

**THE SUTER ART GALLERY  
TE ARATOI O WHAKATŪ  
SUTER EDUCATION SERVICES**

***Toi Māori at The Suter  
Te Aratoi o Whakatū***

Education Kit



Unit Developed and Compiled by Esther McNaughton, *Suter Educator*



Education services and programmes at The Suter are supported by the Ministry of Education under the Learning Experiences Outside of the Classroom (LEOTC) funding.

**Introduction:** *Toi Māori at The Suter Te Aratoi o Whakatū*

During this visit students will focus on the Māori designs which are part of The Suter's recent redevelopment. Students will look at, analyse and record aspects of the patterning, as well as learning about their associated stories and meaning. They will design their own kōwhaiwhai as a response.

Curriculum Links: Visual Arts, Maori, Social Studies, English

Lesson Length: 75- 90 minutes depending on level.

Class Level: Years 0-8

**About Kōwhaiwhai:**

Kōwhaiwhai are well-recognised Maori motifs, often used in art, advertising media and design representing Aotearoa / New Zealand, and applied to everyday objects. Koru/ pitau and kape form the basis of the geometrical kōwhaiwhai patterns. The kape is shaped like a crescent moon with the addition of regularly spaced circles. Kōwhaiwhai patterns are traditionally painted in the whare tipuna (ancestral meeting houses), pataka (storehouses), on the prow of the waka (canoe) or the many forms of carving such as boat paddles or water containers.

Kōwhaiwhai in whare tipuna are designed specifically for the iwi (tribe) the house belongs to, incorporating stories relevant to their history. Kōwhaiwhai are painted on the tahuhu (ridgepole) of the house, stretching the length of the building. The kōwhaiwhai painted ridgepole represents the whakapapa (genealogy) of the iwi, from the main ancestor at the front of the house, going all the way to the back. Kōwhaiwhai patterns descend periodically on heke (rafters) from the ridgepole, and each heke connects with a poupou (ancestral figure).

Excerpt from *Maori Art for Kids*

By Julie Noanoa and Norm Heke

Craig Potton Publishing 2014

Kōwhaiwhai is an art form that is distinctively Māori and has come to symbolise the unique identity of Aotearoa New Zealand. It is often described as a visual language and expresses cultural values important to Māori. The term Kōwhaiwhai describes an abstract pattern based on a set of curved geometric shapes. These elements are arranged into compositions to create optical illusions. Good kōwhaiwhai design conveys a sense of energy and perpetual motion; the literal translation of kōwhaiwhai is to pursue, or to repeat.

Kōwhaiwhai painting typically features on the heke (rafters) of a whare whakairo (decorated meeting house). These designs are considered to carry energy between the mythological realm and the present. Kōwhaiwhai painting is also regarded as the forerunner of contemporary Māori painting and is a central concern of many contemporary Māori artists.

Anna-Marie White

Former Curator

Te Aratoi o Whakatu

The Suter Art Gallery

### **Previsit Information:**

Please find attached ***Suter Guidelines***. It is very helpful if students understand the requirements of working in The Suter setting before they arrive.

On arrival please seat the students outside The Suter in the courtyard areaway and the educator will join you there. If wet please wait quietly in The Suter's lobby.

It is very helpful if the students are wearing name labels.

If you are driving there is generally good long term parking by Riverside Pool which is very close to the Suter. Please take the walkway between the pool and Halifax Vet to get to Bridge St and The Suter.

Don't forget to bring your camera / video camera to record students at work in the gallery. There are usually wonderful photo opportunities during visits and this enables you to revisit aspects of the trip with the class later on back at school, as well as providing excellent images for your class blog.

We will be working in groups with parent helpers for this visit, so please make sure you have sufficient adult support for our break-out activities.

### **Previsit Activities:**

- Introduce the tradition of traditional kōwhaiwhai particularly in relation to the Whare Nui.
- For older students, refresh understandings of the Treaty of Waitangi and talk about how it affects us as individual New Zealanders and as institutions. Talk about the principle of biculturalism. What does it mean in New Zealand?

