



Te Au: Liquid Constituencies

Bonita Bigham, Megan Cope, Erub Arts, Ruha Fifita,
Talo'i Havini, INTERPRT, María Francisca Montes
Zúñiga, Angela Tiatia, Te Waituhi ā Nuku:
Drawing Ecologies, Arielle Walker

3 DEC 2022 - 20 MAR 2023

Ko te au wai ko te au tangata

Ko tēnei whakaaturanga he akiaki ki a tātou kia tiaki tō tātou taiao, o tātou whenua, o tātou wai me pēnei te kōrero ka ora te wai ka ora te tangata.

Ka tika me mihi ki ēnei kai toi he kaitiaki, he rangatira, he tohunga toi rātou nō ngā wai o Te Tai Hau ā-uru o Te Ika Roa ā-Maui puta ki te Moana nui ā-Kiwa.

He au rere, he au hono, he au tuituia i a tātou ki roto i ngā mahi toi.

Tērā taku tupuna maunga me ōna puna wai e kore e mimiti te puna koropūpū e whakatau atu nei ki a koutou.

E te kaupapa toi, e te kaupapa tangata, e te whakaaturanga

'Te Au' kia rarau.

— Wharehoka Wano
He Whiringa Toi

Ko te au wai ko te au tangata

The currents of water connect and nourish the currents of our people.

Ka ora te wai ka ora te tangata

A healthy water source is essential to our physical and spiritual health.

Te Au: Liquid Constituencies

We are nourished, shaped by, and dependent upon the waters and currents around us. Springs, streams, rivers and oceans have long been sources of food and sustenance, routes for voyaging and trade, and repositories of spiritual knowledge and a sense of identity. We should be one with water and water with us. To be so would require a delicately held balance—one that has not been disturbed by centuries of colonial expansion, resource extraction and industrial production. Now more than ever, the waters around us require care, restoration and guardianship.

Te Au: Liquid Constituencies gathers works by artists that engage in significant relationships with water. The exhibition is loosely structured around the rotating currents of Te Moana-nui-a-Kiwa—flowing from the unique landscape of Taranaki, down Te Ika-a-Māui to Horowhenua and the Kāpiti Coast, coursing past Antarctica and Patagonia, before moving through the waters around Tuvalu and Tonga among many other island nations, and along the Australian coastline. Bound by a shared concern for the ongoing flourishing of human and non-human life, the artists in *Liquid Constituencies* deploy a range of media—from cut paper, weaving, stitching, stencilling and drawing, to ngatu and moving image. Their works draw upon forms of local and ancestral knowledge, as well as legal frameworks and notions of justice in relation to the natural world, to personally bear witness and advocate and act for change. Together, these works invite consciousness of our inter-relations to water, and to each other.

Ko te wai me hōna ia katoa e karapoti ana i a tātou, e whāngai ana i a tātou, e waihanga ana i a tātou, e hiainu hoki ai tātou. Māpuna mai ana he wai, he kōkoiawa puta ki te mānia, ki tai o te moana, hei kai, hei ūkaipō. He ara haere me te whakawhitiwhiti rawa; he ara wairua, he wai tukukiri hoki, e mana ai te kīanga, ko wai au! Me taurite tonu te tangata ki te terenga o te wai – he mea kāore i rawekehia e ngā tini rautau o te raupatu me te muru, kāore hoki i whakaritea hei mea hoko. Inā noa nei te aro matua ki te tiaki, ki te whakarauora me te whakahaumanu i te wai e taiāwhio nei i a tātou.

Ka whakarauika a *Te Au: Liquid Constituencies* i ngā kātū whakarākeitanga nō te hunga whai pānga nui ki te wai. E tere ana te whakaaturanga nei i ngā au o Te Moana-nui-a-Kiwa—mai i Taranaki, piki atu ki Horowhenua, ki te tai o Kāpiti, tahuti atu ki Te Tiri o Te Moana, ki Patakōnia, ka ruku ki ngā wai o Tuvalu, o Tonga me ngā motu huhua, tatū atu ki te tahatai o Te Whenua Moemoeā. Ko te oranga o te tangata me ngā mea koiora katoa te aho e whatu ana i ngā ringatoi, me te aha huhua noa atu ngā kātū matū ka whakamahia e ngā ringatoi i te whakaaturanga o *Liquid Constituencies*—he pepa, he mahi raranga, he mahi tuitui, he mahi tāhua me te tā, tae rawa atu ki ngā mahi ‘ngatu’ me ngā tāreitanga nekeneke. Ka whakaaturia ko ngā kōrero o te takiwā me ngā kōrero tūpuna hoki, me te aha ka kitea ko ngā hanganga ture me ngā papātanga o te ture ki taiao, e kitea ai te whakatairanga me te kōkiri i ngā kātū panonitanga. Ka mutu, ko te tere ngātahi o ngā ia o hinengaro, o tamangaro ki te ia o te wai, kotahi tonu atu.

