



*Our first home, at 21 King Street (1997-2012) Painting by Brent Bartram*

Ko tā mātou kaupapa ko te whakarato i tētahi hapori haumaru me te whakauru kia taea ai e te tangata te pupuri, te whakahoki anō rānei i tō rātou oranga hinengaro mā te whakaaetanga auaha.

Our purpose is to provide a safe and inclusive community in which individuals can maintain or regain their mental wellness through creative expression.

# Rā Whānau

ki a King Street Artworks



Ka mihi a King Street Artworks ki te mana whenua o te rohe e mahi nei mātou, arā, Ngāti Kahungunu ki Wairarapa me Rangitāne o Wairarapa. Waihoki, ka mihi ki ngā mātua tīpuna me ngā kaumātua o aua iwi.

King Street Artworks acknowledges the traditional owners of the land on which we work, Ngāti Kahungunu ki Wairarapa and Rangitāne o Wairarapa, and pays respects to their Kaumātua, past and present.

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Art © by the Artists and Staff

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## Whārangī ihirangi

## Contents

Ngā Ringatoi rua tekau mā rima	10	25 Artists
Ngā Kaimahi e rima	60	5 Staff
Ngā Toi Māori	72	Māori Art
Te Rā o ngā Wāhine Toa	76	Women's Day
Ngā Matapaia	80	Pottery
He Tirohanga Whakamuri ki ngā rua tekau mā rima tau kua pahure	86	Looking Back at our 25 Years
Whātorohanga ki te Hapori	92	Community Outreach
Ngā Hoa me Ngā Kaitautoko	98	Friends and Supporters





Ngā Ringatoi rua tekau mā rima  
25 Artists

Ngā Kaimahi e rima  
5 Staff



## Joke Bale

Artist, Relief Tutor

It all started at a friend's potluck dinner. She served dips in pretty handmade ceramic bowls, and when I asked where she got them, she proudly said she'd made them herself at KSA. She then told me all about the place and it definitely tickled my mind. I'll always remember trying out the pottery wheel for the first time. I was so nervous but with guidance from a tutor, I slowly got into it, and I have never looked back: I love it so much. I was in a bad headspace around that time and using my hands creating and making gave me so much positive energy and confidence and got me in a good space again. Nowadays, I see everyone here as my family and very much miss them if I don't come often enough. I feel welcomed and safe, with no judgements on how I feel, look, or what I do. KSA is such a beautiful place for me, for all.



*Miro Bowl*



## **Brent Bartram**

**Artist, former Artist Representative on the Board**

I've been an Artist at King Street for about 20 years now. A friend told me about it when I came out of the hospital after my three aneurysms, and the phenomenal friendships I've made here have been a lovely part of my recovery. Some friends have passed, and I hold them in my memory. I try to come for about two hours a day. Mostly doing pottery, sometimes painting, and I started out with stone carving – I miss that sometimes. (We don't have it at our new Queen Street spot.) If you are at loose ends, I'd suggest coming here and creating. It's a good way to explore.



*Dobby*



## Jacqui Clarke

Artist

I heard about King Street at a Tai Chi class. I'd been home-schooling my boy and was tired: I needed my own space. I see KSA as a fertile ground where you can put your roots down. It's a significant representation of what New Zealand values. I'm from South Africa where community spaces have been hard hit. My family are all artists and I've always done ceramics, yet every time the kiln opens, it's still magical, like all your Christmases at once! A special milestone was having work exhibited so beautifully at Aratoi. Top flight. World class. It's important to see your art objectively, almost with a disconnection, and I'm now preparing for a solo show here at the KSA Gallery. I'm in a position where I could buy my own materials, but I prefer working here, sharing this space with others. I'm following my own path as an artist.

*Vessels*





## Ethan Eade

Artist

I first learned about King Street when I was a student at Wairarapa College; that was five or six years ago. To me, KSA is a place of great importance for the public. A place for people who wouldn't have the means to buy art supplies. An opportunity to extend one's creativity without worrying about expenses. A positive, inviting environment, where there is no judgement. I come almost every day, and a real high was when I sold my first painting here in the Gallery, just a few weeks ago.





*Carlotta Valdes*



## Audrey Hall

Artist

For years I had walked by King Street not knowing I could just pop in. Then a friend told me about the open door policy. That was about 12 or 13 years ago. Nowadays King Street keeps my retirement occupied. I really enjoy working with clay here and I like the social company. I join KSA exhibitions, and my work has always been selected for the Wairarapa Art Review at Aratoi. One year, I was even awarded a prize from New Zealand Pacific Studio. I work on my ceramics 5-6 days a week.



Witch

## **Matt Hall**

Artist, Relief Tutor



I love this place. It's been vital for my journey and recovery, and also a place where I can help others. I learned about KSA about eight years ago through Pathways, where I worked as a receptionist. I came here to write a movie but picked up a pencil and then a paintbrush and made my first ever oil portrait. I created a red-headed boy who'd been bullied and hurt, and ended up killing his brother. The painting was a big part of my spiritual journey, and I was stoked when it sold here at the Gallery. I never thought I'd be an art tutor. I thought I'd have a boring administrative job for the rest of my life.



## Erin Kavanagh-Hall

Artist

King Street – an amazing place with amazing people. I feel huge aroha from the tutors; I know I can ask anything and can always learn new things. For me, this place is a lifesaver. When I lost my job six years ago, KSA was something to get up for. I'd look forward to coming and creating – knitting, papier-mâché, making gift cards, writing... A highlight was exhibiting my owl-woman sculpture at Aratoi – such a buzz to have your art on display at the regional museum. I am employed again these days and come into KSA when I can, like at Twilight on Wednesday nights. I love being here with my husband; it's a thing we share.



