

26 30

SCULPTURES
YEARS



wellington sculpture trust

Welcome

to the Wellington Sculpture Trust
and our public artwalks

The Wellington Sculpture Trust is a voluntary and independent organisation dedicated to providing innovative public art for Wellington City.

In 30 years the Trust has installed 26 works, placed in the city centre and waterfront, along Cobham Drive near the Wellington International Airport, and in the Botanic Garden.

All our sculptures, with one notable exception (the Henry Moore) are by prominent New Zealand sculptors. Their contribution is enduring and enriches the visual, aesthetic and creative atmosphere of the city, making art accessible to everyone. They add great interest to the experience of visitors to Wellington.

A number of the works have received high levels of national recognition, have won awards, or feature in major art histories and catalogues. Some have become popular icons of Wellington, particularly Neil Dawson's *Ferns* above the city's Civic Square.

This booklet is designed to provide information on the works and the sculptors, the materials the works are made of, their location on our three sculpture walks, and a statement from each artist.

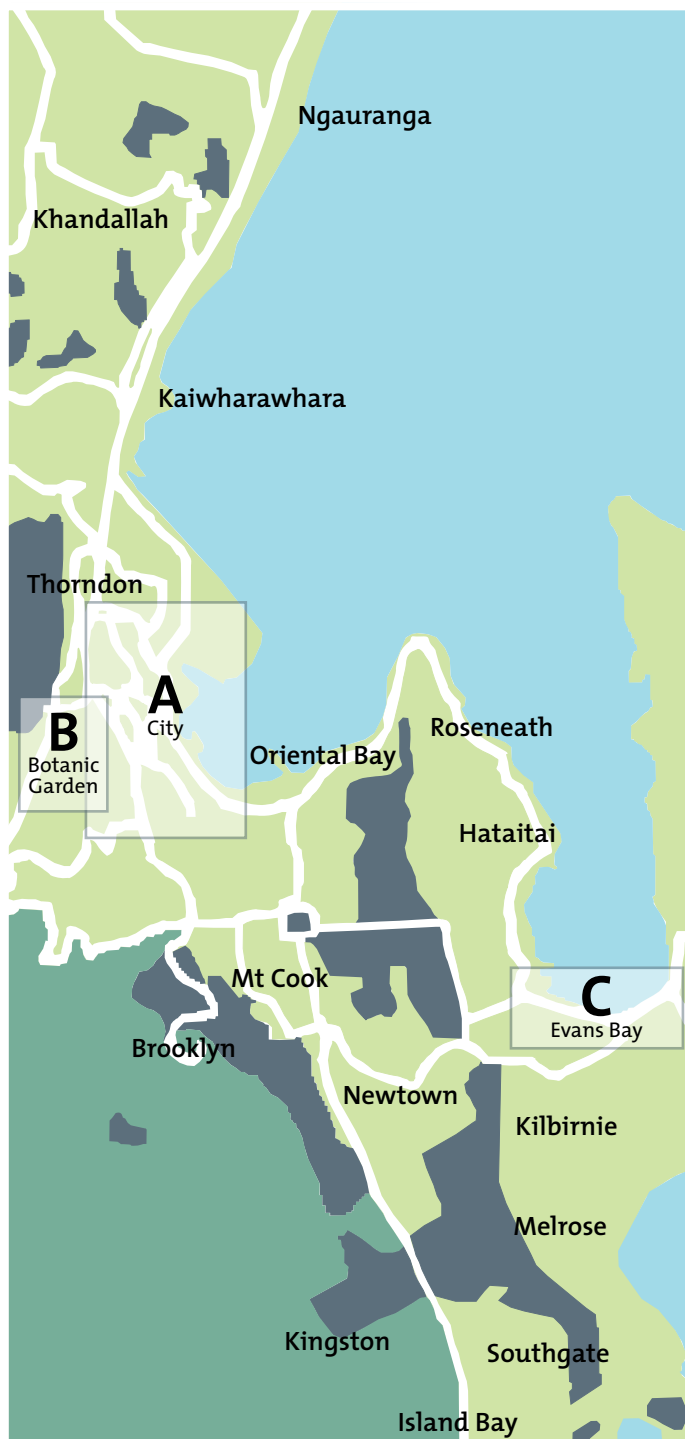
The Wellington Sculpture Trust is a registered charitable trust that has been assisted in its endeavours by the Wellington City Council, Meridian Energy, TOWER Group Ltd, Creative New Zealand, and many other sponsors, donors and members who have helped us deliver the sculptures that make up our walks.

