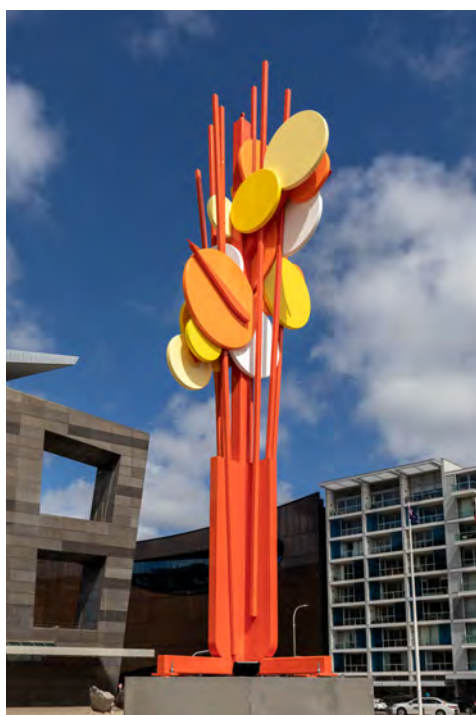


The Collin Post 4 Plinths Project

Artist Brief



Big Flowers for a Wild City (2026)
by Martin Basher.

Key points

- Proposals to be supplied in single PDF by 6 July 2026.
Email to wellingtonsculpture@xtra.co.nz
- Proposals to be accompanied by a fee of \$50 (bank details on the last page of brief). Fee includes one year's membership to the Wellington Sculpture Trust.
- The selected artist receives \$100,000 to fabricate and install four artworks and retains ownership for subsequent sale or disposal.
- Fabrication to take place in 2027 for installation in early 2028.

Please read the full brief carefully.

Project overview

The Wellington Sculpture Trust commissions temporary sculptures at two yearly intervals for siting on the four concrete 'plinths' on the harbour-side boundary of the forecourt of Te Papa Tongarewa, the Museum of New Zealand, Wellington.

This project provides a prestigious opportunity for established and emerging artists through the quality of the artworks installed in previous rounds, the growing awareness and reputation of the project, and the prominence of the site, which is one of the most visited in New Zealand.

To date ten sculptures have been commissioned in this series:

Green Islands (2008–2010), Regan Gentry;

Mimetic Brotherhood (2010–2012), Peter Trevelyan;

Out of the Dusk (2012–2014), Joanna Langford;

Rita Angus used to grow her own vegetables (2014–2016), Glen Hayward;

a (very) brief history of aotearoa (2016–2018), Kereama Taepa;

Other Worlds (2018–2020), Ruth Watson;

Signal Forest (2020–2022), Yolunda Hickman

#PaperPalsAotearoa (2022–2024), Ben Pearce

Merging Blocks (2024–2026) by Sabine Marcelis, and most recently;

Big Flowers For a Wild City (2026–2028) by Martin Basher.

Descriptions and photographs of these previous works can be seen on the Trust's website. This brief is to facilitate the selection of the eleventh commission, to be installed in February 2028.



The award

The selected artist will receive a commission of \$100,000. This is to include all costs of fabrication, transport, installation, lighting, insurance, artist's fee and the cost of removing the work from the site at the end of its time, on an agreed date, in late January 2030 if not before.

The artworks will remain the property of the artist, who may be required to engage with maintenance issues if these arise while the sculptures are on site, and who may sell or dispose of the artworks after they are decommissioned, as the artist chooses.

The selected artist will be required to sign a contract covering all aspects of the project jointly with the Wellington Sculpture Trust, which is commissioning the work, and the Wellington City Council, which is the owner of the four plinths and responsible for any health and safety issues.

Proposals will only be accepted that can demonstrate a clear ability to remain within a realistic budget.

Collin Post

The Collin Post 4 Plinths Project celebrates and commemorates the late Collin Post and his love of the arts, in particular sculpture. He was a stalwart of the Trust over many years, and always supported our projects, events and our artists. Collin sadly passed away in September 2019.

General conditions

The works are to be installed for a minimum of nine months and a maximum of two years. Installation will be prior to the launch of the 2028 Aotearoa New Zealand Festival of the Arts.

The selection of the artwork will be made by the Wellington Sculpture Trust after advice from its Arts Advisory Panel. Other relevant parties such as Te Papa and the Wellington City Council will also be consulted.

Artists and artist-based collaborations are invited to submit outline design proposals. The requirements of this are specified below. A fee of \$50 is required to accompany each submission.

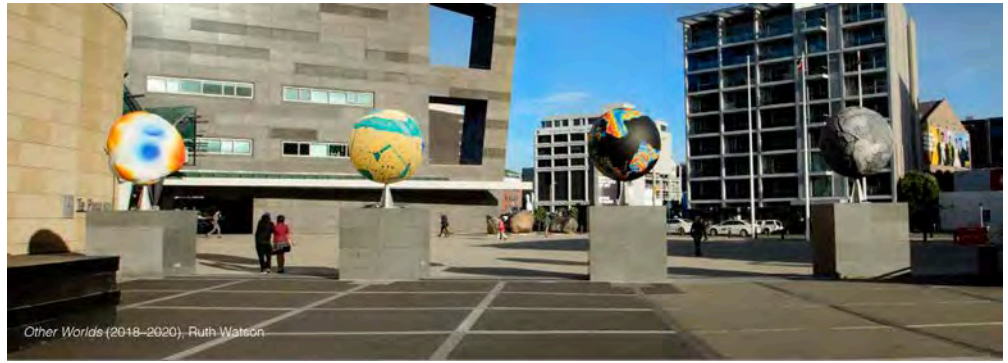
Between one and three finalists will then be invited to develop their proposal to a stage, where all factors relating to artistic merit, suitability to the site, building consent requirements and health and safety factors, can be taken into account and a final selection made. The Trust will pay a fee of \$3000 to each of the finalists to do this second-round submission.

