

Treasures of the Waikato

THE TRUST WAIKATO ART
AND TAONGA COLLECTION

Ann McEwan



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Trust Waikato
TE PUNA O WAIKATO

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Joan Fear
Kaumatua
2002
Oil on canvas
610 x 910 mm
(measurements for each
panel are the same)



He Mihi

He hōnore he kororia ki te Atua
He maungarongo ki te whenua
He whakaaro pai ki ngā tāngata katoa
Kia whakapapapounamu te moana
Kia tere te kārohirohi i tōu huarahi
E mihi ana ki a Kīngi Tuheitia
E pupuru ana ki te Mana Motuhake
Ki a koutou o ngā waka, ngā mana me
ngā maunga kōrero
Kei te mihi atu Te Puna o Waikato ki a koutou
Tēnā koutou, tēnā koutou, tēnā koutou katoa

We acknowledge the creator of all things
May his peace cover the land, with goodwill to all
May the calmness come upon the glistening sea
We acknowledge King Tuheitia, keeper of Mana
Motuhake
We acknowledge all the tribes and all
people who hold the rich heritage
Trust Waikato also wishes to acknowledge
and greet you all
Tēnā koutou, tēnā koutou, tēnā koutou katoa

Tame Pokaia
Ngāti Mahuta / Ngāti Hikairo
Kaumātua
Trust Waikato Te Puna o Waikato



Foreword

It is our pleasure to share with you the Trust Waikato Art and Taonga Collection — a collection of noteworthy art and taonga, of significance to the greater Waikato region, gifted to or purchased by Trust Waikato between 1989 and 2015.

We are honoured to have acquired these treasures on behalf of the people and communities of the Waikato. We are also privileged to have the ongoing support of Waikato Museum in caring for, exhibiting and now owning the collection.

This book records the Trust's role in establishing and developing the collection, and highlights many of the significant pieces within it. It is part of our ongoing commitment, in partnership with the museum, to ensuring that the treasures in the Trust Waikato Art and Taonga Collection remain accessible for the enjoyment of all.

Niwa Nuri
Chair
Trust Waikato Te Puna o Waikato

Preface



Trust Waikato Chair Niwa Nuri and Hamilton Mayor Julie Hardaker at the gifting of the Trust Waikato collection to Waikato Museum in 2015

Trust Waikato (The Waikato Community Trust Inc) was established in 1988 by government statute to hold the shares of Trust Bank Waikato. The objects of the Trust Deed were, and are, to hold the Trust fund and to apply it for charitable, cultural, philanthropic, recreational and other purposes beneficial to the community, through distributing funds to not-for-profit groups in the Trust's region. The Trust Bank shares were sold in 1996 and the Trust began to hold a range of domestic and international investments, valued at over \$340 million as at 31 March 2016.

In essence, the Trust has two key activities:

- to invest and grow its capital fund, so that the fund remains available for communities in the region in perpetuity
- to donate the money earned from those investments to a wide range of not-for-profit groups that aim to benefit their communities.

The Trust is passionate about the greater Waikato region, the lands of the Tainui waka, and its communities. Collecting art and taonga with special significance for the

region has been one of the ways Trust Waikato has sought to benefit those diverse communities.

In 1999, the Trust became aware that pieces of art and artefacts — taonga significant to our region — tended to be held in public and private collections outside of the region. The Trust began purchasing, out of its operational funding, artworks and taonga. Gradually, over the next decade and a half, the Trust collected over 260 pieces to form what has become known as the Trust Waikato Art and Taonga Collection.

In becoming a collector, the Trust was recognising, and later articulated through formal policy, that art and taonga are important symbols of who we are and where we have come from. Art and taonga help us define our regional and ethnic identities. The Waikato region's art and taonga also signify that this area has a rich cultural and artistic heritage. By purchasing significant art and taonga, the Trust ensures the pieces stay in, or are returned to, our region.

The Trust established criteria for its acquisitions. Broadly speaking, works of art in the collection are by artists with strong

links to the region, or who were documenting the region's history, geography and landmarks, tāngata whenua and other people, or contemporary communities and issues. Historical items are related to people, businesses, societies, events, or the social and domestic life of the region. An assessment of quality and significance have been key in the decision-making about each piece in the collection.

Taonga—including the traditional arts and crafts, archaeology, and photographic and oral archives—of the people of Waikato, Hauraki and Raukawa, have been welcome acquisitions. In purchasing these pieces, the Trust has been clear that significance to tangata whenua was the guide, that tangata whenua had priority if they wished to purchase the taonga themselves, and that repatriation was a welcome conversation when the time was right. Taonga are of the most profound cultural value in terms of tapu (sacredness), mana (authority), ihi (excellence) and wehi (awesome power).

In its early years, a key theme of the collection was the inclusion of contemporary works of art. This went hand in hand with the Trust's sponsorship of the National Contemporary Art Award, in collaboration with Waikato Society of Arts and Waikato Museum, between 2002 and 2008. The sponsorship gave the Trust the opportunity to purchase the winning work, and other works, each year. A review of the Trust's role in collecting art and taonga by Rob Garrett in 2010 confirmed that, while the Trust still had an important role to play as a collector focused on its region, others were also collecting contemporary works. As a result, contemporary art became less important in the development of the collection.

The Trust Waikato Art and Taonga Collection has always been stored in, cared for and exhibited by Waikato Museum. Guided by a formal contract and a later memorandum of understanding, the museum's role as kaitiaki enabled Trust Waikato to establish the collection. The Trust has always wanted the collection to be available to be enjoyed and savoured by the people of the region.

A collaboration between Trust Waikato and Waikato Museum saw the development

of the Trust Waikato Gallery within the museum, where works from the collection are exhibited. Museum staff supported a highly successful exhibition in the Ngaruawahia Memorial Hall in 2010, as well as exhibitions at significant Trust Waikato community events, such as the Trust's Annual Public Meeting.

The Trust could not have fulfilled its role as a significant collector for the region without the support of its expert advisors: first Stuart Stubbs and then Dr Ann McEwan. Waikato Museum staff also provided invaluable advice about potential purchases. The Trust is grateful also to its first chief executive, Ken Gordon, who pioneered the Trust's role as a collector on behalf of the region.

In 2015, following a review by the Trust Waikato Board, and after much discussion, the Trust decided to gift the Trust Waikato Art and Taonga Collection to Waikato Museum, via Hamilton City Council, the owner of the museum. In doing so, the Trust sought to recognise the kaitiakitanga role and leadership of Waikato Museum in our region. The Trust also agreed to seriously consider donating to the Museum each year, so that the collection, which will retain the same acquisition criteria, can continue to grow for the benefit of our communities. In addition, the Trust will look for ways to make the collection more accessible to people in our communities.

In accepting the gift, Hamilton City Council and Waikato Museum has agreed to continue to care for and exhibit the collection, and grow it by acquiring further pieces, alongside its own core collections. The collection, which is safeguarded through a formal Deed of Gift, will continue to be known as the Trust Waikato Art and Taonga Collection.

It has been an enormous privilege and pleasure for Trust Waikato to help safeguard the heritage of the wonderful Waikato region, through establishing and developing the Trust Waikato Art and Taonga Collection—a gift for all to enjoy.

Dr Bev Gatenby
Chief Executive (2006–2016)
Trust Waikato Te Puna o Waikato

Introduction

The Trust Waikato Art and Taonga Collection has been developed by Trust Waikato since 1989. It embodies the Trust's philanthropic commitment to promoting understanding of the Waikato region's cultural diversity.

The Trust Waikato collection contributes to the protection and preservation of the region's cultural heritage, and is believed to be unique in New Zealand as a community trust collection of art and taonga. While it is a capital asset, which may be expected to appreciate over time, the Trust Waikato collection is most valuable as a window on the artistic, creativity and historic heritage of the region.

When the Trust Waikato Art and Taonga Collection was gifted to Hamilton City Council in October 2015, the collection numbered over 260 items, including taonga, paintings, historic publications, and contemporary art installations. The items in the collection were acquired by purchase and donation, and have always been stored and displayed at Waikato Museum.

The museum currently features the collection on its website, and this resource can also be accessed through the Trust Waikato website. The museum includes works from the collection in its annual exhibition programme and lends works to other cultural institutions. Each year a selection of pieces is displayed at the Trust's Annual Public Meeting, providing an opportunity for the Trust to showcase art and taonga to the organisation's supporters and beneficiaries.

A handful of works in the collection have been retained by the Trust, including

the brick caravan titled *Holidays in Huntly* (2008). Having been installed at several venues around the region since it was acquired in 2010, the caravan is now a focal point of the garden at Trust House, Trust Waikato's premises in Hamilton's central business district.

While the Trust Waikato collection has grown organically over the years, a number of clear themes emerge from its diverse range of objects and images. The regional landscape is there, with the Waikato River wending its way through lush paddocks, and harbour views keeping us in touch with coastlines to the east and the west. Rippling hills and big skies hold their own against the scenic wonders of other parts of our stunning island nation.

Historic taonga provide a connection to the people who have shaped the region and some of the defining moments in the Waikato's history. There is beauty and utility in a woven cloak or carved bowl and historic photographs and newspapers illuminate the past and invite a fresh examination of the impact of history upon the present day.

Artists share their view of the world in still life paintings, and explore colour and line in a variety of media. The photographs of David Hurn and Gilbert Melrose capture moments in time at Maketu Marae and the Walton Hall; taking us back to people and places that are familiar and yet also distant. In the contemporary artworks acquired by Trust Waikato during its sponsorship of the National Contemporary Art Award there is a sense of the vitality of the region's youth, and a reminder that art might not always be



pretty or easy to understand at first glance.

Above all, there are the people of the Waikato. An artistic genre of great antiquity, the portrait can immortalise important individuals of mana and authority, or investigate what it is to be an 'ordinary' human being. Although the subject matter may be the same, the portraitist can choose from a variety of styles, whether seeking truthful realism or something more abstract.

Collecting art and taonga might be considered in some quarters to be an indulgent pursuit or an instance of conspicuous consumption. The Trust

Waikato Art and Taonga Collection is an example of collecting as conservation. On behalf of the communities it seeks to support and uplift, Trust Waikato has amassed a collection of regional treasures that has a value far more than its market appraisal. The Trust Waikato collection quietly, and sometimes beautifully, asserts the cultural values of the region and the importance of treasuring objects that communicate our stories, our past and our people today and in to the future.

Dr Ann McEwan
Arts Advisor
Trust Waikato Te Puna o Waikato

‘To every thing there is a season...A time to weep, and a time to laugh; a time to mourn, and a time to dance’ (Ecclesiastes 3 verses 1 & 4). Rituals, customs and traditions have their own seasons and may be held in public or in private. The visual arts can widen the compass of such activities and provide access to moments in time that become treasured taonga.

1

Poukai at Maketu Marae

David Hurn
Marae
1992
Black and white
photographic print
203×295 mm



A suite of 30 documentary photographs in Trust Waikato's collection, by British photographer David Hurn, record the 1992 poukai at Maketu Marae on the Kawhia Harbour.

Poukai are held annually at marae aligned with the Kingitanga, throughout the Waikato and beyond. The tradition was initiated in 1885 by King Tawhiao, the second Māori King who reigned from 1860 until 1894. The 1992 poukai held at Maketu Marae, the home of Ngāti Mahuta, was photographed by David Hurn in the presence of Te Arikinui Dame Te Atairangikaahu.

David Hurn (b.1934) is a Magnum photographer; a member of the internationally-renowned photographic agency that was founded in 1947 by Robert Capa, Henri Cartier-Bresson, George Rodger and David 'Chim' Seymour. Magnum photojournalists document the world with an independent and humanistic eye. The cooperative agency allows its members to choose their own subjects and to retain copyright of their works.

Hurn has been a full member of Magnum since 1967 and his portfolio includes photographs of The Beatles, Jane Fonda as she appeared in the movie *Barbarella*, and

life in Wales, his home country. A self-taught photographer, Hurn also documented the Hungarian Uprising of 1956 at the start of his highly successful career. He established the School of Documentary Photography at Gwent College, Wales in 1973 and has been described as 'one of the most interesting minds in British photography' (Graham Harrison *Photo Histories* 1 April 2016).

Hurn made further trips to New Zealand in 1996 and 2002 and a portfolio of his work, which also includes colour photographs taken at Maketu in 1992, can be found on the Magnum Photos website. Hurn's style is observational and in his Maketu photographs we see the protocols of the marae, as well as informal scenes of music, games and companionship.

In October 2015 Waikato-Tainui released a Poukai app, a computer application that introduces the tribe's tamariki to the protocols of the poukai. Produced in partnership with the Ministry of Education, the app is free to all and designed to share the traditions of the poukai with a wide, international audience. David Hurn's Magnum photographs of the Maketu poukai share the same spirit of access and inclusivity.

David Hurn
Marae
1992
Black and white
photographic print
203 x 295 mm



David Hurn
Marae
1992
Black and white
photographic print
203 x 295 mm



David Hurn
Marae
1992
Black and white
photographic print
203 x 295 mm



David Hurn
Marae
1992
Black and white
photographic print
203 x 295 mm



David Hurn
Marae
1992
Black and white
photographic print
203 x 295 mm



David Hurn
Marae
1992
Black and white
photographic print
203 x 295 mm



David Hurn
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photographic print
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David Hurn
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David Hurn
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David Hurn
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David Hurn
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1992
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203 x 295 mm

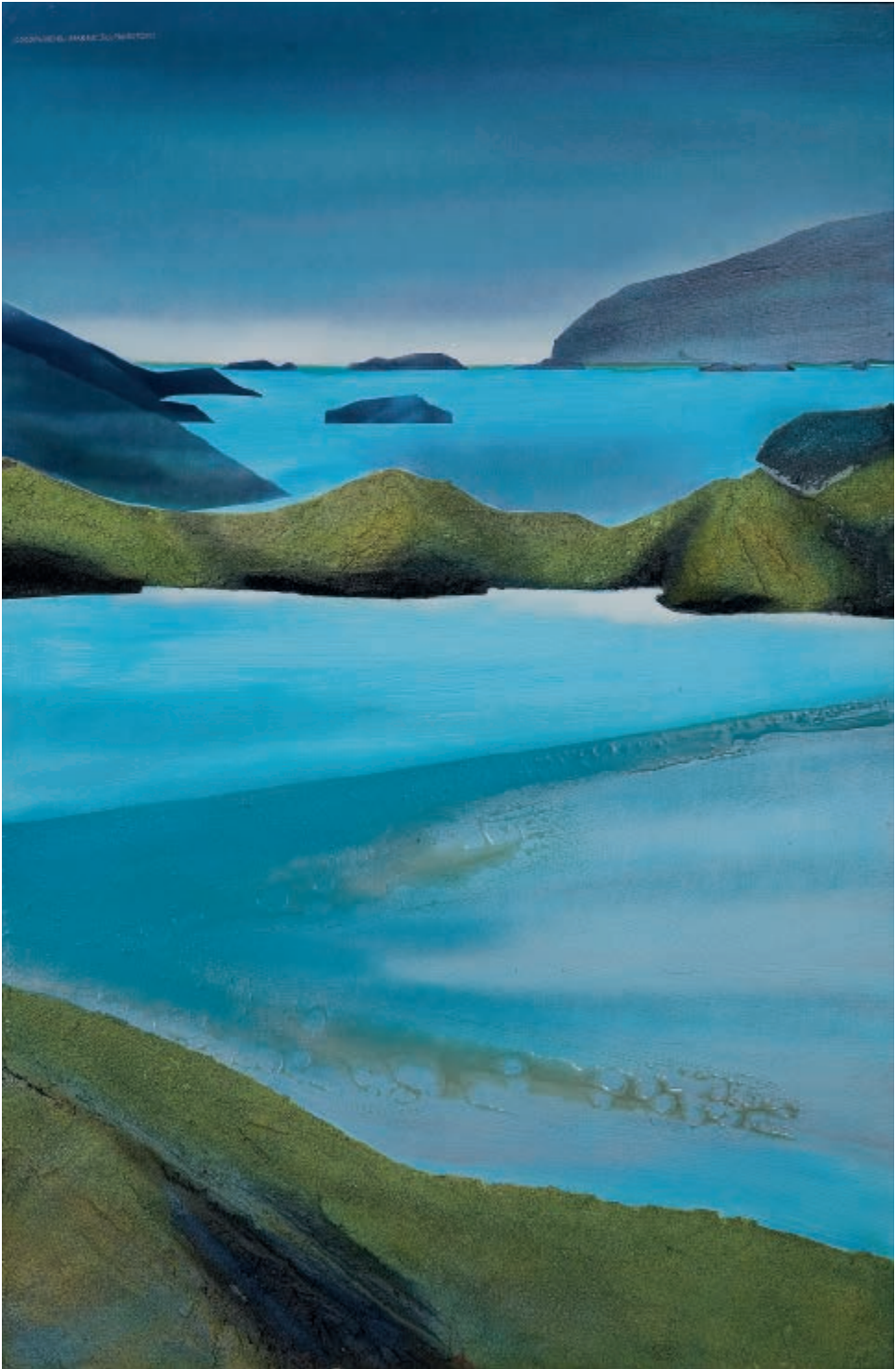
From the earliest days of colonial survey and settlement, landscape painting has been at the centre of New Zealand's art history. As a means by which the land was claimed and possessed, its scenic wonders celebrated and promoted, landscape painting has endured thanks to its popular appeal. Lacking the sublime majesty of the Southern Alps or the inherent drama of Rotorua's geothermal area, the Waikato landscape has sometimes been overlooked by visual artists. Nevertheless, it makes a strong showing in the Trust Waikato collection and helps to make us more aware of our place in the world.



