continue to work in partnership with SWDC and the other TLAs in the region in order to increase still further the level of participation in sport and active recreation in our region. At a strategic level Sport Wellington believes that the most significant gains that can be made if TLAs and other stakeholders to do more together across the region in the sport and recreation space. The areas where the greatest gains can be made across the region are in a region wide collaborative approach to planning and shared investment. Investment based on a region wide strategy, more combined regional planning and shared region wide outcomes and priorities for sport and active recreation. All of this would still be supported by the ability for a level of localised investment that will enable a sustainable approach to the provision of sport and recreation in our region.

Financial Support

Currently SWDC provides \$5000 of funding which enables Sport Wellington to support a number of schools, clubs and RSO's to increase their organisational capability and grow participation numbers in the region. Sport Wellington is committed to sports development in the Wairarapa region and runs a successful Wairarapa Sports House. Housing up to five staff, including a Regional Development Manager, Community Sport Advisor and Community Sports Coordinators, all with a focus on growing capability and participation in the Wairarapa region. This facility also provides office space and shared services to Wairarapa Cricket and the Masterton Primary Schools Association. For this facility to continue to be a success in the region, Sport Wellington is requesting an additional \$2500 in funding support from the SWDC. The Wairarapa Sports House currently runs at an operating deficit. This additional support will continue to allow Sport Wellington to provide sport and active recreation assistance to those in the region. Through the staff based at the Sports House we have provided support services to both Primary and Secondary schools in the South Wairarapa District, while also assisting with a number of regional sporting organisations and clubs

Barriers

The most significant barrier to getting all people in our region involved in sport and active recreation is the cost of participation (inclusive of transport costs). This is a barrier that must be mitigated as part of the consideration undertaken before decisions are made to increase a cost that will ultimately result in preventing people from participating. If for example an increase in pay for those staff running a sport facility is reliant on an increased activity fee which is then passed on directly to the user then other options to meet the need for the increase must be

examined. A significant number of people in our community are already struggling to access the facilities that enable them and the community to benefit from the advantages of being active and participating in sport and the positive indirect influence it has on the social fabric of the community.

**Community
Support**

Sport Wellington Wairarapa is committed to delivering services and support to the greater Wairarapa region. Through increased support from South Wairarapa District Council we will be able to continue to add value to the region. We appreciate the support we currently receive from the South Wairarapa District Council but as we have stated earlier in this submission, we would appreciate an additional financial investment in order to enable us to continue with the work associated with the Wairarapa Staff at the Sports House.

Sport Wellington would like to conclude its submission by complementing SWDC on the commitment to the on-going development of the partnership with Sport Wellington. Over the last 12 months there have been a number of achievements registered because of this commitment to the partnership and because of the strong relationships across all levels in both organisations. An example of this is the regular engagement between the SWDC Mayor and CEO of Sport Wellington to discuss current and future opportunities and the on-going financial support SWDC provides Sport Wellington.

We would like to speak to our submission.

Original Signed

Phil Gibbons

Chief Executive Officer

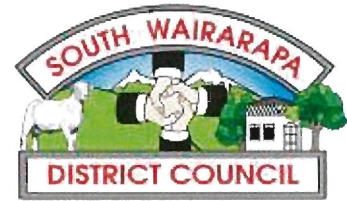
Sport Wellington

14 May 2014

SOUTH WAIRARAPA DISTRICT COUNCIL SUBMISSION FORM

Draft Annual Plan 2014/2015

To: Draft Annual Plan
South Wairarapa District Council
PO Box 6
Martinborough 5741



Name of Submitter:

ALICE HUTCHISON, DIRECTOR

Address:

*HEATOI WAIRARAPA MUSEUM OF
ART AND HISTORY*

Phone: (day)

06.370.0001 x701

Mobile:

027.602.5884

Email:

Submission Instructions: Identify the item and page number from the Draft Annual Plan document, state whether you agree or disagree with the proposal, and if you have an alternate suggestion to what has been proposed in the Draft Plan outline the suggestion.

Pg No. Comment

Agreed - prioritisation will be following:

*PART 1: SETTING DIRECTION
WORKING WITH NATURE, p. 6*

COMMUNITY OUTCOMES, p. 11

- Educated and knowledgeable people
- Vibrant + strong communities
- Sustainability
- Significant activities: Economic, Cultural + Community Development + Amenities

PART 2: PROJECTS + ISSUES BY SIGNIFICANT ACTIVITY: P. 16, P. 21

- Economic, Cultural + Community Development (providing cultural destination in the region)
- Amenities: provision for regional museum + programmes
- Fragmenting + caring (kātahi) for Wairarapa's taonga

PART 3: SIGNIFICANT ACTIVITIES: Economic, Cultural, Community Development (local public services) P. 32

- #3 (a) (b) + (c): "To encourage cultural development for the benefit of the district and Wairarapa as a whole"
- "Fostering a sense of community pride" (d3)
- "Committing widely to ensure representative + inclusive policies" (4)
- "Respecting obligations under the Treaty of Waitangi" (5)
- (e) Provide community leadership, facilitation, advocacy...

I would/would not (cross out which does not apply) like to discuss my submission with the Council when it meets to hear and deliberate on formal submissions on 9 and 10 June 2014 (reserve day 10 June 2014), commencing at 9.30am each day.

Please continue over

**SOUTH WAIRARAPA DISTRICT COUNCIL
SUBMISSION FORM**

Pg No.	Comment
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Request for continued funding of \$25,000 for
Aratoi Wairarapa Museum of Art and History:
Per attached/enclosed.



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An online submission is available on our website www.swdc.govt.nz. You may deliver your written submission to the Council Administration Office, 19 Kitchener Street Martinborough, fax it to (06) 306 9373, e-mail it to AP@swdc.govt.nz, or post it to Draft Annual Plan Submission, South Wairarapa District Council, P.O. Box 6 Martinborough. Please note submissions close and must be received by **5.00pm Monday 19 May 2014**.

Please note:

- In accordance with the Privacy Act 1993, submissions will be available for viewing by Council and members of the public.
- Submissions will not be returned, so please keep a copy.
- Submissions must reach us no later than 5.00pm, Monday 19 May 2014.
- Council meetings to hear and deliberate on submissions will be open to the public, except as otherwise provided in the Local Government Official Information and Meetings Act 1987

Continue on separate sheets if required.



aratoi

Wairarapa Museum
of Art and History

22 May 2014

Adrienne Staples
Her Worship The Mayor
South Wairarapa District Council
P O Box 6
Martinborough 5741

Dear Adrienne

On behalf of Aratoi Wairarapa Museum of Art and History, please consider herewith our submission to South Wairarapa District Council for the continued funding of \$25,000 for the Aratoi Regional Trust (ART); essential to our annual operating budget as outlined in Aratoi's 2014/5 Annual Plan.

In accordance with South Wairarapa's Draft Annual Plan 2014/5, we would like to highlight Aratoi's alignment in fulfilling and providing for the community, a multi-purpose facility for the Wairarapa as well as caring for the region's taonga; specifically –

Part 1: Setting Direction and working with Maori (p. 6) Aratoi recently hosted the Office for Treaty Settlements and is planning a major post-Treaty project for 2015 (brief attached/enclosed). Discussions with Minister for Arts, Culture and Heritage in regard to potential support for redevelopment; with Te Heke Rangatira whanau and Te Papa to permanently house the waka and repatriate significant Wairarapa taonga. Community Outcomes, p. 11 (educated and knowledgeable people; vibrant and strong communities; sustainability, significant activities; economic, cultural and community development, and amenities).

Part 2: Projects and Issues by Significant Activity, p. 16, p. 21

Economic, Cultural and Community Development; Aratoi provides a major cultural destination in the region attracting international tourists and catering to the needs of local community groups and educators. Amenities: provision for regional museum and programmes; augmenting and caring as kaitiaki for Wairarapa's taonga

Part 3: p. 32. Significant Activities: #3, a,b,c: "To encourage cultural development for the benefit of the district and Wairarapa as a whole," "Fostering a sense of community pride" (d 3), "Respecting obligations under the Treaty of Waitangi" (5).

A recent MDC visitor satisfaction survey rates Aratoi higher than ever, with glowing reviews particularly of the recent exhibition 'The City; Becoming and Decaying.' Aratoi was the only New Zealand venue for a major international touring exhibition organized in partnership with the Goethe-Institut. Increased retail sales and

negotiations have turned a deficit into surplus within the past 6 months and a number of stunning new additions to the collection have been acquired, namely a gift from Ian and Clare Athfield of a grand piano with a significant Wairarapa connection. For the first time Aratoi has been successful in a major Creative New Zealand Arts Award grant for \$22,000 in support of the exhibition *Milan Mrkusich: Chromatic Investigations* which I am organizing. Additionally;

- 2014-2015 Annual Plan has been submitted to MDC with Service Agreements/ MoU's secured with MDC and MTLT.
- Trustees. We have welcomed on to the Board Lydia Wevers, Rod Oakly and Tim Bannatyne.
- Friends/ Foundation. We continue to meet regularly with the Friends and Foundation, sharing what each sector is doing and looking at ways to improve aspects around communication and marketing, collaborating on the Aratoi newsletter which is increasing in distribution throughout the region.

Whilst we continue to acknowledge that Aratoi is situated in Masterton it does so because the Masterton Trust Lands Trust kindly makes available the building to ART at no cost, without this building the museum and art gallery could not exist at the current standard. It should be noted that the facility is open to all residents of the Wairarapa to enjoy seven days per week, as well as being open to visitors who provide considerable revenues to the local communities.

The ART acknowledges the continuing support of the Masterton Trust Lands Trust, Trust House/ Tararua Foundation, the Masterton District Council (MDC), the Carterton District Council (CDC) and the South Wairarapa District Council (SWDC) and the important relationship among these organisations.

The Trust delivers many benefits to the Wairarapa community region-wide, including:

- A supportive and collaborative environment for regional groups involved in arts, culture and heritage, including Aratoi's role as a key stakeholder in the Arts Culture and Heritage Strategy for the Wairarapa;
- A place for learning about arts, culture and heritage in the region;
- The preservation of objects, artworks and stories related to the identity of the region;
- Exhibitions and programmes providing regional access to local, national and international arts, culture and heritage;
- Fulfilment of the Local Government Act

New Zealanders find their identity in arts, culture and heritage. The Trust benefits the wider Wairarapa community as well as visitors to the region. Aratoi is now well established as a tourist attraction and many visitors comment that it is world class. A gallery of such quality reflects the community's pride in its art and culture, and in turn benefits the community by offering a range of exhibitions that include local content. Permanent publicly owned collections such as those at Aratoi are a precious and accessible resource for the education and enjoyment of the entire community. It is the local treasury and visual reference library linking all the fine and applied arts, as well as historical objects for all the people of all the cultures that make up the greater Wairarapa.

Throughout the past year Aratoi has continued to strengthen its local and national presence. In an effort to provide better services to visitors and improved outcomes to our funding stakeholders Aratoi has, among other activities:

- Continued the housing and management of the nationally significant Rutherford Art Collection. Artworks from the collection are regularly on display at Aratoi for the public to enjoy. Negotiated a new partnership with James Wallace Arts Trust to share the collection for wider accessibility and visibility nationally.
- Continued the housing and management of its other significant publicly owned collections.
- Supported the curriculum and education programmes at the local schools by holding the annual **Schools Art** exhibition and offering in-house children's programmes at Aratoi.
- Development of an education pack focussing on **Wairarapa Moana** in the South Wairarapa with interactive/website, linking Wairarapa environment to Aratoi's collection. The exhibition explored the geological and geographical history of the lake, its natural and social history, as well as its current ecological and cultural management. The long term goal is to embed the unique and precious nature of Wairarapa Moana in the South Wairarapa into the long term curriculum. The development of an online interactive has also been initiated in partnership with South Wairarapa-based Click Suite with the potential for significant educational interactives.
- Supported and encouraged individual artists and community art groups, such as the Main Artery, Masterton Art Club and the WaiArt group, within the region who have needed information, expertise or resources to exhibit at Aratoi. Some major exhibitions by South Wairarapa artist include **The Crystal Chain Gang**. Glass artists Jim Dennison and Leanne Williams have been making collaborative works under the banner of the 'Crystal Chain Gang'

since 2004 and Aratoi continues to feature their work. Based in Martinborough over the last seven years the pair has challenged perceptions of cast glass practice to create innovative work that traverses the territories of art, craft, design and industry.

- Aratoi also curated, toured and installed **Stag Spooner – Those Wild Men from the Bush**, at Mahara Gallery, Kapiti Coast, an illustrated diary at the heart of an exhibition about a Carterton man's daily life throughout his childhood, military service and early death after a successful recent exhibition.
- Provided continued support and encouragement to other heritage groups in the region, such as the Wairarapa Heritage Association, Carterton Railway Museum, Wairarapa Archives, Shear History, Featherston Heritage Association and the Fell Locomotive Museum.
- Continued building and enhancing relationships with individuals and groups in the region including strengthening the relationship with iwi through the housing and management of local taonga.
- Continued the long term Wairarapa history exhibition which showcases the region's rich Māori heritage and tells the stories of the early European settlers. The South Wairarapa makes up about 75% of the content of this exhibition.
- WW1 centenary commemorations in partnership with Wairarapa Archive to produce exhibition and public programmes. To feature information panels at train-stations throughout the region (focusing on Featherston)
- Partnership with Cobblestones in new display/exhibition area
- Region-wide artist's project commemorating Wairarapa's pioneering suffragettes in partnership with New Pacific Studio and Friends of Aratoi
- Planning for major post-Treaty settlement Iwi exhibition next year highlighting cultural redress
- Provided an appropriate venue for a number of public programmes such as lectures and several musical performances.
- Continued sector focussed accounting practice, giving more transparent spending analysis and clearer forecasting for budget planning. In summary, the spending of every funded dollar is scrutinised through continued knowledgeable accounting practice.

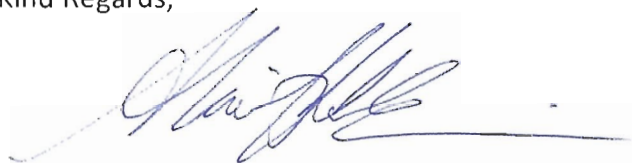
Supporting a public art gallery and museum is an intrinsic part of promoting the cultural well-being of a community. Aratoi is the region's recognised professional museum and art gallery. It sits at the heart of the community, reflecting the community's cultural identity back to itself and providing on-going professional support and services.

We strongly believe that Aratoi has exceeded expectations in offering the general public, and the people of the Wairarapa in particular, a cultural experience that much larger institutions would be proud of.

Aratoi looks forward to building on its existing relationship with SWDC and continuing with successfully delivering more of its valued programmes to the Wairarapa community. The Trust will be seeking funds from a range of providers, including seeking patronage from individuals and institutions.

Once again, thank you for your support of Aratoi Wairarapa Museum of Art and History.

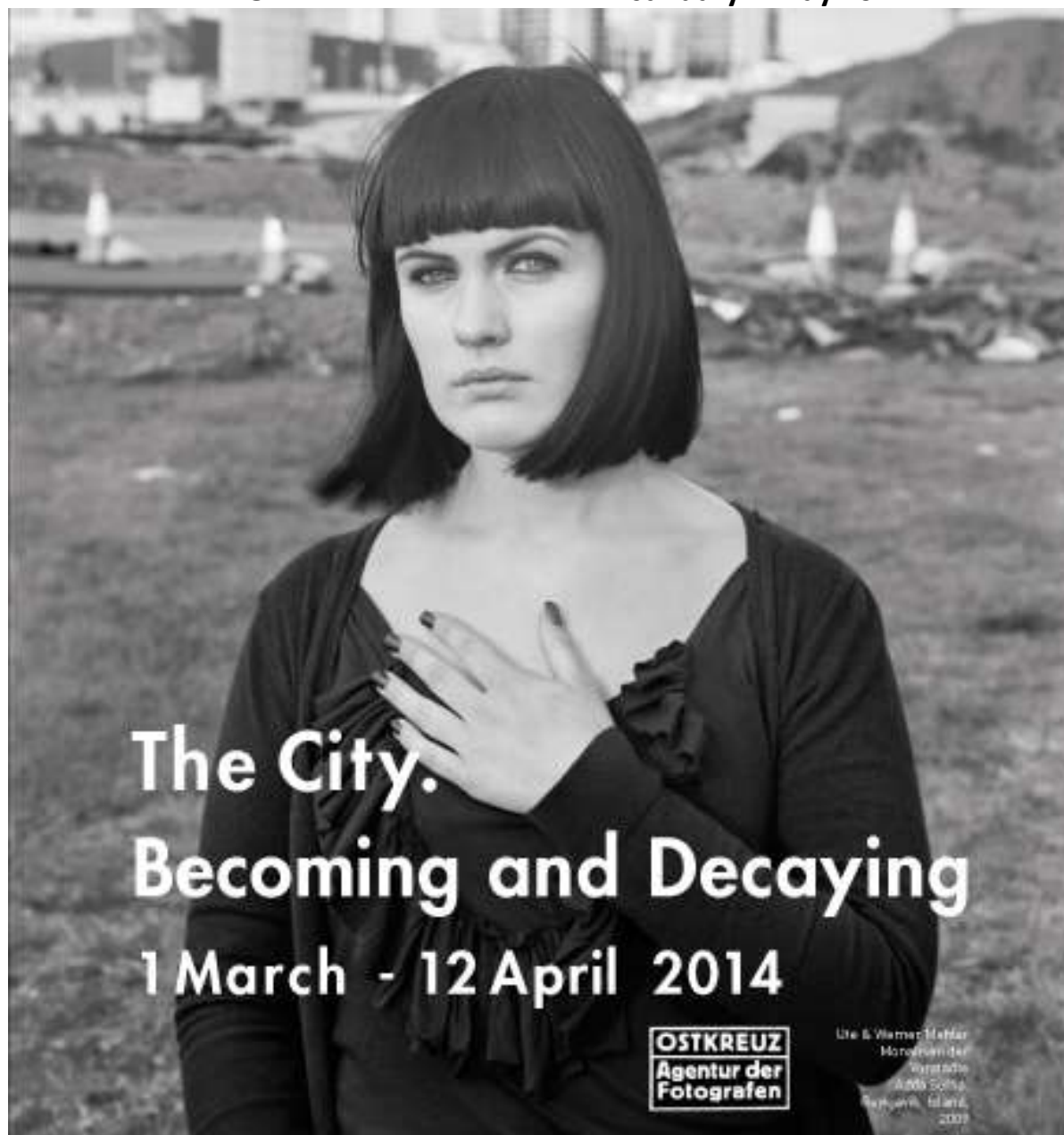
Kind Regards,

A handwritten signature in blue ink, appearing to read 'Alice Hutchison', with a long horizontal flourish extending to the right.

Alice Hutchison
Director

Enclosures:

- Submission form
- Annual Plan 2014-5
- Post-Treaty Redress proposal 2015
- Self-generated Jan-May 2014 PR-media



The City. Becoming and Decaying

1 March - 12 April 2014

OSTKREUZ
Agentur der
Fotografen

Ute & Werner Mehl
Morosini der
Wairarapa
Aratoa Co. Ltd.
Wairarapa, New Zealand
2009

Proudly presented by

Aratoi - Wairarapa Museum of Art and History



aratoi
Wairarapa Museum
of Art and History

Corr Bruce and Dixon St, Masterton
Ph: 06 370 0001
info@aratoi.co.nz
www.aratoi.co.nz



THE CITY

BECOMING AND DECAYING

Photo Exhibition

1 March–12 April 2014

Aratoi Wairarapa Museum of Art and History
Masterton

www.goethe.de/nz



aratoi
Wairarapa Museum
of Art and History



OSTKREUZ
Agentur der
Fotografen

**GOETHE
INSTITUT**

Sprache. Kultur. Deutschland.

-Artnews New Zealand – Autumn 2014

-Inside Front Cover full-page CAPITAL TIMES magazine, Wellington (sponsored by Goethe-Institut)

How students preparing for
their graduate show in 2013

The visual and how to write may always been an exercise
It within the structure of university systems. Students
and an enormous amount of space. For exactly what
they're doing their own hand-to-hand. This means
It can only be exacerbated as the push gets stronger for
universities to learn their role as society's conscience and
stronger for them to function as producers of technology
research. Unless, of course, it can be remembered that all
human activity is by nature technological. Even creating
a new course, a rock-lick to leave a mark is a technology.
As an artist here hooked away from the teaching of
skills, they've denied students the understanding of the
technologies inherent in individual media and important
them from a deep connection to both art's history and
its revolutionary potential.

We desperately need an education that can drive
together human intelligence and wisdom through science,
technology, art, culture and political life, back to the earth,
our bodies and our spirit. One that can design aesthetic and
ethics alongside role in society as we collectively vent into
the future. Anyone want to start a new art school?

Georgie Hill Feint

Gus Fisher Gallery 9-31 May 2014

Preview and publication launch
Friday 9 May, 5.30pm

in association with City Gallery Wellington



THE GUS FISHER GALLERY

Tuesday - Friday 10am - 5pm / Saturday 12 - 4pm
The University of Auckland, 79-81 Princes Street, Auckland
Phone: 06 370 0001 www.gusfishergallery.co.nz
info@gusfishergallery.co.nz



THE CITY

BECOMING AND DECAYING

Photo Exhibition

1 March - 12 April 2014

Aratoi Wairarapa Museum of Art and History

Off Bruce and Dixon St, Masterton

Ph: 06 370 0001

www.aratoi.co.nz

www.goetheinstitute.co.nz



GOETHE
INSTITUT

Wien · Berlin · Frankfurt

West Auckland's new arts precinct

Lopdell House is being transformed into a museum-grade gallery with much-increased exhibition space.

Everyone passing through Titirangi this summer will notice big changes to an historic village landmark. Lopdell House has been extensively refurbished and now the scaffolds and hoardings that obscured its 1930s facade have been shed. A new six-level, museum-grade gallery with increased space for exhibitions and public programmes is being constructed and both buildings will reopen in 2014 as Lopdell Precinct.

Opened as Hotel Titirangi by Prime Minister Gordon Coates, Lopdell House has enjoyed a myriad of identities in its 84 years. After weathering the Depression and World War II, the former hotel turned nightclub became a School for the Deaf and later a teacher training facility. It was purchased by Waitemata Council in 1983 and established as West Auckland's regional art gallery.

The \$20m redevelopment will bring a significantly enhanced arts and culture precinct to West Auckland and has been overseen by award-winning Mitchell and Stout

Architects. Improvements include earthquake strengthening and restoring the original features of Lopdell House. Removing existing extensions has clarified the building's original sleek art deco lines and exposed its iconic Spanish-style tower. Funding was provided by the Lopdell House Development Trust, Auckland Council, ASB Community Trust, the Trusts Community Foundation, the Lottery Grants Board and Sky City Community Trust.

Lopdell Precinct tenants include Lopdell House Gallery, the Titirangi Community Arts

Council (aka Upstairs Gallery), Titirangi Theatre, and McCahon House Trust. Upstairs Gallery and McCahon House Trust will be located in the original building while Lopdell House Gallery will move into the new part of the precinct. The Titirangi Theatre group will utilise a revamped theatre space in the basement, which will also be available for other groups to hire. A cafe is planned on the street frontage, and tenants will move in to the precinct over the coming months. Don't miss the grand opening in spring 2014. For more information visit lopdel.org.nz.



Lopdell Precinct, during renovations

Cities in growth and decay

Leading German photographers turn their lenses on the cities of the world.

A major survey of award-winning contemporary German photography opens in March at Aratoi – Waitarapa Museum of Art and History, Masterton, which is the only venue for the exhibition in New Zealand.

The City – Becoming and Decaying features almost 200 works from renowned German photo agency OSTKREUZ, whose photographers have turned their lenses on 22 cities around the globe – from Dubai to Detroit, Las Vegas to Minsk, Liverpool to Gaza – to explore the realities of living in urban environments now.

Every day almost 200,000 people around the world leave the countryside, lured by the opportunity of life in the city, but these images question whether the city is a place of progress or of social and environmental dysfunction. Cities are shown as places of utopian futurism, but also as sites of urban decay and cultural loss, descending into waste and chaos.

Curator Marcus Jauer comments, "The photographers have brought together images from around the world of the city's growth

and decay. They show how the city of Ordos, in China, is springing up in the middle of the steppes and how Pripyat, in Ukraine, is being taken over again by nature; how Dubai, in the United Arab Emirates, can barely keep up with its own growth, and how the city of Gaza, in Palestine, is being levelled to the ground; how the city of Las Vegas lives from appearance, Auroville from ideals, and Atlantis as myth."

The OSTKREUZ Agency was founded in East Berlin in 1990 after the end of the GDR, and is based on the example of Magnum. *The City* is presented in partnership with the Goethe Institut and was devised as a unique long-term project celebrating the agency's 20th anniversary.

The City – Becoming and Decaying, is at Aratoi Museum of Art and History, Masterton, from 1 March to 12 April 2014. For details visit aratoi.org.nz.



Top: Andrej Krementchouk, *Former restaurant in Hotel Pripyat, Ukraine, 2009*. Lambda/digital C-Print, 50 x 70cm

Below: Annette Hausschild, *Exile, performer at Club Atlantis, New York, 2009*. Inksjet archival print, 105 x 130cm. Both images are from an exhibition by the Goethe Institut. Courtesy of the artists

FEATURE

Festival Smorgasbord

We are particularly pleased to see the biennial arts festival in Wellington is brimming with visual art exhibitions as it adds to the overall verve of the wider community. Here is a selection of exhibitions from regional institutions who have collaborated with the festival and local private galleries who are wisely piggy-backing on the festival buzz. With the 2012 festival attracting 32,000 visitors from around the country and beyond and a \$56 million economic impact to Wellington it's no wonder the galleries are dishing up such quality fare. **Crinig Howardsworth**

FEATURE



Urban loss in rural surroundings

Award-winning contemporary German photography will show at Aotahi – Waataranga Museum of Art and History. The City – Becoming and Decaying features almost 200 works from renowned German photo agency GOSTKRIEZE, who have turned their lenses to 22 cities around the globe – from Dubai to Detroit, Las Vegas to Minsk, Liverpool to Gaza – to explore the traditions of living in urban environments gone. Cities are shown as places of utopian futurism, but also as sites of urban decay and cultural loss, descending into waste and chaos. Aotahi is the only venue for the exhibition in New Zealand.

