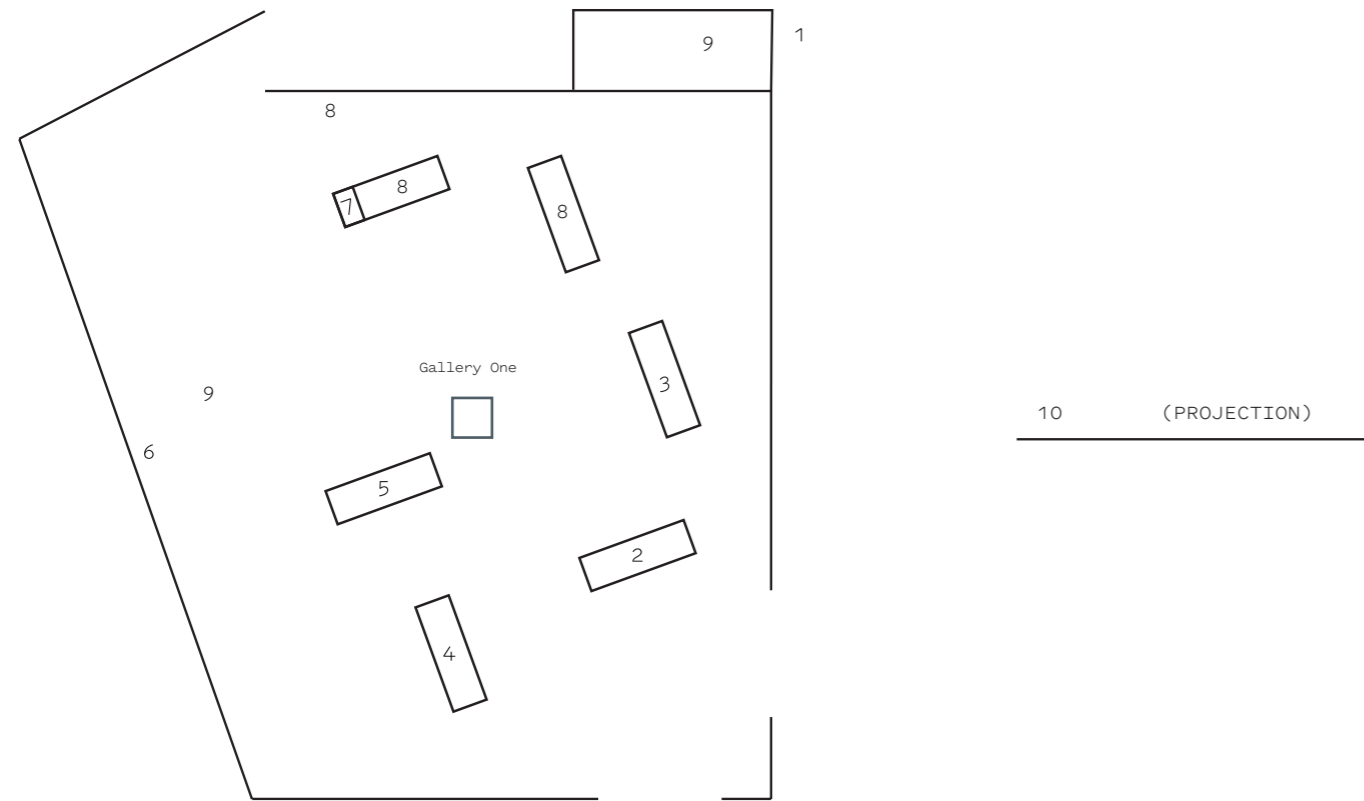


FLOORPLAN

ST PAUL St



Identity Launch

- |   |   |    |   |
|---|---|----|---|
| 1 | Ngutu kākā seedlings (Clianthus), due to flower Spring 2024. Planter designed and fabricated by Winston Dewhirst and Edward Smith, Dewhirst Design, 2023                          | 8  | ST PAUL St Gallery, 2004-2023 Exhibition History  |
| 2 | Haumi, <u>TE WAI O NGUTU KĀKĀ IHO, UNIFYING IDEA</u> , 2021/ 2023   | 9  | Local Time, <i>Waiariki</i> , 2013, containers used to collect fresh water from the Waiariki puna wai spring for distribution to St Paul St Gallery as well as Artspace, George Fraser Gallery, and Gus Fisher Gallery for the duration of the 5th Auckland Triennial, <i>If you were to live here</i> , 9 May to 11 August 2013. Facilitated with Grant Hawke for Ngāti Whātua Ōrakei, and Bernard Makoare (Te Uri o Hau; Ngati Whatua Te Waiariki, Te Kai Tutae; Te Rarawa Ngapuhi-nui-tonu) for Haerewa Māori Advisory Board, Auckland Art Gallery Toi o Tāmaki. |
| 3 | Haumi, <u>TE WAI O NGUTU KĀKĀ, RAUHĪNGA, DESIGN DEVELOPMENT</u> , 2021/ 2023  | 10 | Haumi, <u>TE WAI O NGUTU KĀKĀ, TAE KANORAU COLOUR PALETTE</u> projection on WM facade wall, (on view nightly), 2023   |
| 4 | Haumi, <u>TE WAI O NGUTU KĀKĀ, WAITOHU, IDENTITY</u> , 2021/ 2023   |    |   |
| 5 | Haumi, <u>TE WAI O NGUTU KĀKĀ, TAE KANORAU COLOUR PALETTE</u> , 2021/ 2023<br><br>Trestles based on a design by Michael Draper, circa 1990s, Auckland                             |    |   |
| 6 | Haumi, <u>TE WAI O NGUTU KĀKĀ WHAKARĀKEITANGA, PATTERN</u> , acrylic on wall, 2021/ 2023  |    | Produced on the occasion of the exhibition, <i>Te Wai Ngutu Kākā Gallery Identity Launch</i> , curated by Stephen Cleland, 22 September - 4 November 2023, AUT Auckland University of Technology, Tāmaki Makaurau, Aotearoa New Zealand   |
| 7 | Documentation for <u>MANOEUVRE</u> , 2004, ST PAUL St Gallery's first full-gallery exhibition, curated by Nova Paul and Monique Redmond, medium format transparencies on lightbox |    |   |

# NGUTU KĀKĀ

*Think of a gallery not as a place for the exhibition of art, but as a condition for the exhibition of art. Think of a gallery as a void, inside of which is the possibility, equipment, apparatus, for showing art.*

Vito Acconci

The above quote is drawn from the film *Screening Architecture* (2004) by New York-born poet, artist and architect, Vito Acconci (1940-2017). Acconci visited Auckland in 2004 to present this film (alongside his early masterwork *The Red Tapes*, 1976), in the inaugural exhibition at ST PAUL St Gallery. At the time of this launch the neighbouring gallery (now called Gallery Two) was still under construction. Given Acconci's life-long interest in heightening our perceptions of built environments, I can imagine him taking pleasure in surveying the skeletal neighbouring gallery from his a pristine new space, knowing that his intentions of drawing in the larger conditions of presenting his work would be fulfilled.

