

17 Dec – 20 Mar

2016 – 2017

All Lines Converge

Room Brochure

O
eye
(look look
it's in
my pictures
all lines
converge
at the centre
not the middle
but
just outside
the picture
here
O)

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

All Lines Converge

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 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.

Woven between the works of well-known artists are recent and new works by a younger generation, revealing the breadth and diversity of artists working today. Through this interplay, certain practices appear and re-appear: photography and the moving image, a turn to text and language, the use of found and existing materials in sculpture, and diverse responses to the body, sound and performance.

By no means a comprehensive survey, *All Lines Converge* embraces the collection exhibition format as an overtly selective process. Through the work of these artists, it is opened up to fresh interpretation, providing an opportunity to reconsider what has been collected over the years and to review what is deemed valuable.

Offering an array of existing work and new commissions, it is a project that suggests potential directions for the future and alternative ways of reading the past.

Accompanying the exhibition is an artist-designed publication that presents new commissions as well as little-seen documentation of the Govett-Brewster's exhibition history. This sits alongside the recently published *NOW SHOWING: A History of the Govett-Brewster Art Gallery*, a book mapping the institution's role in breaking new ground for contemporary art in New Zealand. Our public programmes include a series of films by the pioneering director Merata Mita, as well as *Kitchen Sink*, a short film by internationally recognised filmmaker Alison Maclean.

Curated by **Sophie O'Brien** and **Chloe Cull**

Collection management: **Kelly McCosh** and **Catherine Rhodes**
With thanks to the entire Govett-Brewster team

Edith Amituanai (1980 / lives in Auckland)

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

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. This particular photograph is from the series *Mrs Amituanai*. Following her wedding in 2004, the artist became the first Mrs Amituanai in her husband's household since his mother passed away. In the series, Amituanai photographs the living spaces and people of her and her husband's families. Despite her distanced perspective, these photographs maintain a sense of intimacy and familiarity, capturing some of the domestic moments particular to Samoan migrants and their families in New Zealand.

Darcell Apelu (1990 / lives in Mount Maunganui)

I move just a little, 2016

Perspex, twine, recorded sound

Courtesy of the artist

Darcell Apelu is an artist of New Zealand European and Niuean decent and was raised in Mount Maunganui. Apelu's practice, frequently autobiographical, is informed by her experiences as *afakasi* (a Samoan term referring to a person with mixed Pacific Island and European ancestry). Her work focuses on issues of Pacific identity and the female body, negotiating the experience of otherness as it exists between cultures. Casting a critical eye on historical colonial views of the Pacific body, Apelu uses sound and performance to contest given narratives and create new space for that body outside ideas of exoticism. For this exhibition, she has created a new performance work; researching traditional dance practices and how these have been interpreted in terms of sexuality and desire, Apelu infiltrates the space with the resonating noises of an unseen performance. Only the garment and residual sounds remain in the galleries; her body itself remains invisible.

Wendy Bornholdt (1963 / lives in Sydney)

an ocean of in-betweenes, 2016

scaffolding poles, gaffer tape, transistor radios, audio, galvanised iron buckets, sand, oranges, pine

Courtesy of the artist

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. In 1996 Wendy produced *Installation VI: conversation with a grid* at the Govett-Brewster, located in the emergency exit stairwell on the north side of the building. In *All Lines Converge*, Bornholdt takes on the Mezzanine space, which functionally links Galleries 1 and 2 vertically via prominent staircases, while the horizontal plane directs flow between the visitor lift and Gallery offices. In taking possession of this spatial domain and treating the Mezzanine as a gallery rather than a thoroughfare, Bornholdt seeks to bring to the space a sense of authority which its utilitarian uses deny it. Visitors' traditional pathways to the other gallery spaces are altered as they navigate their way between the scaffolding

poles and buckets of sand. Transistor radios infuse the space with white noise, while strips of blue gaffer tape and carefully placed oranges act as markers, leading visitors from one place to another. *an ocean of in-betweenes* sits on a continuum spanning Bornholdt's rich career and diversity of practice, the material components each referencing previous works she has made.

