

# Swallowing Geography:

Matt Pine  
Shona Rapira Davies  
Kate Newby  
Ana Iti



Until 13 Feb 2022

# He Poroporoaki

## A farewell message to Matt Pine

Kī mai nei ngā atua o te pō, ka tuhi, ka rarapa, ka uira  
Whakawāhi rua ana rā runga ngā tihi tapu o Te Kāhui Mounga  
E, ko te tohu o Aituā, ka riro rā koe ki a Hinenuitepō  
Haere, e Matt, e te toki matarau  
Whāia rā ngā tapuwae o hō mātua tūpuna  
Hikihikitia, riariakina, hapahapainga, rangarangahia te tapuwae o tō waka  
Rere huruhuru, rere ā-manu, rere taketake, e koro  
Mahue iho mai ko Hūpē rāua ko Roimata, mōu  
Ko te pine o te aroha e kore e waikura e

Te Ingo Ngaia

Whakawhiti Reo | Te Reo Writer–Translator

# Swallowing Geography

## Matt Pine, Shona Rapira Davies, Kate Newby, Ana Iti

*Swallowing Geography* is an exhibition that explores our relationship with land and place. It is about how we absorb the landscape and our built environment and how we take in the histories of sites and places.

Some geographies elicit a celebratory recognition of rich and distinct local cultures that have evolved over time. They may also highlight iconic features – natural or manmade – encountered within a district or region. Other geographies hold traumatic histories. They can speak of environmental and cultural exploitation, of rupture, violence, displacement, alienation or, as artist **Ana Iti** put it, of a friction ‘... that parallels the processes of colonisation and industrialisation in Aotearoa.’<sup>1</sup> Taranaki contains both.

*Swallowing Geography* is an exhibition centred on the particular whenua (lands) and histories of Taranaki. It also encompasses, as **Kate Newby**'s work describes, ‘peripheral situations,’ the ephemeral ‘nature of interactions’ and the ‘overlooked everyday.’<sup>2</sup> They are all notions realised through the installations of four leading contemporary New Zealand artists invited to create site-responsive works for the exhibition: **Matt Pine** (Te Ātiawa, Te Atihaunui-a- Pāpārangi and Ngāti Tūwharetoa), **Shona Rapira Davies** (Ngāti Wai ki Aotea), **Kate Newby** (from Auckland, and living between New York and Floresville, Texas) and **Ana Iti** (Te Rarawa).

An acknowledgement of Ngāti Te Whiti iwi as haukaingā and mana whenua of Ngā Motu (New Plymouth) is integral to *Swallowing Geography*. The Iwi connection existent through whakapapa (genealogy), embodied knowledge and traces still visible in the landscape.

Through the alluring practice of installation, a mode of art-making able to convey complex ideas, each artist in *Swallowing Geography* has created new works or reimagined existent artworks. For all four artists the engagement with land, site and place are not new ideas – they are long-term propositions that appear throughout their respective practices.

The artworks made for *Swallowing Geography* fill the Govett-Brewster Art Gallery spaces and include a window work visible from outside the building:

**Matt Pine's** work focuses on a pre-European form of Māori architecture related to land modification, a type of Māori earthworks. They were conceived in 1977, a sculptural series that he expanded on in 1979, and have been remade in 2021 for this show.

**Ana Iti's** installation references an atua wāhine or a female deity associated with sculpture, Hine-tua-hōanga, and involves three 'actions' conceived by the artist.

**Shona Rapira Davies'** installation addresses a devastating colonial history specific to Taranaki – a history of exploitative practices – and the omnipresence of people, the land and sea.

**Kate Newby's** two works – one large-scale and floor-based, and the other, light-filled, and made of suspended glass and handmade ceramic tiles – bring the ordinary in, transforming the existing gallery environment, and asks audiences to experience their surroundings differently.

The poetics of materials used by the four artists in their artworks – PVC pipe, metal sheet, white cord, native timbers, graphite, metal frames, sandstone, clay, brick, and glass, drawn from the landscape and the urban surrounds – are also key to *Swallowing Geography*.