If you would like to assist us in our work or become a member please contact us at the address listed in the directory on the back cover.

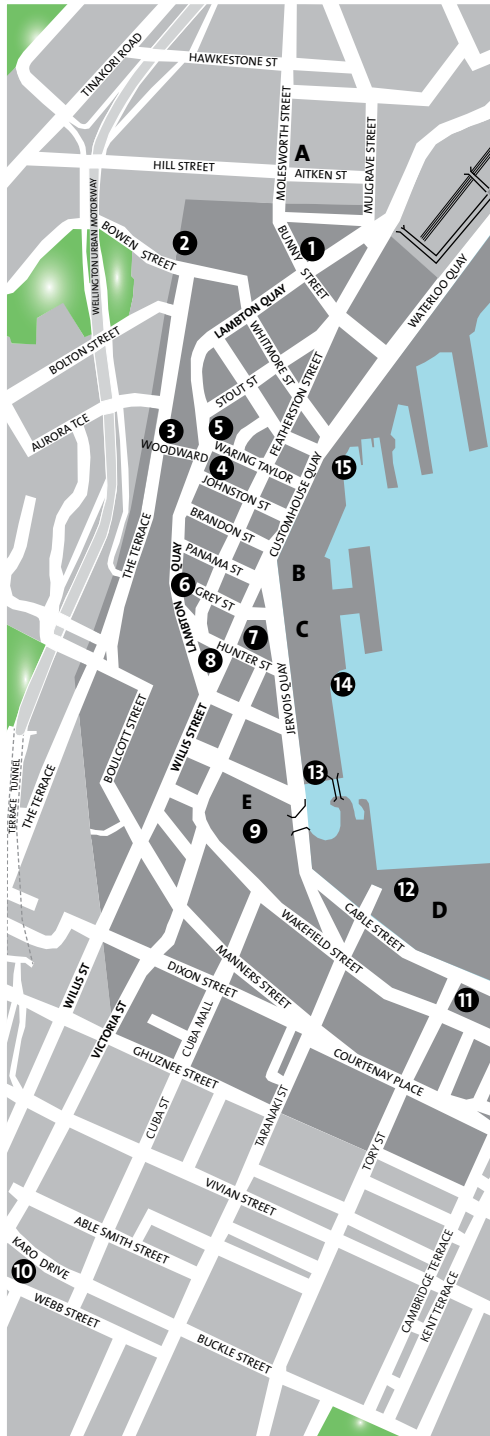
Sue Elliott

Chair
2013

Map Overview - Wellington



Wellington City Walk



Map A

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1 **Seismic** 2006 Louise **PURVIS** (born 1968)

Carrara marble / 4x 1.600mm wide, 600mm deep discs
Bunny Street

Louise Purvis lives in Auckland and her primary mediums are stone and metals. Her works often have a simplicity to them which belies their actual making. Recent works have explored land forms and notations of marking and mapping.

Seismic is a direct response to the site. Each disc tells of an event: *Topographical Map Section* references the location and marks the exact path of a segment of Wellington's fault line; *Seismic Shock* records the earthquake itself; *Disrupt* speaks to the earth moving and the disruption that takes place; and *Split* tells of the result of an earthquake and the opening and movement of tectonic plates.

ARTIST'S STATEMENT

The discs are strewn about the site to evoke a sense of randomness. *Seismic* is intended to be a sculpture that you pass through and perhaps contemplate the precarious nature of our environment along the way.

With funding support from TOWER Group, Victoria University of Wellington and Wellington City Council



2 Kaiwhakaterere: The Navigator 2001

Brett
GRAHAM (born 1967)

Ngati Koroki Kahukura

Granite blocks; steel; cement and foam plastic framework /
Manu L 5000mm, Waka L 6300mm, Tuahu H 4750
Bowen Street opposite The Terrace

Brett Graham's work references his Maori and European heritage. The works may not directly invoke Maori sculptural tradition, nonetheless they speak to that tradition in their titles and concept.

Kaiwhakaterere was commissioned by the Trust in honour of Henry Lang, a co-founder of the Trust. The navigator is an appropriate theme as he demonstrated great leadership throughout his life.

ARTIST'S STATEMENT

The sculptures are based on the tools of navigation. Throughout Polynesia, the navigator is exalted as pathfinder, innovator and visionary – qualities necessary for discerning leadership.

