



*headland*

SCULPTURE ON THE GULF WAIHEKE ISLAND

23 January – 15 February 2009

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headland

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## Introduction

Art in public spaces has become one of the more exciting and popular areas of contemporary art's expression. Its revival has led to an enormous growth of interest in outdoor sculpture in New Zealand, reflected in a profusion of exhibitions throughout the country. Approaches to art in public spaces vary. Wellington, for example, has an abundance of permanent public sculpture woven into its urban setting, while Auckland tends to favour temporary exhibitions, staged mainly around its coast.

*headland SCULPTURE ON THE GULF*, Auckland's iconic temporary sculpture exhibition, is set in the stunning coastal scenery of Waiheke Island. Staged for three weeks at the peak of summer, the event caters to Aucklanders' love of the sea and the beach. Visitors flock to Waiheke to experience the potent mix of sculpture and landscape.

Why the popularity? As with Bondi, the setting for Sydney's celebrated event, *Sculpture by the Sea*, Waiheke's extraordinary natural beauty adds to the exhibition's appeal. The site, with the spectacular Hauraki Gulf as its backdrop, lends itself to sculpture, while the sculptures in turn transform and energise the landscape. The event is also wonderfully accessible. As visitors walk the coastal track, following the path which twists and turns up hills, into valleys and along the headland, they encounter the sculptures up close, in their own time, at their own pace in a non-intimidating environment.

The exhibition highlights relationship-to-site as a feature of contemporary sculpture. Site-responsive sculpture, which first emerged in the late 1960s, has become an important part of contemporary art practice in New Zealand, especially in the public domain. For *headland SCULPTURE ON THE GULF* in 2009, selected artists, ranging from the well-established to the emerging, have been invited to create works that respond to the sites along Waiheke Island's coastline.

Many of the artists fully engage with the site and its history. Gaye Jurisich's installation is 'woven' into the landscape while Gill Gatfield's clear glass sculpture reflects and frames the landscape as it changes with

the time and conditions of the day. Nic Moon chose Te Hurihuri headland as the site for her installation which draws on the headland's history. Some works interact directly with the landscape – Louise Palmer has created a series of works cast from the landscape itself and placed along the walkway. Louise Purvis chose one of the dramatic old pohutukawas that line the track to create her work *Dispensary* which is literally twined around the tree.

Each artist was given a choice of where to place their work. Graham Fletcher selected the beginning of the walkway for his sculpture, designed as a guardian figure watching over Matiatia Bay. Fletcher Vaughan chose the small bay at the end of the walk to anchor his work *Ship of Fools*, a dinghy-sized origami boat. Several artists selected sites on the properties adjacent to the walkway. Charlotte Fisher, Richard Wedekind, Paul Cullen, Kazu Nakagawa and Tony Bond each arranged with the Guthrie family to place their work on the property which looks back to Rangitoto. Jeff Thomson selected a flat area adjacent to the Guthries' property for his work *Water-tank*, made of his trademark corrugated iron.

Some of the works are designed to be viewed from afar. Paul Radford's enigmatic sculpture *Flotsam* sits on a headland on the spectacular cliff-top coastal walk, taking advantage of the views over the Pacific Ocean. Likewise Leon van den Eijkel and Graham Snowden use the freedom afforded by the outdoor space to create large-scale, imposing sculptures.

Some works are to be encountered close up. Lucy Bucknell's enchanting meerkat soldiers peer out from the bushes beside the walkway. Meiling Lee's installation of painted 'planets' nestles into the bottom of a valley. Richard Wedekind's figurative sculptures appear to emerge from a hillside, while Robert Jahnke's installation of stainless steel craypots, *Taruke, taruke, taruke* cascades down a hill nearby. Serene Thain chose to locate her whimsical miniature installation in a hollow at the end of the walkway.

Some works deliberately contrast with the natural environment. Stephen Mulqueen's monumental dog

*Rua Kuriwao* is placed on the Matiatia foreshore to surprise visitors as they emerge from the ferry. Chris Hargreaves confounds expectations by placing his diving board on dry land adjacent to the track. Pauline Rhodes' *Plunder Boat*, a symbolic vessel filled with flotsam gathered from around the Waiheke coastline, is perched high above the sea. Brydee Rood's playful installation, *Piwakawaka en route 1 & 2*, on two bridges in the swampy area of the track is designed to disrupt viewers' expectations while Christian Nicholson's intriguing, life-size replica of a Spitfire plane, *The Biggie*, is tucked away in a small clearing to visually surprise visitors as they emerge from the swamp.

Dynamic and provocative, adventurous and surprising, witty and innovative, dramatic and challenging, the sculptures offer a wide variety of fresh, sharp and hopeful visions. Whatever the intent, all the works are enhanced by the sheer beauty of the landscape. **headland SCULPTURE ON THE GULF** has become a significant event on the cultural calendar – one that celebrates the depth of contemporary sculptural practice in New Zealand.

Helen Kedgley

Senior Curator of Contemporary Art, Pataka Museum of Arts and Cultures  
Selector **headland SCULPTURE ON THE GULF 2009**

## Welcome to *headland SCULPTURE ON THE GULF* 2009

For over 50 years I have holidayed, worked, lived and journeyed around this island. To be part of a journey of a different kind, combining landscape and artistry, that is the culmination of nearly two years planning has been a wonderful experience. Nowhere else in New Zealand can you see such stimulating sculptures in such a challenging and beautiful environment and I hope that you will enjoy the exhibition as much as we have enjoyed putting it together.

The Waiheke Community Art Gallery and the *headland SCULPTURE ON THE GULF* organising committee (Kay Peterson (Chair), Linda Chalmers, Allan Tattersfield, John Collings, Geoff Land, Bridget McIntosh, Kate Hastings and Susan McCarthy), join me in welcoming you to our 2009 exhibition and thanking our artists who have transformed the landscape into a vibrant, provocative experience of world-class contemporary works.

A free-to-the-public event as ambitious as *headland* would not be possible without the support of our partners and in particular I would like to extend our gratitude to our major sponsors: ASB Community Trust, Creative New Zealand, Fullers, Sky City Community Trust and the Lion Foundation; our sponsors: Newstalk ZB, Gen-i, Walker & Hall, Kennedy Point Vineyard, Auckland City Council, P&P Dashwood, Bullet PR, and Simpson Grierson; and our supporters: The Good Water Company, Placemakers, Island Coffee, Waiheke Shipping, The Boatshed and Line 7.

Our thanks go also to our loyal Friends and Patrons who have been working away quietly in the background supporting us on so many different levels. Our community and our volunteers dedicate so much of their time, energy and commitment to this project that without them, *headland* would not be the success that it is.

And we wish to acknowledge the Cable Bay/Matiatia walkway landowners, especially Jackie and Graham Guthrie, whose help in so many operational and logistical ways make the project run so smoothly.

I would also like to thank my predecessor, Jackie O'Brien, and her team, whose astute vision guided the event over the past six years.

You will notice some changes to the 2009 exhibition. Auckland City Council is assisting us with the schools programme which promises to be a creative and thought-provoking day out for local Waiheke Schools. This is a new initiative which we will begin in a small way, with a view to building it in future years.

We have also re-branded the exhibition this year – the headland representing the journey that takes place in our head, along the coastline, across the landscape and all that we experience along the way in obvious, and not-so-obvious, ways.

This year's exhibition follows the format of previous years. In mid-2008 the selectors, Jenny Harper, Director, Christchurch Art Gallery; Helen Kedgley, Senior Curator of Contemporary Art, Pataka Museum of Arts and Cultures, Porirua; and Justin Paton, Senior Curator, Christchurch Art Gallery met here on the island and chose 26 artists from 110 proposals. The artists were then given six months to create their work and with the help of the ASB Community Trust and Creative New Zealand, we were able to financially assist each one in the realisation of their piece. The completed works were then shipped to the Island and installed by the artist and our team.

From here, it's over to you now – enjoy, relax, and journey. We look forward to seeing you again in two years time.

Dilys Grant

Project Director

## 1 Stephen Mulqueen | *Rua Kuriwao – Red Bush Dog*

Steel and demolition hardwood

Rectangular body 2000mm x 250mm; two sets of bogie wheels (steel) 530mm; track 6000–8000mm