Floor Plan

Open Window

1. **Arielle Walker**

whatuwai – returning to the sea, 2022

Govett-Brewster Galleries

2. **Bonita Bigham** *Mātauranga Interrupted, 2018*

3. **Ciaran Banks & Huhana Smith**

Wero Iti | Little Stabs, 2022

4. **Ciaran Banks & Huhana Smith**

Waro Hou | New Black, 2022

5. **Ciaran Banks & Huhana Smith**

*Kua pahemo te parakipere |
Blackberry has gone, 2022*

6. **Monique Jansen & Maija Stephens**

Notes for The Kuku Biochar Project, 2022

7. **Phil Stevens** *Biochar kiln*

8. **Monique Jansen** *Waewae pakura, 2022*

9. **Ruha Fifita** *Lototō, 2016*

10. **Jimmy K Thaiday** *Ziai Neur 53, 2018*

11. **Jimmy John Thaiday** *Waumer, 2019*

12. **Jimmy John Thaiday** *Waumer, 2019*

13. **Jimmy John Thaiday** *Waumer, 2019*

14. **Jimmy John Thaiday** *Waumer, 2020*

15. **Erub Arts** *Kebi Neur, 2020*

16. **Jimmy John Thaiday** *Clayton, 2019*

17. **Erub Arts** *Nathakine Animol, 2019*

18. **Jimmy John Thaiday** *Kus Ekweida, 2020*

19. **Megan Cope** *Foundations 1, 2016*

20. **Megan Cope**

Untitled (Extractions II), 2020

21. **Angela Tiatia** *Tuvalu, 2016*

22. **Taloi Havini** *Habitat, 2017*

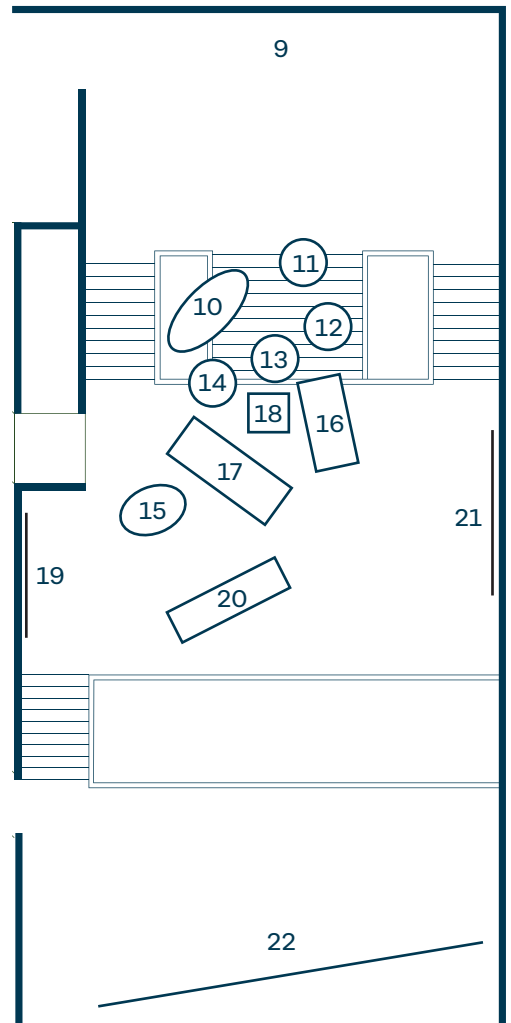
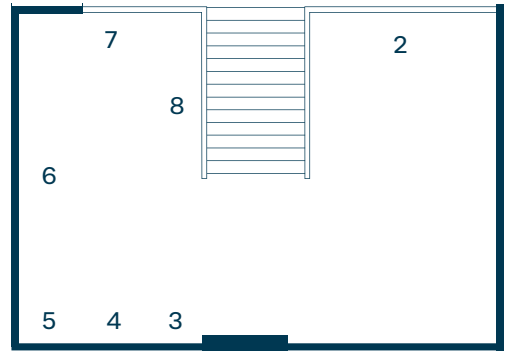
Upper Ramp

23. **INTERPRT**

Unfolded Pacific, 2018–22

24. **María Francisca Montes Zúñiga**

Vibrante, 2021



Arielle Walker

Taranaki, Ngāruahine, Ngāpuhi, Pākehā

1. *whatuwai - returning to the sea*, 2022

Driftwood, stones, clay, muka/harakeke, tī kōuka, angiangi, ribwort plantain, dandelions, onionweed, queen anne's lace, (gathered from Hangatahau, Herekawe, and Tongapōrutu awa, to be returned after use), wool.
Courtesy of the artist

Grounded in conversation and the inheritance of knowledge from her tūpuna wāhine, Arielle Walker employs fibre techniques—weaving, dyeing, and net-making—to explore how threads of her ancestral narratives might be re-storied and, potentially, restored.

For the Open Window, Walker has constructed a warp-weighted loom—its frame made from driftwood gathered along the Taranaki coastline, and weights holding tension from uku (clay) and stones gathered from around Taranaki's waterways. An in-process weaving hangs on the loom. Incorporating both Pākehā and Māori techniques, the weaving is composed of fibres dyed using pigments from plants associated with rongoā methods, gathered around rivers the artist holds whakapapa and whānau relations to—among them, Hangaatahau, Herekawe, Ōakura and Tongapōrutu.

Also included is a series of baskets, woven from a mixture of harakeke, tī kōuka, willow and bramble from around the artist's family home in Tongapōrutu, acting as vessels to hold gathered material. Walker describes this material research process as a form of “counter-mapping,” a way of exploring changing, and surprising, connections between plants, places and people, based on the values of kaitiakitanga, mātauranga, and mohiotanga.

Alongside her installation, a series of poetic texts will appear as an insert in this booklet. Changing and developing throughout the exhibition's season, the texts speak to the unstable nature of the material in the artist's installation—as it absorbs light, heat and moisture—and to the always unfolding nature of conversational learning across generations.

Bonita Bigham

Ngāruahine, Te Ātiawa

2. *Mātauranga Interrupted*, 2018

Cut paper, dye

Courtesy of the artist

In May 2018, nine parāoa (sperm whales) were beached and died along the South Taranaki coastline, within the rohe of Ngāti Tū, with three others further up the coast in the rohe of Ngāti Hāua. While the event brought profound grief for the loss of the taonga, with it also came an opportunity to reclaim cultural knowledge and learning systems interrupted by colonisation. With the support and guidance of expert cultural practitioners from Ngātiwai in Northland, Ngāti Tū and other local hapū and iwi have, over the ensuing years, reactivated their participation in hauhake—the harvesting of resources for cultural use.

Bonita Bigham's work *Mātauranga Interrupted* reflects on this relearning process, honouring each of the nine parāoa in cut and dyed paper forms, arranged in the gallery to map their positions along the coastline where they were discovered. Using kowhaiwhai iconography, the forms, Bigham writes, act “as a metaphor for the repetition, reflection and reuse of the knowledge we now possess around this kaupapa, the representation of the non-figurative, intangible elements of experience I am seeking to express.” Toenga (offcuts/scraps) from the making process have been intentionally incorporated into the installation, in an effort both to reduce the potential waste associated with artmaking, and to speak to Bigham's ancestors at Parihaka who were left behind following the community's sacking in 1881: “those who kept the ahi kā, awaiting the return of their prisoners.”

The work, Bigham writes, aims to “incorporate the interconnectedness of generations, the survival of a people, the re-establishment of traditional knowledge, the reforging of tikanga, the reconnecting with te taha wairua (spirituality) and te taha hinengaro (intellect), the kotahitanga of our hapū and the exponential potential for future growth and development.” Many community members were involved in the events surrounding the hauhake of the nine parāoa over the weeks and months following their discovery, which also included a wānanga organised by Bigham and Gabrielle Belz, inviting Taranaki artists to share, reflect and develop works reminiscent of their participation in or understanding of the event.

In the years since 2018, hapū in Ngāti Ruanui, Te Ātiawa and Taranaki iwi have all had similar experiences to Ngāti Tū, reinstituting and reclaiming interrupted mātauranga regarding hauhake of stranded taonga and all assisted by Ngātiwai who continue to offer guidance and lead the motu in this journey towards this significant cultural revitalisation.

Te Waituhi ā Nuku: Drawing Ecologies

Ciaran Banks, Monique Jansen Huhana Smith, Maija Stephens, Phil Stevens

Ciaran Banks and

Huhana Smith Ngāti Tukorehe, Raukawa ki te Tonga

3. *Wero Iti / Little Stabs*, 2022

Coffee Sacks, coffee sack thread, jute thread, biochar paint (crushed biochar, methyl cellulose), blued tacks, felt tip black pen, birch plywood

4. *Waro Hou / New Black*, 2022

Biochar, PVA glue, birch plywood, felt tip black pen.