*Swallowing Geography* takes its title from a 1993 novel by British writer Deborah Levy, in which she questions history, disconnection and identity. She later wrote, '...if I do not recognise myself in the history that has been written for me, how might I speak of my own history, of what I value and who I love?'<sup>3</sup>

Megan Tamati-Quennell

Associate Indigenous Curator Contemporary Art

Kairauhi Taketake Toi Onāiane

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1 Ana Iti, *Swallowing Geography* project proposal, May 2021

2 'Kate Newby: I can't nail the days down,' Kunsthalle Wien, 2018. [www.kunsthallewien.at/en/exhibition/kate-newby-i-cant-nail-the-days-down/](http://www.kunsthallewien.at/en/exhibition/kate-newby-i-cant-nail-the-days-down/)

3 Deborah Levy, 'The Lasting Aftertaste of David Hammonds's Sugar,' *Frieze*, 25 February 2021. [www.frieze.com/article/Deborah-levy-david-hammons-sugar-bowl](http://www.frieze.com/article/Deborah-levy-david-hammons-sugar-bowl)

# Te Horo Whenua

Matt Pine, Shona Rapira Davies, Kate Newby, Ana Iti

He whakaaturanga a *Swallowing Geography* e tūhura ana i ngā hononga tangata ki te whenua me te takiwā tonu. E pā ana tēnei ki te miti i te papawhenua me tā te rohe i takatūngia, otinoā te kōnatunatu i ngā hītorīa o ngā takiwā mahuki, o ngā roherohenga tītaha hoki.

Ko hētehi papawhenua e whakatairanga ana i te tāpaetanga o te mōmonatanga me te tūturutanga o ngā ahurea i horapa, i whanake hoki i te wā kua pahure. Ka pūrangaio mai anō ngā tūtohu matua o Taiao, o te tangata hoki – me te tūtakitaki i tēnei i roto i te takiwā, i te rohe rānei. He mamaetanga nui ka mau tonu i roto i te papawhenua. Ka huaina ngā kōrero o te raupatu i taiao me te ahurea, ngā kōrero o te turaki, o te riri, o te tahitahinga, o te whenua kore, o te tukitukinga rānei, ... ka whakaatahia te tukanga o te tāmitanga me te whanaketanga ahumahi i Aotearoa. Kei Taranaki nei ngā āhuatanga e rua.

He whakaaturanga anō hoki a *Swallowing Geography* e arōpū ana ki ngā pānga whenua me ngā hītorī o Taranaki. He tirohanga mōwaho, he tirohanga hoki ki ngā āhuatanga pāhekoheko poto, o ia rā hoki. He whakakitenga mā ngā takohanga a ngā mātanga ringatoi tokowhā. I rāhiritia ngā taonga whakarākei a **Matt Pine**, nō Te Ātiawa rātou ko Te Atihauuni-a-Pāpārangi, ko Ngāti Tūwharetoa; rātou ko **Shona Rapira Davies**, nō Ngāti Wai ki Aotea; ko **Kate Newby**, nō Tāmaki me Amerika; ko **Ana Iti**, nō Te Rarawa hoki; ki tēnei whakaaturanga.

Kei te matū o *Swallowing Geography* ngā whakamiha ki te haukāinga, arā, ki a Ngāti Te Whiti, te mana whenua o Ngāmotu, ki tō rātou piringa ā-whakapapa, ki tō rātou tinana manakohi, me ngā tāmoko i te papawhenua hoki.

I takatūngia e ia ringatoi o *Swallowing Geography* tētehi hanganga hōu mō te whakaaturanga, i roto i ngā whakawai o ia tāiritanga, he papatoi hei whakaatu i ngā whakaaro matatini. E hara i te mea hou ki ngā ringatoi tokowhā, tēnei mea te tūhono ki te whenua, ki te tūwāhi me te takiwā, he whakataunga mai anō e kitea ana i ngā tikanga o ia ringatoi.

Ka whakakī ngā taonga i whakatinanahia mō *Swallowing Geography* i ngā takiwā o te whare pīataata nei, waihoki te takiwā o te matapihi e kitea ana mai i waho. E aro hoki ana ki ngā hanganga whare o neherā e hāngai ana ki te panonitanga o te whenua, i tinakuhia i te tau 1977, i whakawhānuihia i te tau 1979, ā, i whakahoungia i te tau 2021. He atua wāhine ka puakina i tētehi tāreitanga, ā, e herea ana ki ngā tikanga tārei,

me ngā tautapanga e toru i huaina e ngā ringatoi. Ko tētehi atu tāreitanga e whakaatu ana i te hītorī māikīroa o Taranaki, arā, ko te raupatu i ngā tikanga me te hira o te iwi, o te whenua me te moana. Ko tētehi mahi nunui anō i te papa ka whakaputa mai anō i tētehi takiwā o te whare pīataata, me te ui anō i te hunga mātakitaki kia piri mai anō ki hō rātou nā takiwā. Ko ngā rauemi whakanikoniko i whakamahia e ngā ringatoi; ko ngā paipa kirihou,

ngā papa rino, ngā aho tea, ngā rākau tūturu, ngā matāpango, ngā taitapa rino, te hōanga, te uku, te tūporo, me te koata, i ahu mai i te whenua, i ngā tāone o te ia rā, kei roto i ngā mahi nei, me te aha e whai wāhi nui ana ki *Swallowing Geography*.