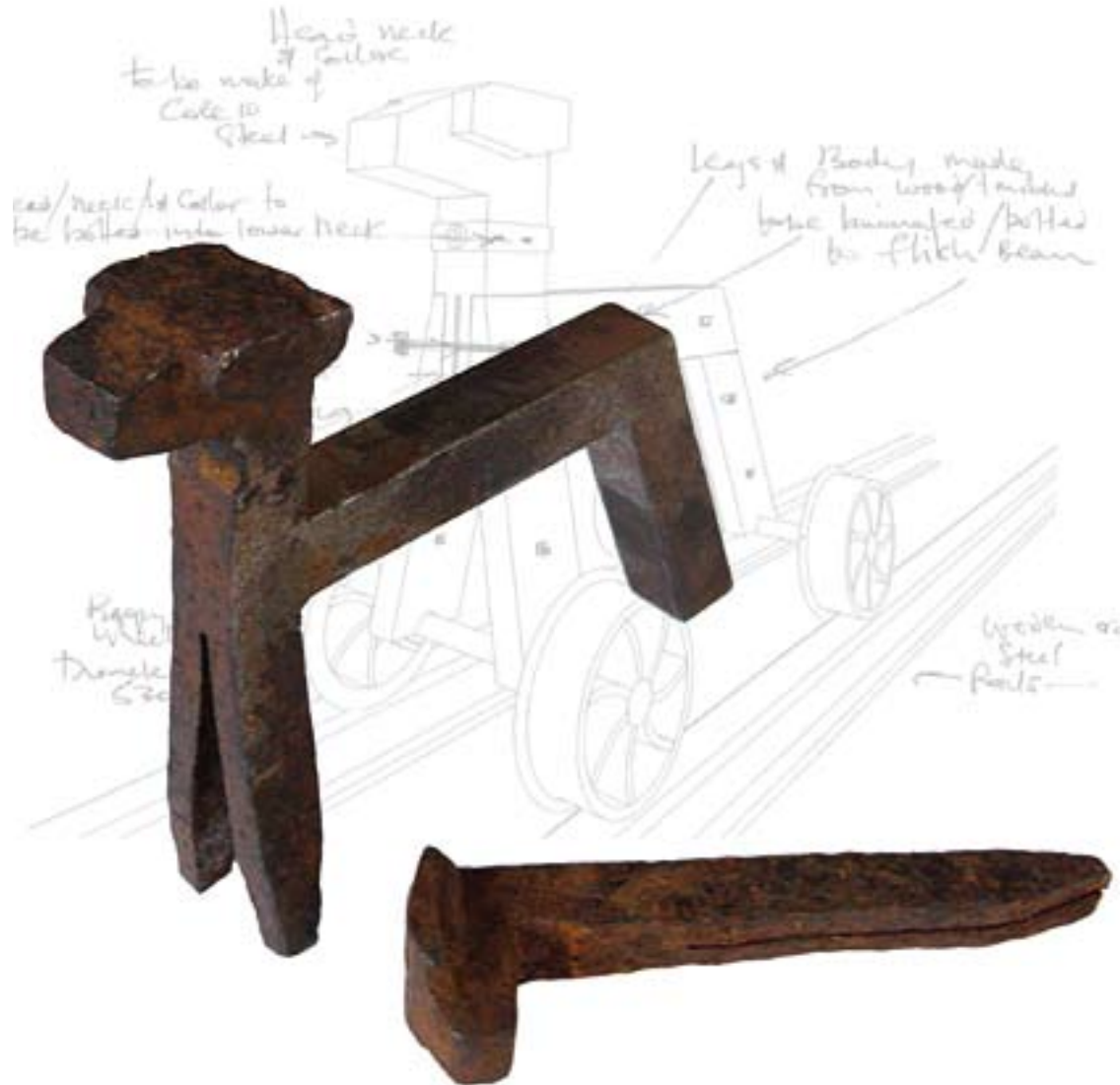
\$26,000

Mulqueen approaches his work as artist-archaeologist, excavating layers of human culture and examining links between natural and industrial processes. By delving into the local through the disparate channels of history and geography, he creates visual narratives that seek to reveal universal truths.

Animals are one strand in our relationship with the natural world. Mulqueen's *Rua Kuriwao*, *Red Bush Dog* or *Ginger* is, however, no flesh-and-fur beast but a large rectangular timber and steel creature that embodies the essence of the spike nail commonly known as a 'dog' by railway workers. "*Rua Kuriwao* asks us to reflect on the past, on the present, and accompanies us as we navigate into the future as guardians of the whenua or land", says Mulqueen.

Stephen Mulqueen's works are held in private and public collections in New Zealand, Australia and Japan. He divides his time between New Zealand and Ireland and has close ties with Australia where he was recently made an honorary associate in the department of Human Geography at Macquarie University. He is a graduate of Australian National University, Canberra School of Art and Otago School of Art. From 1983 to 2000 he practised as a contemporary jeweller and was a founding member of Fluxus Workshop and Gallery, Dunedin. He has received many awards and commissions.

Major commissions include a viewing platform for Motupohue/Bluff Hill (1994–2000) and *Kuri* in Public Places, Dunedin City Council (2007). Solo exhibitions include: *Papakihau/slapped by the wind* (1993–1996); *Whakamaoritanga/translations* (2000); *Tiwai* (2004) and *Making History* Waiheke Community Art Gallery (2008).



## 2 Graham Fletcher | *The Eternal*

Hardwood, paint and mixed media

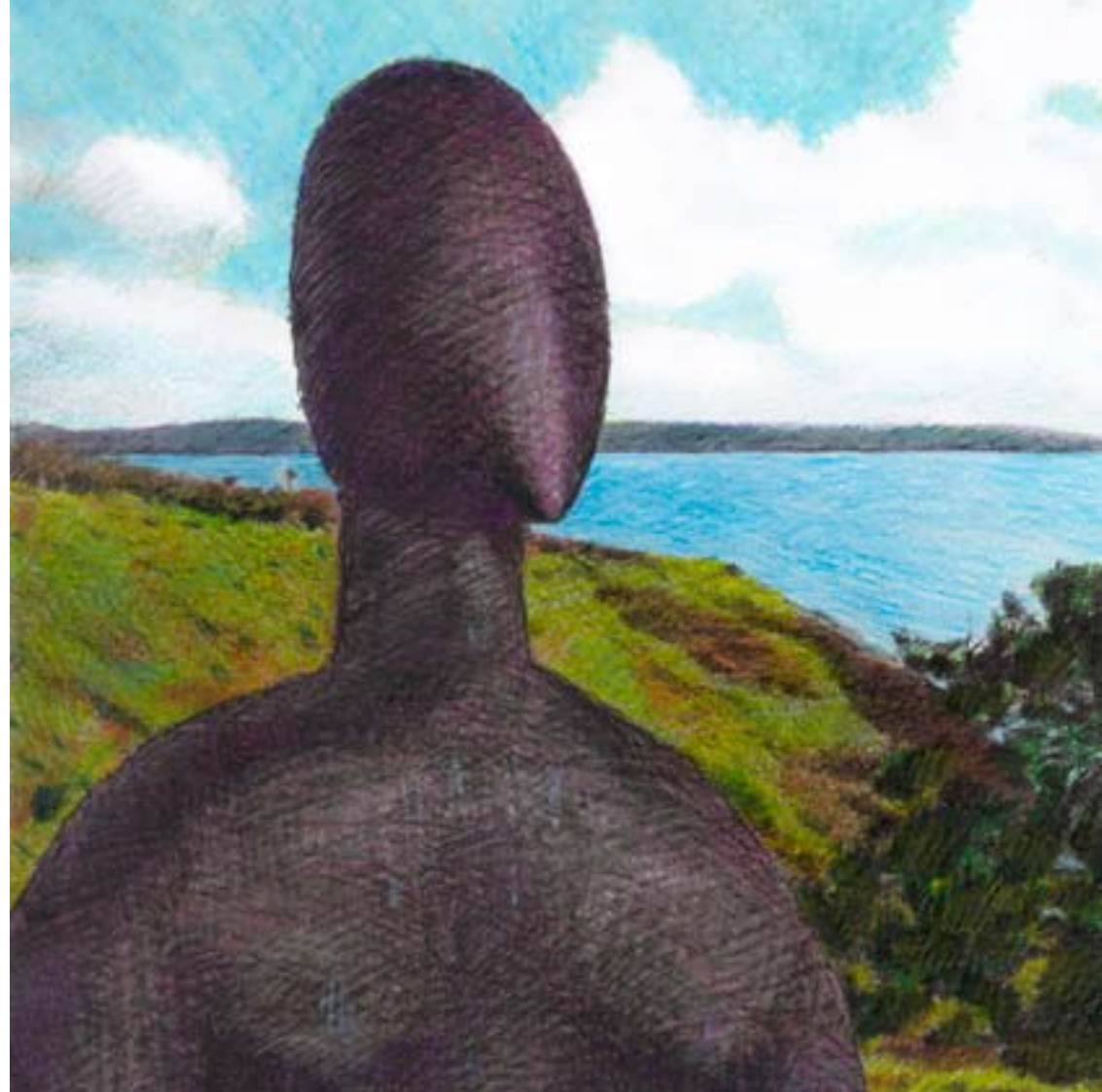
1860mm x 470mm x 160mm

\$12,000 | Represented by Anna Bibby Gallery, Auckland

Inspired by public and private collections of tribal and primitive art that he has seen in recent years, Fletcher's proposal for **headland** *SCULPTURE ON THE GULF* evolves from one of many pseudo-ethnographic objects he created for an Auckland exhibition entitled *The Eternals* (2007). Through the blend of Polynesian folklore and Western mythologies Fletcher develops new hybrids and traditions.

This new work recalls the mythological Greek figure of Argos, the giant with one hundred eyes who remained forever-watchful, as well as the Polynesian guardian gods which protected sacred lands and were guides to the spirit world. *The Eternal* is a guardian sentinel whose unwavering stare watches over the harbour for returning and wayward spirits at the same time as it recalls the historical role of Waiheke Island as part of New Zealand's coastal defence system during the Second World War.

Graham Fletcher is a New Zealand-born Samoan whose art explores cultural issues in a post-colonial context. He has been a practising artist since 1997. He has exhibited regularly in dealer and public galleries throughout New Zealand and abroad and has been the recipient of numerous grants and awards. His work is held in public and private collections nationwide and has been documented in several publications. Fletcher is currently studying towards his Doctorate of Fine Arts at the University of Auckland.



### 3 Gaye Jurisich | *Stitch*

Shocking pink builders' twine and wire pegs

200m x 3m

\$3,000 | Represented by Whitespace, Auckland

*Stitch* is a site-specific, temporary sculpture work that takes the land for its fabric. Jurisich uses shocking pink builders' twine to sew the hillside. The threads accentuate and alter the perception and perspective of the bay and the horizon, subtly changing the colour of the area, creating fine shadows that alter the space as the sun moves across the sky. Viewers are able to touch and pluck the threads, creating a pulsing transfer of movement like a heartbeat.