My mind was cast back to Acconci as we surveyed the formidable list of leading national and international artists who have exhibited at ST PAUL St Gallery over its 19-year history, along with an equally impressive lineup of gallery staff, guest curators, and writers, many of whom continue to have a strong impact in the art and design fields. At the risk of being bookish, this exhibition seeks to consolidate these records for future posterity. We hope you will spend time surveying the resulting lists of past exhibitions, contributors, and staff, and take the time to contact us if you can fill in any gaps.

It seems fitting as we enter our twentieth year to be initiating a new and exciting phase of the Gallery, and it's no surprise that these changes are intimately connected with the launch of our new name, Te Wai Ngutu Kākā Gallery. This design-focused exhibition is the first of a focused series of interdisciplinary shows which will respond to the broad design research undertaken in AUT's School of Art and Design, alongside our world-class contemporary art programmes. Such interdisciplinary exhibitions are not without their challenges, and we're grateful for Haumi for extending their work with us to see through this exhibition.

We sought out a minimal exhibition in an effort to foreground the conceptual clarity of Haumi's design language. In many conversations with Haumi's designers we recalled Acconci's contemporary, conceptualist Joseph Kosuth, and his most well-known work *One and Three Chairs*, (1965). Here, the artist simply exhibited an actual chair, a photographic print of the same chair, and an additional textual print of the dictionary definition of the word 'chair'. For Kosuth all three 'chairs' have equal value and are inextricably interconnected. As his title suggests then, his work is *both* one and three chairs.

In a similar way, our new identity has been developed across three interconnected forms. A ngutu kākā pattern, based on an early study by August Hamilton, has been directly adapted and modernised by Haumi, which for the designers now 'wholeheartedly speaks to the Gallery's identity'. Two further typeset versions have also been developed, which are deployed as signage around the perimeter of the building and across a range of additional print and digital applications. Finally, as if to complete Kosuth's model, an actual ngutu kākā plant has been kindly sourced by Natalie Robertson from her east coast hometown. Now sited at the entrance of the gallery in a bespoke planter designed by Dewhurst Design, we have a living 'tohu', or marker, for the changing seasons, a concept which carries through into a seasonal application of colours in Haumi's designed material across the year.