5. *Kua pahemo te parakipere / Blackberry has gone*, 2022

Ripple plastic, hemp weedmat, biochar paint (crushed biochar, methyl cellulose), felt tip black, birch plywood. pen,
Courtesy of the artists

Monique Jansen and

Maija Stephens Ngāti Kahungunu, Ngāti Rongomaiwahine, Ngāti Rangī

6. *Notes for The Kuku Biochar Project*, 2022

prints and drawings on paper

Courtesy of the artists and Te Waituhi ā Nuku: Drawing Ecologies group

Phil Stevens

7. Biochar kiln

Monique Jansen

8. *Waewae pakura*, 2022

Biochar, hemp weedmat

Courtesy of the artist

Since 2021, Te Waituhi ā Nuku: Drawing Ecologies—a group of artists and researchers from around Aotearoa and overseas—have been exploring the potential of biochar for wetland and stream restoration, as a soil amendment, as a tool for carbon sequestration, and as an artistic medium.

Led by artist Monique Jansen, with support from Phil Stevens of Slow Farms, the research has centred around a number of gatherings at the home of artist, educator and researcher Huhana Smith on her ancestral lands in Kuku, Horowhenua, during which prunings and waste wood from Smith's olive grove and orchard was burned in a low-oxygen environment for an extended period in a specially-built kiln. This method burns off volatile substances in the timber, leaving carbonous content in a relatively stable form—biochar—which can be returned to the land (and water in coffee sacks), rather than being released into the atmosphere.

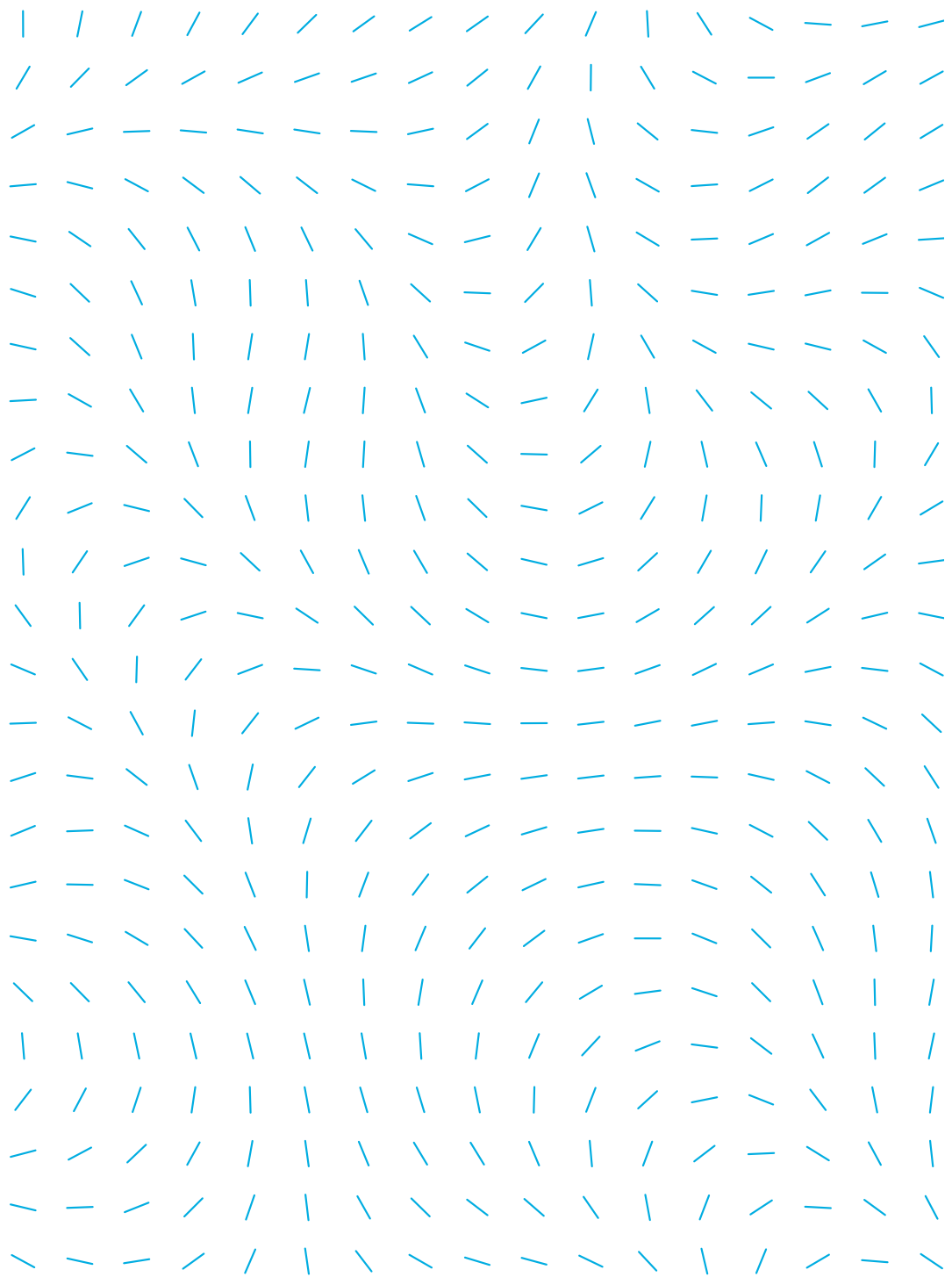
1. Jones, Patrick. Permapoiesis and Artist as Family [online].
PAN: *Philosophy/Activism Nature*, No. 7, 2010: 101-103.

A highly porous form of carbon, biochar can be added to soil to improve water and nutrient retention, and used to filter contaminants from waterways, as well as a tool for drawing and printing. In her work, Jansen has used powdered Kuku-biochar to print a repeating waewae pakura pattern on hemp weedmat. When the work's exhibiting life comes to an end, the swamp hen feet patterned mat will return to the land—to line the edge of the Waikōkopu stream to suppress noxious weeds. Used coffee sacks have also been filled with biochar and placed in the stream to create sediment traps that will slowly raise this narrow, deep waterway into a more natural, shallow and wider stream basin. Combined with planned stream-edge planting, Te Waituhi ā Nuku collective are tending to this section of Waikōkopu to nurse it back to a healthy and biodiverse waterway. At the same time, closing the materials' ecological loop, with the hope of reducing the environmental impact of its artistic production.

Smith's works engage in a similar circular economy of artistic production. One work is a drawing made using biochar; another features stencilled biochar printed onto a hemp substrate; a third made from plastic fragments which blew off Smith's goat shed—a tribute to the goats and their role as kai kai-taru, eaters of invasive blackberry bushes. These works are all framed in custom-made reclaimed wood frames, made by Ciaran Banks.