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"I see *Stitch* as a calm and meditative work sewn onto the ground like a single thread saturn stitch embroidery. It will sit comfortably in the landscape accentuating the magnitude of the slope. By placing the strands across the spaces, where grass and slope form the base, the flat, semi transparent surface of the strands will encourage viewers to examine the space itself as a series of encounters, constructing the image as a whole as they pass by. I would also like visitors to begin to consider the expanse of their surroundings; and become awakened to new thoughts about space and time, the domesticity and practical notions of sewing and embroidery as heirlooms." Jurisich says.

Gaye Jurisich is a Waikato-based artist whose work in the past five years has moved from two-dimensional to large scale installations. She regards public art as an important and democratic enrichment of the daily life of individuals – its placement outside art galleries makes it accessible and its relationship with its audience is immediate. Jurisich's role is that of facilitator, provider of opportunities for audiences to engage in reflection on the complexities of the work and in some cases participating in its production.



#### 4 Paul Radford | *Flotsam*

Marine-ply and fibreglass

3200mm x 1200mm x 700mm

\$15,000

Radford's recent work has used images of the human head to explore processes of recognition and perception. *Flotsam* evokes Cycladic or Bronze Age art, Easter Island monuments, local marine history and childhood memories and is in its ideal environment in the spectacular venue of *headland SCULPTURE ON THE GULF*.

14 Radford's move into sculpture was almost accidental: "I had begun making small sculptures of very simplified heads in wood or marble as maquettes for future paintings. Some of these resembled the hulls of boats and, in what I would call a Picasso-bull's-head-from-bike-seat-and-handlebars moment, it was clear that I could make a large head from a boat. One thing I particularly strive for is an absence of any specific meaning. I want the work to be enigmatic and mysterious, not loaded with applied significance. In this stripped back way the piece attains its own kind of beauty."

Auckland artist Paul Radford has exhibited throughout New Zealand for over 30 years. An established painter who attended Elam School of Fine Arts he has a background as a scenic artist in the film industry, Radford takes and extends his fascination with the human head into three dimensions.





## 5 Meiling Lee | *@home*

Powder-coated aluminium

Nine 630mm spheres

\$19,500

This work explores the idea of migrating birds, who would return to the place of their birth year-after-year. The memory of their first home, helps to guide them back to this nesting place on this hillside, to raise their young. These balls allude to the eggs of these birds.

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Meiling Lee works with a broad range of media to explore ideas of home in relationship to the world. She has a Bachelor of Fine Arts from Elam School of Fine Arts and a Masters of Fine Arts at RMIT, Melbourne.

Special thanks to Bruce Trethewey, Ron Sang and Darryl Sang for their assistance.



## 6 Louise Palmer | *Ghost Shadows*

Cast reinforced Forton (modified gypsum)

Four pieces from 2400mm x 200mm

\$8,500 per piece; \$30,000 group of four

Palmer's work explores both man-made and natural landscapes as they are dreamed, remembered and imagined, activating a flow between artifice and nature and the tangible and intangible. Recent works include cast and transparent objects which hover at the borders of perception, existing somewhere between the visible and invisible.

*Ghost Shadows* is cast from the landscape itself, creating a negative or ghosted shadow within a specific environment. Cast in white, these objects create a material rupture between the natural and artificial, like displaced monuments quietly mirroring and disappearing into the flora alongside the walkway.

Louise Palmer is currently based in Christchurch where she lectures in sculpture at the University of Canterbury School of Fine Arts. She completed a Master of Visual Arts at Sydney College of the Arts and exhibits in New Zealand and Australia.

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## 7 Pauline Rhodes | *Plunder Boat*

Recycled macrocarpa, driftwood and flotsam from local coastline

440mm x 5920mm x 900mm

\$9,000

A symbolic vessel perches high above the sea, looking outwards to distant islands and beyond. The crafted skeletal timber form of the boat contrasts with its contents of driftwood and flotsam gathered from the Waiheke coast.

*Plunder Boat* follows *King Tides Rising* (The Physics Room, 2008) in which a boat frame on a pile of debris represents those places in the world that are threatened by the rising high tide levels caused by climate change, and the plundering of natural resources.

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Christchurch artist Pauline Rhodes works in the environments of the West Coast, the Southern Alps, Otago, but mainly on Banks Peninsula. Since graduating from the Canterbury School of Fine Arts she has been involved in transient projects which respond to particular places and situations, natural forms and phenomena.

Over a long period of time, in the outdoor *Extensums* series, she has introduced materials which are recorded as photo works and then completely removed, leaving no physical trace of their presence in the landscape.

Her installations in galleries also involve ideas of time and movement and respond to given enclosed spaces using various recycled entities from accumulated forms and materials.

Selected recent work includes *Two Tangles Touching* (2006) and *Three Boats Flowing* (2007), Brick Bay Sculpture Trail; *TreeBody* (2007), *Sculpture on the Gulf*; *King Tides Rising* (2008), The Physics Room, Christchurch; *New Twists* (2008), Bowen Galleries, Wellington.



## 8 Lucy Bucknall | *Special Forces on Patrol*

Phosphor bronze

Eight meerkat soldiers 300–400mm

\$37,500

This work is constructed from phosphor bronze, the material fabricated and gas-welded to create one-off pieces. The meerkat soldiers are all roughly life-size. They carry scaled-down weaponry and equipment.

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Lucy Bucknall was born in the United Kingdom in 1966. She has a Bachelor of Fine Arts (Hons) from Bath Academy of Art. Following an apprenticeship with sculptor A.E. Crampton, her career has included work in a foundry, gallery management and practising as a self-employed artist. She initiated *Starting Art* (adult art classes) at the Devonport Community House in 2007 where she teaches part time.

Bucknall's awards and exhibitions include: winner of the Depot Art Awards (2005); a solo show at The Studio Gallery, Kingsland; finalist in the Park Lane Art Awards (2006); winner of the Lincoln Green Sculpture Award; a solo show at Satellite Gallery, Newton (2007); the People's Choice Award in the Lincoln Green Sculpture Awards (2007); participation in New Zealand Sculpture Onshore, Fort Takapuna, Devonport (2008) and in Point to Point Sculpture-in-the-Park, Waitakaruru Arboretum, Hamilton (2008–09). She has sculpture and paintings in collections throughout the United Kingdom, United States of America. and more recently in New Zealand.



## 9 Gill Gatfield | *Half Glass*

Toughened glass

2000mm x 1000mm x 19mm

\$24,700

*Half Glass* appeals to our human desire to question, frame, organise, solve and resolve. It toys with the inherent contradiction of a glass that is half-empty but is also a glass half-full. Defying all technical limits for cutting and toughening glass, the work rises from the ground, poised, elegant, apparently fragile and thin – yet also robust and firmly anchored.

*Half Glass* is both transparent and reflective. A chameleon, it swings between mirror and lens, frame and content, representation and abstraction. Unlike true mirror which encloses, inverts and flattens a three-dimensional image, *Half Glass* creates multi-dimensional images in an ever-changing blend of background, foreground, distance, light, and movement.

The central rectangular void is equivalent to half the volume of the work. A vertical form in human scale, it suggests a frame to contain the body at the same time as it locates the landscape as central and contextual. The human form is reflected in the margins, imprinted on the environment; a portrait within a landscape.

From her studio in Whangaparaoa, conceptual artist Gill Gatfield (LLB, MFA (Hons)) produces abstract paintings and sculptures that reveal intriguing layers of image and meaning. Using rule-bending, innovative processes, she makes unique permanent works in cut glass, live grass, disposable nappies, magnetic fields, and electric currents.

Gatfield's practice is concerned with the complexity of minimal forms, the poetry within the commonplace, and the beauty in the mundane. Her critically-recognised work features in national awards, public gallery and solo exhibitions, and in art collections in New Zealand and overseas.

Image of *Half Glass* maquette



## 10 Leon van den Eijkel | *CROSS (ROAD)*

Aluminium sub frame with aluminium cladding and two-pot lacquer

3000mm x 3000mm x 1000mm

\$85,000 | Represented by Bath Street Gallery, Auckland

Van den Eijkel's philosophy: "the main thing in life is simply to go freely, lightly, pleasantly and frequently pass by a CROSS (ROAD)".

Leon van den Eijkel was born in 1940 in The Hague, Netherlands and studied at the Royal Academy of Arts, The Hague, 1958–1963. Arriving in New Zealand in 1986 he lived in Wellington until 1998 and now resides on Waiheke Island.

26 Van den Eijkel has exhibited widely in Europe, the United States of America and in New Zealand and is represented in many major public and private collections including: Stedelijk Museum, Amsterdam, Netherlands; Museum Boijmans Van Beuningen, Rotterdam, Netherlands; Museum van Hedendaagse Kunst, Ghent, Belgium; Museum of Modern Art, New York and Te papa Tongarewa, Museum of New Zealand, Wellington.

For the past 20 years van den Eijkel has produced light boxes, sculptures, paintings and multimedia installations that utilise reflective surfaces and colours that are often based on a continuing dialogue between his homeland and the Pacific.

Recent works include a major outdoor sculpture for the Keystone Trust Sculpture Project at The Farm, Auckland (1998); *A Walk in the Clouds* (2004) at the Embassy of The Hague, The Netherlands; *Light of Colour* (2005) for Brian R. Richards Ltd, Auckland; *Wellington Urban Forest* (2007) for the Wellington Sculpture Trust and *The Smiling Windmills* (2008) for Avalon Park, Lower Hutt.

Thanks to Caution Art Works (project management), Commodore Sheetmetals Ltd (fabrication) and Bute Collision Repairs (paint work).



