

M

Q

Magazine of the Auckland Museum Institute.
Members, friends & volunteers supporting the Museum.

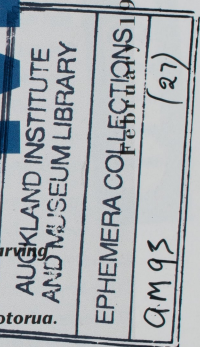


MUSEUM

QUARTERLY

1998 Issue 73

The famous carving Pukaki, now returned to Rotorua.



The Return of Pukaki

On 2 October 1997, the famous carving, Pukaki, which toured the United States in the 1980's exhibition *Te Maori*, returned home to Rotorua after an absence of exactly 120 years. Pukaki is regarded as the largest surviving carving of a single Maori ancestor. This taonga was originally gifted by Ngati Whakaue in 1877 to Judge Fenton as a 'seal of trust' between the tribe and the

Crown to mark the agreement which allowed the development of Rotorua Township. Pukaki's direct relationship to Rotorua Township and the Crown soon became obscured. Instead of being taken to the seat of government in Wellington, he was kept in Auckland at the new Princes Street Museum and has been on display at the Auckland Museum since arriving there in October 1877. In the 1980s the Te Maori

exhibition saw Pukaki elevated to the status of national treasure, at the forefront of representing Maoridom in some of North America's greatest art galleries, including New York's Metropolitan Museum of Art. At the exhibition's conclusion, Pukaki was put back on display in the Auckland War Memorial Museum. In 1995 Paul Tapsell, under the direction and supervision of his elders, researched the history

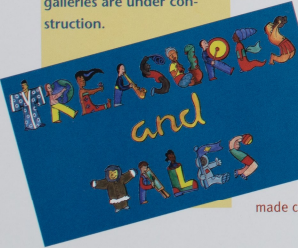
of Pukaki. Upon learning the background, the Auckland Museum took the initiative to have him returned home with due ceremony. Pukaki now resides in the Rotorua District Council's upstairs gallery overlooking his home pa of Pukeroa and 2 October will be celebrated by all residents of the district as the day which commemorates the beginning of Rotorua township. The decision to return Pukaki sets a worldwide precedent and confirms the Auckland Museum as being one of the foremost international institutions regarding longterm development with indigenous people.

Out of the dust and clatter of the refurbishment process it is exciting to see new areas of the Museum taking shape.

Treasures & Tales completed the Museum's Discovery Centre when it opened next to the much loved *Weird & Wonderful* on 8 December 1997. A donation from the ASB Charitable Trust

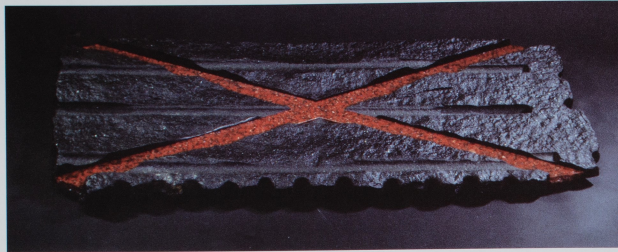
secured the completion of this area of the Discovery Centre. *Treasures & Tales* is a celebration of the extraordinary diversity of human cultures and human expression, and complements the natural history focus of *Weird & Wonderful* while extending all the magic and creativity exhibited there.

In a Comments Card we received in January, a visitor told us "the improved/enlarged Discovery Centre is an even bigger hit with my kids. They have just spent two whole days in a row here and would come again tomorrow if I'd let them!" It's not only children who find the Centre fascinating, either. Visitors can "Discover" some of New Zealand's natural history in the drawers and spaces of *Weird & Wonderful* while our new Natural History galleries are under construction.



OPENINGS

Decorative Arts galleries



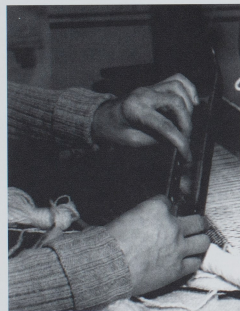
On 20 February 1998, two exhibitions, *The Textiles of Ilse von Randow* and John Edgar's *Lie of the Land*, opened the newly commissioned Decorative Arts galleries. The displays, which continue to 10 May 1998, signal the future of working with both recent cultural material and important historical material to express the richness of our current cultural aspirations based on the collection of Auckland Museum.

Auckland based John Edgar is one of New Zealand's foremost contemporary stonemasons and has organised major international exhibitions such as *Bone Stone Shell* which became the benchmark for contemporary New Zealand jewellery.