The three shapes represent a manu (bird's head), a waka (canoe) and a tuahu (an altar of stones). The bird guides the navigator, the waka symbolises a hopeful new beginning, and the tuahu, built on arrival in a new land, suggests promises and challenges.

With funding support from the TOWER Group with support from the Mrs O.G. Lang Trust and Wellington City Council



3 Spinning Top 2003

Robert
JAHNKE (born 1951)

Te Whanau A Rakairoa

Stainless steel / 2900 x 3500mm
Woodward Street

Robert Jahnke lives in Palmerston North where he heads the School of Maori Studies at Massey University.

Robert produces works with a political message and explores culture and history. He had been working on a series of Maori spinning tops or potaka and for this commission he included a pictorial history of Wellington. The upper side illustrates the political centre (the Beehive), the coming of Christianity (a church), the sea and seafood, the harbour taniwha (mythological creatures) and other representations.

The artwork makes whimsical reference to an old vehicle turntable previously on the site.

ARTIST'S STATEMENT

The top is a European version of the potaka with Maori references in the hieroglyphics.

The symbols on the lower side are astrological, and on the upper side they trace the history of Whanganui-a-Tara (Wellington).

Funded by the Jack and Emma Griffin Charitable Trust



4 Woman of Words 2013

Virginia KING (born 1946)

Marine grade 316 stainless steel / H 3300mm
Midland Park, Lambton Quay

Virginia King lives in Auckland and studied art at Wellington Polytechnic, Elam School of Fine Arts, and Chelsea School of Art in London. She began focusing on sculpture in the 1980s, and has worked in stone, bronze, aluminum, stainless steel, earth and wood. Virginia's commissions include public artworks in New Zealand, Singapore and Australia. Integral to her work is an interest in micro-organisms, a love of words and a concern for the environment.

Women of Words celebrates the life and work of Katherine Mansfield. The stainless steel figurative work is entirely laser cut with quotations from Mansfield's journals and short stories. During the day the sculpture reflects the colour, movement and ambience of the surrounding area. At night, illuminated from within, the work becomes a lantern of silhouetted words.

ARTIST'S STATEMENT

Katherine Mansfield's ambition was to be seen first as a writer and then as a woman. With this in mind, the work is designed to capture the essence of Katherine Mansfield while celebrating her literary heritage.

A joint commission by the Katherine Mansfield Society, Wellington City Council and the Wellington Sculpture Trust. With funding from the Nikau Foundation, Apex Properties Ltd, Wellington City Council, Todd Corporation, Wellington Community Trust, Mark McGuinness, Jon Craig and many other donors





5 **Shells** 2003

Jeff
THOMPSON (born 1957)

Concrete and steel / 3000 x 2200mm
Corner Waring Taylor Street and Lambton Quay

Jeff Thompson lives in Helensville, and exhibits widely in both New Zealand and Australia.

In *Shells* Jeff has moved from the use of his trademark material, corrugated iron, and produced a reinforced concrete work painted in 'pearlised' pastel colours.

The site of the work sits on a part of the original Wellington foreshore. Drawing on this past the work has five shapes based on mussel, paua, scallop, whelk and turret. Each shape is covered in objects that have been individually cast, built into the moulding and poured as one with the shells.

ARTIST'S STATEMENT

The surfaces of the work are covered with numerous found objects, which suggest modern day fossils. A chicken leg, toys, hardware and other objects sit alongside objects found near the site.



6 **Invisible City** 2003

Anton
PARSONS (born 1968)

Stainless steel / 2600 x 1350mm
Corner of Lambton Quay and Grey Street

Anton Parsons lives and works in Auckland. He has exhibited in group and solo shows throughout New Zealand and Sydney, Australia, and has further public commissions.

Invisible City is an intervention in an otherwise highly designed pedestrian area; it references the shape of the buildings and commands attention like two pages of a book. *Invisible City* is a collaboration with blind poet, Peter Beatson of Palmerston North. The poem in Braille relates to Beatson's physical experience of walking around Wellington.

ARTIST'S STATEMENT

Invisible City is about how we see, how we acquire information and how some things in life are hidden – the sculpture has a defiant muteness.



7 SkyBlues 2006

Bill CULBERT (born 1935)

Stainless steel and neon / 11m x 5sqm
Post Office Square, Jervois Quay

Expatriate New Zealand artist Bill Culbert works in sculpture, installation and photography, often in combination. In the last four decades Bill has made artworks which explore the intersections between light - both natural and artificial - and objects. He travels extensively and exhibits widely in Europe, Australia and New Zealand. He lives and works in the South of France and in London.