I ahu mai te ingoa o *Swallowing Geography*, i te pukapuka a Deborah Levy nō te tau 1993. I tūhuratia e Levy ngā pātai hītori, o te māwehenga me te tuakiritanga, i tāna pukapuka. I tuhia e ia; ‘... ki te kore au e kite i a au anō i te hītoria i tuhia mōku ake, me pēwhea taku kōrero mo tōku ake hītori, mo hōku mātāpono me te hunga e arohaina ana e au?’

## Gallery 1

**Matt Pine** (1941 – 2021) Te Ātiawa, Te Atihaunui-a- Pāpārangī, Ngāti Tūwharetoa, New Zealand

*'F' Series no. 2 – Impressions on Gate Pā* (excavations), 1979

2021 (realised by the Parekōwhai studio)

reclaimed totara, rope

on loan from the Matt Pine Trust

*'F' Series no. 2 – Impressions on Gate Pā* is one of **Matt Pine's** *Fortification* or *'F' Series* works, a series he began in 1977 and further developed in 1979 during his Frances Hogkins Fellowship year in Dunedin. This installation relates to the movements or 'actions' that would have been carried out at Pukahinahina or Gate Pā. The three actions 'implied rather than actually carried out' referenced by this work include '...climbing (the ladder form), crawling (the bridge or walkway) and creeping (the frame).'<sup>4</sup>

**Matt Pine's** *'F' Series* works explore a pre-European form of Māori architecture related to land modification, that of pā sites, or fortified earthworks. The original series was made of eight large installations, and included studies of Rangiriri Pā, near Kauwhata in the Waikato, built in 1863 to block British advance; Pukahinahina, or Gate Pā, designed by Pene Taka Tuaia in 1864; Te Porere in the Tongariro National Park, connected to Matt tribally and one of the last major battle sites of the Land Wars; and Tiromoana Pā, at Te Awanga, the site of an archaeological excavation of an early pā in the Hawkes Bay.

**Matt Pine** (1941 – 2021) Te Ātiawa, Te Atihaunui-a- Pāpārangī, Ngāti Tūwharetoa, New Zealand

*'F' series no. 4 – Te Porere variation* (stockade, palisade – open, closed space), 1979

PVC pipe

on loan from the Matt Pine Trust

*F series no. 4 – Te Porere variation* (1979) was first shown in Matt Pine's studio during his Frances Hodgkins Fellowship residency in Dunedin. Made from PVC piping and elbow joints, it was described by Matt as 'a three-dimensional diagram,' or as an 'abstracted trench design ... or drawing':

The fortification series was primarily about the way they [Māori] planned their sites... They were very precise. They were quite complex systems. I was interested in the type of site it was and the way the space was utilised. I used the site for a basis to plan the work I'd do, and then I'd think about the material to realise each. Each work was like a plan view of a pā site. The main focus of each one was the entrance, because that was always fortified...<sup>5</sup>

## Gallery 4

**Matt Pine** (1941 – 2021) Te Ātiawa, Te Atihaunui-a- Pāpārangi, Ngāti Tūwharetoa, New Zealand  
'F' Series no. 6 – *Te Awanga Pieces* (levels, layers, stratified, pits), 1979  
2021 (realised by Bryan James and the Govett-Brewster Art Gallery)  
concrete block, white cord, wood, sheet metal, bricks, steel rods, metal plate, white felt  
on loan from the Matt Pine Trust

*Te Awanga Pieces* is a reconstruction of an archaeological site in Hawke's Bay, Tiramoana Pā, at Te Awanga. It was inspired by a photographic study and drawings undertaken by Matt on site and the relationship of the pā to six natural geographic features.

The work is based on a 2m-diameter circle taking a variety of focus throughout the entire space on a number of levels between floor level and a rope encircling the area at a height of 1 ½ metres.<sup>6</sup>

There is a broken well in that that I have used before and this is returned to ...<sup>7</sup>

The deconstructed brick well section in this installation inspired Matt's *Circle/Porowhita* series installations beginning with *Circle One/Porowhita Tahi* in 1983. A video about the installation of Matt's *Circle Three/Porowhita Toru* made at City Gallery, Wellington can be viewed on the mezzanine floor of the gallery.