Lie of the Land includes ten large scale works made from stone which chart and record this artist's response to the New Zealand landscape. Edgar imparts in his work a vision of being in New Zealand and a sense of exploring some of the mysteries that lie within the landscape. For *Lie of the Land* he has researched extensively the topic of memorials and stones that mark and commemorate people who have made contact with and passed

over the land.

Ilse von Randow is one of the most significant weavers currently living in New Zealand. This exhibition presents the first major retrospective survey of her work and seeks to place von Randow within the context of New Zealand weaving practice since her arrival in 1952 from Europe via Shanghai. Her



Above: *Flagstone Red Cross in granite* by John Edgar.

Left: *Ilse von Randow at work.*

immeasurable influence on technical weaving process and practice was instrumental in the revival of weaving as a popular domestic craft in the sixties and seventies. The deliberate design content of Ilse von Randow's own work sets it apart from that of her contemporaries.

The works displayed centre around the large woven *Curtains* which, together with many of the small weaving samples and even the artist's loom are now part of the collection of

Auckland Museum.

The Ilse von Randow exhibition has been supported by Creative New Zealand through the Visual Arts Initiative: Curators/Writers Project.

Lie of the Land has been supported by Creative New Zealand through the Arts Presentation scheme.

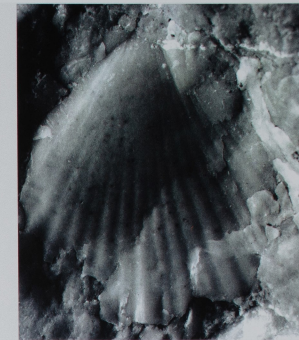
A selection of recent works made by nine internationally renowned artists in glass (Rudi Gritsch, Marian Karel, Warren Langley, Elizabeth McClure, William Morris, Stephen Procter, Ann Robinson, Karen Willenbrinkaner and Dana Zamecnikova) is showing in areas of the new Decorative Arts galleries on the first floor. This exhibition, *International Movements in Glass* continues until 26 April 1998.

News from the departments

In May 1966 the large tortoise that lived in the grounds of the palace of the Tongan Royal Family at Nuku'alofa died. The tortoise, named *Tu'i Malila*, was traditionally believed to have been left in Tonga by Captain Cook in 1777. At the request of the Tongan Government, the body of the tortoise was sent to Auckland Museum and mounted by the Museum's Preparator at the time, Leo Cappel. It was

exhibited in the Museum and then shipped back to Tonga where it was displayed first at the International Dateline Hotel and more recently at the Tongan National Centre. Thirty years on, *Tu'i Malila* has returned to Auckland Museum temporarily so that the Museum's Conservation Department can assess damage caused by insect attack and, in conjunction with the Museum's Preparator, suggest remedial action.

New Zealand summers come and go, as do the seashells washed upon the shore. One seashell, however, has lasted longer



Fossilised bivalve in limestone rock

than most. Auckland Museum Natural History Research Associate and Paleontologist Mike Eagle has just described a small, fossilised bivalve from New Zealand limestone rock nearly 450 million years old! The species is only 14.3 millimetres long and was found embedded in a boulder on the west side of Hailes Knob (1280 metres), Upper Takaka, north-west Nelson. When living, the mollusc was byssally attached like a modern day mussel to something hard, such as rock, coral or other seashells. It lived in a shallow shelf sea somewhere in the middle of Victoria, Australia, which then existed some 22° north of the equator. The new species of *Ambonychia* has since travelled by tectonic forces to its collection locality and is

the first and only bivalve ever found in the Ordovician time zone of New Zealand. There is no record of the seashell in Australia but similar members of the family are represented in North America and Europe from where it probably migrated offshore from the prehistoric continent of early Gondwana.

A member of the Auckland Museum Institute Council, Dr Bruce Hayward, is one of four leading New Zealand scientists who had their sustained excellence in research recognised by the award of a prestigious 1997 James Cook Research Fellowship. Working with the University of Auckland Geology Department, Bruce will research the deep-sea foraminifera and ocean history around New Zealand.

Holocaust Gallery

A permanent Gallery dedicated to the impact of the Holocaust on the New Zealand Jewish community opened on 27 October 1997.

Made possible by a generous donation from the Krukziener family, the support of the New Zealand Lottery Grants Board and many hours of work from the Auckland Jewish Community, the Gallery houses exhibits that include personal papers, photographs and other memorabilia that have been treasured by family members since the Holocaust.

The Gallery is in a room off the World War One Sanctuary and, like Scars on the Heart which it is part of, has a strong multi-media component where intensely personal and emotional stories are told through a series of oral histories.

In the middle of this year, the Museum has plans to mount a major exhibition of artefacts from the Jewish Museum of Prague, one of the most significant collections of Judaica.