**Suter Lesson Outline:** (Please note this is subject to variation according to the needs and level of the class)

- **Welcome:** Suter Guidelines.
- **Introduction:** Out the front of The Suter. Talk about The Suter's name Te Aratoi o Whakatu and its meaning. Briefly introduce The Suter's redevelopment project. *'Why do you think we wanted to have Maori design elements in the redeveloped Suter?' 'Why is it important that public buildings like The Suter have Maori content in the design?'* Out the front in groups, students find the Maori design elements they can see, and try to work out what they are and what they represent. Class discussion.
- **Kōwhaiwhai Exploration:** Inside the building introduce the pou. Talk about the story of Rangi and Papa and Te Ao Marama and the significance of this story for Maori. Talk about the pou's development and the manu features. In small groups with teachers / parents, if available, move around the exhibition to orient to the artwork. *"Have a look at each of pou. Notice and talk about the patterning you can see."* Students share ideas in groups then with the class. *"Most kōwhaiwhai have a manawa, a heart line, which flows through the length of the pattern. (It is related to the lateral tendrils of the gourd plant which are said to be the basis of kōwhaiwhai symbolism, a visual metaphor for whakapapa/ ancestry)."* Identifying manawa line of designs.
- **Development: Kōwhaiwhai Elements** As a class talk about how kōwhaiwhai can be used to tell their story or communicate their message. The key point is that kōwhaiwhai is about transfer of energy. *"We are going to play around with designs that are continuous. (It is important that the relationship between design and meaning is not overstated as actual physical references to natural form are less significant than understanding the layered cultural connotations)."* Look at the design and the narrative.
- **Practical:** Students identify and sketch design sections of pou. Students play around with reflection, rotation and symmetry to design their own flowing kōwhaiwhai.
- **Finish Off:** Students will share their designs and explain the ideas and principles behind their artwork.

**Follow Up Resources and Activities:**

- Students can develop artworks such as paintings using the kowhawai designs developed at The Suter. The important idea of the flow of energy being transferred through kōwhaiwhai is an important aspect to include when developing art in the follow up period.
- They could also use the concepts and design elements discussed to develop specific kowhawai designs suitable for school.
- Look at the historical use of kōwhaiwhai in the wharenui and earlier.
- The following online Mathematics kits cover elements of kōwhaiwhai and may enhance your classroom unit:

<https://msmath-kōwhaiwhai-geometry-of-nz.wikispaces.com/What+are+Kōwhaiwhai%3F>

<http://nzmaths.co.nz/resource/i-spy-symmetry>

**Book:**

Maori Art for Kids

by Julie Noanoa and Norm Heke

Published Craig Potton Publishing 2014

### **Learning Intentions:**

- Students will find out about the purpose of the Maori art included in the redeveloped The Aratoi o Whakatu, The Suter Art Gallery. They will learn about kōwhaiwhai and other related cultural concepts. Students will begin to understand the value of art as a tool for artists and viewers to develop their own understandings about culture. **UC**
- Students will learn and apply elements of kōwhaiwhai design when creating their own design. **PK**
- Students will investigate and develop visual and conceptual ideas in response to observing and discussing the concepts expressed in the kōwhaiwhai and other Maori design elements viewed. **DI**
- In groups students will discuss aspects of the Maori art viewed. **CI**

**The Following Achievement Objectives are related to The Suter visit. Please highlight the ones that are relevant to your class programme:**

**The Visual Arts**

Level 1

*Students will:*

*Understanding the Arts in Context*

Share ideas about how and why their own and others' works are made and their purpose, value, and context.

*Developing Practical Knowledge*

Explore a variety of materials and tools and discover elements and selected principles.

*Developing Ideas*

Investigate visual ideas in response to a variety of motivations, observation, and imagination.

*Communicating and Interpreting*

Share the ideas, feelings, and stories communicated by their own and others' objects and images.

