



wellington sculpture trust
a city for modern sculpture

SCULPTURE NEWS

July 2014

THE FOUR PLINTHS COLLECTS NEW ART

ARTIST: GLEN HAYWARD



Rita Angus used to grow her own vegetables, Glen Hayward

The weather blessed the opening on 19 February 2014 of Glen Hayward's *Rita Angus used to grow her own vegetables*, the fourth installation in the biennial series of temporary sculptures on the 4 Plinths site on the Wellington Waterfront alongside Te Papa.

The work comprises four large-scale replicas of shards of pottery found by the artist while on a residency in the Rita Angus cottage in Thorndon in 2012. Each is made of laminated macrocarpa, finished in gloss paint with the patterns of the original shards, on a scale 50 times the originals. The artist found the shards collected in the cottage garden house and writes, "these have been deemed worthy of collection similar to Te Papa's function and they are of or

from Wellington. They are fragments of a whole and this ties them to modernist sculpture."

Glen Hayward has a Doctorate of Fine Arts from Auckland University and hails from North Auckland where he teaches art at the Rawene Campus of North Tech College as well as maintaining his studio. Glen has exhibited in major galleries around New Zealand and has had numerous commissions and residences in New Zealand and overseas.

Speaking at the opening the Trust Chair Sue Elliott said, "The aim of the 4 Plinths project is to foster art, artist development and audience interactions. The Trust seeks works that are temporary but not too

ephemeral – we like the work to last 6 months at least.

"It is our aim to grow this event and make it internationally significant - a southern hemisphere version of the Fourth Plinth project in London."

The Mayor of Wellington Celia Wade-Brown congratulated the Trust and the artist and noted, "the site has the expanse, the audience, the vibes to attract our best artists...the rotating gallery of New Zealand's best temporary artworks puts the site to its optimum use for the city and the nation's art. It allows experimentation with ideas and materials, features that lie at the heart of the creative impulse...it allows high impact artworks to be conceived on a grand scale."

THE FOUR PLINTHS COLLECTS NEW ART

cont...

Glen Hayward remarked, “There are several types of artists, the sort who pushes plates off of shelves and lets them smash, let’s call them expressionists. Then the sort who pushes plates off of shelves and catches them before they hit the ground, let’s call them conceptualists and then there are artists like me, who fumble around trying to make the broken bits fit together, to make some sense of them, to make something whole.

“These works are at the limit of what I can physically handle ...making is how I understand what the work is about and how I understand what the world is about.

“The crockery fragments and how they came to be is so present in them; their original manufacture in their form and decoration, then their breakage and subsequent staining and cracking of glaze and I want the same for the sculptures...evidence of how they came to be, timber laminates, chainsaws marks on the edges and then over time they will weather, stain etc, the history of their two years in the elements will records itself on them.”

The sculpture is the fourth in the series of the Wellington 4 Plinths Temporary Sculpture Project. The Trust is currently planning the process to select and commission a new work to be the fifth in the sequence.

The work follows three earlier selections, all by Wellington artists, Regan Gentry, Peter Trevelyan and Joanna Langford. The first of the series, Gentry’s *Green Islands*, has become a permanent sculpture in the Wellington Botanic Garden.

Neil Plimmer

CHAIR’S COMMENT



It has been an incredibly busy six months for the Trust with a number of highlights and progress made on two new sculpture commissions.

One highlight was definitely the Trust’s visit to MONA (The Museum of Old and New Art) in Hobart organised for our members. The Museum was built by Australian David Walsh, who made his not inconsiderable fortune gambling.

David built the museum to house his spectacular personal collection, with both the design of the museum and the collection unfettered by financial constraint. Walking, as you do, down into the bowels of the earth, before taking the journey up through the exhibits of art and artefacts, gives the distinct impression you are entering the mind of a quite singular person. A visit is highly recommended.

At the beginning of the year we were very pleased to open the fourth installation of the 4 Plinths Sculpture Project and are now well underway planning how to improve our processes and work towards our goal of making this the most significant temporary sculpture project in Australasia. We have also been exploring other possible temporary projects.

Permanent sculpture, however, remains our primary focus and a great deal of work has been undertaken to complete two new commissions.

The sculpture to celebrate and commemorate the life and works of T G Macarthy is proceeding and we are hopeful of an opening in the first quarter of 2015.

Running in parallel to this project has been the invitation by the Wellington City Council to partner with them and manage the commissioning and installation of a public sculpture to mark the Wai Piro Stream, which once flowed through the Cenotaph Monument Precinct. We are very close to making an announcement on our selected artist and work.

Fundraising forms the perennial background to our work, and we are very grateful to all those people who have continued to support us - not only the projects, but helping run our lean and mean office operations.

In the immediate term we offer a warm invitation to our members and others to attend our Annual Review on Tuesday the 29th of July at the Academy of Fine Arts (invitations forthcoming). And we would welcome any suggestions to help inform our annual strategic planning meeting to be held in early August.

Please feel free to contact me or the office at any time.

Onwards and upwards,

Sue Elliott

MELBOURNE STUDIO VISITS AND MONA

cont...