The City – Becoming and Decaying
Mar 1 – Apr 12

Fabry performer at
Club Aotahi, New York,
Annette Hauschild

Other
by Tracey Moffatt

1 February - 13 March 2014

A video work by acclaimed New York based Australian artist Tracey Moffatt.

In association with the New Zealand Festival.

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LISTINGS

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Wairarapa

ARATOI MUSEUM OF ART AND HISTORY
Bruce St, Masterton, Ph: 06 370 0001, Fax: 06 370 0003, Email: info@aratoi.co.nz, Web: www.aratoi.co.nz The City, Becoming and Decaying, in association with Goethe-Institut, 1 Mar - 12 Apr, Hands On: Pathways to the Golden Outback: FRANK DALE, 31 Jan - 2 Mar.

Kapiti

ARTEL GALLERY
76 - 78 Main Rd, Cnr State Highway 1 and Ngairo Rd,

Other
by Tracey Moffatt

1 February - 13 March 2014

A video work by acclaimed New York based Australian artist Tracey Moffatt.

In association with the New Zealand Festival.

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Email: artelnz@gmail.com, Web: www.artelgallery.net Hours: 10am to 5pm 7 days, New Zealand-made art, featuring Kapiti artists and makers

AUGUSTIN GALLERY STUDIO
37 Kersington Drive, Peka Peka, Wairarapa, Ph: 04 293 5956, Mob: 021 206 3603 Email: peterbelic@clear.net.nz Web: www.peteraugustin.com, www.artstay.co.nz Hours: Studio open by appointment. New works by artist PETER AUGUSTIN.

FRONTLAWN GALLERY
45 Ngapaki St, Wairarapa Beach, Ph: 04 904 6523, Mob: 0274 996 221 Email: Frontlawn@paradise.net.nz Web: www.gregchaston.com Hours: Open by Appointment 7 days a week. GREG CHASTON, oil paintings HELEN FORREST furniture restyling

MAHARA GALLERY
20 Mahara Place, Wairarapa, Ph: 04 902 6242, Web: www.maharagallery.org.nz Hours: Tue - Sat 10am - 4pm, Festival hours Sun 10am - 4pm, closed Mon. Entry free, Frances Hodgkins in Kapiti: The Field Collection, 26 Apr - Jun 8, STAG SPOONER: The story of

Art to honour our 607 suffragettes

Plaques to be created for their home towns

By Erin Kavanagh-Hall
erin.kavanagh.hall@age.co.nz

In 1893, a group of Wairarapa women signed a piece of paper and propelled New Zealand into the history books.

From next year, their names will be emblazoned in art work throughout the region — thanks to the vision of Wellington-based artisan jeweller Justine Fletcher.

Ms Fletcher will be visiting New Pacific Studio in July as the 2014 Friends of Aratoi Fellow, where she will be crafting "607". A series of plaques to commemorate the 607 Wairarapa women who signed the third suffrage petition, which won Kiwi women the right to vote.

With support from the studio and Aratoi, she will be installing the plaques in each of the women's home towns, stretching from Martinborough to Pahiatua.

Ms Fletcher said she hopes 607 will remind the community of the suffragette's fight for women to have a say in Government — and honour Wairarapa's part in the process.

"To be honest, I don't think a lot of people really know about suffrage in New Zealand and how [the women's vote] happened," said Ms Fletcher. "People know about Kate Sheppard from the \$10 bill — but that's about it."

"It's important we remember our history. Putting these women's names into the Wairarapa environment reflects on the fact they were actually there."

"They got on with their lives in the community, but they signed the petition and got us the vote."

Ms Fletcher said the engraved plaques will be around 5cm wide, designed to be wearable, and composed of materials such as concrete, recycled wood and even local soil.

She welcomes ideas from the Wairarapa community for materials she can use — and hopes people donate some dirt from their own gardens.

"I like the idea of using dirt from different places in my jewellery," she said.

"I'd love to hear from people what they think would work for 607."

"If you've got an old abandoned house in your street with the rimu boards all ripped up, then feel free to send me the wood."

Ms Fletcher, a mother of three, first taught herself to make jewellery 20 years ago.

While living in Italy in the '90s, she took a jeweller's course at the Scuola Orefa Ambrosiana in Milan and qualified as a gold and silver smith.

She works with mainly recycled metals — such as old kitchen utensils, hinges, door handles and taps — and the remains of vintage blankets and tea



REMEMBERING HISTORY: Kate Sheppard, leader of the New Zealand women's suffrage movement, who Ms Fletcher said a lot of people only recognise from the \$10 note.

towels. Much of her work is inspired by strong female figures in New Zealand's early political history.

She recently exhibited a line of jewellery based on a photograph of the first National Council of Women from 1894 — which featured a small "portrait" of each woman mounted on old piano keys.

"I'm a bit of a junk collector," she said.

"My neighbours smashed up an old piano they didn't want anymore — so I just went and grabbed the keys from the skip across the road."

"I love working with objects that are considered no longer usable."

When she arrives in Wairarapa, she hopes to enlist help from schools and community groups with installing 607 in each of the towns.

"It would be great if this were something the whole community could get behind," said Ms Fletcher.

"This will be a big job — there were 607 women. But, back in the day, that petition needed to be big — it took them three times to get something through."

"This will help people visualise what happened in our history."

The Friends of Aratoi Fellowship, sponsored by Aratoi, is a four-week artist's residence at New Pacific Studio, designed to explore Wairarapa history through the medium of visual art.

If you wish to contact Ms Fletcher with ideas for materials, or if you wish to help with 607, please email her at justine.liz.fletcher@gmail.com.



WOMEN ARE JEWELS: Artisan jeweller Justine Fletcher, holding rings she has made from recycled materials, is creating 607, an installation to honour the 607 Wairarapa women who signed the third suffrage petition.

First Person

Grylls to keep flies away

When in a spot of bother on a desert island, Masterton jeweller Anna Balasoglou wouldn't hesitate to call on British adventurer and presenter Bear Grylls for a bit of survival advice. And for protection from the flies.

The person I would most like to play me in the movie of my life is: Isabella Rossellini.

The famous New Zealander I would most like to have a meal with is: Elisabeth-Findlay — Zambesi fashion designer

and co-founder.

If I were stranded on a desert island and could only take two things, they would be: Bear Grylls (the adventurer) and a boat.

My favourite sandwich filling is: Tomato.

The title of my autobiography would be: The Beast & The Beauty.

The celebrity I would most like to swap lives with is: Rick

Owens — fashion designer and artist.

The person I would least like to be stuck in a lift is: Psy, the guy who sings *Gangnam Style*.

The superpower I would most like to have is: To be invisible.

My current pet hate is: Flies.

NO FLIES ON HER: Anna Balasoglou's latest line is inspired by Wairarapa — but her pet hate is the flies that come with the region's hot summers. PHOTO: FLI



What's On at Aratoi in Jan / Feb 2014

CLOSE TO HOME: WILLIAM BEETHAM PORTRAITS.

Two last paintings from The Beethams and Davies: Early New Zealand Portraits by William Beetham, an exhibition loaned by the New Zealand Portrait Society, Wellington.

Reflection and Image

Paintings and recent works by Bridget Sturt and Andrew de Lathau.

Apocalypse Now

Woodcut prints by Anthony Davies.

16 Dec 2013 - 23 Feb 2014

Friends of Aratoi Art Awards 2013

Selector: Alison Giffney, Director, Gallery & Company Art.

122 Nov 2013 - 3 Feb 2014



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aratoi
Wairarapa Museum
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Painter captures people's stories

Painting is "all about people and stories", for Linda Wood Tilyard, who is currently showing *Cameo* - a brief appearance at the Windows Gallery.

"There's a tremendous intimacy in painting a portrait," she says. "I often paint people when they are unwell or struggling with something, and the act of painting feels like I am caring for them. It's a meditative process for me, the grace of the art of the painter."

The portraits in *Cameo* depict family, friends and even the occasional celebrity. But the diverse group is linked by the fact that Linda sees them all as "narrators" who are communicating a response she herself has to the world.

"That's why I have to feel very familiar and close with anyone before I can paint them."

The celebrity in question is Vanessa Redgrave, who looks out at the viewer from among a bank of clouds. Her body has dissolved into the landscape, and a stream of sand trickles through her fingers, transforming her into a surreal human hourglass measuring the quickly dispersing days.

Linda explains the way she has merged her subject with the landscape here and in other portraits as coming from her experience of arriving in New Zealand from England with her family, aged eight. "I had a vivid experience of immigration. You can't say you are from this place or that, so you look for wider connections, such as to the earth, sea and sky. And at some point you know the land has claimed you."

Another portrait features a woman Linda spotted in a café. "She had a wonderful face and I asked if I could paint her." Over the following weeks, the two met and discovered some common experiences. Fortuitously both saw themselves as travellers, and Linda has portrayed her as a modern day Dick Whittington, accompanied by her cat.

Linda works from photos of her subjects but needs this sense of rapport to progress a portrait. She is interested in goddesses and women from



Vanessa: Linda Wood Tilyard's portrait of actress Vanessa Redgrave.

mythology, but be prepared for her versions of Eve, Pandora or Lilith to have Gothic corsets, purple hair and piercings along with traditional attributes. Her archetypes belong to the 21st century but still reveal the age-old themes of desire, loss, motherhood and the fragility of life.

Linda grew up in rural Canterbury and studied at Ilam School of Art. She then taught at Four Avenues independent school, exhibiting at the CSA and Ginkgo Galleries in Christchurch. She moved to Masterton 20 years ago and has five children. She is a tutor at King Street Artworks and had her first solo show at Aratoi in 2007.

"I've only recently started 'owning' my own cultural heritage," she says. This includes Cockney on her mother's side, and Spanish ancestors. One of the paintings is called 'Rosie Lea', referring to the Cockney rhyming slang for 'tea'. "I've shown

► WHAT'S ON

Aratoi Summer School Holiday Programme 2014

Week Two: Jan 21-23:

Characterisation

Looking at local legends and endemic land, river and sea creatures.

From these participants will create our own characters, which will be brought to life in mixed media. Special thought will be given to how our characters might move around, what they might



HARD WORK: Risa Banks, 9 (left), of Greytown and Lola Holbrook, 8, of Carterton, at the Aratoi holiday programme.



COOL CREATION: Neo Carter-Knight, 11, of Masterton, shows off his holiday project.

Holiday programme gets light touch...

Holiday programme gets light touch...

By Elliot Parker

It's not just children's faces lighting up these holidays.

The Aratoi holiday programme is focusing on creating three-dimensional artworks, with internal lights as a finish.

The programme is under the guidance of artist Tina Rae-Carter, who has been running the initiative for eight years and has had her own art work up at Aratoi in the past.

Her children, Neo and Grace Carter-Knight, are involved in the programme and are carrying on the family talent.

This week's theme is "weird and wonderful natural structures", where the children look at patterns in seeds and plants and try to replicate them.

Their creations are then lit up from the inside.

Next week is "characterisation" week, where the children look at turning "local legends and endemic land, river and sea monsters" into mixed media caricatures, with the best caricatures having the chance to be included in Aratoi's website.



FUN: Loulou McNelly, 9 (left), and Rosie King, 9, of Masterton, work on their projects at the Aratoi holiday programme.

WTAE/DAE/PAWATOKI



TEACHING: Tina Rae-Carter looks on as the holiday projects come to life.

WTAE/DAE/PAWATOKI



Conflict over figures

Count at odds with official line

By Don Farmer
don.farmer@times-argh.co.nz

Doubts over the accuracy of visitor figures for Aratoi Art and History Museum seem to have gained strongly with release of the results of a manual count.

Aratoi's interim manager in 2013, Robin Dunlop, organised manual counts over four and a half months starting in March that showed 9653 people had visited Aratoi.

Extrapolated over the full year that would have equated to 25,350 visitors — or 73 visitors a day — far short of what has previously been claimed.

Using its electronic counter, Aratoi had said since its 10,100 visitors in a single three-month period in 2012, or 212 visitors a day which when multiplied out for a year would give Aratoi a visitor count of 76,800. (Three times as many as Mr Dunlop's figures suggest.)

The art and history museum has come under fire over its counts for years, especially as a big chunk of its funding comes directly from ratepayers.

Manteron District Council granted \$243,000 to Aratoi in the 2012/13 financial year and has budgeted \$256,000 for this year. South Wairarapa District Council contributes \$25,000 each year and Carterton District Council \$12,800.

Mr Dunlop said that during the period of the manual count, the electronic counter recorded



WHO'S VISITING? Visitor numbers are again under scrutiny for Aratoi.

PHOTOGRAPH BY [unreadable]

24,984 and that did not include people who came in and went directly to Eniter Cafe to the left of the actual museum entrance.

Both counts did include those who entered the main entrance going, at least initially, to the toilets — an estimated 25 per cent.

"Given the Manteron District Council's, and media's, fascination with visitor counts, this real data will enable staff to respond with some confidence," Mr Dunlop said.

He confirmed there were a multitude of reasons why the two counts varied so

dramatically. The electronic count would include people who called at the desk outside the museum proper but did not enter visitors to a shop, the information centre and simply people who entered the building numerous times in the course of a day.

The latter would include the comings and goings of Aratoi staff.

Mr Dunlop said research had shown only small variations in visitor numbers could be attributed to a change of seasons, although it was likely the warmer months attracted extra

museum visitors simply because more visitors came to Manteron.

He said releasing the manual count debate was a misuse of establishing bona fide statistics on actual visitors to the art and history museum.

Aratoi visitor numbers have long been the subject of debate, particularly in its first few years when several Manteron District councillors claimed they were nowhere near accurate and that public funders should be aware of the real situation.

The most outspoken of these was councillor Brent Goodwin

"This real data will enable staff to respond with some confidence."

Robin Dunlop
Aratoi interim manager

who was a long-term councillor, voted out in 2010 and re-elected last October.

Ten years ago consultant Ken Scaddan was commissioned to review Aratoi and made mention of visitor figures attributed to the Wairarapa Arts Centre — the forerunner of Aratoi.

It had been estimated 16,800 people a year were visiting the arts centre and that would rise to 108,000 by the year 2000.

Mr Scaddan said "such figures were at best courageous and at worst hubristic" and had left a "very damaging legacy" for Aratoi.

He recommended a Key Performance Indicator (KPI) on visitor numbers to be written into a service delivery agreement between Manteron District Council and Aratoi but this has not eventuated.

One of the reasons for scepticism over Aratoi's electronic counts has been the sheer number of visitors claimed when compared with other Wairarapa attractions such as Pukaha Mount Bruce, which records 15,000 visitors a year, The Wool Shed (3000) and Gelliesholes (1500).

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Quarry Park, Wanganui. Ph: 06 349 6500. Email: sarjeantgallery@xpl.co.nz. Web: www.sarjeantgallery.co.nz. Hours: Mon - Sat 10.30am - 4.30pm. Admission: Free. Open for over 20 years and is a public art space. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists.

WIN MILBANK GALLERY

101 Bell Street, Wanganui. Ph: 06 349 6500. Email: winmilbank@xpl.co.nz. Web: www.winmilbankgallery.co.nz. Hours: Mon - Sat 10.30am - 4.30pm. Admission: Free. Open for over 20 years and is a public art space. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists.

Manawatu COMMUNITY ARTS PALMERSTON NORTH

Quarry Park Arts Centre, 47 The Square, Palmerston North. Ph: 06 349 6500. Email: manawatuarts@xpl.co.nz. Web: www.manawatuarts.co.nz. Hours: Mon - Sat 10.30am - 4.30pm. Admission: Free. Open for over 20 years and is a public art space. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists.

TAYLOR-JENSEN FINE ARTS

101 Bell Street, Wanganui. Ph: 06 349 6500. Email: taylorjensen@xpl.co.nz. Web: www.taylorjensen.co.nz. Hours: Mon - Sat 10.30am - 4.30pm. Admission: Free. Open for over 20 years and is a public art space. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists.

Fire and Clay Ceramics by BRUCE & ESTELLE MAYHEW. ROMAN DICKS. Peter Farnham. Ph: 06 349 6500. Email: roman@dicks.co.nz. Web: www.roman@dicks.co.nz. Hours: Mon - Sat 10.30am - 4.30pm. Admission: Free. Open for over 20 years and is a public art space. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists.

TE MANAWA MUSEUM/GALLERY SCIENCE CENTRE

101 Bell Street, Wanganui. Ph: 06 349 6500. Email: te-manawa-museum@xpl.co.nz. Web: www.te-manawa-museum.co.nz. Hours: Mon - Sat 10.30am - 4.30pm. Admission: Free. Open for over 20 years and is a public art space. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists.

Wairarapa ARATOI MUSEUM OF ART AND HISTORY

Box 24, Masterton. Ph: 06 370 2001. Email: aratoi@xpl.co.nz. Web: www.aratoi.co.nz. Hours: Mon - Sat 10.30am - 4.30pm. Admission: Free. Open for over 20 years and is a public art space. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists.

Kapiti AUGUSTIN GALLERY STUDIO

27 Hangerford Drive, Petre, Wairarapa. Ph: 04 363 3344. Email: augustin@xpl.co.nz. Web: www.augustin.co.nz. Hours: Mon - Sat 10.30am - 4.30pm. Admission: Free. Open for over 20 years and is a public art space. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists. The gallery is a collection of works by local artists.



Artist wants work to communicate

By ANNE TAYLOR

One of my brother's most disturbing memories of the February 2010 earthquake was sitting in a flight from Auckland and seeing our usually immaculate father-in-law, waiting for him at Christchurch airport.

Shaving was hard, after all, with no running water and when most of your time is taken up trying to light an open fire for roasting in the driveway. Also thinking was seeing helicopters and tanks in the place where we grew up, as if in a war zone.

Monday's Christchurch earthquake rattled heads and brought back unwanted memories for those who had relocated to Wairarapa from Christchurch.

In the morning, I been talking to Anthony Davies about his exhibition of prints *Apocalypse now* 2011/2012, currently on show at Aratoi. For an artist who is inspired first and foremost by strong narratives, this period in our recent history had plenty of subject matter: a catastrophic earthquake, devastating tsunami, and major shattering all within months of each other.

Anthony says he rejects the "deep concepts" and "cloudy" meanings of some contemporary art, saying he grew up in the European art tradition of storytelling. "My biggest influences from an early age were the pictures in The Bible."

"For me, art is about making pictures, it's about narrative and emotion that brings people in, that communicates."



Severe afflict: Anthony Davies' *Apocalypse Now* #2.

The tone of communication here is urgent. With a restricted colour scheme of yellow and black running across all of the prints, the effect is severe like emergency signage or a Civil Defence poster. Citizens and rescue workers scurry across the scratched, scorched surfaces of the woodcuts, past broken masonry, and the distress of twisted and flooded vessels.

Dwarfing them are pulsing abstract shapes that evoke seismic graphs and shockwaves radiating out from an epicentre. Literally overhanging

ing this surface detail are some gray shapes that Anthony achieved using spray paint applied to the paper.

Like the shadows cast by a giant crane or an unstable superstructure about to topple, these bring to mind the "hand of God" poised to strike again.

It's an uncomfortable period of modern life that we may be able to study, record, broadcast, and in some cases predict such events

SCHOOL HOLIDAY PROGRAMME

This week children aged 7 to 12 will be looking at local legends and native creatures from which to create their own characters. One or more of these characters will become part of Aratoi's new interactive website, explaining our region's environment and heritage. Wednesday and Thursday, 2.10.4pm. For bookings telephone 06 37 0001.

but we are surely no vulnerable as we've ever been in the face of a full scale disaster.

Anthony is recognised as a master printer, elected a fellow of the Royal Society of Painter-Printmakers and Etchers in 1994. Though he studied at Winchester School of Art, and the Royal College of Art, London, he says he appreciates the strict, political nature of German art, which also has a strong tradition of printmaking. "It goes for the jugular."

His current show of screen prints at Aratoi - *The Tin Drum* - was based on the searing Gertie Grass novel of the same name, and though *Apocalypse* is not overtly political, he says he was thinking about a lot of universal issues.

His work recently featured in the 2013 Pacific Rim International Printmaking exhibition which was

shown at Chambers 241, Christchurch, and he is currently working on a large series of architectural linocut prints, an extension of the imagery here. He moved to New Zealand, aged 48 and has taught printmaking at Kiam School of Fine Arts, Whangamata, Uxol, Polytechnic and Inverclyde Art School, Wollington. He also founded Hotspur Studio in Whangamata. He now works full time as an artist.

Apocalypse now: Anthony Davies, until February 23; *Carnes* - a brief appearance, until Sunday; *Close to Home: William Beetham Portraits*, until February 23; *Reflection and Image - Recent works by Bridget Bidwell & Andrew de Latorre*, until February 23; *Friends of Aratoi Art Awards*, until February 3; *Mount Ward Breath - the fleeting intensity of life*, until February 28.



Wairarapa Times-Age

TUESDAY, JANUARY 28, 2014



**WAIRARAPA
BLUES DEBUT** P24



**ALONE
IN THE
CITY** P7



GOOGLE DOODLE P5

Award-winning exhibition on way

By Erin Kavanagh-Hall
erin.kavanagh-hall@times-age.co.nz

The rural, arguably tranquil Wairarapa is to showcase an art collection featuring the darker side of big-city living.

Aratoi Museum of Art and History will be housing *The City — Becoming and Decaying*, an exhibition from German photography collective OSTKREUZ, which explores life in major urban areas — and the economic struggles, pollution and alienation that go with it.

Aratoi will be the only New Zealand venue to host *The City*, which has been touring internationally since 2010.

The award-winning spectacle features about 300 large-scale photographs from 22 cities, spanning from Liverpool to Las Vegas, from Detroit to Dubai.

"It'll be a massive, massive show," said Aratoi director Alice Hutchinson, who co-ordinated the Wairarapa showing in partnership with the Goethe-Institut in Wellington.

"There will be people in Wairarapa who don't have the budget to travel to other places. So, this will be an opportunity to experience snapshots of life in those environments."

"People will be able to see this whole global context in one room."

In the photographs, big cities are portrayed as centres of futurism and innovation, but also sites of decay and cultural loss — filled with abandoned buildings, boarded-up shops, industrial pollution, slums and lonely, disenfranchised people.

Ms Hutchinson said the



ABANDONED: A photo by Andrei Kremenshchouk, showing a tree growing through an old hotel bar's floor in Pripyat, Ukraine — left empty after the Chernobyl disaster.

photos may serve as a reminder to Wairarapa locals dreaming of a new life in the city that urban living comes with its own price.

"(The pictures) might be overwhelming for some people, because of the total contrast between the cities and the countryside," she said.

"In Wairarapa, there'll be people hoping to move to the city to fulfil their aspirations or find employment — chasing that mirage of success. But what happens when you get to the city and you reach a dead end, and there's no turning back?"

"In these photographs, the premise of the city being the future isn't always so."

Some of the most poignant images, said Ms Hutchinson, come from the "artificial" Dubai, the radioactive ghost town of Pripyat in the Ukraine (abandoned after the Cher-



LONELY: OSTKREUZ member Devin Meckel's photograph of a young man in his apartment in Detroit — which Aratoi director Alice Hutchinson said exemplifies how lonely and alienating city life can be.

nobyl disaster in 1986), the decrepit former Motor City of Detroit in Michigan and Gaza as it is levelled to the ground by Israeli forces.

"They're certainly not the pretty tourist pictures people are used to," said Mrs Hutchinson, who said settling in Wairarapa was a relief after living in New York.

"There are a lot of feelings of abandonment and disconnect in

these cities. There's a real sense of loneliness in the people, even though they've got so much around them."

Ms Hutchinson said the Goethe-Institut is advertising the Aratoi showing of *The City* in Germany and is hopeful the exhibition will be a drawcard for European tourists coming to the Wellington region.

"We're hoping to attract a whole new international audi-

ence," Ms Hutchinson said.

"At Aratoi, we've been very fortunate to have a close relationship with the Goethe-Institut and this huge exhibition is the culmination of that."

The City — Becoming and Decaying will be displayed at Aratoi from February 28 to April 6. Entry is free.

For more information, contact the museum on 06 378 0001.

Moana art up for website

By ANNE TAYLOR

There was an extra buzz in the air at last week's Aratoi School Holiday Programme, as children were told their Wairarapa Moana-themed artwork could be incorporated into a new interactive website being planned by Aratoi.

"We explored myths, legends and facts about Lake Wairarapa," says tutor Tina-Rae Carter.

"We now have a wealth of beautiful images to hand over when the website designs are chosen."

This includes paintings, drawings, and plasticine models of some of the native creatures of the lake's wetland environment.

"At one point we had (eel expert) Joe Potangaroa telling a story about the kaitiaki (protectors) of the lake," Rae says.

"The children kept drawing as they heard about the red-eyed patupaiarehe (fairies) who get angry if the lake is harmed, and turehu (elves), who are tall with fine features and goat hair on their lower bodies, that also live near the water. It was inspiring for them."

Brancepeth talk

Wairarapa historian Gareth Winter will give a free talk this weekend on Brancepeth, the Victorian ancestral home of William Beetham, whose exhibition of portraits is currently on show.

In its heyday, Brancepeth was one of New Zealand's largest sheep stations, located north-east of Masterton.



Happy holidays: Aratoi School Holiday Programme participants Eve and Tul.

Gareth co-authored the book *In the Boar's Path - Brancepeth*, which explores the family's history, and the myriad of objects contained in the house which reveal the daily life of a Victorian pioneer pastoralist.

Sat February 1, 2pm till 8pm.