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4 D. Schulz, *Matt Pine: Selected works, 1965-1985*, Sarjeant Gallery, Te Whare o Rehua, Wanganui, 1985, p.19

5 Taarati Taiaroa, *Matt Pine: Placement Projects Revisited*, Wellington: The Museum of New Zealand Te Papa Tongarewa, 2016, p.3

6 Matt Pine, undated artist statement, Matt Pine Archive (1/3/12)

7 D. Schulz, *Matt Pine: Selected Works, 1965-1985*, p.21

## Mezzanine floor | Vitrine works

**Matt Pine** (1942 – 2021) Te Ātiawa, Te Atihaunui-a- Pāpārangi, Ngāti Tūwharetoa, New Zealand

All works on loan from the Matt Pine Archive

'F' Series No. 1 – *Te Porere Piece*, working drawing, 1977

'F' Series No. 1 – *Te Porere Piece*,

black and white photographs, Barry Lett Galleries, Auckland, 1977

'F' Series No. 2 – *Impressions on Gate Pa*,

working drawings, 1979

'F' Series No. 2 – *Impressions on Gate Pa*,

colour photograph, Robert McDougall Art Gallery, Christchurch, 1979

'F' Series No. 3 – *Rangiriri Enclosure*, working drawing, 1979

'F' Series No. 3 – *Rangiriri Enclosure*, colour photograph, Robert McDougall Art Gallery, Christchurch, 1979

'F' Series No. 4 – *Te Porere Variation*, working drawing, 1979

'F' Series No. 4 – *Te Porere Variation*, black and white photographs, 1979

'F' Series No. 5 – *Rangiriri Variation*, working drawing, 1979

'F' Series No. 6 – *Te Awanga Pieces*, working drawings (2), 1979

'F' Series No. 6 – *Te Awanga Pieces*, working drawing with colour photograph, 1979

I began the *Fortification Series* at Tokoroa with a four-piece aluminium metal construction. I showed it at Barry Lett Galleries in 1977. Each part of that construction relates specifically to the site and defines the four corners with the entranceway. The aluminium sheeting laid flat, mirrors the three-dimensional structure laid out in two dimensions.<sup>8</sup>

## Video works

*Matt Pine interview*, 2021

courtesy of Kapua Digital Series

International Initiatives &

Indigenous Exchange programme,

Creative New Zealand

*Circle Three/Porowhita Toru*,

City Gallery, Wellington, 1985

courtesy of City Gallery, Wellington

on loan from the Matt Pine Archive



## Matt Pine

Matt Pine called himself a post-minimalist Māori artist. He was born and raised in Whanganui and attended Whanganui Collegiate School. He studied sculpture at Ilam School of Fine Arts at the University of Canterbury, then Elam School of Fine Arts at the University of Auckland. In 1963, supported by his family, he travelled to London to undertake postgraduate study, first at the Central School of Art where he studied design, and sculpture the following year at Hornsey College of Art. At Hornsey Matt often worked in the industrial design workshops where he was able to experiment with new materials and processes such as vacuum forming plastic and welding.

While in London Matt was influenced by the work of artists such as Donald Judd, Sol LeWitt, Carl Andre, Robert Morris and Robert Smithson. He also cited the later influence of Alice Aycock, an artist in the 1970s land art movement, and Mary Miss, whose collaborative installations, like many of Matt's works, crossed boundaries between architecture, landscape architecture, urban design and engineering. In 1974, Matt returned to New Zealand where he continued to use a language of geometric abstraction developed in London and Europe, but combined that with a vocabulary of select Māori cultural forms. These included architectural forms such as pātaka and rua (raised and underground storehouses), pā fortifications (Māori defensive earthworks), waka in the form of outrigger canoes, and forms related to mahinga kai (food gathering) such as hīnaki (eel pots). He reinterpreted the Māori cultural forms he drew on in modernist terms.

Matt was described, by the late Māori art historian Jonathan Mane Wheoki, as, '... one of the most advanced abstract formalist sculptors in New Zealand.'<sup>9</sup> Rangipo Metekingi, Matt's cousin, talked about his work in the following way:

Each time I come to support Matt and his new work I am left scratching my head and grappling with what Matt has placed before us. You know, Matt was born to be OUR artist and he could draw and carve better than most. We had him well schooled at Collegiate and then he was sent off to the best of Pākehā art schools in Christchurch and Auckland. Next, he took himself off for more studies in London. But when he came back it became clear we had either sent him to the wrong school or there was a whole new way for us to learn about viewing our world. However, each time I struggle with his works I do with time, begin to understand and see our place afresh ...<sup>10</sup>

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8 D. Schulz, *Matt Pine: Selected Works, 1965 - 1985*, p. 19

9 Jonathan Mane-Wheoki, 'Class of '66' in *Te Ao Hou: Modern Māori Art*, Wellington: Te Papa Press, 2013. <https://collections.tepapa.govt.nz/topic/4130>

10 W.H. Milbank, Matt Pine, *Cone Piece Installation, 1985*, Whanganui War Memorial Hall: An Appraisal and Professional Opinion, unpublished report, Wanganui District Council Te Kaunihera a Rohe o Whanganui, 2014, p.6

