

**All Lines
Converge**

Some Lines
Through the
Archive

Something about
being
at the centre
of a
big floury rose
tilted back
All lines
converge
at the centre
Perspective
(Alberti's
isn't true
We've all
heard of
gravity
Earth

○
Apple
Eve
I
○
Thou

○
What
who
am
I
talking
about
makes the
scene
composes
the picture
reads (writes)
the poem
joins the
arch
of the
sea
but
thou
○
eye
(look look
it's in
my pictures
all lines
converge
at the centre
not the middle
but
just outside
the picture
here
○)

I'm sick
like in
the books
but know
all lines
converge
at the
centre
○

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Joanna Margaret Paul,
O (excerpt), Seacliff,
June 1973

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Mr A. C. Squire... "appalling misappropriation"

Hangup over 'Clothesline' wit, beauty



Mrs W. I. Elliott... "The last straw"

Artist Christine Hellyer's 270 multiform sculpture *Country Clothesline* is the last straw," Mrs W. I. Elliott told last night's city council meeting. "It's the most appalling misappropriation of public money I've ever seen," said Mr A. C. Squire. "Country Clothesline" comprises hillbilly-type garments dipped in different coloured latex and hung with red pegs on a line. Govett-Brewster Art gallery director Mr R. N. Kelly said today it was intended to be a witty piece and "it is witty."

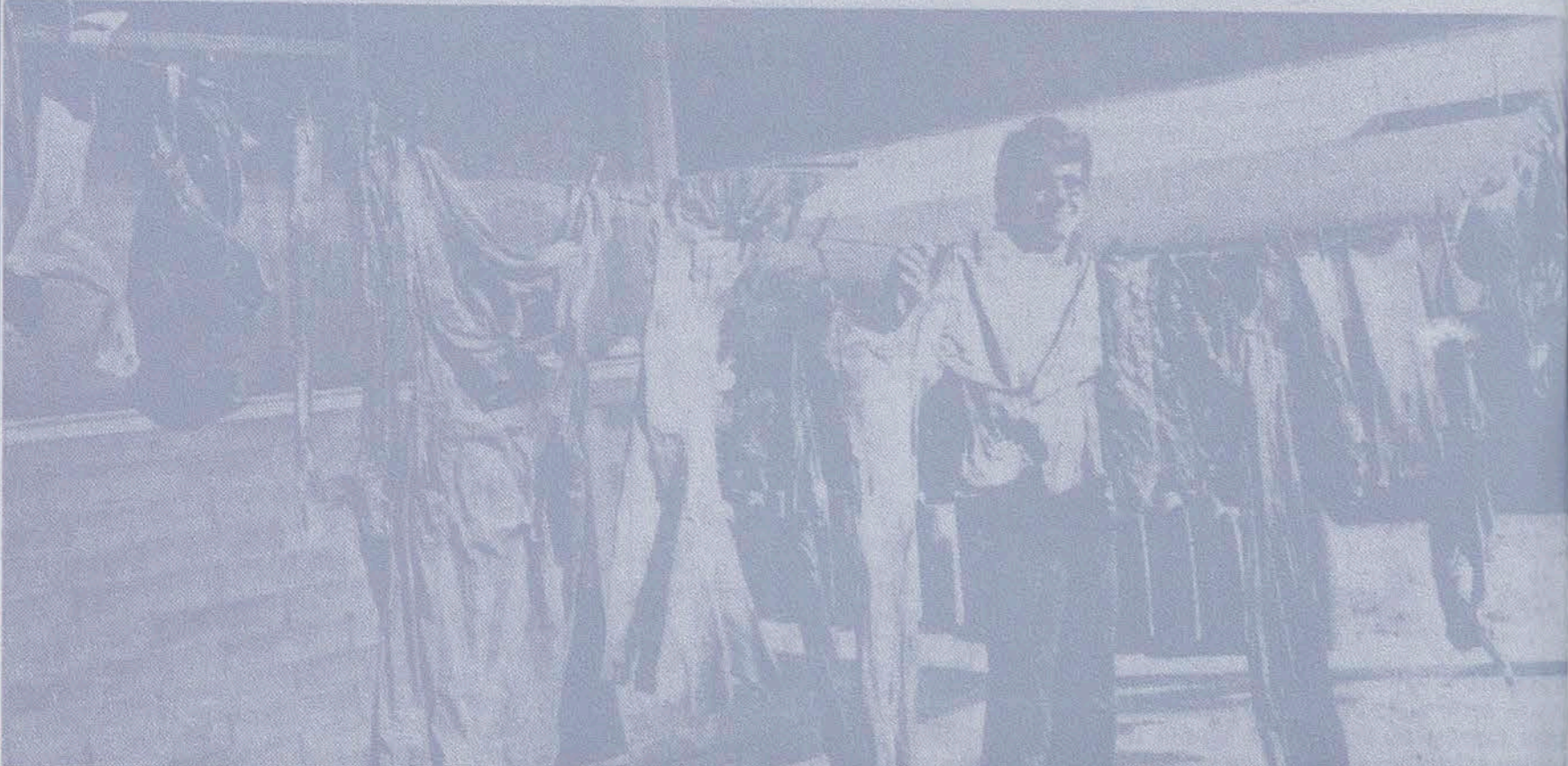
display late last year, but was stored away because of other exhibitions, including the Len Lye works. It is now temporarily on display in the sculpture court at the gallery. Christine Hellyer, formerly of New Plymouth, is now based in Auckland. Mrs Elliott said last night she must register her protest. "I am absolutely horrified to see the gallery buying this sculpture. It is absolutely ridiculous." Mr Squire: Everyone is laughing at the gallery and no one is doing anything about it. He moved that the recommendation to buy the sculpture be referred back to the cultural committee. His motion was



Artist Christine Hellyer defeated. Mayor Mr D. V. Sutherland said this was the second time recently

that the council has considered motions to refer back to the committee recommendations for gallery purchases. (In December last year a recommendation for the purchase of a \$500 Colin McCahon painting "Am I Scared" was referred back to the committee. When the matter was brought before the committee again in February, the committee reaffirmed the right of the gallery director to choose works and that month's full council meeting approved the purchase.) Mr Sutherland said last night art gallery purchases are a matter for the art gallery subcommittee and the gallery director. If he could vote on this sculpture, he would not

support it. But he is not a member of the subcommittee and it is not appropriate for him to judge. "This is an area I have no intention of straying into," Mr Sutherland said when the subcommittee was set up, some people believe it was a ploy for him to control what went on the gallery walls. "I said then the selection of art for the gallery was a matter for the subcommittee. I do not intend to be party to any form of censoring." He pointed out the money did not come from public funds, but from money invested for art press purchases. Mr R. J. Burkitt said agreement will never be reached on any sort of art.



Left: newspaper article from 1977 regarding Christine Hellyer's *Country Clothesline*, 1976. Govett-Brewster archive.

How far we've travelled?

Having fun with texts is having fun with everything and everyone. Since didn't have one point of view or centralized perspective, was free to find out how texts she used and was worked. In their contexts which were (parts of) culture. Liked best of all mushing up texts. —Dead Doll Humility (excerpt), Kathy Acker, 1990

On Friday 18 November (2016) the New Plymouth District Council dedicated its organisation-wide donation collecting to the Canterbury earthquake recovery. The majority of staff wore red-and-black (Canterbury's sporting livery) and made donations to the relief fund. At the Govett-Brewster Art Gallery the two public donation boxes were decorated in these colours, and text was emblazoned on them to let visitors know that their monies would be adding to the local government fundraising efforts. A funny thing happened. Visitors approached the front-of-house staff to inform them that they preferred not to give to Canterbury's earthquake recovery... they wanted their donations to be accrued by the Govett-Brewster and to go towards the art. Thinking quickly the staff suggested the visitors spend the equivalent sums at the gift shop...

My predecessors, used to dealing with a largely antagonistic local community and trenchant anti-contemporary art sentiment—often elevated to local media scandal—would hardly believe their eyes. People willingly giving money to the art. All too often they [and me for that matter] were accused of wasting money on art, or, that stuff claiming art's status that could actually have been made by their daughter or grandson or grandmother. Much on display in this particular exhibition *All Lines Converge* faced criticism of that nature when first shown. Now this work is on display in the era of giving money to the art, will it suffer the same popular critical fate?

The art isn't made, nor is it seen at the Govett-Brewster, in a vacuum. And the freaky Friday (the 18th) had come at the end of a very strange 10 days that shook the world. The world's politically engaged castes—which should number all its adult peoples—already reeling from the United Kingdom's plebiscite decision to start an exit from the European Union, witnessed Donald Trump winning the presidential election in the United States. The world tipped right. And the balance of power between men and women tipped wrong. The most powerful nation in the world binned the candidacy of a woman (Hillary Clinton) for a declared misogynist. Like something from Shakespeare's *Cymbeline*, *Macbeth* or *The Tempest* the earth was visited by a 'super moon' that happened to loom-and-leer like Donald Trump's jack-o-lantern visage and head. Big, fat, and orange.

What a convergence. What a mush up. What fun. And what work to be done. Let's be inspired by the likes of the afore-quoted late American postmodern activist, feminist, performance poet, and critic Kathy Acker and the late New Zealand, artist, poet, and filmmaker Joanna Margaret Paul (who has lent the project its title) to tip the world back—on behalf of the left and of women. I am glad to acknowledge that the artists, curators, and writers involved with this exhibition and publication are doing exactly that.

Simon Rees, Director

How far we've travelled?

Women in (and out) of the archive

All Lines Converge is an exhibition of work by Aotearoa New Zealand artists from the 1970s until today, presenting key works from the Govett-Brewster Collection. It takes a broad and experimental approach to the traditional concept of a collection show, drawing upon the important role of women within the institution's history of experimental and progressive exhibition-making.

The collection itself was founded in 1969 with a bequest by Monica Brewster, who subsequently gifted her own private collection to the gallery. Brewster was a pacifist, world traveller, keen gardener and art collector, and founding member (and later President) of the Taranaki Women's Club. A visionary individual, she supported several local artists so that they might continue to make work, including her cousin Dorothy Richmond. *Untitled (Landscape with house and trees)* of 1909 is a delicate yet unusual watercolour by Richmond from Brewster's private collection, and is included in the exhibition to signal that original commitment to supporting emerging and mid-career New Zealand artists.

The Govett-Brewster's collection is international, with a focus on the contemporary and the Pacific Rim, and strong representation of work from New Zealand. It maps the history of art-making in this country, and the role the museum has played in shaping this. Three artists and an artist collective who are central to the history of the Gallery—Fiona Clark, Christine Hellyar, Maree Horner and et al.—are cornerstones for *All Lines Converge*. Their works, some existing and some new, act as points of departure, and reflect the exhibition and collection programme that has evolved over the past four decades. They also function as references for future possible directions, representing as they do the forward-thinking approach to commissioning and premiering work that the Govett-Brewster Art Gallery has maintained since it opened in 1970.

The work of these central artists connects with many of the most influential developments in contemporary art that have taken place over the last 40 years. These parallels are expanded further in relationship to the new work presented in the galleries and in the accompanying publication. In this broader current context, an engagement with post-object art and minimalism in Maree Horner's sculptures can be drawn into conversation with recent conceptual practices, such as those of Fiona Connor and Sonya Lacey. Meantime, the photographic image, in both still and moving form, documents everyday life and builds potent political and local narratives; in the exhibition, the urgent environmental projects of Fiona Clark are placed in proximity to Edith Amituanai's ongoing series of domestic interiors, and Gil Hanly's images of social housing sit in relation to Nova Paul's film on one woman's re-discovery of te reo Māori. Found materials are used to construct a critical dialogue around institutional policies (as in the new work by et al.) or to represent dark, interior narratives (as in Christine Hellyar's *Dagger Cupboard*). The notated and spoken word comes into play (in works by Mary-Louise Browne, Sarah Buist, Ruth Buchanan), as does a relationship to the handmade (seen in work by Lisa Reihana, Susan Te Kahurangi King and Yvonne Coleman) and a reclamation of the body (as in the live and documented performances of Sarah Hudson, Darcell Apelu and Shona Rapira Davies). Above all else, these works and their inter-relationships represent the current breadth of artistic practice, and a substantial and important exhibition history yet to be fully recorded.



Monica R. Brewster
1886–1973 (installation
view), 1993.

It was the principal aim of the project to bring these artists into conversation, some of whom have a long history with the museum, but many of whom are working with the institution for the first time. The hope is that, in collaboration with them, the accepted biography of New Zealand contemporary art since the 1970s might be challenged and re-written in small part, offering a glimpse of other potential narratives. By no means a comprehensive survey, *All Lines Converge* embraces the inclusive collection show format, affording an opportunity to reconsider what has been collected over the years, and to review what is deemed valuable.

The Govett-Brewster's collection policy, created in 1968, is unique. It offers the directors and collection managers the opportunity to assess and shape what is acquired in a comparatively short timeframe, so that the collection has the potential to reflect both its directorship and the contemporary culture of that particular time. *All Lines Converge* responds to this, reflecting upon what collecting means, and making transparent the processes of selecting, acquiring and showing contemporary art. Offering a speculative selection of existing work and new commissions, it is a predominantly artist-led project that aims to suggest potential directions for the future and to make spaces in which to rethink the past.

We at the Govett-Brewster are incredibly grateful to the artists for their involvement in the project. They have been, without exception, overwhelmingly generous with their work, time, energy and memories, and this is all the more notable given that they and their practices have too often been overlooked or underestimated by collecting and exhibiting institutions. It is with pride that we present the work of these New Zealand artists, especially within the current international context of programming that celebrates women artists and the history of feminist-based practices.

It was a great pleasure to work with artist and designer Sonya Lacey on this publication, and we were delighted to include an essay by art historian Kirsty Baker, alongside new commissions by et al., Jordana Bragg, Dale Copeland, Charlotte Drayton, Catherine Griffiths, Li-Ming Hu, and Biljana Popovic. Accompanying the exhibition, our public programmes include a series of films by the pioneering director Merata Mita, as well as *Kitchen Sink* by Alison Maclean, hailed as one of New Zealand's best short films.

Along with the team at the Govett-Brewster, we would like to acknowledge the dedicated work of collection registrars Kelly McCosh and Catherine Rhodes, as well as the research and support offered by our interns Sarah Dalle Nogare and Carole Lallemand. Finally, we would like to thank our predecessors here at the Gallery, who developed our unique collection and created our challenging and important exhibition history.

Sophie O'Brien, Head of Exhibitions & Collections
Chloe Cull, Assistant Curator

Artist pages

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Jordana Bragg—**Camp 1 (2016)**—p12