## 11 Nic Moon | *Monument*

Old cross-cut saws

Variable heights: 1200mm–2000mm (eighteen saws in a circle approximately 6000mm diameter)

\$75,000 (whole installation), individual saws: \$5,000 | Represented by Whitespace, Auckland

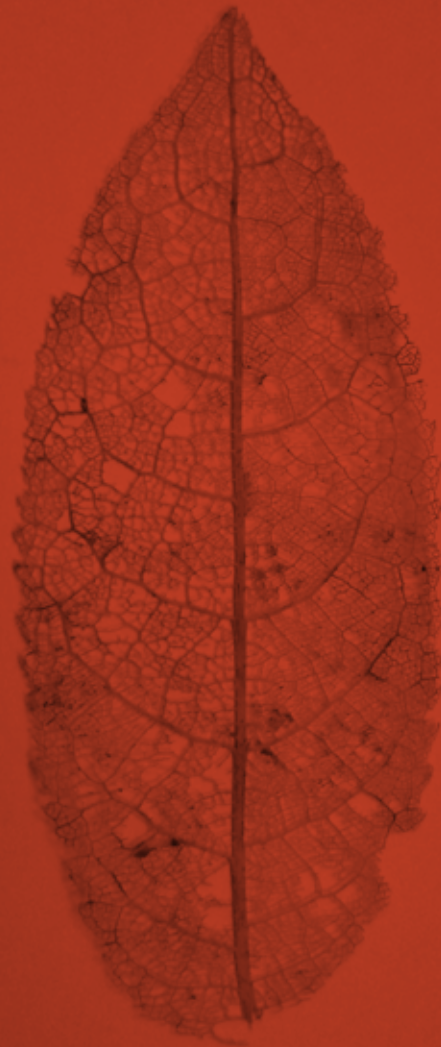
Nic's work brings together aspects of human and environmental history, looking for clues in this relationship that address contemporary issues of survival. *Monument* is a circle of old logging saws incised with the leaf skeleton and vein patterns from native plants. This transformation of relics from our land-clearing history pays tribute to the individuals and communities who plant and care for regenerating native forests and in particular, here on Waiheke, the work of the late Don Chapple, and his community of friends and supporters who gathered, sorted, planted and tended the seeds that are now the forest of Te Atawhai Whenua Reserve, itself a living monument. The saw-blades form a contemporary gathering place in the style of ancient stone monuments of the late Neolithic and early Stone Age periods.

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Moon says: "While working with old saw blades a number of questions have arisen for me: What if these tools held a resonance, like tissue memory, of the living trees they have cut and the ecosystems they have impacted upon over the years? What would that memory look like? How would these tools be affected? I think of them as artefacts of a new era, an era of reforestation. They celebrate the spirit of kaitiakitanga and the patterns acknowledge the indigenous ecology of Aotearoa, and the wisdom of planting seed that is sourced locally."

Nic Moon was born in Auckland and graduated from Canterbury University with a Bachelor of Fine Arts in 1990. She began her career as a painter and shifted her focus to sculpture and installation while completing a Masters Degree at RMIT University, Melbourne in 2002.

Nic has been awarded the William Hodges Fellowship for 2009. Recent projects include the Connell's Bay Temporary Installation Project and the ARC Artist in the Parks Residency.



## 12 Brydee Rood | *Piwakawaka en route Point 1 & 2*

- |   |  |
|---|--|
| 1 Vinyl loop matting with TGSI<br>(tactile ground surface indicators)<br>800mm x 6000mm x 12mm<br>\$4,000 | 2 Various plastic picado layers<br>Variable sizes<br>POA |
|---|--|

It is Rood's passion to investigate the inhabited world in a way that questions the impact of human consumption on the environment. By her re-use of man-made plastics and waste she overturns traditional interpretation and opens space for ideas and imagination beyond everyday existence.

In *Piwakawaka en route Point 1 & 2* Rood scrutinises road-works and waste management, mixing ideas of the pedestrian and the surrounding habitat and questioning, through playful visual experiment, how we pass through this environment: she breaks the **headland SCULPTURE ON THE GULF** pathway at two points and interrupts the viewer's route with surprises. "I have chosen to work with the piwakawaka because it is the very same bird which frequented my walk, chirruping alongside, playfully confronting my passage as I selected sites to work with".

Brydee Rood grew up in Auckland and graduated with a Bachelor of Fine Arts from Elam with a specialisation in painting in 1999. In 2006 she graduated with a Masters in Fine Arts in interdisciplinary practice.

Rood has lived, worked and exhibited in Japan, Mexico and Australia. She maintains ongoing relationships with artists and galleries in Germany and Japan dedicated to the collaboration, sharing and exchange of ideas and friendship between nations and artists.

Rood is a member of the newly-established collective *Nature's Ninja's*—four female artists in Auckland who are educating people about climate change. Projects include *Rrrr!*, a taiko drumming waste-minimisation chant using 200-litre plastic rubbish bins; *Nature's Ninja's Plant Stall* at the Starving Artist Fair '08 and *Nature's Ninjas Endangered NZ Frog Talk*.





### 13 Christian Nicolson | *The Biggie*

Steel, foam, fibre glass and plywood

2500mm x 11230mm x 10500mm (100mm thick)

\$58,000

*The Biggie* is a full-size replica of a 1970s model glider scaled to the same proportions as a real Spitfire with a wing span of 36 feet. Resembling the original balsa wood plane, it is constructed of steel and plywood.

The aircraft were popular toys when Nicolson grew up in the '70s and '80s and are what he now considers an icon of New Zealand heritage, something that will remind many people of their past. The planes connect us to the outdoors and symbolise childhood, the past, holidays, back-yards, spare time and free fun.

Christian's initial career was in design. Leaving that industry a few years ago to become a full time artist, Nicolson admits design still plays a role in his work today and says for him it was probably the most important thing he could have learned. Concentrating more on the idea than any specific medium this artist has worked across several disciplines in recent years.

Nicolson was a finalist in the Wallace Awards in 2007 and 2008 and has exhibited widely in the past few years.

*The Biggie* is what he considers to be one icon of his youth brought into a scale that once he could only have dreamed of. Nicolson states "sometimes fantasies do become real. Now get outside and play!"



## 14 Chris Hargreaves | *A Leap Into The Void: Reflections of Immaterial Sensitivity*

Stainless steel, wood  
3000mm x 2400mm x 600mm  
\$5,700

*A Leap Into The Void: Reflections of Immaterial Sensitivity* (2008) explores uneasiness triggered by memories evoked by the object, the fear of heights, its position on dry land and the physical tensions of the materials against the implied activity of the object. To use it would be to shatter its illusion.

Like small children on the edge of a precipice looking down to the water, viewers see their reflection and the sky above and wonder, "Am I diving into the sky?" The nervousness and fear of the unknown is all-encompassing until they decide to take the plunge. Would it be easier to jump if they knew they were going up rather than down?

Chris Hargreaves was born in 1981. In 2003 he graduated from UNITEC with a Bachelor of Design (Sculpture) (Hons). He lives and works in Auckland and regularly exhibits throughout New Zealand.

Notable projects include: *Follow the White Rabbit* (2003), ARTSPACE, Auckland; *Sea/Soar* (2004), Blue Oyster Gallery, Dunedin; *Transpositional Migration* (2005–06), Te Tuhi, Auckland; a 2008 commission for Brick Bay Sculpture Park, Matakana and *Long White Cloud* (2009), High Street Project, Christchurch.

Hargreaves is interested in the way the interpretation of the familiar object can be changed when it is moved into multiple contexts, in notions of truth and nostalgia, in the way people interact with and build relationships for material objects, and how this can alter what we perceive to be real or genuine.



## 15 Jeff Thomson | *Water-tank*

Steel, water, fibre glass, concrete, timber, solar panels, and natural materials

Approximately 2700mm x 1800mm x 1800mm

\$35,000 | Represented by Bowen Galleries, Wellington

On the day before the *Sculpture on the Gulf* opening in 2007, a 40-foot launch caught fire, exploded and burned to the waterline in Church Bay, drifting and eventually sinking in Te Miro Bay, only metres from where Thomson was installing his sculpture offering for 2007. The retreating tide left the small beach littered with flotsam from the wreckage, a burnt photo album, fishing equipment, floats, charred timber, paper, a paddle and a life jacket. What was left of the launch was visible just under the water's surface, gentle swells creating movement of the debris still attached to the hull. Thick lengths of rubber that rolled back and forth with the water's motion suggested fish frolicking on the surface, while ripped and shredded canvas mimicked the seaweed's waving in the current.

This sculpture was inspired by that boat wreck. It is a look at an imaginary underwater world created from commonly-found materials that take on quite different meanings when placed in an unusual environment.

Jeff Thomson was born in Auckland in 1957. He completed a Bachelor of Fine Arts at Elam School of Fine Arts, University of Auckland in 1981.

In the early 1980s Thomson undertook a series of long distance walks throughout New Zealand. The experiences he had on these walks has influenced and shaped the direction of his work ever since.

In 1995 he was the Frances Hodgkins Fellow at the University of Otago and in 2000, the Tylee Cottage Artist in Residence at the Sarjeant Art Gallery in Wanganui.

He regularly exhibits throughout New Zealand, Australia, Germany and France and has participated in all previous *Sculpture on the Gulf* exhibitions.