Mary-Louise Browne (1957 / lives in Auckland)

'Everything has been said ...' 2004/2016

unique digital print on Hannemuhle Photo Rag 308gsm

Courtesy of the artist and Bartley + Company Art

Mary-Louise Browne has worked at the forefront of text-based conceptual practice since the early 1980s. 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 re-presents 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. In *'Everything has been said...'*, the artist extracts a fragment from a film script, exploring how we might create a multiplicity of meanings through language and bringing to light the social politics of how we read and interpret the written word.

Ruth Buchanan (1980, Te Āti Awa / Taranaki / lives in Berlin)

Normal Desires, 2007

C-type photographic print on Dibond, frame

Courtesy of the artist and Hopkinson Mossman, Auckland

Throughout her practice, Ruth Buchanan has dealt with archives and the histories they embody, as well as the cultural politics they reveal. In her recent exhibition here at the Govett-Brewster, Buchanan focused on the history of the Gallery, particularly its collection and de-accession policy. In earlier work, such as *Normal Desires*, she looked at artistic legacy and questioned how one develops a personalised agency. Researching public figures such as Agatha Christie, Janet Frame and Virginia Woolf, Buchanan constructed encounters between the concrete and the abstract (objects and ideas). These were a choreography of elements within a space, opening up a dialogue between the individual and the collective, the factual and the fictional, and the historical and the contemporary. Anthony Byrt (writing in *Artforum*, May 2013) described Buchanan's work as a chain of references that 'sum up an inescapable divide, between our very real experience of the world... and language's constant failure to capture its full, sensuous force'.

Sarah Buist (1952 / lives in Waitara)

Behind every process, 1996/2016

wood, glue, paper

Courtesy of the artist

From 1978 – 2006 Hawera-born Sarah Buist based herself in London where she began developing her practice as an artist. She completed her Bachelor of Arts at the University of East London, graduating in 1996. *Behind every process* was first made for her graduation exhibition, installed as a billboard on Greengate

Street outside the University. It was also in London that Buist learned how to lip-read, and subsequently learned British Sign Language — the inspiration and driver behind this work. In *Behind every process*, Buist critiques the systems that govern language and communication and, therefore, makes a statement about who has access to knowledge and understanding. By adopting a large-scale medium typically used for advertising, Buist's work puts forward a bold declaration, readable only by an audience that is typically ignored by mainstream media.

Fiona Clark (1954 / lives in Tikorangi)

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

silver gelatin prints

Courtesy of the artist

Presented here are three photographic series by Fiona Clark. Clark was born in Inglewood in 1954, and now lives in Tikorangi (near Waitara) where she campaigns as part of the Friends of Waitara River Inc. to protect the quality of water. A long-time advocate for the land rights of Māori people in the Waitara area, photographs from *Te iwi o te wahi kore* (loosely translated as 'the people with nothing') were presented as evidence in the Waitangi Tribunal hearing of the Motunui – Waitara Claim (WAI 6). This claim, originally submitted by Aila Taylor in 1981, argued that the people of Te Ātiawa in Taranaki were unjustifiably affected by discharge of sewage onto or near traditional fishing grounds, and that this was inconsistent with the principles of Te Tiriti o Waitangi (The Treaty of Waitangi). Clark's series illustrates the everyday cultural significance to Māori communities of gathering food from the Waitara River and Reef, acting as both a political tool and a snapshot of life by the water.

Interspersed among *Te iwi o te wahi kore* are photographs from Clark's 1982 series, *Nga Whaea o te Moana*. Depicted are kuia (female elders) of the Taranaki region who presented evidence alongside Clark's images at the WAI 6 hearing. In this context, these women (many of whom have now passed away) are shown alongside whānau (family) and old friends, highlighting the ongoing battle for subsequent generations for rights over land and water.

Ten years earlier, in *Huia sequence*, Clark documented a performance by her fellow students from the University of Auckland, where she studied from 1972 – 1975. On Whatipu Beach in Huia (Auckland), three performers form a triangle. A woman walks into the waves, her long skirt dragging in the sand. This kind of performative gesture in the landscape was typical of this period of art-making — artists felt a new freedom to be able to make work out of the world around them, documenting simple actions and exploring settings outside of the studio.

