



A SERIES OF NEVER-ENDING
BEGINNINGS

5 August 2023 –
11 February 2024

Te Hau Whakatonu

Kua roa a Te Whiringa Toi e wawatatia ana kia pēnei tētehi whakaaturanga Māori ki roto i te Whare Taonga o Te Govett-Brewster.

He Hau Whakatonu ka whakaatu i te tūmanakotanga o te iwi i ngā mahi kua waihanga i ngā kaitoi Māori.

Kei reira te whakaaro Māori, te wairua Māori, te reo Māori, te reo toi Māori ka ora te reo o te iwi ki roto i te whare.

Tukua tēnei kaupapa
kia rere tīhei mauri ora.

Wharehoka Wano
Chair, He Whiringa Toi

Ruth Buchanan
Debra Bustin
Shane Cotton
Brett Graham
Ayesha Green
Ngahina Hohaia
Ralph Hotere
Ana Iti
Paratene Matchitt
Barnard McIntyre
Darcy Nicholas
Fiona Pardington
Michael Parekōwhai
Reuben Paterson
Tia Ranginui
Shona Rapira Davies
Lisa Reihana
Peter Robinson
WharehokaSmith
George Watson
Marilynn Webb
Robin White
Wayne Youle

Introduction

Multiple histories underpin every collection, and narratives every artwork. The Govett-Brewster Art Collection has been gradually growing in size since the first work was acquired in 1967, before the Gallery's opening in 1970. Since then, works that answer to the priorities of the time have been added by Gallery Directors and Curators. From the start the Collection focused on contemporary art from Aotearoa New Zealand and the Pacific. It's mandate subsequently broadened to include art and culture from Taranaki. Some artists, practices and cultures have been acquired and others are omitted as a consequence of the subjective interpretation of the broad mandate and a limited budget.

With time a collection expands and its story deepens, as does the growing responsibility to appropriately care for and love those artworks. The custodian's duty is to uphold the full existence of their charges, which at the Govett-Brewster we describe as ensuring a living collection. There are many things at stake in this accountability, including maintaining relationships with both the represented artists and the community who have an invested sense of ownership over their works. The ambition for a living collection requires constantly listening to and upholding the presence of many voices and cultures, assuring best practice custodianship, and enabling multiple ways to access and research the Collection in order to sustain ongoing critical conversations about who we are.

Each experience of an artwork transmits knowledge, reinvigorates memories or conveys shared stories—told or untold. As time passes the influence of a significant social or cultural moment or the strength of artists' politically committed practices become highlighted, as well as the possibility of a retrospective and holistic perspective across a collection. Art is worked with across time, constantly positioned and re-positioned within the contemporaneous modes of thought. The weaving together of singular works into a whole also makes clear the dominant preferences, disciplinary hierarchies and cultural horizons of different times; evidencing that collections as shared inheritances are never neutral.

The idea of a living collection and the inherent characteristics of collections heighten the questions around working with them. How do you care for the accumulating knowledge in a collection, particularly

the knowledge held by the artist, audience and/or community? And can these understandings be breathed back into the collection? How do you ensure a living collection?

If inheritances are understood as responsibilities that are granted to us by others with a view to provision for the future, the legacy of the Govett-Brewster Collection requires ongoing care for relationships with the artists and their works as they travel into the future. A living collection must breathe, see the light and be seen in relationship. Engaging with legacies as an invitation to the future has been thoughtfully considered by Taarati Taiaroa in curating *Te Hau Whakatonu: A Series of Never Ending Beginnings*, a survey of toi Māori in the Govett's Collection.

Founded in principles of kaitiakitanga, manaakitanga, and whakapapa *Te Hau Whakatonu* is the first to consider that toi Māori in the Collection hold a shared world view and that together they comprise a body of knowledge. Permanent and new installations by ngā Iwi o Taranaki uri artists Wharehoka Smith and Ngahina Hohaia as well as the return of Brett Graham's central sculpture from the exhibition *Tai Moana Tai Tangata* act as pou or pillars that herald and connect the mana of all toi Māori in the exhibition. The exhibition brings to the fore contemporary understandings of each work as well as associations between works, which bringing them into relation offers. The intentions of many artists in the exhibition and the agency of the works will be activated as part of the public Whaiwhakaaro speakers' series over the duration.