*Happy Trip Guide (by Matt Hall)*



*Summer Rain (by Erin Kavanagh-Hall)*



## Wendy Harlick

Artist

My daughter, granddaughter and I all come to King Street. I've been coming for about 20 years, and my daughter for even longer. For me, KSA is a place to do something satisfying. It's the only thing I do outside of the house. When I sell a painting, it's a real buzz. It's not about the money; it's about somebody caring for and appreciating what you've made. I especially love the Choir here – I always leave with a smile on my face. I paint while I'm here, that's all I do, that's all I've ever done.





*On My Way to Church*



## Chasity 'Chas' Kahle

Artist

I come almost every day, sometimes with my nine-year-old son who likes to work with clay. I love to paint here. I love to come and hang with friends and create. King Street means a lot to me. I'm a person who likes to be with people; I don't like to stay at home. It was my half-sister who told me about KSA – that was about 15 years ago and I have been coming ever since, almost every day, and some Saturdays too.

*Te Iwa o Ngā Whetū*





## Linda Kenny

Artist, Board Member

My first introduction to KSA was as a staff member of Wairarapa College's Special Education Unit. I'd bring students here, and especially remember tutors going out of their way to welcome an autistic boy, talking with him so naturally – great for his socialization skills. When I retired, KSA had already moved to Queen Street, which is brighter, lighter, and safer for everybody. I love to come and just cruise, sit, talk, create, relax. I value my friendships here, and am freer as an artist – I don't limit myself and feel I'm actually quite good now. I always sell my work on exhibit at Aratoi, and 'Get The Flock out of Here' recently sold at KSA Gallery. The painting features three yellow plastic ducks flying in the rain, wearing jetpacks and helmets. I've been described as quirky! Today is my first day back in a while. I've been going through a sickness, and I can say that King Street is good for my mental, emotional and physical health.





*Milford in a Storm*



## **Janice Loader**

Artist, Support Worker

How did I first know about King Street? Through my sister – she comes with her clients. Why do I keep attending? Because it's a great place! The tutors are so helpful, and I can have time out from everything.



*Lighthouse*



## Sarah Macdonald

Artist

People come for different reasons and there's no pressure to talk about what brings you here – you can leave your worries at the door. Everyone just loves creating and supporting each other. For me, I suffered a deep personal tragedy in 2021, and it took me a few months to build up the courage to come to KSA, which I had read about in the *Wairarapa Midweek*. I loved the sound of creativity to help foster well-being, and I've found everyone so welcoming and friendly, since day one. I tend to come every Saturday now. I love being part of this inspiring community space; it's really supported my own creativity and I enjoy seeing everyone's unique artwork in progress. I just LOVE doing pottery here. I'd never done pottery before and feel very grateful for the opportunity – the tutors are amazing, and an added bonus: it's free!





*Untitled*



## Karen Madoc

Artist, Artist Representative on the Board

I've been painting here ever since I returned to New Zealand after living abroad for almost 20 years. King Street has been a place where I could learn about Kiwis again. It feels like my home, my family, my community. It's enriching to contribute a lot and receive a lot – a real give-and-take. I paint here four days a week at a large table, my painting on top, and me walking around it, working. Years pass. King Street is always here. I'm always here.

*Walking on the Moon*





## Vanessa Maxwell

Artist

Many moons ago, a friend told me about King Street. Now I come as often as I can. Some special memories are when I had my first solo exhibition in the KSA Gallery. I was nervous and didn't know what to say, but it felt really good. I like to join the King Street exhibitions, and one of my paintings was selected for the cover of the KSA leaflet. Another painting was selected for the Wairarapa Art Review at Aratoi. King Street means so much to me: the whānau, friendship, creativity, art... it's fun.



*Fields of Flowers*



## Crystal McFie

Artist

This is the first place my children and I could relax. I remember walking in with my eight-year-old autistic son. I was about to start my spiel about his needs, but I didn't have to finish: KSA was an immediate haven, a safe and supportive place, a real stress reliever. He's learned so many skills here, mental and social. A home-schooling Mum, I was so grateful my friend told me about King Street, knowing it would be a good resource for me, for all of us. My mother also came here after her massive stroke – people talked and interacted with her, even though she couldn't respond. My son is now 19, my daughter 22. She was inspired to study Fine Art at university and plans to be an art therapist. It is I who comes now. I express myself here. I decompress. I am inspired by the amazing Artists from all around the world.

*Blue Bowls*







## Samara 'Sam' McKinnon

Artist

Friends call me Sam or Samara. I went to the King Street location before, but I like Queen Street better: I like working at the front table, seeing people come in, and saying, Hello! I'm here three days a week, including Fridays, which are very special: Women's Day, and it's the Wairarapa Women's Centre that first told me about KSA. I also love the neighbourhood – we've had our Christmas Party in the park, and my birthday party too. I sold my painting 'Poppy' (inspired by the film) at Aratoi, and I have four works here in the KSA Gallery now. I've joined classes in cooking and sewing, and I like painting and pottery. Choir has also been so fun, and the Castlepoint outing with my King Street friends was another blast. Friendship, food, and art – they keep me happy.

*Rabbit*







## Duncan Moore

Artist

I remember coming into King Street and asking, 'What happens here?' Whoever I spoke to that day said anyone could come and do any sort of art they wanted. I was astounded. A few years later, I had a friend with dementia who was a KSA regular. To enable him to keep up his art, I started driving him to the workshop, and would do claywork myself. Nowadays, KSA is my main source of entertainment, social connection, personal expression and growth. So many special experiences. Seeing my first ceramic piece emerge from the kiln, and really liking it. Karaoke and bowling at our Christmas Party. Random days when everyone's in a silly mood, and we just laugh and laugh together while we're making our things. I keep coming to keep improving my art, and to keep enjoying quality time with people who look, think, feel, and experience the world really differently from me.