Biljana Popovic—**Construction drawings for 'Amelia' (2016)**—p14

Mary-Louise Browne—**Hortus Conclusus (1986)**—p16

et al.—**News 1–2 (2016)**—p18

Charlotte Drayton—**Leaning from the balcony (upward mobility) (2016)**—p20

Li-Ming Hu—**Putting It Together (abridged) (2016)**—p22

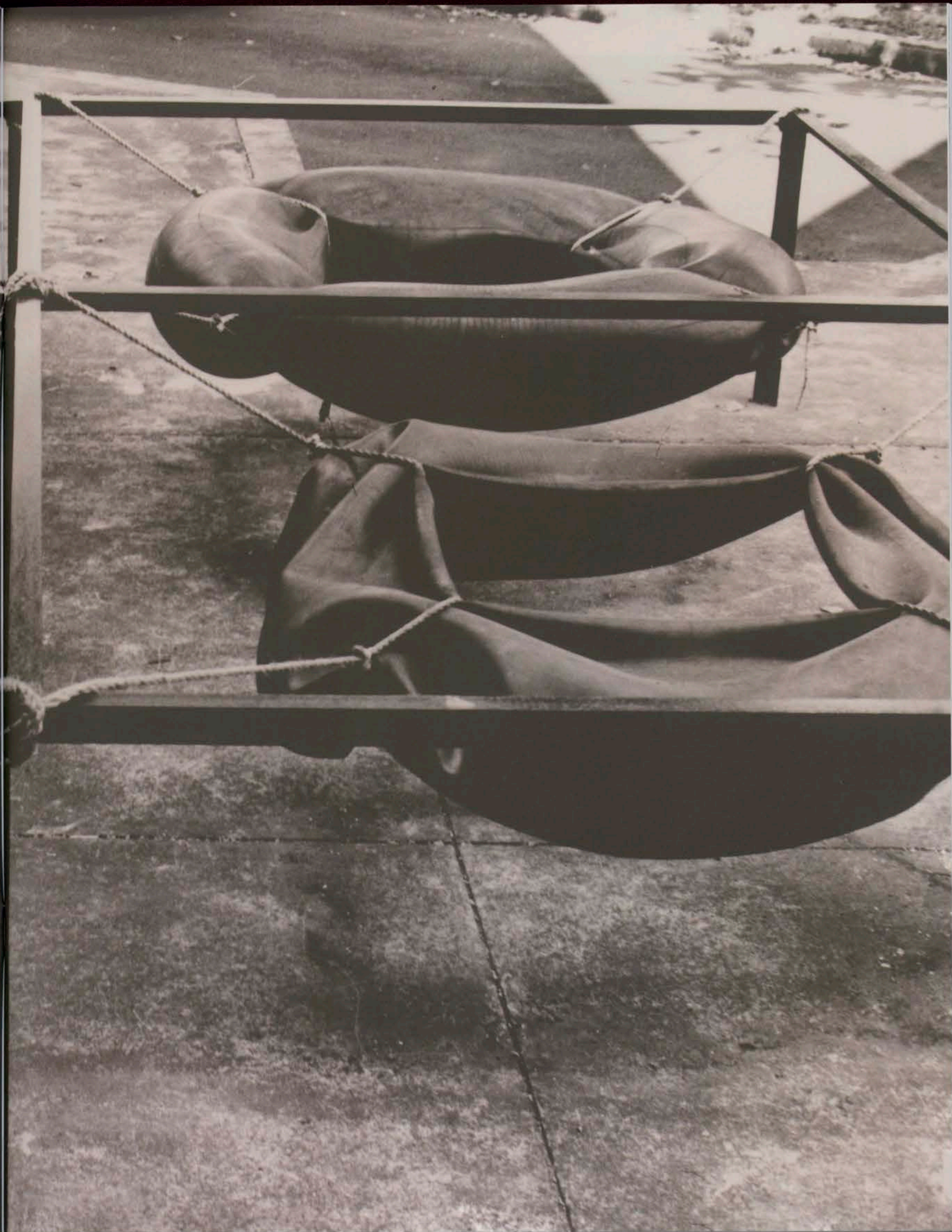
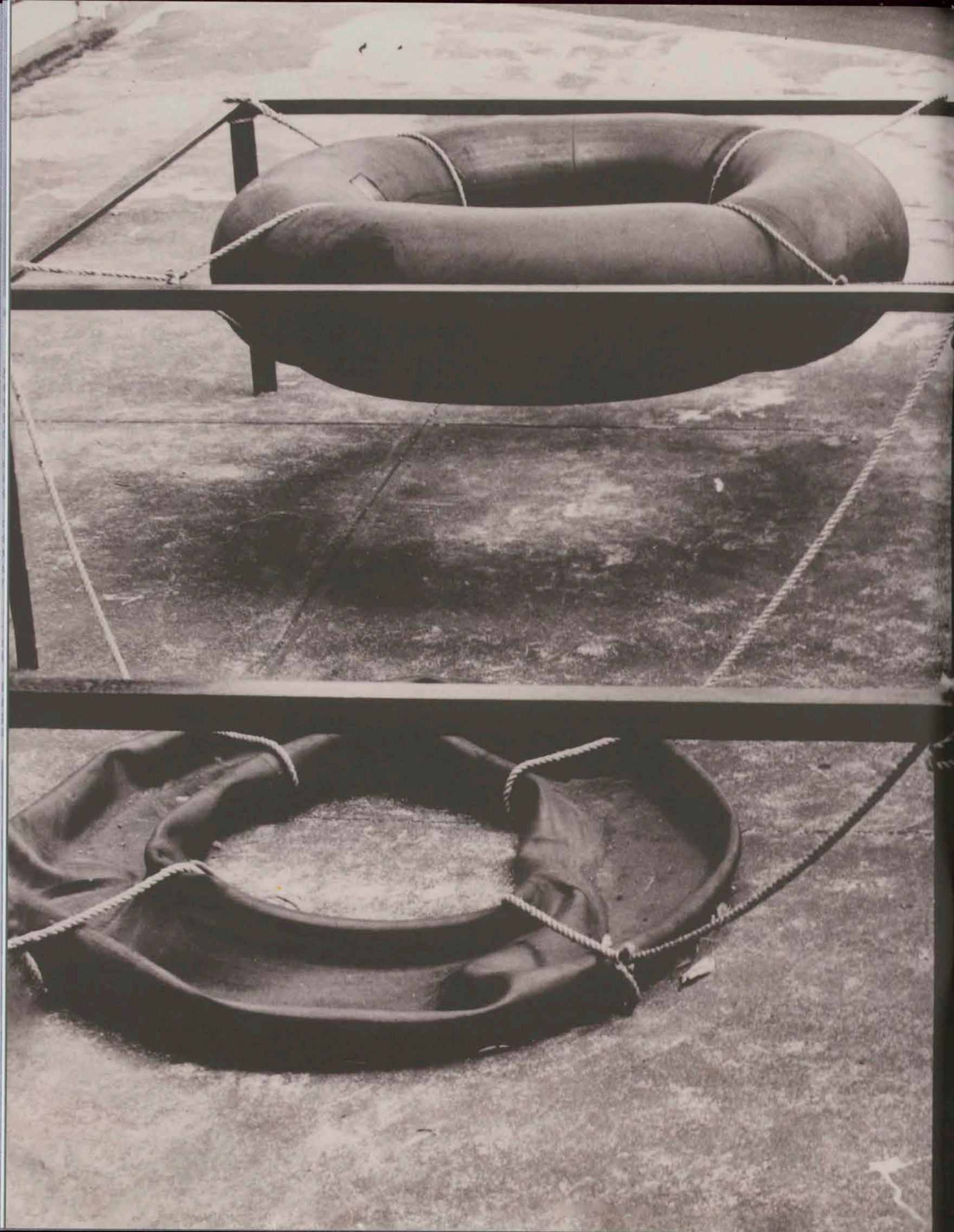
Photographer unknown—**More Lesbians (1982)**—p24

Catherine Griffiths—**A whakapapa, two lines of women, (an installation drawing) (2016)**—p26

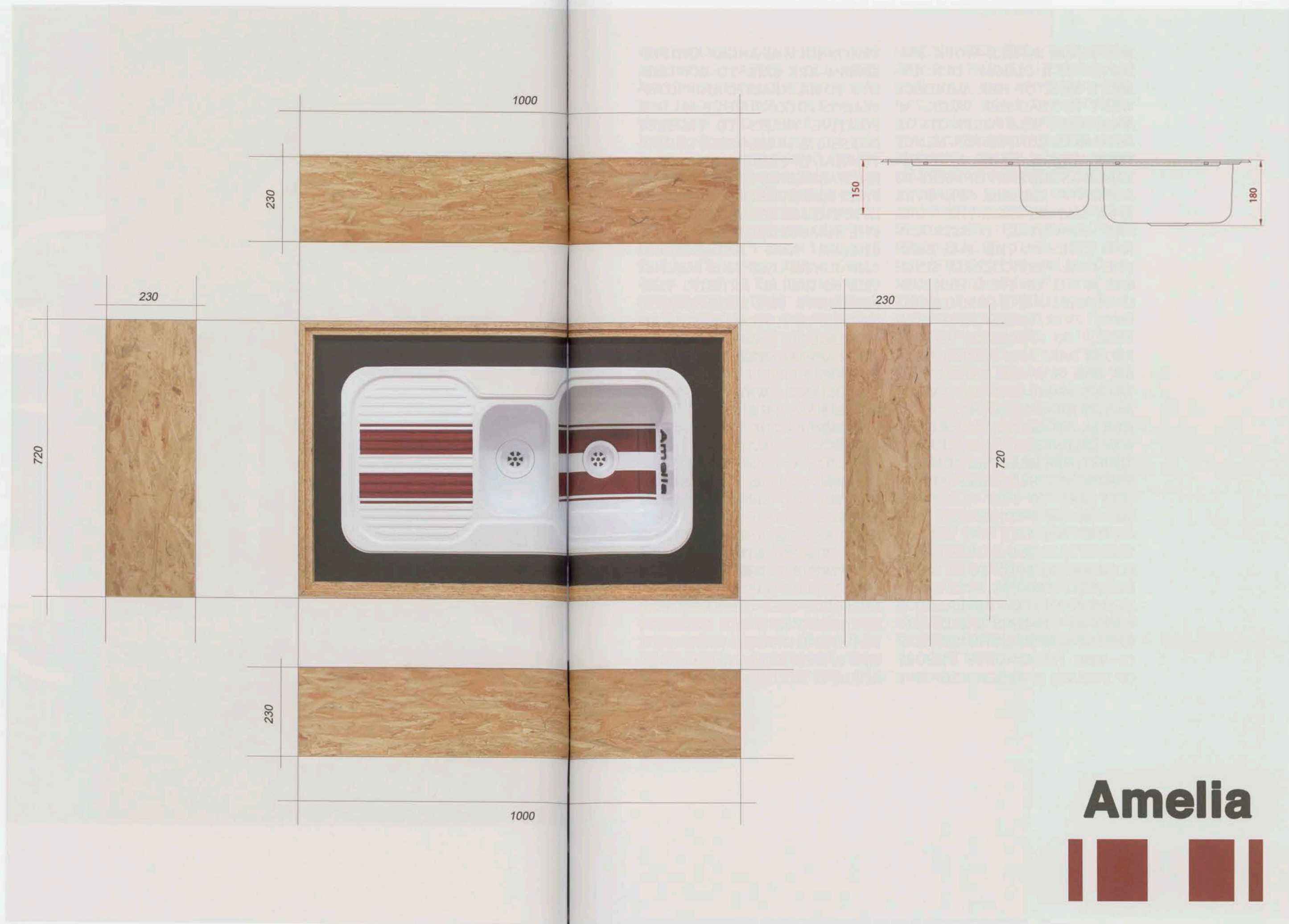
Fiona Clark and Raewyn Turner—**Ruby & Pearl 'perform from the jewelled box' (1973)**—p28

Dale Copeland—**He (2015)** and **A Mythic Line (2016)**—p30

Gil Hanly—**Kate Millington installing her work (1980)**—p32







Amelia



SHE FINDS IN HER WORK EVIDENCE OF A GLOOMY DENOUEMENT. MOST OF HER AUDIENCE WANT TO READ HER WORKS AS ANGUISHED SELF PORTRAITS OR ASSOMUCH CONFESSION. HENCE THERE SEEMS TO BE A RELUCTANCE ON THE PART OF MANY TO SEPARATE HERSELF, WHOEVER THAT MAY BE, FROM THE WORK SHE CONCEIVES, CONSTRUCTS AND EXHIBITS. THIS HAS BEEN THE CASE PARTICULARLY SINCE SHE MOVED ON FROM HER EARLY DILEMMAS AND COMMENCED, WITH EVER INCREASING CONTROL, TO PRODUCE WORKS ABOUT DARK AND PAINED WOMEN. SHE IS AWARE THAT THESE WORKS PORTRAY WHAT COULD BE A WIDELY HELD NOTION OF HER AS THE ARTIST, WHILE IN NO WAY INTENDING TO. SO THERE IS THIS OTHER READING. THE WAY SHE PRESENTS HER SELF TO HERSELF AND TO HER AUDIENCE. SHE IS SELF-CONSCIOUS BUT CANNOT SEE HER WAY OUT OF THIS. IT ALL BEGINS TO ADD UP. A LONE FIGURE SOON TO BE WALKING INTO THE SURF. SELF EXAMINATION MERELY REVEALED A GROWTH WHICH IS RAPIDLY INCREASING IN SIZE. SHE IS AWARE OF THE PERSONALITY THEORY OF DISEASE IN WHICH NEGATIVE

TRAITS SUCH AS ANGER AND PESSIMISM ARE SAID TO CONTRIBUTE TO ILL HEALTH, AND SO ATTEMPTS TO CONJURE UP ALL HER POSITIVE TRAITS TO PROTECT HERSELF. SHE ALSO SEES THE POTENTIAL IN USING THIS EXPERIENCE AS PART OF HER WORK. THE FIRST POSITIVE STEP. SHE DELVES INTO THE MEDIEVAL CONCEPT OF THE HUMOURS (BLOOD, PHLEGM, CHOLER AND MELANCHOLY) AND JUXTAPOSES THIS AGAINST THE SO-CALLED ARTISTIC TEMPERAMENT. THE MELANCHOLIC NATURE OF A WOMAN, FULL OF UNRESOLVED SADNESS AND DESPAIR APPARENTLY COULD REALLY MAKE HERSELF SICK. A RATHER ROMANTIC WAY OF LOOKING AT ILLNESS SHE THINKS. SHE REMEMBERS THE TENDENCY TO CATEGORISE PATIENTS BY PERSONALITY ATTACHED TO TUBERCULOSIS VICTIMS AS LANGUID, POETIC, AND SENSITIVE UNTIL SCIENCE FOUND IT TO HAVE BOTH A CAUSE AND A CURE AND AT A STROKE STRIPPED IT OF ITS MYSTIQUE. SHE IS FAR FROM CONVINCED THAT HER ARTISTIC PURSUITS, HER BIOENERGETIC SHRINKING AND HER INABILITY TO DEFEND HERSELF HAVE MADE HER A SICK WOMAN. BUT THEN AGAIN IT COULD BE LINKED TO

UNRESOLVED CONFLICTS AND ANXIETIES. AFTER ALL THE MOST SIGNIFICANT FEELING SHE HAS HAD IS THAT THE DISEASE INVOLVES THE WHOLE OF HER NOT JUST A LUMPY BIT ON THE LEFT HAND SIDE GOING DOWN. IT COULD BE AN ACCUMULATION OF UNDISCHARGED GRIEF, PENT UP GUILT, AND LAYER UPON LAYER OF FEAR. SOMEHOW CUTTING IT OUT DOESN'T SEEM LIKE THE ULTIMATE LONG TERM SOLUTION. NOW EVEN THOSE WHO UNDERSTAND THAT HER WORK HAS NOTHING TO DO WITH AN UNFOLDING AUTOBIOGRAPHY, BUT EVERYTHING TO DO WITH A COOL INTELLIGENCE APPLIED TO AN OBSESSION, NOW THINK THAT SHE IS TELLING THEM TERRIBLE TRUTHS. THIS STORY MAY NOT HAVE A HAPPY ENDING. PEOPLE ARE TELLING HER THAT THEY DIDN'T THINK SHE WAS THE TYPE. UNTIL THEN SHE HAD BEEN FEELING QUITE PHILOSOPHICAL. SHE HAD CONVINCED HERSELF IT WAS PROBABLY HEREDITARY SINCE FIVE MEMBERS OF HER FAMILY HAD SUCCEDED. SHE HAD NEVER BEFORE FELT MORALLY RESPONSIBLE FOR HER PREDICAMENT. THIS OVER SIMPLISTIC INTERPRETATION OF PERSONALITY THEORY WAS

MAKING HER FEEL FATALISTIC. SHE DISCHARGES HERSELF. NO ONE CAN DO ANYTHING FOR HER. THEY COME TO SAY GOOD-BYE. THEY ARE CONSCIOUS OF THE MUCH QUOTED RESEARCH SHOWING THAT WOMEN WHO MAINTAIN POSITIVE OPTIMISTIC ATTITUDES TEND TO DO BETTER AND LIVE LONGER THAN THOSE WHO ALLOW THEMSELVES TO BE DISCOURAGED. THEY WAVE HER OFF CHEERFULLY. SHE IS TO REMEMBER TO BE POSITIVE AT ALL TIMES. IF ONLY SHE HAD A SANGUINE PERSONALITY. BUT SHE HAD ALWAYS LIKED IT BETTER WHEN THINGS GOT WEIRD OR UGLY. IT WAS TIRESOME TO HAVE TO SAVE HERSELF FROM ONESELF. EVERYONE SEEMS SO UNNATURALLY SENSITIVE, CUTS MUST BE MADE WITH SURGICAL SKILL. SHE GOES BACK TO WORK AND DOES A SERIES ON MUTILATIONS. IT MAKES HER FEEL BETTER. SHE HAS NOT BEEN RAVAGED BY SELF OR THE STYLE OF HER WORK WHICH COULD BE TASTEFULLY CLEANED UP IF THAT IS WHAT HER AUDIENCE REALLY WANT. SHE IS QUITE SELF-POSSESSED EVEN WHEN SHE FINDS IN HER WORK EVIDENCE OF A GLOOMY DENOUEMENT.

INDUSTRIAL SHARES
 The market for industrial shares was mixed, with some gains in the energy sector and losses in the metals sector. The ASX 200 closed up 1.2 points at 5,123.4.

MINING SHARES
 Mining shares were the focus of attention, with iron ore prices rising and coal prices falling. The ASX 200 closed up 1.2 points at 5,123.4.

COMMODITIES
 Commodity prices were volatile, with oil prices rising and gold prices falling. The ASX 200 closed up 1.2 points at 5,123.4.

CURRENCY
 The Australian dollar was steady against the US dollar, but fell against the Japanese yen. The ASX 200 closed up 1.2 points at 5,123.4.

BONDS
 Bond yields were stable, with the 10-year yield at 4.5%. The ASX 200 closed up 1.2 points at 5,123.4.

Company	Change	Price
BHP Billiton	+0.5	45.20
Woolworths	-0.2	28.10
Westpac	+0.1	18.50
ANZ	-0.1	17.80
Commonwealth Bank	+0.2	19.30
Macquarie Bank	+0.3	22.40
Qantas	-0.4	15.60
Virgin Australia	-0.3	14.20
James Hardie	+0.1	12.80
Woodside Energy	+0.2	11.50
Adrian Pacific	-0.1	10.90
Orica	+0.1	10.20
Iluka Resources	+0.2	9.80
Energy Australia	-0.1	9.50
Transurban	+0.1	9.20
AGL Energy	-0.1	8.90
Origin Energy	+0.1	8.60
Endeavour Energy	-0.1	8.30
MetalsX	+0.1	8.00
Steel Dynamics	-0.1	7.70
Bluebird	+0.1	7.40
Iron Resources	-0.1	7.10
Iron Ore	+0.1	6.80
Coal Resources	-0.1	6.50
Oil Resources	+0.1	6.20
Gas Resources	-0.1	5.90
Power Resources	+0.1	5.60
Water Resources	-0.1	5.30
Telecom Resources	+0.1	5.00
Media Resources	-0.1	4.70
Health Resources	+0.1	4.40
Education Resources	-0.1	4.10
Real Estate Resources	+0.1	3.80
Retail Resources	-0.1	3.50
Food Resources	+0.1	3.20
Travel Resources	-0.1	2.90
Transport Resources	+0.1	2.60
Utilities Resources	-0.1	2.30
Other Resources	+0.1	2.00

Proposals for Electoral Reform in Afghanistan Are Met With Skepticism

By [Name] in Kabul
 The Afghan government's proposals for electoral reform have been met with skepticism from opposition groups and the public. The proposals include a new electoral system and a new constitution. However, many people are concerned about the process and the results.