The work comprises seven slim, tapering stainless steel poles, each nearly eleven metres tall, set out in the pattern of a Fibonacci or koru spiral. The top five metres of each pole support three (for a total of 21) twisting spirals of blue neon light.

ARTIST'S STATEMENT

The writing hand moves vertically up and down in space always changing to the moving viewer. *SkyBlues* is light energy, the verticals and drawn line move, shimmer, swirl blue in the cityscape.

With funding from the TOWER Group, Creative New Zealand and Wellington City Council





Photo: WCC

8 Protoplasm 2002

Phil
PRICE (born 1965)

Carbon fibre GRP and epoxy glass / 7000 x 4000 x 4000mm
Corner of Lambton Quay and Featherston and Hunter Streets

Phil Price lives in Canterbury and has exhibited in group and solo shows throughout Australasia. *Protoplasm* was his first kinetic work, initially submitted for a sculpture event in Wellington's International Festival of the Arts in 2001 and purchased by the Trust soon after.

Phil is fascinated by scientific discovery and his work walks the line between art and science, drawing on physics for the complex mechanics required of kinetic sculpture.

The work is simple, yet incredibly complex to make.

ARTIST'S STATEMENT

The work looks at the study of matter, protoplasm being the inside active part of any living cell.

The pebbles and movement simulate the random active cells.

This is the first work by Phil Price acquired for Wellington by the Trust. See *Zephyrometer* on the Meridian Energy Wind Sculpture Walkway.

Funded by the Jack and Emma Griffin Charitable Trust



9 Ferns 1998

Neil
DAWSON (born 1948)

Aluminium / 3400mm
Civic Square

Neil Dawson has had public and private commissions for large scale site specific sculptures all over the world, and is one of New Zealand's foremost sculptors.

Neil has taken his inspiration for this work from the natural environment, using the silver ponga fern and four additional varieties of ferns (petako, lace fern, wheki and puniu) to create a suspended globe of delicate lacy fern fronds.

Neil cut out 11 large fronds from aluminium plates and welded them into one form over a wooden mould. He then painted the form gold on the interior and silver on the exterior.

ARTIST'S STATEMENT

Ian Athfield's nikau palms are major markers of the Square, and with *Ferns* I've aimed for a sort of delicate intricacy that can float over the top of the palms so the two elements can work with each other.

A joint commission by the Wellington Sculpture Trust, the NZ International Festival of the Arts, and the City Gallery. With funding from ANZ Banking Group, Creative New Zealand, Credit Suisse First Boston, Telecom NZ Ltd, TOWER Group, Saatchi & Saatchi, Scollay Holdings and Wellington City Council



10 Subject to Change 2009

Regan
GENTRY (born 1976)

Concrete, steel, wood, cast iron / 8m tall, 12.5m long, 4m wide
Karo Drive

Regan Gentry is one of Australasia's leading proponents of creative and public art. He is much admired by Wellingtonians for the temporary sculpture *Green Islands* which he did for the inaugural Four Plinths project outside Te Papa. This work is now permanently in the Botanic Garden.

Regan has had major sculpture commissions at Sydney's Sculpture by the Sea, at the Connells Bay Sculpture Park on Waiheke Island and in Christchurch, Dunedin and Auckland.

ARTIST'S STATEMENT

It looks like a slice of a building left behind by the developers...tenuously existing on the edge of the new motorway. It mimics the buildings that are or were around it, to integrate it within the historical and contemporary context of the area.

This is the second work by Regan Gentry commissioned for Wellington by the Trust. See *Green Islands* on the Botanic Garden Walk.

With funding from Transit New Zealand and Wellington City Council



11 Per Capita 2006

Cathryn
MONRO (born 1966)

Weathering steel plate / 4 x 4000mm tall with variable widths
Cnr. of Cable and Tory Streets

Cathryn Monro lives in Wellington and exhibits regularly throughout New Zealand. Since graduating from Elam School of Fine Arts she has undertaken several private and public commissions.

Per Capita means "for each head of population".

The composition of the work is very simple; it's a 4 piece puzzle. Yet the pieces don't fit together. So it is not simple anymore. An obvious sense of fitting and belonging is immediately confounded.

Two pieces are shaped as portraits in profile, and two have the profiles cut out from a square – i.e. two are in positive form and two in negative space.