Journeys Through the Waikato



Roger Brownsey
Arapuni Aspect
2005 (exposed)
2009 (printed)
Epson traditional
photographic paper
450 x 480 mm



Jill Perrott
Coromandel Harbour
Date unknown
Acrylic on board
1205×800 mm

Waikato people are intimately connected to the region's whenua, its land. Whether it's a place of recreation or employment, whether it echoes with the stories of the ancestors or is the backdrop to a new way of life, the land is a constant reminder of time and place. In the visual arts, the landscape is an enduring subject that may appear simple on the surface but can carry a variety of meanings about beauty, marketing and ownership.

Historically the landscape has been one of the quintessential preoccupations of visual artists. In the 19th century New Zealand painters and photographers depicted landscape scenes to celebrate the grandeur of nature and romanticise a new land that seemed to be a composite of so many familiar European environments.

At the same time landscape paintings and prints were also put to use, selling a commodity and a way of life to colonial settlers. In that case the reality of undeveloped land, conflict with Māori, and the hardships and isolation of fledgling settlements were nowhere to be seen. In their place the land was a place of peace and promise, qualities that were also heralded by those wishing to use paintings to promote New Zealand as a tourist destination.

Alpine spectacles and the natural wonders of geothermal activity have been celebrated for decades and helped to bring commercial and artistic success to artists like John Gully, Charles Blomfield and Alfred Sharpe in the 1870s and 1880s. A century later, New Zealand art historians began to examine the primacy of the landscape within our visual arts tradition. Their attention was naturally drawn to artists in the four main centres who painted the land and influenced the next generation of painters as teachers and role models.

The concentration of artists, art schools and art historians in Dunedin, Christchurch, Wellington and Auckland gave rise to a narrative of New Zealand art that reflected historic trends while at the same time overlooking the provincial contribution to that story. Nowhere is this more apparent than in the Waikato, which rarely appears in histories of New Zealand art. The strong

showing of landscape works in the Trust Waikato collection can offer a corrective to past oversight and help us see the Waikato as a land of beauty, variety and history.

Paintings of the Waikato River within the collection embody both its landscape and cultural values. These works typically connect the river to use and occupation. The inclusion of people and waka within paintings such as Frank Wright's river scene, follow the artistic convention of the day, whereby the scale of the natural environment is established in contrast to the diminutive figures that populate the scene. Robert Harvey's watercolour of the Huka Falls records one of the region's scenic wonders, long before it became associated with adventure tourism. In contrast to the realism of his work, Buck Nin's 1996 oil painting of the same feature reminds us that there are other dimensions of the landscape that can be communicated by the artist.

The Trust Waikato landscapes can be arranged chronologically to show how artistic styles and approaches have changed over the years, but they can also be viewed as a series of journeys, along the Waikato River and from north to south across the region. In the north, the Waikato River reaches the heads and the eye is drawn to the vast sweep of the horizon in Garth Tapper's *The Dunes* (1978).

On the opposite coastline, the Coromandel Peninsula is also depicted as a place of sea and sand. Here the wind shapes the vegetation in Stanley Palmer's *Colville* (2010), while small-scale buildings in several works show the impact of human settlement, even though there are no people to be seen. In the regionalist tradition of Rita Angus and Bill Sutton, Violet Watson's *Coromandel Barn* (c.1960s) is a somewhat lonely reminder that nature will endure long after the constructions of men and women have succumbed to disuse and decay.

Well away from the coast, the landscape dwarfs the human presence in a number of paintings of Ngaruawahia, where the meeting of the Waipa and Waikato rivers creates strategic sites for occupation and connectivity with the water. The historic landmarks Greenslade House and St Peter's

Anglican Cathedral are depicted in Hamilton paintings by Frances Ellis and Aubrey de Lisle. In two recent works by Ruth Cleland and Richard Lewer the built environment has become the landscape of memory and experience.

Barbara Tuck's childhood familiarity with the west coast influences her seascape, which combines multiple views and perspectives, while Gustavus von Tempsky's peaceful painting of Paterangi is at odds with his life story as a soldier in the Waikato War. In paintings by John Weeks, Peter McIntyre and Turi Park, the King Country looks every bit the complex and atmospheric landscape that is typically

lauded in New Zealand art histories.

But perhaps it is in the quietude of Margot Philips' oil paintings and the manicured pastoral scene photographed by Roger Brownsey that the quintessential Waikato landscape is given enduring form. Here vivid shades of green are layered over rolling hills shaped and treasured by generations. Under a big sky full of endlessly changing clouds, the Waikato landscape is where grass grows and milk flows. The artists who have captured its likeness also remind us that it is a place of sweeping vistas, of coastline and hinterland, run through with rivers that are both useful and elemental.





Charles Tole
Waihi Landscape
1943
Oil on canvas
245×292 mm

Violet Watson
Coromandel Barn
1960s
Oil on board
440×592 mm

OPPOSITE:
Frances Dolina Ellis
The Waikato Heads
Circa 1950
Oil on board
345×420 mm





Margot Mountain
Looking at Waikato Heads
(Port Waikato)
1950s
Oil on canvas
263 × 358 mm

Margot Philips
Little Lake – Ohaupo
1979
Oil on board
218 × 712 mm

OPPOSITE:
Stanley Palmer
Colville
2010
Oil on linen
700 × 1400 mm







Robert Harvey
The Huka Falls,
New Zealand
1885
Watercolour
178 × 235 mm



Robert Harvey
Waikato River,
New Zealand
Circa 1885
Watercolour
178 × 250 mm



Barbara Tuck
Asylum Harbour
(Ka ecologies)
2013
Oil on board
790×790 mm



School of Merret
Ngaruawahia Sketch
Date unknown
Watercolour on paper
148×244 mm

John Barr Clarke Hoyte
*A North Island Settlement
With Flagpole*
19th century
Watercolour on paper
158×230 mm

Gustavus F. von Tempsky
*Untitled – Paterangi
in the Background*
19th century
Watercolour
133×224 mm





William George Baker
Lake Waikare
1900
Oil on canvas
593 x 902 mm

Albin Martin
Waikato Landscape
Date unknown
Oil on canvas
595 x 752 mm





Geoff Fairburn
Waikato Country Scene
1951
Mixed media on paper,
watercolour and ink
357×492mm

Ray Starr
Waikato Landscape
1955
Watercolour
336×475mm





**Leo White /
Whites Aviation Ltd**
*Māori Canoes,
Ngaruawahia*
Date unknown
Photographic print
290 × 367 mm



Herbert E. Rogers
*Coromandel Harbour
and Township*
1930s
Watercolour
310 × 808 mm



E. Mervyn Taylor
Early Morning, Whakatete Bay, Thames
1956
Watercolour on paper
288 × 470 mm

Frank Wright
Waikato River (New Zealand River Scene — Three Women On The River)
1908
Watercolour on paper
523 × 775 mm





Alfred Sharpe
*View up the Waikato River
from the Telegraph Hill,
Mercer*
1873
Watercolour on paper
laid down on fine linen
448 x 620 mm

OPPOSITE:
Walter Wright
*Raglan, Waikato—
Karioi Mountain*
Circa 1900
Watercolour
246 x 338 mm

John Barr Clarke Hoyte
Ngaruawahia c 1863–1864
Circa 1864
Watercolour
243 x 384 mm







Aubrey de Lisle
Greenslade Hamilton
1979
Watercolour on paper
395×247 mm

Violet Watson
Taharoa Farm
1950s
Oil on board
380×485 mm

OPPOSITE:
Elsa Lye
Opoutaru Inlet, Raglan
2006
Acrylic on paper
567×760 mm





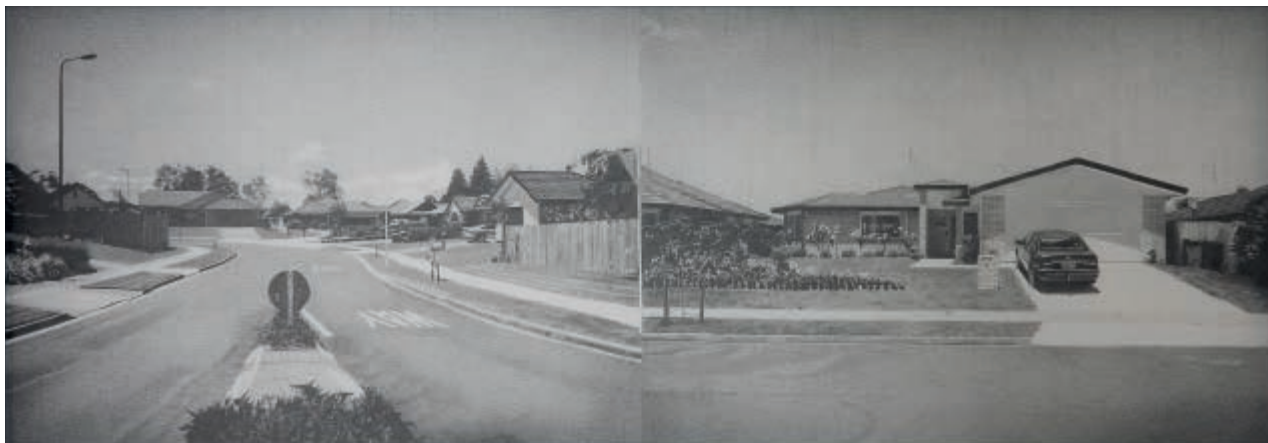
Peter McIntyre
The King Country
Before 1979
Oil on board
600×745 mm

OPPOSITE:
John Weeks
King Country Landscape
Date unknown
Oil on board
605×760 mm



Ruth Cleland
A Sunny Day In Hamilton
2005
Graphite pencil drawing
203×590 mm

OPPOSITE:
Margaret Brownsey
Blue Spring, Te Waihou
2006 (exposed)
2012 (printed)
Photograph
500×380 mm







Brian Dahlberg
Cornfield, Te Kuiti
Date unknown
Oil on board
595 x 996 mm



Richard Lewer

Remember that thou keep holy the Sabbath-day. Six days shalt thou labour, and do all that thou has to do; but the seventh day is the Sabbath of the Lord thy God. In it thou shalt do no manner of work, thou, and thy son, and thy daughter, thy man-servant, and thy maid-servant, thy cattle and the stranger that is

within thy gates. For in six days the Lord made heaven and earth, the sea, and all that in them is, and rested the seventh day: wherefore the Lord blessed the seventh day, and hallowed it. (St PiusXCatholic Church, Melville, Hamilton, NZ) 2013 Enamel on canvas 1120×1120 mm



Margot Philips
Lonely Beach —
Coromandel
1966
Oil on board
600×703mm



Margot Philips
*Islands and Headlands —
Coromandel*
1972
Oil on board
440 x 890 mm

Margot Philips
*Untitled Landscape
(Storm Approaching)*
1979
Oil on canvas board
410 x 542 mm

Margot Philips
*Untitled (Waikato
Landscape)*
Circa 1960s
Oil on board
435 x 659 mm



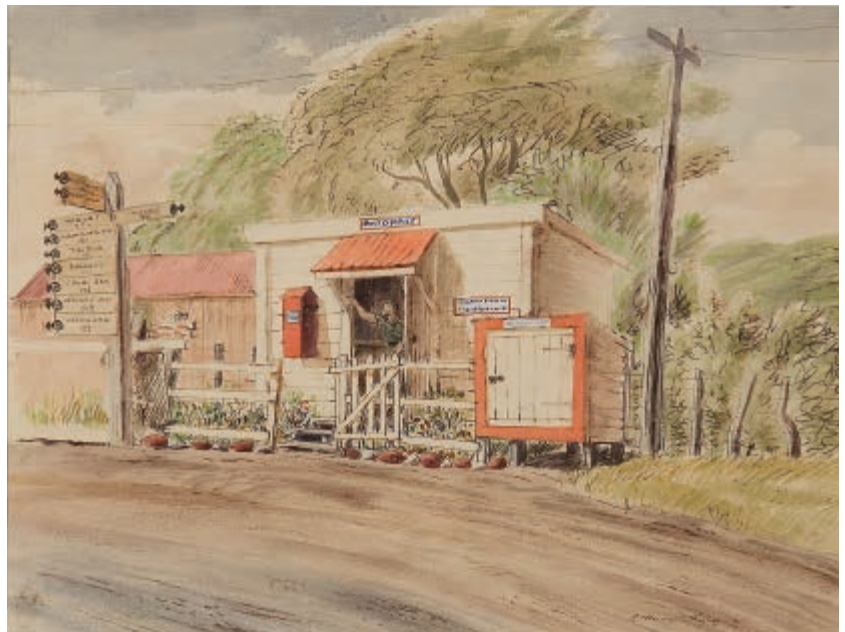


Violet Watson
*The Old Mill, Southbrook,
Rangiora, Canterbury*
1962
Oil on board
363 x 490 mm

Pauline Peacock-Mills
Loading Timber
Circa 1960s
Oil on board
548 x 700 mm



E. Mervyn Taylor
Country Post Office,
Coroglen
1960
Watercolour on paper
357 x 472 mm



W.A. McCormack
Colville War Memorial Hall
Circa 1970s
Oil on canvas
600 x 752 mm



Michael Moore
South Pacific, First Light
No. 1
2007
Oil on canvas
1050 × 1560 mm

Michael Moore
Mouth of the Oterei
2004
Oil on linen
553 × 2000 mm



Douglas MacDiarmid
Rotunda at Ngaruawahia
1948
Watercolour
240 x 376 mm

Douglas Bright
Fishing Boat at Raglan
Wharves
20th century
Watercolour
330 x 500 mm





Frances Hunt
*Road Through a Rural
Landscape*
Date unknown
Oil on board
290 x 387 mm



Frances Dolina Ellis
Untitled – Study
for Riverbank
Circa 1960s
Oil on paper
330 x 415 mm



William George Baker
Māori Pah, Waikato
1900
Oil on canvas
590 x 905 mm



Frank Wright
*The Close of an Autumn
Day — Waikato River*
1906
Oil on canvas
492 × 750 mm

Charles Blomfield
Lake Te Koutu, Cambridge
Circa 1880s
Oil on canvas
280 × 445 mm



Tim Wilson
*Coromandel Mountain
Range*
1971
Oil on canvas
595 x 900 mm

D.R. Neilson
*From Thames Hikuai
Road – Coromandel*
Date unknown
Oil on board
447 x 600 mm





Garth Tapper
*The Dunes (Port
Waikato Sand Dunes)*
1978
Oil on board
890 x 1220 mm



Turi Park
Misty Spring Sunrise,
Kakahi Country
2008–2010
Oil on canvas
1237×2437 mm





Frances Dolina Ellis
Landscape with Cathedral
(Hamilton)
Date unknown
Oil on canvas
497 × 747 mm



Douglas Badcock
*Tapu Valley, Tapu Coroglen
Rd, Coromandel*
1997
Oil on canvas
482×645 mm

Rodney Hamel
No. 2 Easter Series —
Maungakawa Hill
1999
Oil on hessian
955 x 795 mm





Dick Frizzell
Visiting the Waitomo Caves
1981
Enamel on board
823 x 995 mm

Buck Nin
Huka Falls, Taupo Region
1996
Oil and enamel on board
270 x 345 mm



Many people don't know what to make of contemporary art. Where is the skill in photographing a scarf? Would Michelangelo ever have framed a t-shirt and called it art? Surely a bunch of beer crates strewn across the floor is a joke that's taking the mickey out of anyone looking at them? What is it with the so-called art 'experts' who give a prize to a collection of plaster blobs on a card table?

3

National Contemporary Art Award

Launched in 2000, the National Contemporary Art Award is now a well-established part of the New Zealand art scene. When Trust Waikato began its support of the event back in 2002, however, the competition and subsequent exhibition of short-listed entries was often greeted with a fair dose of scorn and scepticism.