Returning to Acconci's quote, what all this amounts to is a richer definition of place - one that reaches back to a longer history of this site, one which could only have been elucidated by our esteemed Ngutu Whatua Orakei elders. While the Gallery's first title, ST PAUL St, followed a convention of naming which literally aided audiences in locating the Gallery, our new title asserts a deeper connection to this place which we are proud to keep front and centre in our thinking as we take the Gallery into its next phase.

As Natalie Robertson's accompanying text describes the gestation period for this name change has been unusually long and has involved many individuals along the way, including past and present Gallery staff and many stakeholders in our wider community. We thank everyone who has contributed to this important work, and we hope you will continue to be part of our community for years to come.

Ka nui te mihi ki a Ngāti Whātua Ōrakei.

Imagine a time when the waterways of Tāmaki Makaurau ran freely from source to sea, when all endemic species flourished and the sound of bird life was cacophonous. Te Wai o Horotiu - named for the resident taniwha - might have been fringed with ngutu kākā which in turn may have been weighted down by heavy blooms and even heavier nectar-feeding birds. Without predators, both plants and birds were plentiful.

Te Wai Ngutu Kākā refers to the native plant Ngutu Kākā named after the native kākā parrot because the beak shaped blooms of the plant resemble the kākā's beak/ngutu. Ngutu kākā grew prominently in this area in proximity to many puna wai. The ngutu kākā represents place, the rendezvous, he rākau tau matua he huinga manu - the gathering place of chiefs. The kākā native parrot and other birds are therefore the people that congregate on the rākau tau matua - the main branch. The Wai asserts its connection to Horotiu, the taniwha protecting the waterways that continue to flow through the network of lava caves located in the area. Wai also serves as a metaphor for well-being, sustenance, and health both physical and metaphysical. As such Taiaha Hawke and Ngāti Whātua Taumata gifted this name in acknowledgement of the ecology in which all three entities coexist.

According to Graeme Atkins, a recognised expert on ngutu kākā, and my Ngāti Pōkai whanaunga, 'geographically, the plants that would have been here in Tāmaki were most likely to be red. We know this through kākā beak recovery genetic testing. There was a single plant left in the wild on Moturemu island in Kaipara Harbour. Seeds from this plant have been grown and are held by the Auckland Botanical Garden. The genetic testing of this plant showed that it was identical to plants at Te Araroa, which in turn were different to others around Tairāwhiti.' This proved Graeme's theory that the plants were moved around the country, as they had large bean pods that were used as a food source. Prized for the sweet pea seed pods, they were planted outside kainga (evidenced at Anauroa Bay), to attract birds for easy kai. As well as its attractiveness to birds, ngutu kākā were cultivated and planted around homes.

In 2012, Local Time, a collective of which I was a member, along with Alex Monteith, Jon Bywater and Danny Butt, were invited by then-Director Charlotte Huddleston to spend a month 'in residence' to explore the question of naming, in relation to the Gallery. Along

with researcher Taarati Taiaroa, we explored rich and interesting korero, such as the position of the Gallery on the Rangipuke ridge that runs down to Rerenga-ora-iti, later Point Britomart. This history drew attention to the historic and present-day significance of Ngāti Whātua Ōrakei to this site.

In 2019, Charlotte returned to the matter of renaming the Gallery, to move on from the colonial implications of St Paul and the church. To support this, and because the Gallery is outward-facing and has international reach, I reached out to Precious Clark, a Ngāti Whātua board member, to see if NWO had an interest in the renaming process. Alongside Valance Smith and Gallery staff - Charlotte, Balamahon Shingade, Kahurangiariki Smith, and Eddie Clemens - we discussed naming processes with Taiaha Hawke and Clay Hawke. Eventually, it led to a wonderful story shared with us about Te Wai Ngutu Kākā. The story resonated and although it's not mine to tell, the beauty of the name shone through. It connects deeply with our marae Ngā Wai o Horotiu and is aspirational for the kind of place we envisage the Gallery being, a place that attracts the multitudes.

With the support of the Taumata, Taiaha with his whanaunga have gifted us this beautiful name. During their time as Gallery Curator, Cameron Ah Loo brought in design company Haumi, through Joe Pihema, to create the beautiful font seen in the signage and an overarching brand. In 2020, we gave twenty rare white ngutu kākā from an East Coast location, to Ngāti Whātua Ōrakei Pourewa nursery, where they flourish today.

It is timely to take on the name Te Wai Ngutu Kākā as we head into spring, a time of flowering. These small saplings here - also from Te Tairāwhiti - will flower next spring and reveal their colours to us then.

Nāku nā,

Natalie Robertson, with Valance Smith and Charlotte Huddleston

Prepared for Te Wai Ngutu Kākā naming ceremony, 23 August 2023