ARTIST'S STATEMENT

The specific history of these people is not the point of the work. The portraits signify the diversity in family histories throughout New Zealand and foremost to this is the notion that personal history is paramount in the formation of a national one.

Funded by the Museum Hotel owner and former City Councillor Chris Parkin



Left: *Green Islands*
Regan Gentry

Below: *Out of the Dusk*
Joanna Langford

Bottom: *Mimetic Brotherhood*
Peter Trevelyan

Photo: Neil Price WCC

12 4 Plinths Project

Various artists

The waterfront between Te Papa and Circa Theatre

It is on the four massive bollards that sit between two institutions that the Trust has made a departure from permanent to temporary public art, and where it showcases New Zealand sculptural practice with its biennial temporary sculpture installations: the 4 Plinths Sculpture Project.

The project forms part of the New Zealand International Arts Festival's visual arts programme.

The aim of the project is to foster art, artists and audience interactions, and to provide an opportunity for established and emerging artists to work in the area of large-scale public sculpture.

Temporary sculpture on the 4 Plinths enables artists to realise a public sculpture, with all the challenges of scale, robustness and rigour that come with working in a tough environment and in a highly visible space.

The first installation was *Green Islands*, 2008-10 by Regan Gentry. His wire trees were an ironic response to the absence of vegetation in the stark, open site.

The second was *Mimetic Brotherhood*, 2010-12 by Peter Trevelyan. His four rubberised, abstract shapes engulfed the plinths, their shiny steel surfaces reflecting and mimicking everything within range – clouds, the harbour, and passers-by.

The third is *Out of the Dusk*, 2012-14 by Joanna Langford. It reflects the artist's response to environmental degradation and to the industrial features of the harbour close by.

With funding from Wellington City Council and Wellington Waterfront Ltd





13 Albatross 1986

Tanya
ASHKEN (born 1939)

Ferro-cement / 3500 x 8000mm
Frank Kitts Park, Wellington Waterfront

The Wellington Sculpture Trust was launched with the acquisition of *Albatross*, under the inspiration and leadership of Dr Ian Prior and Henry Lang.

Tanya Ashken was born in Britain and trained as both a silversmith and a sculptor. She lives in Wellington.

Albatross is three abstract shapes interacting with each other, with the water evoking rocks and the sea.

ARTIST'S STATEMENT

The work is very tactile and abstract, although as it was being built I realised there was a real albatross there. I have always been fascinated by the albatross, its size, its power and its awesome grace. My sculpture is large and white and of the sea.

With funding from a wide range of Wellington companies and organisations



14 Water Whirler 2006

Len
LYE (1901 - 1980)

Flexible fibreglass motorized pole / 12m
Pier off Frank Kitts Park, Wellington Waterfront

Len Lye was a New Zealand born kinetic sculptor, artist, writer and filmmaker based in New York for his last 35 years. The Len Lye Foundation was commissioned to manage the construction of this major posthumous work.

The motorized pole emits water from jets set into its length as it oscillates, revolves and gyrates creating patterns of motion.

Motors, springs, pivots and weights control the movement of the tube and were designed together with a computer programme to choreograph the movement and water patterns.

ARTIST'S STATEMENT

Len Lye's intention for *Water Whirler* was for "a fantastic choreography, jet-streams flinging their spray in three dimensions".

Water Whirler 'plays' in 10 minute cycles, on the hour at 10am, 11am, 12pm, 1pm and 3pm; and again hourly from 6pm – 10pm. It only operates in winds of less than 20 knots.

A joint commission from the Len Lye Foundation by the Wellington Sculpture Trust and Wellington Waterfront Ltd. With funding from the NZ Lottery Grants Board



Top photo: Darren Foster, Nektar Films, Wellington

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Nga Kina 2012

Michel TUFFERY (born 1966)

Fibre-glass reinforced concrete / L11.6 m, H 3.2 m, W 2.2 m
(variable)
Kumutoto, Wellington Waterfront

Michel Tuffery MNZM is an eminent Wellington artist and sculptor with a wide range of national and international commissions. His giant kina (sea urchins) sculpture comprises nine shells in two sizes, the larger weighing over seven tonnes. The kina are raised from the seabed and held against the south-facing seawall at Kumutoto by stone rip-rap, which is visible at low tide. At high tide the stone and the lower portion of the kina shells are under water.