Contemporary or avant garde art can be provocative, unsettling and, sometimes, downright perplexing. It can challenge our ideas about what art is; whether it must be handmade by an artist demonstrating a high degree of manual skill, and whether originality and beauty are essential qualities or optional extras in an artwork.

Trust Waikato sponsored the art award from 2002 until 2009 and by doing so helped to make Hamilton a national centre for contemporary art. A dozen works in the Trust Waikato collection represent eight years of direct support for contemporary art making and its public display. Winning entries, as well as works by selected competition finalists, were acquired by the Trust during this time. The annual event held at the Waikato Museum brought to light artists who have gone on to make names for themselves in the national and international art scene.

Artists like Aimee Ratana and Natalie Robertson have personal connections to the Waikato, whereas others are now associated with the region by virtue of their entry in the art award.

Robertson's photographs of tourist scarfs can be viewed as a comment on the marketing of New Zealand, both its scenery and Māori culture. Similarly, Huhana Smith's oil painting provides a comment about the sale of taonga by international auction houses, an activity Smith was involved in as a Senior Curator at Te Papa.

David Stewart's crates filled with bottled home brew beer, which won the art award in 2002, raised questions as to whether a favourite New Zealand drink could be the subject of a great work of art. The obvious question that springs to mind is why not? Shouldn't art connect to the world in which it is made? Must all art be concerned with noble ideals and objects of beauty? Could the artist be making a comment about the

'rugby, racing and beer' culture of New Zealand men? A rather cheeky comment at that, given that Stewart seems to be suggesting that a crate of beer can be a toolbox for reinventing the universe.

The shock of the new does wear off in time. Artworks that may initially seem opaque or disconnected from current concerns can in fact become more relevant with age. Donna Sarten's 2004 meditation upon the treatment of shell shocked soldiers and conscientious objectors during the First World War now has an added power as we mark the centenary of the war and learn that the conflict was far from the 'great adventure' many young men might have expected.

On the other hand, timeless images, such as Meredith Collins' *Mother and Child* (2006), show us that artists still work with traditional subjects and media. But look more closely and you will see that this double portrait also features a kotare (kingfisher) and a magpie. The birds add a local dimension to the painting and suggest there might be a symbolic level to the work, which also brings to mind images of the Virgin Mary and the Christ child.

The search for deeper meanings is not compulsory for viewers of contemporary art. Sometimes the artwork can be so explicit that adults are too embarrassed to state the obvious fact that children will comfortably remark upon in a gallery or museum. Such might be the case with Emil McAvoy's 2007 entry in the art award. Titled *Better Work Stories*, the three-part work features three phallus-shaped batons that provide a comment upon police aggression towards the 1981 Springbok Tour protesters, as well as violence against women. Proceeds from the sale of another edition of the work were given to the Women's Refuge by the artist, who encouraged discussion about the work on the website from which it was sold.

DVD art works by Sriwhana Spong and Ann Shelton are challenging for a slightly different reason than McAvoy's sexual imagery. They sit on a shelf in the Waikato Museum, looking for all the world like any other DVD. Artworks using modern media like video make people scratch their heads because they only exist when they are



Joanna Chow
The Honeycomb Reticulum
 2004
 Mixed media installation:
 mortar plaster, card table
 'Stomachs' range in size
 from: 155 × 115 × 90 mm
 (smallest) to
 260 × 175 × 150 mm (largest)
 Card table:
 665 × 740 × 740 mm

Emil McAvoy
Better Work Stories
(He Patu! Ano)
 2007
 Cast aluminum, enamel
 170 × 650 × 40 mm
 (measurement of
 each baton)



played. So does that mean they are not art when the disc is back in its box?

Putting to one side the novelty of the video format, the content and the experience are what matters here. Sometimes contemporary art can be about sharing an artist's experience, as with Shelton's research efforts in New Plymouth, and sometimes it's about the singular experience of standing in a gallery viewing a video that transports the viewer to somewhere magical and mystical, just as Spong did with her winning work *Nightfall*.

In 2009, the last year that Trust Waikato sponsored the art award, the winning work was a pile of rubbish assembled by Waikato Museum staff under the direction of artist Dane Mitchell. The Trust didn't acquire this work, comprised of all the wrapping that

had come off the other entries, and in many ways there was nothing to acquire.

The piece, which was titled *Collateral*, created the kind of stir that is typical of contemporary art criticism; that it lacks skill, originality, effort, and visual appeal. Other works entered that year were more popular but, as they say, the judge's decision was final.

What was not final was the National Contemporary Art Award, after other sponsors took the place of Trust Waikato. By 2009 the Trust had made a major contribution to the visibility and presentation of contemporary art in the region. It was time to move on, having ensured that a selection of works from the award had become part of the Trust's treasured art and taonga collection.



Meredith Collins
Mother and Child
 2006
 Oil on canvas
 1015 x 765 mm



Huhana Smith
Sale by Epithet
 2002
 Oil on canvas
 1375 x 1380 mm



Natalie Robertson
Souvenir, Aotearoa
 2002
 Lambda photographic print
 887 x 810 mm



Natalie Robertson
Souvenir, Aotearoa
 2002
 Lambda photographic print
 887 x 810 mm

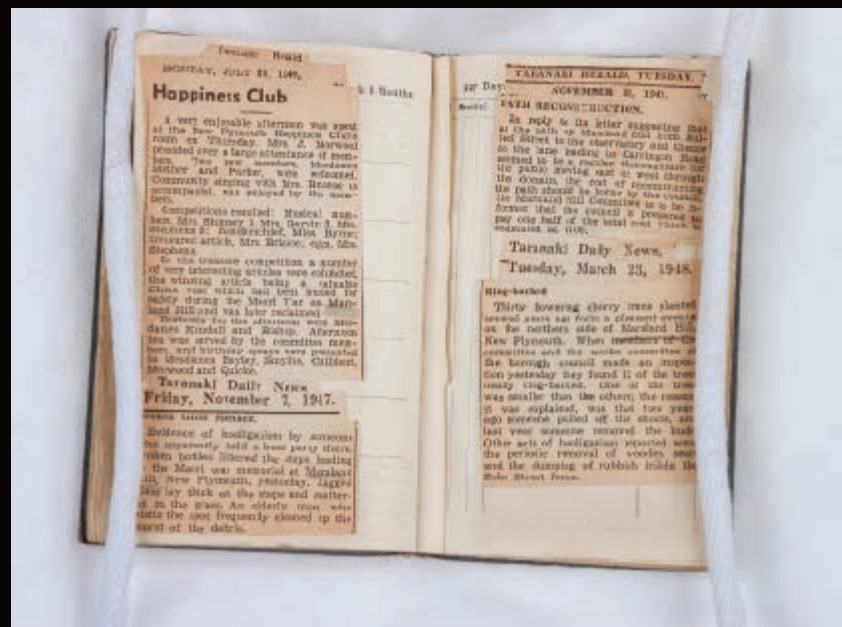


Aimee Ratana
Ratana, IMG, mplm: diptych
 2005
 Lambda print on metallic paper
 1085 x 1510 mm

Sriwhana Spong
 Nightfall
 2005
 DVD (images and music)



Ann Shelton
 a library to scale, part II,
 Marsland Hill, F.B. Butler
 Collection, Puke Ariki,
 New Plymouth
 2006
 DVD (video animation)





David Stewart
Hyperreal Toolbox for the Reinvention of a Transglobal Empire in a Parallel Universe
 Circa 2002
 Mixed media: wood, bottles, home brewed beer, black and white photograph
 4000 × 1200 × 300 and 830 × 400 mm
 275 × 144 × 106 mm (12 small crates)
 275 × 596 × 193 mm (1 medium 2 × 6 bottle crate)
 275 × 1053 × 106 mm (1 long thin 12 bottle crate)
 275 × 402 × 275 mm (2 medium 3 × 4 bottle crates)
 395 × 830 × 18 mm (photograph – including frame)

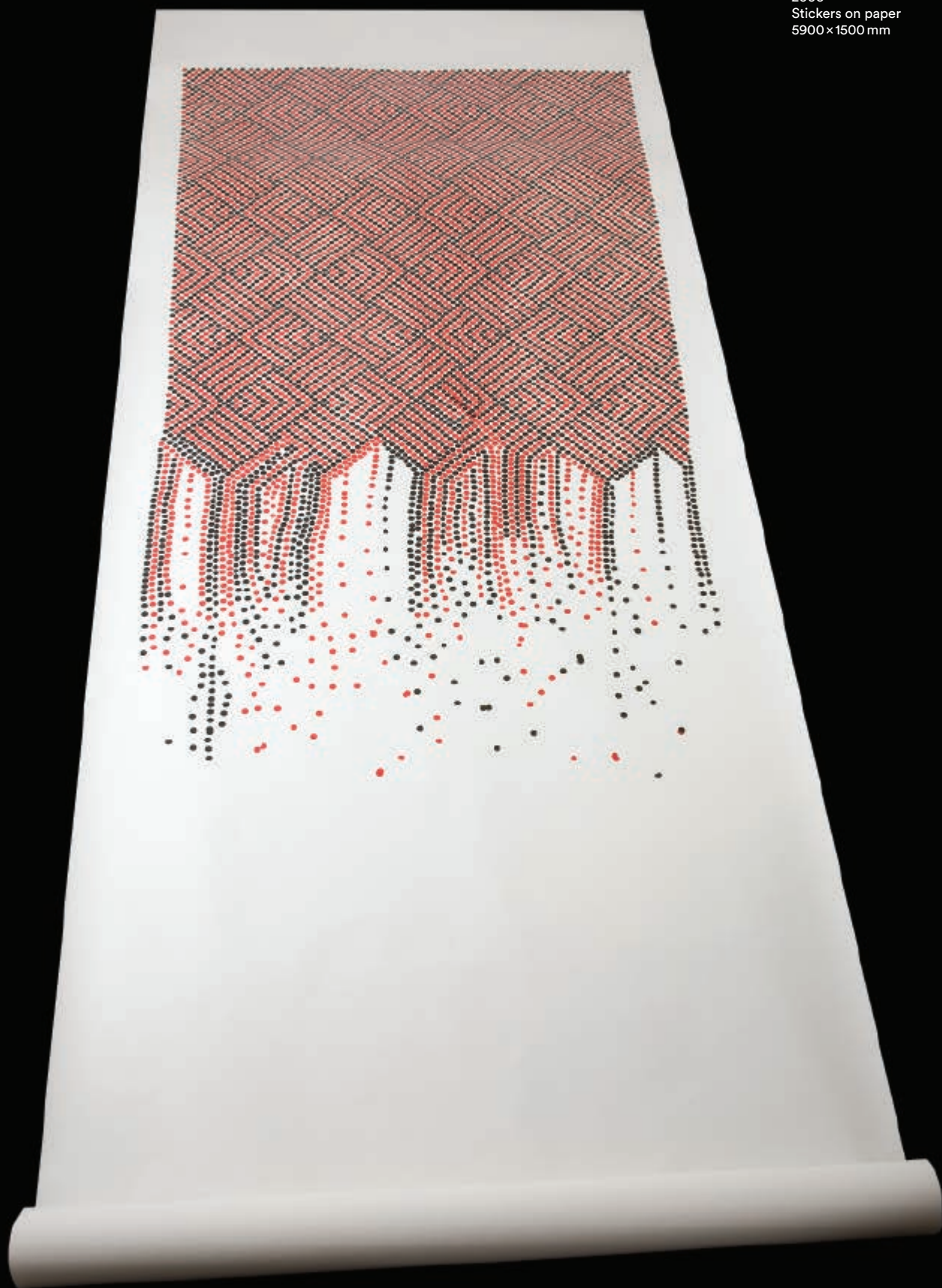


Jason O'Dea
Julian Dashper 2004
2004
Mixed media: totara frame,
canvas, printed t-shirt,
autograph
725×643 mm (t-shirt)

Donna Sarten
Lest We Forget/ Stuffed
2004
Photographic installation
725×585 (size
of each print)



Gina Matchitt
Hohoro (horohoroana)
Avalanche
2006
Stickers on paper
5900 x 1500 mm



The enduring appeal of portraiture can be judged by the global success of dedicated portrait galleries and the magnetic effect works by portrait specialists, such as Charles Goldie, have upon a wide audience. Portraits of esteemed kuia and kaumatua, as well as images of 'ordinary people' going about their daily lives, can acknowledge, celebrate and promote cultural identity. Whether the artist depicts their own identity as an artist, or captures scenes of people interacting with one another, paintings of the people of the Waikato open a window on the past that helps to define who we are today.

4

**He Tāngata,
He Tāngata,
He Tāngata**

Ida Carey
Self Portrait
Date unknown
Oil on board
410 × 312 mm



The portrait is one of the oldest of all artistic genres. Centuries before the invention of the selfie, painters immortalised their subjects in order to celebrate fame and power or to investigate the human condition. Portraits were often commissioned by their subjects to mark an important milestone, such as a coronation or a marriage. Alternatively, the artist sometimes chose to paint figures of importance to supply the art market and demonstrate their own skill and aesthetic values.

Portraits of preeminent Māori historical figures are one of the strengths of the Trust

Waikato collection. Whether in the medium of oil paints, or black and white photography, depictions of King Tawhiao (1822–94), Rewi Maniapoto (died 1894), and Te Puea Herangi (1883–1952) allow us to see an image of a notable person whose legacy endures.

Whereas the singularity of an artwork is often considered to be an essential quality for judging its authenticity and value, that is not always the case with portraits. Elizabeth Pulman (1836–1900), who may have been New Zealand's first female professional photographer, photographed Maniapoto in her Auckland studio. There are copies

of her portrait of Maniapoto in other collections, just as there are multiple versions of King Tawhiao's portrait.

Swedish-born painter Edward Fristrom created his oil painting by copying a photograph of the second Māori King, some years after King Tawhiao's death. Historically, this was standard practice for portrait painters, even where their subject was still living. Such was the case with J.C. Hill's painting of Princess Te Puea, one of a number of portraits of famous New Zealanders that the *Auckland Star* cartoonist painted in the 1940s and 1950s.

Arguably the most well-known artwork in the collection is a portrait that was discovered to be a copy after it had been acquired by Trust Waikato. Kewene Te Haho of Raglan (Ngāti Naho, Ngāti Haua, Ngāti Whawhakia, died 1902) was painted by Gottfried Lindauer for his patron Henry Partridge. The portrait was shown at the St Louis World's Fair in 1904 and was gifted to the Auckland Art Gallery by Partridge in 1915.

Because it was once common for artists to make copies of their own work if the original proved to be popular with art buyers, it was initially thought that the Trust's portrait of Te Haho was just that, a work by Lindauer copied from one of his own paintings. While a 2012 investigation established that the painting was a copy by another, unknown, artist, that did nothing to lessen the work's huge importance to members of the Kewene whānau.

Rather than judging the painting in terms of its artistic pedigree and market value, the portrait can be viewed as a taonga that illustrates the mana and status of an important tupuna. With art, the eye of the beholder is everything and for many people the monetary value of an object made from paint and canvas is entirely secondary to the priceless image it depicts.

The same sentiment applies to figure paintings where the individual identity of the subjects is unknown and it is in their actions and interactions that the meaning and value of the work resides. Some of the works in the collection are undoubtedly portraits but the names of the sitters are no

longer recorded. The names of three Māori girls photographed in a Thames photography studio may one day be known, but other figurative artworks in the collection will likely always remain anonymous.

Paintings of people working in a poultry shed, unloading a canoe or sorting potatoes follow in the footsteps of the 19th century Realist school of European art. After centuries of painting royalty and the aristocracy, or scenes taken from mythology and the Bible, some artists shifted their gaze to the workday life of the 'common' people. By doing so they made a case for the dignity of honest labour, of the sort that the wealthy elite needed but perhaps tried to pretend didn't exist. Glen Busch's photographs of working men, including Harold Stevens at the Rotowaro Carbonisation Works, represents the continuity of the Realist tradition through the 20th century; as does Garth Tapper's black singlet-clad workers taking their *Lunch Break* (1967) at the pub.

By contrast, Coromandel painter Michael Illingworth mocks the conformity of the white collar worker in his abstract portrait *Man with Red Tie* (1969). This painting often elicits comments about its lack of fidelity to nature, but even the most realistic portrait may not be telling the whole 'truth' about its sitter. Stylistic influences affect portraiture and figure paintings, just as they do any other subject or genre in art. Louise Henderson and Vida Steinert were both influenced by Post-Impressionism and Cubism and this can be seen in their figure paintings, which are loose and painterly in style.

The impact of Modernism can also be seen in Adele Younghusband's linocut print *Skipping Maids* (1937). Younghusband co-founded the Waikato Society of Arts with Ida Carey three years before she created this work, in which two nude female figures create abstract shapes that merge with the picture plane. Carey's *Self Portrait* and *Māori Women Outside a Whare* are altogether more conservative artistically, but together these artworks represent the contribution that women have made to the art and history of the Waikato.