## Gallery 2

**Kate Newby** (1979 –), Auckland, New Zealand

*grows and grows on you*, 2021

stoneware, glass, porcelain, glaze

fired at the New Plymouth Potters Club and Rahu Road Pottery

on loan from the artist

These three works carved into the gallery floor, supplemented by the small ceramic and glass objects that sit in the ‘floor channels’ and read like materials from an archaeological midden of some fictional location, bring in ‘moments of change.’<sup>11</sup> They are immediate responses to the existing environment of the gallery. They play off the gallery architecture and take into account the ‘situations of site,’ including that of the audience. Through her interventions into the gallery architecture and her reworking of the gallery space, Kate invites the audience to reconsider their surroundings. She asks us to register the differences, the unexpected details she has introduced and to negotiate the gallery more consciously.

**Kate Newby** (1979 –), Auckland, New Zealand

*I can't nail the days down*, 2018-2021

bricks, glass, bronze, coins, stoneware, silver, brass, white brass

on loan from the artist

*I can't nail the days down* (2018 – 2021) was originally created by Kate Newby in 2018 for a solo project at the Kunsthalle Wien in Vienna. Characteristically, the work pushed beyond the confines of the gallery space, sitting inside and outside of the glass pavilion of the Kunsthalle Wien. Through her work, Kate created relationship with the lived and built urban backgrounds of the city, making the art spaces her works populated ‘...porous to their surroundings.’<sup>12</sup> At the Kunsthalle Wien, her installation included a floor work made of around 6,000 bricks, part of which we see here. After the closing of the show in Vienna, Kate shipped a selection of her hand-worked bricks home to her mother’s property in Te Henga, on Auckland’s west coast. The bricks sat on a pallet there, until this project.

For *Swallowing Geography*, Kate reimagined *I can't nail the days down*. She hand selected the bricks and the assortment of components. Some of the bricks, changed from exposure to the elements during the two years they sat outside in Te Henga, were re-fired. Some of the ‘quiet gestures’<sup>13</sup> – the additions added to the surface of the work – include melted shards of glass from broken bottles or windows foraged from the pavements in and around the Govett-Brewster Art Gallery.

*I can't nail the days down* (2018 – 2021) is a spatial intervention that modifies the Govett-Brewster’s gallery space. Kate encourages the audience to walk on the brickwork that alters the gallery floor.

## Window

**Kate Newby** (1979 –) Auckland, New Zealand

*EVERY MOMENT OF THE DAY*, 2021

glass, wire fabricated by Monmouth Glass (Tāmaki Makaurau),

Caliente Hot Glass (San Antonio, Texas) and Claudia Borella Glass Design (Whanganui)

on loan from the artist

This work, which includes glass cast using sand from Te Henga near Kate's family home, is designed to engage with the environment outside the gallery. With no gallery grounds or dedicated outdoor space, the window offered the opportunity for Kate to extend her work beyond the gallery walls. The rough-cast and smooth glass rings of *EVERY MOMENT OF THE DAY* attract the light and create transitory ambience for the window space.

**Kate Newby** (1979 –), Auckland, New Zealand

*All there is of me*, 2021

terracotta tiles, glass

produced by Middle Earth Tiles (Matakana)

on loan from the artist

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11 Nicolaus Schafhausen, 'Preface' in *Kate Newby: I can't nail the days down*, Vienna: Sternberg Press and Kunsthalle Wien Museumsplatz, 2018, p.31

12 Christina Barton, 'A Thrown Stone, a Glass House: The Insider Ethics of Kate Newby,' *Kate Newby: I can't nail the days down*, p.11

13 Ross Simonini, 'Kate Newby,' *Art Review*, January-February 2019, p.37

## Kate Newby

...a concept is a brick. It can be used to build a courthouse of reason.  
Or it can be thrown through a window.<sup>14</sup>

**Kate Newby** is a sculptor who works with ceramics, glass, metals and other materials, some found, some altered, some formed. Her work ranges from subtle and slight gestures, which are modest in scale – including small cast works she has invited audiences to pick up and carry in their pockets, or almost unnoticeable puddles dug into outside surfaces – to art works that fill entire rooms. Her large-scale works involve architectural interventions such as poured concrete floors installed over existing gallery floors. They also comprise of brick or tile works with ‘incidental marks’, or handmade objects littered on their surfaces – cast twigs, drink-can pull tabs or ceramic, glass or metal ‘stones’ – that are installed inside gallery spaces or outside.<sup>15</sup> Other interventions involve cuts into floors or delicate glass works that replace the glass of existing windows. Kate’s practice has been described as an ‘...attempt to pay attention to what lies just out of sight,’<sup>16</sup> and her research as ‘... the acts of daily living, walking, talking with people, observing simple structures and rhythms in a home or on a street.’<sup>17</sup> The American writer Chris Kraus described Kate’s work and practice in the following way:

I like the way Kate Newby looks in her photos...