As well, a collection of drawings, ephemera and photographs by Monique Jansen, Huhana Smith and Maija Stephens document the ongoing project. This is part documentation, part-proposal—for an art practice that participates in what it represents.¹ It also celebrates the gathering, burning, processing, and making use of biochar—as well as the manaakitanga via food, stories and time shared between Te Waituhi ā Nuku group—over the last two years.

This land-based research and action works alongside, and builds on a larger long-term effort by Ngāti Tukorehe and other related iwi researchers, kaumatua and kaitiaki within respective rohe from Horowhenua to Kāpiti. In particular, since 2002, Ngāti Tukorehe have worked alongside farmers and agricultural workers, Māori land owners, ecologists, and leading researchers and makers in harakeke muka fibre. Their aim is to enhance coastal wetlands and return dune lake forests, to overturn the deleterious impacts of agriculture, forestry, horticulture and the unfolding climate crisis on freshwater systems to sea between the Waiwiri and Waitohu Streams.



Ruha Fifita

9. Lototō, 2016

Earth pigments ('umea), natural dyes (nonu, koka, tongo) and candlenut soot (tuitui) on beaten mulberry bark (feta'aki)

Courtesy of the artist

He'ikai ke tau fakamavahe'i 'a e loto 'o e tangata mei hono 'ātakai 'i tu'a pea tau pehē ko 'ene liliu pē ha taha 'i he ongo me'a ni pea 'e lelei 'a e me'a kotoa. 'Oku mo'ui fakataha 'a e tangata mo e māmani. 'Oku takao 'e he mo'ui 'i loto 'a e tangata 'a e 'ātakai, pea 'oku o'i lahi 'e he 'ātakai 'a e mo'ui 'a e tangata. 'Oku na fengāue'aki pea ko e liliu kotoa 'oku tu'uloa 'i he mo'ui 'a e tangata, ko e ola ia 'o 'ena fepoupouaki.

We cannot segregate the human heart from the environment outside us and say that once one of these is reformed everything will be improved. Man is organic with the world. His inner life moulds the environment and is itself also deeply affected by it. The one acts upon the other and every abiding change in the life of man is the result of these mutual reactions.

— Shoghi Effendi

Lototō—a Tongan word suggesting the values of humility and lowliness—explores how this quality permeates our relationship and interactions with the natural environment as understanding deepens and gives way to wonderment.

In 2016, eleven artists working in the Pacific were invited to participate in a residency at the Tjibaou Cultural Centre supporting a regional campaign to strengthen whale conservation. The experience included staying on Ile Ouen, an island located in the waters of New Caledonia, where a group of humpback whales return each year to give birth and care for their young.

My contribution to the programme centred on facilitating the making of *Lototō*. The process began with a trip to the islands of my own birth, Vava'u. The deep, sun-soaked harbours of our island are also a natural sanctuary for the humpback whales that negotiate expansive ocean currents and deep underwater geographies.

The kupesi (patterns/motifs) in *Lototō* emerged from conversations and time spent with local elders, family members and scientists in both Vava'u and Ile Ouen, reflecting on the significance of the ancestral migration of whales that link these two places. The pigments were also sourced from both islands. Learning about these ocean sentinels provoked reflection on the awe-inspiring interconnectedness, balance, and resilience of creation and the potency of creative practices to embody and communicate this knowledge.

Ngatu honour and nurture communal relationships and serve to elevate collective ceremonies and significant events. *Lototō* now serves my family in this way: gifted to my paternal grandmother who was unable to return to Vava'u during the final decades of her life; a catalyst for additional ngatu works made together with her and extended family across countries; and these works continue to be cared for through shared use and custodianship. Regardless of how far social currents and migratory paths take us from each other and our native lands, we have discovered that collective practices like ngatu-making can enable and sustain an evolving connection to the values, knowledge, land, waters, and communities that enrich common ways of being.

— Ruha Fifita

Erub Arts

Jimmy K Thaiday

10. *Ziai Neur 53*, 2018

Ghost net, rope and twine over steel frame

Jimmy John Thaiday

11. *Waumer*, 2019

Ghost net, rope and twine over steel frame

Jimmy John Thaiday

12. *Waumer*, 2019

Ghost net, rope and twine over steel frame

Jimmy John Thaiday

13. *Waumer*, 2019

Ghost net, rope and twine over steel frame

Jimmy John Thaiday

14. *Waumer*, 2020

Ghost net, rope and twine over steel frame

Jimmy K Thaiday, Ethel Charlie, Jimmy John Thaiday, Ellarose Savage, Racy Oui-Pitt, Nancy Naawi, Lavinia Ketchell, Florence Gutchen, Emma Gela, Solomon Charlie, Lynnette Griffiths, Marion Gaemers

15. *Kebi Neur*, 2020

Ghost net, rope and twine over steel frame

Jimmy John Thaiday

16. *Clayton*, 2019

Ghost net, wire, plastic, rope and twine

Ethel Charlie, Solomon Charloe, Emma Gela, Florence Gutchen, Lavinia Ketchell, Nany Naawi, Racy Oui-Pitt, Jimmy John Thaiday, Jimmy K Thaiday, Lynnette Griffiths, Marion Gaemers

17. *Nathankine Animol*, 2019

Ghost net, rope, twine over wire frame

Jimmy John Thaiday

18. *Kus Ekweida*, 2020

Ghost net, rope, twine and ceramics

All works courtesy of the artists and Erub Arts

Since 2010, the artists associated with Erub Arts, located in the Torres Strait, have produced and exhibited artworks constructed from ghost nets—fishing nets abandoned in the ocean by commercial fishers, which wreak havoc on marine life, entangling fish, sea mammals and coral reefs as they drift along ocean currents. Often depicting creatures who play a central role in Erub life, these works at once bring awareness to the harm caused by marine pollution across Northern Australia and the Torres Strait, give new life to otherwise discarded materials, and help preserve and communicate Erub stories and systems of knowledge.

This installation includes just a small selection of collaboratively produced works. A flock of *Waumer* (frigate birds) gathered overhead gesture to the bird's importance as a forecaster of oncoming weather. As Jimmy John Thaiday writes, "When they fly high in the sky you know the weather is fine—they fly in spirals with their wings stretched out riding the thermals, hardly flapping at all. When they come over land at coconut tree height, you know there is strong wind coming." The work *Kebi Neur* speaks to the importance of marine turtles to Erub people. Several species of turtle nest and breed on the shores of Torres Strait, and the creature is regarded as a tribal totem and as a food source during feasts and celebrations.

Other works enfold metaphor and fiction, building narratives into their form. In *Kus Ekweida*, a coconut tree sprouts to life beside the remains of a turtle, serving as a reminder that "from death comes new life." The name of the large skeletal creature *Nathakine Animol* comes from Torres Strait creole for "another kind of animal." It serves as a reminder of the impact of environmental negligence and abuse. The artists write, "there is no description for this creature, it's like it doesn't belong here, no one knows what it is... This work has been created from ghost nets to tell the story of the destruction to marine life caused by ocean pollution."