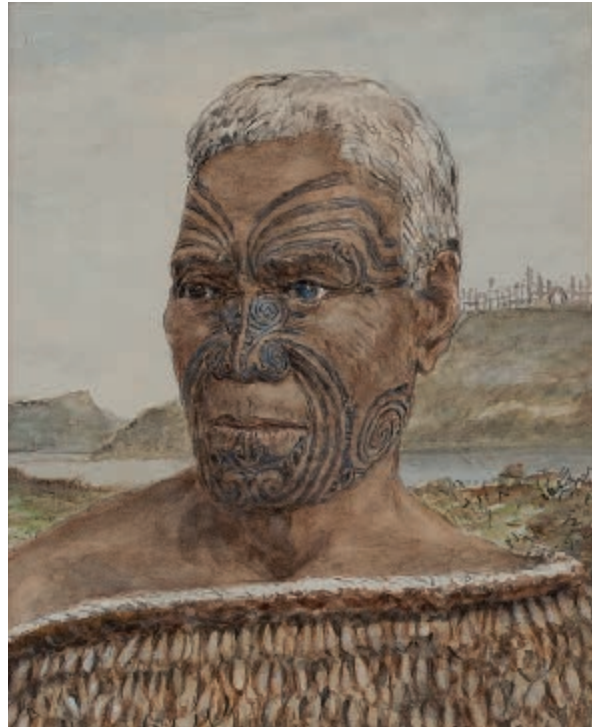
Elizabeth Pulman
Rewi Manga Maniapoto
Circa 1879
Sepia photograph
143 x 99 mm





Edward Fristrom
King Tawhiao (Waikato)
1910
Oil on canvas
298×240 mm

OPPOSITE:
Unknown Artist
Kewene Te Haho
Date unknown
Oil on canvas
752×602 mm



Horatio Robley
Tuerei Karewa,
Chief of Ngatimaru
Tribe, Hauraki Gulf
Date unknown
Watercolour
210 x 170 mm

Horatio Robley
Paikia, Māori Chief
of Thames
Late 19th century–
early 20th century
Watercolour on paper
183 x 162 mm

OPPOSITE:
Thomas Ryan
Te Huriwa, Tohunga
of Tuwharetoa
Circa 1900
Watercolour
380 x 277 mm





Walter Bowring
Veteran of the Land Wars
1996
Giclée print on canvas
490 x 397 mm

Foy Brothers
Portrait of a Māori Chief
1880
Albumen print, photograph
102 x 62 mm

Unknown Photographer
'Paul Chief (of) Hauraki'
Late 19th – early
20th century
Albumen print photograph
140 x 60 mm





**Iles Photography
(Thames)**
*Portraits of Three
Māori Girls*
Date unknown
Sepia photographs
195×123 mm
(dimensions for each print)



H. Linley Richardson
Portrait of Taihuri,
a Chieftainess of
the Waikato Tribe
1910
Oil on canvas
600×500mm

OPPOSITE:
J.C. Hill
Te Puea
Circa 1940s
Oil on board
300×245 mm





Unknown Artist
Sorting Potatoes,
Lichfield, Tirau
Date unknown
Oil on board
456×595 mm

Ilene Stichbury
Māori Women &
Canoe at Riverbank
1925
Watercolour
220×300 mm





Vida Steinert
Māori & Model T
Date unknown
Oil on board
500 x 543 mm

Vida Steinert
At Work In The Poultry Shed
Circa 1950
Oil on board
547 x 405 mm



Deborah Duffield
It Weren't Me Dad
2004
Oil on canvas
905×905mm





Louise Henderson
Serious Talk – Hamilton
1976
Oil pastel on paper
200×260mm

Michael Smither
The Procession
1964–1965
Oil on board
378×600mm





Glenn Busch
*Harold Stevens, Charge
Hand, Carbonette Plant,
Huntly, 1982*
1982
Gelatin silver print
225 x 225 mm

Roger Brownsey
Sooo Close
2010 (exposed)
2012 (printed)
Epson traditional
photographic paper
380 x 500 mm





Garth Tapper
Lunch Break
1967
Oil on canvas board
445 x 340 mm

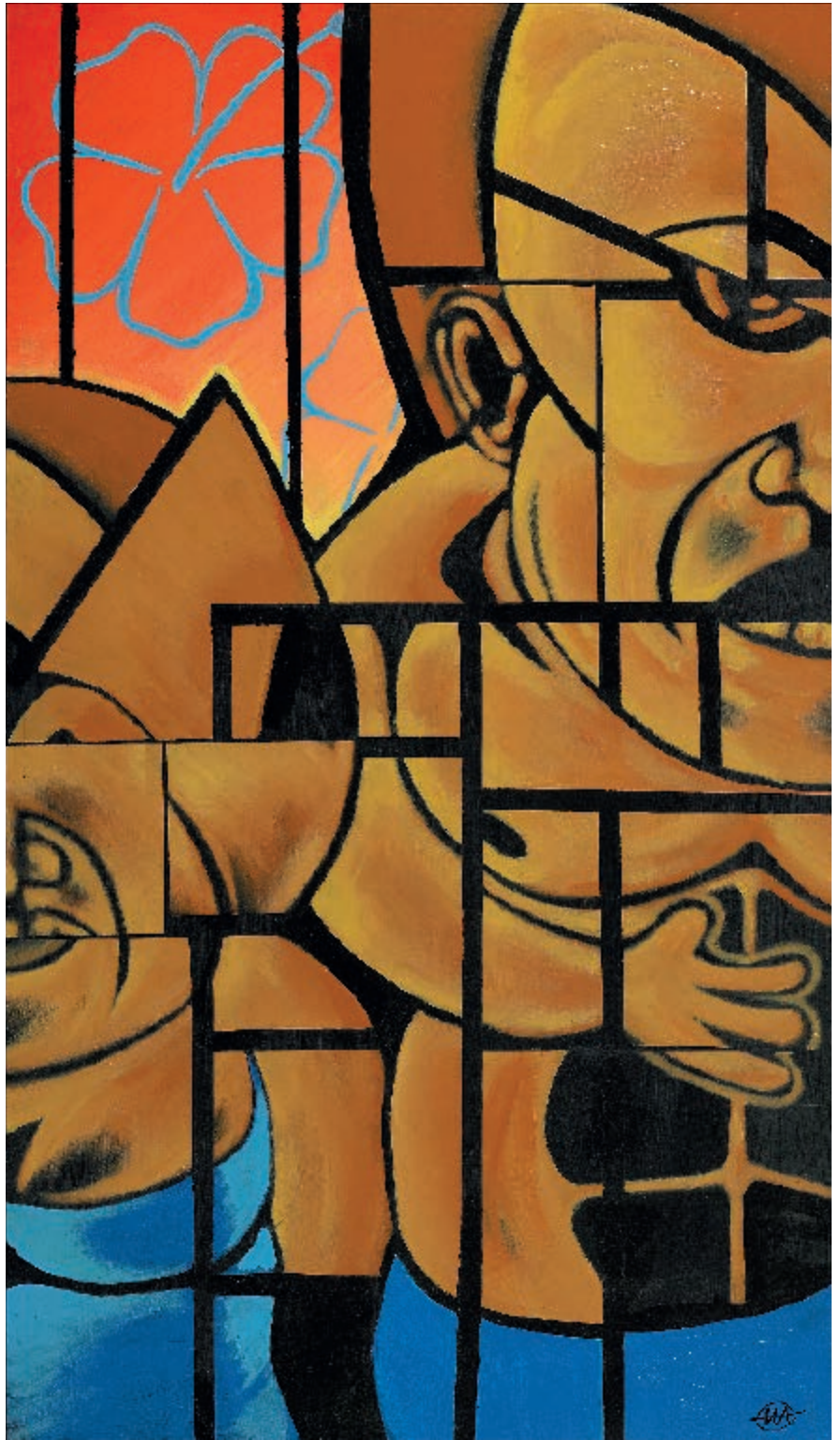


Joan Fear
3 Elders Sitting
Circa 1970
Watercolour
400 × 340 mm

Ida Carey
*Māori Women
Outside A Whare*
Date unknown
Oil on board
497 × 600 mm

OPPOSITE:
Uputo Ali'ifa'alogo
Family II
2007
Oil on board
1024 × 688 mm





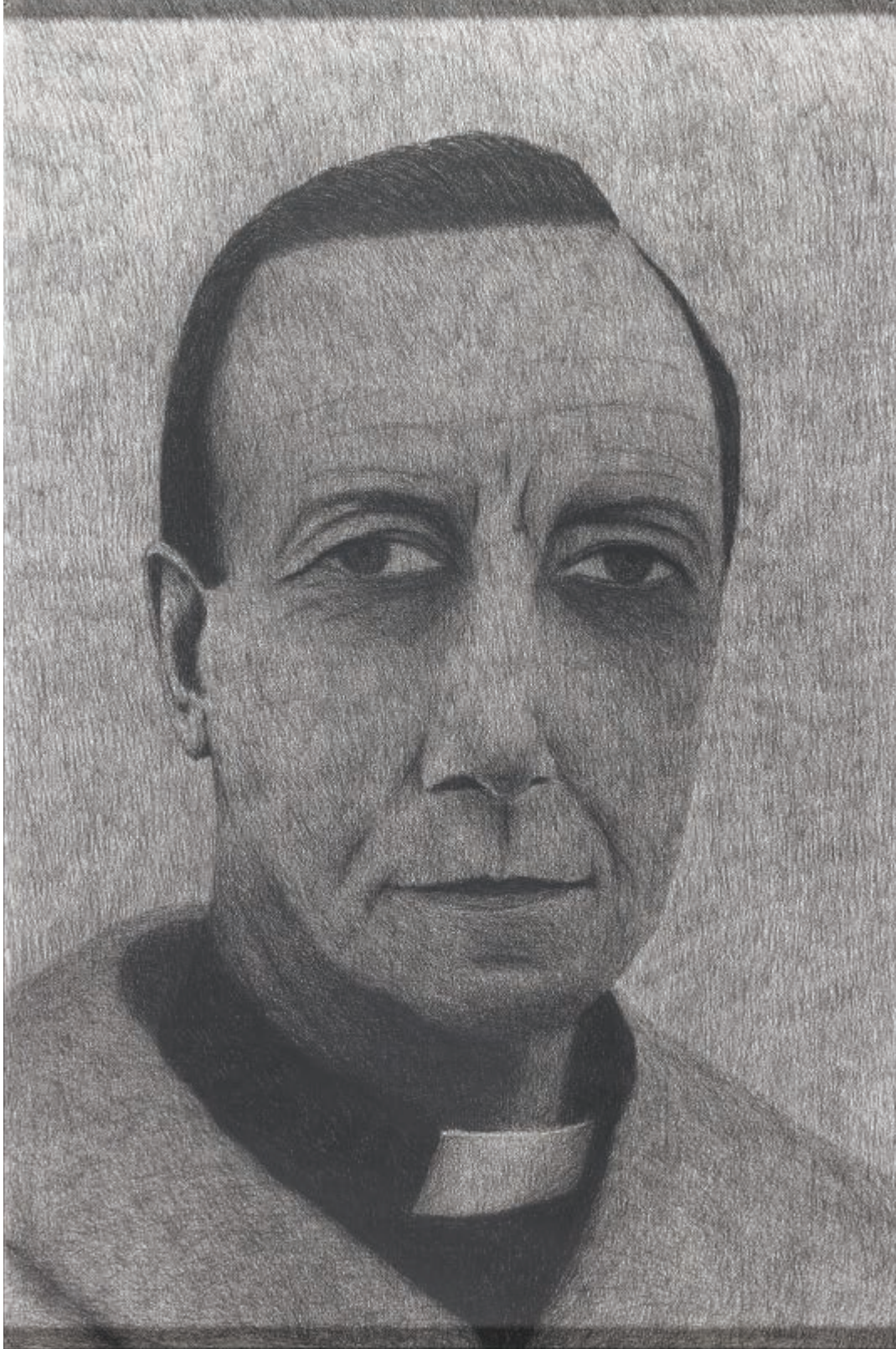


Adele Younghusband
Skipping Maids
1937
Linocut print
278 x 190 mm

OPPOSITE:
Garth Tapper
The Leading Violinist
1978
Oil on board
670 x 550 mm

Margot Mountain
Artists working
1962
Acrylic on paper
397 x 527 mm







Michael Illingworth
Man With Red Tie
1969
Oil on hessian
710 × 610 mm

OPPOSITE:
Richard Lewer
Portrait of Father
Alexander
2013
Charcoal on paper
1555 × 1045 mm

'The past is a foreign country: they do things differently there'. So begins LP Hartley's 1953 novel *The Go-Between*. The past may be foreign but it is familiar to us, thanks in many ways to the visual arts. Since the 1830s photography has augmented the recording function of painting and drawing, and for over a century the personal camera has allowed us to capture a moment in time and preserve it for future use and enjoyment.

5

A Fancy Dress Ball at the Local Hall



Gilbert Melrose
Waikato Portrait 74
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165 × 115 mm

In the hands of a professional photographer the camera has also become a keeper of memories and a window on the past. A suite of 20 black and white photographs, taken by Matamata cameraman Gilbert Melrose, was acquired by Trust Waikato in 2013. The photographs are of people attending a fancy dress ball at the Walton Hall in August 1957. Some are informal images, whilst others appear to be more posed, whether for the photographer or members of an unseen audience. The suite was the first print run in an edition of three printed by Auckland artist Yvonne Todd in 2011.

Gilbert Melrose (1936–2008) was a self-taught photographer who lived almost all of his life on the family farm at Walton, where he and his father Alan built a two-room darkroom and photographic workshop.

The photographs date from a time when the region was growing and enjoying something of a post-war boom. 1957 was also the year in which Gilbert Melrose established

his business as a camera shop owner in Matamata. It operated until his retirement in 2003. The photograph of the interior of Melrose's shop may have been produced for publication in the *Matamata Chronicle*.

Melrose's second cousin Yvonne Todd is an acclaimed contemporary New Zealand artist and her standing in the art world enhances the significance of this portfolio. That said, it is the candid and direct nature of the images themselves that is their most notable quality. To some viewers these photographs capture a long past era in New Zealand social history, while to others they will be reminiscent of the events that still bring rural communities together today.

Walton's Community Hall is still available for hire and there's a stage and a piano should the occasion call for either. A fire in 1988 destroyed many of Gilbert Melrose's photographs, making these prints all the more special. Melrose's photographs provide entry to a 'foreign country' that is an essential part of the Waikato way of life.



Gilbert Melrose
Waikato Portrait 73
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165 × 115 mm



Gilbert Melrose
Waikato Portrait 30
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165 × 115 mm



Gilbert Melrose
Waikato Portrait 132
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165 × 115 mm



Gilbert Melrose
Waikato Portrait 141
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165 × 115 mm



Gilbert Melrose
Waikato Portrait 140
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165 × 115 mm



Gilbert Melrose
Waikato Portrait 122
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165 × 115 mm



Gilbert Melrose
Waikato Portrait 24
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165 x 115 mm



Gilbert Melrose
Waikato Portrait 38
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165 x 115 mm



Gilbert Melrose
Waikato Portrait 6
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165 x 115 mm



Gilbert Melrose
Waikato Portrait 133
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165 x 115 mm



Gilbert Melrose
Waikato Portrait 87
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165 x 115 mm



Gilbert Melrose
Waikato Portrait 155
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165 x 115 mm



Gilbert Melrose
Waikato Portrait 71
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165×115 mm



Gilbert Melrose
Waikato Portrait 4
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165×115 mm



Gilbert Melrose
Waikato Portrait 143
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165×115 mm



Gilbert Melrose
Waikato Portrait 22
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165×115 mm

Gilbert Melrose
Waikato Portrait 104
1957
(printed 2011 by
Yvonne Todd)
Silver gelatin print
165×115 mm





Gilbert Melrose
Waikato Portrait 85
 1957
 (printed 2011 by
 Yvonne Todd)
 Silver gelatin print
 165 x 115 mm

Gilbert Melrose
Waikato Portrait 83
 1957
 (printed 2011 by
 Yvonne Todd)
 Silver gelatin print
 165 x 115 mm

Gilbert Melrose
*Melrose Photography Shop,
 Arawa Street, Matamata*
 Circa 1970
 Selenium toned
 photograph
 220 x 277 mm



The still life is one of art history's cornerstone genres. It can be a vehicle for bold experimentation or an expression of artistic and social constraint. The still life always communicates a sense of the artist's eye; examining the world and considering how colour and line, light and shade, texture and shape can be manipulated and composed.