*Waiting*



## **Fernanda Parodi Costa**

Artist

I've known about King Street for many years through my work at Heart of Arts, but I just started creating here a few months ago. Now I come twice a week, and I really miss it on the days I'm not here. I'm quiet, an introvert, and I love the feel of the environment here: people are friendly, the tutors can help you a lot, and there's freedom to do your own thing. I love listening to everyone as I work on my pottery. It's a highlight of the week.



*Range*



## Martha Pascoe

Artist

I first heard about King Street through a newspaper article. I was intrigued. As I made my way up Queen Street, it seemed to be a place that had always been here. KSA has come to mean so much to me. I've always received such a warm welcome, from the very first time I walked in the door. I keep coming back because I love sitting and working at a table surrounded by amazing people, with creativity and enthusiasm abounding. I always come away feeling so much more fulfilled than when I arrived.

*Evin's Living Room*







## Faye Portman

Artist

There is always more to learn. That's why I come to King Street. It's an easy, relaxed place to be, like a really good family. Every day is so lovely. I work with ceramics; I've made Peter Rabbits, buttons, hedgehogs... and it seems that everything I make has a flower on it. I first learned about KSA about 10 years ago, when Ian Chapman gave a wee talk at Wai Art. A while later, I happened to meet KSA's ceramics tutor, Leanne Taylor. It's as if coming to KSA was meant to be. I create here two days a week and am happy. I had always wanted to get back into pottery, having had a little taste of it as a teenager.





*The Birdhouse*



## Daniel Real

Artist

Drawing. It's my thing. I've tried many different artforms at King Street – painting, pottery, carving, papier-mâché... I like using ink, and I've exhibited my work at Aratoi, in 2021. I first came to KSA about 20 years ago, in the old location, where we had a fireplace. It had its charm. Coming to KSA is part of my routine most days. It's fun creating here, and people are nice. A free artspace for everyone.

*Delirious*





## Mark Roche

Artist

I have been creating at King Street for about 16 years now. It motivates me to get out of the house and into a different environment. I enjoy drawing. It's fun, and it's the main thing I do at KSA. I have exhibited in the Gallery here and also at Aratoi – I really like going to the openings.

*Lost in Art*







## Paul Sutherland & Xena

Artist

I like it here. It's nice and peaceful. Here I am with my dog Xena, right after I got her. I'm 49, and have epilepsy and depression. My friends, my mother, and my doctor all suggested I come and create here – that was about ten years ago. My mother also attended – she died at age 52. I've never had an epileptic attack at KSA but if I did, the staff would know what to do, and not do. For art, I love bone carving the best; two pieces of mine are in the KSA Gallery now. I carve at my dad's place and do painting and pottery here. How would I introduce King Street to someone who knew nothing about it? You go in, they'll ask a few questions like about what you enjoy doing, and then you can create whatever you want! There's coffee too, and really nice people.

*Bone Carving*





## Shelley Vernon

Artist

I'm invested in ceramics these days and am intrigued and inspired to see what others are making. I always enjoy Women's Day — the laughter, shared kai, so much aroha... I first heard about King Street through my mother who works at the Teen Parent Unit. I had returned from London and was looking to build on the basic wheelwork and demos I had done in Lewisham. Mum told me her students had attended a workshop here, so I dropped in, and left feeling welcomed by staff, and amazed by the premises and what's on offer. It has become a connection point for me to create, a comfortable space to engage with a lovely breadth of talented people — all of whom I'd not have met otherwise. All the staff generously share their knowledge and genuinely invest in people.





*Sgraffito Floating Green Bowl*



## Amiria Wickham

Artist

A relative brought me to King Street about 15 years ago, and it turned out I knew a lot of people here. I used to say, 'I can't do this' and tutors would say 'Yes, you can': my first drawing was of a marae. I still have it. I've learned a lot here – drawing, painting, quilting, bone carving, weaving, sewing... I have also formed many new friendships. The overnight trips to Kapiti Island were probably my favourite outings – we went a few years in a row. KSA gives me a space away from home. It's been a big experience for me. I feel relaxed here. I come by scooter almost every day.



*Marae*



## Ian Chapman

Kairuruku  
Coordinator

I started here in 1997, 25 years ago as of writing this. I could tell you of the challenges, the never-ending cycles of funding and grants and policies, the many manifestations of our partner organisations, the high's and low's of being a manager... But it's the amazing King Street Artists that I want to focus on. They inspire me, make me laugh, and challenge me. They are the reason I have stayed here for a quarter of a century (nearly half my life), and the reason I look back and ask, 25 years? Really? Where the heck did it go?

*Toucan Play at that Game*





## Linda Tilyard

Kaiwhakahaere Taupuni Mahi Toi  
Studio Manager

*Ko Tararua te maunga, e rū nei taku ngākau  
Ko Kaituna te awa, e mahea nei aku maharahara  
He Kereti ōku tupuna  
Ko Ngāti Hinewaka rātou ko Rangitāne,  
ko Ngāti Kahungunu, ko Kereti, ko Pāniora,  
ko Ingarangi ōku whānau  
Nō reira, tēnā koutou katoa*

*The Tararuas are the mountains that speak to my heart  
The Kaituna is the river that alleviates my worries  
My ancestors are Celtic  
My whānau is Ngāti Hinewaka, Rangitāne, Kahungunu,  
Celtic, Spanish, and English, and I acknowledge you all.*

To me, the magic that happens at KSA should not be as rare as it is – a magic that comes from respectful inclusion and unconditional acceptance, and from being a family, sharing challenges and enjoying difference and creativity. Here, there is no 'other', no labels, no judgements: we are all Artists. The combination of fabulous people and wonderful art in our KSA community makes for solidarity and a whole lot of humour. I have been thankful every day of my 23 years with this extraordinary place, that I ethically believe in. My wish in life would be that our 'recipe for success' could go viral and the world become a healthier place.