Megan Cope

19. *Foundations 1*, 2016

Oyster shells and cast concrete

Courtesy of the artist and Milani Gallery, Brisbane

20. *Untitled (Extractions II)*, 2020

Concrete, pacific oyster shells, abalone shell

Courtesy of the artist and Milani Gallery, Brisbane

Megan Cope has been researching and creating works that trace the economics and origins of the business of manufacturing lime in Australia and how this everyday material has devastated Aboriginal shell middens and oyster reefs in Quandamooka Country as well as the wider coastal regions throughout Australia.

Foundations 1 explores the foundations of cement production connected to the early lime burning industry that saw the mass burning of Aboriginal shell piles and middens throughout coastal Australian Aboriginal communities. In archaeological terms, a midden is a mound or deposit containing shells, animal bones, and other refuse that indicates the site of a human settlement. The removal of Aboriginal architectural forms such as middens and the continued mining and excavation of our sacred sites renders a landscape void of markers once used to navigate through Country, to find our way home. Perpetual reinforcement, replacement and echoed perceptions of empty lands, have paved a vitriolic establishment of denial resulting in a framework supporting only the invasive settler colonial society by obscuring, submerging and erasing Aboriginal presence on the land. Enormous middens, once with grandeur, ironically serve now as an institution of evidence to prove our existence beneath the pavement.

Untitled (Extractions II) is part of a series that is both in practice and theory connected to the reimagining of industrial materials such as concrete. This iteration of material composition stands as broken pillars or structural forms that the colonial establishment required in order to attain its grip on the Sovereign lands of Aboriginal peoples. The pillars are a metaphor of the stubborn stain that persists in the great forgetting of time and events that build the settler colonial imagination and its physical manifestations.

— Megan Cope

Angela Tiatia

21. *Tuvalu*, 2016

HD digital video, three channels, 20:32

Courtesy of the artist and Sullivan+Strumpf, Sydney

As a global phenomenon climate change requires us to think on a global level. But while we measure, project and debate at the planetary scale, we miss something. The problem becomes abstract and inhuman.

This abstraction is only compounded for many of us as we don't personally feel any direct impacts—our life goes on day to day with little change.

Climate change is not abstract for me. For much of my youth I grew up in a small village on the island of Savai'i, in Samoa. My family home now floods regularly. We can no longer grow our staple foods on our property as the soil has become saline.

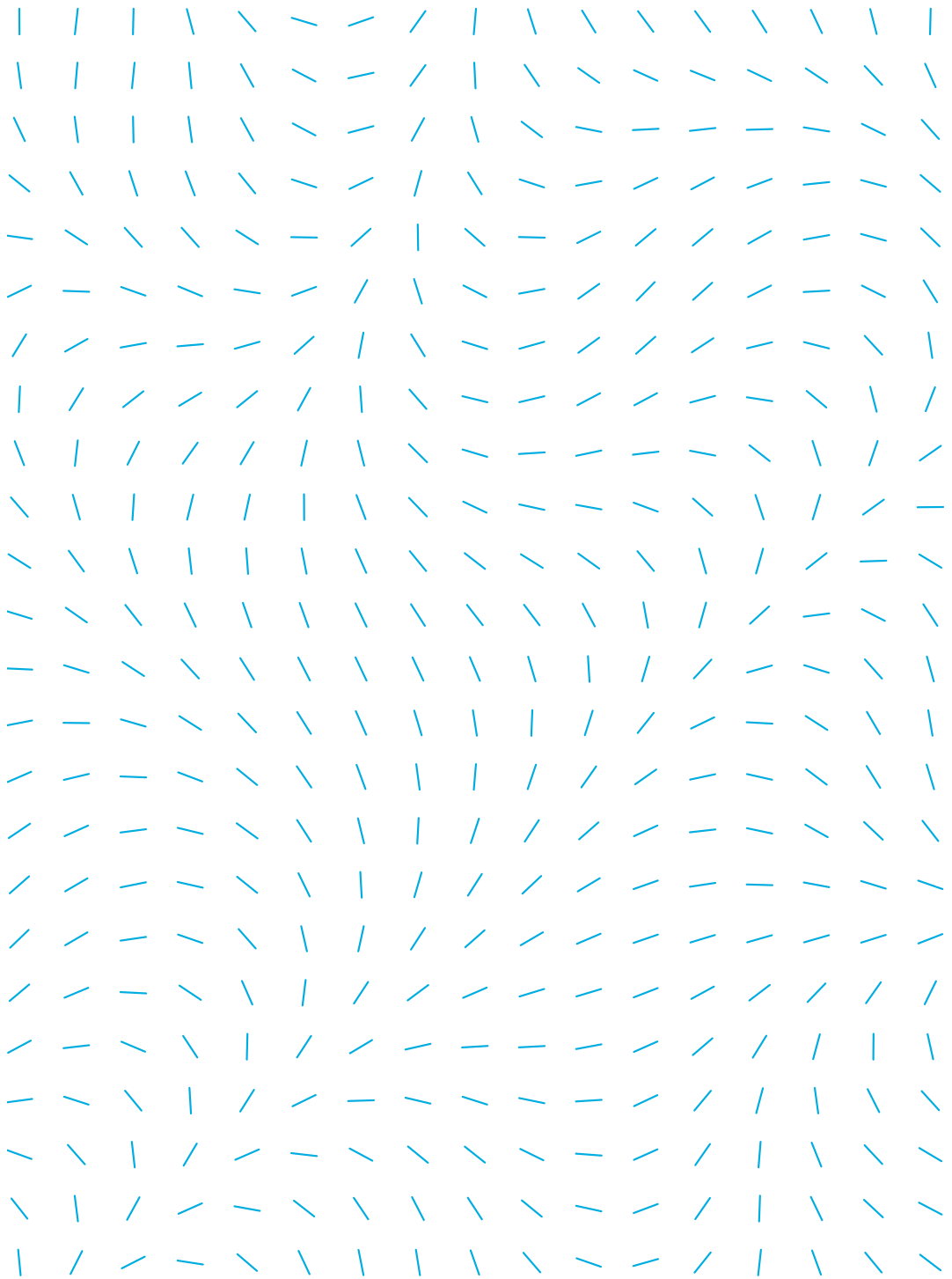
The Pacific is the canary in the global mine. We can see a glimpse of the challenges we may face in our collective future by looking at life in some of our smallest nations.

Tuvalu is one of the world's most endangered nations, sitting at an average of less than two meters above sea level. It is a staggeringly beautiful place that has a complex culture stretching back thousands of years.

But we are facing the seemingly inevitable prospect of losing Tuvalu over the coming decades as it gradually slips beneath the rising waters now bubbling from underground to the surface.