Yvonne Coleman (1922 – 2006)

The old Richmond Cottage, the new Centre City and the sea, 1989

oil on board

On long term loan from the Spark Art Trust

Yvonne Coleman was a Taranaki-based artist who started painting in her 60s. Her work often depicts familiar local scenes and activities. In *The old Richmond Cottage, the new Centre City and the sea* of 1989, Coleman mapped the building developments taking place in New Plymouth in the late 1980s. The painting sets the history of the city alongside contemporary architecture and the natural landscape surrounding it. Often described as using a naïve style, Coleman consciously chose to flatten the perspective in order to put all these elements on one plane, thereby bringing them into clear relationship. Coleman's delight in colour and the details of everyday life are evident, bringing to life many aspects of the city that might not otherwise be noticed.

Fiona Connor (1981 / live in Los Angeles)

Jennifer French: Documentation of 'All Lines Converge', 2016

framed photographs

Courtesy of the artist and Hopkinson Mossman

Andy Jackson: Documentation of 'All Lines Converge', 2016

framed photographs

Courtesy of the artist and Hopkinson Mossman

Bryan James: Documentation of 'All Lines Converge', 2016

framed photographs

Courtesy of the artist and Hopkinson Mossman

Alex North: Documentation of 'All Lines Converge', 2016

framed photographs

Courtesy of the artist and Hopkinson Mossman

Fiona Connor's work uses methods of repetition to produce objects that have a critical relationship to both themselves and the situations that surround them. Through careful choice, the artist selects forms that represent specific aspects of our built environment — these are often modest objects which refer to accepted or implicit aspect of modern culture. Connor has said that she is 'interested in using things that exist in a peripheral space as a strategy to reframe a new shared situation'. In the case of *All Lines Converge*, the artist draws on her own strategy of using the gallery space as material. Inviting four photographers to document the exhibition, Connor has welcomed what are usually secondary images into the presentation itself. This both honours the recorded images and the documentary photographers who have taken them, but also creates a self-awareness in the exhibition itself. *All Lines Converge* consciously represents itself, incorporating its own archival documentation into its own larger body of images.

Dale Copeland (1943 / lives in Puniho)

A Touch of an Old Reality in a Disturbed Landscape, 2013

paper collage

Courtesy of the artist

Dale Copeland has a keen eye for composition. She is known for her collages and assemblages that combine found materials and imagery, and have been described as ‘joy in jetsam, philosophy in flotsam’. In this work, an original personal photograph of Copeland’s shows her stepfather’s 1950s Ford Model C Ten parked outside her family home on Glenpark Avenue, New Plymouth. To a young Copeland, Glenpark Avenue, with its newly built state homes, was utopia. In stark contrast, Copeland’s family photograph is placed over a found image of a desolate, pre-historic landscape. Seamlessly arranged by Copeland to merge one horizon with another, utopia becomes dystopia.

Jane Dove (1957 / lives in Okato)

Magog motorbike show, Queens Hall, New Plymouth, 1987

Cibachrome photograph

Govett-Brewster Art Gallery Collection

Established in 1974, the Magog Motorcycle Club is iconic for many New Plymouth residents. Throughout the eighties and nineties, a row of motorbikes parked outside the White Hart Hotel (the Magogs’ local watering hole) was a familiar sight. In this work, local photographer Jane Dove has captured a gentler moment between a club member (Merv) and another member’s mother. Taken at a bike show, Revs (left) polishes his glasses and stares down the lens of the camera, while Merv listens attentively. According to Dove, several local older women, also bike enthusiasts, were known to bake cakes for the members, dropping them off at the clubhouse on weekends.

Estate of L. Budd (date unknown – c. 2005)

AA50011.10016, 1997

awning, acrylic paint, metal

Courtesy of Estate of L. Budd and Michael Lett

L. Budd has been described as an expressive minimalist, an artist on a search for a subjective resonance — or an aura — in materials, aiming to avoid falling into an existing or predetermined idea of what those subjectivities might be. She wrote, in 2003, ‘there are only two paths open to mental research, where our desire branches: aesthetics on the one hand, and on the other, political economy’. L. Budd exhibited in New Zealand (including at the Govett-Brewster) and overseas between the years 2000–2009, however she is believed to have passed away during the year 2005. The Estate of L. Budd archives now exist as an online database that function 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.