The numerous dialogues to be generated in this exhibition uphold the ability of artworks and collections to be imbued with and energise meanings across time. In creating space for different perspectives on the Govett's Collection works, *Te Hau Whakatonu: A Series of Never Ending Beginnings* honours the dynamic web of relations in which works exist together, expanding their possibilities of meaning and, in this way, the potential of toi Māori in the Collection and the Gallery in times to come.

Zara Stanhope
Ringatohu

Te Hau Whakatonu

He karahuinga pūkenga, rima tekau tau te pakeke, ā, ko tā *Te Hau Whakatonu* he whakaū, he whakatiketike hoki i ngā pūkenga auaha rau o te iwi Māori.

Koinei te whakaaturanga tuatahi e whakamana ana i te whakaaturanga o ngā toi Māori nō roto mai i te kohikohinga o Govett-Brewster. Neke atu i te 900 katoa te maha o ngā taonga, e ono tekau mā rima noa iho ngā taonga i auahatia e ngā ringatoi rua tekau mā rua, ā, ko te nuinga e whakaaturia ana i tēnei whakaaturanga.

Mā te whakarauika i ngā taonga Māori, e whakahau ana te whakaaturanga nei i ngā hanga whakaaro ōrite, arā, he whakapapa tō hēnei taonga katoa; te manawaroa, te mouri hoki ka ora i roto i ngā tohu a te Māori ka heke tonu ki ia uki, ka paheko, ka whenumi ki tō rātou auahatanga.

Huhua noa atu ngā kurahuna, ngā kōrero hītori, ngā whakamāramatanga e whakaputuputu ana, e whakatuputupu ana i te rere o te wā me te whai hononga hoki. Ko te ingoa tuarua, e kīia ana ko *A Series of Never-Ending Beginnings* i hua mai i ngā kupu o te waha o te hautupua rā, a Moana Jackson, hei whakamārama i te whakapapa me tōna motuhaketanga i roto i ngā kōrero pūrākau me te mātau hoki o te tuku ihotanga. He kīanga e whakaahua ana i te māramatanga ki te huringa o te wā, me te kotahi tonu o te wā hipa, te wā tū me te wā heke i tēnei wā tonu. Ko tā George Watson, o ngā iwi o Ngāti Mutunga rātou ko Ngāti Porou, ko Moriori, me tā Ngahina Hohaia, o ngā iwi o Taranaki rātou ko Ngāti Moeahu, ko Ngāti Haupoto, me Parihaka Papa Kāinga hoki, he urupare atu i tēnei whakarauikatanga taonga ki ngā taonga hōu. Kei te matapihi o waho tā Watson tāreitanga e pūkana mai ana ki te whakaatu i te ihi o te whakarauora ahurea hāunga ngā toimahatanga. Ko tā Ngahina Hohaia taonga e iri ana i rō te whare, e kīia ana ko *He Ara Uru Ora*, arā, he whakatinanatanga kōrero tuku iho - ko te tuku ihotanga o ngā kupu ka mahara tonu i ngā uki - he whakaū i ngā here ki te whenua, ki te kaha o te kotahitanga, ngā tohe o mua me ngā tūmanako nui mō te anamata.

Ka whakatairangitia e *Te Hau Whakatonu* ngā toi Māori o te kohikohinga, me te raranga hoki i ngā taonga katoa ki tētehi whāriki hei whakatakoto i te ara hōu mo ngā hōtaka toi Māori i te Govett-Brewster.

A Series of Never-Ending Beginnings

Spanning more than 50 years of practice, *Te Hau Whakatonu* affirms and celebrates the diversity of Māori creative expression.

This exhibition is the first dedicated showcase of Māori art from the Govett-Brewster Collection. Consisting of over 900 artworks, the Collection comprises 65 works by 22 Māori artists, many of which are shown in this exhibition. This brochure prints a full list of the holdings.

In bringing together the holdings of Māori art, this exhibition considers that the artists represented here share a world-view and that their works are part of a whakapapa (genealogy); the unceasing vital essence of Māori cultural expression that successive generations will continue to draw from and make their own contributions to.