■ On show at Aratoi: Close to Home; William Beetham Portraits, until Feb 23; Apocalypse now; Anthony Davies, until Feb 23; Reflection and Image - Recent works by Bridget Bidwell & Andree de Latour, until Feb 23; Friends of Aratoi Art Awards, until Feb 3; Vincent Ward Breath - the fleeting intensity of life, until Feb 26; On the Edge - Wairarapa's coastal communities, until Jan 31.



Switched on: Meg Hunter with her creation, made during the first week of the school holiday programme. Children worked with wire, old lamp shade frames, string and fairy lights to construct their own lights based on natural forms.

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Portraits – taking a certain view

Portraits are a statement about societal manners as much as they are the record of the appearance of a particular individual. Above all perhaps, throughout the history of image making, portraits have been an attempt to preserve and immortalise the status and position of the subject as worthy and important.

The current exhibition of Beetham portraits extol the values of probity, dignity, sobriety and respectability as much as they are records of the appearance of their mostly family subjects.

Portraits do give a viewer an opportunity to do more than just reverently acknowledge their position in society. The sometimes-weird-for-us dress, posture or expression of the Beetham subjects does still allow some scope for the viewer to try to empathise with the situation their body language implies. The impediment to that comes when that body language becomes too clear a statement of social status. The "I am a very wise and respectable citizen of the world" self portrait of the 1850s is one example of this, but the almost chocolate-box oval frame and presentation of "Annie" and "Richmond" also makes it hard to empathise with them as subjects. On the other hand, William's mother Catherine is still someone we can actually imagine.

To qualify for the description portraits do need to have some measure of recognisability and believability even if we have no basis of familiarity with the subject itself. I can believe in the person of Catherine even if she does seem a bit intimidating. Annie, Richmond and William are a little more difficult because of the presentation of a constructed fashionable and artificial persona appropriate to the time of their painting.

Our connection with portraits has a



Beetham: William, Annie, Catherine, Richmond.



STATE OF THE ART

PAUL MELSER

crimination which says that one portrait is true and another is not is extremely subtle. I am amazed and dumbfounded at the ease with which infants can be trained to discriminate and respond with recognition to photos of their parents and other close relatives before they can even talk. There is really very little commonality between a thin sheet of printed photo paper and a living, noisy, snorting and sometimes fiery human being. Our attachment to portrait is an aspect of our highly cultivated ability to recognise and categorise all the faces that

claim for portrait, by associating each person with objects animals or symbolism, in an attempt to make a wider set of claims about the painter's world view. They are less concerned with description of the subject but use the identification with the subject to help substantiate the artist's argument.

Most contemporary portraiture is bedded in celebrity. The supreme modern proponent of this portraiture was Andy Warhol, but New Zealand has its own specialist in Peter Stichbury, whose recent portrait of Lorde quickly followed her singing success and was promoted through the media as having a \$30,000 value in keeping with the status of the subject.

A comparison between Beetham's portraits and the Stichbury/Wood style gives a commentary on ideas about fashion in both painting and contemporary values. To some extent the attempt of historical painters to present a "real" person has been abandoned in favour of mild caricature and a one dimensional branding that glamorises the subject in keeping with the airbrushing techniques of



Desert earth graces work

By ANNE TAYLOR

Frank Dale found a type of spiritual home a long way from Wairarapa, where he was once a teacher and keen cricketer – in the Western Australian outback, some 450km north of Perth.

He travelled there to recover after two health scares in 2012 and 2013. "Part of my recovery plan was to explore new territories, go walkabout, gold prospecting and also to paint," he says.

Frank travelled inland and, fittingly, followed the unsailed pathways into the outback that are named 'roads to recovery', as debouring from them can be fatal.

He calls the resulting exhibition of artwork and illustrated notes a 'hands on' project, chiefly because he looked to the desert for his raw materials: he collected earth and ground it up with a mortar and pestle – often in the back of his car – then used glue to bind it together to make the red, ochre, white and green pigments for his paintings.



OUTBACK ARTIST: Australian journey recalled by Frank Dale.

"My car served as my studio, campervan, kitchen, and storage cupboard... a very small footprint in a vast space," he says.

By using homegrown, home-ground paints, Frank was connecting with an ancient tradition stretching back some 800,000 years to Aboriginal examples that can still be seen today, and to ancient cave art found in Europe. He was con-

scious that red ochre was considered sacred and revered as blood by Aboriginals.

Closer to home we have drawings done by Maori using charcoal from their fires, and red ochre (haematite / kokowai) in caves at Waka Pass, north Canterbury, estimated to be between 600 and 100 years old.

He worked on many of his drawings and paintings on the spot, such as his painting of the old Post Office building at Mt Magnet, which saw the asphalt getting 'sticky' in the heat, and Aboriginal children gathering round to see the work take shape.

Along the way he met people who became friends and fellow adventurers, and encountered stories and his-

tory that inspired him, such as that of Daisy Bates (1859-1951). Daisy made a lifelong study of Australia's native people, advocated for them and became the country's best known anthropologist and a major collector of Aboriginal objects.

She is depicted in one of Frank's paintings in her signature Edwardian attire, which she wore even in the outback, observing an Aboriginal man painting the interior of his cave in the cone-old way by blowing pigment onto his hand placed against the wall. Frank, who grew up in the former Rhodesia, says he comes from a family steeped in art.

The exhibition is accompanied by a booklet charting his journey, and how he arrived at his paintings, through jottings, sketches and working drawings. This adds another dimension to the exhibition.

Frank will give a talk about his work at Aratoi on Saturday, February 15, 11am-12.30pm.

■ On show at Aratoi: Until March 2, *Hands On - Pathways to the Golden Outback* by Frank Dale. Until February 23; *Close to Home: William Beetham Portraits; Apocalypse now: Anthony Davies; Reflection and Image - Recent works* by Bridget Bidwell & Andre de Latour. Until Feb 28, *Vincent Ward Breath - the fleeting intensity of life*, until Feb 28.

8 WAIRARAPA NEWS, FEBRUARY 5, 2014

What's On at Aratoi in Feb/Apr

THE CITY:

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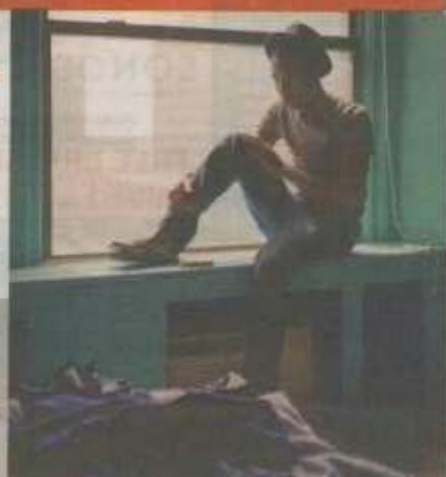
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Wairarapa Museum
of Art and History

New Zealand wars depicted on vases

By ANNE TAYLOR

Greek amphorae or vases are one of the oldest surviving forms of art because of their durability compared with paintings.

The black and red figure vases (in which people and animals are shown either as black silhouettes or in the red of the original clay) show the staggering skill of artists working from around 600 BC onwards. The makers were evidently proud too, as these are one of the earliest forms of art to bear the signatures of individual artists.

Marion Maguire is regarded as one of New Zealand's leading printmakers, and in this latest series she gives the ancient format of Greek amphorae a modern twist by replacing the legendary Greek heroes and heroines with scenes and personalities from our own history.

Ngati Rudine warrior Riwha Titokowaru is recruited in favour of Achilles and Hector in her spectacular large lithographs, and the Taranaki land wars which engulfed him form the backdrop.

There are occasional guest appearances by Socrates (to discuss Virtue by the campfire) or Atlas, who helps Tane keep the

distance between Rangitikei and Papa Mōkai of humours that enliven the artist's superb control of the medium.

Marion's fascination with Greek vases and adaptation of ancient myths dates to 1997. Other series have included *The Odyssey* of Captain Cook (2005) and *The Labours of Hercules* (2008) in which she casts the Greek hero as a colonial pioneer.

Titokowaru is a suitably complex New Zealand "hero" to star in these narratives, especially as he altered his position on war and peace many times throughout his life.

He grew up in the shadow of war, his South Taranaki home frequently raided by northern tribes, and went on to lead iwi who fought to retain their land in the brutal wars of the 1860s to 1880s.

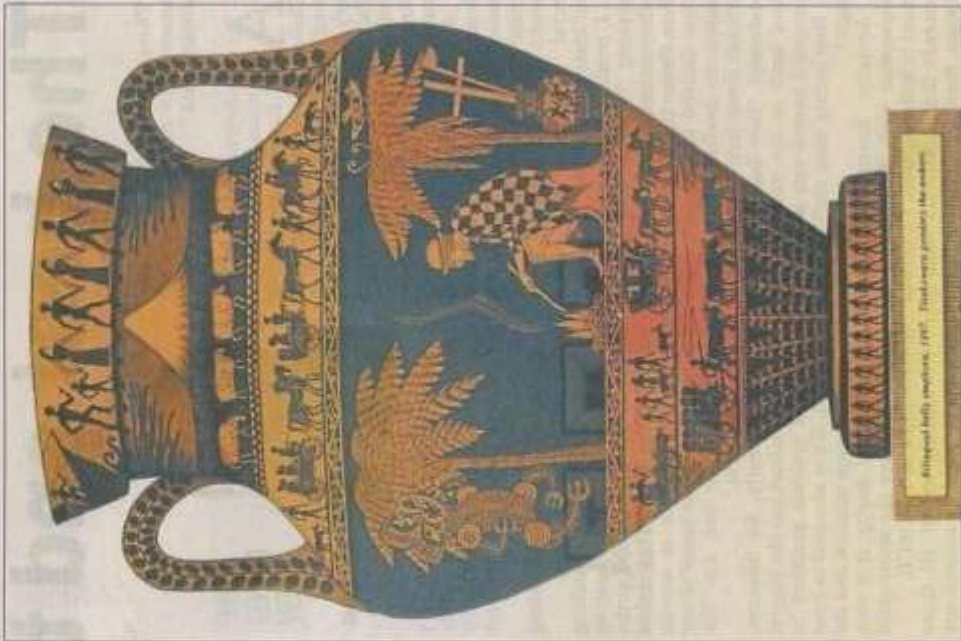
But at various points in his life he converted to Christianity and was a notable peacemaker. Towards the end of his life he was imprisoned with the non-violent passive resistance campaigners at Paribaka in 1881.

Titokowaru's Dilemma took three years of research and print making to complete. Marion used her time as artist in residence at Tylee Cottage, Whanganui, to visit notable historic sites in the Whanganui and Taranaki regions.

Though not epic on the scale of the Trojan wars, Marion Maguire makes clear that our New Zealand land wars were certainly tragic and, like myth, continue to echo through our collective history.

The exhibition is a touring show from the Sargeant Gallery.

■ On show at Aratoi: Titokowaru's Dilemma, until March 30; Hands On – Pathways to the Golden Outback by Frank Dale, until March 2; Close to Home: William Beetham Portraits, until February 23; Apocalypse now: Anthony Davies, until February 23; Reflection and Image – Recent works by Bridget Bidwell & Andree de Latour, until February 23; Vincent Ward Breath – the fleeting intensity of life, until February 23.



Ancient meets recent: Titokowaru ponders the embers, the title of this amphora print by Marion Maguire.

Cynical use of sensational imagery



STATE
OF THE
ART
PAUL
MELSER

Vincent Ward's video is a shortened version of a larger work that circulated around New Zealand Galleries in late 2011 and 2012.

Much of the publicity surrounding those showings and the commentary around them seems to have been provided by Ward himself through interviews and written publicity material.

The version we see at Aratoi has two scenes. One shows a fat naked man lying in the middle of the road in a deserted small town, at either dawn or dusk being approached by a white horse. This scene is either preceded or followed (the video is looped) by a longer sequence of a young naked woman encased in plastic film moving in slow motion.

The plastic may be intended to represent the membrane surrounding an unborn baby. This sequence is a graceful, controlled and seductive dance of arms, legs and torso. The camera moves around the body as the body moves and changes frame and focus as it does so. The image explores the projected light on the body and plastic film and moves between a painterly abstract arrangement of colour, and blurred figuration.



Thought-provoking: Scenes from Vincent Ward's installation currently showing at Aratoi.

➤ BREATH THE FLEETING INTENSITY OF LIFE

Video installation by Vincent Ward showing until February 28.

here to signal innocence and purity through the connotations of the colour alone. The white horse also apparently has some historical association with vitality, resurrection and birth.

Written material associated with the work refers to Vincent Ward's near drowning experience as a child and his childhood connection with the Ruamahunga River. If the video is about drowning, it can be compared with the work of another video maker – Bill Viola His *The Messenger*, 1986, uses an immersed

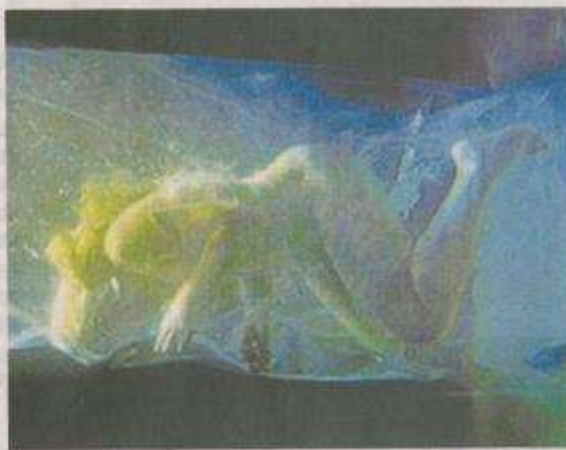
framing and camera angles. Contrasting these two productions provides an insight into Ward's way of working. If the work is about drowning, and the title *Breath the Fleeting Intensity of Life* seems to indicate that it is then his way of addressing this subject has, in my view, almost totally negated any serious content the video might claim.

The first job of an artistic presentation is to attract and hold attention. Ward does this well both with his naked man and horse scene and with the moving

odd and fascinating gait. The body encased in plastic slowly moving around suspended in water is similarly riveting. However, the justification for all this is to articulate a coherent observation or statement. It was difficult to find any such substance in this work. Part of the business of art is manipulating the viewer. Good work does this with purpose in order that the viewer confronts an issue of some sort. The interesting presentation engaged me in the compliant observation of the murder/drowning of a naked young woman. I was not happy to find myself complicit by passively watching what I concluded was misogynist exploitation under the guise of philosophy, spiritual-

that suddenly appears in the top left of the screen.

In a final analysis the video asks the viewer to watch a young woman drowning, or being murdered, in an underwater ballet and then to observe a fat man being approached by a white horse. The questions the work raised for me eventually concerned the cynicism of Ward's use of sensational imagery. His seductive and beautiful visual presentation engaged me in the compliant observation of the murder/drowning of a naked young woman. I was not happy to find myself complicit by passively watching what I concluded was misogynist exploitation under the guise of philosophy, spiritual-



Ochre homage to pioneer spirit

By GERALD FORD

Grinding out paints from Australian rocks was hard work, but it's all part of the philosophy of Masterton artist Frank Dale's exhibition *Hands On* — at Aratoi until the end of the month.

"There's too much emphasis on talk; it's on doing things," Dale said.

The paints Dale uses are composed of ochre, mined from the Australian landscape — as well as feldspar, kaolin and quartz.

This at first limited him to four colours — red, yellow, black and white, with which to portray his mix of biology and architecture, humanity and spirituality.

Ochre is mined at many locations in Australia, including Wilga Mia, the oldest in the world, where Dale sourced some of his material.

The distinctive red colour in the earth at these places is considered sacred by Aborigines, as it is believed to be blood.

Dale collected ochre from the mine and crushed it in a "dolly pot", using a car axle to pound it, then used a pestle and mortar to create a range of textures from to smooth.

"Rocks are quite hard actually," he says with some well-earned authority on the subject.

The artist found he could grind to a fine powder and make paint as smooth as glass, or leave it a bit rougher to retain plenty of texture.

The exhibition itself is a "huge narrative" with a collection of subjects and themes.

Showing buildings with distinctive Australian verandahs — one of these works, says Dale,



TITLE PAGE: Hand prints and a trademark signature, showing the texture of the ochre paints.

turns 3D when viewed through dark glasses.

One piece is of Australian fish species, while another, of figures with white shadows, evokes the way Aborigines once viewed the white people as spirits.

Dale took the inspiration for his artworks from three characters who were each, in their own way, pioneers in Australia.

The first was Daisy Bates, who travelled to Australia as a Methodist missionary and ended up being celebrated by the Aborigines as a spiritual figurehead in her own right, known as Kabbari, or grandmother.

The second was an Australian architect Monsignor Hawes — much admired by Dale. The third was Kingsford Smith, who Dale said used to have "the longest mail run in the world" and once had to wait two weeks for a swollen river to drop.

He overcame his delivery difficulties by founding an



ON LOCATION: Masterton artist Frank Dale with his exhibition, *Hands On*, using paints he made himself with ochre mined from the hard Australian ground.

aviation network that became Qantas.

"They've all broken new ground, just like I've hopefully broken into new ground using these paints," Dale said.

■ *Hands On* is at Aratoi, Masterton, until the February 27. In a few weeks he returns back to Australia and is keen to attract some commission work before he leaves. He can be contacted through Aratoi or at frankdale@gmail.com



SPIRIT WOMAN: Frank Dale's exhibition, showing Australian woman Daisy Bates, who is known to the Aborigines as Kabbari — or Grandmother.

Tuesday, February 11, 2014

2 Wairapa Midweek

Art borne from the earth



Masterton artist Frank Dale with his exhibition *Hands On* at Aratoi, which was created with paints he made himself out of ochre, mined from the Australian soil. Dale will give a talk about his exhibition, "a talk about a walkabout", at Aratoi on Saturday, from 11am till 12.30pm. The exhibition runs until the end of February. For the full story, see next week's Midweek.

Film-maker Ward honoured

Tribute paid by uni where he arrived 'fresh from Wairarapa'

By Don Farmer
don.farmer@age.co.nz

Award-winning film-maker Vincent Ward of Greytown has been named along with a leading New Zealand businessman and a key figure in the Christchurch rebuild as recipients of honorary doctorates at the University of Canterbury graduation ceremonies in April.

Ward is to become a doctor of fine arts, corporate magnate Alan Gibbs a doctor of engineering, and Christchurch property investor and entrepreneur Antony Gough a doctor of commerce.

They will receive their doctorates during the April graduations.

Ward is one of New Zealand's most celebrated film-makers, screenwriters and artists.

His films have received critical acclaim both within New Zealand and overseas, and are known for their strong visual and atmospheric elements.

Ward, who has a diploma of fine arts, produced his first feature film, *Vigil*, in 1984 and that work became the first New Zealand feature film to be



DOCTOR: Greytown movie maker Vincent Ward, who is to be awarded an honorary doctorate.
PHOTO: FILE

invited to enter the Cannes Film Festival.

Navigator (1988) and *Map of the Human Heart* (1988) also featured at Cannes.

Ward's film *What Dreams May Come*, starring Robin Williams, received an Academy Award for best visual effects.

While based in Hollywood in the 1990s, Ward developed the initial story for *Alien 3*, was executive producer for *The Last Samurai* starring Tom Cruise

and directed the historical epic *River Queen*.

He was awarded the New Zealand Order of Merit for his contribution to film-making in 2007.

Ward said he was really excited to get recognition from the university where he had got his diploma of fine arts "fresh from Wairarapa".

He said he would like to think getting the doctorate would help Christchurch by

"strengthening the visibility of their new school of the humanities."

He said the school was much in keeping with his own practice of "combining many sorts of media and mediums".

"They have established an approach where English, film, fine arts and music are all part of a brand new cross-fertilisation department," Ward said.

Antony Gough has made a significant contribution to the development of Christchurch's central city.

He is best known in Christchurch for creating The Strip, a stretch of bars and restaurants on Oxford Terrace that became a popular social precinct and tourist destination along the Avon River. He is a strong supporter of the city's rebuild.

Alan Gibbs has had a big influence across New Zealand's business, economic, political and cultural spheres since graduating from the University of Canterbury in 1961 with a bachelor of arts in economics, having previously studied for three years towards an engineering degree.

During New Zealand's period of economic reform from the late 1970s to the early 1990s, Mr Gibbs was active in restructuring inefficient businesses such as Freightways and, more significantly, Telecom, so that their best elements could survive and prosper in competitive markets.

He helped establish New Zealand's first pay television channel, Sky TV, and was key to the development of Auckland's Viaduct Harbour.

"They have established an approach where English, film, fine arts and music are all part of a brand new cross-fertilisation department."

Vincent Ward, film-maker



ATMOSPHERE: A still from Vincent Ward's movie *River Queen*.

Close to Home reaches final week

By ANNE TAYLOR

This is the final week of *Close to Home: William Beetham Portraits* at Aratoi, so the last chance to delve into the work of the portrait painter who established with his sons the estate of Brancepeth, east of Masterton, from the 1850s. It would become one of the largest sheep stations in New Zealand, employing 300 people in its heyday.

Wairarapa historian and archivist Gareth Winter, and Dr Lydia Wever have studied Brancepeth's history extensively, relying on materials from the 2000-item strong library, now housed at Victoria University, and the estate accounts and diaries kept by the fastidious and sometimes indiscreet clerk John Vaughan Miller. They shared some interesting facts at their recent talks at Aratoi.

At the height of its activities, Brancepeth was receiving 42,000 items of mail per year, all handled by Miller, who also ran the estate's store and library, kept its accounts, and contributed articles to the left-leaning *Wairarapa Star* newspaper.

Miller spoke French, German and Maori, along with Latin, Greek and Hebrew. The Brancepeth library books are peppered with his "corrections" and multilingual translations. He had a witty turn of phrase, describing one activity as "the reverse of enjoyable" and the sight



Family ties: Wairarapa man Tim Burny met Beetham descendant Charlotte Williams at the opening. Tim is a descendant of Archdeacon Henry Williams, whose son married William's daughter Annie Beetham, a portrait of whom hangs between them.

of an estate worker clipping his toenails in the office as making him feel "seasick".

Brancepeth had a "no alcohol" policy for the workers but, with its own vineyard and remote satellite stations on the vast farm, it was often difficult to enforce. Diaries note there was a high turnover of cooks, who often had alcoholic tendencies.

Brancepeth was noted for his benevolence to its workers, and "swaggers" passing by, who were often provided with a bed, meal, boots and some money. The family maintained an account at Masterton Hospital for workers and their generosity extended to ex-workers needing treatment.

The diaries – which span 15 years of station life – noted that

Maori workers were to be treated with "all kindness", and described them as impressive workers, shearing sheep at a staggering rate. A number of the family learnt to speak te reo.

You can read more about this "pastoral kingdom" in Gareth Winter and Alex Hadley's book *In the Boar's Path* – Brancepeth, and Dr Lydia Wever's exploration of

► ART CLUB FOR ADULTS

Artist Janie Nott has been running an art club for children at The Village Art shop for several years and is now offering a similar experience for adults. "I'm calling it a 'Summer Sampler' because it's a chance for people to try out six different approaches to art in a fun, relaxed setting in Greytown," she says. Janie has organised six different tutors who are working artists and will take people through the basics of watercolour, portraits, oils, life drawing, collage and mixed media. The morning workshops start on February 26 and run through to April 2. For more information 06-304-8255 or villageartshop@xtra.co.nz.

the library is called *Reading on the Farm* (Victoria University Press).

■ **Aratoi:** *Close to Home: William Beetham Portraits*, until February 23; *Tikokowaru's Dilemma*, until March 30; *Hands On – Pathways to the Golden Outback* by Frank Dale, until March 2; *Apocalypse Now: Anthony Davies*, until February 23; *Reflection and Image – Recent works by Bridget Bicknell and Andrea de Latour*, until February 23; *Vincent Ward Breath – The Fleeting Intensity of Life*, until February 28.

Wairarapa Times-Age

FRIDAY, FEBRUARY 21, 2014


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Friday, February 21, 2014

Local news

Wairarapa Times-Age 3

Number's almost up for Aratoi tally rows

 By Don Farmer
 don.farmer@times-age.co.nz

Disputes over Aratoi visitor numbers that have dragged on for years are likely to be laid to rest at the end of June when the results of a full year's manual count are made public.

Aratoi board chairman Frazer Mailman said yesterday the board was eager to get a full-year count and for it to be as accurate as possible.

That, he said, would give Aratoi a base to work on so that visitors to the art and history museum could be measured year on year.

Angst over visitor numbers has arisen since Aratoi opened, with claims they have been highly inflated.

Earlier this year results of a manual count carried out over four-and-a-half months last year by then-interim manager Robin Dunlop revealed visitors to Aratoi were likely to be far fewer than had been claimed.

When extrapolated over a full year they showed Aratoi could expect 25,350 a visitors — or 70 a day — and not about three times



PRECISION: The board is eager for an accurate count of visitors to Aratoi, Frazer Mailman says.

as many as had been previously claimed.

Mr Mailman said a further manual count had started last July and would extend to the end of June this year.

A problem for Aratoi was that the electronic counter measured people coming into the building who visited not only the museum but also a cafe, toilets and the i-STAY.

He said in any event the

success of Aratoi could not be measured just on how many people came through the door.

"Aratoi is an excellent venue that provides art, history and culture to the wider Wairarapa community."

"Every community needs a balance in its make-up to be a healthy community and that involves art, sports, music and what Aratoi has to offer," Mr Mailman said.

He said the board was "acutely aware" something had to be done over the accuracy of visitor numbers that had been disputed for longer than 16 years.

At a meeting of the Masterton District Council's audit committee this week Councillor Brent Goodwin — who has often criticised Aratoi's visitor number claims — questioned the wages

"Aratoi is an excellent venue that provides art, history and culture to the wider Wairarapa community."

Frazer Mailman, Aratoi board chairman

bill. He said on the basis of 3.5 fulltime equivalent staff it appeared Aratoi staff were "on average" each receiving \$90,000 a year.

"That seems very high especially when you look at the salary structure of museums in other towns like Oamaru where it is between \$50,000 and \$60,000 a year," he said.