Lighting is an important feature of the project. It ensures safety and visibility at night, and can be an extension of the sculpture, giving the artwork a striking appearance by night. The selected artist will need to consult with the Wellington City Council on the design, position and installation of lights if they have a lighting arrangement which does not use the existing light fittings.

The Trust may choose to select two of the final submissions for installation and have the second installed for the period 2030–2032.



Merging Blocks (2024), Sabine Marcelis.



The site

The plinths are located as bollards approximately demarcating the boundary between the Te Papa forecourt and the Taranaki Wharf area of Wellington Waterfront.

Each plinth is a two metre cube, with a 10mm variation (shorter) for those closer to Te Papa. The space between them varies slightly around 4400mm–4450mm. The load bearing capacity of each is approximately five tonnes.

The plinths are made of solid reinforced concrete, clad with bluestone tiles around the four sides. Nothing may be attached to these sides in a manner which would mark the surface of the tiles. However tiles may be removed and the exposed surface bolted onto, as long as it is restored to its original state upon de-installation.

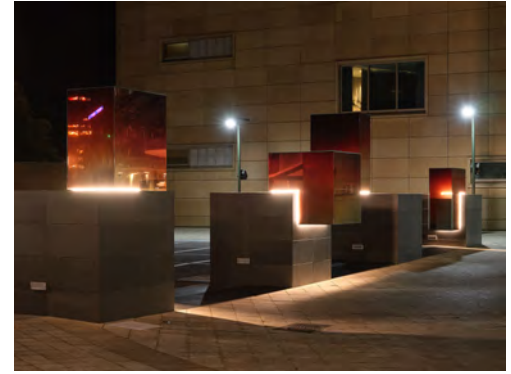
On top of each cube there is a concrete slab of two metres square with existing bolt fixing points. There are light fittings on top which can power two lights per plinth.

The space at the site available for the sculpture is an area that is on, above or around each plinth to a horizontal distance of up to two metres. If any material protrudes from the sides, consideration should be given to public safety and vandalism. While there is no height restriction for vertical attachments to the plinths, all such attachments will be subject to approval from Wellington City Council.

For reasons of access and visibility, the space between Circa Theatre and the westernmost plinth shall remain unobstructed. Some gaps between the remaining plinths may be closed, provided pedestrian access is not significantly impaired. Proposals must engage with, or use, each of the four plinths. Work may span over or between plinths, but pedestrian movement should not be compromised. Some sight lines should be maintained between the Te Papa forecourt and Wellington Waterfront.

Above: *Other Worlds* (2018),
Ruth Watson

Below: *Mimetic Brotherhood*
(2010), Peter Trevelyan



The audience

The plinths straddle a busy and public walking thoroughfare, and are some distance from a road, hence the primary audience for the sculpture is pedestrians. These will include commuters, sightseers, and persons visiting Te Papa and Circa Theatre. Te Papa itself attracts over 1.5 million visitors a year while the biennial International Arts Festival attracts more than 300,000 New Zealanders to the three-week event.

The site is also visible from a number of mid-range and long-range vantage points around the Waterfront, including from the City-to-Sea Bridge, and may also be viewed from vehicles on Cable Street.

Weather conditions

The 4 Plinths site is open to the elements and exposed to harsh light, extremes of weather conditions and bird droppings. Strong winds blow to gale force: on average there are wind gusts to over 60km/hr on 173 days per year. Wind speed does get considerably higher than this, with 100km/hr winds not uncommon.

Such winds bring with them a salt, dust and sand load from the nearby harbour and beach. Saline content is high in winds from the north and north-west which bring sea spray from the harbour. Wellington's average annual rainfall is 1.25m. Sunlight can be harsh, with sunlight levels of 30,000– 50,000 lux being typical on clear days.

Timeline

The deadline for first-round submissions is 6 July 2026, and all submitters shall be advised of the outcome in mid August. The finalists will be asked to complete their detailed second-round submissions by early October, and the selected artist(s) will be advised by the end of October 2026. A contract commissioning the 2028–2030 artwork should be completed by January 2027. Installation of this work will occur in February 2028.

Above: *Rita Angus used to grow her own vegetables* (2014), Glen Hayward

Below: *Merging Blocks* (2024), Sabine Marcelis

Submissions

Submissions should include the following:

- A brief outlining the underlying concept of the proposed work, as well as the artist's approach to the project and the site. This should be no longer than 500 words.
- A provisional budget demonstrating how the project will meet the cost of completing four sculptures, one for each plinth.
- One or more visual representations of the proposed artworks. A computer graphic of the artworks depicted on the site is a particularly useful element of the selection process.
- A CV outlining previous exhibition history and other relevant experience.
- Five images documenting the artist's previous exhibitions or artworks.

Proposals should be compiled into one PDF with a maximum size of 10mb.

This must be emailed to wellingtonsculpture@xtra.co.nz by 6 July.
Each proposal is to be accompanied by a fee of \$50.

Deposits can be made into the WST account below, please include your name and the reference: 4P11.

Bank account name: Wellington Sculpture Trust
Bank account number: 06 0501 0897119 00

Further information

Information about the project and previous installations are on the Wellington Sculpture Trust website; sculpture.org.nz

For additional information please contact us by email:
wellingtonsculpture@xtra.co.nz