Every artwork holds multiple narratives and histories, their meanings forever expanding and growing in time and association. The exhibition subtitle, *A Series of Never-Ending Beginnings* is a phrase used by Māori rights advocate and leader Moana Jackson to describe whakapapa and the importance of storytelling in a Māori intellectual tradition. It is a phrase that reflects a cyclical understanding of time and being in which the past and future are always present. George Watson (Ngāti Mutunga, Ngāti Porou, Moriori) and Ngahina Hohaia (Taranaki, Parihaka, Ngāti Moeahu, Ngāti Haupoto) have responded to this gathering of works with new commissions. Watson's works in the exterior Open Window speak to 'the strength of cultural revitalisation in the face of many challenges'. While inside Ngahina Hohaia's monumental installation *He Ara Uru Ora* is a visual manifestation of ngā kōrero tuku iho—words remembered and handed down over generations—that assert connection to place, collective strength, past resistance and hope for the future.

Te Hau Whakatonu elevates the Māori art in the collection, weaving works into a dynamic web of relations that sets a foundation for a renewed forward focus for Māori art programming at the Govett-Brewster.

Taarati Taiaroa
Ringahāpai Kaitakatū Ngā Toi Māori

Inventory of Toi Māori held in Govett-Brewster Collection

August 5 2023

Format:

YEAR of acquisition

Artist Name

Title of Work, production date

Medium; Dimensions; Credit line.

* Works not included in the exhibition

1968

Ralph Hotere
Black painting 1, 1968-69

Brolite lacquer on hardboard; 1230 x 623 mm,
Collection Govett-Brewster Art Gallery, New Plymouth

Ralph Hotere
Black painting 2, 1968-69

Brolite lacquer on hardboard; 1230 x 623 mm,
Collection Govett-Brewster Art Gallery, New Plymouth

Ralph Hotere
Black painting 3, 1968-69

Brolite lacquer on hardboard; 1230 x 623 mm,
Collection Govett-Brewster Art Gallery, New Plymouth

Ralph Hotere
Black painting 4, 1968-69

Brolite lacquer on hardboard; 1230 x 623 mm,
Collection Govett-Brewster Art Gallery, New Plymouth

Ralph Hotere
Black painting 5, 1968-69

Brolite lacquer on hardboard; 1230 x 623 mm,
Collection Govett-Brewster Art Gallery, New Plymouth

Ralph Hotere
Black painting 6, 1968-69

Brolite lacquer on hardboard; 1230 x 623 mm,
Collection Govett-Brewster Art Gallery, New Plymouth

Ralph Hotere
Black painting 7, 1968-69

Brolite lacquer on hardboard; 1230 x 623 mm,
Collection Govett-Brewster Art Gallery, New Plymouth

1970

Ralph Hotere
Black sculptures, c. 1969

brolite lacquer on steel; Two parts, each 1065 x 304 x 304mm,
Collection Govett-Brewster Art Gallery, New Plymouth*

1971

Robin White
*Church on a hill, Pauatahanui,
1970*

Screenprint on paper; 760 x 508mm; Collection Govett-Brewster
Art Gallery, New Plymouth

Robin White
Porirua, 1970

Screenprint on paper; 505 x 380mm; Collection Govett-Brewster
Art Gallery, New Plymouth

1974

Marilynn Webb
*Landscape with a
bleeding rainbow 2, 1973*

Linoleum engraving with hand colouring on paper; 760 x 558mm;
Collection Govett-Brewster Art Gallery, New Plymouth

1980

Marilynn Webb
Lake Mahinerangi, 1979

Monoprint and etching on paper; 580 x 412mm;
Collection Govett-Brewster Art Gallery, New Plymouth

1981

Ralph Hotere
*Taranaki gate stations, no.1,
1981*

Pencil, crayon and collage on paper; 762 x 563mm;
Collection Govett-Brewster Art Gallery, New Plymouth.
Purchased from Monica Brewster Bequest in 1981

Ralph Hotere
Taranaki gate stations, no.2,
1981

Pencil, crayon and collage on paper; 763 x 563mm;
Collection Govett-Brewster Art Gallery, New Plymouth.
Purchased from Monica Brewster Bequest in 1981

Ralph Hotere
Untitled, 1981

Mixed media on South African flag; 2275 x 1500mm;
Collection Govett-Brewster Art Gallery, New Plymouth.
Purchased from Monica Brewster Bequest in 1981*

1982

Jacqueline Fraser
Untitled, 1981

Mixed media; 1000 x 5000 x 5000mm;
Collection Govett-Brewster Art Gallery, New Plymouth*