This work is a lament to what we are losing. Set on Funafuti, the main atoll of Tuvalu, it is a statement and a study of daily life that has become punctuated by the trials of living amongst dramatic changes to their environment.

— Angela Tiatia



Taloi Havini

22. *Habitat*, 2017

HD digital video, three channels, surround sound, 10:40
Courtesy of the artist

Habitat is an exploration of the disused Pangunga mine situated in the Crown Prince Range of the Autonomous Region of Bougainville. Operating as Bougainville Copper Limited from 1972-1989, the Pangunga mine was among the world's largest and most profitable open-pit gold and copper mines. At one point the mine accounted for 45% of Papua New Guinea's export revenue but only 5% of the 1.25% copper royalty was paid to customary landowners of Pangunga.¹ Frustration and discontent from landowners who were affected by the construction of the mine and the latter environmental destruction and economic impact of its operation, served as the catalyst for the decade-long civil war.

Abandoned for over thirty years, the remains of the mine serve as a symbol of the painful legacy of loss and ongoing environmental degradation. Havini takes the viewer on a journey into the mine travelling through wetlands and then on-foot down a narrow path under a towering tree canopy. Ghostly sounds of machinery accompany slow-moving images of rusted mining equipment and discharge pipes that lead to the terraced open-pit. A luminescent blue hue flows through rivers and estuaries, the result of contamination caused by copper and other heavy metals leaching from the mine and waste rock dumps (tailings). A Xeroxed map scrolls across the screen detailing amenities, disposal sites and access points such as the Port-Mine Access road, a poignant reminder that this landscape was irreparably damaged by design.

Within this seemingly desolate landscape Havini inserts scenes of women living in and around the mine site. Moving between intimate close-up shots and aerial views, we see a woman preparing fish, another ploughing the land and traversing the moonscape of tailings with a sense of familiarity and direction. In the closing scenes, we meet Agata, a matriach and landowner shovelling rock into a large sluice box trying to garner gold and mineral residue from the mine ruins. Collectively, their persistence and survival on this contested site reinforces their enduring matrilineal connections to the land and their role as its custodians.

— Nina Tonga,
Curator Contemporary Art, Te Papa Tongarewa

1. Braithwaite, John, Hilary Charlesworth, Peter Reddy, and Leah Dunn. "Historical Background to the Conflict." In *Reconciliation and Architectures of Commitment: Sequencing Peace in Bougainville*, ANU Press, 2010, 9–22.

INTERPRT

23. *Unfolded Pacific*, 2018-22

Acrylic, aluminium

Courtesy of the artists

Since 2014, INTERPRT has been reporting on environmental destruction in the Pacific in a series of long-term investigations, together with Pacific-centered civil society organizations, journalists, scientists, and cultural institutions. Between 2014 and 2016, we documented environmental destruction from industrial mining in West Papua. Our investigation on the Grasberg mine, owned and operated by Freeport, revealed for the first time the full extent of how mine tailings have smothered forests and destroyed coastal areas in West Papua.

Grasberg—one of the largest gold and copper mines in the world—is located on the ring of fire, a 40,000km belt known for its many active volcanoes. As architectural researchers, we draw to imagine as well as to design and construct spaces. The ring of fire was the starting point in a diagram-drawing to open new imaginaries of the Pacific. By unfolding the ring of fire from its north axis down the middle, we created a continuous extractive line and plotted the places where communities have been resisting mining companies, from West Papua and Bougainville to Peru and Chile.

Unfolded Pacific represents a threshold that links the littoral to the deep ocean, and human history to deep time, especially one of violence, colonialism, and capitalism. In the twentieth century, the Pacific was a major testing ground for nuclear tests for colonial powers. France conducted 193 nuclear tests between 1966 and 1996 in Te Ao Mā'ohi (French Polynesia). Our investigation, conducted with investigative journalists between 2019 and 2021 reconstructed a series of key nuclear tests, to demonstrate how the French government lied to Tahitians about the toxic impacts of nuclear tests.

As climate emergency poses an existential threat to the Pacific, a speculative and cynical rush is underway to exploit deep seabed minerals allegedly needed for the green shift. In our most recent advocacy video with Pacific-centered civil society organizations we presented a scientifically robust and disturbing picture of far-reaching future impacts of deep-sea mining for Pacific Ocean ecosystems, habitat, and Pacific Island communities. *Unfolded Pacific* traces some of the worst environmental crimes committed against people and nature and their resistance in visual form.

— INTERPRT

María Francisca Montes Zúñiga

24. *Vibrante*, 2021

HD digital video, 2:25:32

Courtesy of the artist

In *Vibrante* (Vibrant), artist María Francisca Montes Zúñiga navigates the route taken by Portuguese explorer Hernando de Magallanes during his 1519 expedition across what is now known as the Strait of Magallanes. The body of water connects the Atlantic Ocean, from Punta Dungenes, to the Pacific Ocean, specifically to Cruce Pollard. Cutting across Southern Chile, the region around the Strait is home to biodiverse forms of life, with sections now protected as reserves. Magallanes' voyage is now considered by some scholars as the genesis of modernity on the South American continent, opening trade routes between the earth's two largest oceans, and laying the groundwork for European colonisation.

Five-hundred years later, Montes follows the Portuguese explorer, travelling by helicopter to capture the Strait from a bird's-eye-view. Presented in real-time, over more than two hours, territory expands and blurs in front of our eyes, as land and sea open into abstract forms. Natural forces—changes in light, climate and the movement of the wind—become participants in the construction of this work. Eschewing an attempt to portray the landscape as something separate from human beings, Montes embraces and works in dialogue with the natural world, working with nature as material. Cristian Parker's score, which includes field-recordings, flute and piano compositions creates an atmosphere in which disruption, silence and flows give way to vibrance.

— Beatriz Bustos Oyanedel

About the artists

Bonita Bigham (Ngāruahine, Te Ātiawa) is based in Manaia, South Taranaki. Bigham holds Master's degrees in both Fine Arts and Māori Visual Arts and is a passionate arts advocate and scholar who centres her research and output on cultural themes and practices, including raranga, tāniko and kōwhaiwhai. She is currently pursuing her Doctorate with a Fine Arts focus.

Firmly committed to kaupapa Māori and having been raised on her marae, Waiokura in Manaia, Bonita is involved with various community and local government organisations. She is a founding member of Toi o Taranaki Ki Te Tonga, a Māori artists' collective in Taranaki, and a Presiding Member for Oranga Marae. In August 2022, Bigham was appointed to the Arts Council of New Zealand, and in October 2022, was elected to Taranaki Regional Council.