OPENINGS



Guests at the opening of the new Holocaust Gallery

Fletcher Challenge Ceramics Award
1 May - 1 June 1998
A Merit Award winner in the 1997 competition, Torgjorn Kvasbo of Norway, is the judge for the 1998 Fletcher Challenge Ceramics Award. He has selected 94 finalists from the 788 entries received. These works will be exhibited in the newly refurbished gallery space where the Furniture Hall used to be. Members are able to visit this exhibition at the concession rate.

Behind the Scenes

Throughout the year, through the good will of the Museum's various

departments, we will explore the work spaces and parts of the collection which are not normally seen by the public, and learn a little of the Museum's Collections Division and why museums bother to "collect".

In March and April members will have the opportunity for a behind-the-scenes look at the Natural History departments of the Museum.

Wednesday 25 March, starting at **10am**, we will be

shown items from the collections of Entomology, Land Vertebrates and Marine.

Tuesday 28 April, also at **10am**, Botany and Geology (including Paleontology) will reveal some of their treasures.

There will be no charge, but members interested in attending should phone 306 7044 to register and be given directions.

Draft Plan

The Institute Council presented a detailed submission on the draft 98/99 Auckland Museum Annual Plan to the Trust Board.

Members interested in seeing the submission should contact the Institute secretary.

MEMBERS ONLY

Lecture

Tuesday 17 March

7.30pm, Maori Court

Entrance via Front Door

Award winning author and South African civil rights activist **Rose Zwi** will talk about her book **Last Walk in Naryshkin Park**. Entry by donation.



Princess Amarna

During the *BellSouth Pharaohs: Life and Death in Ancient Egypt* exhibition, this elegant replica caused a lot of comment (from 'looks like an alien' to 'fascinating concept of beauty') and raised money for the Institute's funds. Thanks to all who contributed. The winner, drawn on February 8, was S Turbott of Epsom. Congratulations!

Auckland Museum Institute Council

President: Mrs Sheila Weight

Vice President: Assoc Prof Jack Grant-Mackie

Prof Philippa Black

Prof Raewyn Dalziel

Mr Geoffrey Grenfell

Dr Hugh Grenfell*

Dr Bruce Hayward

Dr George Hitchcock

Mrs Dinah Holman*

Miss Jennifer Lamb

Mrs Margaret Morley

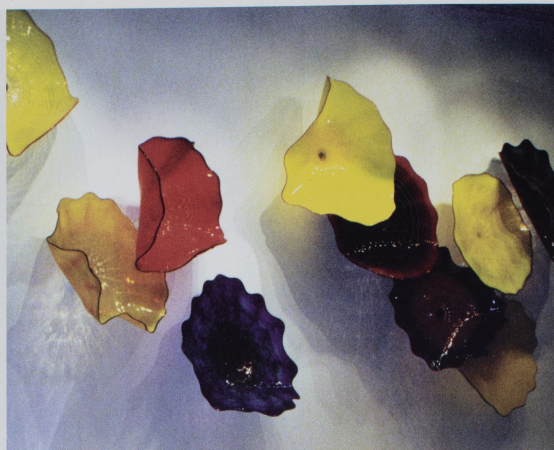
Prof John Morton*

Mrs Jan Riddick^

Mr David Simmons^

Elected*/re-elected^ at the AGM held 8 December 1997

In November 1997, the Institute reappointed **Dr Rod Bieleski** and **Mr Gordon Ell** to the Auckland Museum Trust Board, joining Associate Professor Richard Bellamy and Ms Lorraine Wilson as the four Auckland Museum Institute appointees to the Board.



Dale Chihuly

Museum visitors still talk about the Chihuly exhibition shown here in Auckland in 1994. On his way home to Seattle after installing a work in the Sydney Botanical Gardens as part of the Sydney Festival in January, eminent glass artist Dale Chihuly made a brief stopover in Auckland as the guest of the New Zealand Society of Artists in Glass to address an enthusiastic audience at the Museum about his work and methods, including the celebrated *Chihuly over Venice*, where enormous chandeliers created at glass factories around the world by huge teams of artists were installed in a number of locations around Venice.

Dale Chihuly

installation at

Phoenix Park, Korea.

For your information

Auckland War Memorial Museum
Private Bag 92018
Auckland
New Zealand

Telephone 09 309 0443
InfoLine 09 306 7067
Facsimile 09 379 9956

Director Dr TL Rodney Wilson

Hours 10am to 5pm daily

Open every day except Good Friday and Christmas Day

Admission is free
Charges for Special exhibitions may apply

Donations welcome.

Free guided tours are available for groups on most days.

For information on Membership ring 306 7044

For information on exhibitions, public programmes or events ring the InfoLine: 09 306 7067