Level 2

*Students will:*

*Understanding the Arts in Context*

Share ideas about how and why their own and others' works are made and their purpose, value, and context.

*Developing Practical Knowledge*

Explore a variety of materials and tools and discover elements and selected principles.

*Developing Ideas*

Investigate and develop visual ideas in response to a variety of motivations, observation, and imagination.

*Communicating and Interpreting*

Share the ideas, feelings, and stories communicated by their own and others' objects and images.

Level 3

*Students will:*

*Understanding the Arts in Context*

Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.

*Developing Practical Knowledge*

Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.

*Developing Ideas*

Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

*Communicating and Interpreting*

Describe the ideas their own and others' objects and images communicate.

Level 4

*Students will:*

*Understanding the Arts in Context*

Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.

*Developing Practical Knowledge*

Explore and use art-making conventions applying knowledge of elements and selected principles through the use of materials and processes.

*Developing Ideas*

Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

*Communicating and Interpreting*

Explore and describe ways in which meanings can be communicated and interpreted in their own and others' work.

## **Social Studies**

*Students will gain knowledge, skills, and experience to:*

### **Level 1**

- Understand how belonging to groups is important for people.
- Understand how the past is important to people.
- Understand how places in New Zealand are significant for individuals and groups.
- Understand how the cultures of people in New Zealand are expressed in their daily lives.

### **Level 2**

- Understand that people have social, cultural, and economic roles, rights, and responsibilities.
- Understand how cultural practices reflect and express peoples' customs, traditions, and values.
- Understand how the status of Māori as tangata whenua is significant for communities in New Zealand.

### **Level 3**

- Understand how cultural practices vary but reflect similar purposes.
- Understand how people view and use places differently.
- Understand how people remember and record the past in different ways.
- Understand how the movement of people affects cultural diversity and interaction in New Zealand.

### **Level 4**

- Understand how people pass on and sustain culture and heritage for different reasons and that this has consequences for people.
- Understand how formal and informal groups make decisions that impact on communities.
- Understand how people participate individually and collectively in response to community challenges.

**The New Zealand English Curriculum Processes and Strategies Objectives Adapted for the Art Gallery (for more detail please visit the curriculum document):**

Students will:

**Level 1**

*Viewing, Listening and Reading in the Art Gallery Context*

- Acquire and begin to use sources of visual (and other) information, processes and strategies to identify, form and express ideas.

*Speaking, Writing, Presenting in the Gallery Context*

- Acquire and begin to use sources of visual (and other) information, processes, and strategies to identify, form and express ideas.

**Level 2**

*Viewing, Listening and Reading in the Art Gallery Context*

- Select and use sources of visual (and other) information, processes and strategies with some confidence to identify, form and express ideas.

*Speaking, Writing, Presenting in the Gallery Context*

- Select and use sources of information, processes, and strategies with some confidence to identify, form, and express ideas.

**Level 3**

*Viewing, Listening and Reading in the Art Gallery Context*

- Integrate sources of visual (and other) information, processes, and strategies with developing confidence to identify, form and express ideas.

*Speaking, Writing, Presenting in the Gallery Context*

- Integrate sources of information, processes, and strategies with developing confidence to identify, form and express ideas.

**Level 4**

*Viewing, Listening and Reading in the Art Gallery Context*

- Integrate sources of visual (and other) information, processes, and strategies confidently to identify, form, and express ideas.

*Speaking, Writing, Presenting in the Gallery Context*

- Integrate sources of visual (and other) information, processes, and strategies confidently to identify, form, and express ideas.