*The Ice Bearer*







## Jenny Katene-Morgan

Kaiwhakaako Mahi Toi Māori  
Māori Art Tutor

*Ko Pūtauaki te maunga  
Ko Rangitaiki te awa  
Ko Ngāti Awa rātou ko Ngāti Porou, ko Tūhoe,  
ko Te Arawa, ko Ngāti Kahungunu ōku iwi  
Ko wai au?  
Ko Jenny Katene-Morgan ahau.*

Ka haere au ki te mahi, ki te kōrero, katakata, kia ngahau me te pupuri me te hauora me taku oranga. Ka nui te aroha kia koutou katoa. Ka mahi au i te tautoko ngā ringatoi ki te mahi toi pea? Ināianei nau mai haere mai ngā hapori whānui me ngā iwi katoa ki te titiro.  
Arohanui Jenny Katene-Morgan.

*Hue*







## Leanne Taylor

Kaiarataki Matapaia  
Clay Lead Tutor

*Kia ora  
Ko Leanne Taylor tōku ingoa  
Nō Waitara ahau  
Ko Te Atiawa tōku iwi*

My connection to KSA is a long and strong one. While new to the Wairarapa in the late 1990's I heard about an arts workshop on a local radio station. I took part in a print workshop and so began my relationship with an organisation and group of people who have become part of my whānau and life. To work here is sometimes surreal and as an artist I feel happy to support people to realise their own creative dreams and become the artists they always were. I think we have aided the role of creativity in the health and wellbeing of our wider community.

*Māra*





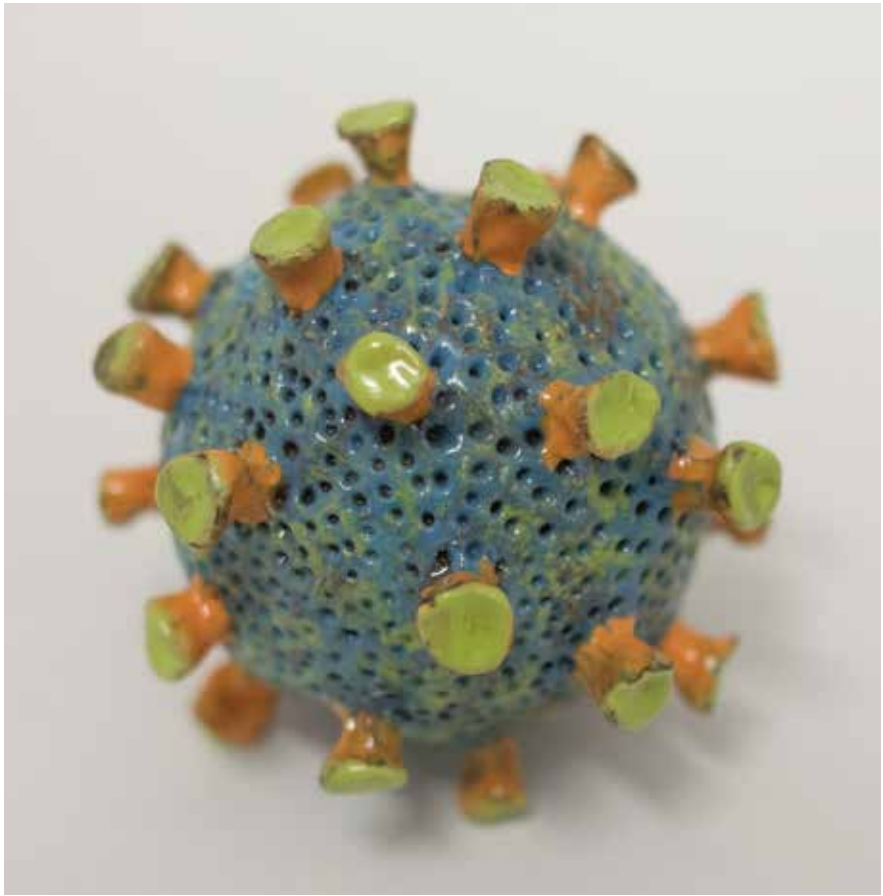
## Meg Waddington

Kaiwhakaako Matapaia

Pottery Tutor

Born and bred in Masterton, I studied art, craft, and design here at the local polytechnic, and over the years have worked in several mediums. My first love: clothing/textiles. While studying textile design in Wellington some 27 years ago, I had my first connection with creative spaces as a staff member of Vincents Art Workshop – a hive of creativity, beauty, and diversity! Then, up north, studying yoga, massage, and herbal medicine, I focused on pottery, primarily ceramic dresses. It was great to link with my early love again. People and their hands interpret clay in many different ways.

About 10 years ago, I returned to Wairarapa with my wonderful children and became involved with KSA. I believe in the creative process and that everyone has it; I love to guide and support people to find theirs. Magic and connection happen in creative spaces. I think it would be beneficial to have one in every town and feel honoured to work here.



*Modern Life*



Ngā Toi Māori – Māori Art

Te Rā o ngā Wāhine Toa  
Women's Day

Ngā Matapaia  
Pottery



## Ngā Toi Māori – Māori Art

E ngā rangitira o ngā hapu o Wairarapa, tēnā koutou katoa.