I like the way she travels the world and imposes a meaning, however slight, upon sites that would otherwise be unremarkable.

I like her acceptance of slightness. I like her restraint in not forcing this slightness into something iconic, or weighted with false importance ...

I like that she makes lots of work. Her persistent production gives the slight weight of the work enough room to assert its own existence.

This is a model for living.<sup>18</sup>

**Kate Newby** was born in Auckland in 1979. She received a Bachelor of Fine Arts in 2001, followed by a Master of Fine Arts in 2007 and a Doctor of Fine Arts in 2015 from the Elam School of Fine Arts, Auckland. In 2012 she was awarded the Walters’ Prize, New Zealand’s most significant contemporary art award. Recent exhibitions include *Yes Tomorrow*, Adam Art Gallery Te Pātaka Toi (2021); *I can’t nail the days down*, Kunsthalle Wien, Vienna (2018); and *Let me be the wind that pulls your hair*, Artspace, San Antonio (2017). In 2017 she undertook the Chinati Foundation residency at Marfa, Texas.

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14 Brian Massumi, 'Translator's Foreword: Pleasures of Philosophy' in Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, Minneapolis and London: University of Minnesota Press, 1987, xii

15 'Kate Newby: I can't nail the days down,' e-flux Announcements, May 14, 2018. [www.e-flux.com/announcements/170878/kate-newby-i-can-t-nail-the-days-down/](http://www.e-flux.com/announcements/170878/kate-newby-i-can-t-nail-the-days-down/)

16 Ibid

17 Sarah Hopkinson, 'Kate Newby's Outside' in *Kate Newby: Incredible Feeling*, Auckland: Clouds and Hopkinson Mossman, 2014, p.33

18 Chris Kraus, 'Kate Newby's Bones' in *Kate Newby: Incredible Feeling*, p.50

### Gallery 3

**Ana Iti** (1989 –), Te Rarawa, New Zealand  
*the woman whose back was a whetstone*, 2021  
metal, limestone  
on loan from the artist

I am thinking of the gallery as a body, the roof arches on an upward angle like a back and these three sculptures are arranged in the space so that they resemble the vertebrae of a spine.<sup>19</sup>

This installation, which includes sculptures based on akmon forms – the concrete blocks used at the breakwaters of port Taranaki – references the atua wāhine or female deity Hine-tua-hōanga. In Māori creation stories, Hine-tua-hōanga is the granddaughter of Tāwhaki, who climbed to the heavens to gain knowledge. She is also the sister of Rata, who cut down a tree to create a waka, but after he failed to say the right karakia or prayer, the insects returned to the tree to its original state. As an atua, she is described as ‘the woman who stands as a grindstone’ or as titled here, ‘the women whose back was a whetstone’. Her body is the surface against which tools can be sharpened, a process that creates ‘a tension that shapes and transforms, but also has the capacity to damage.’<sup>20</sup> These practices **Ana Iti** interprets as ‘a kind of friction which parallels colonisation and industrialisation in Aotearoa and includes Māori displacement and alienation from land.’<sup>21</sup>

For this work Ana defined Hine-tua-hōanga as the atua of sculpture because of the deity’s connection with materials such as rock, clay and sand, and the processes of casting, carving and moulding. The limestone or Oamaru Stone used on the face of the three sculptures – modular repetitions of each other – reference the South Island story of limestone being the remnants of Hine-tua-hōanga’s bones. The limestone in this installation has been subject to three ‘actions’ devised by Ana. Each action emulates a sculptural practice but also a process associated with Hine-tua-hōanga. One limestone surface has been sanded to form pounding surfaces, one has been incised, and the final surface, channels for sharpening tōki have been enacted.

## Vitrine works

**Ana Iti** (1989 – ), Te Rarawa, New Zealand

all works on loan from the artist

*6 colour photographs*, 2021

digital print

*River Grey Angus Newspaper* (excerpt 1908), 2021

digital reproduction

Image courtesy of the National Library of New Zealand, Wellington

*Experimental writing*, 2021

digital print

## Ana Iti

**Ana Iti** is an installation artist who works in the mediums of sculpture, moving image and text, her work is rapidly gaining significance nationally. Recent exhibitions include *Takoto*, a major outdoor sculpture project for Toi ō Tamaki Auckland Art Gallery, that worked with the remnants of history. *Takoto* featured as part of Toi Tu, Toi Ora, Contemporary Māori art that opened 4 December 2020. In 2019, she was included in *Strands* at the Dowse Art Gallery in Wellington, which showcased the work of an important group of emerging Māori artists. And in 2018, Ana was included in *Ko Papatuanuku te matua o te tangata/ The earth looks upon us*, at the Adam Art Gallery Te Pātaka Toi, Wellington. Other recent achievements include being awarded the prestigious McCahon House Artist Residency in 2020. Ana graduated with a Masters of Fine Arts from Massey University in Wellington in 2018, and a Bachelor of Fine Arts in sculpture from Ilam School of Fine Arts at the University of Canterbury in Christchurch in 2012.