1984

Debra Bustin
Untitled, 1984

Screenprint on paper; 978 x 702mm;
Collection Govett-Brewster Art Gallery, New Plymouth

1987

Shona Rapira Davies *Untitled*
(woman found beaten and
wrapped in a threadbare cloak),
date unknown

Pencil on paper; 560 x 760mm; Collection Govett-Brewster
Art Gallery, New Plymouth

Shona Rapira Davies
Untitled (study of a reclining
nude woman), date unknown

Pencil on paper; 558 x 760mm; Collection Govett-Brewster
Art Gallery, New Plymouth*

Shona Rapira Davies
Untitled (woman found flayed
and wrapped in a threadbare
garment), date unknown

Ink and pencil on paper; 558 x 760mm;
Collection Govett-Brewster Art Gallery, New Plymouth*

Shona Rapira Davies
Untitled (working drawing
for “Papatuanuku”),
date unknown

Pencil on paper; 558 x 760mm; Collection Govett-Brewster
Art Gallery, New Plymouth

Shona Rapira Davies
Untitled (woman found flayed
and wrapped in a threadbare
cloak), date unknown

Pencil on paper; 560 x 760mm; Collection Govett-Brewster
Art Gallery, New Plymouth*

1988

Paratene Matchitt
Whakapapa IV, 1987

Wood; 3460 x 3160 x 210mm; Collection Govett-Brewster Art Gallery,
New Plymouth. Purchased from the Monica Brewster Bequest with
the assistance of the Queen Elizabeth II Arts Council of New Zealand
in 1988

Jacqueline Fraser
Taranaki, 1986–88

Mixed media (raffia, braid, metal hooks); Site-specific:
Size of Govett-Brewster C deck; Collection Govett-Brewster Art
Gallery, New Plymouth. Purchased from the Monica Brewster
Bequest with the assistance of the Queen Elizabeth II Arts Council
of NZ in 1988*

1989

Darcy Nicholas
Sacred pathways, 1988

Acrylic on aluminium; 2400 x 1200mm; Collection Govett-Brewster Art Gallery, New Plymouth. Purchased from the Monica Brewster Bequest in 1989

Darcy Nicholas
The Mountain Taranaki, 1988

Acrylic on aluminium; 2400 x 1200mm; Collection Govett-Brewster Art Gallery, New Plymouth. Purchased from the Monica Brewster Bequest in 1989

1991

Michael Parekōwhai
*“Everyone will live quietly”
Micah 4.4, 1990*

Wood and laminates; 255 x 2200 x 1500mm; Collection Govett-Brewster Art Gallery, New Plymouth. Purchased from the Monica Brewster Bequest with assistance from the Queen Elizabeth II Arts Council of New Zealand

Barnard McIntyre
Untitled, 1991

Wood and linoleum; 980 x 970 x 975mm; Collection Govett-Brewster Art Gallery, New Plymouth. Purchased from the Monica Brewster Bequest with the assistance of the Queen Elizabeth II Arts Council of New Zealand in 1991

1994

Shane Cotton
Untitled, 1994

Oil on canvas; 1830 x 1520mm; Collection Govett-Brewster Art Gallery, New Plymouth

1996

Peter Robinson
*Untitled (plane, car, blanket),
1994*

Blanket, oil on wood; 2400 x 2500mm; Collection Govett-Brewster Art Gallery, New Plymouth

1997

Fiona Pardington
Bachelor, 1993

Black and white photograph; Framed: 905 x 765mm; Collection Govett-Brewster Art Gallery, New Plymouth*

Fiona Pardington
Volcano, 1994

Black and white photograph; 253 x 202mm; Collection Govett-Brewster Art Gallery, New Plymouth

Fiona Pardington
Mrs K, 1994

Black and white photograph; 253 x 202mm; Collection Govett-Brewster Art Gallery, New Plymouth*

1999

Jacqueline Fraser
*The raising of the noxious -
Ko te tataromoa kei runga
(the bush lawyer above): and
the slight voice with the clear
ring will call the sleeping from
their endless mire, 1998*

Electrical wire, garden wire, netting fabric; 5 parts, each approx. 2000 x 750mm; Collection Govett-Brewster Art Gallery, New Plymouth*

2001

Peter Robinson
Inflation theory 1, 2001

Fibreglass, aluminium, nitro cellulose lacquer; 1060 x 1640 x 1500mm; Collection Govett-Brewster Art Gallery, New Plymouth