Short on Hope, Afgans Seek To Reshape Country

By [Name] in Kabul
 Many Afghans are disillusioned with the current government and are seeking to reshape the country. They want a more democratic and transparent government. They are also concerned about the future of the country and the role of the military.

CLASS

to human to violent trafficking felony
 UN Confirms Destruction of an Ancient Temple by ISIS
 The United Nations has confirmed the destruction of an ancient temple by ISIS. The temple was located in Iraq and was a significant archaeological site. The destruction was a major loss to the world's cultural heritage.

HER & GAMES

ACT
 [Crossword puzzle grid and clues]

THE PUZZLE
 [Crossword puzzle grid and clues]

CRYPTIC PUZZLE
 [Cryptic crossword grid and clues]

THE AUSTRALIAN

THE AUSTRALIAN
 The Australian government has announced a new budget. The budget includes a range of measures to support the economy and create jobs. The government is also committed to reducing the deficit and improving public services.

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THE AUSTRALIAN

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 The Australian government has announced a new budget. The budget includes a range of measures to support the economy and create jobs. The government is also committed to reducing the deficit and improving public services.

Company	Change	Price
BHP Billiton	+0.5	45.20
Woolworths	-0.2	28.10
Westpac	+0.1	18.50
ANZ	-0.1	17.80
Commonwealth Bank	+0.2	19.30
Macquarie Bank	+0.3	22.40
Qantas	-0.4	15.60
Virgin Australia	-0.3	14.20
James Hardie	+0.1	12.80
Woodside Energy	+0.2	11.50
Adrian Pacific	-0.1	10.90
Orica	+0.1	10.20
Iluka Resources	+0.2	9.80
Energy Australia	-0.1	9.50
Transurban	+0.1	9.20
AGL Energy	-0.1	8.90
Origin Energy	+0.1	8.60
Endeavour Energy	-0.1	8.30
MetalsX	+0.1	8.00
Steel Dynamics	-0.1	7.70
Bluebird	+0.1	7.40
Iron Resources	-0.1	7.10
Iron Ore	+0.1	6.80
Coal Resources	-0.1	6.50
Oil Resources	+0.1	6.20
Gas Resources	-0.1	5.90
Power Resources	+0.1	5.60
Water Resources	-0.1	5.30
Telecom Resources	+0.1	5.00
Media Resources	-0.1	4.70
Health Resources	+0.1	4.40
Education Resources	-0.1	4.10
Real Estate Resources	+0.1	3.80
Retail Resources	-0.1	3.50
Food Resources	+0.1	3.20
Travel Resources	-0.1	2.90
Transport Resources	+0.1	2.60
Utilities Resources	-0.1	2.30
Other Resources	+0.1	2.00

COMMENTARY

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N5

Triple Spanish White™
Y83-035-081

Double Spanish White™
Y84-029-081

Spanish White™
Y88-024-082

Half Spanish White™
Y91-020-082

Quarter Spanish White™
Y93-015-083

Eighth Spanish White™
Y94-010-075



girl
BE NICE

you have to pay a price girl
they like to give advice girl

don't
think about it twice

It's time
to get to

Art isn't
easy

WORK

Innovation & Outreach
Coordinator
MCA Team

Advancing art is easy
dead

Financing it is NOT

even when
HOT
you're

a vision's just a vision if it's
only in your HEAD



If no one gets to hear it it's as
good as

it has to come to

LIFE

bit by bit



Putting it together



piece by piece

lyrics from 'Putting It
Together' by Stephen
Sondheim, as
performed by



only
way to
make a
work of
art

Every moment makes a
contribution



every little detail

plays a
part



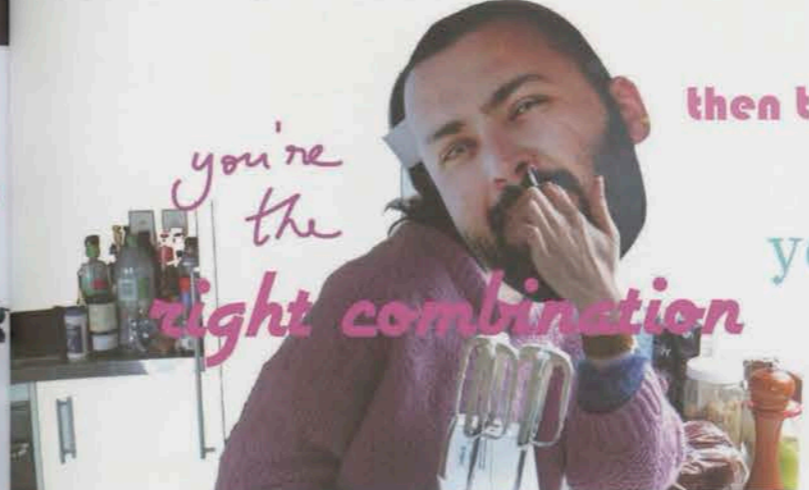
solution
having just the vision's no



everything depends on
execution

THE ART OF MAKING ART
is putting it together

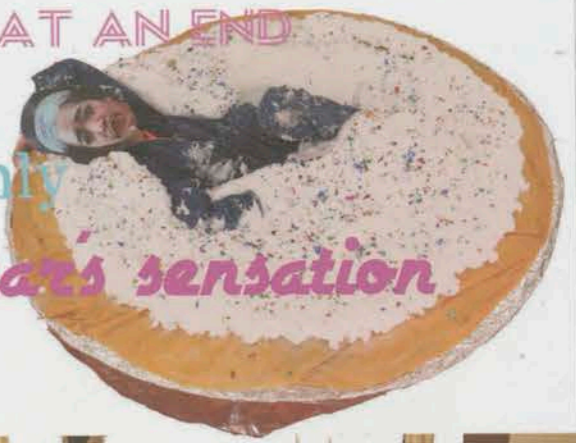
ART isn't easy, overnight
you're a TREND



you're
the
right combination

then the TRENDS AT AN END

you're suddenly
last year's sensation



all they want is repetition
all they really like is



what they
know

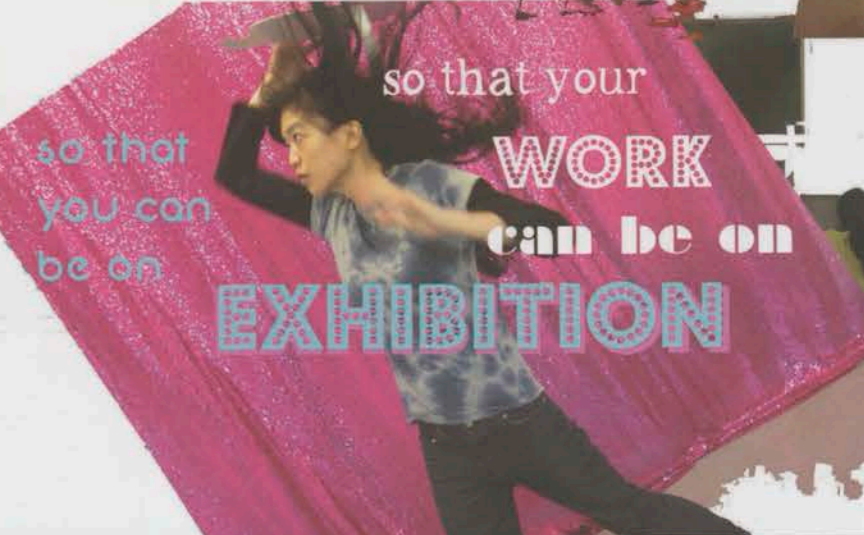
gotta keep
a link with
you

tradition



gotta learn to
trust your

while you re establish
your position
intuition



so that
you can
be on

so that your
WORK
can be on

EXHIBITION

N.Z. Women are crying out for

MOURNE



Margaret (English) Aubrey
nee Hursthouse (c.1843)

Mere Te Rongopamamao Aubrey
nee Aubrey (c.1843)

Rangimarie Hetet



Ellen Humphries
nee Hursthouse (c.1843)

Te Muri Jo Turner
nee Turner (c.1843)

Te Rongopamamao Maki Maki
nee Turner (c.1843)

Ellen Humphries
nee Hursthouse (c.1843)

Charles Wilson Hursthouse
nee Hursthouse (c.1843)

Mere Te Rongopamamao Aubrey
nee Aubrey (c.1843)

Margaret Kate Lattey
nee Hursthouse (c.1843)

Ellen Hursthouse
nee Hursthouse (c.1843)

Te Muri Jo Turner
nee Turner (c.1843)

Te Rongopamamao Maki Maki
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Ellen Humphries
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nee Hursthouse (c.1843)

Margaret Kate Lattey
nee Hursthouse (c.1843)

Margaret (English) O'Neill Griffiths
nee Lattey (c.1843)

Te Muri Jo Turner
nee Turner (c.1843)

Te Rongopamamao Maki Maki
nee Turner (c.1843)

Ellen Humphries
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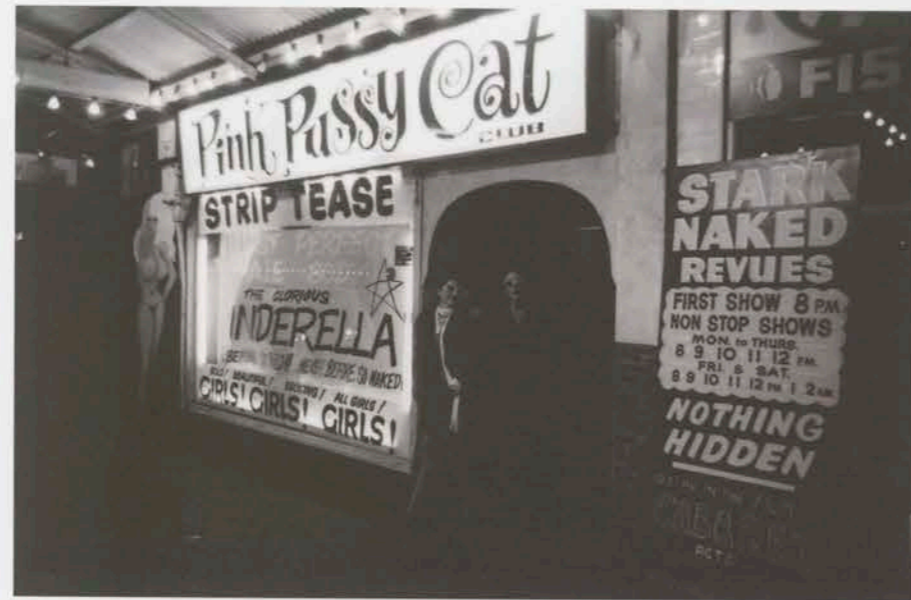


Ellen Humphries
portrait, 1843
Frederick Stacpoole
oil on canvas
640 x 770mm

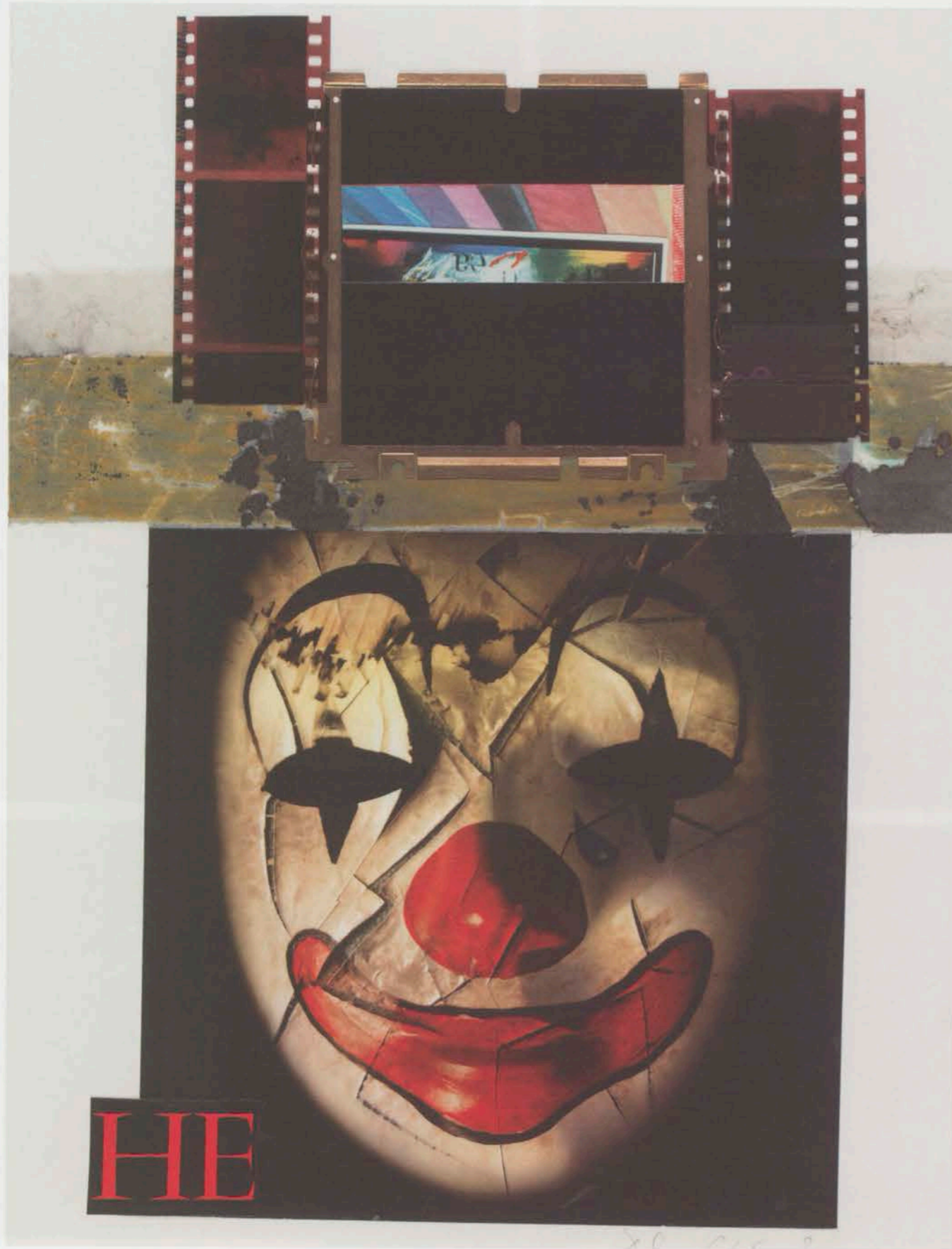
'A whakapapa, two lines of women'
(an installation drawing)

Charles Wilson Hursthouse is my great-great-grandfather ... an 1843 oil painting of his mother-in-law has come down one line of eldest daughters, beginning Ellen Hursthouse, and is now in my care. She leans on a wall in the lounge close by a keyhole rug from my 'Club de Conversation' series. In August 2016, I found my aunty, Te Muri Jo Turner, eldest great-granddaughter of Charles Wilson Hursthouse and Mere Te Rongopamamao Aubrey, on a journey from Auckland to Wellington via New Plymouth ... Oparure Road, the signpost said ... I knew this as the place where their daughter Rangimarie Hetet, sister of my great-grandmother Margaret Kate Lattey, was born ... I know I am a dot in this landscape of whakapapa, yet it is important to me.

Keyhole #6, 2012
'Club de Conversation'
Catherine Griffiths
hand-tufted wool
1.0 x 2.0m



Fiona Clark and Raewyn Turner, Ruby and Pearl 'perform from the Jewelled Box', June 1973, Pink Pussycat Club, Karangahape Rd, Auckland, 1973.



THE MYTHIC LINE

Once upon a...
do you remember ...we really believed in lines.

We would scratch along a ruler to indicate
the infinite number of (x, y) points to satisfy an equation.

Uncountably infinite points but we were confident of our line.
Gradient, intercepts, all accounted for. With little arrows
at the ends to show that the line was
greater than the graph, went beyond the desk,
bigger than the whole school, forever.
As though the whole universe was laid out in
Cartesian coordinates.

So many smug facts:
a line is shortest distance between two points;
parallels never meet (the older kids might add
'except at infinity' and
we would imagine a vanishing point of perspective,
further away even than Auckland).

Knowledge chips away at belief. A line is one-dimensional,
has zero width.

So our graphs were gross and ragged approximations.
Perhaps the closest we can get to a line is an edge.
The edge between two colours in a Mondrian painting,
neither one colour nor the other but between.

So much like our idea of 'now'.
Between the long past and the long future there is our now,
occupying no time at all as future becomes past.

We live on a more-or-less spherical planet.
So the shortest distance between two points is part of a great circle...
those sweeping curves we see in the in-flight magazines.

The latitude parallels go around the world and join up,
making smaller circles towards the poles.

Whereas the great circles showing longitude all converge
and cross at the poles. And yet the latitude parallels cross the longitudes
at right angles, everywhere.

By a school theorem, longitudes are parallel.
But meeting at the poles.

So, to save our concept, we step away from our planet.
Surely our x and y axes

and our brave little graphs have meaning out in space?
And our beliefs have truth?