## 16 Charlotte Fisher | *SHIFT*

Corten steel

910mm x 2870mm x 450mm

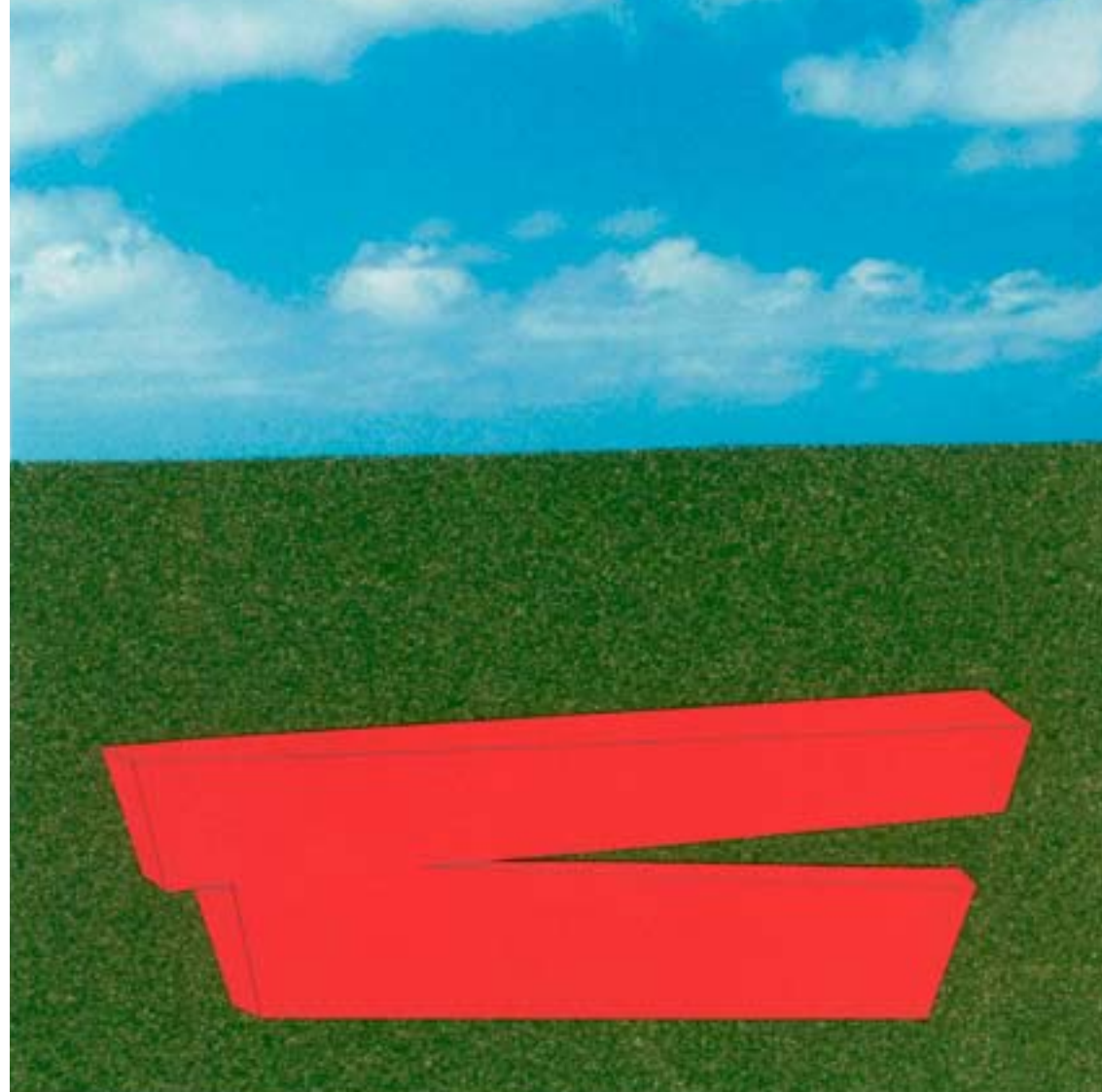
\$37,500 | Represented by Bath Street Gallery, Auckland

*SHIFT* is a response to Fisher's first experience of an earthquake in Auckland two years ago, a geological relocation of landforms expressed in steel. The work is sited on a lawn above the eye-level of passers-by so that the gaze is drawn to the slit, with the sculpture functioning as plinth and the colour of rust contrasting with the green of grass.

38

Charlotte Fisher studied sculpture at Elam School of Fine Art, Auckland University, under Christine Hellyar and Greer Twiss. They and five other sculptors collaborated to install new works in Auckland Domain in 2004.

In 2007 she worked with her partner Erwin van Asbeck on the installation *Buoys: Before Shore* on the historic central Auckland waterfront, as part of Auckland City Council's Living Rooms project.



## 17 Richard Wedekind | *learning to breathe under water*

Treated laminated plywood sealed with waterproof membrane

Overall dimensions: 1200mm x 7000mm x 1500mm (three busts)

\$16,700 (Artist Proof) | One unique cast version of this work is available by commission

*Learning to breathe under water* continues a long-established practice in figurative sculpture. The three emergent figures allude to the engulfing of mankind under the rising tide of global warming.

With scientists anticipating that sea level will rise anywhere between 0.5m and 4.0m this century, there has never been a better time to try and keep our heads above water. Within our lifetimes, going to the beach will become a completely different experience. The impact on island communities has the potential to be devastating.

40

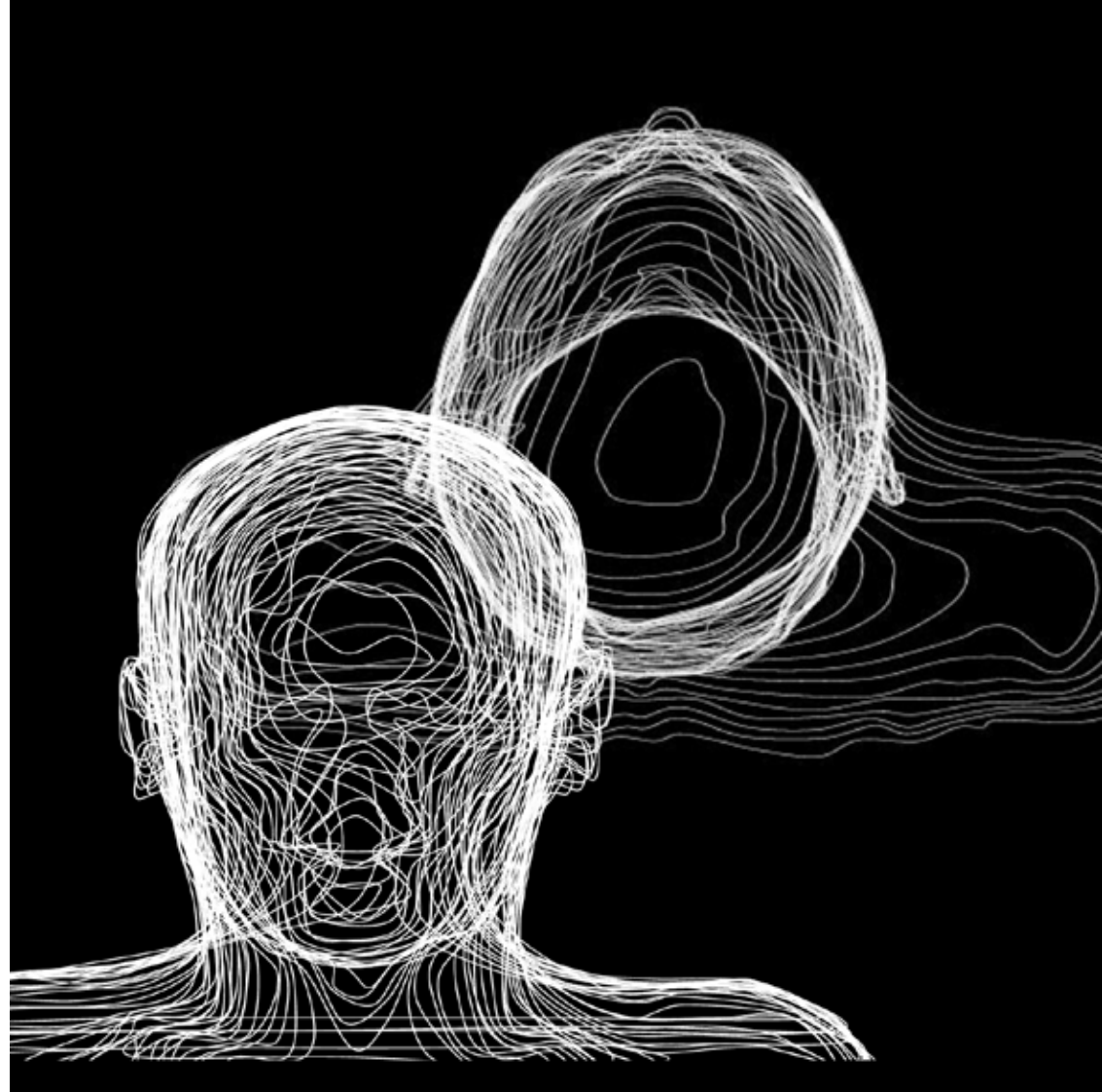
Born in Timaru, Richard Wedekind now resides on Waiheke Island. His art practice includes both painting and sculpture.

Exhibitions in 2008 include: *Everyone's an Art Critic*, New Zealand Sculpture Onshore; *Surf's Up*, Shapeshifter; *Pita Rikys*, the Adam Portraiture Award and *Mt Eden* at the Waiheke Art Award. *Walkway*, exhibited in *Sculpture on the Gulf 2005* can be viewed at the Telstra Pacific Events Centre in Manakau. His works can be found in public and private collections throughout the Commonwealth.

Wedekind's sculptures and landscape paintings make reference to his first career as an exploration geologist where orebodies were modeled in planar sections and plots made from derivatives of raw data.