6

The Artist Investigates — Flowers, Cows and Colour



Adele Younghusband
Floral Still Life
1958
Oil on board
590 x 432 mm

The development of fine arts academies in Europe in the 19th century resulted in a hierarchical approach to painting that focused upon its subject matter. Thus the human figure in scenes of historical, biblical or mythological origin became the most highly lauded, and the still life was relegated to the bottom of the pecking order. This hierarchy of importance based on subject matter contributed to a devaluation of painting by female artists, who were already affected by broader restrictions on their ability to study and work as artists.

Historically, female artists have painted still life, especially floral arrangements, because the subject matter was accessible and did not require previous study of the figure. At a time when only male students could draw the life model, women artists had to find ways to circumvent the artistic and social limitations of the day. Consequently, a vase of flowers or a bowl of fruit became a subject choice that was readily to hand at negligible cost.

With hindsight, a still life such as Adele Younghusband's *Floral Still Life* (1958) can be read as an example of the constraints that have historically been placed upon women artists. But it is also an expression of the painter's art history knowledge of Paul Cezanne's Post-impressionism, which can be seen in the foreground apples arranged on a hilly 'landscape' of cloth. The still life can be simultaneously conservative and progressive: following the tradition of the genre, but then challenging it with a modern style or content, as in Jan Weterer's *At the Library with the Rons* (2002).

If paintings featuring the artful arrangement of flowers and furniture in peaceful interiors have come to be stereotypical 'women's work', the very personal nature of such images is also a sign of artistic identity. Like Adele Younghusband, Ida Carey signs her works to claim them and convey to the viewer her female identity. Margaret Brownsey photographs her *Life in a Crystal Ball* (2012) and by doing so

transforms her immediate environment into an artistic investigation of line and shape.

Whatever other roles these women have played, their creative works proclaim that the role of artist is a legitimate one and the still life provides ample scope for technical skill and artistry. Elaine Henry's three-dimensional still life *In Memory of Painful Steps Taken* (1993) not only contributes to the representation of the genre within the Trust Waikato collection but also acknowledges the backdrop of the women's movement that has now made it possible for female artists to access education and the art market.

In the field of abstraction, colour and line can be studied just as diligently as a still life composition. The tivaevae (quilt) made by Bateseba Daniels and Mirinoa Ngata, which was acquired by Trust Waikato in 2012, forms a connection between the floral still lifes in the collection and the studies of cows and colour.

Mike Petre's *Field Study 191* (2011) is a still life and a monochromatic study of line and form. The cows are recognisable as Friesian steers but it is equally clear that the painting has arisen from the artist's use of ink, pencil and oil paint on a flat canvas. Similarly, Dick Frizzell's *Pile of Stumps* (2011) has a recognisable subject but at its heart the painting dissolves into a swirl of paint and patterning that can be appreciated for its own sake.

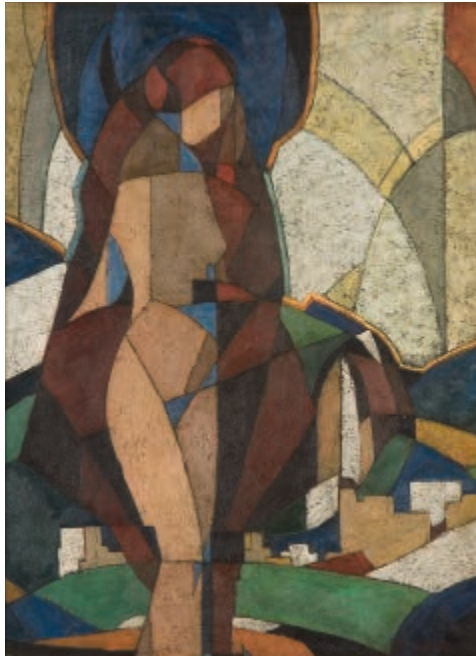
Michael Smither's painting of a ferry at Whitianga is ostensibly a harbour scene but it is also an examination of the compositional effects and values of colour. Smither is greatly interested in the relationship between music and visual art and the way in which they communicate meaning. His 2010 painting *Blue=F* investigates the possibility of a shared artistic language. If the colour 'blue' is equivalent to the key of 'F' then how might we 'read' *Whitianga Harbour*? Perhaps a painting of a camellia or a photograph of a cabbage tree have more to offer the viewer than a passing glance would suggest.



Bateseba Daniels,
Mirinoa Ngata
Te Puhela o te Tiare
(The Flowers have
Bloomed) Tivaevae
2012
Cotton
2775×2550 mm

Frances Hunt
Cubist Life Study
Circa 1960
Oil on canvas
400 x 300 mm

Michael Smither
Whitianga Harbour
2008
Oil on board
845 x 1290 mm





Rob Gardiner
Sign to Sail by
1982
Oil on board
730×552 mm





Dick Frizzell
Pile of Stumps
2011
Acrylic on canvas
1802 x 2400 mm



Ida Carey
*Untitled (Camellias
In The Afternoon)*
Date unknown
Oil on board
520×423mm

Jean Fairburn
Pumpkin & Potted Plants
Date unknown
Watercolour
405×560mm





Elaine Henry
Images
1991
Watercolour on paper
518 x 412 mm

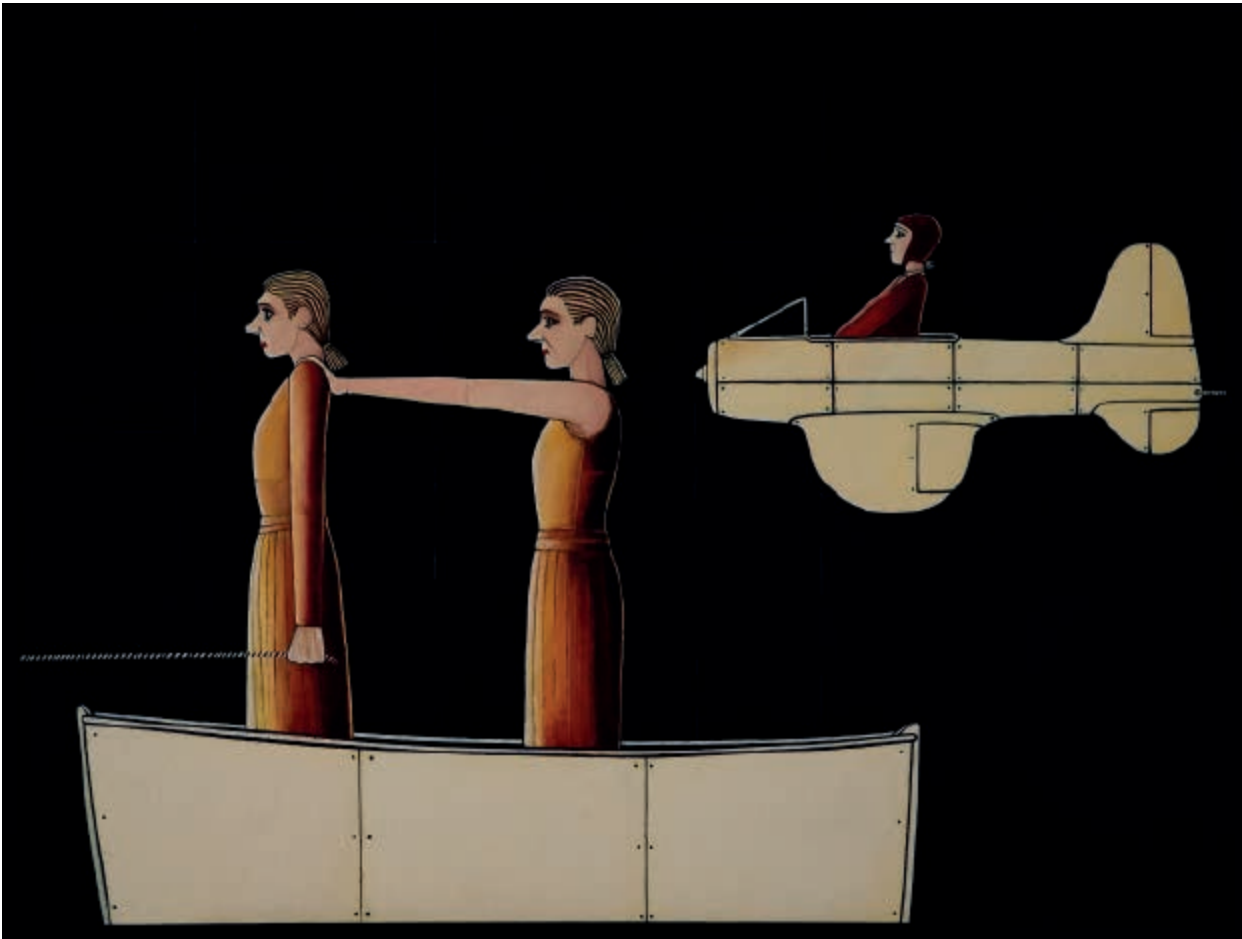


Salome Coombs
Untitled (Still Life)
Date unknown
Oil on canvas
320 x 392 mm

Pauline Peacock-Mills
Untitled
1967
Watercolour
287 × 216 mm

Pauline Peacock-Mills
Untitled
1967
Watercolour
316 × 247 mm





Paul Judd
A Sweeter Ride
2007
Oil on board
785 x 1035 mm



Jenny Dolezel
Play – Pen
2008
Oil on canvas
1105 x 1500 mm



Jiri (George) Kayser
*Still Life: Jug,
Flowers & Viola*
1966
Oil on canvas
475×695 mm



Violet Jolly
Still Life
1950
Oil on board
625×500 mm



Phyllis Jolly
Flower Study No. 3
Circa 1940s
Oil on board
550 x 420 mm



Adele Younghusband
*Garden With Climbing
Roses*
1927
Watercolour on paper
258 x 178 mm



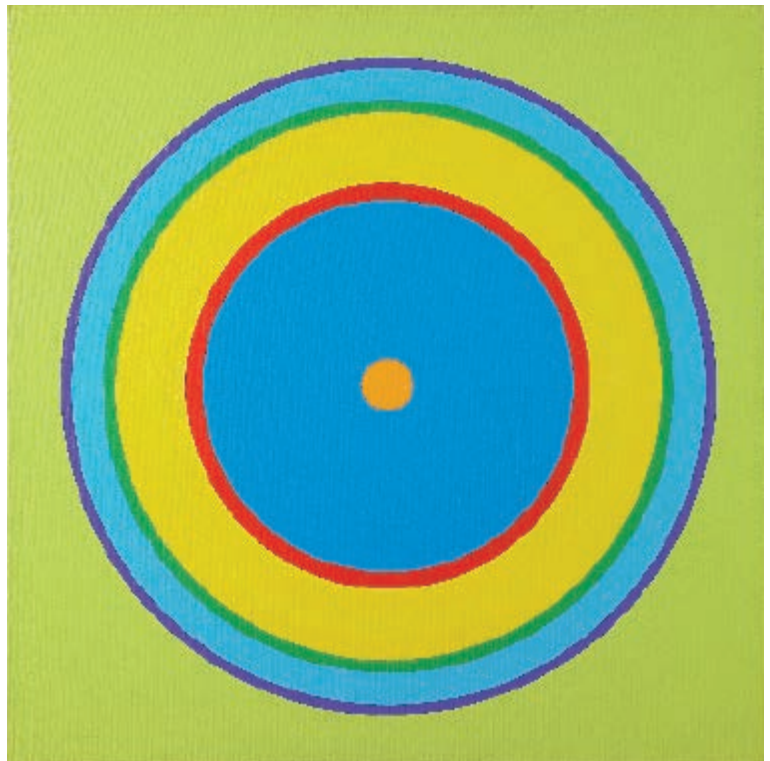
Mike Petre
Field Study 191
2011
Ink, graphite, oil,
acrylic on canvas
1147 x 1450 mm

Brent Deadman
Our Cows
2003
Oil on canvas
328 x 292 mm



Michael Smither
Blue = F
2010
Acrylic on canvas
505 x 505 mm

Jan Wetere
At the Library with the Rons
2002
Miniature figurines,
furniture and books
in a shadow box
260 x 370 mm





Margaret Brownsey
My Life in a Crystal Ball
2012 (exposed)
2012 (printed)
Photograph
440 x 335 mm

OPPOSITE:
Roger Brownsey
South Waikato Green
2006 (exposed)
2012 (printed)
Epson traditional
photographic paper
380 x 500 mm

Roger Brownsey
Wind Sculptured
1977 (exposed)
2011 (printed)
Epson traditional
photographic paper
480 x 380 mm





Margot Philips
Waikato Landscape
Circa 1965
Oil on board
400 x 570 mm

Violet Jolly
The Backyard 164 River Rd
1950
Oil on board
445 x 360 mm



Elaine Henry
*In Memory of Painful Steps
Taken, Sacrifices Made,
But Success at Last for
Women*
1993
Mixed-media installation:
bronze, wood
900 × 400 × 400 (chair)
235 × 225 mm
(mortarboard)
125 × 320 mm (bowl)
150 × 245 × 75 mm (shoes)



Taonga may take many forms, whether an heirloom object or a prized natural resource. All are treasures that connect us to the past and must be cared for into the future. The Trust Waikato collection holds taonga and historical artefacts in safekeeping for all the people of the region. While some items enhance our knowledge and understanding of other works in the collection, all have their own intrinsic value as tangible evidence of our connections to the people and values of the past. A suite of artworks also conveys the region's history and makes us think about how we view the past from the perspective of today.



Treasures from the Past



Unknown Maker
Whalebone Kotiate
(Waikato)
Date unknown
Whalebone
327 × 136 × 19 mm

The collection of taonga, which may involve the repatriation of objects that have been out of the region for many years, was an important part of the Trust's commitment to the people of the Waikato. Taonga in the Trust Waikato collection range from model waka, artefacts and implements to historical photographs and documents.

In building up its collection, the Trust communicated with the region's iwi when taonga that were up for sale might find a more appropriate home with a tribal organisation, rather than in the Trust

Waikato collection. The object of the Trust was never to garner the region's art and taonga at all costs, but rather to work collaboratively in the best interests of preserving the Waikato's cultural treasures.

There are challenges in acquiring artefacts, when the provenance of beautiful pieces of Māori art, design and manufacture is not always known and cannot be easily verified. With the acquisition of many pieces of Māori art and craft by overseas collectors in the 19th and 20th centuries there was often a loss of context and



Alan Pearson
Tangata Whenua
(The Challenge)
1991–1992
Oil on canvas on board
615 x 615 mm

understanding that is still being felt today. The association of an artefact with the Waikato can therefore be difficult to establish, no matter how strong the desire is to gather our treasures back to us.

Display of items within the collection may also be problematic on occasion, if there is uncertainty as to their provenance or tribal association. Nevertheless, it is impossible to imagine the Trust building a collection that failed to uphold the cultural values of the people of the Tainui waka.

One of the earliest pieces added to the collection was the model waka known as *Te Putea*. This item was originally presented by the Māori queen, Te Arikinui Dame Te Atairangikaahu, to the Waikato Savings Bank in 1972, in appreciation of the bank's support for the construction of the waka *Taheretikitiki*. Te Arikinui named the waka *Te Putea*, in reference to the finely woven basket in which one's prized possessions would be placed.

Other artefacts in the collection are historic pieces that were made in the 18th or 19th centuries. Tools and items of personal adornment were made in a variety of materials, including the highly valued pounamu that was traded with South Island iwi.

A korowai that was acquired by the Trust in 2011 was once in the possession of the Reverend John Morgan, the Anglican priest who was in charge of the Church Missionary Society mission station at Ōtāwhao (Te Awamutu, Ngāti Raukawa) between 1841 and 1863. The cloak complements the Waikato Museum's holdings of a large number of taonga crafted by Dame Rangimarie Hetet and her daughter Diggeress Te Kanawa (Ngāti Kinohaku/Ngāti Maniapoto), who are considered to be New Zealand's finest traditional weavers.

In the Trust's collection Rhonda Bird's contemporary artwork *Uncle Hone's Cloak* (c.2005) also contributes to the story of the korowai in New Zealand art history, just as James Ormsby's painting *Ko wai te waka e kao mai nei* (2002) acknowledges the artistic legacy of Buck Nin, who was one of New Zealand's first contemporary Māori artists.

The Trust Waikato collection also includes a number of historic newspapers,

books and posters. Newspapers and other primary source publications provide a valuable first-hand connection to the past. They are a tangible link to people and events, albeit one that is seen through the eyes of the publisher and journalists of the day.

Some newspaper clippings are included in an important suite of documents that were compiled by the historian James Cowan in the 1930s. The archive includes three handwritten letters by Te Puea Herangi to Cowan in April, May and June 1936. This archival material relates both to the life and highly esteemed work of Princess Te Puea and to Cowan's ongoing historical research.