Luise Fong (1964 / lives in Auckland)

Touch, 1995/2016

plywood, white plasticine

Courtesy of the artist

First produced for *More Human*, her 1995 exhibition at the Govett-Brewster, *Touch* was remade onsite by Luise Fong for *All Lines Converge*. What appears at first to be an abstract painting on

canvas is, in reality, plasticine that has been moulded by hand onto a plywood backboard. The work is bodily in its construction and appearance; visible on the surface are the artist’s fingerprints, offering evidence of an author and also of the labour required in making the work. The tactility of both work and title invite a physical engagement that is prohibited in a gallery space, encouraging the viewer to repeat the action the artist’s hand undertook in the making of the work. *Touch* is quite literally an ‘action painting’, sitting somewhere between a two-dimensional image and a three-dimensional sculpture.

Marti Friedlander (1928 – 2016)

Henderson, 1966

silver gelatin print

Courtesy of the artist and FHE Galleries

Marti Friedlander was one of the leading photographers to record the social and political change in Aotearoa New Zealand from the late 1950s onwards. Friedlander started working as a freelance photographer in 1964 after emigrating from the United Kingdom in 1958. *Henderson* (with the alternative title of *Subdivision*) is an early image that captures her new and unfamiliar home, documenting the development of new housing in Auckland. Friedlander had a strong connection to many parts of the country, including Taranaki. In 1969 she visited Parihaka and captured a now famous image of Rauwha Tamaiparea. Friedlander wrote of that trip:

With Dick Scott I travelled throughout the North Island... [and] en route he would point out places of historic interest. One such place was Parihaka, and I met my first kuia there. I was deeply touched to see the abandoned settlement in which she lived. The grave of Te Whiti was a potent reminder of a once proud past and I recorded it as a silent tribute. Learning about New Zealand’s history gave me new insights and enabled me to feel involved in the country.

In 2002, the Govett-Brewster presented Friedlander’s important retrospective exhibition, organised by the Auckland Art Gallery.

Gil Hanly (1934 / lives in Auckland)

Playing cards. Glenfield Community House, 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

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

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

Crèche — 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

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 — Crèche. Glenfield, 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

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

Auckland-based photographer 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. The photographs exhibited here were taken in and around Auckland in 1987. They were commissioned for *Poorman Oranges: Women in Community Houses in Auckland*, published in 1987 by the Department of Internal Affairs in association with the New Women’s Press. According to the editors, ‘Documentation about community houses thus far has tended to be factual and statistical. We considered other things need to be said. There were stories to be told, experiences to be shared’. Alongside writing by Wensley Wilcox, Hanly’s careful and unobtrusive photographs present the domestic realities for women and children supported by community housing at this time.

Christine Hellyar (1947 / lives in Auckland)

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

Page from *Titles*, 1985

letterpress on Arches Dessin with felt and tapestry base and acrylic

Courtesy of the artist

Christine Hellyar was born and raised in New Plymouth, and cites the landscape of Taranaki as a major early influence. Hellyar’s practice has been interwoven into the history of the Govett-Brewster Art Gallery and its Collection since 1970, when she exhibited as a young artist in that year’s *Taranaki Review*. *Aluminium skin* and *Situations* are from this period, and show Hellyar’s explorations into post-object art and its documentation, and the casting of abstracted forms based on the New Zealand landscape. *Titles* is a work from a larger book of potential titles, whether for artworks or other yet-to-be-realised creative projects. Playing with a language that connects intimately to her sculptural practice, Hellyar explores the politics and poetics of

words with a knowing suggestion of free association. *Dagger cupboard* was acquired by the Govett-Brewster Collection in 1982, and its purchase was the source of controversy between the New Plymouth District Council and the Gallery. The work was seen as radical and challenging, with some members of the Council questioning its purchase (in some cases, sight unseen) and the Director of the time, Dick Bett, and others fiercely defending the expertise of the Gallery in the selection of works for collection. Notably, *Dagger cupboard* was the first work made by a female artist (as well as the first by any Taranaki artist) to represent New Zealand at an international biennale. Holding mysterious implements and artefacts, both found objects and those made by the artist, the work poses as a museological cabinet of curiosities whilst questioning how we record human history and culture.