Mr Mailman said Aratoi employed the equivalent of five fulltime staff, not 3.5.

That included the exhibitions manager and collections mana-

ger, who were both fulltime; the director, who worked 30 hours a week; and other part-time staff, including an accountant.

He said the budget for wages was \$245,000 a year, which "on average" worked out to about \$48,000 to \$49,000.

"In comparison to other museums it appears we are not very highly staffed."

"I think full credit should be given to Aratoi staff for the number, and quality of the exhibitions and for the collection."



COUNTING UP: A full year's manual count of Aratoi visitor numbers will be available after June.

PHOTOS/FILE



New life: A tree growing through the floor tiles of a former hotel restaurant in Pripyat, the now abandoned city built to service the Chernobyl nuclear power plant.

Photo: ANDREI KREMENTSCHOUK

Our urban lot

By ANNE TAYLOR

In the first decade of the 2000s, 18 award-winning photographers embarked on a long-term project to document cities around the world.

They travelled to 22 urban centres to capture their images, ranging from the futuristic architectural excesses of Dubai to the slums of Manila, and shattered ruins of Gaza.

The result is a major touring exhibition called *The City - Becoming and Decaying*, opening this weekend at Aratoi - its sole venue in New Zealand.

Curator Marcus Jauer notes that daily almost 200,000 people around the world leave the countryside, lured by the promise of a better life in the city.

From 2008 onwards, according to the United Nations, more people were living in cities than in the country.

"Statistics tells us that the African city is growing most rapidly, the Asian city is most populous, and in Europe the city extends furthest into the countryside," says Mr Jauer.

"Meanwhile, we now have 30 cities with over ten million inhabitants, earning them the title of 'megacities'."

So are cities providing for, nurturing and enabling mankind, or isolating,

impoverishing and brutalising us?

Overall, *The City* seems to suggest the latter.

Dawin Meckel shows the human cost of the demise of a city's primary industry in his views of empty lots and deserted streets in Detroit.

Throughout history, architects and urban planners have tried to create utopian cities, with varying degrees of success.

A man speaks into his cellphone, safely enclosed in a glass bubble 400 metres above the gigantic metropolis of Shanghai, while Joris Schloesser's images of Berlin suggest that people are still living a walled-in existence 25 years after the collapse of the city's most famous wall.

Throughout history, architects and urban planners have tried to create utopian cities, with varying degrees of success.

This was the aim for Lucio Costa and Oscar Niemeyer when they were given a blank slate to create Brazil's new capital Brasilia in the late 1950s. Swiss architect Le Corbusier and the Bauhaus designers envisaged

high-functioning "machines for living" for their urban citizens, and Ebenezer Howard conceived self-sustaining "garden cities" in England in the late 1890s - a concept that looks inspired even today. Out of catastrophe, Christchurch has received a rare opportunity to re-invent itself, as did Napier 80 years ago.

But this type of aspirational planning is usually out of reach in developing countries.

Town planning has clearly bypassed the water-logged slum photographed by Espen Eickhofer, and the social problems in store for the Lagos - captured by Julian Roder and described as "expanding uncontrollably" - can only be imagined.

The fallout from unemployment, nuclear family living, and wider social disparities is dramatic when played out in a vast city, but it's also an issue for us in our cosy "villages". Viewing these images from the relative comfort of Masterton (urban population 17,664) throws up its own set of questions.

On show at Aratoi: *The City - Becoming and Decaying*, in partnership with the Goethe Institut, March 1 to April 12; Titokowaru's Dilemma, until March 30; Hands On - Pathways to the Golden Outback by Frank Dale, until March 2.

MY FAVOURITE TABLE

Dr Anne-Marie Schleich,
German Ambassador

ONE OF the wonderful things about being a diplomat is that you get the chance to learn about a new culture and its food too, and to make friends and keep them. You make that country your home and can discover new cuisines.

New Zealand is a very blessed country because you have such wonderful produce and fresh seafood, and vegetables. I love the oysters, the fish and the brilliant meat.

I discovered the Ortega Fish Shack last year. We were living in Rosemeath for six months while the German residence in Belmont was being earthquake strengthened. We came here a lot.

The restaurant is always full of people who enjoy good food and wine, and we're always greeted with a big hug and a smile by Davvy McDonald, the manager and sommelier here. We always meet our friends here, and I love the fact it's a family-run business.

The chef, Mark Linsacker, is of Swiss heritage, so I like that lovely connection with Europe. The staff have been here for a long time and you can feel that.

I always love getting a mocktail. This one is cranberry with mint, passionfruit, and lemon and lime juice. My favourite starter is the kingfish sashimi, and I love the turakihī with coconut gravy.

Wellington is so cosmopolitan when it comes to the restaurant scene, and there are so many other wonderful restaurants I love to eat at.

My husband is Singaporean and we've lived and worked in Asia, so I know a lot about southeast Asian cuisine.

I have lived for a number of years in Singapore and our



Fish delight:
Anne-Marie Schleich enjoys her lunch.
Photo: MAARTEN HOLL/FAIRFAX NZ

Giesen brothers, who came here 35 years ago.

One of my other favourite places is La Bella Italia in Petone. Antonio is lovely and the fish is very good. We also love the French bistro, Le Marche.

There are 35,000 German citizens in New Zealand, and on top of that you've got about 9000 here for work and travel. We're celebrating 60 years of official ties with New Zealand, and it's been a great relationship. It was back in the 1940s that the first German settlers came to New Zealand, to Nelson, and they started to grow wine there.

Later in the 18th century, German settlers moved to Hawke's Bay and became wine growers, and their wineries are still here and thriving. Like the

daughters, now 21, was born there. There's a variety of Chinese regional cuisine there, and I particular loved Peranakan - a blend of Chinese and Malay cooking, with things like prawn paste and chilli.

Salmon Taste across the road from here has the best Pho soup in town, and we love going to Mr

drive us four children 15 kilometres to the next French village or 40km to Luxembourg and treat us to a French or Luxembourg Sunday lunch in a country restaurant. Saarland was a French territory after World War II and separated from the rest of Germany. Our home cuisine was very meat-based with a lot of pork and vegetables.

The food is very regional in Germany - there's a lot more seafood in the north, more like New Zealand, while in Bavaria, you eat a lot of venison and pork. Our cuisine goes back hundreds of years when it was necessary to preserve food. You would harvest your food in the autumn and pickle it for winter.

AS TOLD TO SARAH CATHALL

The details

Ortega Fish Shack
16 Majorbark St, Wellington
6011

Phone: 04 382 9559

Hours: Tuesday-Saturday,
5.30pm-late

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Ngā Tōi Tirohanga

The City - Becoming and Decaying

Exhibition
1 March - 12 April 2014
Aristo Museum, Cnr Bruce and Dixon St, Masterton

The Goethe-Institut presents photo reportages of 22 cities around the world.



The city is the origin of civilization, melting pot of cultures, mentalities, religions and ideas. Each day almost 200.000 people around the world are moving from the countryside to the city, looking for a better life, security, freedom and prosperity. The city offers great chances, but also great risks for each individual: poverty, criminality and anonymity as well as blatant contrasts shape many megacities today. However, the city is the future of the world, the place which determines how people will henceforth live together.

The 18 photographers of the German agency OSTKREUZ embarked on a journey to explore urban realities of today: How are people living in Tokyo and Manila, Lagos and Las Vegas, Berlin, Hanoi and Gaza? With material of several 22 cities around the globe, the photographers have concentrated their personal impressions into photographic essays - a unique long-term project. Cities are shown as places of future hope, but also as places which seem to perish under waste and chaos. All pictures as a whole present: the city of the future.

OSTKREUZ is the most renowned German photo agency. Founded after the end of the GDR in East Berlin following the example of Magnum it is associated with the most important contemporary German photographers. In celebration of its 20-year-anniversary OSTKREUZ members conceptualized and realized the exhibition "The City, Becoming and Decaying", which is on an international tour since 2010.

• Aristo Museum Masterton
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Link collection on museums, education, journals and online services.

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The City - Becoming and Decaying

Aratoi Museum of Art & History in Masterton brings *The City - Becoming and Decaying* to Masterton, the only venue for this photographic exhibition in New Zealand.



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Featuring almost 200 works, *The City - Becoming and Decaying* boasts work from renowned German photo agency OSTKREUZZ, who have turned their lenses to 22 cities around the globe - from Dubai to Detroit, Las Vegas to Minsk, Liverpool to Gaza - to explore the realities of living in urban environments today.

Daily almost 200,000 people around the world leave the country side, lured by the opportunity of life in the city, but these images question whether the city is a place of progress or of social and environmental dysfunction. Cities are shown as places of utopian futurism, but also as sites of urban decay and cultural loss, descending into waste and chaos.

Beginning March 1st the exhibition will be open daily from 10am until 4pm.


For more information please contact Alice Hutchison, Director of Aratoi Museum of Art & History at alice.h@aratoi.co.nz.

Further information on the museum see [Aratoi Museum of Art & History](#).



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The City: Becoming and Decaying

by Marcus Jauer (Preface by), Peia Hoffmann (Epilogue by), Sibylle Bergemann (Photographer), Jörg Brüggemann (Photographer)

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Publisher: Hatje Cantz Verlag GmbH & Co KG

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Edition description: Bilingual

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The City – Becoming and Decaying

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Downtown by Dawin Meckel, 2009. Inkjet archive print, 55 x 70cm. Image: Supplied

1 of 2

A major exhibition of award-winning contemporary German photographer Dawin Meckel, 2009. The exhibition, *The City – Becoming and Decaying*, is a partnership with Goethe Institut. It features almost 200 works by award-winning contemporary photographers from renowned agencies in Dubai to Detroit, exploring the realities of urban environments.

It will be shown at Aratoi – Wairarapa Museum of Art and History in New Zealand. The exhibition features almost 200 works by award-winning contemporary photographers from renowned agencies in Dubai to Detroit, exploring the realities of urban environments.

Tags

Exhibitions

Where

Aratoi – Wairarapa Museum of Art and History

Cnr Bruce and Dixon St
5810, New Zealand

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http://www.aratoi.org.nz/

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- 5 PM** Mahara Gallery, Waiararapa
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Event: The City - Becoming and Decaying **Venue:** Arato, Wairarapa Museum of Art and history

Start: Friday March 28, 2014 9:00 am [Add to Calendar](#)

End: Friday March 28, 2014 6:00 pm

Cost: Friends of Te Papa \$15.00, Guests \$20.00

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What's On at Arato Mar - May



THE CITY, BECOMING AND DECAYING
Photographic exhibition in association with Goethe-Institut New Zealand
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Wairarapa Museum
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THE CITY – BECOMING AND DECAYING

Ararat, 1 March – 12 April 2014

Major German photography exhibition

travels exclusively to Wairarapa



The River, Downtown Dubai, Thomas Mayer



Patrick B. Mitchell in his apartment at Island House, Detroit, David Meisel



Felix performs at Club Atlanta, New York, Andrei Bianchi



Shanghai from Harold's apartment



The performing Manila, Lupa Kuchler

A major exhibition of works of award-winning contemporary German photography will be shown this month at Ararat – Wairarapa Museum of Art and History, Masterton, the only venue for the exhibition in New Zealand. The City – Becoming and Decaying features almost 100 works by photographers from renowned German photo agency OSTERREICH, who have turned their lenses to 32 cities around the globe – from Dubai to Detroit, Las Vegas to Moscow, Liverpool to Gaza – to explore the realities of living in urban environments now.

Every day almost 300,000 people around the world leave the countryside, lured by the opportunity of life in the city, but these images question whether the city is a place of progress or of social and environmental dysfunction. Cities are shown as places of vibrant futures, but also as sites of urban decay and natural loss, descending into waste and chaos.

According to curator Marcus Jansen: "They have brought together images from around the world of the city's growth and decay. They show how the city of Dubai, in China, is springing up in the middle of the desert and how Pristina, in Ukraine, is being torn over again by nature; how the city of Lagos, in Nigeria, is expanding uncontrollably in its tangled growth; how the city of Manila is clustering into slums; and how Detroit, in the United States, is decaying at its core; how Dubai, in the United Arab Emirates, can barely keep up with its own growth; and how the city of Gaza, in Palestine, is being leveled to the ground; how the city of Las Vegas has lost its appearance; Arizona from above; and Athens as myth."

Ararat – Wairarapa Museum of Art and History, Masterton



Destroyed from every angle in central Gaza, Heinrich Yildiz

The OSTERREICH Agency was founded in East Berlin in 1990 after the end of the DDR, following the example of Magnum, and The City was devised as a unique long-term project to celebrate its 20th anniversary. The 18 members included Sibylle Bergemann, whose retrospective exhibition was displayed at Ararat in October 2012.

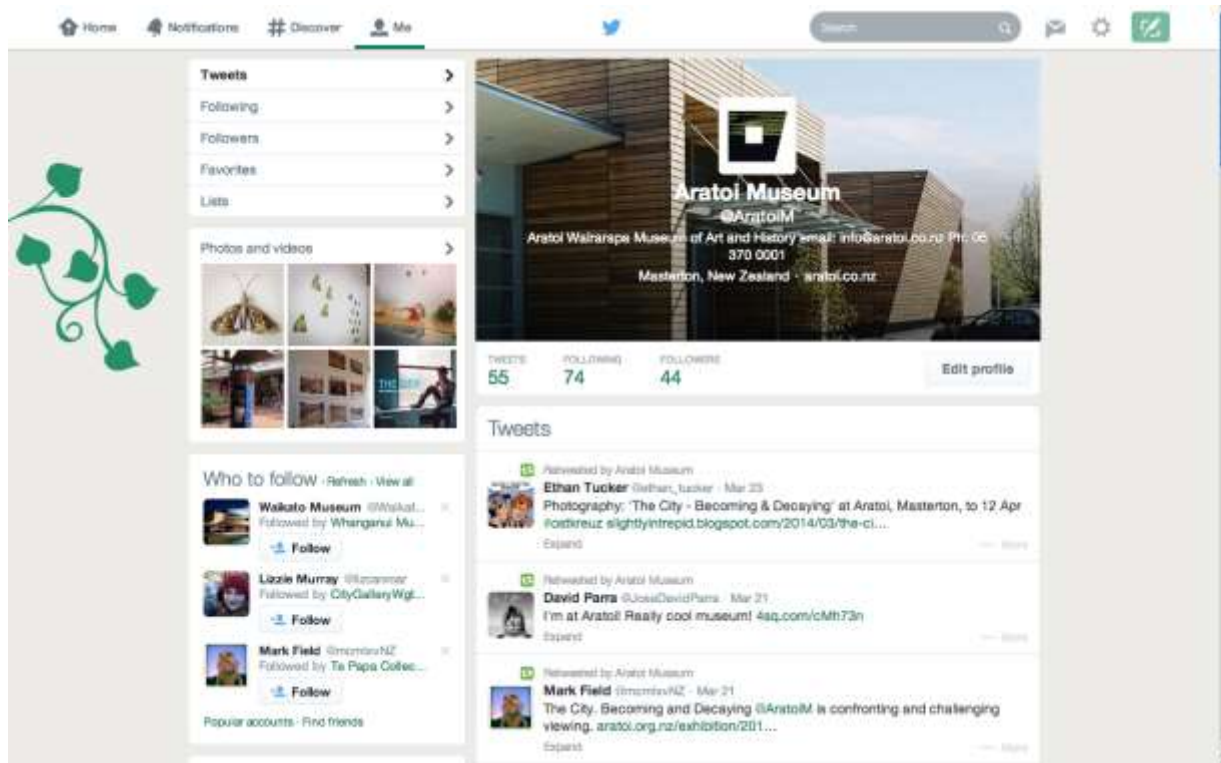
The photographers of the exhibition The City range in age from mid-twenties to sixties, with the majority from Germany. The exhibition has been touring internationally since 2013 and is presented in partnership with the Goethe-Institut.

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MARCH 2014





Aratoi's new Twitter account

6 Wairarapa Midweek **OPINION** Tuesday, March 4, 2014

Women still fighting for change

Discussion was wide-ranging at the first meeting for 2014 of the Wairarapa branch of the National Council of Women, covering a number of issues and concerns.

Of most immediate interest to International Women's Day on Saturday (March 8). The theme for this year is Inspiring Change and encourages advocacy for women's advancement everywhere in every way. While also celebrating social, political and economic achievements of women internationally, the day is also designed to focus attention on areas requiring further action.

In the February issue of NCWNZ's magazine, *The Circular*, national board member Vanisa Dhiri writes about some of the issues concerning even well-educated young women today in New Zealand, enjoying student loans, finding a job (even with a degree), sexual violence and pay equity.

She also includes the comment that "For young women from migrant and refugee backgrounds there is a lot of oppression, cultural issues and intergenerational conflict in their families."

"There is also still a lot of discrimination and institutionalised racism that plays a huge factor in young women's opportunities in life," Vanisa Dhiri also points out that young single mothers, and mothers in paid work or at home, as well as older women, have additional concerns and challenges.

Another article in *The Circular* by Christine Knock, describes her recent visit to Colombia which she describes as "amongst the most unequal countries in the world. The social stratification is such that it is a real obstacle to the equal promotion of women. Inequality is everywhere, between social classes, between races, between men and women, inside the family, in the access to property."

For more on International Women's Day go to internationalwomensday.com.

Given the great success of last September's day-long celebration of 100 years of New Zealand women being able to vote in elections, the branch meeting resolved to support Wellington jeweller Justine Fletcher, who in July will be at New Pacific Studio, the artists' residency at Mt Bruce, where she will be working on a memorial to the 1893 Wairarapa women who signed the 1893 petition which won women the vote.

It is hoped Ms Fletcher will be able to be the guest speaker at the branch's annual meeting in May.

Also in *The Circular* was news of NCWNZ filing a challenge in the High Court against the decision of the Department of Internal Affairs-Charities (previously the Charities Commission) not to backdate Council's re-registration as a charity. This follows the legal challenge made in December against the IBC for the tax imposed during the two-year 'stand down' period while NCWNZ negotiated their re-registration after being struck off as a charity. The council is obliged to appeal against the Charities Registrar as this is the only option under the Charities legislation, NCWNZ national president Barbara Arnold says the Court's decision will have far-reaching effects for the Charities legislation and expects a clear direction for charitable organisations in the future.

"No voluntary group should be put under this sort of pressure," she says.

NCWNZ is urgently needing financial assistance with their court costs. Cheques can be posted to NCWNZ, PO Box 25 488, Wellington 6140, or an online donation can be made at www.givestuff.co.nz/ncwnz/newzealand.

■ New members are warmly welcomed to Wairarapa NCWNZ. For more information, Helina Kania, phone 377-3736.

There is also still a lot of discrimination and institutionalised racism that plays a huge factor in young women's opportunities in life.

VANISA DHIRI
National board member

Write to us!
WE WELCOME YOUR LETTERS
Letters can be sent to Midweek, P.O. Box 400, Masterton, or emailed to news@wairarapadaily.co.nz.
We don't accept liability for return of letters. Letters are published at the discretion of the editor.

SUPPORT: Justine Fletcher will in July be at New Pacific Studio, the artists' residency at Mt Bruce, where she will be working on a memorial to the 1893 Wairarapa women who signed the 1893 petition which won women the vote. NCWNZ is supporting Fletcher.

PHOTO: IBC

New ideas in the frame

FUN TIMES: Aratoi director Alice Hutchison and film director Vincent Ward share a laugh in Aratoi's foyer on Sunday. Ward, who in April will receive an honorary doctorate from the University of Canterbury for his career in filming, has just concluded an exhibition at Aratoi. Ms Hutchison said Ward's exhibition, a series of cinematic vignettes, *Breath — The Fleeting Intensity of Light*, had been running since November and they discussed "some exciting new ideas we could work on together".

"What dreams may come," quipped Ms Hutchison, referring to Ward's 1998 film starring Robin Williams. "I've had a huge admiration for him forever."



PHOTO: LYNDA FERRING

Tuesday, March 4, 2014

Wairarapa Midweek 3

10 Wairarapa Midweek

CARTERTON

Tuesday, March 4, 2014

Hockey practice

Dalefield Hockey Premier Men's Team will be holding the first practice of the season at the Clareville Turf on Wednesday, March 5, at 6.30pm.

Two coaches are available to get the team up and running for the new season, which begins with a game at Kapiti on March 29 and another at Clareville on March 30.

We are hoping to have a permanent coach signed up before then.

Please contact the club if you are free to play or coach.

■ Please contact David Blackwood on 272-7815 if you cannot attend.

STOCK SALE REPORT

By IAN HICKS
Country Livestock

Week ending February 2

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Cattle: Beach 5 HX wnr Bulls at \$320, Rayner 1 Fr wnr Bull at \$250, Brookfield Farm 1 HX Bull at \$725, 1 HX Bull at \$650, 1 Devon Bull at \$650, 1 Angus Steer at \$700, 1 Angus Steer at \$600, 1 Fr Heifer at \$470, McCartney 3 XBred wnr Heifers at \$350, 5 XBred wnr Bulls at \$350.

Creating books is still one of life's essentials

By GERALD FORD

The founder of a monthly spoken word forum for Wairarapa writers took her own turn at the microphone in Carterton on Sunday.

Madeleine Slavick presented "20 Years of Making Books and Still Happy" at Aimo's Bookshop in Carterton, and spoke about some of her experiences and read from some of her more than 30 books and book projects.

An editor by day, Slavick is also an author, publisher and photographer. Slavick says she has written about insects, love, hunger, poverty, urban life, cricket, Xinjiang, and the longfin eel.

She has performed at rallies, concerts, on television, radio, in a cinema, at the beach, and on the street.

Slavick has published a renowned Chinese poet and collaborated with "one of the finest photographers from Japan", while her blog has visitors from "more than 100 countries".

"Nothing makes me happier than to be involved with making books," she says. "Editing can be as satisfying as writing, and photography is another joy."

Slavick says a group of writers once formed a publishing house named Sixth Finger Press. "The tool that one creates which becomes a part of one's body". "For me, I cannot live well without creating."

A Carterton resident, Slavick has helped create a range of books — non-fiction, children's, socio-political, poetry, design, and cookbooks.

Titles include *China — The Dragon Awakes*, a 1986 bestseller in Hong Kong; *Round — Poems and Photographs of Asia*, a 1998 winner of the Bumschott Book



JOURNEY ON: Madeleine Slavick, who spoke at Aimo's Books in Carterton on Sunday on "20 years of making books and still happy".

Award in Seattle; *My Favourite Thing*, a 2005 bestseller in Beijing; *Grandma's Grandpa Cook* (ed); the 2010 winner of the Gourmand World Cookbook Award; and *Fifty Stories Fifty Images*, published in 2012.

Slavick lived in the United States for 25 years, in Hong Kong for another 25, and first came to New Zealand in 2009.

She has published words and images in various New Zealand publications, including the New Zealand Poetry Society magazine *a fine line*, *Brookside*, *Poetry NZ*, *The Guide*, *Wairarapa Midweek*, *Wairarapa News*, and will soon have work appear in literary journal *Takahi*.

Slavick has exhibited her photography on several continents, at The Village Art Shop, and at Aratoi Museum through the 2012 Greytown Arts Festival. In 2012, she and Simon Fleck founded what would develop into Wairarapa Word.

Wairarapa Word runs regularly at 3pm on the first Sunday of the month, and has been based at Aimo's Bookshop since last April. It involves published Wairarapa authors and an open mike session.

Urban imagery full of bleak tones

By ANNE TAYLOR

"Only two things are infinite, the universe and human stupidity, and I'm not sure about the former..." George, who is from Wellington, is quoting Albert Einstein as we're looking at Andrej Kravtchenko's photo essay on Prigmet, the abandoned and still radioactive city built for Chernobyl workers. Of the 21 other photo essays in *The City* exhibition, George says this one is "particularly stark, it's a shocker really."

The photographer notes how former residents are allowed to return once a year and, despite the huge health risks, they do to reflect small reminders from their former lives.

George's reaction was typical of many at the opening. Both the scale of the exhibition – with around 200 large format images – and the stark, haunting, reinforces their emotional impact.

The cities shown here are either toxic, rapidly overgrown, imploding from within or – as in the cases of Thomas Meyer's Dubai and Pepe Hrivcova's Tokyo – materially wealthy but seemingly soulless.

Heinz Schwab had travelled from Christchurch for the week-end and, as a result, Heinrich Valke's images of Gstaad, the randomness of the destruction and the physical look of the ruined buildings immediately made me think of Christchurch. But we both agreed the randomness of the destruction must make it, in the words of the photographer, a truly "terrible city".

Julia Brooke White, herself a photographer and in Masterton

to cover the Golden Shores competition, was struck by Julian Roden's series on Lagos.

"It doesn't look African, there is no colour, it is all ashen, there is a sameness," she said.

It's true, the land is high, stripped bare of plant life. Car parks are full, shanty towns stretch to the horizon and acres of dirt lie ready for "development".

Is this where globalisation is leading us, to slums that – except for a few local differences – look like every other slum around the world?

"In the past, cities weren't created on a whim like this," Julia says, "they were there for a reason. Now in places like China, it's decided that 'we want a city of 50,000 or one million' and it happens."

She also connected to Jörg Brüggemann's images of Colonia in Argentina. Long known as the southernmost city in the world, it is also a departure point for trips to Antarctica.

"It's a place I've long wanted to go to but have never seen any images of before," she said. The youth captured here congregate listlessly in parks or look out with blank looks and downcast faces.

The City left me wondering whether maybe the 22 photographs had too readily embraced the themes of bleak, alienated, impoverished city, finding places and images to fit that brief.

The only vaguely positive scenes come from Anne Schenckert who reveals the life of Auroville, southern India, an international, humanistic township founded in 1965 to reflect the spiritual beliefs of Sri Aurobindo. At last some green-



Heavy Metal Fans: Ushuaia, Argentina, by Jörg Brüggemann.

ery, vaguely unattracted looking people and benign, colourful dwellings.