Further information: [www.wedekind.co.nz](http://www.wedekind.co.nz)

Supported by  



## 18 Paul Cullen | *Weather Stations*

Concrete, galvanised steel, glass, concrete pavers

Installation dimensions: 1000mm x 3600mm x 3600mm & 1000mm x 6000mm x 1200mm

\$65,000, or individual objects POA | Represented by Jane Sanders

An incomplete inventory of associations for Weather Stations:

Tables [designed, useful, practical...]

Measurements

Concrete

Georges Perec. *Species of Spaces*

*The Chemistry of Familiar Objects*

Models

Eise Eisinga Planetarium, Franeker, The Netherlands [Eisinga built a planetarium into the ceiling of his canal house from 1774 to 1781]

AVL

Terraces

Prince Hermann von Pückler-Muskau: Muskau Park.

BS Johnson. *Christie Malry's Own Double-Entry*

Magnetic observatory networks

LAB

Edward Heath Robinson and Rube Goldberg [drawings of impractical and comic inventions for doing ordinary things]

Musick Point

A postcard of objects on Darwin's desk at Down House [where he wrote *On the Origin of Species*]

*Park – a plan for escape / Parc – Plan d'évasion*

Diagrams

Foucault's heterotopia

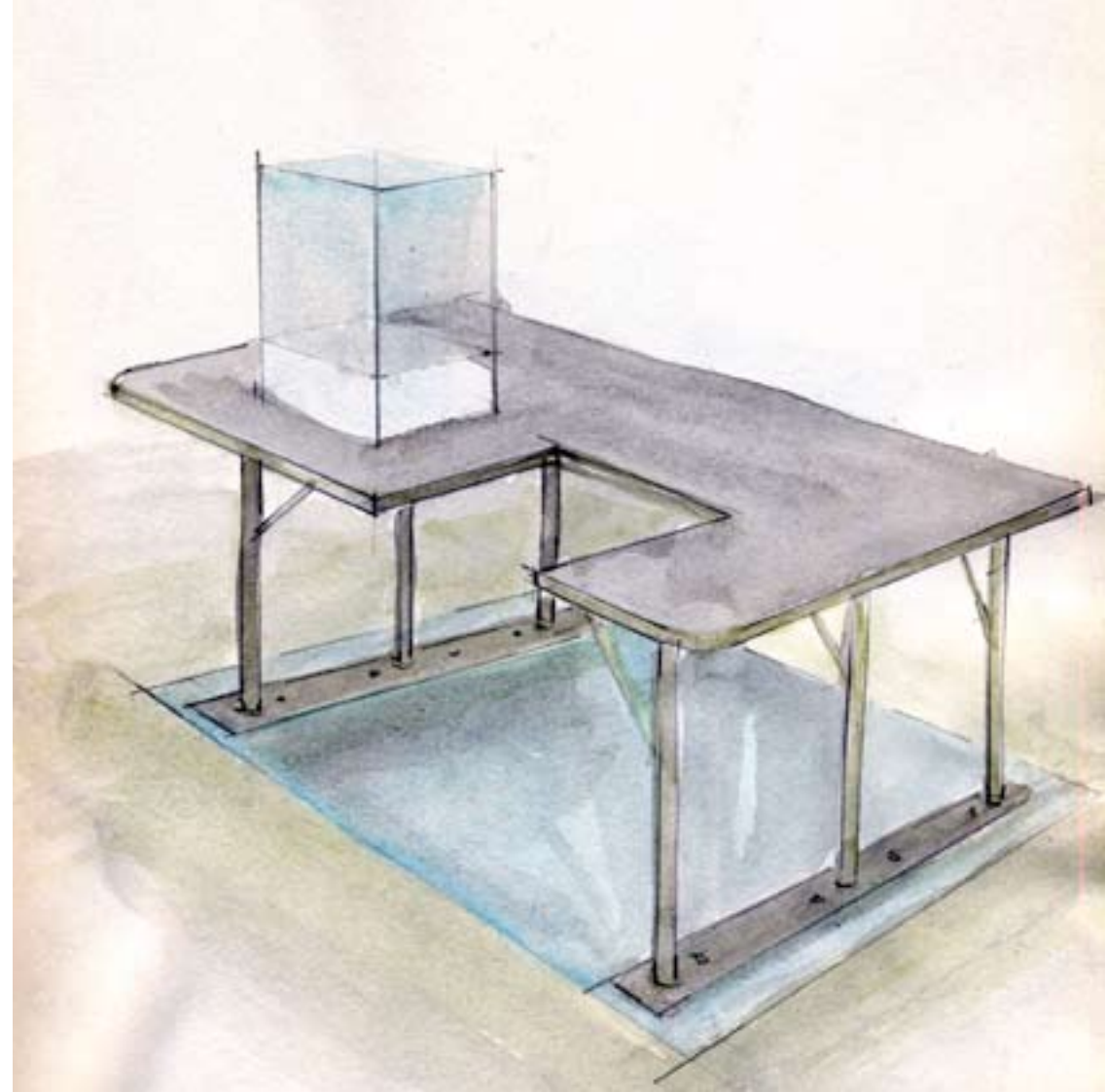
Climatology stations

Gardens [the smallest parcel of the world...and then the totality of the world]

Victor Grippo's tables

Paul Cullen is based in Auckland. Over the past two years he has exhibited in Whangarei, Auckland, Hamilton, Christchurch, Dunedin, Sydney, Melbourne and Stockholm. His projects take existing objects as a starting point, employing a language of measuring, cutting, assembling, and joining.

*Weather Stations* has been developed with assistance from AUT University.



## 19 Kazu Nakagawa | *showcase*

Wood, glass, and mixed media

1300mm x 2000mm x 500mm

\$20,000 (three book/works included) | \$1,800 for each book/work (twelve in total)

Represented by Bath Street Gallery, Auckland

“ Ideally, it is about labelling the reality of what you’re seeing, not necessarily with your eyes, but with your ever-possible memories. ”

44 Kazu Nakagawa was born in Tokyo in 1957. He studied mathematics and languages, Japanese and English at Koishikawa College and graduated from Tokyo University of Fisheries in 1980. Following completion of an advanced Bachelor of Navigation and Engineering with a national award-winning thesis, Nakagawa worked as a product designer for a windsurfing manufacturer in Tokyo and was later apprenticed for furniture making and graphic design.

He established his first studio in 1986 and travelled to Australasia in 1987. After a further apprenticeship for furniture design in Auckland, Nakagawa moved in the following year to Waiheke Island where he since works and now lives with his son and daughter.

In 2000 he was Artist in Residence at Christchurch Polytechnic; in 2001 he created a sound installation in collaboration with composers Helen and David Bowater; in 2007 his first catalogue of work was published in collaboration with poet Riemke Ensing.

Further information: [www.kazunakagawa.com](http://www.kazunakagawa.com)

Grateful for the sponsorship of Woodsglass and continuous support of Placemakers.

A wide-angle landscape photograph of Rangitoto Island in Auckland, New Zealand. The island is a dark, conical shape in the distance, centered in the frame. The foreground is a calm, greyish-blue body of water. The sky is filled with heavy, grey clouds, creating a moody and atmospheric scene. The overall color palette is muted and naturalistic.

RANGITOTO

## 20 Tony Bond | *Device for Gauging Tolerance*

Stainless steel, wood, HDPE (high-density polyethylene)

Dimensions variable: 1800mm–2700mm x 2100mm–300mm x 320mm

\$32,000

With *Device for Gauging Tolerance*, Bond took the opportunity to bring drawing, which has always been central to his practice, directly into the work in the form of stainless somatic silhouettes that move independently while interacting with each other. In bringing these drawings together he considers both the formal and functional nature of a small tool used to measure gaps, the feeler gauge.

Gaps often imply difference. In some situations, gaps are essential for smooth running. These gaps allow for expansion between moving parts and indicate when wear is present. In this context, gaps are defined as either clearances or tolerances. These are measured with the fine metal feelers that slide between components, establishing the true state of the machine.

Tony Bond was born in Christchurch and lives in Corsair Bay on Banks Peninsula. He has shown in many group exhibitions in New Zealand and overseas, with solo exhibitions including *Squeeze* at the Christchurch Art Gallery (2004–2005) and *Push* at the Centre of Contemporary Art (2001).

Bond uses a wide variety of materials and processes in his art. His sculptural works in both ceramics and recycled materials have brought him several awards, including The National Award for Artworks in Reclaimed Materials (2004) and the Portage Ceramic Award (2000).

Much of Bond's work reflects on our intimate connection with utilitarian objects and technology, the underlying question of the value we place on things and whether the meaning of something is confined to or exhausted in its function. He sets out to make objects that don't exist in the natural or functional world, while exploring the ambiguity between the natural and the artificial.

Image of model





## 21 Louise Purvis | *Dispensary*

Galvanised steel wire, pinecones

3000mm x 16000mm x 200mm

\$28,355; cages are available individually for \$300 each

Represented by Bath Street Gallery, Auckland

Landforms, processes and man-made or natural events that alter, mark and define the earth's surface have informed much of Purvis' recent work. *Dispensary* was derived from a river system but has been extracted from the ground and now occupies the same space as its viewers. It interacts with the site by mimicking a natural form even as it remains a mechanical and obvious impostor. A cage offers protection to its contents – or is it the converse: does it protect viewers from what is within?

48

Louise Purvis was born in Pahiataua in 1968. She studied design at Hawkes Bay Polytechnic and later at Waiariki Polytechnic (1986–1990). She was awarded Arts Council grants in 1990 and 1992. In 1994 she won a Commonwealth Fellowship in the Arts and worked and studied in Europe.