Kei te mihi atu, kei te tangi atu.

Kei te tangi atu ki ngā mate ō ngā marae maha o Wairarapa.

Tēnā anō tātou katoa.

He aha te mea nui o te ao?

He tangata, He tangata, He tangata.

Twenty-five years, whoa! Mahi toi Māori at King Street Artworks has come so far. Working alongside our iwi community and other Māori organisations, we have provided access to and learnt from the large pool of knowledge that exists in the Wairarapa. We have invited Māori practitioners from other areas to share their skills and knowledge with our Artists.

Noho marae, wānanga and trips to significant Wairarapa locations have provided ways to whakawhanaungatanga tikanga and the kawa process. This helps us have a better understanding of Māori culture.

Annually, we have a week dedicated to Māori Arts and Crafts. These weeks have included noho marae. Local marae have been the venue for many of these wānanga over the years. This is new for some of our Artists and is a chance to experience the kawa and tikanga of a marae while learning about different aspects of Toi Māori from tutors. These visits help strengthen the connection between KSA and Te Ao Māori.

We have learnt about many Toi Māori art forms including Whakairo (wood and bone carving), Harakeke (weaving), Matapaia (pottery) and Kōwhaiwhai (painting). These practices have provided ways for Artists to explore and learn about their culture and whakapapa. Through specific wānanga we have learnt about and made Kōauau (flute), Waka huia (treasure box), Korowai (cloak), Manu Aute (kite), Hīnaki (net weaving) and Whakapapa Panels.

Health and well-being through participation in wānanga continues to benefit Artists. Learning about Kapa Haka, Waiata, Poi, Mau Rākau and Rongoā in a supportive environment enables artists to express themselves artistically while learning about theirs and others cultures. Tikanga Māori is now used in daily activities and events in our workshop.

When we moved to our present location on Queen Street in 2012, we invited the community to a Pōwhiri to open and bless our new home. Kōrero by local kaumātua and performance by students from Te Kura Kaupapa Māori o Wairarapa were part of this auspicious day. The celebration concluded with waiata, hongi and kai to create a welcoming atmosphere and establish whakawhanaungatanga for the future.

With culture comes language and we provide weekly Te Reo Māori lessons. Along with waiata, karakia, kōrero and pepeha, Artists learn from games and puzzles. Signs and labels for different areas and tools in our workshop are in Te Reo Māori and English – this helps Artists become familiar with the language and use it confidently.

Recently we asked King Street Artists what is important to them and how they feel about KSA. Their whakaaro (thoughts/ideas) were interpreted into hand painted Kōwhaiwhai panels that now adorn the front of our building. The triangle shape is repeated in the panels and represents our maunga, awa and the manawa which is related to our kaupapa at KSA. We have included aspects from the spiritual, natural and human worlds in the design. The panels can be seen as a Waharoa/gateway that welcomes everyone into KSA.

Ngā mihi atu ki ngā iwi, whanau, ngā tāngata hoki mō  
te whakawhanaungatanga atu ki a King Street Artworks ia rā, ia rā.

**Jenny Katene-Morgan**, Kaiwhakaako Mahi Toi Māori, Māori Art Tutor  
**Leanne Taylor**, Kaiarataki Matapaia, Clay Lead Tutor





## Te Rā o ngā Wāhine Toa – Women's Day

We have had a Women's Day on a Friday since King Street Artworks opened in 1997: it was part of our original kaupapa.

For some women, wellness involves overcoming gender-based issues which originate from significant relationships and traumatic events. A women-only day allows a non-triggering and safe environment for women to heal. It allows time away from commitments and responsibilities and gives women time to focus on something they want to achieve for themselves. The supportive atmosphere – often with food, laughter, and heart-to-heart conversation – also allows women to share more fully about the issues facing them in their daily lives.

Some Artists only come on Women's Day. Others start out on the Day, get comfortable, and then join on other days too. Women's Day is also open to Artists who identify as female.

The gathering together of women is a very old tradition in all cultures and often involves a shared task. Here, the 'task' is each woman's art and her individual voice.

**Linda Tilyard**, Kaiwhakahaere Taupuni Mahi Toi, Studio Manager

He nui te aroha me te whakahihihi hei tautoko i a tātou, i a tātou e noho tahi ana i te rā wāhine.

There is so much love and inspiration to support us while we are together on Women's Day.

**Jenny Katene-Morgan**, Kaiwhakaako Mahi Toi Māori, Māori Art Tutor



Women's Day is a time to come together and create. There is a need for women to be in each other's company.

**Meg Waddington, Kaiwhakaako Matapaia, Pottery Tutor**

Ia Paraire, ka huaki ngā kūaha o King Street mahi toi mō ngā wāhine me ngā kōtiro. Mahi ai rātou i ā rātou mahi, ā, ka whakamutua e ētahi. Te nuinga ka tīmata i ētahi mahi hou.

Ko ngā kaiāwhina he wāhine, he kamakama, he hūmārie. Ahakoa he aha te mahi.

Ko wētahi wāhine he whakamā, he matakū ki te kōrero ki ētahi atu.

E ai ki ngā kōrero, ko te wāhine te pou tokomanawa o te whānau.

Ka mahi tahi, ka noho piripiri, ka aroha, ka whakapono hoki mātou.

Each Friday the doors of King Street Art Works open up for women and girls. They do their chores, some completing the majority preparing new work to carry on.

Our tutors are ladies too, who are experts in their work, and humble towards us. Some women are shy and scared to talk to others.

According to tradition the woman is the main barge pole of the family.

We work together, bond, love and believe.