This mode of living would be seen as too "way out" for many, but perhaps this is really what is needed in the future, a radically different format for towns and cities, and a radically different way of living together. Based on the images in this show, following the status quo is an empty and frightening option.

On show at Aratoi: *The City – Surviving and Decaying*, in partnership with the Gaster Festival, until 22 April; Titikowaru's Cinema, until 30 March.



exhibit

WRITERS' WEEK FESTIVAL SHOW AT ARATOI

Duncan Sarkies will perform his interactive show *The Demolition of the Century* (based on his new detective novel of the same name) at Aratoi this weekend as part of the New Zealand Festival. The show features Duncan on stage with a pianist who is "poised to serenade you". The audience is invited to select their own mix of stories and accompaniment. Duncan is best known as the writer of the black comedy *Scarles* and the recent film *Two Little Boys*. Expect offbeat observations and incisive wit: "I've always been drawn to characters who are a little bit ugly and aren't necessarily going anywhere," he says. Aratoi, Friday, 7 till 8pm. Tickets \$15-25 at www.festival.co.nz.

Animated, expressive evening

WRITERS WEEK

The Demolition of the Century – readings from his novel by Duncan Sarkies
Hannah Playhouse, March 11
Reviewed by Ewen Coleman

PUBLIC book readings can be interesting, although not necessarily always entertaining. This however can't be said of Duncan Sarkies reading extracts from his new novel *The Demolition of the Century*.

Sarkies is a well-known New Zealand playwright, screenwriter, novelist and short story writer; he co-wrote with his brother Robert the screenplay of the highly successful film *Scarles* and his first novel, the darkly comic *Two Little Boys*, has also been made into a film.

He has also tried his hand at stand-up comedy, and the rhythm and energy of performance has been described as an important aspect of his writing style.

This was very evident in *The Demolition of the Century*, where Sarkies was joined by musician Joe Blossom for

a highly entertaining hour of animated readings and music.

Sarkies' new novel concerns Tom Spenswood, an insurance investigator who has lost his socks, his suitcase, his career, his ex-wife and his son Frank.

Numerous characters enter Tom's life in his quest to find these lost items, and it is to some of these characters that Sarkies introduces his audience.

While one would have to read the whole novel to see where each fitted into the story, they nevertheless provided Sarkies with a great opportunity to give animated and expressive voice to his writing style, and to show its subtle and understated humour.

Although not always that audible, Joe Blossom provided interesting interludes of music that Sarkies said he listened to while writing his novel. Adding to the entertainment was the creative way Sarkies and Blossom used the stage, littered with props and musical instruments.

Sarkies and Blossom are performing in Lower Hutt, Masterton and Pukekohe and should sell out all three.

BOOK REVIEW 15314

REVIEW: TITOKOWARU'S DILEMMA

All Greek to me — and I love it

By GERALD FORD

Artists think differently to the rest of us. A historian exploring New Zealand's colonial past is restricted by practicality to two cultures — that of the British and that of the Maori.

But Marian Maguire, whose exhibition *Titokowaru's Dilemma* is showing at Aratoi, is somehow able to include the icons of Ancient Greece.

Her prints include dialogues with Socrates and a series of scenes on vases in Greek mythic style — battles, deaths, romantic liaisons and the like.

Inserting Maori warriors, maidens, and even gods into the distant past like this has the paradoxical effect of making New Zealand's recent story seem more real.

These events and people weren't merely historical — they were mythological.

Titokowaru, the central figure of the exhibition, is described by Maguire's foreword writer Elizabeth Rankin as "an impressive figure who embodies the complexities and contradictions of 19th-century New Zealand history".

Titokowaru lived in Taranaki. He was both a trained tohunga and a Christian convert, war strategist and peace negotiator, a leader and a man who fell out of favour with his people — hence the dilemma.

Rankin is a renowned printer and this is the third of her classical-colonial mergers — one



PHILOSOPHICAL: Titokowaru chats with Socrates in the cover photo of Marian Maguire's exhibition, *Titokowaru's Dilemma* — at Aratoi.

linked Captain Cook's voyage to Homer's *Odyssey*, and the other, which featured some years ago at Aratoi, showed Hercules (Hercules) as an early New Zealand settler.

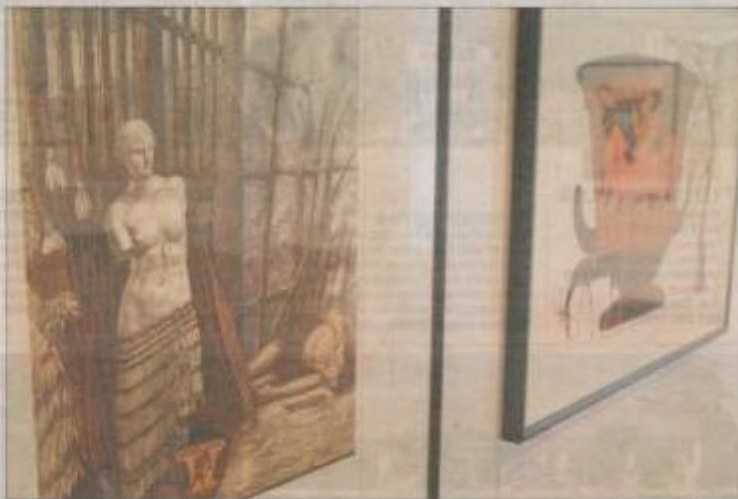
The exhibition itself is rich and seductive.

While a part of me thinks, seen one Greek vase, seen 'em all, there is no denying the power of these works when looked at in detail and as a whole.

Maguire's clear lines and blend of two and three-dimensional views is sharp and eye-catching in its skilled simplicity.

Seeing the early Maori and British soldiers treated as tragic and heroic figures moved me.

From the death of a British colonel to Titokowaru himself — as philosopher and lover, the



FALLEN HEROES: Soldiers Maori, front, and European, rear, are given the classical tragedy treatment.

stories came alive.

It was also both illuminating and inspiring — like the moment in *Star Wars: Attack of the Clones*, when a little Maori boy answers the door on a distant planet and calls out in his Kiwi accent for Dad, who is Temuera Morrison and, we learn, the DNA source for the cloned Stormtroopers.

It feels like Maguire has given dignity and respect to New Zealand's colonial history — parting in some small way the mysterious veil we have drawn over our own nation's significant past.

Call in for a look. The exhibition runs at Aratoi until March 30.



FIRESIDE: Titokowaru discusses with his contemporary, Te Whiti, the question "What is peace?" **RIGHT:** A classic vase with a New Zealand twist.



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Booking Deadlines:

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Treaty Claim Tour: Crown officials including Office of Treaty Settlements and Ministry for the Environment, Ngati Kahungunu ki Wairarapa-Tamaki Nui a Rua Trust representatives and whanau, and support team and advisers at Ngauru.

Treaty claim moving forward

By PIERS FULLER

Treaty of Waitangi grievances are primarily about a people's dispossession of their connections to their lands, so a recent tour of the region related to the local Kahungunu treaty claim was important in showing Crown representatives the reality of those losses.

The Ngati Kahungunu ki Wairarapa-Tamaki Nui a Rua claim covers the second largest land area of any Treaty of Waitangi claim to be under negotiation.

After ratifying the Terms of Negotiation in June last year the hapu based claimant organisation is hoping for an Agreement in Principle by the general election later this year, but this will be dependent upon whether an acceptable settlement can be negotiated.

Though there has been no information released on the scope of the settlement, the total quantum or dollar value will be made up of Crown owned commercial property and a cash payment.

The other important parts of a settlement will be an apology by the Crown and cultural redress, which

THE HEART OF THE GRIEVANCE

The Crown's whirlwind buyup of 1.5 million acres in the Wairarapa in 1853 and 1854 drastically altered local iwi's relationship to their lands. As a result, in the space of no more than a decade, from the 1850s to 1860s, tangata whenua went from being landowners who roamed at will through an expansive territory comprising coastal and inland domain, to a people pleading with the Government to fulfil promises of small reserves as settlers flooded in to take up all the land the crown had just bought (Waitangi Tribunal Report 2010).

may include the ability to exercise kaitiaki tanga over natural assets. This increased role in the guardianship and authority over some of natural areas in Wairarapa is being held up as a win-win for both iwi and the community in general.

Chairman of the Ngati Kahungunu ki Wairarapa-Tamaki Nui a Rua Trust Ian Perry says though they still have a ways to go, the prospect of a fair settlement is exciting for both Maori and the wider community.

"It's very exciting not only for Maori, but for the Wairarapa and Tamaki communities. There's going to be an injection of economic activity that's going to be good. It's going to be a massive uplift for the lake and

its ecological wellbeing."

"This whole project is quite significant in restoring our people to prosperity," says Perry.

He admits the treaty claim process is protracted and they are learning as they go. He says the injustices need to be acknowledged to move forward.

"The past is the past and we have to get on with the future," Perry says.

Among the group of people touring around Wairarapa to the various significant Kahungunu sites recently were members of the Office of Treaty Settlements, Department of Conservation staff and members of the Ministry for the Environment. The first two days they visited Wairarapa

south of Mt Bruce where people affiliated to each area showed them around and informed them about the history and the local hapu links.

The final day will be a trip south through the Tamaki Nui a Rua – an area which extends roughly from Takapau down to Pahiatua.

Head negotiator Ron Mark says the officials seemed to find the tour extremely beneficial in understanding the relevant sites encompassed within the claim.

He said they were surprised by the size and scale of the Wairarapa and Kahungunu's interests.

"People can read so much in written reports and look at maps but it is not until you get out and have to drive the terrain and you find yourself spending many hours on the road traversing between points of significance that you are able to understand just how big the area is," he says.

Ngati Kahungunu ki Wairarapa-Tamaki Nui a Rua share whakapapa and tribal boundaries with Rangitane a Wairarapa-Tamaki Nui a Rua, whose settlement interests are represented by the Rangitane Settlement Negotiations Trust.

Marking connection with war 100 years ago

It is coming up to 100 years since the start of World War I. Early in the 19th century European relationships became rocky and in June 1914 the assassination of Archduke Ferdinand of Austria triggered hostilities between Austria-Hungary, backed by Germany, and Serbia with Russian support. Austria invaded Serbia, a small lake and other countries quickly became embroiled.

On August 4, 1914 Britain declared war on Germany when it invaded Belgium on its way to France. When fighting ended on November 11, 1918, it cost 38 million military personnel dead and another 20 million wounded or injured. There don't seem to be figures of civilian deaths.

New Zealand sailed to the aid for troops to support Britain, with more than 100,000 serving overseas - 14,500 died and another 45,000 were wounded. New Zealand's population was then just over one million.

A military training camp had been established at Teaharua in 1911 but once it was realised the war in Europe was developing into a major conflict and the call for reinforcements was loud, a



NELSON'S COLUMN

NELSON RANGITAPU

major training facility was built halfway between the Teaharua River and Featherston in 1911.

The Featherston camp was the largest training establishment in New Zealand and in fact was Wellington's largest settlement at the time with 40,000 men trained there between 1914 and 1918 and close to 8000 at a time at its peak.

The camp comprised barracks, dining halls, shops, hospital, church, YMCA, officers club and post office, 130 buildings in all.

The people of Featherston banded together in 1914 to build what later became known as the Anzac Hall as a centre for the soldiers.

The camp became a military hospital in 1916-17 and housed a large number of influenza victims. It became a storage facility until 1920 when it was dismantled.

The site was again used

from 1942 when the US government requested a prisoner of war camp to detain Japanese prisoners. Just 600 Japanese POWs were interned there until they were repatriated in 1945.

The Featherston camp will be forever infamous for the most notorious protest and refusal to work resulting in the massacre of 48 Japanese prisoners with a further 74 wounded. One NZ guard was killed by a rioter and another six were injured. News of the incident was suppressed until after the war. A military court of inquiry examined the camp administration and guards but found cultural differences were not well managed.

The official story tends to blame the prisoners for the so-called riot but there is a strong suggestion some guards were overzealous and that the prisoners, rather than obeying the armed guards, were trying to escape the bullets. The context was a night on an otherwise empty warlike operation.

I trace the road past the old camp quite frequently. I once stopped to visit the roadside memorial site. I remembered the camp and knew two of the 48 guards I

remembered seeing the Japanese prisoners at work and one recalled a 100lb guard dog in flight made by a prisoner.

Coming off the Rimutakas it's on the first stretch of 100km road. Not very high on the various priority list, but once you stop there it is a lovely peaceful and reflective experience.

Several Wellington groups have banded together to organise a series of commemorative events straddling the 100 years since the start of the Great War. Some Featherston folk are interested in visiting a local memorial feature in the township itself to recognise its connection with the old military camp.

There must be more to a memorial than a statue of a soldier. It is a solemn thing, with words inscribed around the base. No doubt the Featherstonians would want to design something with words and having the names and local skills to sing, row and to think about the meaning of war and peace and people. With due respect I hope it doesn't become words written in the wind, especially yellow ones.

Nelson Rangitapu is chair of Rangitapu in Wellington.

National mag raises issues of concern



Wellington NCW is delighted that Wellington journalist, Justine Fletcher will speak at the branch's May annual general meeting.

In July, she will be at NZ Pacific Week at Mt Bruce, working on a memorial to the 807 Wateranga women who signed the 1980 petition which won women the vote. In the meantime, she is working on a book and film for her project. For more information contact Julie Hooper, 377 0422.

Once again the latest Circular, the magazine of the

National Council of Women (NCW), raises a number of issues of particular concern to women, but important for everyone in our society and communities.

An issue for a number of NCW branches is inadequate and cheap housing. Research done in Christchurch reveals that many women and children there are facing a fourth winter in poor housing.

Meanwhile, Michael Baker from Otago University has done a study of 100 children admitted to Wellington Hospital last winter and found half of the children lived in cold houses, a third in damp houses and a quarter in homes with mould.

Doctors are now calling for a 'war on stress' for all mental houses - a recommendation in a recent Children's

Commission report on solutions to child poverty.

Employment issues continue to be important for NCW. Some concerns for us are paid parental leave (PPL), the Employment Relations Amendment Act 2013, The Living Wage campaign, and support for the Pay Equity Coalition (PEC).

It is expected there will be change to current PPL legislation. A private member's bill has proposed an extension to 26 weeks, but the Government is proposing a period of less than 181.

The Employment Relations Amendment Act, coming into force shortly, will make significant changes to employment law, while the Living Wage campaign is expected to continue with a

number of local authorities agreeing to introduce a living wage for employees, or considering it.

PEC is receiving considerable support. At present there is an appeal before the High Court on last year's court decision relating to the pay rate of careers. For more details go to www.pecnz.org.nz.

Another important Circular article is by Dell Penny, NCW NZ Environment Committee co-chair. Headed 'Contaminated Rivers, Lakes, Aquifers, Pesticides and Interactions', it highlights the fact that some New Zealand lakes are seriously polluted and there are rivers in most regions rated 'poor or very poor'. This includes Wateranga.

Commissioner for the Environment Jan Wright recently released a major report on water quality which shows 'the amount of nitrogen entering fresh water every year in virtually every region of the country will continue to rise... the impact of this will be more blooms of algae and cyanobacteria, more streams training metres of brown silt, lower stream insects and fish, and more weeds and waterways encroaching urban areas'.

However, Dell Penny points out the Government's National Objectives Framework 'sets an acceptable toxicity level that would poison 30 per cent of a river's aquatic life. Also, a requirement to monitor macroinvertebrates in rivers has been omitted.

AND 20 copies of the Circular
Friday, March 25, 2014

Saturday, March 29, 2014



STUNNING: Jo Beetham in front of her house, designed by architect Graham Fisher.

PHOTO/ LYNDA

FERINGA
WTA260334LF.X002

Raving reviews for Aratoi's tour

Elliot Parker
elliot.parker@age.co.nz

The art and architecture tour organised by Aratoi last weekend proved to be a big success for all involved.

People came from Auckland, Wellington and Hawke's Bay for the tour and were treated to some of the most interesting art and architecture in Wairarapa.

The touring party was divided into two groups and visited six homes, four were contemporary style and two were old classics.

Chair of Friends of Aratoi Jo Beetham said one of the highlights was visiting an 1880s historic farm barn. Although a working barn until 10 years ago, it was designated derelict by the council and completely rebuilt within the original structure in 2010, utilising the existing materials.

Artwork along the tour included works from renowned artists Evelyn Page, Bill Hammond, Billy Apple, Andree

de Latour, Paul Merser and Jacqueline Fraser.

Mrs Beetham said she enjoyed hearing the stories behind how people had decided on which pieces of art to place in their homes and how they interpreted each piece personally.

Mrs Beetham's own home was part of the tour. It was designed by architect Graham Fisher and built in 2006, the brief was for a bold house that is noticed from afar with a strong presence on the hills above Gladstone.

"The resulting form has a strong, monumental, quality," said Graham Fisher.

He said the house was designed around the Beethams' art collection.

"It was designed specifically to accommodate the large collage work by Jacqueline Fraser."

Mrs Beetham said the reviews were all very positive — Aratoi received 15 emails from people on the touring party commending the organisation of the tour.

New angle to settler history

By Vomie Springford
vomie.springford@age.co.nz

Masterton author Barrie Allom has launched his third book, *Dear Tyrant*, just in time for his 80th birthday.

Using letters, writings and archival material, the writer tells the story of his great grandfather, Albert James Allom, an early settler who came to Wairarapa in 1845.

The book is about his ancestor's family and childhood, adventurous youth, struggle for success, and philosophy of life.

It also touches on his relationship with Edward Gibbon Wakefield.

Wakefield set up the New Zealand Company which played a major role in the British settlement of New Zealand.

About 50 people filled the Aratoi foyer for the official launch of the book on Sunday afternoon.

Mr Allom told the crowd he was pleased to get to this point. "It's been five years of serious work."

He said he and wife Kate were going through old letters and documents when the book idea was born.

It details how Albert leased 10,000 acres of land from Maori at Taukua, now known as Pirinoa, for £10 a year, and some of the dealings with Ngairi, the rangatira or Maori chief.

"It's a fascinating window of Wairarapa," said Mr Allom.

Using the National Library's online archive of newspapers, *Papers Past*, had helped him



FIVE YEARS' WORK: Barrie Allom told the crowd at the launch of his book, *Dear Tyrant*, at Aratoi, that they should value their heritage.

PHOTO/VOMIE SPRINGFORD

enormously to paint a picture of who Albert was in the eyes of the public.

"It opened up a new angle," Mr Allom said.

The book was not just about Albert and Wairarapa, but also New Zealand at that time.

Mrs Allom had suggested the title, *Dear Tyrant*, which was what Albert's wife called him.

Mr Allom said many people asked him why this was but he wouldn't reveal the reason.

"It's a fascinating window of Wairarapa."

Barrie Allom, author

"When you read it, you will [get] the significance."

Mr Allom's son designed the

book cover and his grandson Caleb, Albert's great-great-grandson, read an excerpt from *Dear Tyrant* at the launch.

He reminded people not to throw away historical mementos, and to value their heritage as tangata whenua did.

"I urge you to value and care for your history," he said.

The book, published by Fraser Books, is available to buy at the Wairarapa Archive office, Hesleys and Paperplus.

Ancestor's tale one of a colourful tyrant

By PIER FULLER

The life of an early New Zealand colonist who was referred to as "Dear Tyrant" by his wife has become the focus of a book by a Wairarapa author who uses the moniker for its title.

Masterton's Barrie Allom has long possessed a treasure trove of old papers that opened the door to discovering the extraordinary life of his great-grandfather.

By assembling the papers into chronological order and researching in libraries and newspaper archives Allom found out that his ancestor Albert James Allom's life was eventful and took him across the globe, resulting in his name being woven through colonial New Zealand history.

Raised in London, Albert, the son of an architect was at 15 befriended by the famous colonist-capitalist Edward Gibbon Wakefield who arranged for him to go to New Zealand as a survey cadet.

After working in Wellington, Manawatu and Otago the young

man found himself out of a job when the New Zealand Company's fortunes foundered and he spent a stint farming in South Wairarapa where he enjoyed the rural life and the company of local Maori.

When his parents heard of his circumstances he was summoned back to England where he worked for Wakefield again and given a position in the West Indies where he spent 10 years, becoming Secretary of Trinidad and Tobago.

Through Allom's writing, the story of Albert Allom's life is laced with insight, humour and tragedy.

Many notable New Zealand colonial era figures appear in AJ Allom's own writing, which his descendant then used to inform and colour this latest book.

The author describes his forebear as an ambitious man who never achieved the status he would have liked. Though he locked horns with a lot of powerful people, he would be better described as in the second tier of the power elite of the day.

The title of the book comes from

a note his wife wrote on a photographic keepsake, which Allom says seems to sum up the man.

In many ways he was the archetypal Victorian male, almost tyrannical in his demands of those around him, but in other ways he was quite progressive.

He spoke Maori fluently, used to write children's stories and had a sharp sense of humour.

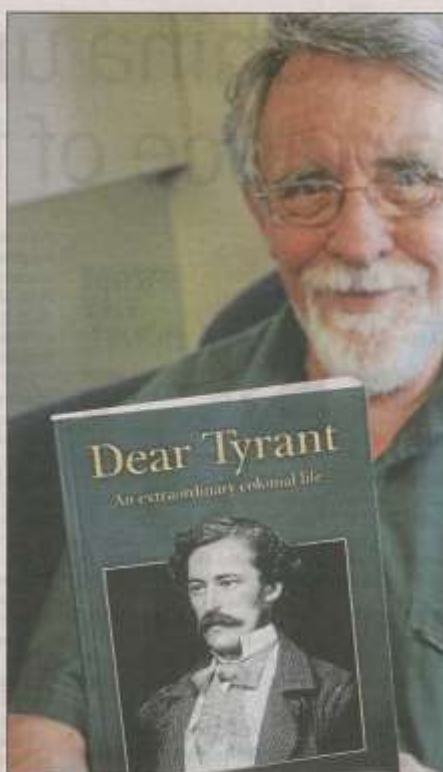
Allom says he was neither a saint nor a sinner.

"He was Victorian to the backbone but a rather enlightened one," the author says.

The book has many illustrations and historical notes which helps readers understand the context of the time and situation.

Allom received a lot of assistance from Di and Ian Grant of Fraser Books and the project was sponsored by Wairarapa Archive with the launch being held at Aratoi on Sunday.

Allom has published two previous books, *Beyond Belief* and *To Catch a Butterfly*, which are more autobiographical.



What a life: Masterton author Barrie Allom has written a book about his colourful ancestor Albert James Allom.

Works tackle tech craze

Devices targeted

By ANNE TAYLOR

About six years ago I did a painting of a group of schoolgirls, heads down, glued to their cellphones. The idea came from seeing just such a group walking through Carterton, each absorbed in their own world, events in cyberspace proving more compelling than their friends at that moment.

It seemed a surprising sight back then, but fast forward to 2014 and it would be far more surprising to see a group of teenagers without handheld devices, or a couple on a night out together without a cellphone within easy reach.

Carterton painter Jan Eagle has explored our growing dependence on mobile phones in a new series of paintings called Heavenly Communications. Her theory is that mobile phones are not only changing our close relationships but also usurping traditional channels of spiritual fulfilment as well.

"I have been taking a playful look at the prayer-like connection to the ether that today's social networking systems provide us with," says Jan. "I'm wondering if social networking will even replace the power of prayer one day?"

This might seem fanciful until you look at the statistics. In Brazil, Russia and Vietnam, subscriptions for mobile phones have out-



Jan Eagle: Exhibiting at Aratoi.

stripped the country's population. Globally that figure is 6.5 billion mobile subscriptions – close to one mobile phone for every man, woman and child on the planet.

And mobile phones now provide us with much more than even a few years ago, having seemingly overnight become "smart". Statistics New Zealand tells us that in 2012, a third of households accessed the internet via a mobile phone, a figure that's up 26 per cent since 2009.

Art can be politically and socially engaged, holding up a mirror to society, and Jan has worked in this tradition before with her "Provider series",

at the same time putting in hasty texts. Dogs wait patiently as their owners finish dialling, and even tots in prams tote their own devices.

"I've been observing the trance-like indifference to our surroundings and each other when people are engaged with these devices," she says. "This series questions the compulsive nature of the 'religion' of social media."

Jan has exhibited widely in group and solo exhibitions since 2000, also studying at the Glasgow School of Art and the Glasgow Summer School during that time.

She is also featured in "Linked" at Aratoi, a group exhibition by MainARTery, of which she was a founding member.

Jan's work is built on the bedrock of observing and drawing her surroundings, spiced with her distinctive humour and wry wisdom, so that when she records contemporary social phenomena, her images feel real, relevant and connected to her community.

■ Exhibitions at Aratoi: Heavenly Communications, April 12 to 12 May; Linked – a group exhibition by MainARTery, April 5 to May 12; The City – Becoming and Decaying, until April 12.

which saw her drawing supermarket shoppers from the front seat of her parked car. "Heavenly Communications" is also based on on-the-spot sketches and observations in her locale, and presumably her own experiences with family and friends.

In one of her paintings, a couple embrace lovingly while

April 9th 2014 WTA

What's On at Aratoi in Apr/Jun

No Town Caroline McQuarrie

Caroline McQuarrie is an interdisciplinary artist whose work engages primarily with the conventions of photography and hand-crafted textile objects.

Sweet Home Sick Anita De Soto

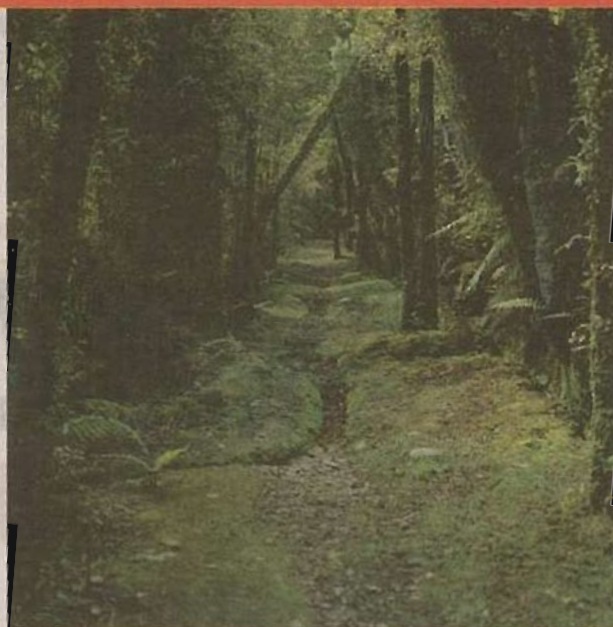
Painting of the uncanny and perception coloured by desire where nothing is quite what it might first seem.

