

The aratoi Newsletter

ISSUE 14 – WINTER / TAKURUA 2016



Jason O'Hara, *Crossing Series #1* (1 of 3 images), 2011, photograph from *Kermadec – Lines in the Ocean*.

VIEWPOINT

The success of an institution relies on the meaningful and memorable experiences it gives to its clientele – Friends of Aratoi, the general public and importantly, our youth. I was associated with the Wairarapa Arts Centre for many years and now am involved with Aratoi.

Looking back, a significant event was a simple excursion to show a senior primary school class the 1978 Hansell's Sculpture Exhibition. The Arts Centre was the home of the national biennial Hansell's Sculpture Awards in the 1970s and early 1980s. It demonstrated the vigour and vitality of New Zealand sculpture at the time, featuring names that are now very well known: Neil Dawson, Jacqueline Fraser, Chris Booth, Greer Twiss, Derek Ball, Matt Pine, Richard Killeen, Terry Stringer. Many artists noted that Hansell's was a great thing for their careers.

The visit I refer to resulted in such enthusiasm that a piece by Derek Ball was purchased for the school's library. The students organised a Saturday morning gala, raising considerably more than the \$800 needed to purchase *Interstella*, a vacuum formed CAB (cellulose acetate butyrate) and cast resin piece. Their enthusiasm demonstrated the value of life outside the classroom.

I have no idea what long term effect that visit and the sculpture had on those students (now about 50!) but I hope



Derek Ball, *Interstella*, Hansell's Sculpture Awards, 1978, acrylic and cast resin sculpture.



it was one of school's memorable and meaningful experiences. In 2016 we also offer exhibitions and activities to encourage today's youth to visit Aratoi. Not only teachers but parents and grandparents have a part to play, as we never know when a simple excursion becomes a significant event.

Barbara Roydhouse, retired teacher and member of the Aratoi Regional Trust Board



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ART Board News



On behalf of the ART Board I would like to congratulate the treaty negotiators from Rangitane o Wairarapa and Ngati Kahungunu ki Wairarapa for signing off on their respective negotiations with the Crown. Getting to that point was a culmination of extensive research, robust discussion and hard work. The resulting

benefits for their people and for the Wairarapa will be profound. At Aratoi we look forward to telling the stories of redress for both iwi next year and beyond.

I would also like to welcome Andrew Croskery to his new position as Secretary-Manager of Lands Trust Masterton. Aratoi has had the generous support of the Trust since its inception, and we are grateful for the excellent way it has maintained our award winning building. We look forward to continuing this close liaison in the future.

The next major task for the Board is to review Aratoi's strategic outcomes and prepare the strategic plan for the next three years. Over the forthcoming months we will be meeting with key stakeholders and partners to solicit their views on the direction that they feel we should be taking. Should you have a comment to make about our future direction please feel free to give your viewpoint in writing or discuss it with a Board member.

Finally, I hope that you have taken the opportunity to visit the Featherston Camp exhibition. There is still two months to run for those who have yet to enjoy this wonderful show. While at Aratoi you should look at the Stones project which is situated at the end of the building. Thanks to Megan Slight and her team who did an excellent job bringing it together.