## **Key Competencies Are Relevant to This Unit of Work in the Following Ways:**

### **Thinking**

*“Thinking is about using creative, critical, and metacognitive processes to make sense of information, experiences, and ideas. These processes can be applied to purposes such as developing understanding, making decisions, shaping actions, or constructing knowledge. Intellectual curiosity is at the heart of this competency.*

*Students who are competent thinkers and problem-solvers actively seek, use, and create knowledge. They reflect on their own learning, draw on personal knowledge and intuitions, ask questions, and challenge the basis of assumptions and perceptions.”*

New Zealand Curriculum Online: <http://nzcurriculum.tki.org.nz/>

At The Suter students use artworks as foci to piece together ideas and consider concepts of wide and varied importance. They are able to think creatively and expansively as they consider the many possibilities which emerge in the world of visual arts. They use critical thinking to test the strength of their ideas and those of others in relation to visual art and the concepts explored by the artists who created the artworks on display. To create understandings in response to visual art one must use problem solving strategies referring to one’s own experience, the information provided in the gallery in a variety of means and through the artworks themselves.

### **Using language, symbols, and texts**

*“Using language, symbols, and texts is about working with and making meaning of the codes in which knowledge is expressed. Languages and symbols are systems for representing and communicating information, experiences, and ideas. People use languages and symbols to produce texts of all kinds: written, oral/aural, and visual; informative and imaginative; informal and formal; mathematical, scientific, and technological.*

*Students who are competent users of language, symbols, and texts can interpret and use words, number, images, movement, metaphor, and technologies in a range of contexts. They recognise how choices of language, symbol, or text affect people’s understanding and the ways in which they respond to communications. They confidently use ICT (including, where appropriate, assistive technologies) to access and provide information and to communicate with others.”*

New Zealand Curriculum Online: <http://nzcurriculum.tki.org.nz/>

Language is a key focus during a Suter visit. Art is about communicating ideas and artworks are often referred to as texts.. As well as students decoding meanings in artworks using the conventions of art which are in themselves a language, they are constantly discussing ideas in small groups. Additionally, the stimulus of the artworks and ideas presented enable an excellent opportunity for the development of vocabulary and language use.

### **Managing self**

*“This competency is associated with self-motivation, a “can-do” attitude, and with students seeing themselves as capable learners. It is integral to self-assessment. Students who manage*

*themselves are enterprising, resourceful, reliable, and resilient. They establish personal goals, make plans, manage projects, and set high standards. They have strategies for meeting challenges. They know when to lead, when to follow, and when and how to act independently.”*

New Zealand Curriculum Online: <http://nzcurriculum.tki.org.nz/>

At The Suter students are required to come into a novel learning situation and confidently manage to perform the necessary tasks to view and gain meaning from the artworks and to create artworks in response to the exhibitions. Additionally they need to act appropriately for the setting, understand and following particular requirements of the setting.

### **Relating to others**

*“Relating to others is about interacting effectively with a diverse range of people in a variety of contexts. This competency includes the ability to listen actively, recognise different points of view, negotiate, and share ideas.*

*Students who relate well to others are open to new learning and able to take different roles in different situations. They are aware of how their words and actions affect others. They know when it is appropriate to compete and when it is appropriate to co-operate. By working effectively together, they can come up with new approaches, ideas, and ways of thinking.”*

New Zealand Curriculum Online: <http://nzcurriculum.tki.org.nz/>

Suter Education sessions rely in large part on small group learning. This involves students in developing ideas as part of a group, discussing, developing, querying and testing ideas. The significance of artworks is different to different viewers and so discussing varying viewpoints is integral to learning about visual art.

### **Participating and contributing**

*“This competency is about being actively involved in communities. Communities include family, whānau, and school and those based, for example, on a common interest or culture. They may be drawn together for purposes such as learning, work, celebration, or recreation. They may be local, national, or global. This competency includes a capacity to contribute appropriately as a group member, to make connections with others, and to create opportunities for others in the group.*

*Students who participate and contribute in communities have a sense of belonging and the confidence to participate within new contexts. They understand the importance of balancing rights, roles, and responsibilities and of contributing to the quality and sustainability of social, cultural, physical, and economic environments.”*

New Zealand Curriculum Online: <http://nzcurriculum.tki.org.nz/>

Suter sessions welcome the participation of adult helpers who often, as well as supporting students in their learning, are themselves in the role of learner alongside school students in their care. As mentioned above, group learning is integral to Suter learning and the aim is to provide a positive family learning environment.