Purvis has exhibited widely in New Zealand and overseas, with her works being held in public and private collections. She has also completed a number of public sculpture commissions including *Te Puna Wai Ora* (2003), Petone; *Promise Boat* (2004), Auckland; *Seismic* (2006), Wellington and *Land Map*, I Shou University (2006), Taiwan.

Further information: [www.louisepurvis.com](http://www.louisepurvis.com)



## 22 Graham Bennett | T.R.I.G. – how near, how far?

Powder coated stainless steel, stainless steel, glass, stone

3900mm x 3000mm x 3000mm (minimum footprint, can be varied)

\$35,000 | Represented by Milford Galleries

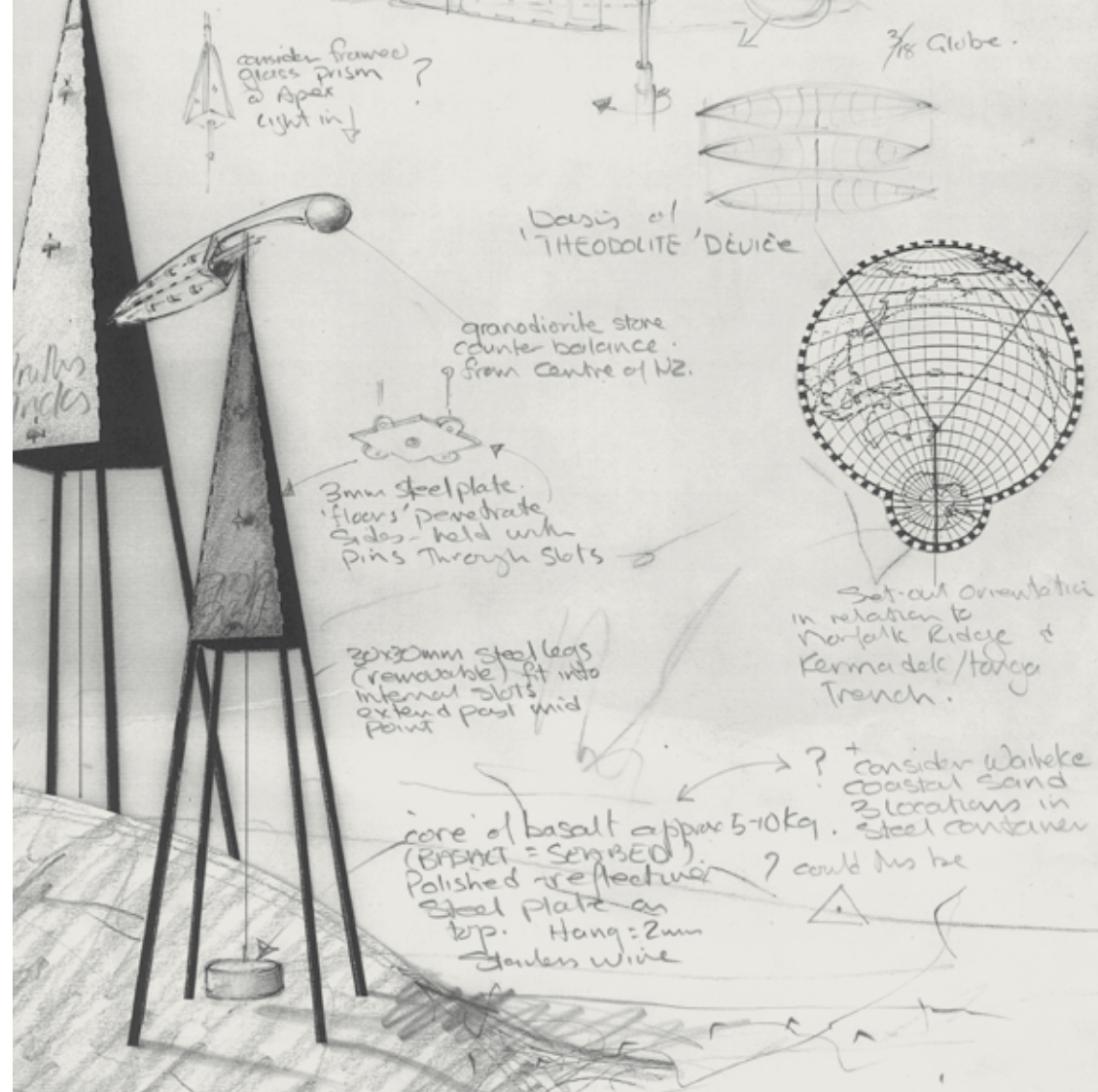
*T.R.I.G. – how near, how far?* draws on time-honoured technologies of land-marking, surveying and navigating. Bennett's three kinetic four-legged markers are reminiscent of the black-and-white trig beacons that identify our highest points and which are linchpins in the process of dividing and allocating land. They prompt questions about survey and measurement but leave responses to the viewer. Do they simply demarcate physical boundaries or are they like coastal beacons of old that signalled imminent danger? Are they warnings about the stability of the environment? Do they have wider social or cultural implications?

T – truths, tricks; R – rights, rites; I – insight, incite; G – graft, grasp.

Graham Bennett was born in Nelson. He is a graduate of Canterbury University School of Fine Arts, and resides in Christchurch. He has been making and exhibiting consistently in national and international arenas since 1979 with regular solo shows, group exhibitions and public and private commissions. His work is held in collections in New Zealand, Australia, Japan, Spain, United States and Hong Kong.

Selected large or public works include: *Engage* (2006), Christchurch South Library; *Reasons to Return* (2005), Connell's Bay Sculpture Park, Waiheke Island; *Fixing Positions* (2004), Rocky Bay, Waiheke Island; *Reasons for Voyaging* (2003), Christchurch Art Gallery; *Lines Extending* (2003), Kurashiki City, Japan; *Tribute to Firefighters* (2002), Christchurch; *Sea/Sky/Kaipara* (1997), The Farm, Kaipara.

Further information: [www.bennettsculpture.info](http://www.bennettsculpture.info)



## 23 Serene Thain | *A Planner's Nightmare*

Polystyrene, plaster, cement board, timber

Approximately 13000mm x 10000mm (footprint)

\$7,500; \$1,200 for lots of three clusters

Miniaturism is an attitude associated with the discrepancy between human and model scales. *A Planner's Nightmare* takes its audience on an exploration of real and imaginary worlds, inducting the viewer into the tiny world of the 'Gulliver Gap'<sup>1</sup>. It does not attempt to emulate an urban city or even a utopian one but rather hints at one that may never come true. The reduction in scale that goes with being miniature skews the time and space relation of our everyday life, creating other time; a type of transcendence which contradicts our existing reality and encourages infinite daydreaming.

52 In distant miniature, different things merge and allow us to dream and to manipulate; when at the top of the mountain, a man sees the whole world in miniature and when he is high, he is great.

1. A term originally coined by J.M. Anderson which refers to the 'toy town' syndrome-the awareness of our own physical size in relation to that of a scale model.

Serene Thain was born in 1960 in Singapore. She worked as an architectural draughtsperson before migrating to Auckland where she worked as a model-maker. She graduated from AUT University with a Bachelor of Visual Arts (2004).

Serene is an installation artist whose interest is the material nature of objects in the everyday environment. In many of her installations these objects acquire a different identity and are transformed or liberated from their functional role.

Following from her work as a model-maker, Thain uses miniaturisation as a tool of investigation: the world of miniature allows us a sense of authority, is more approachable, more easily perceived and understood. It also creates a moment of intimacy and a sense of privacy and of closeness is inherent.



## 24 Robert Jahnke | *Taruke, taruke, taruke*

Corten steel

500mm, 1000mm, 2000mm

\$20,000 500mm; \$35,000 1000mm; \$74,000 2000mm;

\$129,000 for all three | Represented by Bath Street Gallery, Auckland

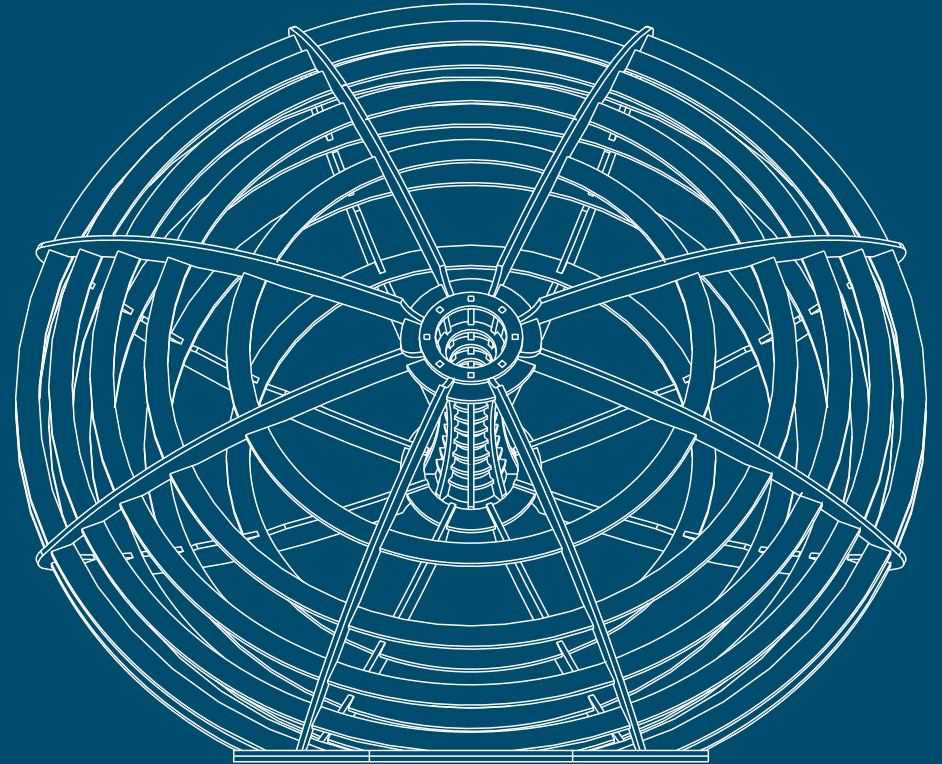
'Taruke' is the Maori name for a crayfish pot. The forms pay tribute to the former customary rights of Maori to the foreshore and seabed albeit in a highly stylised modernist vocabulary of corten steel. The staggered arrangement of *Taruke, taruke, taruke*; large-to-small, in forced perspective, allows for the viewing of one taruke through another in a simulated sight-line linking 'ki uta' to 'ki tai', foreshore to seabed as an indictment of state intervention over customary title.