Frazer Mailman, ART Chair

From the Director

Tēnā koutou katoa

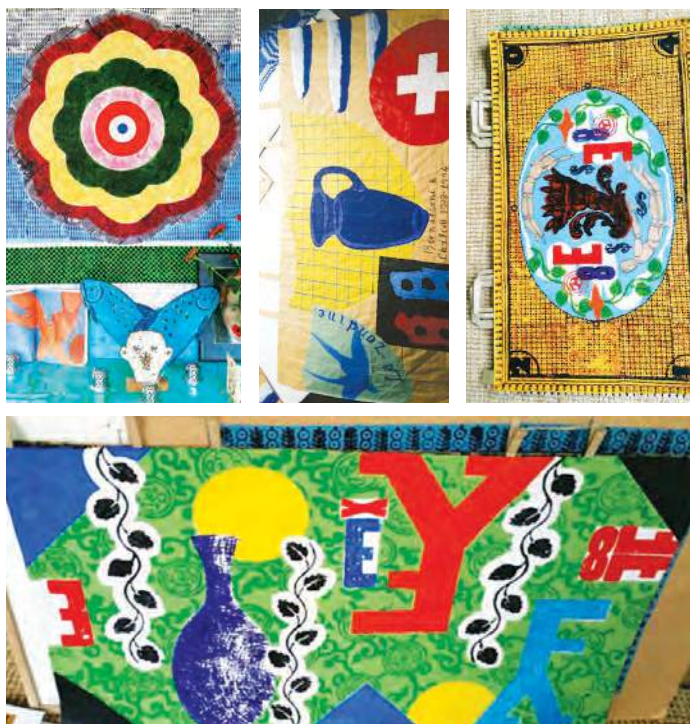
The Wairarapa really does have some extraordinary inhabitants. One of the icons of contemporary New Zealand art is Gavin Chilcott.

I was delighted to meet him recently and see his vibrant work again, having grown up in Auckland with his work as an inspiration and Gavin a very stylish role-model. Gavin's new work is mandala-like in conception, woodblock and stencil technique, with typically bright colour. It was amazing to see the extent of his output-drawings, paintings, ceramics, magical carpet designs, wallpaper and furniture. For over 20 years he has painted on paper carrier bags, exhibited recently at the Millennium Art Gallery in *Chilcott: The Portmanteau Years*. Born in Auckland in 1950, Chilcott attended Auckland Technical Institute in 1967 and Elam School of Fine Arts from 1968-1970. His first exhibition was at Barry Lett Gallery in 1976 and since then he has exhibited widely throughout New Zealand and internationally, and is represented in major national public collections like Te Papa and Auckland Museum. A recent commission involved designing lush, subtly ornate carpeting for Government House.

Chilcott moved to Switzerland in 1994 where he painted around 50 works based on the remarkable primary school exercise books of two young brothers produced from 1938 to the end of the Second World War. I was able to see these wonderful books first hand with their ornate, curly handwriting. Gavin said 'Both boys were good at drawing and developed stylish script. Their books are a social and natural history of Ticino at this time. I thought they were beautiful documents and called the series, *Lessons with Sergio* as he was the younger brother and became a teacher.' A conversation across time and space, these figures and motifs recur throughout Chilcott's work. I am hoping that we might acquire another of Chilcott's work for the Aratoi collection.

We've had a host of school groups through the museum over the past few months enthralled with the Featherston Camp exhibition; it is gratifying to see kids swapping the classroom for the museum, which we hope to continue with the upcoming Kermadec exhibition at Aratoi, its final destination. Ka kite ano!

Alice Hutchison



Aratoi Wairarapa Museum of Art and History is grateful for the continuing support of:



The Friends of Aratoi

Tēnā koutou katoa

Welcome and greetings to the Friends of Aratoi

The Friends Committee thought it most appropriate to bake and boil tea for the opening of the Featherston Stones Project – hence the scrumptious Anzac biscuits.

There was a very good feel to the opening – Megan Slight led this first Education Outreach project for the Friends Committee and it very successfully brought young and old, schools and soldiers, artists and historians together to recreate the work of soldiers at the Featherston Camp. Each school involved has created a design that reflects a different aspect and meaning of New Zealand soldiers going to war, and the installations will remain on display. In the meantime Megan and her sub-committee are looking for other ways of involving young people in Aratoi programmes in the future.

Our Film fundraiser in August is now a shared initiative with NZ Pacific Studio and tickets are now available from the desk at Aratoi. The first film *From the Van Gogh Museum Amsterdam* starts at 4pm at the Regent on 14 August 2016 and will be introduced by Bruce Congalton. The second film at 4pm on 28 August 2016 is *The Impressionists* and will be introduced by Gareth Rapson. Cost is \$20 each or \$35 for both films. In keeping with the theme of each film there will be surprise spot prizes – so get your tickets early to avoid disappointment.