(24 April - 15 June 2014)

Linked MainArtery

Jewellery, furniture, painting, sculpture...an eclectic group exhibition from Wairarapa artists. Featuring Jeremy Bicknell, Liz Bondy, Tina-Rae Carter, Mark Dimock, Jan Eagle, Sam Ludden, Janie Nott, Sue Shore, Anne Taylor, Niko Thomsen, Sandra Wong.

(4 April - 12 May 2014)



Caroline McQuarrie, German Gully pack track, Goldsbrough, 2013

Open 7 days from 10-4.30pm
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aratoi

Wairarapa Museum
of Art and History

& ENTERTAINMENT

Holiday magic carpet ride at Aratoti

By ANNE TAYLOR

Popular art teacher Tina-Rae Carter has devised two weeks of art experiences for the school holidays, and there are still some places left for the first week's project – the Kiwi Magic Patchwork Carpet. This time, the finished artworks from both weeks will be displayed as installations at Aratoti, giving children a chance to see how their creations work in a gallery space.

"The carpet will be a collaborative work involving all the children," says Carter. "We will be creating an aerial view of the farmlands around the Ruamahanga River, using Wairarapa and Kiwiana images."

The carpet will then be hung in the Aratoti foyer.

In week two children create their own monster appliances – like washing machines that chew socks and toasters that gobble hands from recycled and mixed media.

The sessions are suitable for children aged 7-12 years, who may need more than one session to complete their work. Aratoti, April 22-24, 2-4pm and April 29 – May 1, 2-4pm. \$15 per session. Bookings: 06 370 0001.

Free drawing workshop

Dunedin artist Anita de Soto is offering a free drawing workshop at Aratoti, coinciding with her



Take a ride: Children will be making a colourful mixed media Kiwi Magic Patchwork Carpet in the first week of the school holidays at Aratoti.

exhibition. Sweet Home Sick, which opens on April 24. Her paintings take the form of surreal allegories in rural settings and this exhibition is inspired by arts residencies in Germany, and at the (then) New Pacific Studio, Mt Bruce. De Soto is a lecturer in drawing at Dunedin School of Art. Drawing workshop, Aratoti, April 25, 1.30-4.30pm.

Masterton art group members shine

Jules Crafts celebrated her first solo exhibition at The Village Art Shop with painting teacher Jane Sinclair, who she credits with starting her on a compelling journey in art. Crafts had a background in fashion but had not

Painted before, when she started learning with Sinclair three years ago. "These paintings are based around a walk in the bush, and what is everywhere but what we don't bother to see," says Crafts. She depicts filaments of spiders' webs catching the light, and leaves suspended in the still air, natural synchronicities that are easily overlooked. Work by students in Sinclair's two painting classes will be on display at the Carterton Events Centre from April 24 till May 31.

Exhibitions at Aratoti: Heavenly Communications – Jan Eagle, April 17–May 12; Linked – group show by MainARTery, till May 12.

The Passion brought to life



Award-winning Featherston photographer Esther Bunting created this striking image to accompany Fire and Water, the latest production by Tangle Community Dance Company, which kicks off this long weekend. Devised by Justine Eldred, the show explores the Easter story and follows on from Tangle's *Sylvia's Last*, and *When the Pool Dreamed an Angel*.

A cross-section of the community is involved, with local artists and writers interpreting the Stations of the Cross in an accompanying exhibition.

St Andrew's Church (north end of town). Exhibition: Friday, April 18 till Monday, April 21, noon till 4pm; Dance show: Saturday, April 19, and Sunday, April 20, 7pm. Tickets, \$5, from Greytown Library and for sale during the exhibition. Limited door sales.

Kids help create holiday magic carpet

Once again the Aratoi Holiday Programme is offering plenty of creative workshops for children to take part in these holidays. This week, they have been helping to create a Kiwiana Magic Patchwork Carpet. Next week the theme is Appliances Gone Monster! Photographer Lynda Feringa popped along to capture children helping to create the magic carpet which will be a display installation at the art centre. Children aged between 7 and 12 years old can take part at a cost of \$15 each day between 10am and 4.30pm. For more information about the programme call (06) 370 0001.



BRUSHED UP: Billie Banks, 10, of Greytown.



READY: Emma Angland, 8, of Carterton cuts out her stencil for the magic carpet.



SKETCHED: Riley Gallagher, 9, of Masterton uses his talent to draw his piece for the magic carpet installation.



EGGS GALORE: Tabitha Quaghebeur, 6, of Masterton adds an Easter flavour to her creation for the magic carpet.



JOINT EFFORT: Working on their stencils are Emma Angland (left), 8, of Carterton and Neo Carter-Knight, 12.

Odd compositions grab attention

By ANNE TAYLOR

The mysterious interplay between characters is one of the key features of Anita de Soto's paintings, and about 20 people got to try their own strange combinations in a drawing workshop de Soto led last weekend at Aratoi.

Participants were asked to bring in figurines from home and set them up for still life drawing, which resulted in some unusual combinations such as a matador with the Virgin Mary, and Lladro figures with a wooden rabbit.

The surreal synergies reflect Anita's own paintings, which feature characters enacting strange rituals in brooding landscapes.

Sometimes they go through the motions of an ordinary activity such as serving tea but – as in a nightmare – the floodwaters rise so the family at the table is now waist deep in water (*Sweet Home*).

"I want to evoke a feeling rather than explain the inexplicable activities that the figures are engaged in," Anita says, conscious that the viewer is automatically "joining the dots" in their own imaginations.

She says her three-month art-



Unusual: One of the surreal still life set ups at Anita de Soto's recent drawing workshop.

ist's residence in Leipzig, Germany in 2010 was influential in freeing her from the need to tell an understandable story.

In this, she took her lead from Neo Rauch, hailed as Germany's greatest living painter (famously collected by Brad Pitt), who she met there.

His paintings lead the viewer continuously up a meandering, winding and very enigmatic garden path.

Closer to home, her Aratoi

Friends Fellowship residency in 2012 at the (now) New Zealand Pacific Studio, Mt Bruce, was ideal for reflecting on another key theme – our connections to nature. This in part explains her recurring motif of people sprouting tree like limbs and extremities. Whether the half man half tree in *Homesick* is being rescued or brutally wrenched from the earth by the couple who have taken hold of him is – in keeping with all the paintings in *Sweet Home Sick* – entirely ambiguous.

"Looking at my work generally I would say it is about longing... the dynamics and tensions, the push and pull between people, and also the tensions between humans and nature," she says.

De Soto combines her career as a professional painter with a lectureship in life drawing at Otago Polytechnic School of Art, which she has held since 2004.

She describes her style as Neo-Romantic and uses classical Renaissance painting techniques to create her large-scale canvases. She has exhibited nationally and internationally for the past 13 years and has won a number of awards, including a merit prize in the 2011 Molly Morpeth Canaday

awards and the Parklane Art Award in 2006.

Fresh from the field

Rugby and poetry really do mix says Wellington writer Mark Pirie, who is sharing his book *Sidelights* at this month's Wairarapa Word event. *Sidelights* features writing about the All Blacks, Super Rugby and the author's grandfather, the forward Tommy Lawn. The cover was hand-printed by Tony King at The

Printing Works, Cobblestones Museum. Pirie will read from his book and there will also be an open mic for guests to read short pieces of writing. *Almo's Books*, 42 High St, Carterton, Sunday May 4, 3pm. Koha appreciated.

■ Exhibitions at Aratoi: *Sweet Home Sick* – Anita de Soto, until June 15; *No Town* – Caroline McQuarrie, until June 15; *Heavenly Communications* – Jan Eagle, April 17 – May 12; *Linked* – a group exhibition by MainARTery, until May 12.



Uprooting: Anita de Soto's painting *Homesick*.



Kids work magic on projects

By ANNE TAYLOR

The results of two weeks of creative workshops are now on display in the Aratoi foyer.

Children aged from seven to 12 years created a "magic carpet" with a Wairarapa theme, and a collection of "appliance gone monster", at the gallery's school holiday art programme.

Secondhand bits and pieces were again key to the creations, as they have been at previous workshops, showing just what is possible with discarded items. Tina-Rae Carter, who led the workshops, again scoured the Salvation Army and Wairarapa Recycling Centre for knobs, circuit boards and old appliances to use.

"Once everything is scrubbed with Janola, we're good to go," she says.

As usual, the kids' creativity impressed her: "I was surprised that with just a hint at what could be possible, everyone seemed to get the concept, and push out in different directions, and try to make the most of the materials at hand, in the amount of time we had."

Teamwork was to the fore, especially on the "magic carpet", where children worked together to see what was needed for an aerial view of the region, and all tried the different techniques suggested, including embroidery.

The combined installation will be on display in the foyer for the next few weeks.

Creative teamwork: Children worked together on projects during the school holiday art programme at Aratoi.

■ Exhibitions at Aratoi: Magic Carpet & Appliance Gone Monster – Aratoi foyer; Sweet Home Sick – Anita de Soto, until June 15; No Town – Caroline McQuarrie, until June 15; Heavenly Communications – Jan Eagle, April 17 to May 12; Linked – a group exhibition by MainARTery, until May 12.

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ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

8 WAIRARAPA NEWS, MAY 14,

Arts s

By ANNE TAYLOR

Last Friday, Aratoi hosted a well for Pat White and Cath Day, who have been members of the local arts since they moved to Wairarapa years ago. The couple is in their rural Gladstone property Fairlie, to explore new horizons and be closer to Pat's extended family.

Author and artist Made Slavick, who initiated the for her two friends, noted that – a poet, writer, artist and for art teacher at UCOL – has a long association with Aratoi dating back to the 1990s when participated in focus groups the institution and helped to create the name Aratoi, meaning 'Pathways to knowledge and culture'.

"Pathways" remains relevant today with their decision to relocate to the South Island.

Artist Rhonda Greig delves a tribute to the couple, including moving 'found poem' comprising lines gleaned from Pat's poetry. Pat's writing is always as questions, she says. "He shows that rural life is not idyllic, laconic style is somewhat

Great line-up for Yarns in Barns fest

By Don Farmer
don.farmer@timesage.co.nz

WAIRARAPA'S Yarns in Barns festival returns this month with a programme of events to celebrate books, authors, and readers. The festival is a celebration of the written word and the joy of reading.

The year's first established event, it is made up of a diverse cross-section of literary events across the Wairarapa region. The festival is a celebration of the written word and the joy of reading.

In a roundtable way, it will feature a panel of authors and readers. The festival is a celebration of the written word and the joy of reading.

McIntyre, who along with his wife, author and artist Made Slavick, will be part of the festival. The festival is a celebration of the written word and the joy of reading.

Central to the festival is the book. The festival is a celebration of the written word and the joy of reading.

Coping with loss is a theme of the festival. The festival is a celebration of the written word and the joy of reading.

A line of books is a theme of the festival. The festival is a celebration of the written word and the joy of reading.

Leaves a presentation will be at the festival. The festival is a celebration of the written word and the joy of reading.



BOOK FEST: David Hedley (left) and Steve Trotman, of Hedley's Bookshop, with some of the newly released books that will feature during the Yarns in Barns Festival.

Central to the festival is the book. The festival is a celebration of the written word and the joy of reading.



Author Tina Makereit.



Sam Macdonald wrote *Unfair Advantage*.



Christine Laurence will talk about *Facts & Fiction of Life*.

All other events people will be able to hear the latest news of our history with human stories as diverse as those of the past.

Kirk to those who battled in battle, diary giant Petersen, NZ entrepreneur of the year and the champion Sam.

Seasons largely at Copthorne Selwyn Park. Tickets to Yarns in Barns events at Hedley's Bookshop.

YARNS IN BARNS FESTIVAL PROGRAMME — May 23-June 1

Friday, May 23

Literary Connections: Jenny Pittman and Tina Makereit. 7pm Official Opening. Lyn Patterson, Mayor of Masterton.

7:30pm Library Discussion: chaired by Lydia Weyers. Tickets \$5.

Saturday, May 24

Travelling Pop-Up Book Man: featuring Trevor Morley. Masterton District Library. 11am: Celebrating *Minotaur* Books. Free family event.

7:30pm Gutter in the Black: with publisher Rhonda Greig. Friday Macdonald and musician Graham Bruce.

Author: Wesley King. Celebrating the life and music of Dave McIntyre, of Hedley's Bookshop and Pink Flamingos. Tickets \$10.

Sunday, May 25

Facts & Fiction of Life with

author Christine Laurence. Hedley's Bookshop, 150 Queen St, Masterton.

3pm: Of Belgian/Italian Heritage. Christine Kinloch. Caring. Kinloch was shortlisted for the Prose Medal. Tickets \$5.

Tuesday, May 27

The Inside Story Of Writing and Publishing a Book. Masterton District Library.

2pm: Warranui publisher. Dane and Ian F. Gray (Prose Books) talk with three of their authors, Audrey Adams (My 8th Mrs Duff), Barrie Allen (Dear Tyrard) and Jan McLaren (A Night of Terror).

7:30pm: Foodie Lives with Macdonald winner Aaron Brunet and Masterton author Jo Crabb.

Opa! School Tickets \$25. Includes glass of wine and delicious food. Supporting Opa! School.

Wednesday, May 28

7:30am-Barn: Unfair Fight Business Breakfast with the Wairarapa Chamber of Commerce. Featured guest: Sam Macdonald. Copthorne Hotel and Resort, High Street, Selwyn, Masterton.

Haileidre is the author of *Unfair Fight* - Give Your Small Business the Winning Advantage. Tickets \$25, includes breakfast.

Thursday, May 29

Dead Or Alive? The Business of Biography. Lecture at Cafe Medici, 8 Kitchener St, Masterton.

5:30pm-7:30pm: Talk. Biographers David Grant (The Mighty Tataru: The Life and Times of Norman Kirk) and Denis Welch (Helen Clark: A Political Life) and currently researching a book biography in conversation with Ian F. Gray.

7:30pm: Foodie Lives with Macdonald winner Aaron Brunet and Masterton author Jo Crabb.

Opa! School Tickets \$25. Includes glass of wine and delicious food. Supporting Opa! School.

Tickets \$20, includes music, wine and nibbles. Bookings essential.

7:30pm: Tili The Cow Came Home. William Hebbelius updates. Aratoi meeting, Huxley St, Putatunga.

Inside The Battles To Build Fortresses with author Gwyneth. Tickets \$5, includes supper.

Friday, May 30

The Wandering Mind. WDS Room, Greytown Town Centre.

3pm: What The Brain Does When You Are Not Looking. with author/psychologist Michael C. Corballis. Tickets \$5.

The Great WBS Yarns in Barns Debate. Carleton Events Centre, Huxley Street. Seating from 7pm.

7:30pm-8:30pm: Debate. The pollsters, Bernard Beckett, Michael C. Corballis, Henry Ricketts, Mark Reeson, Catherine Robertson and Marilyn Buzzard, will under the watchful eye of adjudicator Michael Wilson, grapple with the pros and cons of the

proposition "Language is like a bird's nest". Tickets \$10, students \$5.

Saturday, May 31

New Zealanders at Gallipoli. Kiri (Anzac) Hall, Featherston. 11am, with a military historian, MC Neil Frances. Tickets \$5.

3pm: War Yarns in a Barn. Strong Woodshed, Gladstone. Carleton. 4pm on the right, south of Gladstone intersection on the road to Longbush.

With a military historian, Phillipa Werry, and Jo Dwyer, MCs. Gareth Werry and Neil Frances. Commemorating the 100th anniversary of WWI and the 70th anniversary of D-Day. Hot chocolate provided. Tickets \$5 adults, \$2 students.

Sunday, June 1

4pm: Poems On The View. Gladstone Vineyard, Gladstone. 11am, 12:30pm, 2:30pm, 4:30pm. Featuring poets Alice Akler, Carolyn Hughes and Marty Smith. Tickets \$12, students \$5. Includes one glass of Gladstone wine, juice or coffee.

Great mix at Yarns in Barns

By PIERS FULLER

Now in its seventh year, Yarns in Barns is one of New Zealand's coolest literary festivals and is still going strong.

This year's event brings together probably its most diverse range of writers ever which means there really is something for everyone. From pop-up books to explorations in cognitive psychology and a whole lot in between.

With 14 events over 10 days, the venues are dotted over Wairarapa.

Festival organiser David Hedley of Hedley's Book Shop says they are really pleased with the authors and personalities they have managed to secure for this year's Yarns in Barns.

"It's the best mix we've ever had." For those who enjoy fiction the festival kicks off at the Masterton



Town Hall with a talk by two of New Zealand's favourite authors – Jenny Patrick and Tina Makeriti.

For the more cerebral, organisers have been fortunate to attract one of the world's leading cognitive

Talk fest: David Hedley says this year's Yarns in Barns has the best mix of authors and personalities yet.

psychologists, Michael Corballis, who explains what we are really doing when we daydream.

The Great Yarns Debate is always a hilarious time with these powerful intellects and wicked wits making for some highly entertaining verbal cut and thrust.

Bernard Beckett, considered one of New Zealand's best debaters, will be in action with the likes of Mark Reason, Harry Ricketts, Catherine Robinson, Michael Corballis and our own Marilyn Bouzaid.

Aratoi is hosting an event that celebrates the life and music of Dave McCartney of Hello Sailor.

Festival goers can hear the inside

story of our history with stories as diverse as Norman Kirk and the battles that built Fonterra.

New Zealand entrepreneur of the year and ski champion Sam Hazeldine talks small business tactics at The Cophorne Hotel.

Former model, violinist and author Christine Leunens talks facts versus fiction of life at Hedley's Bookshop.

Enjoy a glass of wine in front of the fire at Gladstone Vineyard and let poets warm your senses or travel and cook with *Masterchef's* Aaron Brunet and Martinborough's Jo Crabb.

It is also a family-friendly festival featuring pop-up book talk at the Masterton Public Library.

Tickets at Hedley's Bookshop. Programme online at hedleysbooks.co.nz Information at all libraries in Wairarapa.

Arts scene stalwarts farewelled

By ANNE TAYLOR

Last Friday, Aratoi hosted a farewell for Pat White and Catherine Day, who have been active members of the local arts scene since they moved to Wairarapa 25 years ago. The couple is leaving their rural Gladstone property for Fairlie, to explore new horizons and be closer to Pat's extended family.

Author and artist Madeleine Slavick, who initiated the event for her two friends, noted that Pat – a poet, writer, artist and former art teacher at UCOL – has had a long association with Aratoi, dating back to the 1990s when he participated in focus groups for the institution and helped to create the name Aratoi, meaning Pathways to knowledge and culture.

"Pathways" remains relevant today with their decision to relocate to the South Island.

Artist Rhonda Greig delivered a tribute to the couple, including a moving 'found poem' comprising lines gleaned from Pat's poetry. Pat's writing is always asking questions, she says. "He shows us that rural life is not idyllic. His laconic style is sometimes



New horizons: Pat White and Catherine Day, with Catherine's artwork Jarrah, from the Aratoi Collection.

peppered with expletives.

Pat had lived in 40 different homes by the age of 50, so it was not surprising that his writing often spoke of departures and the landscape of 'home', said Rhonda.

But Wairarapa is where Pat has lived for the longest time to date, and soon after he arrived, he discovered that it had also been home to his ancestors who farmed at Whakataki and Whareama,

and to his great uncle John Dunn who fought in the ANZAC campaign and was the only New Zealander serving at Gallipoli in 1915 to be sentenced to death by court martial.

This gave rise to a series of paintings, and an exhibition catalogue, called 'Gallipoli: in search of a family story'. The touring show was exhibited at Aratoi in 2005 and will be shown at Nelson Museum in 2015.

Pat was the 2010 Writer in Residence at the historic Randell Cottage in Wellington, the same year his collection of memoir essays 'How the Land Lies: of longing and belonging' was published.

His time there proved inspirational for both he and Catherine. Together they created an exhibition called 'gnossienne', shown at Aratoi in 2012, which featured 'rubblings' by Catherine of the cottage floorboards, and poetry by Pat, which was hand-set by Catherine at Wai-te-Ata Press.

Rhonda Greig described how Catherine quickly gained recognition for her rubbings, one of which was purchased for the Aratoi collection. A slow and painstaking process, she created them at a range of locations, including at Mataikona reef, and on the concrete floor of the Aratoi foyer.

"Catherine's art is a quiet and intimate discovery of the geology and topography of this place," said Rhonda.

Like Pat, Catherine made the most of her time in the region, completing a Master of Fine Arts degree in 2009, and having her first solo exhibition at Aratoi in

2011. She also worked in video and sound, capturing subtle phenomena in her local environment. She has an extensive background in music and has taught piano and singing at local schools for many years.

Weekend art activities

Children are welcome to attend a special craft workshop to coincide with Bronwyn Waipuka-Callander's new show 'Kui'a' – Taku Kai, Taku Oranga, to be held at Aratoi on May 18, 2.30-3.30pm. And Greytown artist Liz Bondy is running a printmaking workshop this weekend (May 17 and 18). A MainArTery artist Liz has 50 years experience in the medium and shows her work at Industrial by Design, Main St. Teenagers onwards are welcome. Bookings essential by today T: 06 304 8255.

Exhibitions at Aratoi: 'Sweet Home Sick' – Anita de Soto, until June 15; 'No Town' – Caroline McQuarrie, until 15 June; 'Magic Carpet & Appliances Gone Monster' – Aratoi foyer. Opening this weekend: 'Mana Whenua' – Taku Kai, Taku Oranga' – Bronwyn Waipuka-Callander, May 18 to July 4; 'Kui'a' – Kiri Riwa-Couch, May 17 to July 5.

BALLOON INQUEST: 'HOPPING WAS CONSIDERED SAFEST PILOT IN NZ' P3

Wairarapa Times-Age

Weekend



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Portraits series a project of love for photographer

Nannies captured in all their beauty

By Elliot Parker
 elliot.parker@age.co.nz

A photo exhibition with a difference opens at Aratoi today.

Wairarapa artist Kiri Riwai-Couch is not a trained photographer.

She works full-time in Wellington for the Ministry of Education, but has found

"I look for light, I look for composition."

Kiri Riwai-Couch, artist

the time to put together a unique series of portraits showcasing her Maori friends and family who she says have guided her through life.

The 29 portraits are of people "cherished by whanau and the community".

Ms Riwai-Couch dreamed up the project, entitled "Kuia", about three years ago and has been planning and putting it together since.

The "nannies" photographed are people Ms Riwai-Couch knows personally. She felt responsible for displaying their "beautiful" personalities in photos after their many years of service to Ms Riwai-Couch and others in the community.

Ms Riwai-Couch has no formal training but picked up a camera when she was 16 and hasn't looked back.

She said it is best to focus on the



CHERISHED: Kiri Riwai-Couch with her portrait of Ngaro Carroll of Masterton.

PHOTO/LYNDA FERLINGA WTAJ60514LFIKIR02

simple aspects of photography.

"I look for light, I look for composition."

Her exhibition focuses on the people — using a Canon 60d camera, she used a dark background and dark clothing to bring out her subjects' faces.

The portraits of the "nannies" Ms Riwai-Couch photographed will be gifted back to them after the exhibition.

The Kuia exhibition opens today at 2pm at Aratoi and runs through to July 5.



TREASURED ACQUISITION: Aratoi director Alice Hutchison with the donated linen runner.

PHOTOS/SUPPLIED

Museum unfazed by quake

By Don Farmer
don.farmer@age.co.nz

Aratoi art and history museum survived a major ruction earlier this year and this time it had nothing whatsoever to do with contested visitor numbers.

Speaking at an Audit and Risk Committee meeting of Masterton District Council this week, museum director Alice Hutchison said Aratoi had survived the 6.2 earthquake on January 20 completely intact.

No damage whatsoever had been caused to the collection store although drawers had opened and painting racks moved out slightly.

Aratoi staff had found that very encouraging as it showed objects were well secured.

There had been some minor movement of stone taonga in a cabinet in the History Gallery, but art works in the Wesley Wing remained upright "thanks to museum wax which does a good job of securing ceramics".



PATTERN: A close-up of some of the century-old embroidery work on the runner.

In the quarterly report to council, financial statements for the period ending March 31 show a surplus for the year so far of \$7484 compared to a budgeted period deficit of \$15,414 and a

budgeted financial year-end surplus of \$3851.

Aratoi Regional Trust said it anticipates the year-end financial report will show a surplus that equals, or exceeds, the budgeted figure.

During the quarter, 6919 visitors to Aratoi were recorded, a slight drop on the previous quarter mainly reflecting school group visits.

This drew a response from committee member Brent Goodwin who said he was "happy to see" visitor numbers were now being accurately recorded.

Among recent acquisitions has been a linen runner embroidered with the Tree of Life and birds in crewel work.

It was made in 1913 by Beatrice Coom (nee Bennett) who was born at Otuhua, Bennetts Hill, and was donated to the museum by Shura Lindsay.

The runner is in good condition with only some slight

fading of the embroidery wools.

When the Acquisitions Committee met in late February it approved the runner as becoming part of the collection along with two 1934 portrait paintings of Frank Wall and his second wife by English artist John Mansbridge, a World War I bronze plaque commemorating the life of soldier John Leybourne Grace, sculptures by Gina Jones, a watercolour by Jim Campbell, an untitled work by mixed media artist Brendon Wilkinson and an oil on canvas painted by Anne Taylor.