Julia DeVille's *Degustation*, Melbourne Now - NGV

It would not be an overstatement to describe this as a "blast." A full day in the gallery was needed to drink in the detail and variety of the exhibits. It was a multi-faceted, unforgettable experience and undoubtedly the trip highlight.

The last day was free for returning to MONA, perusing bargains in the Salamanca market, walking among the heritage buildings, and enjoying the company of the rest of the group.

The trip to Hobart was an overwhelming success, with superb organisation and

convivial company from a lively group of fellow travellers. The experience was not only interesting and uplifting in respect of the art and artists we met, but also entertaining and enjoyable. As one eminent traveller said: "Above all, we have laughed a lot."

We are now looking forward to the next excursion.

Helen Cull

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MELBOURNE STUDIO VISITS AND MONA

19 - 23 March 2014

With much anticipation, the travellers, some bright-eyed, others weary and bleary-eyed, met at Wellington Airport to check-in for a 6.20 a.m. flight to Melbourne. Thus began a wonderful adventure to the art world of Melbourne and Hobart.

We hit the ground running. After arriving in Melbourne we started our tour of the studios of five Melbourne artists. Each of these artists was articulate and incredibly generous with their time and the telling of their personal stories. The artists we visited were: Reko Rennie, an aboriginal artist (associated with the Kamilaroi people), who uses traditional geometric patterning in his work, which provokes discussion of indigenous culture and identity in contemporary urban environments.



Reko Rennie in his studio

Next, sculptor Patricia Piccinini, conducted us around her studio that contained a number of her parahuman sculptures, all of which provide a commentary upon genetic modification and its potential future impact.



A sculpture by Patricia Piccinini



A different work by Patricia Piccinini

Jeweller and Taxidermist, Julia DeVille, the 2013 Wallace Arts Trust Vermont Award Winner, then welcomed us into her studio, where we were able to view at close range the details of her work. The studio itself felt like an installation. Julia, the daughter of one of our trustees (Richard Burrell), has gained considerable standing in Melbourne.



Julia DeVille's studio and jewellery



A Michael Peck painting

The last visit was to a studio on the outskirts of Melbourne, housing Michael Peck and Juan Ford. The large paintings of Michael Peck, exploring the sensation of disorientation and dislocation, were meticulous in their detail. Juan Ford showed us examples of his realist paintings, which comment on contemporary environmental issues and the resulting human response.



Juan Ford's workspace



Another painting by Michael Peck

The following morning our itinerary allowed us to explore the exhibition "Melbourne Now" in the National Gallery of Victoria. The array of artists and their work was challenging and inspiring. It certainly helped to have seen four of the exhibiting artists the day before, as their art was made far more meaningful.

The third day started early with a walk to the ferry terminal for the comfortable trip up the Derwent river to the Mona Art Gallery.

Nothing quite prepared our group for the amazing experience that was to follow. The ferry pulled up at the base of a flight of steps, leading up to the incredible eighty million dollar building, housing the art collection of Australian Gambler David Walsh. Walsh's works as well as the temporary exhibition inside entitled "The Red Queen" focus on sex and death, love and desire. Our group was treated to a feast for the senses; over three floors of remarkable installations, sculptures and artworks, the likes of which most of us had not experienced before.

The gallery itself, hewn out of rock, provided a superb backdrop to artworks, which were enhanced by clever lighting and MONA's innovative "O" touch tablet information device. Each exhibit was able to be located by the press of a button and recorded interviews with artists, reviews of the art and a pictorial display of the exhibit with a description, was available.

THE PHILANTHROPIST'S STONE

Work is progressing on Scott Eady's work to celebrate the prominent Wellington businessman and philanthropist, Thomas George Macarthy, and the centenary of the charitable Trust established on his death.

The sculpture, a joint project between the T G Macarthy Trust and the Wellington Sculpture Trust, has had a change of site on Cuba Street since last we reported. The previous site became too difficult owing to utilities found under-ground that were not previously recorded.

In fact we are much happier with the new more visible site at 'James Smith Corner' where Cuba and Manners Streets intersect, and diagonally across from the T G Macarthy building, which still bears that name on its facade. It will act as a beacon from both lower and upper Cuba Street.

We are hopeful the work will be completed in the first quarter of 2015.

Sue Elliott



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SAVE THE DATE

2014 Annual Review

Tuesday 29 July 2014

This will be held at the Academy of Fine Arts at Queens Wharf on Tuesday the 29th of July at 5.45pm. The exhibition on display is the Parkin Drawing Prize and our guest speaker is the judge of the 2014 Prize, Greg O'Brien.

2015 trip to Gibbs Farm

Friday 13 Feb 2015

Following on from two successful previous tours to Gibbs Farm in 2011 and 2013 we are planning another trip for Friday the 13th of February 2015, to coincide with Sculpture on the Gulf.

OUR ARTISTS

Kon Dimopoulos will install a work titled *Violet Femmes* as part of the 2015 Vancouver Biennale.

Brett Graham recently completed a residency at the ISCP (International Studio and Curatorial Programme) in New York.

Neil Dawson's *Fan Fare*, originally suspended from the Sydney Harbour Bridge, has found a new home in Christchurch's Chaney's Corner.

Regan Gentry was successful in his PledgeMe campaign to raise funds for his Christchurch based project, *Woods from the Trees*.



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