Einstein's theory of relativity gained its
first supporting proof when the path of light was observed
to bend in the gravitational field as it skimmed past our Sun.

Space-time is curved. The line is dead.

- Dale Copeland



Making Cultural Histories Tangible

The exhibition history of the Gallery is not a narrative, not a set of causes and effects, so much as a stream or river of discursive events whose abutments and adjacencies, projections and retrospections, attractions and repulsions, eddies and currents, make material their time and place.¹

Since first opening its doors in February of 1970, the Govett-Brewster Art Gallery has continually collected and exhibited artworks that can be read as material expressions of 'their time and place'. In the intervening years, New Zealand has played host to a rich variety of artistic experimentation by a diverse range of female artists. Often mounting a challenge to formalist convention, the work of many women operated as a provocation of both the artistic, and social, status quo. The experimental, personal and ephemeral nature of much of this work has often resulted in its placement on the fringes, or in spaces at a remove from the mainstream.

The increasing visibility of the artistic working practices of women in the latter stages of the twentieth century was precipitated by an increasing engagement with feminism at a grassroots level throughout the country. Feminist positions were articulated and disseminated through forums such as the feminist magazine *Broadsheet*, which published its first issue in July 1972. Covering a broad range of issues including abortion law reform, domestic violence, body image and pay equity, the magazine's collective of women attempted to make clear the relevance of feminist politics to almost every aspect of women's lives. Magazines such as *Broadsheet* and the arts journal *Spiral*, were only one visible indication of the growing awareness of feminism spreading throughout the country. Throughout the 1970s several conferences were held that specifically addressed feminist politics within New Zealand: the United Women's Convention was held in Wellington in 1975, Christchurch in 1977, and finally Hamilton in 1979. A Radical Feminist Caucus also met in Wainuiomata in 1975, and Piha in 1978.

In 1975—International Women's Year, as declared by the United Nations—Whina Cooper set off on her long hīkoi from Te Hāpua to Wellington, becoming a 'symbol for a new phase of Māori activism' in the process.² Cooper was one of countless Māori women activists beginning to articulate concerns about vital issues such as land rights, the teaching of te reo Māori and the increasing socio-economic disparity between Māori and Pākehā. Others included Merata Mita, whose documentary films, *Bastion Point: Day 507* (1978) and *Patu!* (1983), demonstrated the deeply divisive confrontations over issues of race which existed within the heart of contemporary New Zealand society.³ Donna Awatere's book *Maori Sovereignty* was published in 1975, having initially appeared as a series of articles printed in *Broadsheet*. In its pages Awatere argues forcibly that issues of gendered oppression were inseparable from those based upon race, castigating white feminists for denying the wider racial inequalities that determine the experiences of Māori women: 'The Maori language is a feminist issue, the land is a feminist issue, separate development is a feminist issue...'.⁴

As both Māori and feminist activism gained traction throughout the 1970s, these dual concerns inevitably surfaced within the visual arts. The same year that Awatere's challenge to racially determined social



Singular Companions: Sculpture from the Collection (installation view including Christine Hellyar, *Dagger Cupboard*, 1981. Govett-Brewster Art Gallery Collection), 2012.

inequality was published, several exhibitions were held to mark International Women's Year. Auckland City Art Gallery held the exhibition *New Zealand Women Painters*, curated by Anne Kirker and Eric Young. Whilst celebrating the work of female artists, the exhibition catalogue eschews any mention of feminism or the women's art movement. Rather, these artists are presented to the public as women who have previously been overlooked, but who deserve inclusion within an otherwise unaltered canon of art. Existing in stark contrast to this curatorial position, was that demonstrated in the explicitly feminist exhibition organised by Alison Mitchell [Allie Eagle] in the same year. Of the exhibition *Woman's Art: An Exhibition of Six Women Artists* at the Robert McDougall Art Gallery in Christchurch, Mitchell wrote: 'It is my intention to briefly outline some of the motivating ideas and forces of the recent Woman's Art Movement and draw on resources from the feminist movement where it has radicalized the attitudes of women artists'.⁵ Group exhibitions of women's art had an international precedence, and became one of the more visible forums of display for women artists whose practices often encompassed a broad range of media.

The increasing visibility of groups of women exhibiting together was reflected in the formation of several artistic women-only collectives during this time. Such groups often sought wide participation and inclusion, and were structured collectively in order to challenge the dominance of authoritarian power structures. The Women's Gallery was established in Wellington in January of 1980, and exhibited the work of over 125 women during its four year existence. These women were both professional and amateur, Māori and Pākehā, heterosexual and lesbian; they worked in oils, watercolours, photography, weaving, installation, sculpture, pottery, film and poetry. Exhibitions at the Women's Gallery were organised around themes 'relevant to the lives of all women, e.g. Women and Violence, Women and Work, Mothers',⁶ and these themes were then used as a catalyst for consciousness-raising and debate. Also formed in Wellington was Haeata, the Māori women's art collective, which was established in 1983 and produced several important group exhibitions, such as *Karanga Karanga* in 1986.

These sites, which existed at the intersection of personal politics and the visual arts, provided a fertile exploratory ground for visual representation as a formative tool in the depiction of female subjectivity. These spaces not only allowed women to control the sites of their representation, but also the creative methods they could utilise in doing so. Central to the debates which began to shape identity politics within the visual arts, was the representation of the female body in a visual culture that privileged the male gaze. The problematic tension between female body as image and object led many female artists who were beginning to engage with postmodern theory to 'refuse to represent women at all'.⁷ This interrogation of the very nature of representation itself was taking place during 'a time and milieu of radical art practice without parallel in this country's art history. 1970s post-object art broke with painting and sculpture as it had been practiced and set precedents for much of the art which followed'.⁸

Many of the artists who actively sought to challenge the boundaries and conventions of art-making practices were women. Di Ffrench's early performance works, such as 1981's *Gut Reaction*, re-cast the female body as a site of politicised physical action rather than a static

1. Wyanstan Curnow, "The Difference a Gallery Makes: A History in Nine Exhibitions: 1977-2007" in Christina Barton, Jonathan Bywater and Wyanstan Curnow (eds), *NOW SHOWING: A History of the Govett-Brewster Art Gallery*, New Plymouth: Govett-Brewster Art Gallery, 2016, pp. 219-220.

2. Barbara Brookes, *A History of New Zealand Women*, Wellington: Bridget Williams Books Ltd, 2016, p. 367.

3. Both *Patu!* and *Bastion Point: Day 507* will be screening at the Govett-Brewster in February and March 2017 as part of the public programme accompanying *All Lines Converge*.

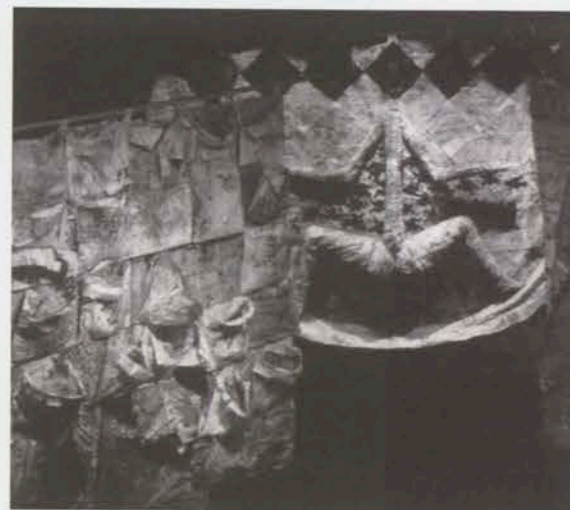
4. Donna Awatere, "Alliances" in Donna Awatere (ed.), *Maori Sovereignty*, Wellington: Broadsheet Magazine Ltd, 1974, p. 43.

5. Alison Mitchell, *Woman's Art: An Exhibition of Six Women Artists*, Christchurch: Robert McDougall Art Gallery, 1975, p. 3.

6. The Women's Gallery, "Pamphlet", 1980 (Alexander Turnbull Archive), unpaginated.

7. Craig Owens, "The Discourse of Others: Feminists and Postmodernism" in Scott Bryson, Barbara Kruger, Lynne Tillman and Jane Weinstock (eds), *Beyond Recognition, Representation, Power and Culture*, Berkeley: University of California Press, 1994, p. 180.

8. Wyanstan Curnow with Christina Barton, John Hurrell and Robert Leonard, "Introduction" in *Action Replay: Post-script*, Auckland: Artspace, and New Plymouth: Govett-Brewster Art Gallery, 1998, p. 9.



*Gates of the Goddess—
A Southern Crossing
Attended by the
Goddess, Vivian Lynn
(installation detail), 1986.*

object which passively receives the viewer's gaze. Maree Horner's *Diving Board*, first made in 1974, at once references the clean forms of minimalist sculpture, whilst simultaneously evoking a tangible sense of physicality; the act of diving made dangerously strange by the skewed alignment of components, and jarring discrepancies in scale. New Zealand's natural landscape—that 'great' modernist subject-matter—is reconsidered through the ephemeral site-specificity of much of Pauline Rhodes' working practice. Vivian Lynn challenged the white masculinity of monumental sculpture through works such as *The Gates of the Goddess: A Southern Crossing Attended by the Goddess*. Commissioned for the Govett-Brewster by Cheryl Sotheran, the Gallery's first female director, *The Gates* is unconventional in terms of subject-matter and medium: 'constructed from remnants of damaged and discarded tapa cloth ... *Gates* picks up on themes first developed in *Mantle*, restoration piece, to revindicate women's work and critique the low economic value given to women's production and reproduction to the dominant culture'.⁹

Often challenging the constraints of form and medium, whilst provoking an authorial interaction between artwork and viewer, these artists frequently produced ideologically loaded work. The interdisciplinary expansion and interrogation of artistic working practices which took hold in the 1970s and early 80s and was vitally shaped by women, influenced the continuing development of New Zealand's contemporary production of art. Yet, much of this work is difficult to collect, to re-produce, and to document. Performance is rendered passed/past through the processes of its documentation, site-specific installations are temporary or subject to environmental change, sculptural works are often large in scale and multi-faceted in their construction. To be displayed often means to be re-constructed and navigated afresh; the acts of hanging a painting or displaying a sculpture are, in comparison, considerably less fraught.¹⁰

As International Women's Year of 1975 acted as a prompt for a number of woman-only exhibitions, so too did the New Zealand Suffrage Centennial of 1993. Suffrage is a particularly female historical prompt, and whilst outcomes were certainly constructed through the lens of the woman, they were not necessarily framed as a purely historical looking back. Rather, two exhibitions in particular presented women artists not as forgotten relics of an unwritten history, but vital and active contributors to a lively contemporary dialogue engaging with expanded conceptions of the visual arts. *Alter/Image*, curated by Christina Barton and Deborah Lawler-Dormer was staged by City Gallery Wellington in collaboration with Auckland City Art Gallery. The exhibition brought together the work of women artists from the rich period of creative exploration that occurred between 1973 and 1993, drawing together 'the work of contemporary New Zealand women visual and performance artists, film and video makers, and writers'.¹¹ By re-creating and displaying works such as Allie Eagle's mixed media installation *Risk*—first realised in 1978—the space between the recent past and the present was collapsed, highlighting the sense of immediacy and contemporary relevance still evident in earlier works.

This focus on the contemporary was also emphasised at Artspace (Auckland) in *mediatrix: new work by seven women artists*, curated by Priscilla Pitts. Comprised entirely of new works, the women involved worked across a diverse range of media from film, photography, and paint on aluminium, to sandblasted mirrors and mixed-media installations combining found and constructed objects. The diversity of material evidence ensured

9. Christina Barton with Vivian Lynn and Laura Preston, chronology to *I. Here. Now: Vivian Lynn*, Wellington: Adam Art Gallery, 2010, p. 107.

10. An example of such a work is Maree Horner's *Diving Board*, first made in 1974 and reconstructed for the 1998 Govett-Brewster exhibition *Action Replay: Post Object Art*. The work was subsequently acquired by the Gallery.

11. Paula Savage and Christopher Johnstone, "Foreword" in Christina Barton and Deborah Lawler-Dormer (eds), *Alter/Image: Feminism and Representation in New Zealand Art 1973-1993*, Wellington: City Gallery Wellington, 1993, p. 6.



*mediatrix: new work by
seven women artists
(installation view including
Marie Shannon, Creative
Process, 1993), 1993.*

that a wide range of working practices were made visible: from Aromea Tahiwī's exploration and innovation of traditional Māori weaving techniques, to Marie Shannon's animated film *The Creative Process* in which a 'pipecleaner artist-figure prepares her material, considers her ideas, discards her initial attempts, and completes her artwork'.¹² Here Shannon offers the viewer an animated substitute to represent the act of creation; the foregrounding of artistic process doubly resisting the unifying coherence of a tangible end product.

This rich and wide-ranging recent history of women-only exhibitions in New Zealand can be viewed as 'a stream or river of discursive events', which act to 'make material their time and place'. Looking back from our current vantage point to the 1970s, many of the divisive issues which seemed rooted in that particular time and place remain unchanged. Our current socio-political climate does not offer any immediately apparent solutions to the problems of inequality that were so vehemently articulated by the activists who mobilised throughout the 1970s. The impact of dramatic changes to economic policy implemented throughout the 1980s though, have created a very different social context in which those issues are confronted. The gradual dismantling of the welfare state, and its subsequent replacement with a neo-liberal model of governance, has placed the individual consumer at the forefront of our social fabric. The tangible network of collectives that coalesced around feminism, Māori activism, and the arts have largely been superseded by digital methods of communication and mobilisation. Newly created virtual spaces allow for a democratic and extensive exchange of information and ideas in which physical geography is no longer an obstacle to debate. Paradoxically however, the dematerialisation enacted by these widely accessible sites of interaction has resulted in an experience of the world which can often be characterised by fragmentation, isolation and disembodiment.

When histories become fragmented rather than coherent and tangible, they slip from reach. Cultural spaces can give materiality to the work of women who have helped shape New Zealand's artistic terrain, reasserting their place in wider social histories. By re-exhibiting work that is little-shown and rarely reproduced, the past can be discursively woven into the future. By bringing these works into the public forum of the gallery space, we allow contemporary artists, viewers and critics to speak across the gap structured by both history and difference.

In Christine Hellyar's *Dagger Cupboard*, a disquieting collection of items are arranged within a cupboard that both protects and confines. The gathering of these objects feels at once taxonomic, and incomplete. The unseen processes of gathering and arranging alludes to the act of choice by the artist: what was chosen for inclusion? What was not? What could be added, removed or rearranged? Collections can be stored away in their cupboards; allowed to stagnate through the passage of time. But, Hellyar herself has said, 'I want the work to be handled, I want it to be loved... I don't think there is a conflict between touching and fragility—surely it is all relative to care'.¹³ Opening collections up to the gaze of public scrutiny invites the present-day viewer to metaphorically handle—with care—the contents of the cupboard.

Kirsty Baker

12. Lara Strongman, "Marie Shannon" in *mediatrix: new work by seven women artists*. An exhibition to mark the centenary of Women's Suffrage in New Zealand, Auckland: Artspace, 1993, p. 38.

13. Christine Hellyar quoted in: Marian Evans, Bridie Lonie, and Tilly Lloyd, *A Women's Picture Book: 25 Women Artists of Aotearoa (New Zealand)*, Wellington: Government Printing Office, 1988, p. 126.