Wairarapa Times-Age

MONDAY, MAY 19, 2014

**SENIOR
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P24

**KUIA EXHIBITION
OPENS**

P4

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4 Wairarapa Times-Age

Local News

Monday, May 19, 2014

Photographer pays tribute to kuia

Twenty-nine images were revealed to the world on Saturday that capture the cherished Wairarapa friends and family of photographer Kiri Riwai Couch.

The exhibition titled Kuia focuses on the beloved "nannies" who have helped guide the young photographer during her early life.

The portraits will be given back to each of her subjects once her debut photographic exhibition has run its course.

The exhibition at Aratoi Wairarapa Museum of Art and History opened on Saturday and runs through to July 5.

WELCOME: Tawake Matthews leads visitors to the Kiri Riwai Couch: Kuia exhibition that opened Saturday at the Aratoi Wairarapa Museum of Art and History in Masterton. **PHOTOS/CHRIE KILFORD**





PAIRING: McCartney and Brazier were a formidable duo.

Story of a Kiwi music icon

By Don Farmer

Art Farmer/Stage 3312

Take a look at the cover of *Gutter Black* and from that one glance you can tell that the man this book is about was a master of his art.

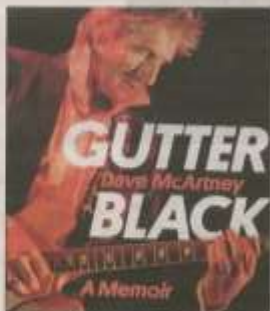
The crazy-faced man on the cover, collar turned up concentrating deeply on the guitar he is playing, is the legendary Dave McCartney, founder of Hello Sailor and Pink Flamingos, a musician whose impact on the Kiwi music scene is arguably unparalleled.

McCartney penned *Gutter Black* himself, a task he only just managed to complete before cancer claimed his life in April last year aged 62, and it will feature in the Yarns in Bars festival in Masterton on Saturday.

Publisher and broadcaster Finlay MacDonald, in tandem with musician Graham Brazier — a contemporary of McCartney's — will host the event in Ararat Wesley Wing at 7.30pm, as a celebration of McCartney's life and music.

Gutter Black is a memoir that takes readers through the stages of this extraordinary man's life, right from his earliest memory in his hometown Oamaru balancing on the back of his "old man's bicycle", crisscrossing a rack of spuds on the journey home from a market garden.

It travels through his early life, his days of cruising the highways of the North Island in a modified 1968 Hudson



Terraplane, seeking out the best waves to fulfil his passion for surfing.

As would be expected, *Gutter Black* has its fair share of drugs, sex and rock 'n' roll. Readers will reacquaint themselves with the residents of Mantrax Mansion, home of Hello Sailor in the band's earliest days.

McCartney describes them as looking somewhat iconic in torn bell-bottomed jeans and crumpled silk shirts, lounging around by day and becoming animated at night, helped along by booze and joints. The band's first album, titled *Hello Sailor*,

featuring McCartney and Harry Lyons on guitar, Lisle Kinnear (bass), Ricky Ball (drums) and vocalist Brazier, became the first New Zealand album to be certified gold.

One track, *Gutter Black*, written and sung by McCartney, later became the title music for the television hit series *Outrageous Fortune*.

For readers, *Gutter Black* will be something of a walk down memory lane, especially those more familiar with Auckland's Peter Pan Cabaret and rock venue The Glacépoint in Ponsonby.

Hello Sailor not only became the biggest band in the land but took their music to the world, and McCartney writes at length about their days in the US.

Although officially disbanded in 1980, Hello Sailor regularly reunited and played at gigs from one end of the country to the other. McCartney's next big musical venture was forming Pink Flamingos, a band that also became hugely successful, especially on Auckland's North Shore, with the Esplanade Hotel at Devonport being their home away from home.

Perhaps the most remarkable chapters of *Gutter Black* are not those historically relating to the magic of McCartney's music but to the final days of his life.

His vivid description of his feelings when he was diagnosed with liver cancer, and the honesty and bravery he shows as he approaches his final days and signs off *Gutter Black*, is touching.

Yarns in Barns Gutter Black Dave McCartney

Aratoi - Wairarapa Museum of Art and History, 11 Bruce St, Masterton

Saturday 24 May 2014, 7:30pm - 9:30pm


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When: [Sat 24 May 2014, 7:30pm-9:30pm](#)

Where: [Aratoi - Wairarapa Museum of Art and History, 11 Bruce St, Masterton](#)

Restrictions: [All Ages](#)

Ticket Information: [General Admission: \\$10.00](#)

[Buy Tickets - 06 3782875](#)

[Additional fees may apply](#)

Website: [www.hedleysbooks.co.nz](#)

Listed by: [davidhedley773](#)

Publisher/broadcaster Finlay Macdonald, who has edited the book *Gutter Black*, written by the late Dave McCartney, is in conversation with musician Graham Brazier.

A celebration of the life and music of Dave McCartney, of Hello Sailor and Pink Flamingos.

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Yarns in Barns Gutter Black Dave McCartney

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Publisher/broadcaster Finlay Macdonald, who has edited the book *Gutter Black*, written by the late Dave McCartney, is in conversation with musician Graham Brazier.

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Yarns in Barns: Wairarapa Festival of Reading 2014

15 May 2014

The 7th Festival kicks off on the 23rd May

32 authors – 14 events over 10 days, geographically spread from Pahiatua to Martinborough.

Literature, debate, music, food, history, biography, children's, poetry, farming, business – the most diverse Yarns Festival yet.

Highlights include:

Cognitive psychologist Michael Corballis (right), who explains what we are really doing,

when we daydream. He will also be featuring in the Yarns Debate.

Experience the "art of debate" with some of New Zealand's best debaters in action.

In this 100 anniversary year of WWI there will be "War Yarns in the Barn". Sit on hay bales and sip hot chocolate listening to historians tell anecdotal yarns.

Celebrate the life and music of Dave McCartney of Hello Sailor at Aratoi's Wesley Wing.



Hear the inside story of our history with stories as diverse as Norman Kirk, Masterton's 1942 earthquake, and the battles to build Ponterra.

NZ entrepreneur of the year and ski champion Sam Hazledine talks small business tactics. Ex-model, violinist and author Christine Leunens talks facts v fiction of life at Hedley's Bookshop.

Enjoy a glass of wine in front of the fire at Gladstone Vineyard and let poets warm your senses, or armchair travel and cook with Masterchef's Aaron Brunet and Martinborough's Jo Crabb.

It is also a family-friendly festival featuring a pop-up book talk at the Masterton Public Library.

Tickets on sale at Hedley's Bookshop www.hedleysbooks.co.nz

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SORRY, THIS EVENT'S BEEN AND GONE

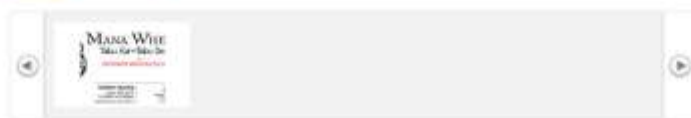
Mana Whenua; Taku Kai, Taku Oranga Exhibition



MANA WHENUA Taku Kai Taku Oranga by BRONWYN WAIPUKA-CALLANDER

Exhibition Opening
May 18th 2014
12.30pm to 4.30pm
(Exhibition open until July 4th)

aratoi
Wairarapa Museum of Art and History
11 Bruce St, Masterton


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When: Sun 18 May 2014, 12:30pm-4:30pm

Where: [Aratoi - Wairarapa Museum of Art and History, 11 Bruce St, Masterton](#)

Restrictions: All Ages

Website: [B.WAIPUKAart](#)

Listed by: [Bronwyn Waipuka-Callander](#)

Nau Mai Haere Mail Come and see contemporary Maori artworks by Bronwyn Waipuka-Callander at ARATOI - Wairarapa Museum of Art and History, Masterton.

"Mana Whenua; Taku Kai, Taku Oranga is a union between traditional Māori subject matter and modern contemporary styles. It utilises digital imaging as an artistic medium to create contemporary Māori art. The title refers to the fundamental aspects of land in relation to human health and well-being, and how people are inseparable from it. The exhibition can also be seen as a tribute to women which celebrates their roles as mothers, nurturers, life bearers and protectors of succeeding generations."

A free craft workshop for children ages 4 to 10 yrs will be held during the exhibition opening on May 18th, 12.30pm to 3.30pm.

People who liked this also checked out



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[Aratoi - Wairarapa Museum of Art and History, Masterton](#)
Sat 24 May 7:30pm

[Wainuioru School Inaugural Garden Tour](#)
[Wainuioru School, Masterton](#)
Sun 19 Oct 10:00am



[The Nappy Lady Workshop](#)
[PATAKA Art + Museum, Wellington Region](#)
Sat 24 May 2:00pm

The Nappy Lady Workshop



[Yarns in Barns Gutter Black Dave McArtney](#)
[Aratoi - Wairarapa Museum of Art and History, Masterton](#)
Sat 24 May 7:30pm





Masterton - Wairarapa Events in May 2014

Events > [New Zealand](#) > [Wairarapa](#) > Masterton

Between and

Event Locations

Masterton (17)

Event Types

[Concerts & Gig Guide \(7\)](#)
[Exhibitions \(1\)](#)
[Festivals & Lifestyle \(11\)](#)
[Sports & Outdoors \(4\)](#)

Event Listings (1-10 of 17)

[Yarns in Barns Literary Connection](#)

Festivals & Lifestyle - Festivals Events

Masterton Town Hall, Masterton, Wairarapa, Wellington Region

Friday 23 May 2014

Literary Connections with Jenny Patrick and Tina Makereti 7.00 pm Yarns in Barns official opening by Lyn Patterson Mayor of Masterton. 7.15pm - Literary discussion with authors chaired by Lydia Wevers. Tickets \$8... [More...](#)



[The Phoenix Foundation 'Tom's Lunch' EP Release Tour](#)

Concerts & Gig Guide - Alternative, Indie Events

King Street Live, Masterton, Wairarapa, Wellington Region

Friday 23 May 2014

UnderTheRadar presents The Phoenix Foundation - 'Tom's Lunch' EP and Release Tour In celebration of their upcoming release of their brand-new EP 'Tom's Lunch', The Phoenix Foundation announces a six-stop... [More...](#)



[Fabulous Evening Wear from the 1940's & 50's](#)

Exhibitions - Museums Events

The Pointon Collection, Masterton, Wairarapa, Wellington Region

Today to Sunday 27 July 2014

Visit The Pointon Collection of Cars & Costume to relive those magical evenings of excitement & romance when women dressed in their most glamorous long gown for a night of music & dance, with a smart man in a dinner suit... [More...](#)



[Yarns in Barns Gutter Black Dave McCartney](#)

Festivals & Lifestyle - Festivals Events

Araoi - Wairarapa Museum of Art and History, Masterton, Wairarapa, Wellington Region

Saturday 24 May 2014

Publisher/broadcaster Finlay Macdonald, who has edited the book Gutter Black, written by the late Dave McCartney, is in conversation with musician Graham Brazier. A celebration of the life and music of Dave... [More...](#)



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Beattie's Book Blog - unofficial homepage of the New Zealand book community

Former leading New Zealand publisher and bookseller, and widely experienced judge of both the Commonwealth Writers Prize and the Montana New Zealand Book Awards, talks about what he is currently reading, what impresses him and what doesn't, along with chat about the international English language book scene, and links to sites of interest to booklovers.

Friday, May 16, 2014

Yarns in Barns: Wairarapa Festival of Reading 2014

The 7th Festival kicks off on the 23rd May

32 authors - 14 events over 10 days, geographically spread from Pahiatua to Martinborough.

Literature, debate, music, food, history, biography, children's, poetry, farming, business - the most diverse Yarns Festival yet.

Highlights include:

Cognitive psychologist Michael Corballis, who explains what we are really doing, when we daydream. He will also be featuring in the Yarns Debate.

Experience the "art of debate" with some of New Zealand's best debaters in action.

In this 100 anniversary year of WWI there will be "War Yarns in the Barn". Sit on hay bales and sip hot chocolate listening to historians tell anecdotal yarns.

Celebrate the life and music of Dave McCartney of Hello Sailor at Aratoi's Wesley Wing.

Hear the inside story of our history with stories as diverse as Norman Kirk, Masterton's



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Graham Beattie

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Portrait by Marti Friedlander - November


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Aratoi Museum







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Masterton, New Zealand

aratoi.co.nz

17 Photos and videos

Tweets


Tweets and replies

Aratoi Museum @AratoiM · 2h

GUTTER BLACK Join Finally MacDonald & Graham Brazier to celebrate the life and music of Dave McCartney at Aratoi, Saturday 24 May, 7:30pm

Aratoi Museum @AratoiM · 2h

Kiri Riwai Couch: Kuia. "This is my tribute to Wairarapa" Exhibition open until July 5th 2014 aratoi.org.nz/exhibition/201...



View more photos and videos

RETWEETED BY ARATOI MUSEUM


Museums Aotearoa @MuseumsAotearoa · May 7

Aratoi Museum of Art and History is looking for an Exhibition Manager.

museumsaotearoa.org.nz/vacancies
fb.me/6NNpocqJE

Aratoi Museum @AratoiM · 3h

What are you doing in the #Wairarapa this Saturday? eventfinder.co.nz/2014/yams-in-... @WairarapaTA @WairarapaNZ




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on.fb.me/QKRELN Caroline McQuarrie: No Town
Aratoi Wairarapa Museum of Art and History
25 April-15 June 2014 @TheSchoolofArt

👍 3

REPOSTED BY ARATOI MUSEUM

The Culture Trip @CultureTrip · Apr 10

What to do in Wairarapa, New Zealand's best kept secret. ft. @AratoiM
buff.ly/QJa2nc



👍 4

👍 2

[View more photos and videos](#)

Aratoi Museum @AratoiM · May 8

As part of the Yarns in Barns programme,
broadcaster Finlay Macdonald will be joining
forces with evergreen... fb.me/6tliblD7P

👍 1

Aratoi Museum @AratoiM · May 8

All of the Monster Appliances and The Kiwi Magic Carpet have been
installed in the foyer and they look great !... fb.me/16w1TF9nu

👍 1

Aratoi Museum @AratoiM · May 7

Shaping up nicely. Tina Rae Carter and Nick installing the monster
appliances. Come in to Aratoi and have a look! fb.me/2eVy9uy4V

👍 1

for the latest book release
and in-store events



Next Yarns in Barns: May 2014



Momentous Moments in Hedleys Event History

The LIONS

1000 people attended the Willie John McBride and Gavin Hastings events in Christchurch, Wellington, Auckland and Masterton. These were star studded events brilliantly introduced by MC Ian Robertson with many past All Blacks and Lions attending including JPR Williams, David Duckham, Colin Meads, Ron Elvidge, Andy Dalton, Andy Haden, Sir Brian Lochore, Jonah Lomu, and Sean Fitzpatrick.

Entertainment was provided by Spencer Davis and Ed Tree who entertained with R & B music from the sixties and from the new Spencer Davis Group album.

The author David Walmsley covered the 2005 Tour first hand and was able to capture the magic of the All Blacks performance on the field and the spirit of the Tour off the field.

Many kuia celebrated in exhibition

By ANNE TAYLOR



Proud day: Kiri Riawhai Couch at the opening of "Kuia".

Aratoi Museum of Art and History was packed with young and old as two uplifting exhibitions celebrating tangata whenua opened last weekend: Kiri Riawhai-Couch's series of photographs called "Kuia", and Bronwyn Waipuka-Callander's "Mama Whenua".

Kiri's parents moved from Auckland to settle in Wairarapa when she and her twin sister were three months old. Having spent her life here she sees her show as an important way of "giving back" to the community.

Emotions ran high for the artist, her whānau and the many kuia who gathered at the gallery for the powhiri.

Her brother, Tawake Matthews guided the kuia into the exhibition with a "wairua". This was followed by a roof-raising kapa haka performance by Te Kura Kaupapa Māori o Wairarapa.

Other performances included Marama Fox, Marama Me-Smith, Te Huaki Puanaki, Soul 2 Soul and "Tūtūne" (the Matthews sisters).

Mike Kuwana, who welcomed the kuia and their whānau on to Aratoi, used the word "miharo" (amazed, awestruck) to describe the atmosphere of the event. He said the exhibition had a significance not just because of the art on display but also because the event itself had brought so many generations together.

"This is one of those occasions that we have to cherish as it doesn't happen very often," he

said. Kiri describes her portrait exhibition of 30 Wairarapa kuia as a three-year long labour of love.

"The kuia each have a mana that is majestic and simply magnificent. They have all influenced me in different ways throughout my life and I am indebted to each of them for this."

"I really wanted to do something special to acknowledge these kuia. I had been talking about doing the exhibition for quite some time now, but had never had the resources or time. However, thanks to the kind assistance from Creative Communities Masterplan and Aratoi Museum, this dream has finally come true."

"The kuia were a pleasure to work with and it was an honour to be able to visit each of their homes to take their photographs and hear about their life experiences."

"During the photo shoots I tried not to tell them what to do too much, you know what happens when you tell our nannies what to do?" Kiri chuckles.

"A particular highlight for me was being able to photograph my mother. She is my inspiration and I am so blessed to have her as my mother."

Kiri's mother, Paremā Matthews, was instrumental in the revitalisation of te reo Māori in Wairarapa through establishing Mahitane Kohanga Reo in 1982 (now Hine Te Arorangi Kohanga Reo), together with Nanny Myrtle

Ratapu and Nanny Vera Neer. "I talked to one woman who was obviously moved by the images: 'To see the kuia all in one place is very special. You can see their beauty and really feel their whānau. It's emotion because we probably won't get to see them together like this again.'"

I asked softly spoken "Nani Rangipua" about her reaction to sitting for Kiri: "I was unsure about it at first, I certainly wasn't expecting it," she said describing herself as someone who avoids the spotlight. But by the end, she was pleased to be involved.

"It is fantastic to see the elderly ones seeing their portrait especially as many of them are so busy with tikanga and mara work."

Angela Leisa Casha said her photo of Nanny Marcia and Nanny Mimi was going straight on to Facebook when she was home. She said the women natural, make-up free beauty stood out for her.

Kiri will give a free talk about her exhibition on Saturday, June 7 at 2pm. Next week's interview with Bronwyn Waipuka-Callander.

■ Exhibitions at Aratoi: Kuia - Kiri Riawhai-Couch, until 15 July; Mama Whenua, Taku Kai, Taku Oranga Bronwyn Waipuka-Callander.

"Sweet Home Sick" - Anna de Soto, until 15 June; "No Town" - Caroline McQuarrie, until 15 June; "Magic Carpet & Appliances Gone Monster" - Aratoi foyer.

ARATOI REGIONAL TRUST

ANNUAL PLAN

For the twelve months from
1 July 2014 to 30 June 2015



ARATOI REGIONAL TRUST

2014– 2015 Annual Plan

Contents

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Aratoi Regional Trust - Executive Summary

In 2014-15 Aratoi Wairarapa Museum of Art and History, will continue developing its role within the cultural fabric of the Wairarapa and nationally. This will be achieved by developing our position as a cultural tourism destination and as a provider of quality exhibitions, public programmes, events and education services.

Existing stakeholder relationships will be further strengthened and new partnership ventures will be identified throughout the region and beyond.

Established and new strategies will be followed to ensure ongoing operational funding requirements are met in the current challenging environment.

Aratoi Regional Trust - Priorities for 2014 - 2015

Reflecting a new strategic plan for 2014-17, Aratoi has defined five key objectives and outcomes with guiding principles of Excellence, Professionalism and Innovation. To remain competitive and reach new audiences, Aratoi will look for new ways to engage with visitors, increase patronage of exhibitions and encourage self-directed discovery and learning across multiple platforms and mediums. Aratoi will work towards developing a significant interactive educational website for use within and outside the museum as well as implementing new collections management software for further visibility of the collection. Introducing online and static programmes open the museum to new conversations with audiences expanding into the community.

New marketing initiatives will be developed to raise awareness and increase Aratoi's profile as one of New Zealand's leading provincial arts and history museums.

Over the past decade Aratoi has developed strategic alliances with a wide range of key stakeholder groups and today the museum is recognized as the guardian of Wairarapa's important arts and cultural treasures. Aratoi will continue to strengthen relationships, with Ngati Kahungunu and Rangitaane and expand outreach into the community, which will help grow the collection.

Growing revenue streams, and improving staff capacity and skills are crucial to Aratoi's future. Long term funding security is vital if Aratoi is to continue to grow as Wairarapa's arts and cultural leader. Accountability, reporting and self-generated revenue are some of the key outcomes identified to assist Aratoi's small dedicated workforce of full time, part time and volunteer staff.

Environmentally sustainable practices continue to be important as Aratoi looks at ways to incorporate into the workplace and through the delivery of exhibitions and programmes.

Aratoi Regional Trust–Visions, Mission, Objectives and Values

Aratoi is the Wairarapa Museum of Art and History. Aratoi collects, holds, preserves and presents art, heritage objects, history and culture on behalf of the Wairarapa region and its visitors. These may include international perspectives but our principal role relates to NZ Aotearoa with the particular focus on:

- the history and culture of the Wairarapa
- artworks
- taonga Māori of the Wairarapa

Aratoi is the place from which history and stories are told and is a community forum for learning, understanding, and participation in art, history and culture.

Aratoi recognizes Rangitane o Wairarapa and Kahungunu ki Wairarapa as having mana whenua within the rohe [region] of Wairarapa

Overall Outcomes follow from our role(s) and influence Aratoi's direction for the next five years. They are:

- Collect, hold, preserve and exhibit taonga Māori, heritage objects and artworks to the very highest museum standards
- The community values Aratoi as a museum and for its events and activities
- People of the Wairarapa and visitors to the region enjoy access to and are stimulated by exhibitions, events and activities
- Aratoi values and engages with our supporting partners
- The organisation is artistically and financially well managed

Vision is to be one of the best regional art galleries and museum of its kind in New Zealand, Aotearoa.

Mission is to provide high quality experience of art, history and culture in the Wairarapa.

Guiding principles (Ngā mātāpono) are:

- Excellence Te Hiranga
- Professionalism Te Ngaiotanga
- Innovation Te Auahatanga

Core values (Ngā uara) are:

- Integrity Te Mana Tangata
- Welcoming inclusiveness Te Whai Wāhitanga
- Respect Te Whakaute

Aratoi embodies Memory and Imagination:

Koia ko Aratoi te whakatinanatanga o Mahara, o Whakaaro Pohewa /
Ka pupū ake ngā maharatanga, ka toko ake ngā whakaaro pohewa, ko Aratoi.

Outcome 1: Collect, hold, preserve and exhibit Māori taonga, artworks and heritage objects to the very highest museum standards.