Megan Cope is a Quandamooka artist. Her site-specific sculptural installations, video work, paintings and public art investigate issues relating to identity, the environment and mapping practices. She has featured in *We, On The Rising Wave*, Busan Biennale, South Korea, 2022; *Reclaim the Earth*, Palais de Tokyo, Paris, France, 2022; *Embodied Knowledge: Queensland Contemporary Art*, Queensland Art Gallery, Brisbane, 2022; the NGV Triennial 2020; *Adelaide Biennial of Australian Art: Monster Theatres* at the Art Gallery of South Australia, 2020. Her work is held in Australian and international collections. She is a member of Aboriginal art collective proppaNOW, and is represented by Milani Gallery, Brisbane.

Erub Arts is an arts centre based on Erub, in the north-east Torres Strait. The centre works collaboratively with artists from four tribal groups, developing educational, artmaking and exhibition programmes, which tell the stories of Erub people and their connections to land, sea and family through traditional and contemporary media. Erub Arts have exhibited widely in Australia and internationally, including at the Australian Museum, Sydney; National Gallery of Australia, Canberra; Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne, and Queensland Art Gallery | Gallery of Modern Art, Brisbane.

Erub Artists:

Ethel Charlie (Marawadai) lives on Erub, Torres Strait. Artist's Statement: As I can't hear or speak, I like to do things visually and I like to learn by watching others. My interest in art first began as a child. I like doing art because it keeps my mind occupied.

Solomon Charlie (Marawadai) lives on Erub, Torres Strait. Artist's Statement: My mother and grandmother were both great weavers and I used to watch them make things for the house. Today, I think that making things out of Ghost Net is a brilliant way to use a waste material.

Rachel Emma Gela (Saisarem) lives on Erub, Torres Strait. Artist's Statement: As a young woman, I had family commitments that meant I was always working in the home. Now, I can come together with women of my own age group and share stories, experiences and we can learn and share together.

Florence Gutchen (Samu clan, Poruma) lives on Erub, Torres Strait. Artist's Statement: When I was young, my favourite hobbies were crocheting, bead making, and sewing. As the years went by, I've learnt other art skills. As a member of Erub Arts, I enjoy my artwork and look forward to learning more new things and sharing with others.

Lavinia Ketchell (Meuram) lives on Erub, Torres Strait. Artist's Statement: I enjoy making all kinds of different things from the Ghost Net. The colours, visible once you unravel the net, make my works bright and happy. I love how I can turn something so harmful to our reefs into a beautiful artwork.

Nancy Naawi (Peiudu) lives on Erub, Torres Strait. Artist's Statement: I have always been interested in making things. I have always crocheted and enjoyed sewing and handcrafts. As a member of Erub Arts, I have gained confidence as an artist and I want to do things that represent me, my family and my surroundings from before-time to modern times.

Racy Oui-Pitt (Meuram) lives on Erub, Torres Strait, Erub Arts founding member. Artist's Statement: I started making art seriously in 2002, and as a founding member of Erub Arts, I want to continue to make art that relates to my heritage and promotes our unique island way.

Ellarose Savage (Meuram) lives on Erub, Torres Strait Island. Artist's Statement: I am interested in expressing my relationship with the sea, and am currently exploring the links between people's surroundings, objects, and Erub culture. Sea creatures are an important part of my heritage.

Jimmy J. Thaiday (Kuz and Peiudu) lives on Erub, Torres Strait. Artist's Statement: Fishing and walking on the reef allow me to observe closely the movements of sea creatures. I have always loved to draw; it's something that comes naturally and now I draw with wire to give the frames of my sculptural forms life and movement. Currently I am working with Ghost Net, using the lines of the rope to express stories that relate to the landscape, I am exploring different ways including digital imagery to use the destructive nets and ropes. I want to bring the animals and landscape together I want to embed myself and my community into the landscape so we are seen as one. This is my identity and culture.

Jimmy K Thaiday (Peiudu) lives on Erub, Torres Strait. Artist's Statement: Art has always been part of my life; my inspiration for my artwork is from my heritage and the environment in which I live. The cultural traditions that have been passed on through generations and taught to me by my elders have also influenced my work.

Marion Gaemers lives in Townsville, Australia. Artist's Statement: I use waste material to make my art and enjoy working collaboratively, involving the community. I am a weaver and basket-maker. I have worked with Erub Arts and Ghost Nets Australia since 2010.

Lynnette Griffiths lives in Cairns, Australia. Artist's Statement: My artistic practice has developed from graphic-image making towards the manipulation of materials, construction, and installation. My work uses imagery, along with materials from the marine environment, as a metaphor for human exploitation and environmental degradation. I have worked as artistic director and collaborating artist with Erub Arts for over 20 years.

Ruha Fifita was born and raised in the Island Kingdom of Tonga and continues to engage with the Pacific region as an interdisciplinary artist, curator and co-founder of Ivi, and through her curatorial work with the Queensland Art Gallery | Gallery of Modern Art and the Govett-Brewster Art Gallery. As an artist, she works closely with her siblings, extended family and Ivi, developing a practice that focuses on collaboration, community engagement and connection with Indigenous methods and materials. She is particularly interested in learning about how creative processes can be centred on the generation of knowledge and contribute to social change and collective wellbeing.

Taloi Havini (Nakas/Hakö tribe) was born in the Autonomous Region of Bougainville (AROB) and is based in Brisbane, Australia. Knowledge-production, inheritance, mapping, and representation in relation to her homeland are core themes in her work across a diverse range of mediums. Havini's work has been collected by Sharjah Art Foundation, Art Gallery of New South Wales (AGNSW), National Gallery of Victoria, KADIST and Queensland Art Gallery (QAGOMA). Major commissions and exhibitions include TBA21-Academy & Schmidt Ocean Institute, Ocean Space, Venice; Artspace, Sydney; Dhaka Art Summit, Bangladesh; Palais de Tokyo, Paris; Sharjah Biennial 13; 9th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane; The National, AGNSW, Sydney.

INTERPRT is a research agency that pursues environmental justice through spatial and visual investigations. The team includes architects, academics and spatial designers with over ten years experience in research and advocacy work on conflict and environmental destruction. INTERPRT uses architectural research, 3D reconstructions and publicly available data to produce evidence files for legal cases, advocacy videos and reports. Their online platform on the toxic legacy of French nuclear tests in Mā'ohi Nui (French Polynesia) with the investigative newsroom DISCLOSE won the 2022 Sigma award for data journalism. INTERPRT is a member of the Investigative Commons collective initiated by Forensic Architecture.

María Francisca Montes Zúñiga is based in Chile. Working with photography and moving image, she uses aerial vision to examine the flows of bodies in cities, and the latitudinal paths of various rivers and ways in Chile. She has previously exhibited at Kunstakademie, Ruhr University, Germany; the Cervantes Institute, United Kingdom; La Moneda Cultural Center, Chile; La Casa de las Américas, Cuba; National Museum of Fine Arts, Chile; Museum of Contemporary Art, Chile and Die-Ecke Gallery, Chile among others. She has completed residencies at Kunstakademie, Düsseldorf, Germany; Ruhr University, Germany; Ecarta, Brazil. Montes Zúñiga was awarded the CONICYT Scholarship towards her PhD.