Some lines Leafing through the archives

Action Replay: Post-Object Art (1998)—p40

Installation VI: conversation with a grid,
Wendy Bornholdt (1996)—p42

Maddie Leach: If you find the good oil
let us know (2014)—p44

AFTERNature, Gretchen Albrecht,
a survey 23 years (1987)—p46

Slide show, Esther Leigh (1998)—p48

Young artists: Elizabeth Thomson (1988)—p48

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by Christine Webster (1994)—p52

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Comfort Zone (1994)—p56

Pauline Rhodes: Intensum, Stained Silences,
Interconnections (1998)—p58

Maureen Lander, artist's project (1993)—p59

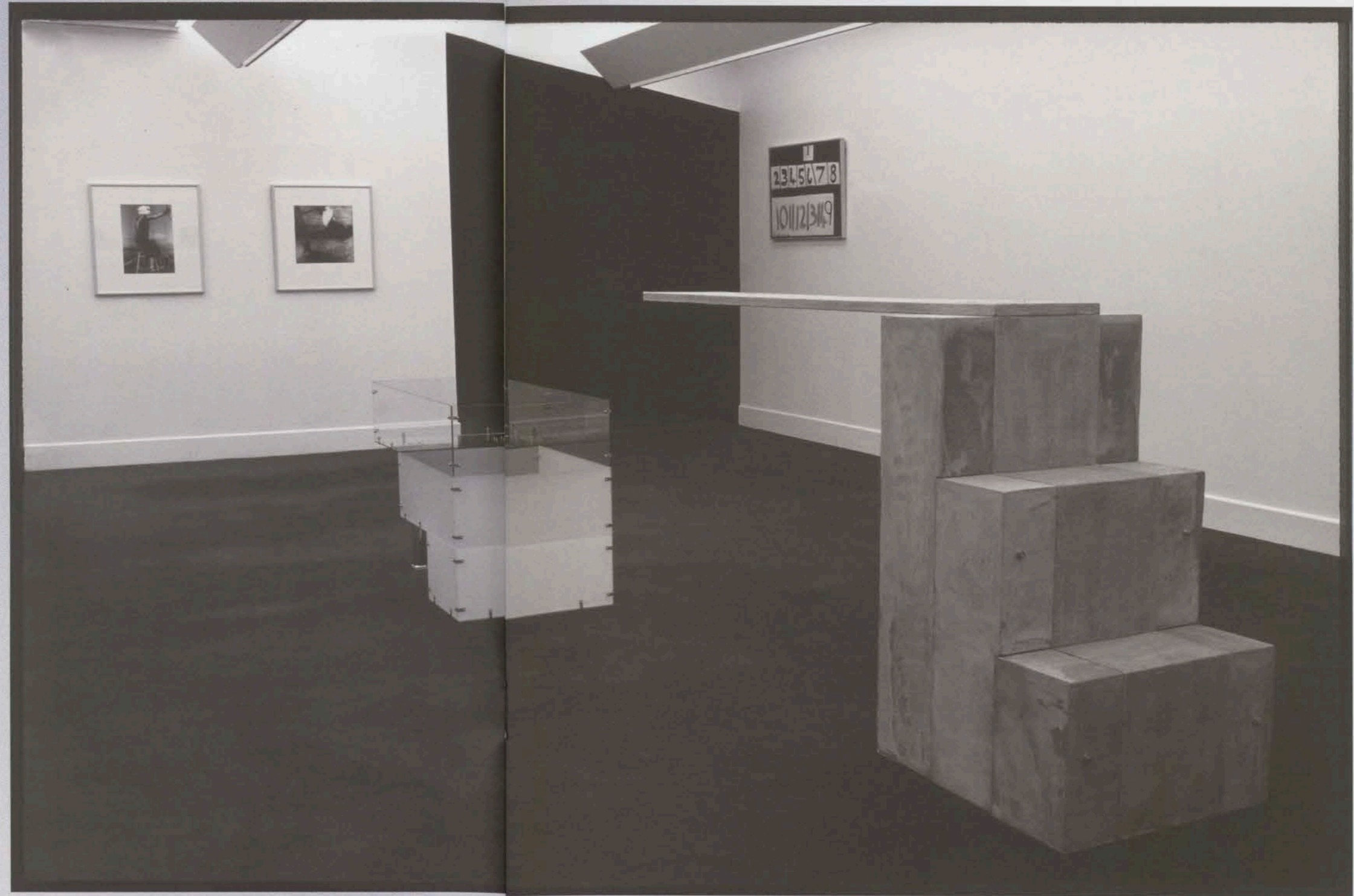
Nga Taonga o Tatou Kuia: The Treasures
of our Grandmothers, Maori Women's
Welfare League (1987)—p60

Newspaper clippings regarding
Country Clothesline—p61

The Govett-Brewster's Great Show of Purchases
Over Ten Turbulent Years (1978)—p62

Nga Taonga o Tatou Kuia: The Treasures
of our Grandmothers, Maori Women's
Welfare League (1987)—p64

Action Replay:
Post-Object Art (installation
view including Maree
Horner, *Diving Board*,
1974/1998, Govett-Brewster
Art Gallery Collection), 1998.



All lines converge

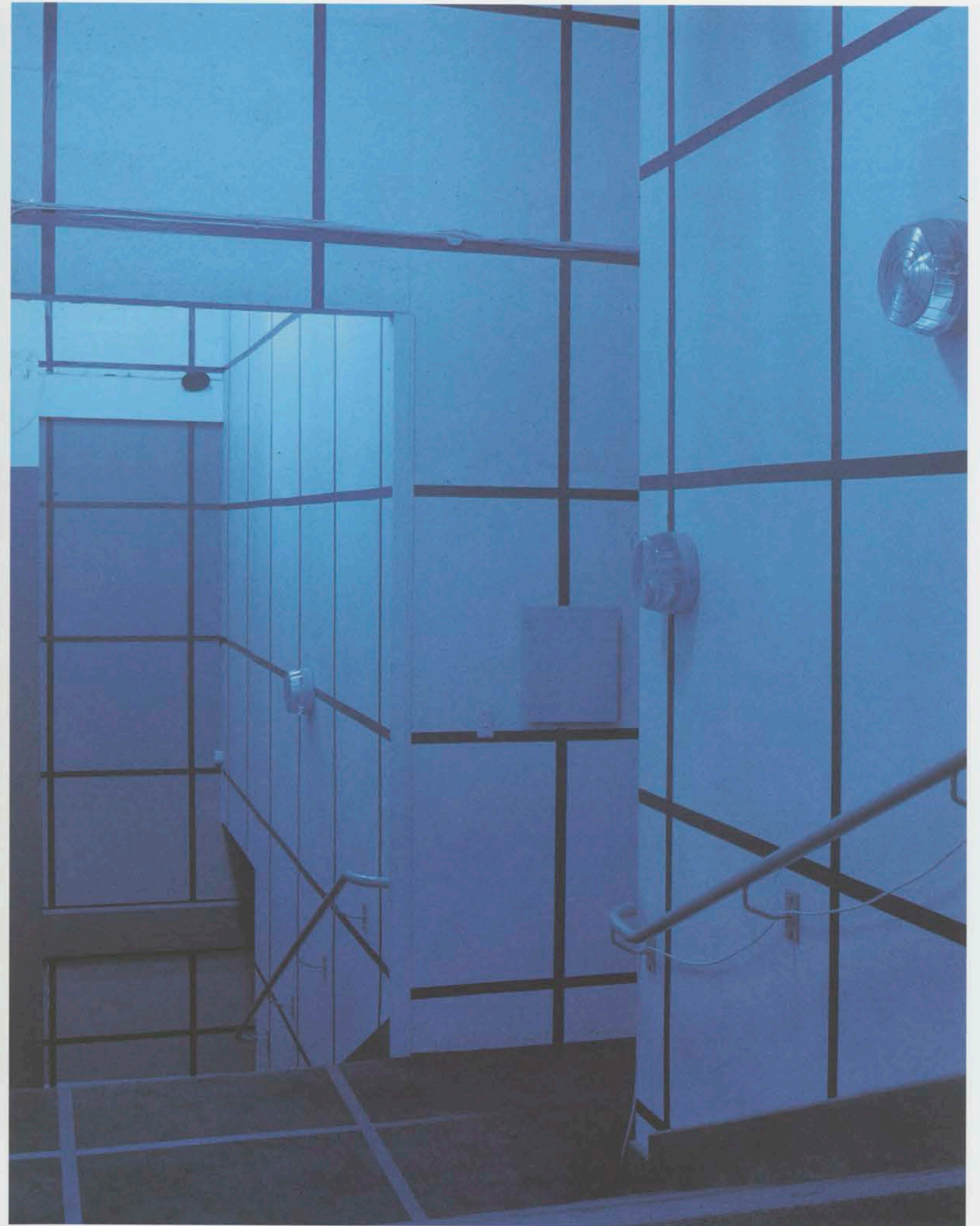
Some lines: leaving through the archives

All lines converge



This page:
*Installation VI: conversation
with a grid, Wendy Bornholdt
(installation views), 1996.*

Following page:
*Maddie Leach, If you find the
good oil let us know, Taranaki
Daily News, 11 July 2014.
Printed on the occasion of
the 2014 Walters Prize,
Auckland Art Gallery.*



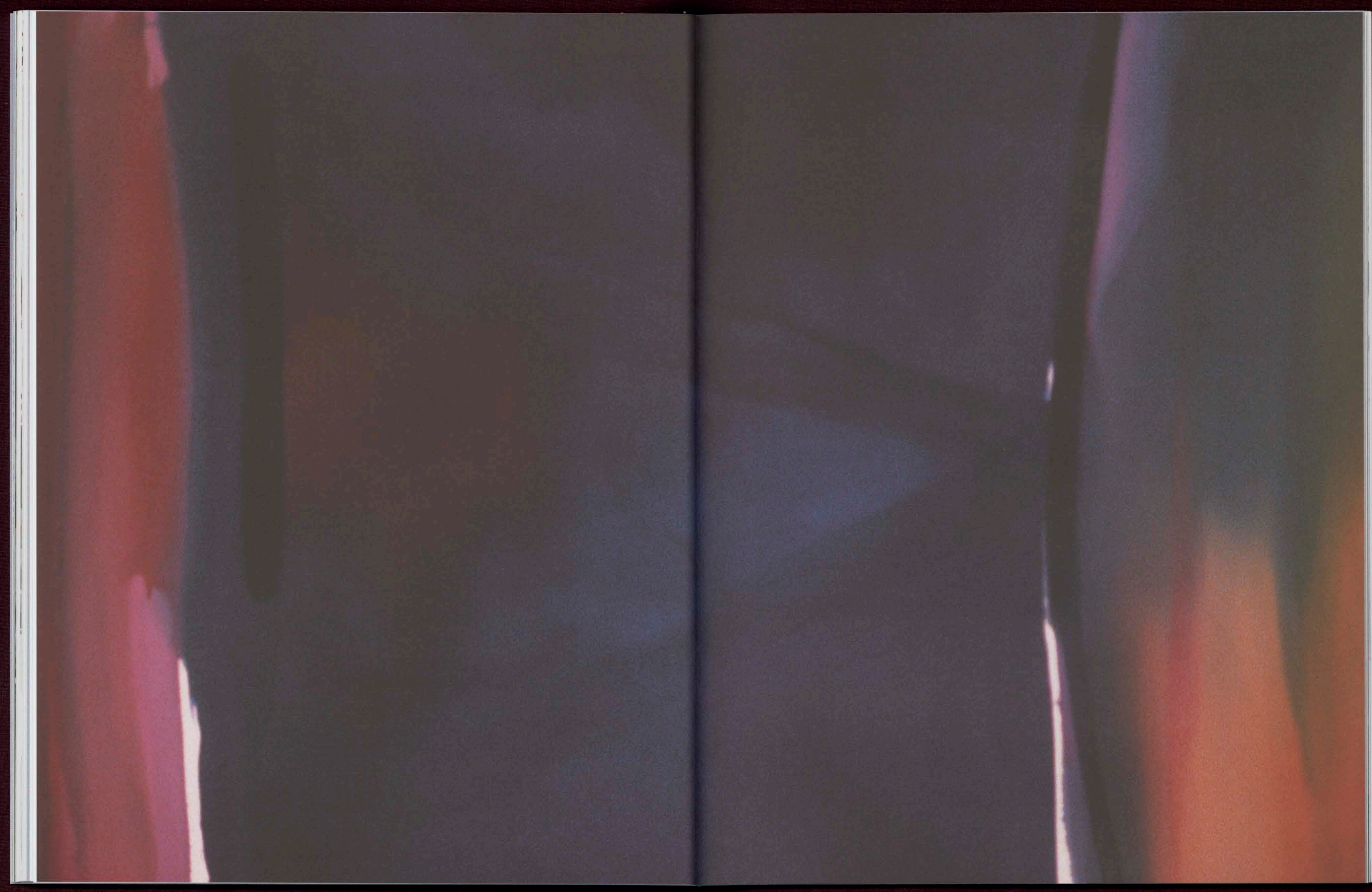


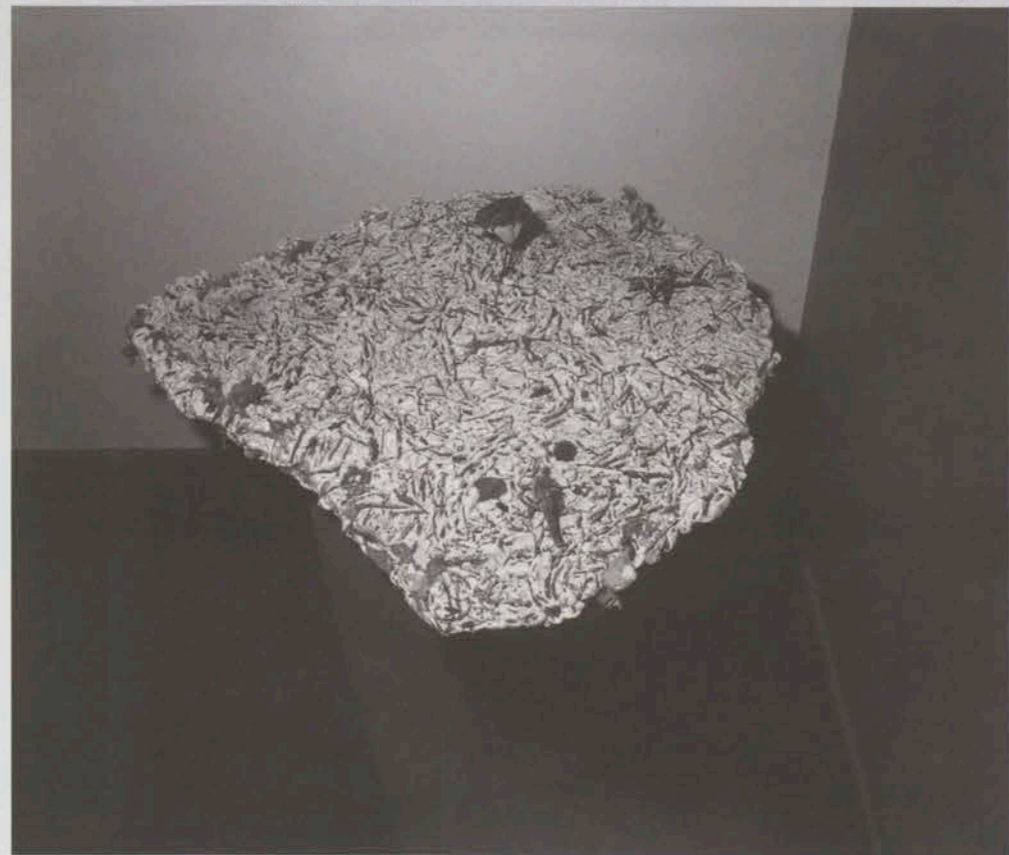
All lines converge

Some lines: leafing through the archives

Hi Kenny, we were made aware of this. From a navigational perspective, in my view, it does not warrant further attention. Cheers, Paul.

www.madfish.net If you find the good oil let us know





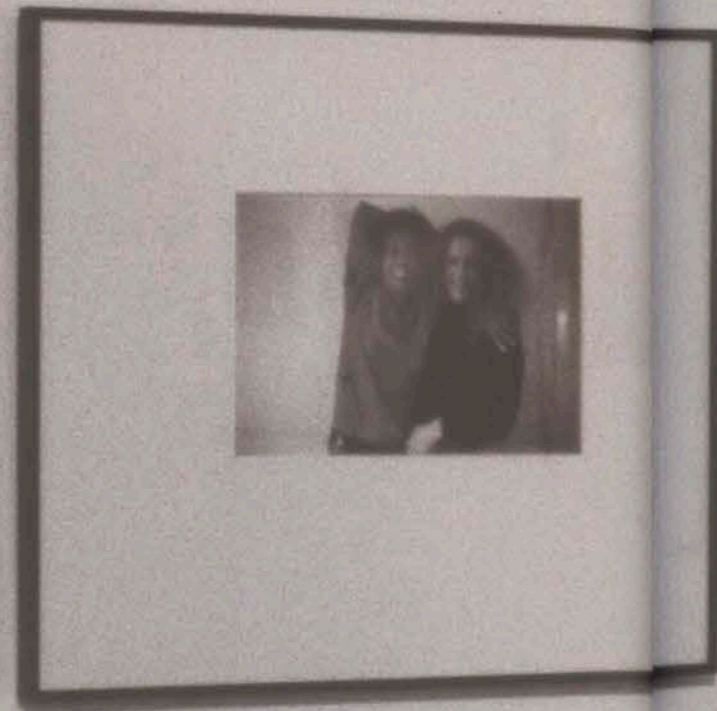
Previous page:
Gretchen Albrecht, *Drift II*
(detail), 1976. Collection
of Sarjeant Gallery. From
*AFTERnature Gretchen
Albrecht, a survey—
23 years, 1981*.

This page, right:
Esther Leigh, *Slide show*
(installation detail), 1998.

Above:
Young Artists:
Elizabeth Thomson
(installation view including
Time Warp, 1988), 1988.

Far right:
Young Artists:
Elizabeth Thomson
(installation view including
Cliff Dweller, 1988), 1988.







Left:
Black Carnival:
A Photographic Installation
by Christine Webster
(installation detail), 1994.