ARTIST'S STATEMENT

Nga Kina acknowledges the history and physical geography of the area including the Kumutoto stream which flowed from Woodward Street to the sea and the location of the Kumutoto Pa. The use of the Kina shell forms can also be interpreted as a reference to a midden, a shell mound that may have existed on the Pa. *Nga Kina* provides a strong and conscious link to the Mana Whenua of Wellington.

With funding from Murray C Cole Family Trusts, Todd Corporation, Paul Robinson, Francis Cooke QC, David Goddard QC, Wellington Waterfront Ltd, Wellington City Council, Creative New Zealand and many other donors



Botanic Garden Walk



Map B

- 16 Green Islands**
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Denis O'Connor
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Henry Moore



16 Green Islands 2010

Regan
GENTRY (born 1976)

No. 8 fencing wire, stainless steel staples, galvanised pipes and plates / 4 trees, 1500mm – 4000mm high
Lady Norwood Rose Garden

Regan Gentry excels in making the most out of recycled materials, often in a witty way. Apart from its obvious botanical interpretation, this work's title, *Green Islands*, also refers to the Dunedin suburb that is home to the tip and dump shop he frequented while at the Otago Polytechnic art school.

The replica trees and other flora are commonly planted by Wellington City Council around Wellington.

Originally the inaugural 4 Plinths Project, this sculpture moved to its permanent home in the Botanic Garden in January 2010.

ARTIST'S STATEMENT

The wire renditions of trees and plants that make up *Green Islands* are not green. They have no roots, they don't drop leaves. They stand on plinths - structures designed to elevate and separate sculptures from their surrounding context.

This is the first of two works by Regan Gentry commissioned for Wellington by the Trust. See *Subject to Change* on the Wellington City Walk.

With funding from Richard T. Nelson, Janet McCallum, Sir Walter and Lady Rana Norwood Charitable Trust and other donors



17 Peacemaker 1991

Chris
BOOTH (born 1948)

Basalt boulders / 2800mm
Manuka Way, Botanic Garden

Chris Booth has had solo exhibitions in New Zealand, Australia, The Netherlands and Italy, as well as in collective exhibitions.

His impressive stone and earth sculptures are feats of balancing, engineering and a widely conceived sense of place.

The basalt boulders in *Peacemaker* were collected from Piakoa, near Matauri Bay, Northland. All boulders were selected with the permission and necessary customary rituals of Ngati Kura and also permission from the Department of Conservation and landowners.

ARTIST'S STATEMENT

Peacemaker attempts to communicate the choice of being peaceful among human beings. The transmitter/receiver –like quality of the sculpture communicates this, while birds drinking in the fountain add to the message of peace.

With funding from supporters of the Wellington Sculpture Trust



18 Listening and Viewing Device 1994

Andrew
DRUMMOND (born 1951)

Copper, carbon fibre, and slate / 6000 x 4000mm
Druids Hill, Botanic Garden

Andrew Drummond lives in Christchurch. His work explores the connection between humans and the land, the management of our environment and sustainability.

He has been the recipient of a number of major awards, and has been artist in residence in galleries and universities in New Zealand, Australia and Britain. He was a Frances Hodgkin Fellow at the University of Otago in 1980.

This is a kinetic work which moves on a gyroscope-type fitting in response to the wind or a push and which, as its name suggests, acts as a device for listening with and looking through.

ARTIST'S STATEMENT

If there's one thing I want my work to do, it is for people to look at it in a way that isn't about understanding an idea. Rather, it's about allowing themselves to get lost in it; to stop long enough to be suspended in wonderment or disbelief.

This is the first of two works commissioned from Andrew Drummond. See *Tower of Light* on the Meridian Energy Wind Sculpture walk.

With funding from Wellington City Council and many other donors



19 Rudderstone 1997

Denis O'CONNOR (born 1947)

Marble / 3500 x 6190 x 250mm
Manuka Way, Botanic Garden

Denis O'Connor is a sculptor, installation artist and poet and has works in numerous major public collections in New Zealand, Australia, France and the Netherlands. Denis is a graduate of the School of Industrial Design in Wellington, who has also studied in Europe, Japan and the USA.

The void of the doorway is a rudder formation and symbolically memorialises our migrant cultures. The front view is of black marble and not unlike the view of the night sky, and its high polish reflects the image of the viewer. The vivid blue and white strips of the reverse side are abstracted panoramic streams of sea and sky.

ARTIST'S STATEMENT

The rudder is a guiding principle, a device that steers us on our journey. To ritually walk through this rudder engages the body in a metaphor for the journey that the New World we live in challenges us to take.