Maree Horner (1951 / lives in Kaponga)

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

Courtesy of the artist

Maree Horner’s more recent practice has focused on the relationship between female and male, juxtaposing selected familiar objects that evoke and question stereotypical ideas of gender. The works cross media and include installation, printmaking, painting, mixed media and digital imagery. Her earlier works similarly looked at familiar environments, where the politics of the everyday can be easily overlooked or accepted. *Chair*, of 1973, represents a generic suburban neurosis, but was drawn from a real situation — the artist’s father electrified his car every night to keep cats off it, using a battery and electric fence unit. *Diving board*, purchased by the Govett-Brewster Collection in 1998, exemplifies the ‘post-object’ art of 1970s New Zealand, and was included in the important exhibition *Action Replay* in 1998. It is elegant and inviting, yet confuses the viewer with an apparent functionality that is only theoretical — it is in reality both fragile and dangerous. The sculpture sits within the broad definition of post-object installation art, offering a new perception of the world and a new approach to materials and objects.

Sarah Hudson

(1986, Ngāti Awa, Ngāi Tūhoe / lives in Whakātane)

Manatū Ahu Matua: Agriculture, 2014

colour digital print; art paper double weight archival ink-jet print

Courtesy of the artist

Putanga, 2016

digital video

Courtesy of the artist

Sarah Hudson predominantly works with photographic or filmed imagery, often recording actions or installations that deal with issues of representation, indigeneity, gender and social justice. Named after the New Zealand Ministry for Primary Industries, *Manatū Ahu Matua* is a project that explores the impact of introduced species and practices on the land, people and culture in Aotearoa New Zealand. The photographs intertwine images of agriculture with the aesthetics of the BDSM (somasochistic)

culture, opening a dialogue about consent and interdependent relationships with the primary sector. In *Putanga*, the historical aestheticisation of the Māori body and the widespread stereotyping of the female body are countered with the gently playful ‘reveal’ of a personal and political statement. Hudson is also a member of the Mata Aho Collective, a group of four Māori women who create conceptual, large-scale installations that cite customary Māori textiles using everyday synthetic materials.

Sonya Lacey (1976 / lives in Wellington)
The higher you go (dusk version), 2011/2016
script for spoken performance, table
Courtesy of the artist and Robert Heald Gallery

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

Sonya Lacey primarily works across moving image, spoken performance and installation. Her interest in text and language is informed by her involvement in publishing and graphic design; along with a new work for the exhibition, Lacey designed the accompanying publication for *All Lines Converge*. Lacey’s performances often involve short spoken prose delivered by the artist to one or two people at a time. *The higher you go (dusk version)* is a short, scripted performance delivered to viewers individually during the opening event and at set times throughout the duration of the show. It is accompanied by *Lens*, handheld sculptures made from cast zinc.

Tessa Laird (1971 / lives in Melbourne)
Points of Agreement, 2011
ink on paper
Govett-Brewster Art Gallery Collection

Purchased by the Govett-Brewster following the 2011 exhibition *Old Genes*, Tessa Laird’s *Points of Agreement* links the Govett-Brewster Collection to the work of Len Lye. In the mid-1920s, Lye hand-copied into his sketchbook 26 pages of Sigmund Freud’s book *Totem and Taboo: Some Points of Agreement between the Mental Lives of Savages and Neurotics*. On the opposite pages he made his own careful drawings of African, Polynesian and Māori art based on art-objects and artefacts seen in books and museums. In these works by Laird, she repeats Lye’s actions, copying *his* copied text and images, and adding her own notations and sketches. From her position as a younger generation artist working largely across Australia and Aotearoa New Zealand, Laird takes a critical perspective in relation to the work of both Lye and Freud.