**Hei maumaharatanga i roto i te aroha ki a Atareta ("Addie") Paku**

In loving memory of Atareta Paku





*Atareta "Addie" Paku*

## Ngā Matapaia – Pottery

Our workshop has one area that is a destination for a lot of our first-time Artists when they visit. For many it is a new experience and for some, a medium they will return to again and again. That medium is clay. It is tactile, playful, grounding and while it can be challenging, it is important to apply relevance to the benefits of process and not just the finished product.

When KSA first opened, pottery was included in what was on offer and after 25 years, it is still one of our most popular practices. With the support and knowledge of past and present tutors, all of whom are practising Artists, it continues to nurture those who are not shy of getting their hands dirty.

A tutor's role is to support the Artist by explaining and showing how to work with clay. Each Artist's experience is different and we work at the Artist's pace so eventually they can work independently, knowing there is always support there if needed.

Pinching a pot from a ball of clay is a common way that we start Artists off. This is a very attainable task for most and allows people to become familiar with the nature of clay and is a good gauge as to whether they want to continue. The accessibility of our clay area ensures that both the able-bodied and those with disabilities can work in a supportive creative environment. The range of work produced is extensive with both hand built and wheel pieces displaying the skill and creativity of those who access our workshop.



Over the years, we have offered in-house knowledge and support but have also invited guest tutors in to share their skills in workshop form. This exposes partaking Artists to new techniques, ideas, and is always an inspiring time for all in the whole workshop.

Usable clay has always been available and national suppliers provide a variety of clay to work with. Waste clay from the workshop is recycled in a pugmill to ensure sustainable practice. For the final process of glazing, we use paintable, coloured underglazes and stains. Many effects and finishes can be attained with different applications of these mediums. On the technical side, the studio is well equipped with potters wheels, a slab roller, extruder, and hand tools galore. While we have purchased the majority of this equipment, we have received donations of useful tools from the community.

Our present kiln is about 12 years old and we have had about 3 or 4 prior to its purchase. Over the 25 years of operation, on average, we have fired work once a week alternating between bisque and glaze. This means we have produced work from approximately 1,300 firings. The number of Artists who have had and continue to have work in these firings is in the hundreds and hundreds!

With the recent pottery revival, our workshop has provided a space for anyone in the wider community to see what all the fuss is about and give it a try. Since 1997, we have been aware of the benefits of a community pottery and the joy that can be had from working with clay.

**Leanne Taylor, Kaiarataki Matapaia, Clay Lead Tutor**





He Tirohanga Whakamuri  
ki ngā rua tekau mā rima tau  
kua pahure

Looking Back  
at our 25 Years



## He Tirohanga Whakamuri ki ngā rua tekau mā rima tau kua pahure – Looking back at our 25 Years

In the late 1990s, the care of mentally ill people shifted from a traditional institutional-based model to one of community care. People who had spent a significant part of their life in a hospital suddenly found themselves dropped into a world that really wasn't sure what to do with them.

Stigma about mental illness had never been so rife and as Nimbys (Not in my backyards) went to press about the dangers of 'loonies' moving into the neighbourhood, labels and bigotry bordered on the ridiculous. Nevertheless, regular homes on regular streets were turned into supported accommodation for those so desperately needing somewhere to go. Mental illness would no longer be hidden away.

Those with vision saw that more was still needed. Drop-in centres were not enough. Sheltered workshops were not enough – just institutions without the white coats. Their gaze fell upon Vincents Art Workshop Te Whare Mahi Toi, or Vincents, as it is colloquially known.

A community arts workshop in the heart of Wellington, Vincents had been making a major impact in the community since its first years of operation – they were founded in 1985. Their model of inclusiveness was a first step in the destigmatization of mental illness: it didn't matter if you were a card-carrying mental health consumer or a mum at home with a couple of kids – everyone was welcomed at Vincents and could

actively use art to express themselves in whichever way they wanted. And everything was free-of-charge.

Although in 1996 Vincents was not receiving funding from the Health Funding Authority, HFA asked them to help develop a similar organisation in Wairarapa. After significant public consultation, finding and developing an appropriate building, and of course hiring staff, King Street Artworks (KSA) was born in Masterton.

KSA opened its doors at 21 King Street in June 1997, and for 15 years, Artists worked away in that big orange building (now The Hub). Governments came and went, policies changed, and faces changed, but King Street, our colloquial name, stood by its core values and steadfastly became an important community asset.

Labels were dropping like flies. People coming to KSA had had enough of them. Here, they have always been Artists, not Clients or Mental Health Consumers, just Artists. Immediately they/we were all the same: it didn't matter our background or illness, we were now all Artists who created art, with the act of making providing focus and meaning to our days.

Our Artists would begin exhibiting locally, nationally, and internationally, in places like Aratoi, The Dowse, and Wollongong Art Gallery. They also entered competitions, gaining confidence, resilience and personal growth. It only takes one acceptance letter, like that first sale, to make the struggle all worthwhile. There can still be battles within the art establishment, which is also prone to labelling, yet Wairarapa has Aratoi, which

through professionally curated annual and solo exhibitions with KSA, has ensured that the public sees Outsider Art or Naïve Art simply as Art.

Then, in 2011, a funding crisis. The District Health Board put all 11 Wairarapa NGO contracts up for tender. We had to quantify our work and resell the concept of an inclusive art workshop that focuses on early intervention and mental well-being. Although KSA took a significant funding cut, our work was recognized: we'd still be here to help the community. Only one other NGO survived.