2003

Jacqueline Fraser
Scud Warheads, 2002

Embroidered French furnishing fabric with oilstick; 305 x 310mm; Collection Govett-Brewster Art Gallery, New Plymouth. Gifted to the Gallery by the artist, 2002*

Michael Parekōwhai
Before Elvis...there was nothing,
2003

Lambda print with permanent marker pen;
Collection Govett-Brewster Art Gallery, New Plymouth.
Gifted to the Gallery by the artist and Ans Westra, 2003

Peter Robinson
Into the void, 2001

Coloured photographic print on lambda paper; 1750 x 1200 mm;
Collection Govett-Brewster Art Gallery, New Plymouth.
Gifted to the Gallery by the artist in 2003*

2005

Michael Parekōwhai
Boulogne, 2001

C-type digital print; 1550 x 1250mm; Collection Govett-Brewster
Art Gallery, New Plymouth. Purchased with funds donated by the
TSB Community Trust to the Govett-Brewster Foundation, 2005.

2007

Ngahina Hohaia
Roimata Toroa, 2006

Woollen blanket, embroidery silk, ribbon; 2500 x 9000mm (approximate);
Collection Govett-Brewster Art Gallery, New Plymouth. Acquired
with assistance from the Govett-Brewster Foundation

2008

Lisa Reihana
*Digital Marae:
Hinepukohurangi, 2001*

Colour digital print on aluminium; 2000 x 1000mm; Collection
Govett-Brewster Art Gallery, New Plymouth. Acquired with assistance
from the Govett-Brewster Foundation

Lisa Reihana
Digital Marae: Marakihau, 2001

Colour digital print on aluminium; 2000 x 1000mm;
Collection Govett-Brewster Art Gallery, New Plymouth.
Acquired with assistance from the Govett-Brewster Foundation

Lisa Reihana
Digital Marae: Dandy, 2007

Colour digital print on aluminium; 2000 x 1200mm;
Collection Govett-Brewster Art Gallery, New Plymouth.
Acquired with assistance from the Govett-Brewster Foundation

Lisa Reihana
Digital Marae: Maui, 2007

Colour digital print on aluminium; 2000 x 1200mm;
Collection Govett-Brewster Art Gallery, New Plymouth.
Acquired with assistance from the Govett-Brewster Foundation*

Lisa Reihana
A Maori Dragon Story, 1995

16mm animation transferred to DVD, 15 minutes;
Collection Govett-Brewster Art Gallery, New Plymouth*

Fiona Pardington
*Inanga, Heitiki, North Island
(Toru Tekau ma Rua) Okains
Bay Maori and Colonial
Museum, 2002*

Toned silver bromide fibre based print; 550 x 420mm;
Collection Govett-Brewster Art Gallery, New Plymouth*

Fiona Pardington
*Taranaki Heitiki White Mussel
Shell Eyes, Okains Bay Maori
and Colonial Museum, 2002*

Toned silver bromide fibre based print wooden frame Tru-view glass;
550 x 420mm; Collection Govett-Brewster Art Gallery, New Plymouth

Reuben Paterson
Time and Place, 2007

Sequins, pins, polyurethane foam; 310 x 210mm each;
Collection Govett-Brewster Art Gallery, New Plymouth.
Acquired with assistance from the Govett-Brewster Foundation

Fiona Pardington
*KA KORIKI TE MANU
/ THE CHORUS OF BIRDS
'Hinemokomoki', WHEKAU,
Laughing Owl, AV5736 Otago
Museum, 2004*

Gold toned gelatin silver photograph taken with a 4 x 5" Sinar camera printed on fibre based archival paper; 610 x 508mm; Collection Govett-Brewster Art Gallery, New Plymouth. Acquired with assistance from the Govett-Brewster Foundation

2011

Fiona Pardington
*Portrait of a life cast of Matoua
Tawai, Aotearoa New Zealand,
2010*

Pigment inks on Hahnmuhle Photo Rag; 1760 x 1400 x 60mm; Collection Govett-Brewster Art Gallery, New Plymouth

2013

Lisa Reihana
*Colour of Sin: Headcase
Version, 2005*

Formica, audio equipment, re-assembled hairdryers, stools, brochure; 1700 x 2300 x 800mm; Audio 22 minutes; Collection Govett-Brewster Art Gallery, New Plymouth