With funding from Creative New Zealand and Wellington City Council





20 Body to Soul 1996

Mary-Louise BROWNE (born 1957)

Granite / 7000 x 1000mm
Norwood Path, Botanic Garden

Mary-Louise Browne lives in Auckland and has exhibited widely throughout New Zealand. She has developed several public art commissions.

Words are the recurring subject of her work as she explores the power of language. Mary-Louise's works challenge conventional readings and demonstrate how apparently simple words or maxims can have multiple layers of meaning.

Although the staircase will be reminiscent of memorials, and there is an obvious allusion to immortality and an afterlife, on this site it is positioned as an invitation to climb and to read.

ARTIST'S STATEMENT

The viewer is prompted to think about the balance or imbalance between psyche and nature. The placement of the text reminds the viewer of the power of nature and the transitory quality of life.

With funding from Creative New Zealand and Wellington City Council



21 Bronze Form 1988

Henry MOORE (1898 - 1986)

Bronze / 4100mm
Norwood Path, Botanic Garden

British artist Henry Moore was one of the outstanding sculptors of the 20th century. Through his handling of stone and bronze Moore gave form to a highly distinctive style which has influenced artists the world over. Throughout his long and prolific career Moore produced thousands of sculptures, drawings and prints.

In the early 1980s Moore developed a three part sculpture titled *Figure in a Shelter*. He later decided that the inner form in the centre was a piece that could stand in its own right. There were six casts of this figure and the one in Wellington is No 4.

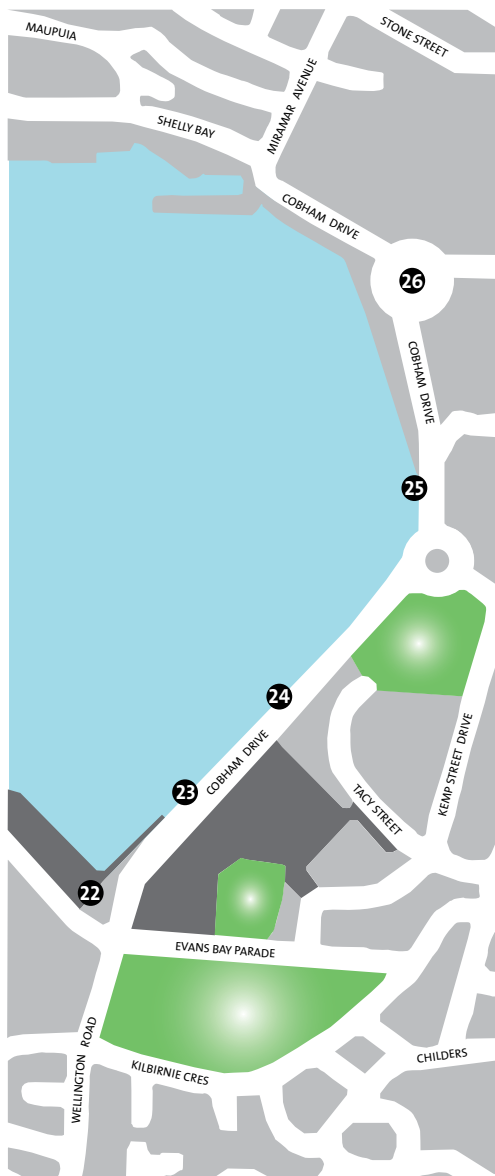
ARTIST'S STATEMENT

"The human figure," he wrote, "is what interests me most deeply, but I have found principles of form and rhythm from the study of natural objects, such as pebbles, rocks, bones, trees and plants.

Bronze Form was placed in Midland Park in the centre of the city in 1988, and then moved to its present site in 1995.

Funded by Fletcher Challenge Ltd, with support from Wellington City Council Arts Bonus scheme

The Meridian Energy Wind Sculpture Walk



Map C

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Van Den Eijkel
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Phil Dadson
- 25 **Tower of Light**
Andrew
Drummond
- 26 **Pacific Grass**
Kon Dimopoulos



22 Zephyrometer 2003

Phil
PRICE (born 1965)

Epoxy glass, carbon fibre, concrete, steel, timber / 33m
Cobham Drive

Phil Price lives in Canterbury and has exhibited in group and solo shows in New Zealand and Australia. Phil is fascinated by scientific discovery and his work walks the line between art and science, drawing on physics for the complex mechanics required for kinetic sculpture.