### **About Kōwhaiwhai:**

Kōwhaiwhai is an art form that is distinctively Māori and has come to symbolise the unique identity of Aotearoa New Zealand.

Kōwhaiwhai painting typically features in the whare whakairo (decorated meeting house), located on the heke (rafters). These designs are considered to connect people and ancestors, depicted in wood carving around the walls of the whare whakairo, with the mythological realm.

Kōwhaiwhai painting is regarded as the antecedent of contemporary Māori painting and, as such, has been a central theme in the work of contemporary Māori artists. Their work maintains and advances the traditions of kōwhaiwhai as a symbol of modern Māori identity and is a fine example of the abstract nature of Māori art.

The names of various designs reference aspects of the natural world, in particular, flora and fauna. Visually, however, good kōwhaiwhai design conveys a sense of energy and perpetual motion: the literal translation of *kōwhaiwhai* is to pursue, or to repeat.

Kōwhaiwhai has been used in a variety of other ways; printed onto souvenir objects and incorporated into logos and graphic designs. The commercialisation of kōwhaiwhai has been a contentious issue for Māori as has the standardisation of design, namely the belief that kōwhaiwhai was only painted in three colours: red, black and white in a fixed set of patterns.

Contemporary Māori artists have sought to recover the concept of kōwhaiwhai as a visual language and a number have achieved fluency in the design. This knowledge enables them to create new kōwhaiwhai while maintaining an obvious connection and affinity with the paintings made by their ancestors.

While this political context is an influence on the work of contemporary Māori artists, they describe their attraction to kōwhaiwhai in other terms.

As artists, they are drawn to the visual qualities of kōwhaiwhai; the complex illusions that result from the controlled use of a limited set of basic designs. All are in awe of the originality of kōwhaiwhai as an art form and the elegant way in which these designs unify the varied art forms of the whare whakairo.

The artists are also motivated to engage with the visual language of their ancestors and each describes the ways in which they feel close and connected to their forebears when they work with kōwhaiwhai. In that regard, contemporary kōwhaiwhai painting may be considered as being in conversation with the ancestors, which reflects the strength and richness of contemporary Māori identity.

### **About Robin Slow and the Development of The Suter's Kōwhaiwhai:**

Robin Slow (Te Whānau o Mōhua) is a renowned local kaimahi toi marae (community worker). He and his wife, Rose, were involved in the building of the whare whakairo (meeting house) called Te Ao Marama at Onetahua Marae (meeting place) at Pohara, Mōhua (Golden Bay). They contribute to operations at the marae, from pōwhiri (welcoming ceremonies) to the delivery of arts-based workshops. Through his involvement at Onetahua, Slow has gained insight into the function and meaning of various Māori art forms.

In recent years, he has developed a national reputation as a narrative painter. His work combines abstract Māori art forms with realistic imagery, typically of the natural environment, and responds to mythological stories, historical events and personal experiences in a layered and poetic manner.

The Suter Art Gallery Te Aratoi o Whakatū has recently completed a two year building redevelopment. The new building design is orientated around a long foyer that connects Bridge Street with Queens Gardens, an ornamental garden adjacent to the gallery.

Robin Slow was commissioned to develop a set of patterns that would be etched on wooden posts that run the length of the foyer. Each design represents the seven iwi groups with manawhenua (customary authority) in this region. Kōwhaiwhai features on the main body of the post with a stylised manu (bird) motif at top and bottom. The patterns reflect the character and values of each group; for instance, Ngāti Toa is represented by Te Wheke-o-Muturangi, the giant octopus that lured Kupe – the Polynesian navigator – to these waters, which lead to the discovery of Aotearoa New Zealand.

Robin Slow credits his involvement in the building of the whare whakairo at Onetahua Marae as formative to his development as a Māori artist. This experience gave him insight into the function, application and creation of Māori art forms. Most importantly, Robin learned that Māori art is dynamic and innovative by nature rather than a fixed tradition.