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<sup>19</sup> Ana Iti, op. cit.

<sup>20</sup> Ibid

<sup>21</sup> Ibid

## Ramp corridor

**Shona Rapira Davies** (1951 –), Ngāti Wai ki Aotea, New Zealand

*Ko Te Kihikihi*, 2021

graphite, kānuka, mānuka, high-tensile steel, acrylic pods, LED lighting, found objects  
on loan from the artist

The chatter of the children was likened to the sounds of the Kihikihi (cicadas) at the height of summer. The sound, a reminder of the abundance of food, the presence of warmth, welcome and the manaaki of the Iwi. The Iwi sent their children with kete loaded with food for the British troops. An army that had come to invade the land, to extinguish anyone who stopped them or make prisoner of any who survived...<sup>22</sup>

**Shona Rapira Davies** sculptural installation, *Ko Te Kihikihi*, 2021, references Taranaki history, in particular the Land Wars in Taranaki, an armed conflict over land ownership and sovereignty that took place between Iwi and the New Zealand government from March 1860 to March 1861. The Land Wars in Taranaki began in Waitara, following a dispute over a land sale. Shona's work is named in honour of the children and whānau of Taranaki.

## Mezzanine

**Shona Rapira Davies** (1951 –), Ngāti Wai ki Aotea, New Zealand

*A hill monument and tree, 2 reservoirs*, 1995

graphite on paper

on loan from the artist

This drawing by **Shona Rapira Davies** focused on a pā site in Auckland is a working drawing which informed a much larger artwork.

**Shona Rapira Davies** (1951 –) Ngāti Wai ki Aotea, New Zealand

*Observation point, reservoir kiosk*, 1995

graphite on paper

on loan from the artist

This drawing by **Shona Rapira Davies** focused on a pā site in Auckland is a working drawing which informed a much larger artwork.



## Shona Rapira Davies

The paradox of a struggle against violence and silence is a hallmark of Davies' work ...<sup>23</sup>

**Shona Rapira Davies** is a senior New Zealand artist. She has a 45-year-long practice and works in large-scale installation and sculpture, including outdoor public art. Shona works in mediums including ceramic, wood, steel and stone, and also has a strong drawing practice used both as a methodology within the development of her sculpture and as an art practice in its own right. In 1989 Shona was awarded the prestigious Frances Hodgkins Fellowship in Dunedin, and in 1991, she designed and created the largest public sculpture in New Zealand, commonly known as Te Aro Park. Made of around 30,000 handmade ceramic tiles, *Te Waimapihi* reclaimed Te Aro Pā, an important Te Ātiawa pā site in Wellington.

Shona is an innovative artist whose practice continually evolves. She cites Ralph Hotere and Colin McCahon as two key influences on her practice, alongside her relationship with the waterways and lands of Aotea, Great Barrier Island, which she connects to tribally. Her work draws on personal and family histories to express broader social and political concerns often related to the on-going project of colonisation.

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<sup>22</sup> Shona Rapira Davies, *Swallowing Geography* artwork proposal, unpublished, 2020

<sup>23</sup> reneejg, 'An alibi for voyeurism: sexual politics at the Wellington City Gallery,' 2016. [www.reneejg.net/2016/07/make-art-not-porn/](http://www.reneejg.net/2016/07/make-art-not-porn/)

## Kōrero of the land

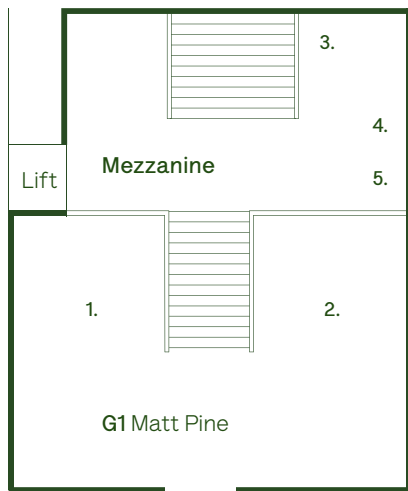
For *Swallowing Geography*, Māori educator Damon Ritai will present a public programme that explores some of the invisible histories of Ngā Motu, New Plymouth. Damon, who is of Ngāti Te Whiti descent, will explore the connections that Ngāti Te Whiti has with land and place as the haukaingā/mana whenua of Ngā Motu, the first peoples of New Plymouth:

Ko Taranaki te maunga  
Ko Huatoki te awa  
Ko Paiare, ko Paitawa ngā toka tapu  
Ko Tokomaru te waka  
Ko Te Ātiawa te iwi  
Ko Ngāti Te Whiti te hapū  
Ko Parahuka te marae  
Ko Puke Ariki te pā tūwatawata  
Ko Te Rangiapitirua te rangatira  
Tihei mauri ora

My name is Damon Ritai and I am a descendant of Ngāti Te Whiti and the Rangatira, Te Rangiapitirua. I am an educator and will be sharing the story of our ancient pā site Puke Ariki. The pepeha kōrero I used (above) speaks to the close connection that Ngāti Te Whiti has with significant landmarks like our Maunga Taranaki, the Islands of Paritutu and Ngāmotu, the Huatoki River, Kāwa roa, the kaimoana reefs and te moana, the sea. There is also reference to our ancestral canoe, Tokomaru, from which the tribe Te Ātiawa and the local hapū of Ngāti Te Whiti comes. My kōrero for this project is centred on the fortified pā Puke Ariki, which means 'Chiefs Hill,' that was established in the 1760s. The pā once stood on the site that is now the location of Puke Ariki Museum, not far from the Govett-Brewster Art Gallery. The marae atea of Puke Ariki is Parahuka, and the chief that established this pā was Te Rangiapitirua. The pepeha I wrote links me to this place. In my kōrero I will share the narratives of Puke Ariki and our stories that link us to this land.

Please visit [govettpbrewster.com](http://govettpbrewster.com) for further details.

Shona Rapira Davies



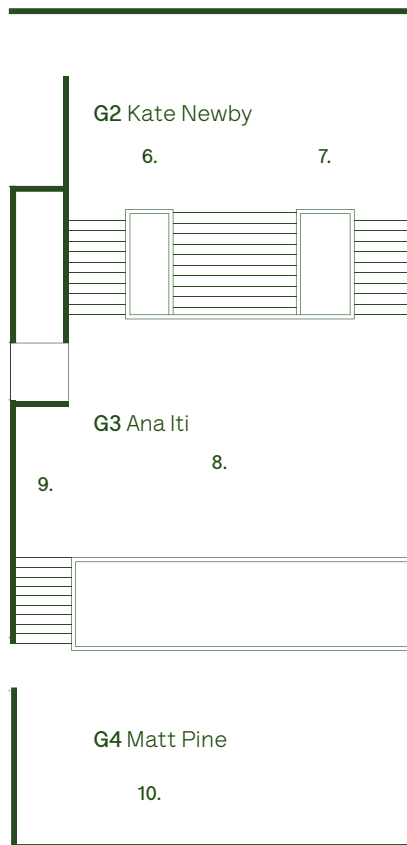
Govett-Brewster Shop

1. Matt Pine, *Impressions of Gate Pa*
2. Matt Pine, *Te Porere variation*
3. Matt Pine, Archival drawings & Photographs,
4. Shona Rapira Davies, *A hill monument and a tree*
5. Shona Rapira Davies, *Observation Point, reservoir kiosk*
6. Kate Newby, *grows and grows on you*
7. Kate Newby, *I can't nail the days down*
8. Ana Iti, *the woman whose back was a whetstone*
9. Ana Iti, photographs, newspapers & experimental writing
10. Matt Pine, *Te Awanga Pieces*

Open Window

Kate Newby, *EVERY MOMENT OF THE DAY*

Kate Newby, *All there is of me*



*Swallowing Geography* is an exhibition that explores our relationship with land and place. It is about how we absorb the landscape and our built environment and how we take in the histories of sites and places both explicit and oblique.

The show is centred on the particular whenua (lands) and histories of Taranaki. It also encompasses the 'overlooked everyday.' They are notions that are realised through the responses of four leading contemporary New Zealand artists.

Matt Pine (Te Ātiawa, Te Atihaunui-a-Pāpārangi and Ngāti Tūwharetoa), Shona Rapira Davies (Ngāti Wai ki Aotea), Kate Newby (Auckland, New Zealand, Texas and New York, USA) and Ana Iiti (Te Rarawa), were invited to create site responsive works for the exhibition.

Integral to *Swallowing Geography* is also an acknowledgement of Ngāti Te Whiti iwi as haukaingā and mana whenua of Ngā Motu (New Plymouth).

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Principal Funder



Te Kaunihera-ā-Rohe o Ngāmotu

**New Plymouth  
District Council**