The year 2012 was also critical. The Christchurch earthquakes of 2010 and 2011 had heightened our awareness of building integrity, and we looked with a cautious eye to the walls that had become our home. We set sentimentality aside and moved to a building only 150 metres away in distance, but a million kilometres away in safety. Our new space: a lighter, brighter, safer, warmer home at 16 Queen Street, though we hold to our roots and maintain our original name of King Street Artworks. In a few years, the neighbourhood would become the thriving Masterton Arts Quarter: KSA, Aratoi, ConArt, and Te Pā, which is now Hau Kāinga.

Our most recent challenge: the pandemic. During lockdowns, we kept up the creating and connecting through technology: we went online and also on the phone. We remained nimble and altered policies and procedures as Covid slipped into our community. We also provided resources, such as free masks, free lamination of vaccination cards, and free artpacks for use at home. Apart from the obvious symptoms that presented with Covid, there was a marked increase in anxiety

and depression across the Wairarapa, brought on by a myriad of causes, not least of these was isolation. It has never been so important to have a place where people can come and connect with other people, and to feel valued and supported on the journey to wellness.

Personally, I joined KSA near the beginning, in 1997, and I acknowledge the Coordinators, Tutors and everyone before me. Some of my fellow teammates have worked here for a long time too. Our very low staff turnover – the average tenure is 20 years – enables us to be that much more supportive. A continuity of community service, with familiar faces. People know what they are going to get as they drop in and out of our workshop.

Now in our 25th year, the team and I think about how far we and the community have come, and how far we have yet to go. We can't possibly list the thousands of people we have met over the years; the hundreds of exhibitions and workshops, the untold number of artworks created, and the endless times that we have laughed together. We so much look forward to the next 25 years of new people, new art, and new laughter.

Mental illness, an inevitable part of any society, is no longer the life sentence it was once believed to be. Community awareness, self-directed care, early intervention, a support network, and a free and inclusive community artspace are all crucial. Consider what the mental health of Aotearoa New Zealand would be like if a King Street Artworks existed in every town.

**Ian Chapman**, Kairuruku, Co-ordinator

Old building prior to moving in



KSA's first publication



King St. Artists create logos for other organisations



King St. goes to Kapiti Island



Decorating the outside of the old building



Pourako Kōrua/Hinaki Wananga



Anti-violence project funded by the MSD

1997

1998

2006

2011

Starting to make it ours



Developing our brand



Open 6 days a week



Old building Interior



King St. is embraced by the arts community



Wānanga Whakairo



Our building wasn't earthquake compliant



King St. & Vincents collaborate for the Wairarapa Arts Festival



Wānanga Mau Rākau



The Steampunk Ball



Kowhaiwhai panels go up



Decorating the Inside of the new building

### The King Street Choir



We Sing for Fun  
Monday evening choir starts



ARGGHH!

2012

2018

2020

2022



Opening the new workshop



The Masterton Art Sector continues to grow



New colours & signage



Wānanga Korowai



Our 20th year



Whānau trip to Castlepoint



Twilight art starts  
Now Wednesday nights

## Whātorohanga ki te Hapori – Community Outreach

Our Community Outreach programme started in the early 2000s with some extra funding and the idea of taking King Street Artworks to places beyond Whakaoriori Masterton, and for people who could not easily travel to our workshop.

Initially, KSA would transport art materials every Tuesday to Hau Ariki Marae in Martinborough, Papawai Marae in Greytown, and other places. We eventually settled on a partnership with the Featherston Community Centre, a well-utilised destination for South Wairarapa residents. For over a decade, tutors brought resources there, and guided Artists with their work. Starting in a large meeting room with a drop cloth on the carpet to prevent paint stains, we then established a larger workshop in a more suitable space. This meant we could store materials and provide a range of mediums such as clay. We also arranged for a bench and sink to be installed which was beneficial and made cleaning up so much easier.

KSA in Paetūmōkai Featherston was popular for people seeking creativity and companionship. The majority of Artists who joined our Tuesday sessions were retired, and our workshop was a regular part of their week.

Other health organisations in Wairarapa were aware of our Featherston programme and would refer people who were interested in arts and creativity. This brought a mix of ages and genders, which always made for a social time. For people for whom isolation was an issue, KSA could support them to be creative and gain confidence with the group. Many





outreach Artists would contribute work for our annual exhibition at Aratoi and attend the celebration to open the show.

Pottery was probaby the most popular medium, which is also the case in our home base in Masterton. Yet with no kiln on the Featherston premises, KSA tutors had to transport all the ceramic work to Masterton for firing. Arriving back with a box of colourful fired work was always greeted with anticipation and excitement.

KSA's Community Outreach has ceased now. Our weekly programme in Featherston ended in March 2012 and the similar service we began at the Carterton Events Centre in April only lasted for a few months before a funding issue arose – we had to discontinue the programme entirely.

Yet, the kaupapa of KSA remains visible in the whole of Wairarapa. We have participated in countless regional activities, such as Matariki celebrations, Kokomai, and the annual Wairarapa Fabric Fair in Taratahi Carterton. We work with many schools, health centres, and other organisations, such as Aratoi, NZ Pacific Studio, Pathways, Riding for the Disabled, Te Hauora, Wairarapa Women's Centre, Wairarapa REAP, and more. KSA staff have served on committees with several groups, such as ConArt and Heart of Arts, which has facilitated many wonderful partnerships. We regularly arrange to have articles published in the region's newspapers, *Wairarapa Times-Age* and *Wairarapa Midweek*, and have also joined a weekly radio show with Arrow FM, the community access radio station for Wairarapa. Our outreach is embracing and ongoing, as is our Aroha.