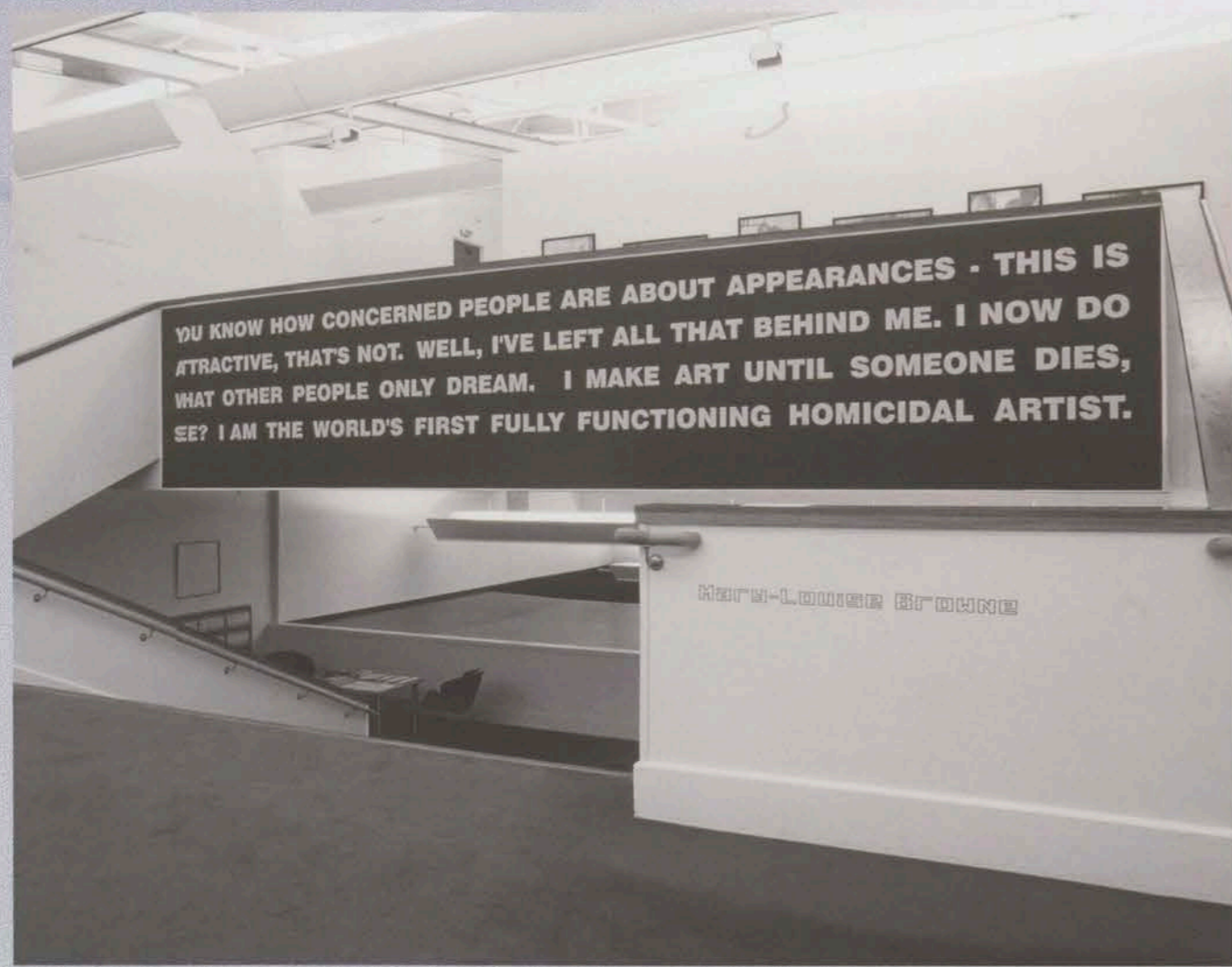
Below:
Lisa Reihana: Digital Marae
(installation detail), 2007.

Previous page:
Women View Women,
Jane Zusters, Ans Westra,
Gil Hanly, Fiona Clark
(installation view including
Jane Zusters, Soala Wilson
and Maggie Eyre, Auckland,
1985), 1987.



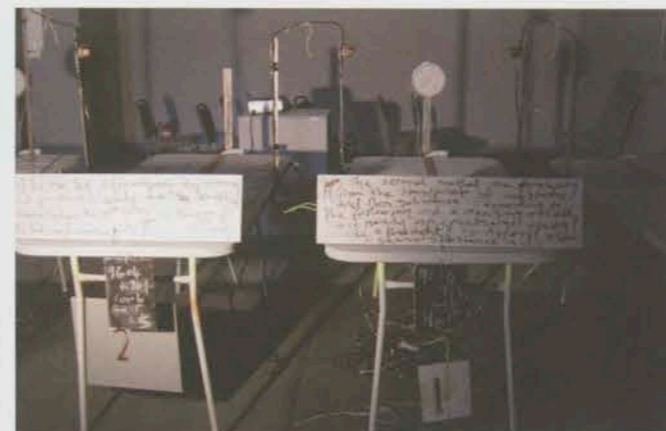
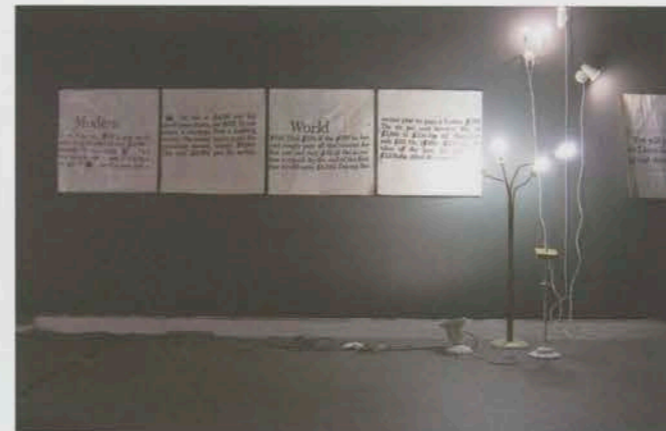
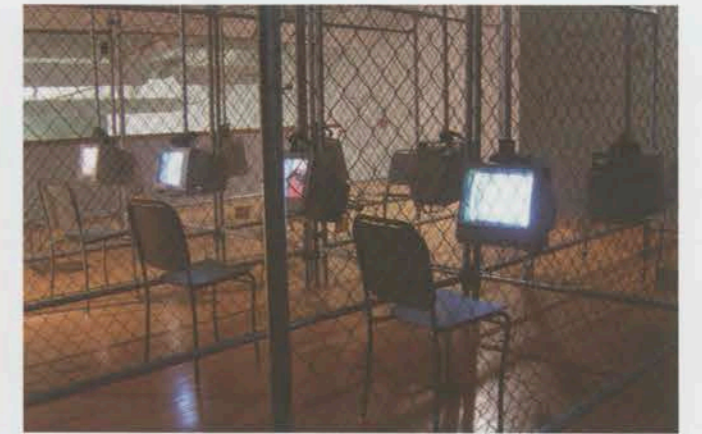
Some lines: leaving through the archives

All lines converge



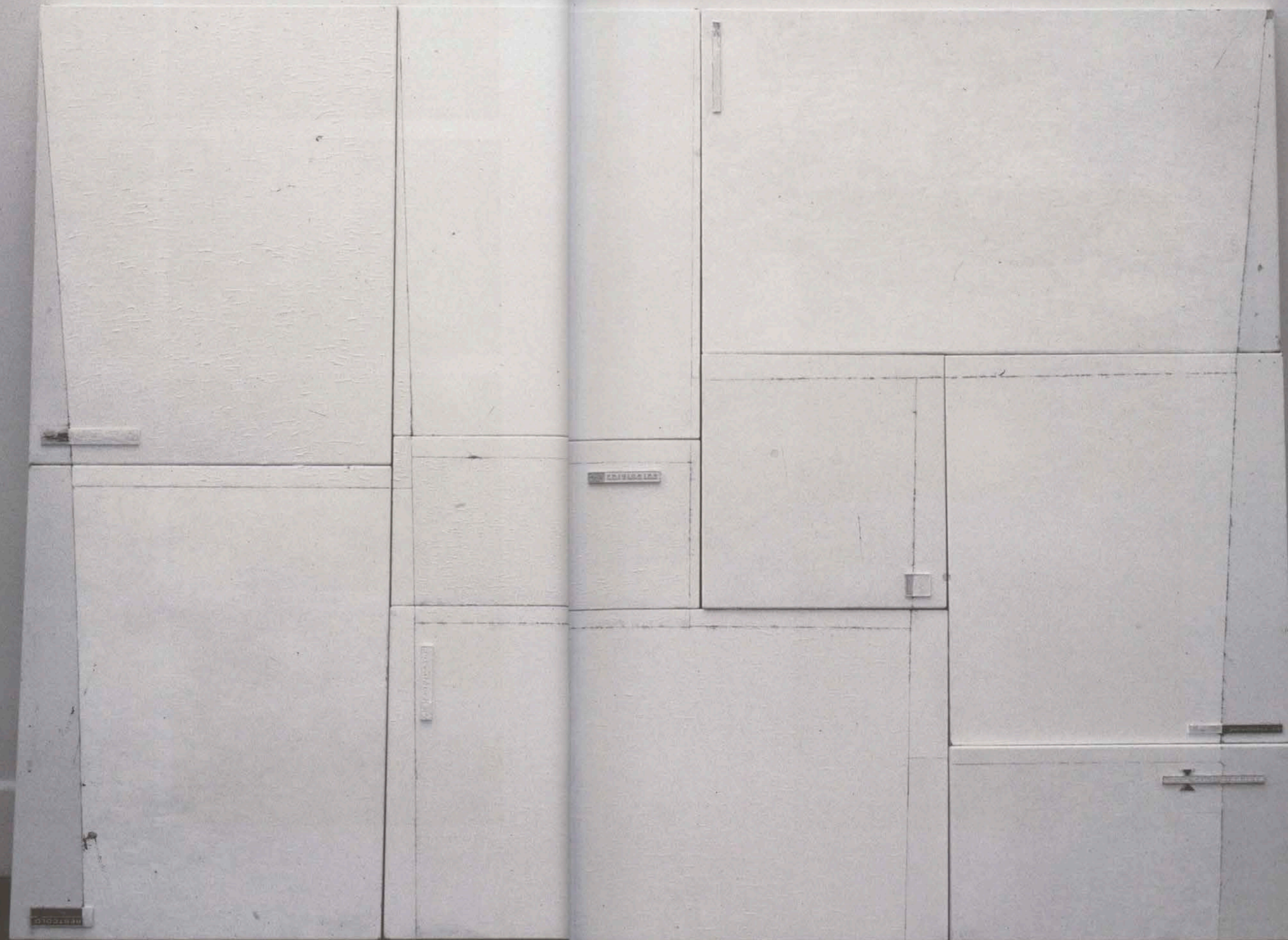
Below:
Feature: art, life & cinema
(installation view including
Mary-Louise Browne,
You Know, 2002), 2002.

Right:
et al.: abnormal mass
delusions? (installation
views), 2003.

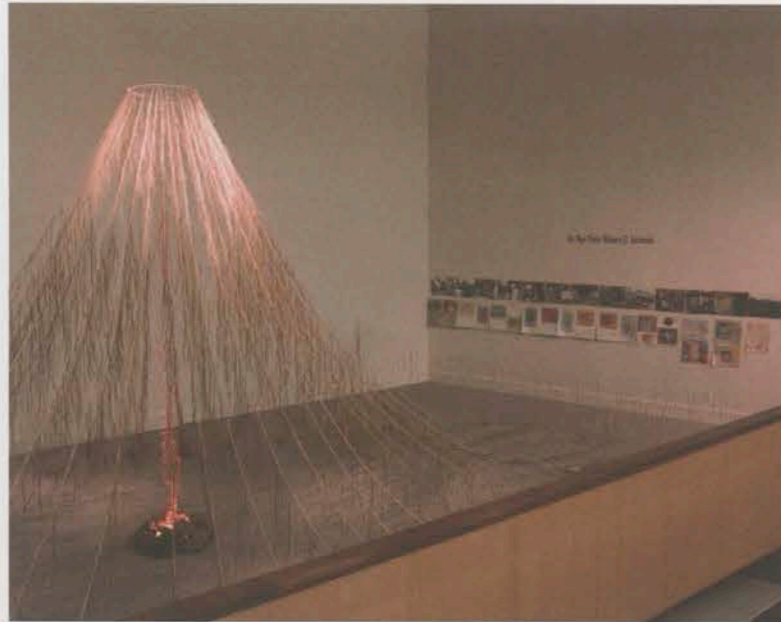


Some lines: leaving through the archives

Comfort Zone (installation
view including Isobel Thom,
His Master's Voice, c.1991),
1994.



All lines converge



Below:
Maureen Lander,
artist's project (installation
views including Ko nga
puna waiora o Maunga
Taranaki, 1993), 1993

Right:
Pauline Rhodes,
Intensum, Stained Silences,
Interconnections
(installation view), 1998



Some lines: leafing through the archives



Left:

Weaving activities with Spotswood College for Nga Taonga a o Tatou Kuia: the Treasures of our Grandmothers, Maori Women's Welfare League, 1987.

Below:

Newspaper clippings from 1977 regarding Christine Hellyar's Country Clothesline, 1976. Govett-Brewster archive.

Over page:

The Govett-Brewster's Great Show of Purchases Over Ten Turbulent Years (installation view including Christine Hellyar, Country Clothesline, 1976), 1978.





All lines converge



Shona Rapira Davies installing her work *Ma te wahine ka tupu ai te hanga nei, te tangata, ma te whenua kawahi opanga ai* / *Woman found raped, wrapped in a threadbare cloak, 1987* for *Nga Taonga a o Tatou Kuia: the Treasures of our Grandmothers, Maori Women's Welfare League, 1987.*



Some lines: leaving through the archives

List of works

Exhibition

Edith Amituanai

The Sagapolu Lounge (from the series *Mrs Amituanai*), 2005
C-type print
Govett-Brewster Art Gallery Collection; acquired with assistance from the Govett-Brewster Foundation.

Darcell Apelu

I move just a little, 2016
performance, sound, Perspex, twine
Courtesy of the artist

Wendy Bornholdt

an ocean of in-betweens, 2016
scaffolding poles, gaffer tape, transistor radios, galvanised iron buckets, sand, oranges, pine
Courtesy of the artist

Mary-Louise Browne

'Everything has been said...'
2004/2016
unique digital print on Hannemuhle Photo Rag 308gsm
Courtesy of the artist and Bartley + Company Art

Ruth Buchanan

Normal Desires, 2007
C-type photographic print on Dibond, frame
Courtesy of the artist and Hopkinson Mossman

Sarah Buist

Behind every process, 1996/2016
wood, paper, glue
Courtesy of the artist

Fiona Clark

Nga Whaea o te Moana, 1982
Cibachrome prints
Courtesy of the artist

Te iwi o te wahi kore, 1981
digital prints
Courtesy of the artist

Huia sequence, 1973
black and white photographs
Courtesy of the artist

Yvonne Coleman

The old Richmond Cottage, the new Centre City and the sea, 1989
oil on board
On long term loan from The Spark Art Trust

Fiona Connor

Documentation of All lines Converge, 2016
framed photographs
Courtesy of the artist and Hopkinson Mossman

Dale Copeland

A Touch of an Old Reality in a Disturbed Landscape, 2013
paper collage
Courtesy of the artist

Jane Dove

Magog motorbike show, Queens Hall, New Plymouth, 1987
Cibachrome photograph
Govett-Brewster Art Gallery Collection

et al.

all things common, 2016
right-angel steel sections, tubular steel folding stools, English military blankets, annotated digital posters, cast aluminium & bronze objects, modelling compound, cardboard, inflatable mattress/s, hardboard, Dutch body bags
Courtesy of the artists and Michael Lett with support from Elam School of Fine Arts—The University of Auckland

Luise Fong

Touch, 1995/2016
wood, plywood, white plasticine
Courtesy of the artist

Marti Friedlander

Henderson, 1966
silver gelatin print
Courtesy of the artist and FHE Galleries

Gil Hanly

Creche—pre-schoolers with mother and schoolboy helper. Devonport Community House, 1987
digital print from 35mm film
Courtesy of the artist and Auckland War Memorial Museum Tāmaki Paenga Hira

Sorting orders for the food co-op. Glenfield, 1987
digital print from 35mm film
Courtesy of the artist and Auckland War Memorial Museum Tāmaki Paenga Hira

Morning tea break at crèche. Devonport Community House, 1987
digital print from 35mm film
Courtesy of the artist and Auckland War Memorial Museum Tāmaki Paenga Hira

Water play—Creche. Glenfield, 1987
digital print from 35mm film
Courtesy of the artist and Auckland War Memorial Museum Tāmaki Paenga Hira

Outing to the community house, 1987
digital print from 35mm film
Courtesy of the artist and Auckland War Memorial Museum Tāmaki Paenga Hira

Keep fit class. Devonport Community House, 1987
digital print from 35mm film
Courtesy of the artist and Auckland War Memorial Museum Tāmaki Paenga Hira

School holiday programme—making brackets. Dunkirk Centre, Panmure, 1987
digital print from 35mm film
Courtesy of the artist and Auckland War Memorial Museum Tāmaki Paenga Hira

Playing cards. Glenfield Community House, 1987
digital print from 35mm film
Courtesy of the artist and Auckland War Memorial Museum Tāmaki Paenga Hira

Tea time. Tamworth Community House, Rosebank Road, 1987
digital print from 35mm film
Courtesy of the artist and Auckland War Memorial Museum Tāmaki Paenga Hira

Christine Hellyar

Aluminium Skin, 1968
cast aluminium
Courtesy of the artist

Dagger Cupboard, 1981
wood and glass cupboard with fabric, fired clay, wood, felt, animal skin, stone, bone, seeds, feathers and shells.
Govett-Brewster Art Gallery Collection

Situations, 1969
black and white photographs
Courtesy of the artist

Titles, 1985
letterpress on Arches Dessin with felt and tapestry base and acrylic
Courtesy of the artist

Maree Horner

Diving board, 1974/1998
concrete, wood, hessian, metal, glass
Govett-Brewster Art Gallery Collection; purchased 1998 from Monica Brewster Bequest Funds

Photographic documentation of *Chair*, 1973
black and white photographs
Collection of the artist

Sarah Hudson

Manatū Ahu Matua: Agriculture, 2014
colour digital print; art paper
double weight archival ink-jet print
Collection of the artist

Putanga, 2016
digital video
Collection of the artist

Sonya Lacey

The higher you go (dusk version), 2011/2016
spoken performance with script and table
Courtesy of the artist and Robert Heald Gallery

