

SCULPTURE NEWS

May 2015

WE WALKED THE LINE

ARTIST: JOE SHEEHAN



The meandering line of our guests providing a fine photograph of the launch event and the path of the stream, image by Shaun Waugh

On 15 April 120 hardy souls braved a cold southerly to unveil Joe Sheehan's work *Walk the Line*.

What a treat to be in the redeveloped Cenotaph precinct with its cleared open spaces providing a view through to historic Turnbull House, and an even better view and access to Parliament Grounds.

Difficult to do justice to this work through photography, if you haven't already, you need to go and experience the beautiful meandering line of small carved jade discs which run through the site with the sound of the stream coming to you from below ground speakers.

The work is subtle, poetic and in our view perfect for this site of remembrance and contemplation.

Our celebration of the work began with a blessing by Kaumatua, Kura Moeahu, as he led our assembled guests walking the line.

We retired to the Asteron Centre, a warm and spacious environment provided by WST member Mark Dunajtschik. Here we heard from Liz Mellish, trustee of the Port Nicholson Block Settlement Trust who spoke of the early history of the stream and the site.

Before the Mayor officially 'unveiled' *Walk the Line*, we had the privilege of hearing from Joe about his experiences in producing and installing the work.

NB After the opening the volume of the audio was inadvertently turned down. This has since been rectified.

WELCOME HOME

Zephyrometer returned home on 13 May and is back in its rightful place, providing tangible evidence of exactly how hard our wind is blowing on any given day.

We thank Phil Price and the Wellington City Council maintenance team for making this happen.



Zephyrometer up and running

THE PHILANTHROPIST'S STONE



The nugget and candles taking shape in Scott's studio

We are dangerously close to being ready to unveil the sculpture, *The Philanthropist's Stone* by Scott Eady, commissioned to commemorate and celebrate prominent Wellington businessman and philanthropist, Thomas George Macarthy.

The final stages of planning needed before installation are nearly finished with completed traffic management plans, electrical and engineering drawings, a building consent, and a construction management plan.

Much more interestingly the stone capital is carved, the glass lights are in the process of being hand-blown, the bronze nugget is at the foundry and the candle holders cut.

We even have a date for the unveiling. Please hold Wednesday 12 August for a 6pm opening on site and then refreshments to follow at a nearby venue.

We thank the T G Macarthy Trust for their patience for the convoluted and exacting process of installing an artwork on a site that is as busy below the ground as it is above.

PARK(ing) Day Wellington

On Wednesday 11 March, in collaboration with the Wellington City Council and 18 groups of Wellingtonians, we took over 22 car parks in the Wellington CBD and transformed them into something quite different for a day.

Whether it was a native bush, a giant bean-bag or a 12 hour exercise

programme, each park uniquely responded to the ethos of the event. This enabled the public to interact with the work and ask questions about the use of public space.

There was a People's Choice award run on the day which was won by the team from Athfield Architects, led by Chris Winwood.



Parking Day, image courtesy of Neil Price

GIBBS FARM VISIT 2015

Once again, with many thanks to our wonderful supporters and the generosity of Gibbs Farm we had a great day out on the Kaipara Harbour. In what turned out to be three full days of sculpture for some; we joined with the Friends of Te Papa on a visit to Connells Bay Sculpture Park, and many also visited Sculpture on the Gulf on Waiheke Island.

Gibbs Farm changes with every visit: sometimes the landscape has altered or the placement of some of the less monumental works changes, and there is always a new sculpture to see.

Zahn Wang's, *Island of the Immortals*, now floats glittering and strange in a pond near the entrance gate – much more accessible and starts the sculpture experience before we get out of the bus.

Marijke de Goey's second sculpture for Gibbs Farm, *Tango Dancers* is the newest work and

the giant intertwined metal struts have a surprising grace.

From the hill near Len Lye's *Wind Wand*, Maya Lin's *A Fold in the Field* appears to be settling into the landscape – the covering of grass is well established and the folds are more ambiguous. From this spot too, there is much evidence of landscaping work being done on the lower ground closer the harbour.



Marijke de Goey's *Tango Dancers*:
People approaching Anish Kapoor's *Dismemberment*, Site 1



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FIVE ON FOUR

"...an imaginative and exciting proposal...it is incredible how the animation component explodes the space of the 4 Plinths and relates to our mediation of the world – and increasingly our art and culture too – through screens."

"...what stands out is the interface between the sculpture forms on the plinths and the technology...this interdisciplinary approach by the artist will empower a new audience that is young and advanced in the use of technology."

These are some of the comments from the Trust's professional Arts Advisers' panel which helped with the selection of the next and fifth sculpture to be placed on the 4 Plinths which run along the Te Papa forecourt.

The artwork they are describing is a (very) brief history of Aotearoa submitted by Tauranga artist Kereama Taepa. It comprises four sculptural forms, one on each plinth conveying a pixelated image representing an aspect of New Zealand history: Maori habitation, missionaries and early European settlement; the Crown and the

Treaty; and current government through the Beehive, together with QR codes, on the outward facing sides of the plinths, that can be activated by QR readers on smart phones and the like.

Kereama has a Master of Māori Visual Arts from Massey University and teaches at the Waiariki Institute of Technology. He has participated in solo and group exhibitions in numerous New Zealand galleries, and has works held in a number of gallery and private collections.

This year's round attracted a range of very high quality submissions from some of New Zealand's most prominent sculptors. The selection process was drawn out but a consensus emerged that Kereama's submission was distinctly original and took the 4 Plinths project in a new and challenging direction.

The Trust is working with Kereama to ensure the sculpture is completed in time for the opening of The New Zealand Festival in February 2016.

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ANNUAL REVIEW - 21 JULY 2015

We are delighted to say that as part of our Annual Public Review Judge Arthur Tompkins will give a presentation on international art crime. He has presented at numerous international conferences providing fascinating insights into stolen art including century old, wartime and modern-day examples. Arthur is a compelling speaker and our Annual Public Review will be an event not to be missed.

Put this date in your diary.



wellington sculpture trust
for a city of sculpture

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