As with the Te Puea/Cowan documents, many of the historical items in the collection reference the period of the Waikato War and the colonial settlement that followed. Among them are number of Māori language books and newspapers from the early 1860s. While these were local publications, several images from the *Illustrated London News* tell us how New Zealand was being reported abroad in the 1860s and 1870s, whether in terms of the Waikato War or the bustling goldfields town of Thames.

In another example of more recent artworks 'conversing' with historical images and events within the collection, Michael Shepherd's series of paintings titled *Lamenting Mangatawhiri Pa* (1989/1990) reflect on the impact of the colonial wars around the time that New Zealand was marking the 150th anniversary of the signing of the Treaty of Waitangi. Today Shepherd's work can also be seen in relation to the Treaty settlement process that commenced in the mid-1990s.

In a more light-hearted vein, a poster for the Ngaruawahia Regatta held in March 1932 is a reminder of the historic origins of one of today's major Waikato events, now known as the Turangawaewae Regatta. The Trust Waikato collection also includes an exhibition poster that features Ralph Hotere's acclaimed Founders' Memorial Theatre mural (1973). The poster is a useful reminder of the national context in which the art and taonga of the Waikato can be placed, even if it will always be the region's people who will prize our treasures the most highly.



Arama Hamiora Davis
Persistent Soul
Circa 2000s
Wood carving, painted
metallic electric blue,
brown and gold
760 × 290 × 60 mm



Unknown Maker
Two Carved Panels
(Whakairo)
1800
Wood, pau shell
632 x 150 x 45 mm
(measurements for each
panel are the same)





Unknown Maker
Gun, Firearm
Circa 1800
Wood, steel
870 × 135 × 46 mm

Unknown Maker
*Tewhatewha / Long
handled weapon (Waikato)*
Date unknown
Wood
1120 × 150 × 30 mm



Unknown Maker
*Mere Toka /
Blackstone Weapon*
Circa 1780
Blackstone mere
305 × 80 × 35 mm

OPPOSITE:
Unknown Maker
Kumete / Bowl (Raukawa)
16–17th century
Wood bowl
160 × 680 × 410 mm



Unknown Maker
Patu Paraoa / Manu Tere — Hand weapon
(Waikato)
Pre 19th century
Whalebone
520 × 88 × 20 mm

Unknown Maker
Heru Paraoa / Comb
(Waikato)
Pre 1900
Whalebone
155 × 65 × 4 mm (whole)
95 mm (teeth)

Unknown Maker
Hei Tiki / Pendant (Hauraki)
1820–1850
Pounamu (greenstone)
102 × 46 × 15 mm



Rhonda Bird
Uncle Hone's Cloak
Circa 2005
Mixed media: textile,
ceramics, copper wire
890 x 1170 mm (whole cloak)
70–80 mm (individual
feathers)



Walter Wright
Māori Village,
Waikato Basin
Late 19th century
Oil on canvas
495 x 745 mm

Frank Wright
Māori Village, Waikato
Date unknown
Watercolour
253 × 363 mm

Horace Moore-Jones
A Native Gathering
Late 19th century
Oil on board
198 × 455 mm





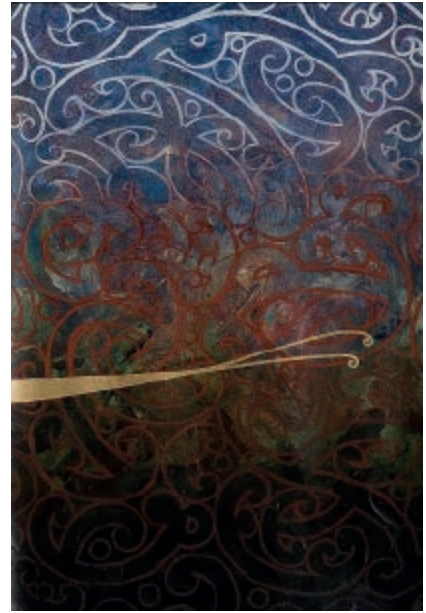
Horace Moore-Jones
Untitled — The Marae
Date unknown
Oil on board
195 × 310 mm

Kym Gilchrist
*The Rangiriri —
Past and Present*
2006
Mixed media on board
1204 × 900 mm

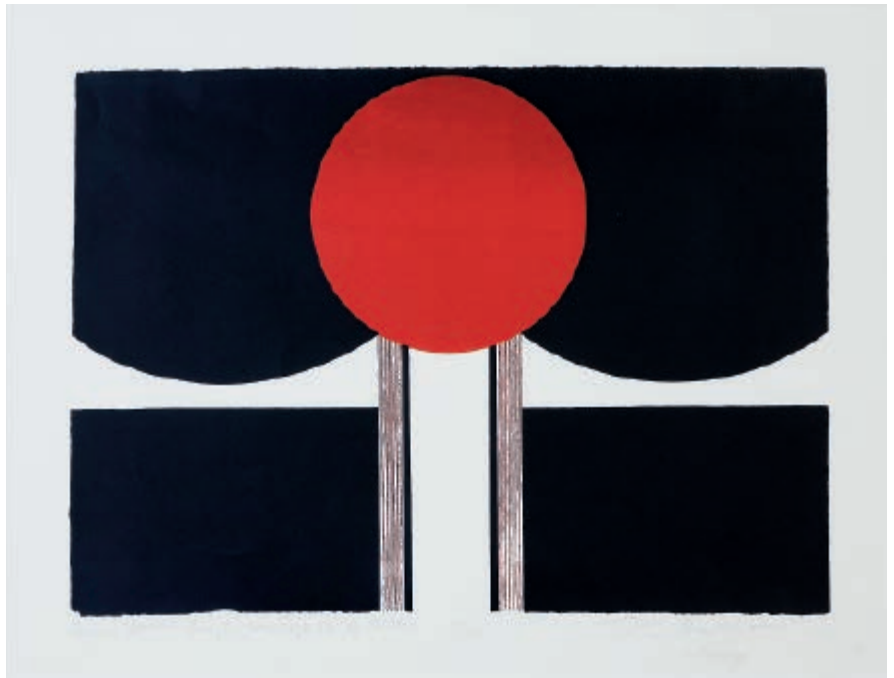




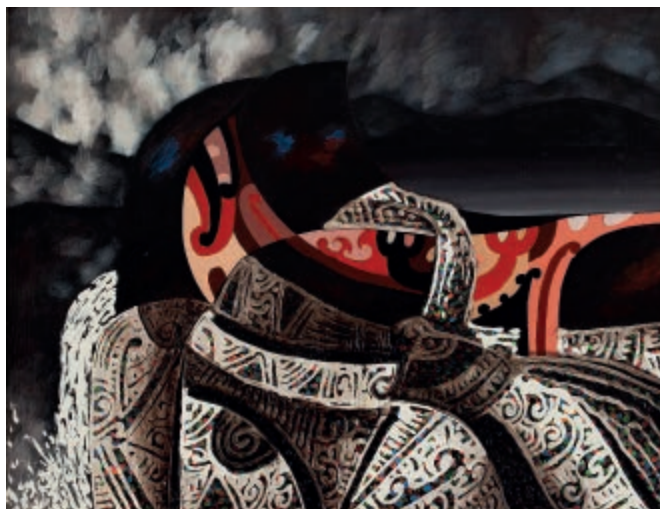
Elizabeth Grainger
He Iwi Kotahi Tatou
(We are one people)
1974
Oil on canvas
1265×1660 mm



James Ormsby
Ko wai te waka e kao mai nei (What is this canoe that swims my way). A homage to Buck Nin
2002
Mixed media on paper
545 x 1440 mm



Para Matchitt
Image from *Te Atea*
(*The New World*) (1975)
2005
Screenprint
430 × 595 mm



Buck Nin
Passing Waters Of Time
1996
Oil and enamel on board
270 × 348 mm

Michael Shepherd
Lamenting Mangatawhiri
Pa—Pakeha Dreams
At Mercer
 1990
 Oil on board
 452 x 600 mm

OPPOSITE:
Michael Shepherd
Lamenting Mangatawhiri
Pa—Pakeha Dreams
At Mercer
 1989
 Oil on board
 452 x 600 mm

Michael Shepherd
Lamenting Mangatawhiri
Pa—Pakeha Dreams
At Mercer
 1989
 Oil on board
 452 x 600 mm



LAMENTING MANGATAWHIRI PA
— PAKEHA DREAMS AT MERCER.

90

(IT IS A LONG TIME SINCE I HAVE RETURNED TO MERCER. IN MY HEART I WAS NEVER ABLE TO LEAVE IT, BUT AFTER 1921 I WAS UNABLE TO LIVE THERE AGAIN. I HAVE TAKEN THESE SHIPS BUT THEY'RE NOT MUCH USE. MERCER NEVER SEEMS TO CHANGE BUT THE PHOTOS DON'T SEEM TO HAVE THE PAST IN THEM, THE LAND DOES. BUT I DON'T RECOGNISE MUCH OF THE PRESENT. THESE LINED UP PHOTOS ARE AS NEAR AS WE COME TO WHERE I REMEMBER. CRESAR RIDGE PULLING OUT FOR THE DEEP CHANNEL IN A FINE DAY IN ABOUT 70 YEARS AGO. WE HAD ALL KNOWN THINGS WERE NOT GOOD AT MANGATAWHIRI PA WITH THE KNIGHTS WINTER FLOODS, POOR LIVING CONDITIONS, & CHRIST WE MADE THEM SHINE FOR SOMEONE'S CONDEMNATION DURING THE WAR. I REMEMBER THE 10TH AUGUST 1931 THOUGH I WAS ONLY A KID. OUT OF THE BEAT THE WHOLE OF THE PA UP STICKS & HEADED DOWN THE RIVER. I VAGUELY REMEMBER SOME TALK OF



HE HAD
NEW PHOTOGRAPHS
WHICH
WOULD SHOW THEM

TE PHEA HAVING SOME KIND OF VISION OR SOMETHING TO DO WITH HER GRANDFATHER. SHE TRAINED & DECIDING TO START A COMMUNITY AT NGARAWAHA. I DON'T MIND ADMITTING TO SOME BELIEFS I BELIEVE IN GOD AND THAT, BUT THERE WAS SOMETHING VERY STRANGE IN THAT LOGIC. SINCE THE RIVER WE WERE ALL SECRETLY GOING TO SEE THEM GO, BUT FROM THAT TIME ON THE RIVER BEGAN TO DRY, BEING LEFT AS A SHALLOW CANAL ON THE BANKS - EVERYBODY SAID THERE'S FEELING THAT HANGS OVER MERCER JUST GOING THROUGH IT. NGARAWAHA THROTTLED BUT MERCER TURNED INTO THE THICKING METROPOUS YOU SEE TODAY. THOSE PEOPLE DIDN'T GO THAT FAR DOWN THE RIVER, BUT I DO KNOW WHERE THEY WERE IN THEIR HEADS.

'IT WAS, AS TE PHEA SAID, A DAY OF HOPE.'

'IT WAS, AS PHEA PORTANI SAID, A JOURNEY FROM THE KNOWN TO THE UNKNOWN.'

Michael Shepherd
Lamenting Mangatawhiri Pa—Pakeha Dreams At Mercer
1990
Oil on board
452×600 mm

OPPOSITE:
Michael Shepherd
Lamenting Mangatawhiri Pa—Pakeha Dreams At Mercer
1990
Oil on board
452×600 mm

Michael Shepherd
Lamenting Mangatawhiri Pa—Pakeha Dreams At Mercer
1990
Oil on board
452×600 mm



OPPOSITE:

Turi Te Whata

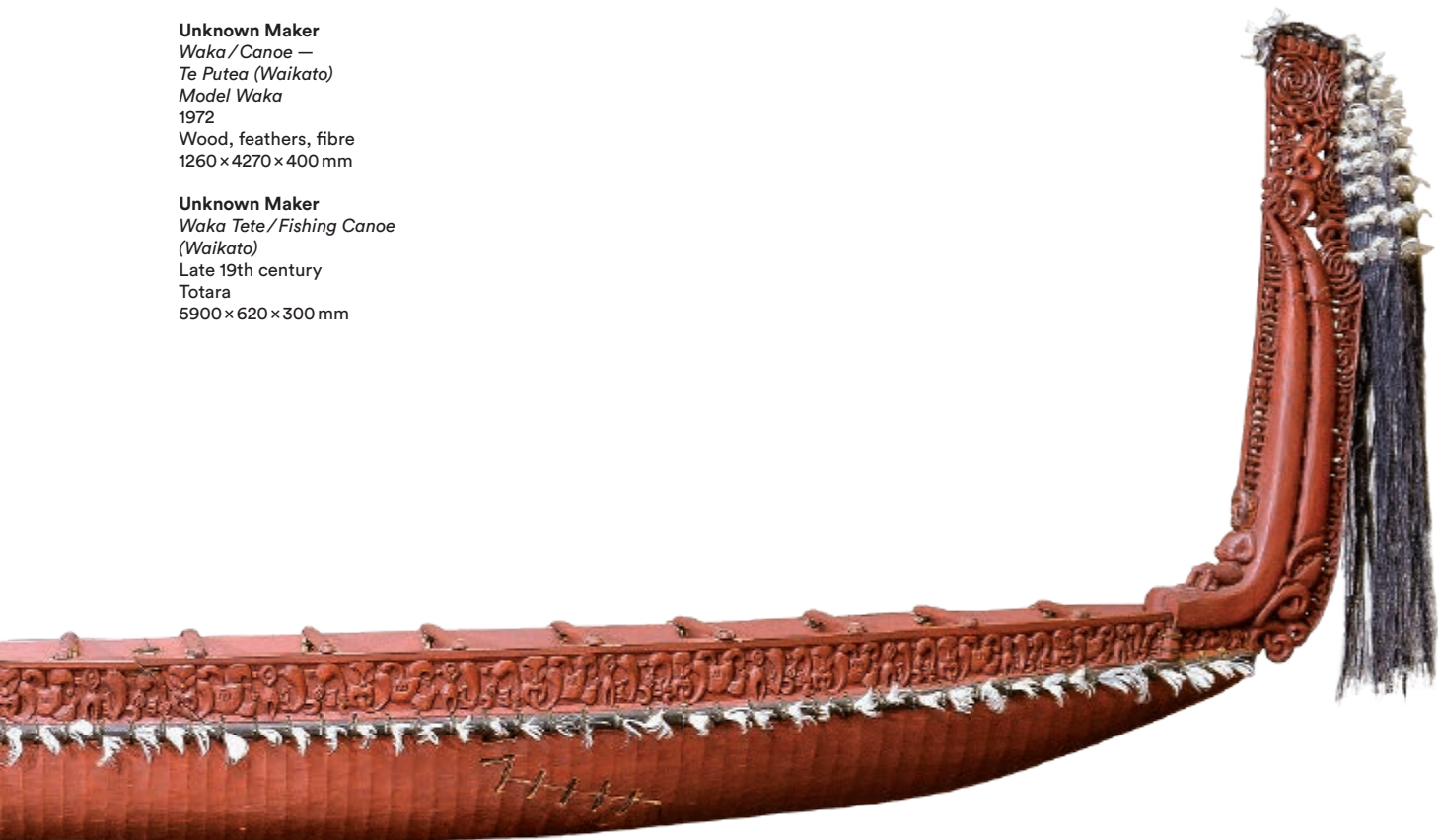
*Waka / Canoe —
Aotea (Waikato)
Model Waka
Circa 1970
Totara
130×865×100 mm*

Unknown Maker

*Waka / Canoe —
Te Putea (Waikato)
Model Waka
1972
Wood, feathers, fibre
1260×4270×400 mm*

Unknown Maker

*Waka Tete / Fishing Canoe
(Waikato)
Late 19th century
Totara
5900×620×300 mm*





OPPOSITE:

Burton Bros

*Photograph of Te Hauhau
outside whareniui*

1885

Sepia photograph
197 x 145 mm

Burton Bros

*Photograph of Taipari's
whareniui*

Late 19th century

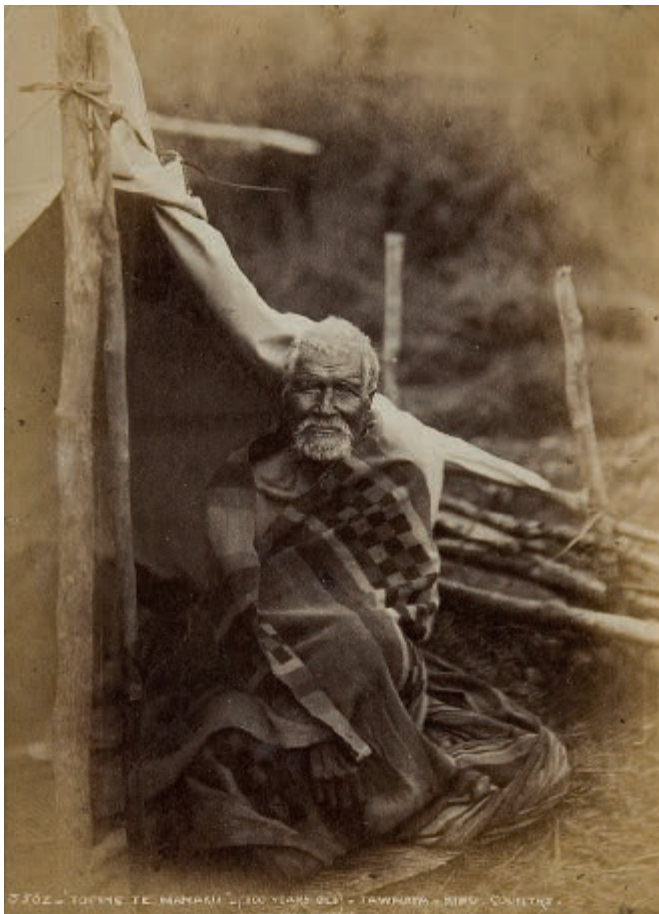
Sepia photograph
197 x 145 mm

Burton Bros

*Photograph Te Hurinui,
Ngaparu and Kahu Tapune*

1885

Sepia photograph
145 x 195 mm



Burton Bros

*Māori standing outside
a meeting house*

1880s

Sepia photograph
144 x 190 mm

Burton Bros

Māori Man

Early 20th century

Sepia photograph
185 x 137 mm



The Illustrated London News
The War In New Zealand
 1864
 Newsprint
 400 x 270 mm

The Illustrated London News
The War In New Zealand:
The Gun-Boat Pioneer
At Anchor Off Meremere,
On The Waikato River,
Reconnoitring The Native Position
 1864
 Newsprint
 397 x 275 mm





**The Illustrated
London News**
*Sketches From
New Zealand*
30 January 1864
Newsprint
400 x 274 mm

**The Illustrated
London News**
*Supplement To The
Illustrated London
News Thames Gold-Fields,
Grahamstown, New Zealand*
10 April 1875
Newsprint
422 x 290 mm

Unknown Photographer
*Caledonian Gold Mine
Thames NZ*
Circa 1890–1910
Sepia
210 x 265 mm





Unknown Publisher
 Prayer Booklet: *Ko Te Whakaeminga Mai O Te Pono Te A.E.I. Ranei O Te Kupu*
 Date unknown
 Booklet
 137 x 97 mm

James Cowan
 'HOKIOI, HOKIOI! A folk tale and a suggestion'
National Education (p. 289)
 1 September 1941
 Newsprint
 276 x 215 mm

Patara Te Tuhi
Te Hokioi (E rere atu-na)
 (Ngaruawahia, Hune 15, 1862)
 1922 (Free Press Printing Works)
 Booklet
 218 x 142 mm

'HOKIOI, HOKIOI!'

A folk tale and a suggestion

by JAMES COWAN

THESE have been those who fervour with the chosen vision war birds filling the sky with their fearful clamour, raining down their 'ghostly dew.' These poetic prophecies have become a commonplace to-day, as literally are they fulfilled in the cable messages.

There are suggestions of death from the air in old Maori tradition, but this hardly extends to aerial warfare. The birds of omen and terror, of which mention is made in poem and legend, resemble more the Irish legends, an omen of death. There is that bird of fate, the *terevu* or *shag*. I know of several places where a line back *horeu* haunts a particular stream or pool. One of these is a deep, dark pool on the *Tea* Stream, which flows into the Rangitiki River about 20 miles above Gaitton, on the edge of the Eversons Country. An old chief of Murgara, veteran Harehara, showed me that haunted place one day when we rode up that way, and told of its curious legend. As we approached the waterfall and the pool below it, a big pupia, the black variety of *shag*, flew from where he had been perched on the bank-out for a trout and flapped heavily away. 'There he is!' said Harehara, 'that's the old demon bird. Some day I shall see him near my home down the Rangitiki, then I'll know he has come for me.'

That is the first belief in the phantom bird except that the Maori races were seen in daylight. But the war-bird I have to speak of was not a *horeu*. It was a strange invisible bird that roved the skies, which only made itself known by its wild, spirit-stirring cry. It was a bird of omen; when its hoarse call was heard above the pa or the village, there was war at hand. It was a warning to the people to take up arms and prepare to resist invasion. Its name was the 'Hokioi' (pronounced Ho-see-oh-ee), taken from its cry. Sometimes it was heard swooping down through the dark with a terrifying screech of its great wings, but no one ever saw it.

When the Waikato War was looming, and the Maoris were preparing to resist the expected British invasion of their country, the *horeu*—
continued from previous page

(5) In order to indemnify teachers and patrol officers in the event of accident, however remote, the Government is arranged to arrange an insurance cover in respect to each school patrol crossing.

(6) The patrol officers will be provided with waterproof sashes and a distinctive uniform.

ties of the Maori King at Ngaruawahia was a scene of ferocious defence preparations. More than a year before actual fighting began, the King's party felt that they must have a newspaper or gazette of their own for the purpose of propaganda, as we would call it to-day, and they wrote and printed a small paper when they called the 'Hokioi', after their traditional bird of war-omen. This was printed on the press given to the Waikato tribes by the Emperor of Austria at the beginning of the 'Sixties'; it was written and set out in type by two chiefs whom I came to know very well in after years, Patara te Tuhi and Honeko Maitohia, who were near relatives of King Tawhiao.

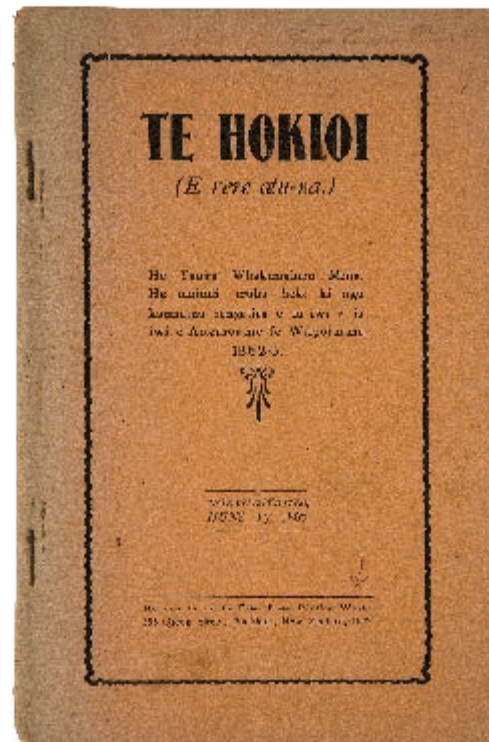
To combat this newspaper war-bird, young John Gorst published the 'Tuhiohi Molemaoke' ('The Lonely Lark') as a kind of ironical counterblast; this was at Te Awamutu.

All this story has been told; I only mention it to bring in the war-song about the 'Hokioi', which had a singular influence over the Maoris.

It was chanted and shouted by war parties as a great *ngari*, and it was used by Eofo Maniokoro in his recruiting speeches as far away as the Liverpool Country. This is my translation of the chant, as recited to me by Patara and Honeko; it still had power to bring a chill to their old eyes:

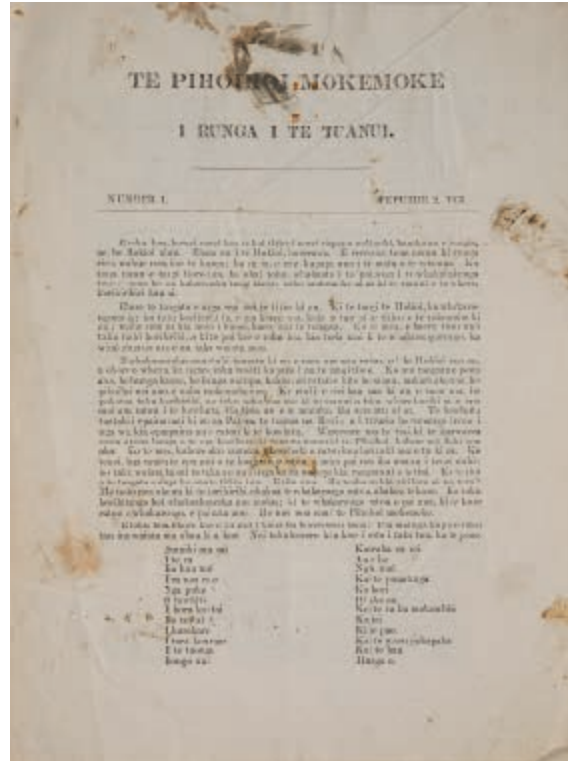
'A Hokioi above, a Hokioi above! Ho!
 The bird of war that soars above, Ho!
 Its home is in the wide-open heavens,
 Its companion is the crashing thunder,
 Its tail is forked,
 Its wings are two fathoms wide.
 It flies across the stormy sky,
 Booming 'Ho-hi-r!'
 Its wings make the booming noise;
 Its notes of omen are heard on high—
 Hokioi, Hokioi!

That was the chant and war-dance of the 'Hokioi'. Does could be written of it and the strange wild tale that the old Maori men of Waikato taught me. I recall those tales just now because thousands of our young New Zealanders are flying or are training to fly the modern war-birds across the thundering heavens in a score of battle zones. And I recall them furthermore in order to make this suggestion: What better name could our war-chiefs choose for New Zealand's fighter machines than the great traditional 'Hokioi' whose voice we heard daily booming its challenging 'Ho-u-u'?





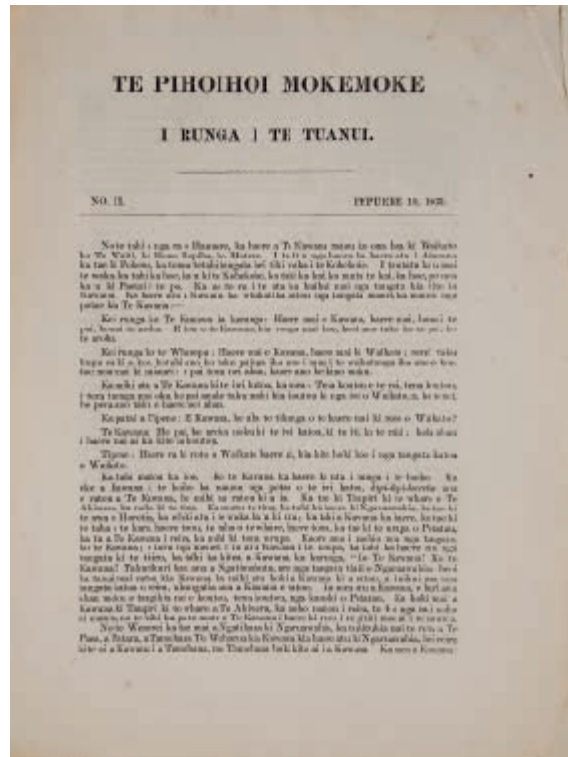
John Gorst
Te Pihoihoi Mokemoke
i runga i te Tuani
No. 3, Pepuere 23
1863
Newsprint
278x215 mm



TE PIHOIHOI MOKEMOKE
I RUNGA I TE TUANUI.
NUMBER 1. PEPUERE 23, 1863



John Gorst
Te Pihoihoi Mokemoke
i runga i te Tuani
No. 4, Maehe 9, 1863,
pp. 11-18
1863
Newsprint
278x215 mm



John Gorst
Te Pihoihoi Mokemoke
i Runga i te Tuani
No. 5, Maehe 23, 1863,
pp. 19-22
1863
Newsprint
278x215 mm

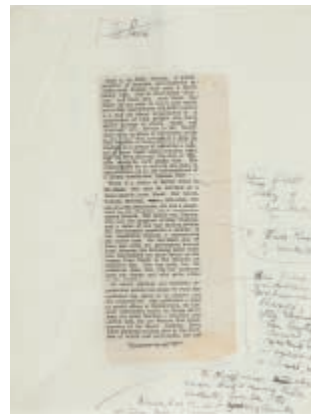


John Gorst
Te Pihoihoi Mokemoke
i runga i te Tuani
No. 1, Pepuere 2
1863
Newsprint
253x190 mm

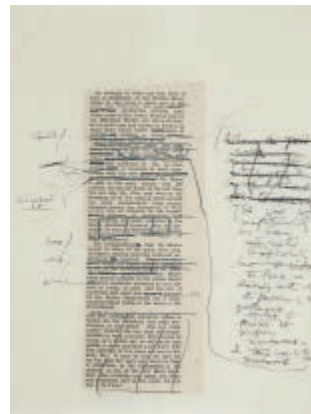
John Gorst
Te Pihoihoi Mokemoke
i Runga i te Tuani
No. 2, Pepuere 10
1863
Newsprint
255x192 mm



Marion Hurst (*The N.Z. Woman's Weekly*)
A GREAT NEW ZEALAND WOMAN *The Princess Te Puea Herangi*
 1 November 1934, p.16
 Newsprint
 270 x 200 mm



Unknown
 Newspaper clipping:
Te Puea Herangi
 Mid 20th century
 Newsprint
 252 x 198 mm



Unknown
 Newspaper clipping:
Te Puea's Story Of Schemes and Developments
 Circa 1930
 Newsprint
 252 x 198 mm



James Cowan
 Newspaper clipping:
NEW ZEALANDERS FIRST
 6 July 1936
 Newsprint
 252 x 198 mm



Unknown
 Newspaper clipping:
Te Puea's prominence as a leader
 Circa 1930
 Newsprint
 252 x 198 mm



The Auckland Star
Newspaper clipping:
Te Puea Interview
28 April 1934
Newsprint
252×198 mm



James Cowan
Newspaper clipping:
'LEADER OF HER PEOPLE'
The Maori Chieftainess
Te Puea
14 September 1932
Newsprint
252×196 mm



Unknown
Newspaper cutting:
'Old Maori Customs'
and Te Puea
Mid 20th century
Newsprint
252×198 mm



Unknown
Newspaper clipping:
"WONDERFUL WOMAN"
PRINCESS TE PUEA'S
WORK
Mid 20th century
Newsprint
255×205 mm



Unknown
Newspaper clipping:
Past History of Waikato
Mid 20th century
Newsprint
252×198 mm



Unknown
Newspaper clipping:
Interview of Te Puea
Mid 20th century
Newsprint
252×198 mm



Unknown
Newspaper clipping:
Te Puea's Life Work
1930
Newsprint
252×198 mm



Unknown
Newspaper clipping:
Photograph of Princess
Te Puea
Mid 20th century
Newsprint
85×70 mm

NGARUAWAHIA REGATTA

THE ONLY MAORI AQUATIC CARNIVAL
HELD IN THE DOMINION

SATURDAY, MARCH 19, 1932



WAR CANOES STEERED AS IN ANCIENT TIMES

CANOE PARADE HURDLE RACES ROWING RACES
HAKA AND POI EXHIBITIONS HIGHLAND DANCING AND PIPING
HE KAWHAKI TAMAHINE (Ancient Native Race for a Bride)

PROGRAMME
TOTAL VALUE OF PRIZES AND TROPHIES OVER £250

1. War Canoe Race
Crews of not less than 20 men. First Prize, £25.
Second £17 4 shillings and more prizes. Third, 0.

2. Large Canoe Race
In Water. Crews not to be more than 30 in number. First Prize, £10. Second, 0.

3. Large Canoe Race
In Sea. Crews not to be more than 30 in number. First Prize, £10. Second, 0.

4. HE KAWHAKI
Tamahine (Ancient Native Race for a Bride).
First Prize, £5. Second, £1 10s. Third, 0.

5. Maori Girls Canoe Race
Boys. The crews will be the Girls in the Localities.
First Prize, £2. Second, £1. Third, 0.

6. Canoe Hurdle Race
Boys and girls (Mixed). Crews to be not more than 10.
First Prize, £3 10s. Second, £1. Third, 0.

7. Canoe Hurdle Race
(Women). First Prize, £2 10s. Second, £1. Third, 0.

8. Canoe Hurdle Race
(Boys and Women). First Prize, £1 10s. Second, £1.
Third, 0.

9. Mounted Swimming Race
Boys. Riders must ride and have water on shoulder. No gear allowed. First Prize, £1.
Second, 0.

10. Poi Dances For
competitors of not less than 10 performers.

11. THE HAKA For
competitors of not less than 10 performers.

12. Maori Children's
Po Dances.

13. 19 PIPING and DANCING EVENTS
11-12 noon. Rules of the Piping and Dancing Association of New Zealand.
Prizes to be supplied by SECRETARY, Ngaruawahia.