Lens, 2011
cast zinc objects
Courtesy of the artist and Robert Heald Gallery

Tessa Laird

Points of Agreement, 2011
ink on paper
Govett-Brewster Art Gallery Collection

Vivian Lynn

Playground I—VI, 1975—1980
six screenprints on paper
Govett-Brewster Art Gallery Collection; purchased 1980 from Monica Brewster Bequest Funds

Joanna Margaret Paul

Sisterhood, 1975
digital video from Super 16mm film (edition of 3), silent; 2:50 minutes
Courtesy of The Estate of Joanna Margaret Paul, Robert Heald Gallery and CIRCUIT Artist Film and Video Aotearoa

Nova Paul

Te Wai o te Ora 2016, 2016
super 8 transferred to HD
Video with oral recording of Dr Waiora Port.
Courtesy of the artist

Shona Rapira Davies

Untitled (woman found beaten and wrapped in a threadbare cloak), 1987
pencil on paper
Govett-Brewster Art Gallery Collection; gifted to the Gallery by the artist in 1987

Untitled (woman found flayed and wrapped in a threadbare cloak), 1987
pencil on paper
Govett-Brewster Art Gallery Collection; gifted to the Gallery by the artist in 1987

Lisa Reihana

A Maori Dragon Story, 1995
16mm animation transferred to DVD; 15 mins duration
Govett-Brewster Art Gallery Collection; gifted to the Gallery by the artist in 1995

Pauline Rhodes

Extensum/Extensors, 1983
mixed media on paper
Govett-Brewster Art Gallery Collection; gifted to the Gallery by the artist in 1983

Dorothy Richmond

Untitled (Landscape with house and trees), 1909
watercolour and pencil on paper
Govett-Brewster Art Gallery Collection; gifted to the Gallery by Monica Brewster

Marie Shannon

The Decisive Moment, 2016
digital video
Courtesy of the artist

The Estate of L. Budd

AA50011.10016, 1997
awning, acrylic paint, metal
Courtesy of the Estate of L. Budd and Michael Lett

Susan Te Kahurangi King

Untitled [A31527], c.1975—c.1980
graphite, coloured pencil and crayon on found paper
The Christine Fernyhough Collection

Untitled [A30140], c.1975–c.1980
graphite on found paper
The Christine Fernyhough Collection

Untitled [A31622], c.1975–c.1980
graphite and coloured pencil
on found paper
The Christine Fernyhough Collection

Untitled [A30108], c.1975–c.1980
graphite on found paper
The Christine Fernyhough Collection

Untitled [D03062], c.1975–c.1980
graphite on found paper
The Christine Fernyhough Collection

Untitled [A31217], c.1975–c.1980
graphite on found paper
The Craig Anderson Collection,
Auckland

Lauren Winstone
Spills I–IV, 2016
stoneware
Courtesy of the artist and
Two Rooms

Publication

Jordana Bragg
Camp 1, 2016

Mary-Louise Browne
Hortus Conclusus, 1986

Photographer unknown
More Lesbians, 1982
Collection of Fiona Clark

Fiona Clark and Raewyn Turner
Ruby & Pearl 'perform from the Jewelled box', June 1973, Pink Pussycat Club, Karangahape Rd, Auckland, 1973. Photographs, Barry Myers. Courtesy of Fiona Clark

Dale Copeland
He, 2015

A Mythic Line, 2016

Charlotte Drayton
Leaning from the balcony (upward mobility), 2016

et al.
News 1–2, 2016

Maree Horner
Tyre Grid, 1970

Biljana Popovic
Construction drawings for 'Amelia', exhibited in *Sirens*, Mirage Gallery (Auckland), 2016

Li-Ming Hu
Putting It Together (abridged), 2016

Catherine Griffiths
A whakapapa, two lines of women, (an installation drawing), 2016

Gil Hanly
Kate Millington installing her work in the Women's Den, Women Studies Conference (Auckland Teacher's College), 1981

Kate Millington installation in the Women's Den, Women Studies Conference (Auckland Teacher's College), 1981

Cinema Programme

Alison Maclean
Kitchen Sink, 1989
NZ, black and white, 14 min.
Courtesy of Alison Maclean and the New Zealand Film Commission

Merata Mita
Mauri, 1988
NZ, colour, 90 min. From material preserved and made available by Ngā Taonga Sound & Vision. Courtesy of the Mita Whānau.

Hotere, 2001
NZ, colour, 82 min. From material preserved and made available by Ngā Taonga Sound & Vision. Courtesy of the Mita Whānau, Eliza Biodios and Barrie Everard.

Patu!, 1983
NZ, colour, 113 min. From material preserved and made available by Ngā Taonga Sound & Vision. Courtesy of the Mita Whānau.

Bastion Point: Day 507, 1980
NZ, colour, 27 min. From material preserved and made available by Ngā Taonga Sound & Vision. Courtesy of the Mita Whānau, Leon Narbey, Gerd Pohlman, and Ngāti Whaataua o Ōrakei te iwi.

Artist and contributor biographies

Darcell Apelu (b. 1990 / lives in Mt Maunganui)
Darcell Apelu is an artist of New Zealand European and Niuean decent and was raised in Mount Maunganui. Apelu works across media, using moving image, sound, performance and installation. Her practice is informed by her experiences as an afakasi female, and her body plays an important role in her work as she explores perceptions of the Pacific body, identity and 'being other' within the social climate of Aotearoa New Zealand. Selected exhibitions include *Share/Cheat/Unite*, Te Tuhi (Auckland), 2016; *Such a Damn Jam*, The Engine Room (Wellington), 2014; *To and Fro*, Artspace (Auckland), 2014; *Close to Home*, ST PAUL St Gallery (Auckland), 2013; and, *More than we know—performance series*, Gus Fisher Gallery (Auckland), 2013.

Edith Amituanai (b. 1980 / lives in Auckland)
Edith Amituanai's domestic interiors serve as backdrops to stories of migration and cultural difference. She adopts a careful and studied approach in her process of making photographic images, even though central to her photographs are the people and places of her extended family and community. Amituanai graduated from Unitec (Auckland) with a Bachelor of Design in photography in 2005, and since then has achieved great success as an artist. She was the youngest artist to feature in *Contemporary New Zealand Photographers*, a major survey of photography published in 2005 and edited by Lara Strongman. Two years later Amituanai won the inaugural Marti Friedlander Photography Award, and the following year she was the first Walters Prize nominee of Pacific descent. Her works have been exhibited extensively in Aotearoa and abroad. Several works by Edith are held in the Govett-Brewster Collection.

Kirsty Baker (b. 1982 / lives in Wellington).
Kirsty Baker is originally from Scotland, where she studied Art History and Theatre Studies at the University of Glasgow. Her research interests are shaped by the overlapping spaces that exist across disciplines, and the interlinked nature of the political and the creative. Influenced by an enduring engagement with feminism, her MA thesis explored the role of the Women's Gallery in Wellington within New Zealand's art historical and socio-political landscape. Kirsty has recently embarked upon a PhD in the department of Art History at Victoria University, Wellington. Through her doctoral research she plans to produce a critical historiography of the writing addressing women artists in New Zealand.

Wendy Bornholdt (b. 1963 / lives in Sydney)
Wendy Bornholdt began working site specifically in the early 90s, utilising architectural space, lighting and audio to make installations exploring the politics and poetics of space. She exhibited widely in New Zealand before relocating to London in 1998 where she forged a relationship with the founders of The Museum of Installation (no longer extant) in what proved to be an intensely productive and fruitful period of time creatively. Bornholdt exhibited in London plus other parts of the UK and further afield, including Mexico City, while also continuing to make work in New Zealand. While in London, in addition to making site and situation specific works, she began a small works practice in earnest, focusing on issues around art for an audience of one versus the grand gesture to be shared by many. Strongly influenced by visual aspects of writing and language, in 2006 she also began making text works on windows as chance encounters for passers-by. Bornholdt's practice is multidisciplinary, spanning photography, text, postal projects, installation, object making and drawing. In 1996 Wendy produced *Installation VI: conversation with a grid* at the Govett-Brewster.

Jordana Bragg (b. 1994 / lives in Wellington)
Through text, audio, photography and video Jordana Bragg's performance-based practice interrogates fluidity of gender and new possibilities for performativity in our current context. For the artist, digital documentation becomes emotional, relational and reactionary; an act of self-defence and preservation against the erasure of women's lived experiences and histories. Selected exhibitions include *Friends Are Artists*, Ida Nowhere (Berlin), 2016; *The Devil's Blind Spot*, Christchurch Public Art Gallery, 2016; and, *SOLO*, The Dowse Art Museum (Wellington), 2016.

Mary-Louise Browne (b. 1957 / lives in Auckland)
Mary-Louise Browne graduated from the University of Auckland with a Master of Fine Arts in 1982 and has worked at the forefront of text based conceptual practice since then. Using text in lieu of imagery, her work broadly investigates the nature of art itself and the role of the viewer in its interpretation. She explores the metaphoric, material and visual qualities of language in a range of media including neon signage, stone, precious metals, glass, canvas and leather. She represents found text, instructions, truisms, maxims, songs and screenplays—giving them new readings and contexts, demonstrating how apparently simple words can proliferate and have multiple layers of connotation, often using double entendre to make evident the clash of media and meaning. She has exhibited in New Zealand and overseas and has

developed several public commissions such as *Byword*, a series of granite seats on Lorne St, Auckland and *Body to Soul*, a monumental staircase in Wellington's Botanical Gardens. Works by Mary-Louise Browne are also held in the Govett-Brewster Collection.

Ruth Buchanan (b. 1980 / lives in Berlin)
Ruth Buchanan (Te Āti Awa/Taranaki) was born in New Plymouth and grew up in Wellington, where her family now lives. Buchanan's work often deals with archives or collections, as well as the histories they embody and the cultural politics they manifest. She frequently operates as artist, curator and designer simultaneously, producing installations that seek to make transparent the roles and functions of cultural institutions. Recent exhibitions include: *BAD VISUAL SYSTEMS*, Adam Art Gallery (Wellington), 2016; *Never Not a Body*, Hopkinson Mossman (Auckland), 2016; *The 8th Climate*, 11th Gwangju Biennale (Gwangju); and, *The actual and its document at the Govett-Brewster*, 2016.

L. Budd (b. date unknown / d. c. 2005)
L. Budd is known to have exhibited in New Zealand and overseas between the years 2000–2009. She is believed to have passed away during the year 2005. The Estate of L. Budd archives exist as an online database that functions as an integral part of the Budd Estate, along with L. Budd's paintings, films, video work, sculpture, and all other annotated materials and editions. The collection includes scrapbooks of press clippings related to Budd's work and life; art supplies and materials used by Budd; posters publicising her exhibitions and films. Works by L. Budd are held in the Govett-Brewster Collection.

Sarah Buist (b. 1952 / lives in Waitara)
Sarah Buist grew up in Hawera, Taranaki. From 1978–2006 she was based in London where she completed her art education. Her disciplines have included sculpture, installation and performance. She is currently predominately drawing. Throughout her practice, Buist's interest in materiality has seen a wide range of materials used from over-locking thread, felt, nails, cord and wool to sugar cubes. Her work is always grounded by feminist ideals. Selected exhibitions include *Parkin Drawing Prize*, New Zealand Academy of Fine Arts (Wellington), 2015; *after you: copying, quoting and homage in historical and contemporary art*, Sarjeant Gallery (Whanganui), 2013; *Korero Korero*, Sarjeant Gallery, 2000; and, *Whitechapel Open/Open Studios*, Whitechapel Art Gallery (London), 1998.

Fiona Clark (b. 1954 / lives in Tikorangi, Taranaki)
Fiona Clark graduated from the University of Auckland's Elam School of Fine Arts in 1975. Her photographs provide access to crucial forms of social history, often investigating the politics of gender, identity and body. Clark is also a central member of Friends of Waitara River Inc., an environmental organisation that campaigns to protect the quality of water in Waitara river and immediate surrounding areas. In 2016 she has taken part in presentations at Artspace (Auckland), SIART 9 Biennale at Museo Nacional de Arte (Bolivia) and Michael Lett (Auckland). Recent group exhibitions include *Wunderrūma*, Auckland Art Gallery Toi o Tamaki (2015) and *Bloom*, The Dowse Art Museum (Lower Hutt), 2011. Between 2002 and 2006 Clark toured a series of solo exhibitions titled *GO GIRL*, at public art institutions across Australasia, including at the Dunedin Public Art Gallery, 2006; Whangarei Art Museum, 2005; and, the Govett-Brewster, 2002.

Yvonne Coleman (b. 1922 / d. 2006)
Yvonne Coleman was a Taranaki-based artist whose work often depicts familiar local scenes and activities. She began painting in her 60s. Her use of colour and her approach to perspective and the human figure can be described as naïve; familiar perspectival conventions are largely rejected in favour of a flattened and decorative approach to form. Delight in a variety of textures and vivid colours are also characteristic of her images. Among the painters Coleman most admired are the French artist Henri Rousseau (1844–1910) and the North American self-taught painter Grandma Moses (1860–1961). Several works by Coleman are held in the Govett-Brewster Collection.

Fiona Connor (b. 1981 / lives in Los Angeles)
New Zealand artist Fiona Connor holds a conjoint bachelor of Fine Arts and History from the University of Auckland and she gained her Masters in Fine Arts at California Institute of the Arts. After graduating Connor concentrated on exhibiting installations in Auckland and Melbourne and during this time she was part of Gambia Castle, a co-operative gallery of likeminded artists. Connor's work uses strategies of repetition to produce objects that interrogate their own form through engaging different histories embedded within our built environment. For her, fabrication is a form of research. Connor was short listed in 2010 as one of four to be eligible to be awarded the bi-annual Walter's Prize. Her work is held in the collections of multiple institutions such as Auckland Art Gallery, The Dowse Art Museum (Lower Hutt), Christchurch Art Gallery and the Hammer Museum (Los Angeles). Connor has had artist residencies at Monash University (Melbourne)

and the Dunedin Public Art Gallery and exhibited widely in New Zealand and overseas. Connor is based in Los Angeles, where she runs Laurel Doody—a gallery in Miracle Mile.

Dale Copeland (b. 1943 / lives in Puniho, Taranaki)
Dale Devereux Copeland (MNZM) considers herself to be the most fortunate person in the world. She is an assemblage artist, mathematician and 5th Dan black belt in Taekwon-Do. Copeland's first solo show was at the Robert MacDougall Gallery in Christchurch in 1988. Since then she has travelled and exhibited widely, most memorably in Plovdiv (Bulgaria), Paris, and New York. Her art has been described as 'joy in jetsam, philosophy in flotsam'. She finds discarded objects and puts them together not as narratives but as encapsulations of the human condition. For 18 years she has been running an annual Collage Exhibition/Exchange where hundreds of artists from around the world each send 13 collages. From each artist one work is exhibited and offered for sale, one becomes part of the collection of an art institution somewhere in the world, and the other eleven are exchanged between participating artists. Work by Copeland is held in the Govett-Brewster Collection.

Charlotte Drayton (b. 1989 / lives in Auckland)
Charlotte Drayton's practice often takes form in architectural interventions that aim to shape or interrupt the navigation of urban or domestic spaces. Selected recent solo and group exhibitions include: *Comfort Cure*, *Glovebox* (Auckland) 2016; *New Perspectives*, Artspace (Auckland), 2016; *Driving from the nearest city, the roads are gradually smaller, stonier, less well kept* (with Ammon Ngakuru), *Stazione Di Topolò* (Italy), 2016; *The Hive Hums with Many Minds*, Te Tuhi (Auckland), 2016; and, *A Slow Dance To Elevator Music*, *Fuzzy Vibes* (Auckland), 2015.

et al. (based in Auckland).
et al. is an anonymous artists collective. In their installations, et al. investigate ideas which relate to group culture and behaviour. Scientific experiments, political ideologies, the classroom and the most extreme of religious rituals are dismantled and exposed as mind-control mechanisms. Thanks to these associations, the work of et al. is especially meaningful in the wake of recent developments in global politics. Recent solo exhibitions include *For The Common Good*, (West, Den Haag, Netherlands), 2015; *simultaneous invalidations #3*, Auckland Art Gallery Toi o Tamaki, 2011; and *that's obvious! that's right! that's true!*, Christchurch Art Gallery Te Puna o Waiwhetu, 2009. In 2004 et al.'s *restricted access* was awarded the Walters Prize by US curator Robert Storr. In 2013 et al. produced the exhibition *abnormal mass delusions?* at the Govett-Brewster.

Luise Fong (b. 1964 / lives in Auckland)
Since graduating from Elam School of Fine Arts in 1990, Luise Fong has worked across media, from printmaking to installation to painting. Painting has been her primary fascination, as she finds it to be the most challenging. Although she has explored many ideas through installation, she now prefers to refine these ideas within the traditional two dimensional format of the painted surface. In 1995 Fong was the Govett-Brewster Artist-in-Residence, resulting in an exhibition that same year, *More Human*. Works by Fong are also held in the Govett-Brewster Collection.

Marti Friedlander (b. 1928 / d. 2016)
Jewish London-born photographer Marti Friedlander immigrated to New Zealand in 1958. She was known for capturing moments of everyday life in New Zealand, but with an added sense of wonder that she argued only an immigrant to the country could achieve. In 1972 Friedlander collaborated with historian Michael King to produce a book documenting the moko (facial tattoo) of over 70 Māori women, and this series of photographs is considered to be one of her most important. Throughout her career she photographed New Zealand artists in their studios, including Ralph Hotere, Gretchen Albrecht, and Rita Angus. Her photographs have been widely exhibited in New Zealand and internationally—in 2001 Auckland Art Gallery produced a large retrospective of her work which subsequently toured the country, and in 2004 she was the subject of a documentary by Shirley Horrocks, *Marti: the Passionate Eye*.