Vivian Lynn (1931 / lives in Wellington)
Playground I – VI, 1975 – 1980
six screenprints on paper
Govett-Brewster Art Gallery Collection; purchased 1980 from Monica Brewster Bequest Funds

For many years Vivian Lynn has used images of the human body — specifically the charged sites of hair, skin and brain — set against elements from architecture, such as steps, gates, doors or columns. Lynn has commented that ‘our bodies are mediated by cultural codes, and my interest is in dislocating and

transgressing these codes in ways that makes them tangible’. In *Playground I – VI* human figures are decidedly Kafkaesque, bearing the brunt of psychological pressures and overbearing bureaucracy — even when engaged in child’s play. The six silk-screen prints that make up the series take an ironic and unsentimental approach to notions of childhood, a state that persists in adults as much as children in these works. The contorted figures are set against non-realistic backgrounds, building visually uncomfortable patterns that reinforce the entrapment of the protagonists in unbounded yet restrictive space.

Joanna Margaret Paul (1945 – 2003)
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

Joanna Margaret Paul existed throughout her career on the margins of the art world, intentionally choosing to work in quiet and out-of-the-way places in order to focus without distraction on her work. Her modesty and commitment to understatement was belied by her many areas of interest: painting, drawing, photography, filmmaking, poetry, architectural history and critical writing. Her interests were broad, and included the women’s, human rights and environmental movements. Her film *Sisterhood* is a film that records an intimate, domestic space of family and friends, moving gently between the figuration and abstraction, and suggesting that it is important to be alive to the quotidian world. A line in Paul’s poem O was the inspiration for the title for this exhibition, conveying the quiet yet firm proposal that essential things might exist outside of the well-recognised and the generally accepted. Peter Ireland, writing about the importance of Paul’s work, stated that what was signalled in her work was ‘the exhilarating need to re-make the present *in* the present, not relying on the dulling assumptions of established practice and received knowledge’.

Nova Paul
(b. 1973, Te Uri Ro Roi, Te Parawhau /Ngā Puhi / lives in Auckland)
Te Wai o te Ora 2016
Super 8 transferred to HD Video with oral recoding of Dr Waiora Port; looping
Courtesy of the artist

Nova Paul’s film *Te Wai o te Ora* focuses on a Pin Oak tree planted at Richmond Road School/Te Kura o Ritimana in 1984 by the pioneering principal of the time, Jim Laughton. The tree is thought to carry something of Laughton’s spirit. Te Kura o Ritimana is known for its celebration of diversity and history of innovative work with language and literacy education. During the 1970s the school opened Māori, Samoan and Cook Island Māori bilingual units, reflecting the school’s population, which at the time was made up primarily of Māori and Pasifika children. The artist’s own son attended Ritimana Kōhanga, the Māori language nest established to foster Te Reo Māori at an early childhood level. Accompanying this footage is an oral recording of Dr Waiora Port (Te Aupori, Te Rarawa), who discusses her own journey with learning Te Reo Māori, her commitment to education, and her relationship with Te Kura o Ritimana and Ritimana Kōhanga Reo where she previously taught. Known as Whaea Waiora to the Ritimana whānau,

she continues to be an important figure of support as their kuia and advocate for Māori language and education.

Shona Rapira Davies
(1951, Ngāti Wai, Ngāti Hine / lives in Wellington)
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

Shona Rapira Davies is a painter and sculptor known particularly for articulating the social and political struggles of Māori women in her work. These drawings were studies towards a sculptural installation, commissioned for the 1987 exhibition at the Govett-Brewster *Nga Taonga a o Tatou Kuia: The Treasures of our Grandmothers*. The exhibition, organised by the Māori Women’s Welfare League to celebrate their annual conference, included traditional and contemporary work by Māori women artists. Rapira Davies’ work condemned the physical abuse of women by men, while also highlighting the sexual oppression of Māori women that has been exacerbated by the social conditions of Māori people since colonisation.