One of the most important functions of Māori art is to assist with the transmission of knowledge; as visual aids or memory devices. All of Robin's work has a narrative basis. The symbolism of kōwhaiwhai plays an important role; indicating a specific group or idea, or expressing continuity or life force.

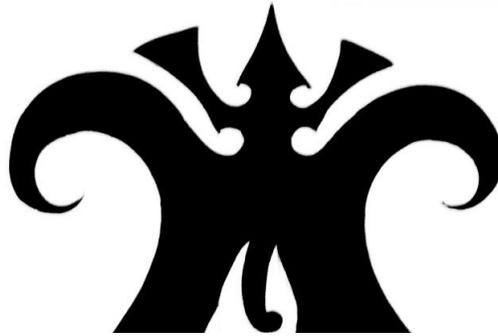
## **About the Project: Aratoi o Whakatu: The Suter Gallery Nelson**

by Robin Slow

The brief was to work with six Iwi plus Maata Waka (7th) to produce a series of designs that would enhance and reflect the Iwi inside and outside the building. The areas concerned being the pathway leading into the building, the doorway and windows, plus seven different heke boards in the front entrance. The heke boards to identify each Iwi through kōwhaiwhai they presented for inclusion.

There were a number of different constraints that lead to the adaption of designs, primarily being the height of the heke boards not touching the floor level, the confusion about the windows/doors and a lack of understanding in regards to two different approaches to the coding of the pieces.

The three pieces were looked at as a whole, interlocked and relying on each each other, moving from the pathway to the doors then on to the heke boards, the identifier of the different Iwi of the area.



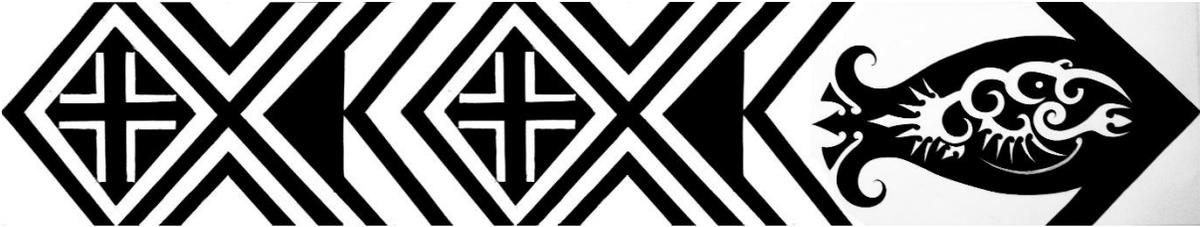
A visual link was provided in the three different area, on the manu at the top and bottom of the heke, the mania on the doors, and the tuna on the pathway.

### **Pathway**

The major motifs are the tuna and the honu. The tuna are the kaitiaki or guardians of the area travelling out into the moana and returning, leading to their maunga (or is it a trap, as they were a major food source) shown by the koru that form a chevron. Another great traveller from the Pacific being welcomed to the area is the honu or turtle. This is the major motif on the old waka found in Mohua recently. We are Pacific people and welcome all. These aspects fit in with the idea of Aratoi o Whakatu – the pathway to the arts. The X at the end of the path shows the paths that lead there. This X is followed further into the window designs where they have another layer or code being that of a cross reflecting the relationship the Suter Gallery had with the Church of England at its formation.



### Doors/Windows



Based on Aramoana (pathways) taniko patterns showing Whakatu/Nelson's close relationship with the sea. This band around the building acts as a kotahitanga, a binder that joins together.



The motifs on the door openings are the manu mania. With the opening of the waha (chevrons) the doorway allows for people to pass through. The mania act as the unseen guardians. With no traditional pare this acts as the point where tangata move from one area to another, through the separation.