The next Main Gallery exhibition is *Kermadec – Lines in the Ocean* which features the work of nine South Pacific artists, including Aratoi Patron Dame Robin White. *Kermadec* opens on 12 August 2016. The Friends are supporting efforts to have the Whangarei theatre collective Company of Giants perform *Rangitahua* as part of the exhibition. It is described as a 'unique, immersive event for all ages where performance meets visual art in a profound collision stories of resilience, tragedy, exploration and settlement'

So, some exciting prospects for the winter and plenty to engage with here at Aratoi. Please talk to Friends Committee members when you visit – we wear our Committee badges so you can see who we are.

In the meantime, keep Aratoi in mind as winter finally arrives – there's always plenty of inspiring art and history here to keep you warm.

Nga mihi mahana.

Jo Beetham
Chair of the Friends of Aratoi

Friends Committee

Jo Beetham (Chair)
Stephanie Kirby (Vice Chair)
Fiona Cameron (Treasurer)
Donna Burkhart (Secretary)
Debbie Te Whaiti
Janet Avery
Anne Atkinson
Sandra Debney
Megan Slight
Steve Davis
Jan Gerritsen
Geoff Corbett

Friends of Aratoi

WINTER FILM FUNDRAISER

4pm, 14 August: *From the Van Gogh Museum Amsterdam*
4pm, 28 August: *The Impressionists*

TICKETS ON SALE NOW AT ARATOI

\$20 each or **\$35** for both films



From left: Neil Frances, Wairarapa Archive; Bob Hill, RSA; Kevin Beange.



Student artists with Megan Slight (centre), FOA Committee, Education Outreach.



Asher Newbery brings Makoura College on to the site.

EXHIBITION UPDATE

A landfall in unknown seas – nine artists in the South Pacific

Kermadec – Lines in the Ocean 13 August-13 November 2016

In May 2011, a group of nine South Pacific artists left Auckland on board the HMNZS *Otago* on a voyage of discovery to New Zealand's most remote northern territory: a place very few people, apart from scientists and DOC workers, are able to visit.

Far from commercial shipping lanes, the ocean surrounding the Kermadec Islands is largely un-surveyed. Under the surface lie uncharted volcanoes, the depths of the Kermadec Trench, and a rich and fascinating marine world. Here the tropics and the temperate zones collide, fertile ground for artists' imaginations.

For artists Phil Dadson, Bruce Foster, Fiona Hall, Gregory O'Brien, Jason O'Hara, John Pule, John Reynolds, Elizabeth Thomson and Robin White, out of this extraordinary adventure came the new body of work that became the exhibition *Kermadec – Lines in the Ocean*. At the very heart of this project is the artists' desire to articulate the issues that face the Kermadecs and the urgent need to safeguard the Earth's oceans.

Serious themes and great beauty have emerged. They have explored the

natural environment of Raoul Island, the largest of the group, and the way human interventions have affected that once pristine place.

From pigs, rats and goats left by whalers, to exotic trees and vines introduced by the Bell family, who lived on Raoul from 1878 to 1914: all have left their mark on the ecosystem of the island. Today, castaway plastic junk finds its way to the beaches, a reminder of a distant world, and DOC workers labour to remove all non-indigenous plants and animals.

The recent government proposal to declare the Kermadec area an ocean sanctuary has made this exhibition more pertinent than ever, making us think about the benefits to all of preserving at least a small part of the planet from commercial exploitation.

Aratoi is the last venue for this important touring exhibition, and there will be public programmes to mark the occasion: artist talks, performance and a closing event as well as an opening.

Bronwyn Reid



Fiona Hall, *Split Infinite*, sardine tin.



Elizabeth Thomson, *Rosette 2*, bronze.



Robin White, *Braveheart*, etching.

An artist's perspective

Far from being a straight-forward art-making exercise, the *Kermadec* project was an act of engagement with a larger reality than most of us were used to or expected.

Our eyes and minds were collectively opened to an oceanic reality in which New Zealand was but one far-flung archipelago. This was a proposition we found both humbling and creatively exhilarating. The 2011 voyage to Raoul Island (and beyond) changed our individual perspectives; it asked us to rethink how we, as humans first, and New Zealanders second, relate to a world which is 70 percent water-covered (a fact which has led various commentators to point out that our planet should be called the Sea instead of the Earth).