Lisa Reihana
(1964, Ngāpuhi, Ngāti Hine and Ngāi Tu / lives in Auckland)
A Maori Dragon Story, 1995
16mm animation transferred to DVD; 15 mins
Govett-Brewster Art Gallery Collection; gifted to the Gallery by the artist in 1995

Lisa Reihana’s film *A Maori Dragon Story*, tells the Waitaha legend of the formation of Ohikaparuparu (Sumner, South Island), as told to Pākehā historians by Ngāi Tahu tipuna (ancestor) Teone Taare Tikao in the early 20th century. Reihana’s film retells this legend using puppets and hand-made props, looking back to European folk traditions and the little-known use of karetao (puppets) within traditional Māori performing arts. In making this film Reihana used stop animation, a media she described early in her career as being ‘quietly subversive’.

Pauline Rhodes (lives in Christchurch)
Extensum / Extensors, 1983
mixed media on paper
Govett-Brewster Art Gallery Collection; gifted to the Gallery by the artist in 1983

Pauline Rhodes is known for her sculptural installations that respond to different situations in the natural and cultural environment. Much of her outdoor sculptural work is ephemeral, existing only in resulting documentation, and are often concerned with social and environmental issues. Rhodes considers the drawing process to be essential to her sculptural work. Although created quickly, they are always directly associated with her sculptural practice, used to generate ideas and reflect a particular site, space or certain materials. This series of rust drawings was produced in preparation for Rhodes’ 1983 installation at the Govett-Brewster, *Extensum/Extensor*.

Dorothy Richmond (1861 – 1935)
Untitled (Landscape with house and trees), 1909
watercolour and pencil on paper
Govett-Brewster Art Gallery Collection; gifted to the Gallery by Monica Brewster

Dorothy Kate Richmond was born in Auckland but grew up in Taranaki. In the late 1870s she studied in London at the Slade School Fine Art, later gaining a Slade Scholarship — an award rarely offered to female students at the time. She travelled widely in Europe with friend and fellow painter Francis Hodgkins, returning to Wellington with Hodgkins in the early 1900s where they shared a studio and taught private lessons in painting. *Untitled (Landscape with house and trees)* of 1909 is a delicate yet unusual watercolour by Richmond, donated to the Govett-Brewster Collection by Monica Brewster, from her private collection. The Govett-Brewster Collection was founded in 1969 with a bequest by Brewster, who subsequently gifted her own private collection to the gallery. 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)* is included in the exhibition to signal that original commitment to supporting emerging and mid-career New Zealand artists.

Marie Shannon (1960 / lives in Auckland)
The Decisive Moment, 2016
digital video
Courtesy of the artist

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. In 2009 following the death of her partner, the artist Julian Dashper, 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. This work, *A Decisive Moment*, takes its title from French photographer Henri Cartier-Bresson’s book of the same name. Taking the form of a lecture on the history of photography, and using the ratio of a Powerpoint presentation, the film is also autobiographical, presenting the history of Shannon’s own relationship with photography.

Susan Te Kahurangi King (1951 / lives in Hamilton)
Untitled [A30108], 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

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

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 and inventive drawings using graphite, pencil, crayon, ink, and pen. King's highly intricate and urgent drawings often include well-known cartoon characters combined with abstract forms and layered over found paper. A subtle sense of darkness imbues King's drawing practice; disembodied cartoon characters fly across the paper as narratives and forms morph and mutate. After decades of developing a distinctive and personalised style (now recognised internationally and in New Zealand), King suddenly stopped drawing in the early 1990s for over a decade. As suddenly as she ceased to draw, King began again in 2008, triggered by an increasing recognition of her work and the production of a documentary film about her practice.