Te Waituhi ā Nuku Drawing Ecologies:

Ciaran Banks is an artist based in Te Whanganui-a-Tara Wellington with a practice centred on questioning and manipulating materials. Ciaran explores the wider borders of painting and sculpture with a knowledge of industrial and fabrication processes. With an increasing consciousness of the environmental impacts of art and design, Ciaran has been exploring sustainability through the use of reclaimed wood, the interplay between these values that informs his decisions around furniture and art.

Monique Jansen is a Tāmaki Makaurau Auckland-based artist and Senior Lecturer in Printmaking and Drawing at the Auckland University of Technology. She has exhibited at many public art galleries and museums in Aotearoa New Zealand and internationally including Te Papa Tongarewa Museum of New Zealand, Auckland Art Gallery, Suter Gallery, Te Tuhi and Te Uru Gallery. She was the winner of the inaugural Aotearoa New Zealand National Parkin Drawing Prize in 2013.

In her current work, Monique is bringing together her drawing, ecology and permaculture practices, with the aim to create a much reduced art-carbon-footprint. She is interested in an art practice that actively participates in what it represents: uses fewer resources, generates no waste and works closely with natural, circular systems.

Huhana Smith (Ngāti Tukorehe, Raukawa ki te Tonga) is a visual artist, curator and principle investigator in research who engages in major environmental, trans-disciplinary, kaupapa Māori and action-orientated projects. Her research endeavours over many years include mātauranga Māori methods working closely with sciences to inform more environmentally sound regenerative agriculture opportunities that also actively address climate change concerns for coastal Māori lands in Horowhenua. With whakapapa links to Ōtaki, Kāpiti region too, Huhana actively encourages the use of art and design's visual systems combined in exhibitions, to expand how solutions might integrate complex issues and make solutions more accessible for local communities between Ōtaki and Levin.

Maija Stephens (Ngāti Kahungunu, Rongomaiwāhine, Ngāti Rangī) is an emerging artist and photographer based in Te Whanganui-a-Tara. Her practice surrounds issues concerning Te Taiao, her identity and experience as a wāhine Māori. She aims to decolonise the medium of photography itself through the way she wields the camera and by bringing visual precedence to complex concepts informed by Mātauranaga Māori. This takes form in both conceptual, studio as well as documentary photography. Maija is currently in her third year at Massey University's Toi Rauwhārangī.

Phil Stevens grew up in the borderlands of Southern Arizona, where the landscape instilled a deep respect for natural limits. He's had an interesting and varied career, in roles as a performing musician, composer, recording engineer, IT systems admin, and energy and carbon analyst. Along the way, encouragement from his wife Sharon plus his love of growing things and regenerative pathways led him to permaculture teaching and it was here that he found out how to store carbon by burning stuff. Now he's out there telling anyone who will listen about biochar, and working to make it mainstream.

Angela Tiatia was born in Tāmaki Makaurau Auckland and lives and works in Sydney, Australia. Tiatia explores contemporary culture through performance, video and photography, drawing out the relationships between representation, gender, neo-colonialism and the commodification of body and place, often through the lenses of history, popular and material culture.

Tiatia has exhibited extensively both nationally and internationally, including at Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne; Duolun Museum of Modern Art, Shanghai; Museum Hundertwasser, Vienna, Austria; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Museum of New Zealand Te Papa Tongarewa, Wellington, and the National Museum of Singapore. Tiatia's work is held in public collections in Australia and Aotearoa.

Arielle Walker (Taranaki, Ngāruahine, Ngāpuhi, Pākehā) is a Tāmaki Makaurau-based and frequent Taranaki-returning-contemporary artist, writer and maker. Her practice seeks pathways towards reciprocal belonging through tactile storytelling and ancestral narratives, weaving in the spaces between.

Walker holds a Bachelor of Visual Arts and a Master of Visual Arts from AUT University, and is currently working towards a PhD.

About the curatorium

Beatriz Bustos Oyanedel (Santiago de Chile), is an independent curator and leading cultural manager who has curated exhibitions in museums and centers in Latin America, Asia and Europe, and held key positions in museums and foundations in Chile. Oyanedel's curatorial work is oriented towards the search for meaning and the activation of critical thought in geographic and social contexts. Art linked to communities and the enhancement of nature and indigenous cultures, especially connecting artists from around the global south in various dialogues, have been integral to her projects. In the interests of collaboration through art, she has enabled cultural centers and artistic residencies in Chile, for the communities of those territories.

Simon Gennard is Assistant Curator Contemporary Art and Collections Ringahāpai Kaitakatū Tāreitanga me ngā Kohikohinga Hōu at the Govett-Brewster Art Gallery.

Ruth McDougall is an Australian-born curator working with artists and communities across Oceania and its diasporas. Based at the Queensland Art Gallery | Gallery of Modern Art she has worked as part of the Asia Pacific Art team since 2003. Caring for stories, artworks and relationships she has curated projects for numerous exhibitions.

Megan Tamati-Quennell (Te Āti Awa, Ngāi Tahu and Kāti Māmoe) is a leading curator and writer of modern & contemporary Māori & Indigenous art. She has of 33 years of art curatorial experience. She currently works as the Curator Modern & Contemporary Maori & Indigenous Art at Te Papa in Wellington and holds an additional curatorial position as an external curator at the Govett-Brewster Art Gallery in New Plymouth. Her research interests include Contemporary Māori art, Māori modernism, International First Nations art, the intersection between the global indigenous contemporary, non-Western art and the art mainstream and First Nations art curatorial praxis.

Huhana Smith (Ngāti Tukorehe, Ngāti Raukawa ki te Tonga) is based in Te Whanganui-a-Tara Wellington and Kuku, and is a founding member of the Kei Uta Collective, a proactive group of Māori researchers and specialists who co-develop exhibitions as research methods. Kei Uta have devised new frameworks for short-term issues and long-term impacts of climate change and sea-level rise, and built upon well-used and tested Māori research methods. Wānanga (intensive learning experiences), hui (meetings), and hīkoi (walking and talking meetings) remain key methods that help gather more Māori coastal communities together alongside other experts, to explore the ecological and socioeconomic impacts of climate change.

Zara Stanhope is Ringatohu/Director of the Govett-Brewster Art Gallery | Len Lye Centre.

Te Au: Liquid Constituencies

Bonita Bigham, Megan Cope, Erub Arts, Ruha Fifita,
Taloi Havini, INTERPRT, María Francisca Montes
Zúñiga, Angela Tiatia, Te Waituhi ā Nuku:
Drawing Ecologies, Arielle Walker

3 December 2022–20 March 2023

Curatorium: Beatriz Bustos Oyanedel, Simon Gennard, Ruth McDougall, Huhana Smith,
Zara Stanhope and Megan Tamati-Quennell

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