The *Kermadec* artists were – and still are – the only group of designated artists to ever set foot on Raoul Island. (Here's hoping that others, in good time, will be similarly set adrift in this subtropical zone, with only pens, brushes and cameras to help them find their way.) Like the botanists, meteorologists and conservation worker who accompanied us, we entered a new and untrammelled realm of experience on both sea and land, stripped of the certainties and reassurances of normal life.

While, as John Ruskin noted, the intellect can deal with "whatever can be arrested, measured, and systematised", the great power of art is its capacity to "stay what is fleeting, and to enlighten what is incomprehensible, to incorporate the things that have no measure, and immortalize the things that have no duration". The artists' voyage – and subsequent travels in the South Pacific – made us aware of the need to acknowledge and honour the oceanic environment. Emerging from the complex interplay of conservation, geopolitics and contemporary art-making, the body of *Kermadec*-inspired work has continued to grow during the past five years, gathering new energies, associations and nuances along the way.



John Pule and Gregory O'Brien, *Sailing to Raoul*, 2012, etching and aquatint.

Like the others who have been involved in this project – of which *Kermadec – Lines in the Ocean* offers a core sample – I've spent much of the past five years sailing around one particular word – sanctuary – a word which stems from the Latin root, *sanctus*, meaning holy or hallowed. It's a word we hope will soon apply to the waters around the Kermadec Islands. But it's also a word for which we would wish a broader meaning in terms of all the oceans of the world.

In that regard, and on behalf of the *Kermadec* artists, I invoke the spirit of William Blake, who wrote in 1793 (the same year that Antoine d'Entrecasteaux discovered and named Raoul Island) "everything that lives is holy". That all humanity's endeavours, on sea as on land, might be prefaced by such a statement.

Gregory O'Brien

EXHIBITION UPDATE

Wairarapa Camera Club

The Wairarapa Camera Club was formed in 1953. They take pride in moving with the times, not shying away from using the latest technology, and boasting an almost even split of male and female members. They present themselves as a friendly and relaxed group, while striving for art photography of the highest quality.

The Wairarapa Camera Club exhibits their work at Aratoi every second year. This year their exhibition titled *The Power to Light*

focuses on work made in and around the greater Wairarapa area.

From the 110 images submitted by club members a panel of judges choose 48 for exhibition. With this selection the Wairarapa Camera Club hopes to portray the diversity of environments and events that makes the Wairarapa our home.

The Power to Light is open to the public in the Wesley Wing with all artwork for sale from 28 May until 3 July 2016.



Stewart Watson, *Tararuas*, 2013, Wairarapa Camera Club.

King Street Artworks

Helping themselves to the healing power of art.

King Street Artworks is a creative space in the heart of Masterton, supporting the mental health and well-being of the whole community. King Street artists have been creating wonderful works for over 20 years. Their 19th annual show entitled *Dilemma of titles* opens 15 July 2016. It will feature an atypical collection of eclectic works in all manner of media and will show off the skills and passion of each individual artist.

The King Street Artworks studio and gallery is a lovely light-filled space full of happy smiles and brimming with creativity. Located in Queen Street, it is open to the public Monday to Friday from 10am until 3pm, and on Saturdays 10am until 2pm, Friday is dedicated to Women.

A visit to King Street Artworks is a sure fire way to recharge those creative batteries, with so many artists working in the same place it is hard not to be inspired. Aratoi enjoys a close relationship with King Street Artworks and will continue to work to maintain and develop these connections with our local arts and artists.



Vicky Murdoch, *After Renoir*, 2016, acrylic on paper.

Aratoi Retail

The Farmer's Wife and The Farmer by John McLean

RRP \$55, full colour, 240 pages

Many of you will remember John's exhibition at Aratoi last year called *A Gathering: John McLean* which brought together works from several different themes.

In the fully illustrated book shown here, John McLean has taken a further imaginative step into a surreal world. After completing the painting series of *The Farmer's Wife and The Farmer*, John has felt compelled to tell their stories.