Linda Tilyard, Kaiwhakahaere Taupuni Mahi Toi, Studio Manager  
Leanne Taylor, Kaiarataki Matapaia, Clay Lead Tutor





Ngā Hoa  
me Ngā Kaitautoko

Friends  
and Supporters

KSA defines inclusion and care in its sincerest form. It's a place of creativity and creation – both attributes are at the root of humanity. Nowadays everyone talks about diversity. Yet KSA was talking and doing diversity from day one.

Irrespective of your brokenness whether seen or unseen, KSA embraces the whole you. The analogy that comes to mind is the ancient Japanese art of kintsugi meaning 'joining with gold', which is the practice of repairing broken pottery with gold. The broader philosophy of kintsugi embraces the beauty of our human flaws. KSA embraces everyone and is also the gold that joins diverse, dynamic, and creative people in our community.

Happy birthday KSA and to each beautiful soul who has entered its doors.

**Mena Antonio**, Chair, Trust House

## KSA

A safe place, a haven, a sanctuary, a retreat

A welcoming creative space that fizzles with energy, colour and laughter

A refuge where that other world does not intrude

Friendship, respect and simply 'being alongside'

Aroha, wairua and mahi toi

Feelings expressed in art, meaning without word.

Good work happens quietly in the spaces in between

Identities are rediscovered and wounds can heal

Timeless artistic processes bring solace and joy

A creative force for good

Congratulations to all involved in King Street Artwork throughout 25 years of providing a unique service to the Wairarapa. Ngā mihi nui, it is a privilege and an honour to be involved.

**Dr Helen Clayson**, Chair, King, Street Artworks

It is a pleasure to congratulate KSA on their achievements and contribution to our wider community as they celebrate 25 years of service.

In 1996 as Mayor of Masterton District, I hosted a visit by Vincents Art Workshop from Wellington who promoted and shared the vision of a different approach to involve and include local artists to reach their creative potential. "The Vincents model". The Vincents Team included Hillary Low, Paddy Twist and Kim Morton, who following on from the initial visit, provided excellent support as KSA was established.

Local community funding was found including excellent support from the Health Funding Authority which was critical in the establishment phase. The foundation members deserve special praise for picking up the Vincents model and establishing our own special organisation in the Wairarapa.

Ian Chapman's contribution since the establishment stage has been exceptional and he should feel extremely proud as we celebrate this significant milestone.

The link to Aratoi and the enduring relationship has been a real positive, which has included the annual exhibition.

My final comment relates to the difference KSA has made to the well-being and confidence of a large group of local artists and their families who have benefited from the guidance and support throughout the last 25 years.

**Bob Francis**, CNZM, QSO, MBE, Mayor, Masterton District, 1986-2007  
Chair, Wairarapa District Health Board, 2006-2013



I am certainly grateful to have been given opportunities over the years to sit with and share stories, histories, explanations of Māori customs and protocols with the King Street Artworks whānau. I have always been made to feel welcome, and really, if I am to be honest, have been a little spoilt by them each time. King Street Artworks has played an important role for many of our whānau over the years and continues to do so.

He whare whakapiringa tangata  
– it is a place that brings people together.

He whare whakawātea whakaaro  
– it is a place that allows us to believe.

He whare whakarewa wairua  
– it is a place that uplifts our spirit.

He whare whakawhenua hiringa  
– it is a place where can express who we are.

He whare whakaputanga taonga ātaahua  
– it is a place of beauty that produces things of beauty.

Ngā mihi ki a koe King Street Artworks kua eke ki ngā tau rua tekau-mā-rima; Congratulations King Street Artworks on your 25 years.

Nāku iti nei

**Mike Kawana**, Pou Arahi Tikanga, Cultural Advisor, Rangitāne o Wairarapa

King Street Artworks is a hugely valued asset for our wider community. It honours our artistic community and provides a place for whakawhanaungatanga. KSA continues to demonstrate and support te taha Māori and this is reinforced by their excellent tutors.

The annual exhibition at Aratoi is a highlight for me, showcasing our artists. As a regular buyer at this event, it is another way for me to appreciate our talented tangata and to fill my house with beautiful art.

**Jason Kerehi**, General Manager, Māori Health  
Te Whatu Ora Health New Zealand

Manaakitanga; i can always walk in and feel welcomed.

**Makuini Kerehi**, Kaitakawaenga, REAP Wairarapa

In 1997, Vincents Art Workshop in Wellington sent me to Masterton to set up a similar workshop. KSA just took off and never looked back. It's a place of whānau, aroha and endless creativity, and has changed lives and Masterton forever. I'm super proud of being part of its story.

**Hilary Low**, Member, Vincents Art Workshop Committee, 1986-1996  
Project Coordinator, Masterton Art Workshop Project, 1997-1998  
Writer/Researcher

Some 27 years ago, I was a Committee Member of Vincents Art Workshop. We had just learned we would have a significant loss of government funding from what is now the Ministry of Social Development; other services with this government contract were also facing cuts. One of our responses was to approach the Health Funding Authority for support.

While they said funding wasn't possible, they believed in our philosophy and would offer us a contract to establish a Vincents-type creative space in Wairarapa. So, after a year of planning and consultation, King Street Artworks was established in Masterton.

Committee members, staff members, and many artists at Vincents believed then, and believe now, that having two successful creative spaces with the same philosophy could only be an example of best practice and mentorship for emerging creative spaces. Whenever I visit King Street Artworks, I feel at home.

**Glen McDonald**, QSM, Retired Coordinator, Vincents Art Workshop



*The KSA Gallery*

## Ngā mihi – Acknowledgements

To the organisations and people committed to the mental health and well-being of our community ...



Elizabeth & Robin Dunlop

... and to each and every person who has shown support through donations of materials or even a kind word

**THANK YOU!**





*Our current home, 16 Queen Street (2012-) Painting by Chasity 'Chas' Kahle*