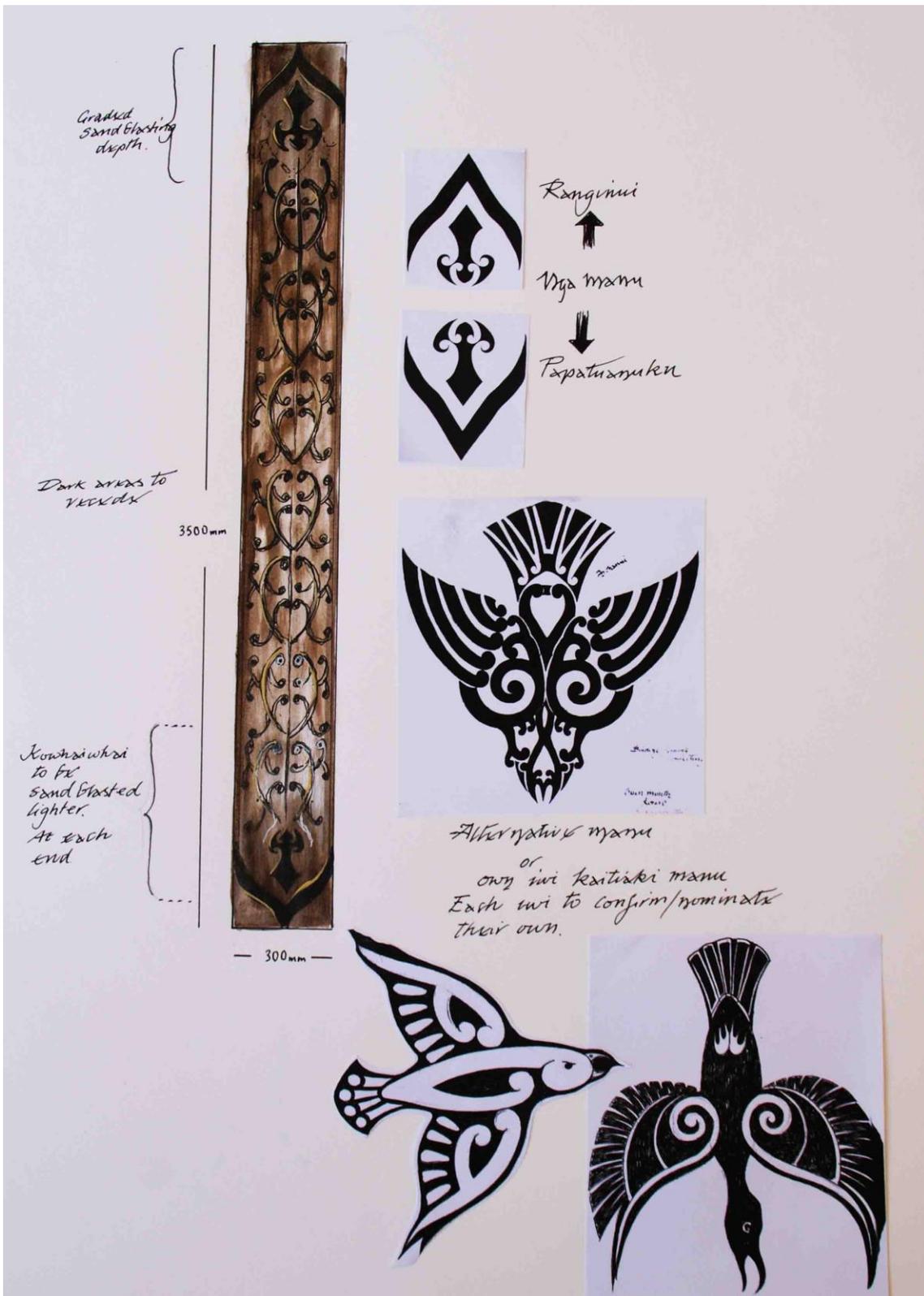


The door motif gives reference to the connection between the Church of England, Bishop Suter and the foundation of the Gallery with the motif of the mitre in the centre. The mitre motif could be viewed as two heru.