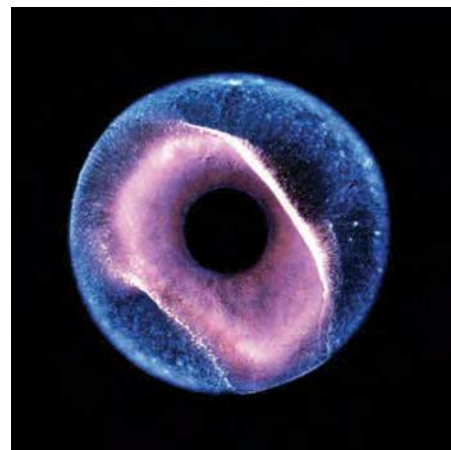
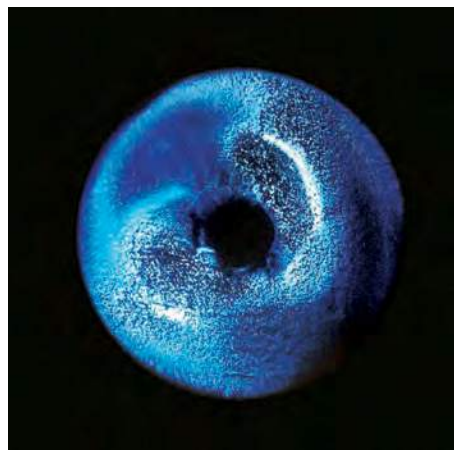
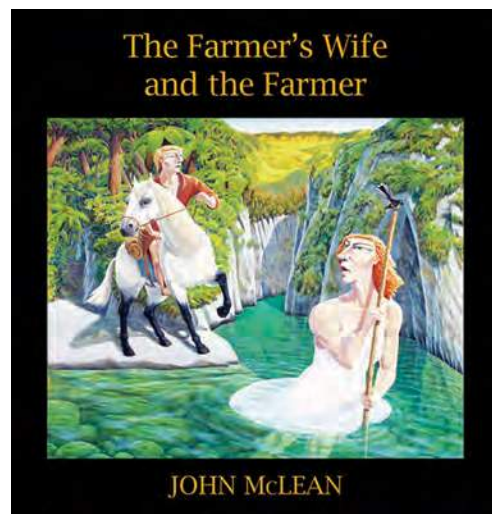
Available now at Aratoi.

Prakash Patel, is a Whanganui artist of Indian origin who has specialised in small canvases using metallic paint, a form he has used for over 20 years.

"I find fundamental aspects of Indian philosophy resonate strongly within my work, particularly in the way it adheres to a holistic view and that everything is connected from the microscopic world to the cosmos. For me, each painting is an adventure of exploration, experimentation and discovery."

Prakash Patel's new panel works will be on show in Aratoi's Retail space from early June 2016. Works are acrylic on board, 135 x 135 mm.

Price to be confirmed, approx. \$100 each.



Patel "likes to work swiftly, relinquishing control and to a large extent letting the paint do the work".

15 years, 500 artists and counting...

This year, New Zealand Pacific Studio in Mount Bruce is running an arts workshop with youth, a writing workshop with adults, a series of art films with Friends of Aratoi, an exhibition at Aratoi in December, and more, as part of its 15th anniversary celebrations.

Every day for the past 15 years, the centre has been open for artists and writers to work on their creative projects: about 500 people from around the world have come to paint, draw, stitch, dance, animate, sculpt, write, research, photograph, compose music, do printmaking, or a combination thereof.

Some artists receive sponsorships. Over the years, Aratoi has exhibited many artists-in-residence, including Denise Batchelor (NZ), Raquel Esquivas (Peru), Justine Fletcher (NZ), Yoko Iida (Japan/USA), Connah Podmore (NZ), Marie Potter (NZ) and Jim Vecchi (Italy).