THE ABOVE IS NOT THE ORDER
Rowing Races Under N.Z.A.R.A. and A.R.A. Rules.
ALL MAORI EVENTS ENTRY FREE.
Rowing Entries close on March 18th at 6 p.m.
Rowing Entries to: H. BECKER, Hon. Secretary Auckland Rowing Association,
c/o 14 St. James' Auckland. See H. GIBBS, Auckland.
Committee's Representatives in Auckland: MR. J. DARRIE. A.R.A. Representatives: MR. W. G. SAND, Auckland.

PROGRAMME
TOTAL VALUE OF PRIZES AND TROPHIES OVER £250

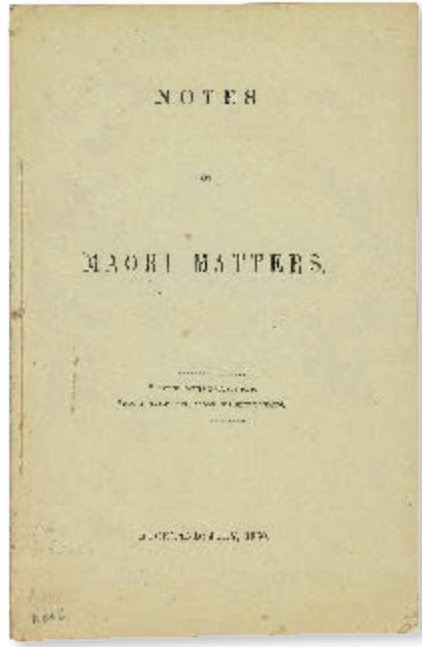
1. War Canoe Race
Crews of not less than 20 men. First Prize, £25.
Second £17 4 shillings and more prizes. Third, 0.
2. Large Canoe Race
In Water. Crews not to be more than 30 in number. First Prize, £10. Second, 0.
3. Large Canoe Race
In Sea. Crews not to be more than 30 in number. First Prize, £10. Second, 0.
4. HE KAWHAKI
Tamahine (Ancient Native Race for a Bride).
First Prize, £5. Second, £1 10s. Third, 0.
5. Maori Girls Canoe Race
Boys. The crews will be the Girls in the Localities.
First Prize, £2. Second, £1. Third, 0.
6. Canoe Hurdle Race
Boys and girls (Mixed). Crews to be not more than 10.
First Prize, £3 10s. Second, £1. Third, 0.
7. Canoe Hurdle Race
(Women). First Prize, £2 10s. Second, £1. Third, 0.
8. Canoe Hurdle Race
(Boys and Women). First Prize, £1 10s. Second, £1.
Third, 0.
9. Mounted Swimming Race
Boys. Riders must ride and have water on shoulder. No gear allowed. First Prize, £1.
Second, 0.
10. Poi Dances For
competitors of not less than 10 performers.
11. THE HAKA For
competitors of not less than 10 performers.
12. Maori Children's
Po Dances.
13. 19 PIPING and DANCING EVENTS
11-12 noon. Rules of the Piping and Dancing Association of New Zealand.
Prizes to be supplied by SECRETARY, Ngaruawahia.

THE ABOVE IS NOT THE ORDER
Rowing Races Under N.Z.A.R.A. and A.R.A. Rules.
ALL MAORI EVENTS ENTRY FREE.
Rowing Entries close on March 18th at 6 p.m.
Rowing Entries to: H. BECKER, Hon. Secretary Auckland Rowing Association,
c/o 14 St. James' Auckland. See H. GIBBS, Auckland.
Committee's Representatives in Auckland: MR. J. DARRIE. A.R.A. Representatives: MR. W. G. SAND, Auckland.

LUNCHEON BOOTHS ON THE GROUND
BAND IN ATTENDANCE

SPECIAL TRAINS

HOT WATER PROVIDED FREE.
Representative to see the Male Truck line, and passengers who may wish to see the same.
HENRY D. KAMPSON, Secretary.

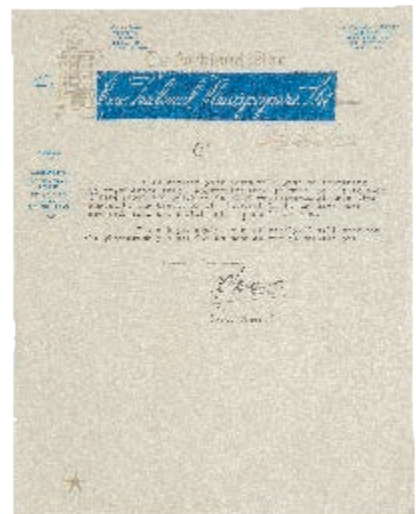
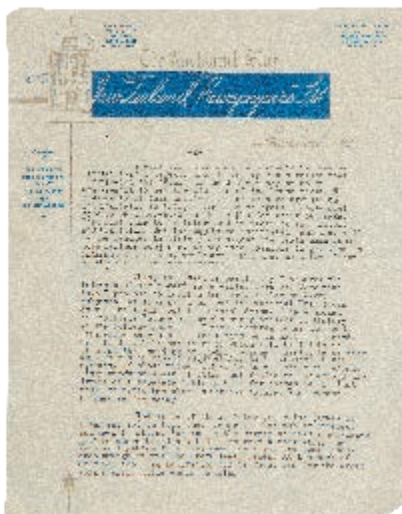
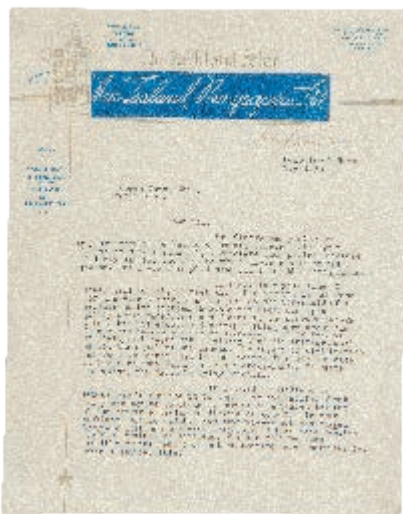


Unknown
Ngaruawahia Regatta
19 March 1932
Poster
890 x 285mm

Justice A.J. Johnston
Notes on Maori Matters
1860
Paper, book cover missing
217 x 140 mm



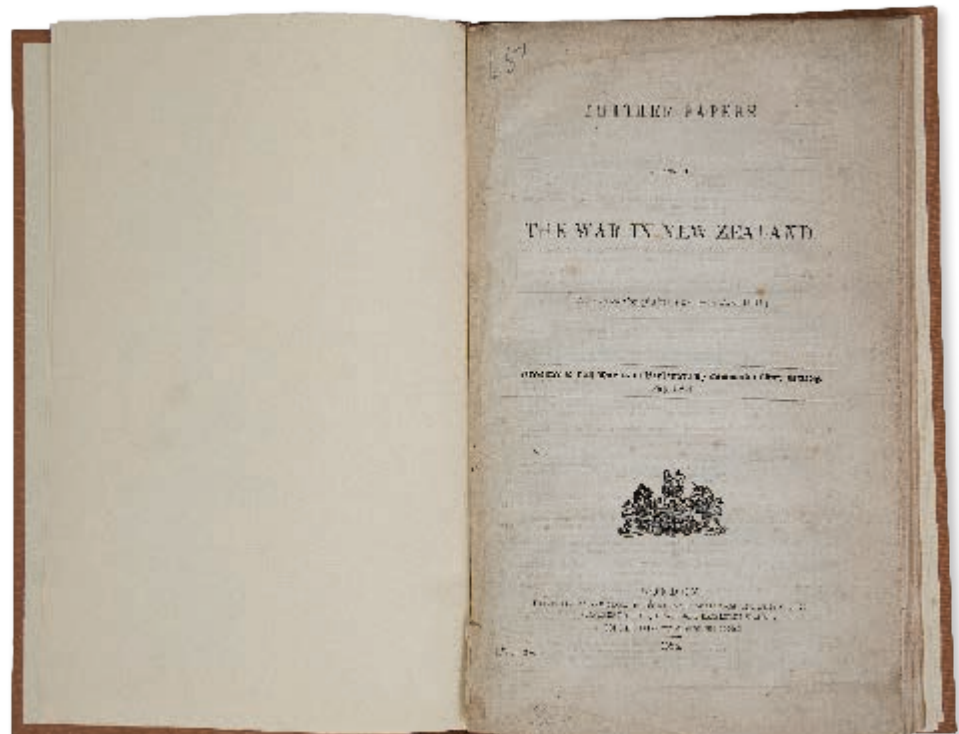
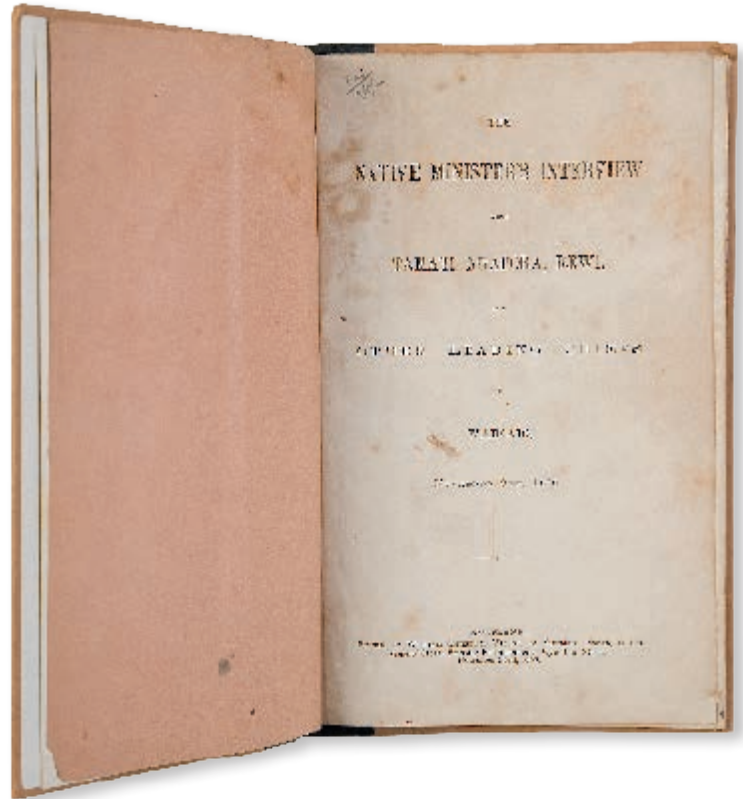
E.T. Frost
Maori Trails and Pakeha Tracks — Tales of the Bush and River
 1947
 Book
 213×104×8 mm

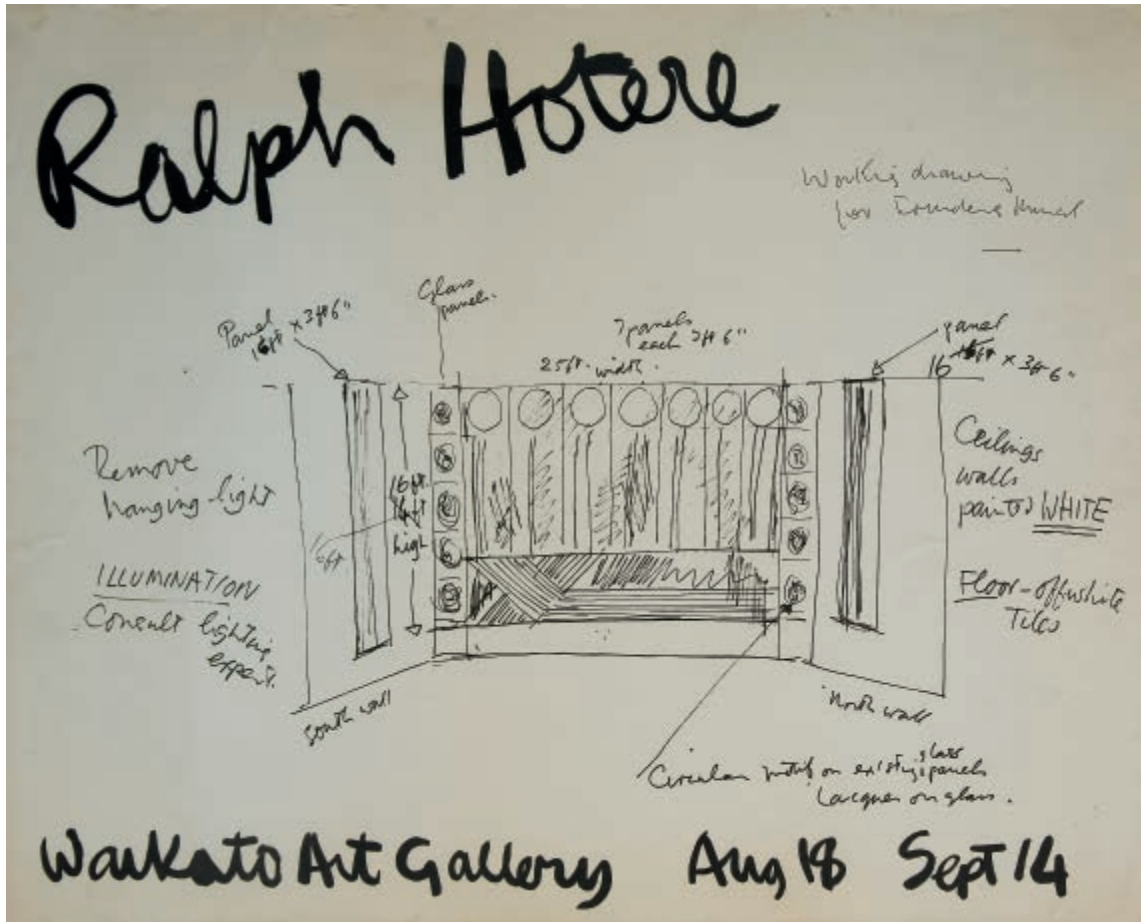


F.C. Jones (Auckland Star)
Letter to James Cowan, Esq.
 8 May 1936
 Ink on paper
 265×205 mm

Sir Donald McLean
*The Native Minister's
 Interview with Tamatai
 Ngapora, Rewi, and Other
 Leading Chiefs of Waikato*
 9 November 1869
 Book
 228 x 142 x 7 mm

Governor Sir George Grey
*Further Papers Relating to
 the War in New Zealand*
 1864
 Book
 326 x 210 x 10 mm





Ralph Hotere
 Founder's Theatre Mural
 Poster — Working Drawing
 1973
 Pen and ink drawing
 on paper
 458 x 563 mm



Unknown
Korowai / Cloak
Late 19th century
Muka (flax) fibre
500 × 970 mm



Juliet Peter
Vase
Circa 1950s
Bowl salt glazed stoneware
225×210 mm

Ian Firth
Casserole Dish
Circa 1980s
Clay
220×270 mm

OPPOSITE:
Peter Lange
Holidays in Huntly
2008
Brick
2470×3355×1950 mm



Acknowledgements

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Many thanks to the creators of the treasures collected by Trust Waikato and featured in this book. Thanks to

the director and staff of Waikato Museum, the trustees and staff of Trust Waikato, and Trust Waikato kaumātua Tame Pokaia. Thanks also to former Trust Waikato Art Advisor Stuart Stubbs.



About Trust Waikato

Trust Waikato supports the things that make our corner of the world a better place.

We provide donations to not-for-profit community groups and projects that improve the wellbeing of Waikato communities. We're proud to be part of the work these people do.

The types of groups and projects we support is broad. We provide funding for social services, education, sport, recreation, youth, art, culture, history and the environment.

Trust Waikato was established in 1988 to hold the shares of Trust Bank Waikato. Since then, our activities and areas of involvement have diversified and grown.

These days, we hold a range of domestic and international investments, which we invest wisely so we can distribute the proceeds to groups and communities throughout the Waikato region. We're particularly interested in projects that

target communities with the highest need.

From 1999 to 2015, Trust Waikato was actively involved in acquiring art, artefacts and taonga with significance to the Waikato region. Over this time our Collection — The Trust Waikato Art and Taonga Collection — grew to over 260 pieces. The Collection is marked by its vibrancy, diversity and, above all, by its continuing importance to Waikato people and communities.

In 2015, we gifted the Trust Waikato Art and Taonga Collection to the Waikato Museum, so that it could continue to be cared for and displayed, in perpetuity, for the maximum enjoyment of all. We are still actively involved in supporting the arts through our donations and sponsorships, including potential donations to the museum so that it can add to the Collection over time.

www.trustwaikato.co.nz

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Trust Waikato
TE PUNA O WAIKATO

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FRONT & BACK COVER IMAGE:

Joan Fear
Kaumatua (details)
2002
See pp. 6–7

INSIDE FRONT & BACK COVER IMAGE:

Unknown Maker
Waka Tete / Fishing Canoe (Waikato)
(bow and stern details)
Late 19th century
See pp. 144–45





Trust Waikato
TE PUNA O WAIKATO