Catherine Griffiths (b. 1966 / lives in Auckland)
Catherine Griffiths is a designer, typographer and artist. Her practice involves graphic design, self-publishing, and installations in public and private spaces. She is active amongst the international design community, an advocate for alternative modes, and instigator of the 'typographic' workshop series. Selected projects include *Wellington Writers Walk*, 2002; *TypeSHED11*, 2009; *memento :: motif*, 2012; and, her ongoing *Vowel series*. Her work is in the collection of the Stedelijk Museum (Amsterdam) and National Hangeul Museum (Seoul). She has exhibited in group shows in New Zealand, Chile, France, USA, and Korea.

Gil Hanly (b. 1934 / lives in Auckland)
Gil Hanly has had a varied creative life spanning 40 years in which she has produced an enormous body of work. She is known particularly for her documentation of social, political and environmental change in New Zealand. Her career has included time spent working in restaurants, the theatre, television prop-making and scenery, to be then followed by 14 years working in the book trade. She began working part-time as a photographer in the

late 70s, becoming a full-time photographer in 1984. Her work has been included in exhibitions at the Govett-Brewster such as *The Fire This Time, Gil and Pat Hanly*, 1985 and *Women View Women: Jane Zusters, Ans Westra, Gil Hanly and Fiona Clark*, 1987.

Christine Hellyar (b. 1947 / lives in Auckland) Hellyar grew up in New Plymouth rock hopping on Taranaki's beaches, rivers and mountain. She is and was fascinated by displays in the Taranaki Museum (Puke Ariki) and shops like C.C. Wards. She continues to be influenced by Don Driver. After years of living overseas and in Auckland she still explores what people feel about our landscape, how they see it, and how they make use of it. She makes sculptures, paintings and drawings. Her more recent work concentrates on the material cultures of Europe and the Pacific in the eighteenth century. She has had two solo exhibitions at the Govett-Brewster *Perverse Sculpture*, 1976 and *People and the Land, Apron works*, 1987. Several works by Hellyar are held in the Govett-Brewster Collection.

Li-Ming Hu (lives in Auckland) Li-Ming Hu is a performance, installation and video artist whose current interests include the performance of artistic identity and the labour of art-making. Her practice incorporates masks, music and dancing as a way of dealing with her 'art-world anxiety'. Negotiating certain boundaries is a constant endeavour: appropriate and inappropriate types of performance and appropriation, performance and documentation, tragedy and comedy, seduction and repulsion, success and failure, art and life. Recent exhibitions include *You'll Never Work in This Town Again*, Canapé Canopy (Auckland), 2016; *Riff Raff: Are we there yet?* (with Daphne Simons), Glovebox (Auckland), 2016; and, the *Seagers Walters Prize*, Mirage Gallery (Auckland), 2016.

Maree Horner (b. 1951 / lives in Kaponga, Taranaki) Maree Horner works across media including performance, installation, printmaking, painting, mixed media and digital imagery. Most of her recent work explores the relationship between female and male, juxtaposing selected familiar objects that evoke stereotypical ideas of gender. She completed a Master of Fine Arts degree in sculpture at Elam School of Fine Arts, University of Auckland in 1974. After a period of overseas travel in the late 1970s she settled in Taranaki and with her partner and raised their family.

Sarah Hudson (b. 1986 / lives in Whakatāne) Sarah Hudson (Ngāti Awa, Ngāi Tūhoe) is full-time visual artist and even fuller-time mum living and working in Whakatāne, Aotearoa New Zealand. Her practice is typically lens-based; expressing performance, sculpture

and installation through still and moving imagery. Major themes in her work explore representation, indigeneity, gender and social justice. An important part of Hudson's practice is as a member of Mata Aho Collective, which was established in 2011. The collective is made up of four Māori women who create conceptual, large-scale installations that cite customary Māori textiles using everyday synthetic materials. Through her individual practice, and with Mata Aho Collective, Hudson has been invited to exhibit and speak throughout Aotearoa and internationally.

Jane Dove Juneau (b. 1957 / lives in Taranaki) Jane Dove honed her skills as a young photojournalist in the mid-1970s. She travelled the world several times, before settling in the Sierra Nevada mountains in California. While she was there Dove photographed black bears, snowstorms, ski races, floods and fires, wrote stories and took photographs for a mountain-resort newspaper and became editor. She also worked as a photo stringer for the *Los Angeles Times*, freelanced for magazines and adventured with her husband and sons in Mexico, Peru, Alaska and Western United States. Dove eventually moved back to Taranaki and published several books, including a book of poetry and photography with Elizabeth Smither. She continues to print calendars and cards, while also freelancing for *House and Garden* and travel magazines. She loves exploring New Zealand and has travelled from the Catlins to Cape Reinga capturing images for a future book about New Zealand. Jane's photography was exhibited at the Govett-Brewster Art Gallery in 1987 in an exhibition of Taranaki photographs in conjunction with the launch of *Taranaki*, a book produced in collaboration with David Hill, Elizabeth Smither.

Sonya Lacey (b. 1976 / lives in Wellington) Sonya Lacey primarily works across moving image, spoken performance and installation. Her interest in the erosive properties of language is informed by her involvement in publishing and graphic design. Recent exhibitions include *The Disappearance*, Singapore Centre for Contemporary Art, 2014; *The things we talked about*, ST PAUL St Gallery (Auckland), 2015; *New Artists Show Artspace* (Auckland), 2009; *Sonya Lacey: Newspaper for Vignelli*, Adam Art Gallery (Wellington), 2016; and, *New Artists Show Artspace* (Auckland), 2009. Her film *By Sea* screened at the London International Film Festival in 2015.

Tessa Laird (b. 1971 / lives in Melbourne) Tessa Laird is a New Zealand artist and writer currently based in Melbourne, where she teaches Critical and Theoretical Studies at the School of Art, Victorian College of the Arts, University of Melbourne. Laird is perhaps best known in New Zealand as an art critic who has written

for the *New Zealand Listener*, *Art New Zealand*, *Art and Australia*, and a raft of other magazines, journals and catalogues, over the last 20 years. In 2013 her book of fictocritical essays on colour was published by Clouds, while her ceramics were featured in *Freedom Farmers: New Zealand Artists Growing Ideas* at the Auckland Art Gallery. She is currently writing a book on the cultural history of bats for the *Reaktion Animal* series.

Vivian Lynn (b. 1931 / lives in Wellington) Vivian Lynn began her career as a painter but by 1968 abandoned oil paint on canvas to embark on series of works using diverse materials and technologies. By 1973 she had developed the conceptual practice she is known for which incorporated hair and industrial materials. For many years Lynn used the morphology of the human body in her work by juxtaposing its charged sites of hair, skin and brain with correspondences in architecture such as steps, gates, doors, columns, factory, cathedral and house. She says, "Our bodies are mediated by cultural codes, my interest is in dislocating and transgressing these codes in ways that makes them tangible." Selected exhibitions include *I, HERE, NOW* Vivian Lynn, Adam Art Gallery (Wellington), 2008; *Stain*, *New Art in New Zealand*, Siapo Dunedin Project, 1984; *Spin* (1995), City Gallery Wellington, 1997; and, *Content/Context: A survey of Recent New Zealand Art*, National Art Gallery Shed 11 (Wellington, Te Papa Tongarewa Museum of New Zealand), 1986. In 1986 Vivian produced the exhibition *Gates of the Goddess—A Southern Crossing Attended by the Goddess* at the Govett-Brewster.

Joanna Margaret Paul (b. 1945 / d. 2003) Joanna Margaret Paul was born in 1945 in Hamilton to parents for whom literature, art and music were important. In the late 1960s she studied at Elam School of Fine Arts with Colin McCahon, Greer Twiss and Tom Hutchins as tutors, and Christine Hellyar and Marte Szirmay among her fellow students. Paul had a diverse practice, working across film, photography, painting, drawing and poetry. Her work was often inspired by the places she lived, including Port Chalmers, Seacliff, Banks Peninsula and Barry's Bay, as well as her roles as a wife and mother. In 1976 her second child, Imogen, died from a heart-defect at eight months old. This tragedy maintained a strong presence in Paul's work from then on. Following her death in 2003, Paul's work received increased recognition and was included in exhibitions such as *Joanna Margaret Paul: Films 1972–1982*, Robert Heald Gallery (Wellington), 2016; *Fragments of a World*, Adam Art Gallery (Wellington), 2015; *Lunch poems: Kate Newby and Joanna Margaret Paul*, Hopkinson Mossman (Auckland), 2015; and, *Picture/Poem: imagery of Cilla McQueen & Joanna Paul*, Hocken Library, University of Otago (Dunedin), 2015.

Alison Maclean (b. 1958 / lives in the United States) Filmmaker Alison Maclean was born in Canada in 1958 and immigrated to New Zealand with her parents as a teenager. She studied film and sculpture at The University of Auckland's Elam School of Fine Arts. Maclean's films resist classification, often combining the disturbing and the comical. This is demonstrated in Maclean's first short film, *Kitchen Sink* which is widely considered to be one of the best short films to come out of New Zealand. Her features include *Crush*, 1992 and *Jesus' Son*, 1999. Maclean made *The Rehearsal*, adapted from Eleanor Catton's debut novel and starring James Rolleston and Kerry Fox.

Merata Mita (b. 1941 / d. 2010) Merata Mita (Ngāti Pikiao), born in Maketu in the Bay of Plenty, was a filmmaker, writer and activist known for capturing a politically turbulent Aotearoa New Zealand on film. Mita's relationship with film began when she was a school teacher in the Bay of Plenty in the mid-1960s. She bought her first camera, a second-hand Super 8, for use in the classroom. Following a move to the city and away from teaching, Mita was approached to assist foreign film crews seeking access to marae. Mita became a liaison, facilitating the making of films about Māori. This experience provided Mita with the training to begin work on her own films and prompted her awareness of a gap in filmmaking for Māori to tell their own stories based on their own experiences and world view. Films by Mita include documentaries *Bastion Point: Day 507*, 1980 and *Patu!*, 1983 and her first feature film (only the second feature film to be directed by a Māori woman) *Mauri*, 1988.

Nova Paul (b. 1973 / lives in Auckland) Nova Paul's (Te Uri Ro Roi, Te Parawhau / Ngā Puhī) film-making practice draws from early cinema, experimental film histories and fourth wave film discourse to consider the poetics and politics of place, self-determinacy, the image and the role of storytelling in talking back to neo-liberal hegemonies. Her 2013 film *Still Light* toured to the Rotterdam International Film Festival in 2016; the London Film Festival in 2015; and the Recontres Internationales (Paris and Berlin) in 2016. *This is not Dying*, 2010, toured to Recontres Internationales, George Pompidou Centre (France) in 2011; the Rotterdam International Film Festival in 2011; the New Zealand International Film Festival in 2010; and City Gallery Wellington also in 2010. *Pink and White Terraces*, 2006, premiered at the Telecom International Film Festival, 2006 and was exhibited as part of the Whitechapel Gallery (UK) Artists' Films International at the Venice Biennale in 2013.

Biljana Popovic (b. 1990 / lives in Auckland)

Biljana Popovic graduated from University of Auckland's Elam School of Fine Arts in Auckland, 2012 with a BFA Hons. Her practice engages with poetics and politics imbued in designed objects and spaces. She is interested in relationships between identity, technology, gender and sexuality. Biljana primarily works in sculpture and installation, with performative undertones. Parts of her practice have been prompted by sites of 'non-design', typically public spaces that don't have an obvious agenda beyond the utilitarian. Within TV, film and other storytelling media, these sites are often used as a backdrop for scenes of personal rupture—moments of self-reflection when the protagonist feels they want to 'act up' or 'let it all out'. Recent exhibitions include *Sirens*, *Mirage* (Auckland), 2016; *Standard Error*, *Glovebox* (Auckland), 2016; and *The Shadow of the Dome of Pleasure*, *Artspace* (Auckland), 2015.

Shona Rapira Davies (b. 1951 / lives in Wellington)

Shona Rapira Davies (Ngāti Wai, Ngāti Hine) is a painter and sculptor known particularly for articulating the social and political struggles of Māori women in her work. She graduated with a Diploma of Fine Arts from Otago Polytechnic in 1983 and was the Frances Hodgkins Fellow at the University of Otago in 1989. Rapira Davies first exhibited *Nga Morehu* (The Survivors), her large-scale sculpture of women performing the karanga, at the City Gallery Wellington in 1988 in *Whakamamae* (with Robyn Kahukiwa). Other key exhibitions include: *Two Artists: Emily Karaka & Shona Rapira Davies*, Museum of New Zealand Te Papa Tongarewa, 2015; *Oceania: Imagining the Pacific*, City Gallery Wellington, 2012; and *Native Bird Productions*, The Dowse Art Museum (Lower Hutt), 2003. Shona produced an installation and performance for the 1987 exhibition at the Govett-Brewster, *Nga Taonga a o Tatou Kuia: The Treasures of our Grandmothers*.

Lisa Reihana (b. 1964 / lives in Auckland)

Lisa Reihana (Ngāpuhi, Ngāti Hine, Ngāi Tu) works primarily with film and photography. Early experimental films include *Wog Features*, 1990 and *A Maori Dragon Story*, 1995, which is held in the Govett-Brewster Collection. Reihana's 2001 project *Digital Marae* combined digital photography, film and soundscapes to create an art environment that drew attention to contemporary realities for Māori people, using the marae as a structure. *Digital Marae* was presented at the Govett-Brewster in 2007. Most recently Reihana has been selected as the New Zealand representative at the 2017 Venice Biennale with an updated version of her 2015 multi-channel video work, *In Pursuit of Venus [Infected]*.

Pauline Rhodes (lives in Christchurch)

Pauline Rhodes is known for her sculptural installation works that take place both in the natural landscape or in gallery spaces. Much of her outdoor sculptural work is ephemeral, existing only in resulting documentation. Rhodes completed a Diploma in Fines Arts majoring in sculpture in 1974 at the University of Canterbury School of Fine Arts. Exhibitions include: *Dark Watch*, ST PAUL St Gallery (Auckland), 2016; *Conduits and Containers: Leakage from the Text*, Adam Art Gallery (Wellington), 2002; *In Between*, Christchurch Art Gallery, 1999; and *Intensum*, *Stained Silences*, *Interconnections*, 1998 and *Intensum / Extensum*, 1986 both at the Govett-Brewster.

Dorothy Richmond (b. 1861 / d. 1935)

Also known as Dolla Richmond, Dorothy Kate Richmond was born in Auckland but grew up in Taranaki. She was known particularly for her delicate watercolour paintings of landscapes. Dorothy travelled between New Zealand and Europe, meeting Francis Hodgkins in 1901 who became her travelling companion. Once back in New Zealand, based in Wellington, the two women shared a studio and offered private lessons in painting. Francis eventually returned to Europe, while Dorothy remained in Wellington until her death. Her paintings are held in 14 public collections, including the Govett-Brewster's collection.

Marie Shannon (b. 1960 / lives in Auckland)

Marie Shannon is an Auckland-based artist who works with photography, video and drawing. Her work often reflects on her immediate surroundings, and has at times addressed the work of other artists, either by photographing it or making her own versions. Following the death of her partner, the artist Julian Dashper in 2009, she spent two years cataloguing his art works and archive in their shared Auckland studio. It was from this process that she gathered the material for some of her text-based videos. Since then she has begun to review her own early work as material for new videos. Marie graduated from University of Auckland's Elam School of Fine Arts in 1983, and exhibits her work in New Zealand and overseas. In 1995 she produced the exhibition, *In Bed with Marie Shannon* at the Govett Brewster. More recently Shannon has had solo exhibitions at Hamish McKay Gallery (Wellington) and Sue Crockford Gallery (Auckland).

Susan Te Kahurangi King (b. 1951 / lives in Hamilton)

Self-taught artist Susan Te Kahurangi King was born in 1951 in Te Aroha, Waikato. By the age of eight King had stopped speaking entirely, and chose to express herself through complex drawings using graphite, pencil, crayon, ink, and pen. King's highly intricate drawings often include well-known cartoon characters combined

with abstract forms, sometimes layered over used paper. In the past decade King has received international recognition, and has been included in exhibitions in New Zealand and abroad such as: *Susan Te Kahurangi King*, Institute of Contemporary Art (Miami), 2016; *Susan Te Kahurangi King: Drawings 1975–1989*, Andrew Edlin Gallery (New York), 2016; *Susan Te Kahurangi King*, Robert Heald Gallery (Wellington), 2016; and *Interfaces: Outsider Art and the Mainstream*, Philadelphia Museum of Art, (Philadelphia), 2015.

Lauren Winstone (b. 1976 / lives in Auckland)

Auckland-based artist Lauren Winstone works primarily with ceramics, often challenging the limits of this medium by testing scale, density, proportion and surface. Lauren finds much of her inspiration in modernist forms, as her work moves between abstraction and function. Recent exhibitions include: *Holding Holes*, The Dowse Art Museum (Lower Hutt), 2012; *Singular Companions*, Govett-Brewster Art Gallery, 2012; *Collected Fictions*, Waikato Art Museum, 2011; and *Humming on a Windless Slope*, Objectspace (Auckland), 2010. In 2016, Winstone was one of six artists invited to show her work, and collaborate on-site at Clay Gulgong, Australia's international ceramic festival. Her work is held in several museum collections.

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