Lauren Winstone (1976 / lives in Auckland)
Spills I – IV, 2016
stoneware
Courtesy of the artist and Two Rooms

Auckland-based artist Lauren Winstone works primarily with ceramics, challenging the limits of this medium by testing scale, density, proportion and surface. Winstone finds inspiration in modernist forms, exploring the tension between abstraction and function, aesthetics and practicality. Moving the materiality of clay beyond the space of a straightforward utility, Winstone captures a potential human outcome of the use of a ceramic vessel. Transforming the idea of a simple cup of water into an elegant playing out of a future accident, the objects themselves become akin to a photographic image.

et al. (based in Auckland)
all things common, 2016
mixed media
Courtesy of the artists and Michael Lett with the support of Elam School of Fine Arts, University of Auckland.

et al. is a collective that investigates ideas related to group culture and belief systems; for *All Lines Converge*, the collective has drawn on research they undertook on utopian ideologies of 'no place'. Leading on from *for the coming good*, 2016 (Yuill/Crowley, Sydney) *all things common* was produced in collaboration with visual practitioners *trans-spec* (est. 2012), who were engaged to re-draw and re-imagine the architectural condition of indigenous housing typologies, such as Native Dwelling Type 1 B implemented by the Department of Native Welfare, State Housing Commission of Western Australia, 1953. et al. have drawn on Sophie Berrebi's idea of the 'dialectical document' (after Walter Benjamin's notion of the dialectical image) as a would-be work of art that adopts the form of a document and the strategies of a documentary. However the art work simultaneously and self-consciously questions the codes and conventions implicit in these. This creates a paradoxical object: it is both an object of interest in itself, and at the same time is only there to attest to the existence of something else. For et al., this opens up a range of productive possibilities: neutrality and engagement, transparency and opacity, art and non-art.

Cinema Programme

Alison Maclean (1948 / lives in USA)

Alison Maclean was born in Canada in 1958 and immigrated to New Zealand with her parents as a teenager. She studied sculpture and film 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 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. Most recently Maclean made *The Rehearsal*, adapted from Eleanor Catton's debut novel and starring James Rolleston and Kerry Fox.

Kitchen Sink

NZ, 1989, B/W, 14 min., Rated M

Sat 17 Dec
Sun 18 Dec | 1.30 pm

Sat 21 Jan
Sun 22 Jan | 11.30am

Free entry | All welcome

Courtesy Alison Maclean and the New Zealand Film Commission

Merata Mita

(1941-2010 / Ngāti Pikiao)

Filmmaker, writer and activist Merata Mita was known for capturing a politically turbulent Aotearoa New Zealand on film. In a 1992 essay Mita described how Western ideology had shaped filmmaking in New Zealand. She critiqued the often insensitive and offensive portrayal of Māori in film, from the need to 'exaggerate or minimise aspects of Maori character and culture'¹ to the emphasis on commercial value and tourism potential through the presentation of the 'exotic and the unusual'.² By making documentary films like *Bastion Point: Day 507* and *Patu!* as well as the identity-driven drama *Mauri*, Mita subverted these misrepresentations, appealing specifically to a Māori audience.

Mauri

NZ, 1988, Colour, 90 min., Rated PG

Sun 18 Dec | 3.30 pm

Free entry | All welcome

From material preserved and made available by Ngā Taonga Sound & Vision. Courtesy the Mita whānau.

Hotere

NZ, 2001, Colour, 82 min., Rated M

Thu 26 Jan | 6 pm

Free entry | All welcome

From material preserved and made available by Ngā Taonga Sound & Vision. Courtesy the Mita whānau, Eliza Biodios and Barrie Everard.

Patu!

NZ, 1983, Colour, 113.min., Rated PG

Thu 16 Feb | 6 pm

Free entry | All welcome

NZ, colour, 113 min. From material preserved and made available by Ngā Taonga Sound & Vision. Courtesy the Mita whānau.

Bastion Point: Day 507

NZ, 1980, Colour, 27 min., Rating exempt

Sun 12 Mar | 2 pm

Free entry | All welcome

Dir. Merata Mita, Leon Narbey, Gerd Pohlmann
From material preserved and made available by Ngā Taonga Sound & Vision. Courtesy the Mita whānau, Leon Narbey, Gerd Pohlman, and Ngāti Whaataua o Ōrakei te iwi.

Cinema tickets available online at govettbrewster.com or from the Govett-Brewster Shop.

1. Merata Mita, 'The Soul and the Image' in Dennis, Jonathan and Jan Bieringa (eds), *Film in Aotearoa New Zealand*, Wellington: Victoria University Press, 1992, p. 46

2. *Ibid*

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