2017

Wayne Youle
*Your breath smells like apples,
you speak with an accent, you
have mud on your shoes... You
must be a well travelled man!,
2015*

Acrylic and aerosol enamel on board; 1530 x 1220mm; Collection Govett-Brewster Art Gallery, New Plymouth

2019

WharehokaSmith
Kūreitanga II IV, 2016

Acrylic paint; 9500 x 8000 mm; Collection Govett-Brewster Art Gallery, New Plymouth

2020

Ruth Buchanan
Can Tame Anything, 2019

Acrylic; dimensions variable; Govett-Brewster Art Gallery collection

Ruth Buchanan
*When the sick rule the world,
2019*

Powder coated metal screen; Two parts, 2580 x 2906 x 800mm each; Collection Govett-Brewster Art Gallery*

Ruth Buchanan
Evacuation Tapes, 2019

audio on speakers embedded in wall; 18 minute loop, installed dimensions variable; Govett-Brewster collection. Gift of the artist and Mossman Gallery*

Ruth Buchanan
*Columns, Curtains, Columns,
2018*

Hand latch-hooked rug, custom perforated steel frame; 870 x 680mm; Govett-Brewster Art Gallery collection. Purchased with support from the Govett-Brewster Foundation, Mossman Gallery, Jim and Mary Barr, Jennifer and Ken Horner, and Jenny and Andrew Smith.

Ayesha Green
*Ayesha Lukas and Jordan at
Nana and Grandads, 2019*

Watercolour pencil and ink pen on paper; 600 x 560mm framed; Govett-Brewster Art Gallery collection

Ayesha Green
*Lukas Jordan and Ayesha
at the beach, 2019*

Watercolour pencil and ink pen on paper; 600 x 560mm framed;
Govett-Brewster Art Gallery collection

Ayesha Green
*Ayesha Lukas and Jordan
on the tramp, 2019*

Watercolour pencil and ink pen on paper; 600 x 560mm framed;
Govett-Brewster Art Gallery collection

Ruth Buchanan
Midnight/Worker, 2019

Pongee silk curtain, rope and metal fixtures; 2200 x 4800mm;
Govett-Brewster Art Gallery collection. Purchased with support
from the Govett-Brewster Foundation, Mossman Gallery, Jim
and Mary Barr, Jennifer and Ken Horner, and Jenny and Andrew Smith*

Ruth Buchanan
*But it's one way to describe
agency. And desire: I'm trapped
(leg, leg, bust, rush, step,
stair), 2018*

Cast concrete, coated MDF wood; 600 x 380 x 1500mm;
Govett-Brewster Art Gallery collection. Gift of artist, Jim and
Mary Barr and Mossman*

2022

Ana Iti
*the woman whose back
was a whetstone, 2021*

Steel, Ōamaru stone; Variable; Govett-Brewster Art Gallery collection.
Gift of the artist

2023

Tia Ranginui
*The intellectual PROPERTY
of a savage mind, 2015*

Archival pigment ink on Hahnemühle Photo Rag; 800 x 1200mm;
Collection Govett-Brewster Art Gallery, New Plymouth. Acquired
through the Govett-Brewster Foundation with the support of Grant Kerr

Tia Ranginui
*The intellectual POISONING
of a savage mind, 2015*

Pigment inks on Hahnemühle Photo Rag; 800 x 1200mm;
Collection Govett-Brewster Art Gallery, New Plymouth.
Gift of the artist

OTHER WORKS INCLUDED IN THE EXHIBITION

Brett Graham
*Cease Tide of Wrong-Doing,
2020*

Kauri, wood and metal. Courtesy of the artist and Bartley
& Company Art

Ngahina Hohaia
He Ara Uru Ora, 2023

Huruhuru toroa, silk, cord, moving-image, sound.
Courtesy of the artist

George Watson
*Piko rauru, 2023;
Rikoriko, 2023*

Muka, hay, crushed pāua, acrylic facemount prints, bolts.
Courtesy of the artist

Govett-Brewster Art Gallery | Len Lye Centre
42 Queen Street, Private Bag 2025
Ngāmotu New Plymouth, 4342. Aotearoa NZ

T +64 759 6060
info@govettbrewster.com
govettbrewster.com

LEN
LYE
CENTRE
GOVETT -
BREWSTER
ART
GALLERY