Goals:

- Build Aratoi's history and art collections

- Make Aratoi's collections accessible and visible

Key Activities:

- A collection management plan
- Exhibition programme

Outcome 2: Increase visitors from the Wairarapa region and elsewhere to Aratoi's exhibitions, events and activities

Goals:

- Raise the profile of Aratoi in the Wairarapa and beyond
- Measurable increase in visitor numbers to Aratoi

Strategies:

Aratoi will:

- Develop an exhibition and events programme catering for different audiences
- Develop a marketing plan that will grow Aratoi's profile locally, regionally and nationally
- Use appropriate technology to reach a wider audience
- Develop an outreach strategy

Outcome 3: Aratoi will be a hub for art, history and cultural activities within the Wairarapa

Goal: Maintaining a stimulating and diverse programme

Outcome 4: Aratoi's partners are positive about, and support Aratoi's activities and direction

Goal: Sustain and enhance Aratoi's relationships with stakeholders and partners

Outcome 5: Aratoi is artistically and financially well managed

Goals:

- Increase range of revenue
- Sustain and develop operating efficiencies
- Develop staff capability

OUTCOME 1: COLLECT, HOLD, PRESERVE AND EXHIBIT MAORI TAONGA, ARTWORKS AND HERITAGE OBJECTS TO HIGHEST MUSEUM STANDARDS

PRIORITIES / GOALS	ACTION	PERFORMANCE MEASURES
1. BUILD ARATOI'S HISTORY AND ART COLLECTIONS 2. MAKE ARATOI'S COLLECTIONS ACCESSIBLE AND VISIBLE	<p>Collection Management plan developed</p> <p>Implementation of searchable online collection database and continue uploading collection items online to NZ Museums site</p> <p>Defining key priority works to photograph, document and upload to website i.e. Lindauer portraits, works from Prior and Rutherford Trust Collections</p> <p>Scheduling collection /new acquisitions into Aratoi exhibition schedule</p> <p>Continue with efforts to repatriate and house waka Te Heke Rangitira from Te Papa and additional taonga</p> <p>Continue to host regular back of house collection tours for schools and tour groups</p>	<p>Report number of items uploaded per year</p> <p>Report on key works that have been uploaded</p> <p>Report on new acquisitions in quarterly reports</p> <p>Report on number of tours</p>
COLLECTION CARE & ACCESS Aratoi is recognized as the "kaitiaki" or guardian of the regions important art and cultural collections. Hold, manage and preserve collections for all to engage with.	<ul style="list-style-type: none"> - Collections are maintained at a professional standard. - Review Taonga Maori policy (currently pending Treaty settlement negotiations) <p>Continue to make collections accessible online for all to enjoy via NZ Museum site and Aratoi's website upgrade.</p>	<ul style="list-style-type: none"> - Museum policy standards in place. - Taonga Maori Policy implemented

Recognised as a leading New Zealand venue for housing exhibitions	facilities and funding.	maintained at a high standard
OUTCOME 2: INCREASE VISITORS FROM THE WAIRARAPA REGION AND ELSEWHERE TO ARATOI'S EXHIBITIONS, EVENTS AND ACTIVITIES		
PRIORITIES	ACTION	PERFORMANCE MEASURES
RAISE THE PROFILE OF ARATOI IN THE WAIRARAPA AND BEYOND MEASURABLE INCREASE IN VISITOR NUMBERS TO ARATOI	Development and implementation of new marketing plan and outreach strategy, that will include: <ul style="list-style-type: none"> - Develop database of key regional, national and international periodicals to distribute Aratoi PR - Working with national and regional media. - Regular targeted email mailings for programmes and events - Liaison with I-Sites and accommodation outlets - Marketing Aratoi as a corporate venue - Working with Destination Wairarapa 	<ul style="list-style-type: none"> - Marketing plan implemented and evaluated - Increased audience and visitation numbers
RAISING AWARENESS & RECOGNITION <ol style="list-style-type: none"> 1. To position Aratoi as a leading provincial arts & cultural museum in New Zealand. 2. To be recognised by the Wairarapa community as an interesting and accessible museum 	<ul style="list-style-type: none"> - By 2015 web-based visitation is augmented and analysed. Social media communities are regularly up-dated - Strengthen collaboration / cross-promotion with: <ul style="list-style-type: none"> * Library/Archives *The Wool Shed 	<ul style="list-style-type: none"> - Aratoi's online ratings continue to increase in popularity. - Aratoi visitation sustained and/or increased - Link to Marketing Plan - marketing Aratoi as a corporate venue / venue for hire.

for all to enjoy	*King Street Art	
3. Relationships strengthened with New Zealand museums & arts galleries.	*Community art groups *Regional Heritage groups - Develop PR plan - Grow corporate market usage. By 2015 one corporate meeting/function at Aratoi a quarter	Increased usage

OUTCOME 3: ARATOI WILL BE A HUB FOR ART, HISTORY AND CULTURAL ACTIVITIES WITHIN THE WAIRARAPA

PRIORITIES / GOALS	ACTION	PERFORMANCE MEASURES
MAINTAINING A STIMULATING AND DIVERSE PROGRAMME Delivery of Public Programmes To deliver public programmes focusing on 3 main areas	Public Programmes linked to Exhibitions By 2015 Aratoi will deliver at least 15 Public Programmes per year. Performing Arts Deliver programmes that promote and support Wairarapa's performing arts community. Speakers Deliver programmes of stimulating speakers for Wairarapa's arts, culture and heritage community.	
EXHIBITIONS Delivery of Exhibitions 1. To lengthen exhibition programmes and increase engagement 2. Develop new platforms for visitor engagement at Aratoi and online 3. Attract new audiences through innovative programming	- Staff training & development to ensure high standards in place for exhibition planning and process. - Design exhibitions that encourage self-directed discovery & learning across multiple platforms/mediums. - Online and static programmes that open	- New engagement linked to website; number of page visits reported per quarter/annum

EDUCATION	<p>Aratoi to new conversations with audiences</p> <ul style="list-style-type: none"> - Regular Workshops and programmes for children - Regular communication with regional educators - Implementation of web-based interactive based on Wairarapa environment and Aratoi collections in partnership with Iwi - Development of Wairarapa Moana curriculum package to deliver to schools 	Increased number of students engaged with Aratoi
OUTCOME 4: ARATOI'S PARTNERS ARE POSITIVE ABOUT, AND SUPPORT ARATOI'S ACTIVITIES AND DIRECTION		
PRIORITIES / GOALS	ACTION	PERFORMANCE MEASURES
SUSTAIN AND ENHANCE ARATOI'S RELATIONSHIP WITH STAKEHOLDERS AND PARTNERS	<p>Strengthen relationships and strategic partnerships with stakeholder groups</p> <ul style="list-style-type: none"> - Ongoing liaison with local arts and heritage groups - Stakeholder communication plan in place to maintain regular contact i.e. e-newsletters, invitations to openings 	<ul style="list-style-type: none"> - Stakeholders informed and actively involved with Aratoi through regular communication - Database programme in place, with distribution of e-newsletters
PARTNERSHIP WITH IWI	<p>Museum policies and operations in place that recognise the spiritual and cultural connections with the taonga and their people.</p> <p>Partnership between Aratoi and local iwi continues to grow with new opportunities identified.</p>	<p>That policies are in place</p> <p>New opportunities reported on</p>

ACCOUNTABILITY 1. Strengthen reporting and communication with all funding partners 2. Report Aratoi's success stories to all stakeholders	<ul style="list-style-type: none"> - Review reporting process for Masterton Trust Lands Trust, Masterton, South Wairarapa, Carterton councils. - Process in place to measure & report success stories. 	<ul style="list-style-type: none"> - Reporting/KPI performance process defined & reviewed. - Regular features in local and regional papers highlighting success stories (ongoing PR strategy) - Quarterly survey to monitor visitor satisfaction levels. 80% at Very Good or higher.
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OUTCOME 5: ARATOI IS ARTISTICALLY AND FINANCIALLY WELL-MANAGED

PRIORITIES / GOALS	ACTION	PERFORMANCE MEASURES
INCREASE REVENUE SOURCES	<ul style="list-style-type: none"> - Pursue additional revenue sources i.e. Creative NZ / Toi Aotearoa / corporates - Diversify, increase and promote merchandise for retail, including implementing webpages dedicated to exhibition publications and regional scholarship - Identify patrons to sponsor exhibitions and public programmes 	Revenue sources have increased Retail sales increase Increased sponsorship
FUNDING Secure long term funding with Wairarapa's three councils, anchoring Aratoi's future as the regions leader in arts, culture and heritage. To continue to grow self-generated revenue.	<ul style="list-style-type: none"> - Long term agreements reached with Wairarapa TLAs. - Self-generated revenue plan in place targeting New Zealand funding agencies. - Sponsorship strategy developed 	<ul style="list-style-type: none"> - Long term funding secured with all major funding partners - Self-generated funding contributes to 35% of operating revenue.

DEVELOP STAFF CAPABILITY	<ul style="list-style-type: none"> - Raising professional standards through training and skill development. - Retaining and attracting the right staff - Review of volunteer work, practicality, identify key areas for recruitment (tour guides) 	<ul style="list-style-type: none"> - Annual performance review and identify training and PD opportunities - Positive staff who are motivated, supported and valued - Increase in volunteer capability
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Aratoi Regional Trust - Exhibition Programme

The ART exhibition programme for 2014-2015 is anticipated to include the following Exhibitions. Please note that the exhibition programme is subject to change.

- Kiri Riwai-Couch – Windows Gallery. As a part of Aratoi's Matariki celebration Kiri is creating a photographic exhibition called "Kuia", portraits of elder-women resident in Wairarapa who have been influential in her life. While she is close personally to each "nanny", she states that each and every one of these kuia serve actively and on a large scale in the Wairarapa community and touch the lives of many others in the Wairarapa and the wider Kahungunu region. She has requested an opening and a closing ceremony. 7 May – 6 July 2014
- Bronwyn Waipuka-Callander: Mana Whenua - Taku Kai, Taku Oranga – Wesley Wing. Included in Aratoi's Matariki celebration programme this exhibition of limited edition prints and original drawings will be complimented by free children's stencil/drawing/weaving workshops implemented by Bronwyn Callander and Edith Rolls. 7 May – 6 July 2014
- Jan Eagle – Windows Gallery. Wairarapa based artist Jan has been a practising painter for twenty-six years. She is a qualified adult tutor and is involved as an art educator in schools and private classes. She has a passion for colour and social comment. 12 April – 12 May 2014
- Graham Percy: A Micronaut in the Wide World - 'The Imaginative Life and Times of Graham Percy'- Main Gallery. The life and work of one of New Zealand's most talented and original artists. In the mid-1960s Percy became a much-respected artist overseas. This exhibition brings to light a significant body of work never seen before. Exhibition curated and developed by Gregory O'Brien in partnership with Exhibition Services. 21 June – 10 August 2014
- Schools Art - Wesley Wing. Curated by Bronwyn Reid this is an annual show featuring work created by students from schools in the Wairarapa. This exhibition is sponsored by Breadcraft. 26 September – November 2014
- Top Art Schools – Entrance gallery. The NZQA exhibition is always well attended with groups last year from St Matthews, Solway, Makoura and Rathkeale. 28 July – 1 August 2014
- King Street Studios – Main gallery. The 16th Annual Exhibition featuring a unique and eclectic collection of artworks created over the last year by the King Street Artworks artists, this years' exhibition will be staged in the Main Gallery of Aratoi and if funding applications are successful will be curated by museum researcher Claire Baker.
- Little Jewels – sponsored by Friends of Aratoi. Windows gallery

- Justine Fletcher “607” in partnership with New Pacific Studio as 2014 Friends of Aratoi Fellow; a series of plaques to commemorate the 607 Wairarapa women who signed the third suffrage petition which won Kiwi women the right to vote. The plaques will be installed in each of the women’s home towns stretching from Martinborough to Pahiatua.
- Masterton Art Club - Wesley Wing. A group exhibition showcasing the best of Masterton Art Club’s 2013-2014 production. 11 July – 17 August 2014
- Wairarapa Camera Club – Wesley Wing. A group exhibition showcasing the best of Masterton Camera Club’s 2013-2014 production. 22 August – 21 September 2014
- David Cauchi – Main Gallery Northern End. Leading Wellington-based conceptual painter.
- WW1 Commemorative exhibition/ public programmes in conjunction with Wairarapa Archives; Niki Stewart Windows gallery exhibition.
- Milan Mrkusich: Chromatic Investigations – Main Gallery. New Zealand’s foremost abstract painter presents a unique installation for Aratoi exploring the properties of colour; an exhibition of national importance organized by Director Alice Hutchison with support from Aratoi Foundation. Arts Grant funding is being sought from Creative New Zealand.
- John Lawrence – Windows Gallery – Based in Dannevirke, John has been a full time artist for 60 years, perhaps most widely known for his ceramics he plans to exhibit a series of drawings themed on his childhood memories of WWII.
- Madeleine Slavic – Main Gallery – Well travelled and currently resident in the Wairarapa, Writer/Photographer Madeleine Slavic plans to exhibit selected photographs from her 2012 book of prose “Fifty Stories Fifty Images”.
- Sam Ludden – Main Gallery – Dependent on self-funding from Creative New Zealand, Sam has envisioned an extensive sculptural installation themed on Wairarapa river water quality.
- “Treaty of Waitangi Update: Redressing for the Future of Wairarapa and Tamaki-Nui-A-Rua” Extensive Iwi exhibition to be developed post-Waitangi Tribunal settlements; “The treasure trove Aratoi will become post settlement can be a part of the energy of this exhibition.”
- Development of 1855 Wairarapa Earthquake exhibition in partnership with Wairarapa Archives. Earthquake preparedness workshops for public.
- Development of Rutherford Trust Collection exhibition in partnership with James Wallace Arts Trust

- Kermadec: Lines in the Ocean. Main Gallery. Nine South Pacific artists include Phil Dadson, Bruce Foster, Fiona Hall, Jason O'Hara, Gregory O'Brien, John Pule, John Reynolds, Elizabeth Thomson and Robin White. Exhibition curated and developed by Gregory O'Brien in partnership with Exhibition Services

Aratoi Regional Trust –Key Relationships

Key relationships to be maintained in 2014- 2015:

Funders

- Masterton District Council
- Carterton District Council
- South Wairarapa District Council
- Masterton Lands Trust
- Trust House
- Prime Community Trust
- New Zealand Lotteries Commission
- Eastern and Central Community Trust
- Friends of Aratoi
- Aratoi Foundation

Iwi

- Ngati Kahungunu Ki Wairarapa
- Rangitaane o Wairarapa

Museums and Heritage

- Museums Aotearoa
- National Services Te Pairangi (Te Papa)
- Toi Wairarapa
- Wairarapa Archive
- Wairarapa libraries
- He Kahui
- Wairarapa Heritage Association
- Shear History Trust
- Jubilee Fire Engine Museum
- Cobblestones Museum
- Mount Bruce Pioneer Museum
- Other Wairarapa museums and heritage groups
- National Wildlife Centre Mount Bruce

Arts

- National arts groups and artists
- Wairarapa artists and art galleries
- New Pacific Studio
- James Wallace Arts Trust
- Goethe-Institut, New Zealand/Germany
- Art clubs
- Community Arts Councils

- Creative New Zealand

Education

- Ministry of Education
- REAP
- UCOL
- Other regional and national education providers
- Wairarapa primary, intermediate and secondary schools

Promotional

- Local and national media including newspapers, magazines, radio and television
- Destination Wairarapa
- Tourist suppliers (bus companies etc)

Funding/Sponsorship

- Regional and national funding bodies
- Creative New Zealand
- Lottery Grants Board
- Funding Information New Zealand (FINZ)
- Local and national businesses and individuals

Institutional

- Te Papa, Museum of New Zealand
- New Zealand Portrait Gallery, Wellington
- Auckland Art Gallery Toi O Tamaki
- Dowse Art Museum, Lower Hutt
- Expressions, Upper Hutt
- Pataka - Porirua
- Museum of Wellington - City and Sea
- Sarjeant Gallery Wanganui
- Whanganui Regional Museum
- Te Manawa, Palmerston North
- Hawke's Bay Museum
- Adam Art Gallery, Victoria University
- National Library
- National Archives

Aratoi Regional Trust – Budget 2014-2015

Overview

ART revenues continue to improve with the new retail space. We anticipate that 2014-2015 will show an increase in revenue due to increased store sales and increased venue hire which will be further promoted. The draft budget for 2014-2015 year looks set to make a loss of \$544 as compared to the budget for 2013-2014 a profit of \$2,766. Please note that the budget does not include the “in kind” grant by Masterton Trust Lands Trust for use, and maintenance, of the Aratoi buildings.

Details

The majority of 2014-2015 revenues are consistent with previous years. Masterton District Council grants make up 60% of Aratoi’s income and are expected to remain at the same levels of 2014-2015.

In addition to the budgeted revenues detailed below, management and the Board will continue to attempt to improve the budgeted profit by sourcing new self-generated revenue streams in 2014-2015. Given the lack of quantitative data regarding these new initiatives conservatism dictates that these monies are not included in the 2014-2015 budget however, should these applications be successful, a reforecast of the budget will include them.

Expenditure

Despite the well documented increases in the general costs of running a business, for example power and insurance, the following expenses have been reduced from budget 2013/2014:

- Depreciation reduced by \$3,048 as assets continue to age.
- Electricity is reduced by \$2,020 due to the move to a different power company.
- No CPI adjustments have been planned for any expenditure other than electricity (3% allowance) and insurance (10% allowance).
- An agreement has been reached with James Wallace Arts Trust in a new partnership arrangement sharing the collection to cover the costs of the Rutherford Collection previously \$5,000.

Notwithstanding the anticipated nominal loss position for 2014-15 the Trust is confident of its ability to meet its financial commitments. Of the projected profit \$8,772 is depreciation, a non cash item, resulting in a cash surplus. In addition the Working Capital (current assets less current liabilities) was \$113,866 at 31 December 2013 which clearly indicates that the Trust is able to meet its financial commitments during 2014-2015.

Aratoi Regional Trust
Profit & Loss Statement for Exhibitions & Public Programme and Collections
For the period ended 30 June 2015

		Full Year Budget
Exhibitions & Public Programme		
Income		
Local Authority Grant: MDC		135,093
CDC		6,617
SWDC		13,785
Masterton Trustlands Trust - Exhibition Grant		20,000
Other grants		60,500
Other income		35,360
Total income - exhibitions	1	<u>271,355</u>
Expenditure		
Exhibitions & Public Programme - direct costs		35,800
Publicity & advertising	2	16,095
Staff costs (share)		159,021
Administration costs (share)	3	33,594
Property costs (share)		8,127
Depreciation (share)	4	7,894
Total expenditure - exhibitions		<u>260,532</u>
Surplus/(deficit) exhibitions		<u>10,823</u>
Collections		
Income		
Local Authority Grant: MDC		109,907
CDC		5,383
SWDC		11,215
Other grants		15,500
Other Income		-
Total income - collection	1	<u>142,005</u>
Expenditure		
Collection - direct costs		3,151
Staff costs (share)		101,669
Administration costs (share)	3	36,225
Property costs (share)		11,450
Depreciation (share)	4	877
Total expenditure - collection		<u>153,372</u>
Surplus/(deficit) collection		<u>(11,367)</u>
Surplus/(deficit) total		<u>(544)</u>

**Aratoi Regional Trust
Budget Assumptions
For the Year Ended 30 June 2015**

General Assumptions

Budget is based on YE Forecast 2014 except when detailed in "Specific Assumptions" below
No CPI increases/ price rises accounted for except when detailed in "Specific Assumptions" below

Specific Assumptions - revenue

Council	MDC grant as per agreement	\$	245,000
Council	CDC grant as per 2014	\$	12,000
Council	SWDC grant as per 2014	\$	25,000
Grants	Aratoi Foundation	\$	10,000
Grants	Friends of Aratoi - openings \$3k and other \$6k	\$	9,000
Grants	Masterton Trust Lands Trust re exhibitions (confirmed in letter)	\$	20,000
Non cash Grants	MTLT provides		
Grants	Maunsell bequest; advised via email to bne \$2000	\$	2,000
Grants	Prime Community Trust	\$	20,000
Grants	Trust House	\$	35,000
Self generated	Donations box @ \$500 per month	\$	6,000
Self generated	Education programme 10 kids @ \$15 x 6 session x 4 holidays PA	\$	3,600
Self generated	Interest @ \$30 per month	\$	360

Specific Assumptions - expenses

Purchases at 50% of Sales			
Education programme expenses	\$	5,100	
Exhibition Expenses as per separate Exhibition Plan - following	\$	23,500	
Exhibition Openings includes food, drinks, koha, posters and mailouts as per separate Exhibition P	\$	4,500	
Exhibition general as per separate Exhibition Plan - following	\$	700	
Advertising as per separate plan - following	\$	10,445	
Marketing as per separate plan - following	\$	5,650	
Bank charges \$35 per month EFT rental, fees \$5 plus credit card commissions \$100 (approx)	\$	1,680	
Audit as per last year or new rate for community service?	\$	6,500	
Publications and Subscriptions			
Destination Wairarapa	320		
Main Artery	250		
Wairarapa Heritage Association	25		
Wairarapa Times Age - daily	265		
Wairarapa Chamber of Commerce	125		
Museums Aotearoa	1268	\$	2,253
Postage is P O Box hire \$150 and ad hoc post (NOT exhibition related)	\$	1,000	
Telephone is Telstra (Vodaphone) alarm monitoring and Telecom	\$	6,306	
Trustee fees is \$50 per meeting x 6 attendees x 11 meetings	\$	3,300	
Electricity based on actual Jul-Dec 2013 annualised plus 3% increase	\$	35,780	
Alarms and monitoring is \$30 per month plus call out fees (three per month)	\$	2,520	
Cleaning is quarterly share of Rentokil pest control and wheelie bin \$400	\$	1,500	
Insurance has an allowance for increase	\$	10,557	
Collection Maintenance	\$	1,151	
Collection Management	\$	2,000	

Aratoi Regional Trust Budget and Forecast 2014-15

Policy Type	Level of Cover	Excess	Cost ex GST
Museum All Risks Fine Arts Policy	Permanent Collection \$1.85m	\$nil	\$ 6,341
	Works received on loan \$500k		
	Works at any location worldwide \$500k		
	Works in transit worldwide \$500k		
	Note: Rutherford \$3m and Prior \$2.5k held at Aratoi but insured by owners		
Broadform Public Liability	\$2m	\$ 250	\$ 650
Statutory & Employers Liability	\$200k each claim, annual maximum \$200k		
Material Damage	Contents \$500k, stock, keys \$30k, construction \$100k	\$varied	\$ 2,606
	Transit \$20k, capital additions \$50k		
	Business continuity....		
	Plus 10% increase allowed for		\$ 959.74
			<u>\$ 10,557.16</u>

Aratoi Exhibitions Programme and Expenditure 2014-2015 (Projected)

Name of Exhibition	Paint, Signage & Preparation	Invitations Catalogues Openings	Advertising	Staff Costs	Gen Costs Artist Fee Trans etc.	Total Est. Exhibition Cost	Funder	Funding \$
Graham Percy	\$ 50	\$ 300	\$ 100	\$ 1,015	\$ 3,700	\$ 5,165		
John Lawrence	\$ 50	\$ 300	\$ 100	\$ 1,015		\$ 1,465		
Masterton Art Club	\$ 50	\$ 300	\$ 100	\$ 1,015		\$ 1,465		
Masterton Camera Club	\$ 50	\$ 300	\$ 100	\$ 1,015		\$ 1,465		
Nikki Stuart & WWI Project	\$ 50	\$ 300	\$ 100	\$ 1,015		\$ 1,465		
King Street	\$ 50	\$ 300	\$ 100	\$ 3,045		\$ 3,495		
David Cauchi	\$ 50	\$ 300	\$ 100	\$ 1,015		\$ 1,465		
School Art WW		\$ 300	\$ 100	\$ 3,045	\$ 500	\$ 3,945		
Top Art Schools	\$ 50	\$ 300	\$ 100	\$ 3,045		\$ 3,495		
Milan Mrkusich	\$ 50	\$ 300	\$ 100	\$ 1,015	\$ 11,900	\$ 13,365		
Little Jewels	\$ 50	\$ 300	\$ 100	\$ 1,015		\$ 1,465		
NZ Radios	\$ 50	\$ 300	\$ 100	\$ 1,015		\$ 1,465		
Iwi Exhibition	\$ 50	\$ 300	\$ 100	\$ 1,015	\$ 5,900	\$ 7,365		
Madeline Slavic	\$ 50	\$ 300	\$ 100	\$ 1,015		\$ 1,465		
Sam Ludden	\$ 50	\$ 300	\$ 100	\$ 1,015		\$ 1,465		
Kernadec								
General Gallery/ Foyer Walls				\$ 2,030	\$ 1,500	\$ 3,530		
Total	\$ 700	\$ 4,500	\$ 1,500	\$ 23,345	\$ 23,500	\$ 53,545		\$ -



aratoi
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of Art and History

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An Aratoi Exhibition: Treaty of Waitangi Update

REDRESSING FOR THE FUTURE OF WAIRARAPA AND TAMAKI-NUI-A-RUA

Two Forums: The whole of rohe and the specific marae and hapu

The Whole of Rohe

This Infobition (Information and Exhibition) will be partly Treaty information given through Static and Moving images, underlined with quotes from various sources, including reports like the Waitangi Tribunal report or royal commission reports; or quotes from Wairarapa and Tamakinuiarua people in the hearing and other places in contemporary times; whakatauki, lines from moteatea, oriori, waiata and thoughts of people at the exhibition through the open chalkboard idea. The concepts in this part would represent the whole of the rohe like:

The Ruamahanga River
The Maunga
Educational Redress
Commercial Redress
Technological Opportunity
Political Opportunity
Water Generally
Conservational Opportunities
Remutaka and other name changes

This main infobition space will be supported by Rohe telling their own story of redress in the Wesley Space, but there are other opportunities too. A recap of the Treaty Issues and not in a repeating of the litigation, but in a sense showing how redress is good for shaping the future.

The Characterisation of What Is There To Settle

Past Characterisation

Government

Land Preemptions
Exclude Wai Development due to refusals
Greytown named after Grey's 1853 deal

European Settlers

Wakefield Marketing
Small Farm Collectives
Antipodeans reproducing English landscape

Maori

Post Musket War
Inviting Pakeha to come to Wairarapa
Wanting to be a part of setting conditions

Future Characterisation

Government

Land development thru the community
Include Wai. Development
Wairarapa's potential being realised

Mainstream Community

Amalgamated councils – Whole of Wai.
Community farm collectives
Producing a NZ landscape

Maori

Post Maori Renaissance
Inviting business investment in Wai.
Being a part of setting conditions

Others

Church encouraging Maori to keep land
Cook trading nails for preserved crayfish

Others

Global economy where Wai can have a role
Maori becoming a part of NZ identity

The rohe part of the infobition generally might stand alone, but the opportunity to interweave this exhibition space exists with a variety of options including

Portraits of Tipuna
Paintings from young Wairarapa Maori Artists
Taonga from Te Papa (some of which might be coming back to Aratoi)
Whatahoro Manuscripts (greater access to these records than in the past)
All Wairarapa and Tamaki written records
GIS Mapping
Taonga already with Aratoi
Taonga from other parts of the country

While some of these are stock standard and we would have been expecting them to be a part of the infobition anyway, other options above are exciting opportunities. When the future aspect of the infobition is considered there is a relevancy for potential viewers and groups of viewers.

The hapu and marae space for the exhibition “Ka Moe, Ka Puta” brought to the museum the wider public of that area to see what the marae and the hapu brought to their exhibition space. The infobition can be aimed at a range of groups if we have a 10 week infobition. If we start the infobition planning in December 2014 and opening in November 2015 with those who descend from Wairarapa Maori being targeted for the summer holiday period; the wider public for the Waitangi Day celebration of which the infobition can be a part; the school students for the start of the year; conservation groups; art community and political interest groups from local government. This targeting of the infobition’s audience could be further enhanced by including

Kaiarahi
Expert Lectures
Pincha Kulcha (Powerpoint presentations 20 frames by 20 seconds)
(Yes, bad pun on Pecha Kucha)
Creating Art
Raranga and the tukutuku panels
Art exhibition
Creating virtual tours

The living space of Aratoi can interweave a performance stage that can include

The ukulele band
Kapa Haka performance
Musical Groups

The variety here is not extensive, only thought provoking, but when it is integrated it adds to the Aratoi experience.

All of these types of events were successful at Aratoi with Ka Moe, “Ka Puta”, but the most successful part of the exhibition for our own people was the week when a marae group would exhibit and now infobit in the Wesley Wing. Each hapu unit within the Treaty Trust could bring the

same energy for this proposal. In terms of setting up the exhibitions we could have a number of structures including:

A standard formula interweaving that rohe's own touches

The whakapapa of a people

A map into the future

Emerging from the margins

Becoming New Zealanders

Illuminating our stories

Seeing our voices from the past into the future

Whatever the hapu and/or marae wish to do

The infobitions that arrived with our hapu and marae in the past were stunning. The opportunity lies in front of them again.

An outline for the infobition needs other parts, but the creative and innovative energy pre-empting the treasure trove Aratoi will become post settlement can be a part of the energy of this exhibition.