54

Born in 1951 Robert Jahnke (Te Whanau A Rakairoa o Ngati Porou) trained at the Elam School of Fine Arts where he graduated with an MFA [1st Class Honours] in 1978; he also holds a MFA from the California Institute of the Arts and a PhD in Maori Studies. Currently he is Professor and Head of Maori Studies at Massey University, Palmerston North.

Originally trained in design and film Jahnke has emerged as a sculptor who makes use of a diverse range of media and resources including found objects as well as text in both Maori and English. He belongs to a generation which has placed bicultural issues and protest at the centre of its art and often employs words with double meanings to reinforce his message, an example being his *Conversion* works of 1994.

In his practice Jahnke points out the grievances of Maori over the loss of land and natural resources.



## 25 Fletcher Vaughan | *Ship of Fools*

Marine-grade aluminium, PVC

2500mm x 950mm

\$15,000

*Ship of Fools* is a contemporary take on the Hieronymus Bosch medieval allegory of the same name, painted in the late-15th century. The painting is dense in religious and social symbolism and depicts ignorant and foolish humans involved in frivolous and sinful pursuits, cast adrift without a captain and at the mercy of the sea.

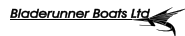
This sculpture is a modern interpretation of that allegory. It takes the form of an origami boat made from a folded map of the world. At any moment, it could be swamped by a wave and sink or disintegrate. The illusion of simple paper construction represents the fragility of our planet and its inhabitants in the present day.

On a simpler level, the boat form speaks of the popularity of boating and watercraft in Auckland – the City of Sails, and the many boats that are anchored around the shores of Waiheke Island.

Fletcher Vaughan is a multi-disciplined designer based in Auckland. He founded his studio Fletcher Systems in 1999, known mainly for its creative, original furniture, product design, and interiors. His designs have been exhibited at expos in Japan and Italy and have received international and local accolades.

Vaughan was born in 1967 and spent the first six years of his life on the Chatham Islands. He is of Fijian, Tahitian, and New Zealand descent, his Tahitian heritage coming by way of Pitcairn Island from his ancestors and namesake Fletcher Christian, the notorious Bounty mutineer.

Further information: [www.fletcher-systems.co.nz](http://www.fletcher-systems.co.nz)



with thanks to Rebecca Wells



## 26 Graham Snowden | *Array*

Painted steel

Approximately 3060mm x 6600mm x 2200mm

POA

*Array* is a steel sculpture, painted with a black high-gloss finish comprising seven geometric elements arising from a galvanised steel substructure at ground level. It is exhibited for the first time at the **headland** *SCULPTURE ON THE GULF*. It continues a body of work exploring simple arrangements of individual and sometimes repeated geometric forms in exterior situations.

The sculptures are constructed first as computer models and then manufactured and installed by experienced professional engineering services. Snowden's objective is to delight the eye and mind of the viewer by providing opportunities to observe simple three dimensional geometric forms in combination with one another and the environments in which they are placed.

The composition of the sculptures relates to his observation of the incidental, random and chaotic relationships that exist among objects in the natural and manufactured world.

Graham Snowden was born in Wellington in 1955. He completed a Diploma of Fine Arts at Canterbury School of Fine Arts in 1978 with honours in sculpture. He has exhibited widely and is represented in collections within New Zealand and overseas. He recently returned from several years in South Korea and is now living and practising in Nelson.

Recent exhibitions include: Mac's Sculpture Symposiums, Nelson (2006, 2007); Backspace Gallery, Christchurch (2007); Wallace Awards, Finalists' Touring exhibition, New Dowse Gallery, Wellington (2008); a series of medium-to-large-scale exterior works begun in 2001 with *Yellow Construction* at the PricewaterhouseCoopers Tower, Auckland.

Thanks to Ian Macdonald and staff at Consolidated Engineering Co., Auckland, New Zealand.

Image: Formworks Product Design, Auckland, New Zealand



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## Volunteers

With thanks to our wonderful volunteers who bring the exhibition to life.



## Directory

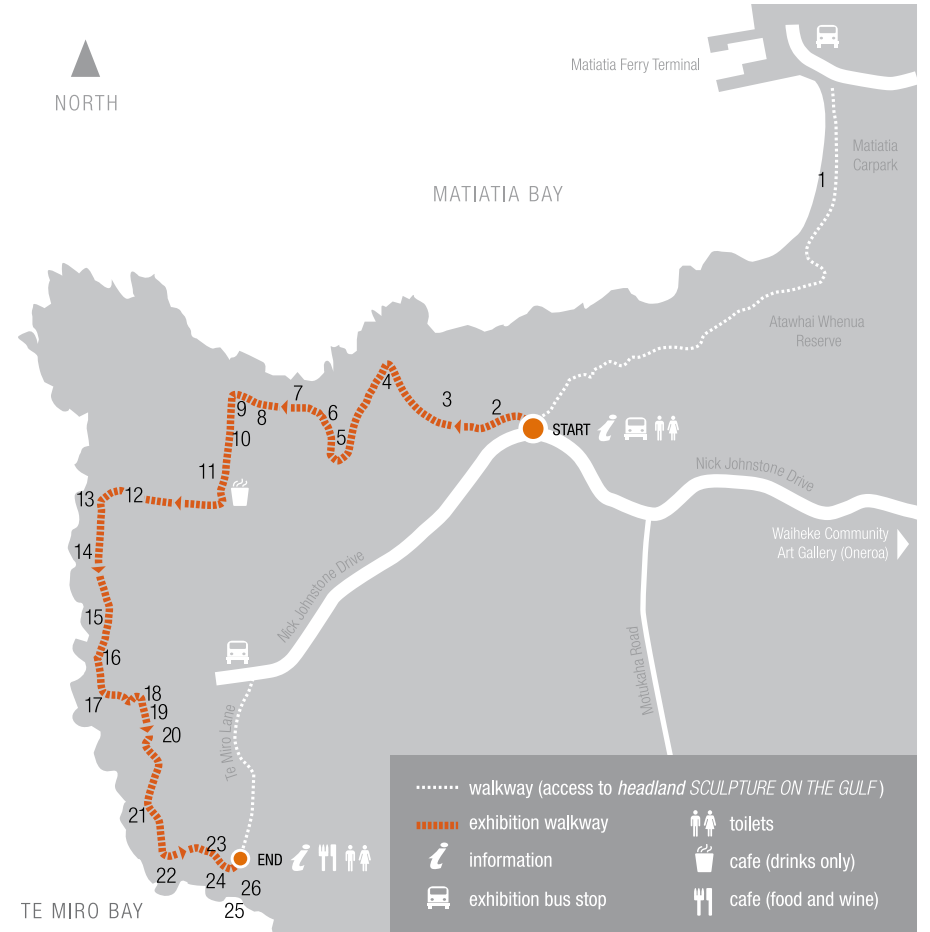
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### SALES

Sales enquiries for works exhibited in **headland SCULPTURE ON THE GULF** 2009 should be made to Linda Chalmers, Director, Waiheke Community Art Gallery, mobile 021 967768, or at the gallery 372 9907.

### TRANSPORT

Between the hours of 9.30am and 4.45pm every day, the **headland SCULPTURE ON THE GULF** exhibition bus runs on a constant loop between the Matiatia ferry terminal, the exhibition walkway and Oneroa Village. You can take this bus to visit the exhibition, visit the Waiheke Community Art Gallery and return to Fullers ferry at the Matiatia ferry terminal.







# ON NOW

at the Waiheke Community Art Gallery

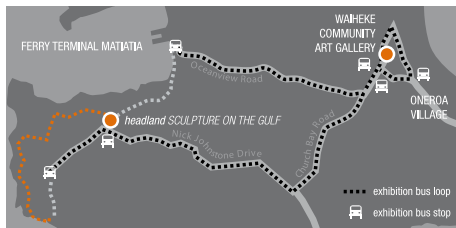
## SEALINK

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24 January – 15 February 2009

A NATIONAL AWARD FOR FREE STANDING OR WALL SCULPTURE UP TO 800 MM IN ANY DIMENSION, held at the same time as *headland SCULPTURE ON THE GULF*.

SELECTOR AND JUDGE JENNY TODD



#### ALSO SHOWING:

**Mike Morgan** – colourful works by this iconic Waiheke artist

**SOTG Archival Show** – snapshot of the three previous shows

**headland Maquettes** – small works related to the current exhibition

## About the gallery

The Waiheke Community Art Gallery is a non-profit organisation dedicated to promoting and supporting visual arts and crafts in New Zealand. Its initiatives include *headland SCULPTURE ON THE GULF*, The Walker & Hall Art Award, Art Out There, and the Waiheke Artist in Residence.

2 Korora Road, Oneroa, Waiheke Island. The gallery is open daily 10am–4pm.