Do visit on one of the Open Studio Days. NZPS is unique. A one-of-a-kind clockmaker's loft with about 2,000 books. One studio designed to celebrate a Japanese writer, another with a cosy mezzanine floor. A Scandinavian-style cottage complete with sauna. The 1911 villa (at right) is also one of the first in the region to be built with reinforced concrete, while its rimu and matai were milled on site. To join, visit, volunteer, donate, or apply for a residency, browse: www.artistresidency.org.nz



ARATOI INFORMATION

Staff

Director:	Alice Hutchison
Collection Manager:	Bronwyn Reid
Curator/Registrar:	Susanna Shadbolt
Curator Māori:	Haami Te Whaiti
Finance Manager:	Carol Parkinson
Exhibition Coordinator/ Technician:	Asher Raawiri Newbery
Visitor Services:	Anthea Birch (Tues-Fri) Adam West-Watson (Sat-Mon)

LEAVE A LEGACY: MAKING A BEQUEST TO ARATOI WAIRARAPA MUSEUM OF ART AND HISTORY

You are invited to make a lasting contribution to the arts of Wairarapa by making a bequest to Aratoi Wairarapa Museum of Art and History.

Funds are required to enable Aratoi Wairarapa Museum of Art and History to develop an endowment fund for the museum's sustainable future, including permanent collection and to subsidise major exhibitions.

Should you wish to leave a bequest to Aratoi, please contact the Director. Contributions are also welcome of artefacts or artwork and funding for the general purposes of the museum.

Newsletter Sponsors

Aratoi is very grateful to the sponsors:

- ◆ The Borman Family Trust
- ◆ Printcraft
- ◆ Newbolds

who are assisting with the costs of the newsletter in 2016.



Exhibitions Calendar

Featherston Camp 1916-2016: The Record of a Remarkable Achievement

Main Gallery, 22 January-31 July 2016

In collaboration with the Wairarapa Archive, an exhibition to mark the centenary of the opening of the Featherston Camp, where over 60,000 men from all walks of civilian life trained for the battlefields of Europe and the Middle East. It includes the setting up of the camp and the story of camp commandant Lt Col Noel Adams, the man responsible for the efficiency and effectiveness of its organisation. The stories are being told for the first time in an expansive exhibition with loans of artefacts and correspondence, photographs and mementos embodying the journey of a number of men from Featherston to France and Egypt.

Wairarapa Camera Club: The Power to Light

Wesley Wing, 28 May-10 July 2016

The Power to Light focuses on work made in and around the greater Wairarapa area. From the 110 images submitted by club members a panel of judges choose 48 for exhibition. With this selection the Wairarapa Camera Club hopes to portray the diversity of environments and events that makes the Wairarapa our home.

King Street Artworks: The Dilemma of Titles

Wesley Wing, 15 July-21 August 2016

Featuring an atypical collection of eclectic works in all manner of media *The Dilemma of Titles* will show off the skills and passion of each individual artist from the King Street Artworks community. Opening Friday, 15 July 2016, 5.30pm.

Kermadec: Lines in the Ocean

Main Gallery, 12 August-13 November 2016

Kermadec: Lines in the Ocean celebrates the artists' journey and shines a spotlight on the extraordinary and special features that define the Kermadec region and connect us to the Pacific. It features the works of nine artists – Phil Dadson, Bruce Foster, Fiona Hall, Gregory O'Brien, Jason O'Hara, John Pule, John Reynolds, Elizabeth Thomson and Robin White – who were invited to voyage upon the HMNZS *Otago* from Auckland, northward through the Kermadec region, towards the Kingdom of Tonga. Opening Friday, 12 August 2016, 5.30pm.

Rebecca Farr: Drift

Windows Gallery, 6 August-2 October 2016

Partly inspired by Dorothea Lange's haunting and humanising photographs of migration in America during the 1930s, Farr's paintings feature half-human creatures combined with elements of the strange and the familiar on a passage to find a better place.

BECOME A FRIEND

Join the Friends of Aratoi and support the arts, extend your knowledge and meet like-minded people. Enjoy exhibition openings, events, shows, floor talks and functions. Membership is a great gift. Ideal for art-loving family and friends, it's the present that lasts the whole year.

INDIVIDUAL \$30 • DOUBLE \$50 • BUSINESS \$150

Membership forms at Aratoi