#### **Heke Boards**

Each Iwi provided the kōwhaiwhai they wished to be identified with, and as they are their identifiers and contain their individual code it is for them to unravel their interpretations if they wish. Because the heke boards did not touch the ground nor the top of the building because of the architectural arrangements an indicator in the form of a motif was felt to be best to overcome this important aspect. As the manu flies between Papatuanuku (Earth) and Ranginui (Sky) it connects the two and so this was chosen. It flies in this world of light Te Ao Marama. Each Iwi then gave their kaitiaki manu and these were worked in to the overall kōwhaiwhai design at the top and bottom of each panel. The chevrons indicate the movement but also the wings of the binder.

**An Example of Robin Slow's Designs for the Pou:**



**Design for a Purpose: An Architect's Visualisation of the Artworks in Their Setting**



Installing the Pou:



**Selected Related Artworks by Robin Slow:**



Robin Slow *Aratoi* 2015  
Acrylic and gold leaf on canvas, Courtesy of the artist, Golden Bay

This painting refers to the Maori name for The Suter Art Gallery: Te Aratoi o Whakatū. Ara means pathway. Toi has many meanings but in this context it relates to art and knowledge. Whakatū is the Maori name for Nelson. Te Aratoi o Whakatū: the pathway to art in Nelson.

In Maori mythology, the tui is the guardian of the doorway to the twelfth heaven – Pūmotomoto – the source of esoteric knowledge. Here, the tui plunges through Te Po (the eternal darkness) bringing higher knowledge to this world and signals the dawn of Te Ao Marama (the world of light). This light awakens dormant life forms, such as the stylised bird forms on the left and right sides.



Robin Slow *Hikoī* 2015  
Acrylic and gold leaf on canvas, Courtesy of the artist, Golden Bay

This painting celebrates Te Ao Marama, the flourishing of knowledge in the world of light.

**An Example of Kōwhaiwhai in a Traditional Whare Nui:**



### Kōwhaiwhai Design Elements:

Kōwhaiwhai are beautiful patterns that appear as painted scroll designs, abstract and curvilinear in form. At first, kōwhaiwhai patterns can be viewed as a means of decoration only, but closer examination reveals sophisticated mathematical precision involving symmetry, rotation, reflection and translation.



The koru or pitau is the most basic design element of kōwhaiwhai. These curving stalks with bulbs at one end bear a striking resemblance to the young succulent shoot of a native fern. The koru, the basic design element of Kōwhaiwhai. After the koru or pitau, the next main motif of kōwhaiwhai is the crescent or kape which is characterised by a line of evenly placed white circles indenting the convex outer edge of the crescent.



Positive composite in white (left) can act as a negative template to define the outline of the crescent form (right).

Credit: Auckland War Memorial Museum

Guidelines for Students:



## Your Public Art Museum Nurturing the Arts of Your Region

Welcome, Kia Ora!

Thank you for visiting The Suter.

An opportunity to *remember, experience, dream...*

When looking at the artworks, please remember they are fragile and require care and respect. Here are some guidelines we ask you to follow.

★ **USE YOUR EYES NOT YOUR HANDS**

Dirt and sweat from hands can be deposited onto a surface and can damage the artwork.

★ **DON'T POINT**

When using a pen or pencil a misjudgement could lead to damage to the artwork

★ **USE ONLY PENCILS**

When recording information please ensure that only pencil is used, as it is possible to remove pencil from artwork, but not ink.

★ **USE A CLIPBOARD instead of LEANING OR RESTING ON THE Wall next to an artwork**

It's a good idea to be sitting or standing away from the artwork when writing or drawing.

★ **LEAVE BAGS, BACKPACKS, LARGE FOLDERS at RECEPTION**

Take care if you are carrying something as this object hitting an artwork could cause damage.

★ **MOVE SENSIBLY AND QUIETLY AROUND ARTWORKS**

You could injure yourself or damage an artwork

The Suter cares for these artworks for everyone in Nelson and Tasman. They take a great deal of time and expense to repair, so please take care and respect the special nature of The Suter spaces as you walk around.

Thank you for helping to take care of the artworks.

**Esther McNaughton** Suter Educator