The dynamic mast-like structure graphically marks out the strength and direction of the prevailing wind with an elegant swaying motion. The shape, construction and movements of the sculpture are beautifully reflective of the site adjacent to the Evans Bay Marina.

ARTIST'S STATEMENT

Zephyrometer is a type of free-form gauge with a considerable reliance on precision engineering, as well as a scientific concept. Its beauty is derived through its need to function.

This is the second work by Phil Price commissioned for Wellington by the Trust. See *Protoplasm* in the Lambton Quay walk.



23 Urban Forest 2007

Leon
VAN DEN EIJKEL (born 1940)
in collaboration with Allan Brown

Aluminium cubes; steel mounting poles; reinforced concrete /
H 3x9000mm, W site 5000mm.
Cobham Drive

The artist, who migrated to New Zealand from war-torn Holland, calls each stack of five brightly coloured spinning cubes an urban tree, and the three together an urban forest.

The work, chronologically the fourth in the Meridian Wind Sculpture Walk, is the result of a two-year collaboration between the artist and Hutt Valley engineer Allan Brown, who overcame the challenge of enabling cubes on a pole to spin in response to the wind.

ARTIST'S STATEMENT

All the trees in my city had been cut down for heating so we children didn't know what a tree was. We had only black and white images of them. So we made urban trees from all sorts of wood, strips of cloth, broken pieces of glass and iron we found on the street.

With funding from Meridian Energy and Wellington City Council



25 Tower of Light 2005

Andrew
DRUMMOND (born 1951)

Steel, neon rings / 9000 x 2000
Cobham Drive

Andrew Drummond lives in Christchurch. His work explores the connection between people and the land, the management of our environment and the conservation of natural resources.

He has been the recipient of a number of major awards, and has been artist in residence in galleries and universities in New Zealand, Australia and Great Britain.

Tower of Light is a machine that uses the wind speed and converts that into light using very simple technology. The stronger the wind speed the more neon rings are lit.

ARTIST'S STATEMENT

I have used colour as a measuring element and so the sequence goes from green through the spectrum to red. As a result the viewer is able to read wind speed through colour.

This is the second work by Andrew Drummond commissioned for Wellington by the Trust. See *Listening and Viewing Device* in the Botanic Garden walk.

With funding from Meridian Energy and Wellington City Council



24 Akau Tangi 2010

Phil DADSON (born 1946)

Aluminium; stainless steel; black steel; LED lights; paint /
11 poles H variable 6000mm to 6800mm, cones L 2500mm,
diameter front 600mm, back 100mm
Cobham Drive

Phil Dadson is an eminent New Zealand sound artist working across many media. Eight poles march out of Evans Bay and up to the road, one stands firmly on the median strip, and two more complete the land-side of the march.

The highly engineered cones surmounting the poles create a soft keening or flute-like sound, to be heard beneath them on a windy day. Collectively the sounds of the cones produce a constantly changing low level harmony. The sculpture's name, *Akau Tangi*, is derived from the Maori name for the area, translated as the sighing sound of the wind in the bay.

The cones also light with wind power, swivel with wind direction and spin with wind speed.

ARTIST'S STATEMENT

Migrating into or out of the sea with an obvious connection to Wellington Airport, the work has windsock, sentinel and birdlike associations.





26 Pacific Grass 2001

Konstantin DIMOPOULOS (born 1954)

Carbon fibre, resin / 6m x 135qm
Roundabout on Cobham Drive and Calabar Road

New Zealand artist Kon Dimopoulos studied in New Zealand and London before exhibiting in public and private galleries in New Zealand over three decades. Kon now lives in Melbourne, Australia where he works extensively on public commissions. His works focus on relationships between natural forces and their impact on the landscape.

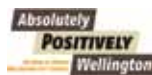
ARTIST'S STATEMENT

Pacific Grass is a celebration of movement. It is like a ballet in which 1550 different characters have their own part choreographed and moved by the wind. Like music in dance, wind is the critical element in this production.

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Aaron Lister (Curator, City Gallery), Sarah Farrar (Curator Contemporary Art, Te Papa), Chris Kelly (Architect, Architecture Workshop), Elizabeth Thomson (Artist), Jill Trevelyan (Manager, works of art at MFAT)

Honorary Financial Advisor

Pat Sheehan (Director, Kendons Chartered Accountants)

Honorary Auditor

David Underwood (Chartered Accountant)

Honorary Engineering Advisor

Ray Patton (Director, Clendon Burns and Park Ltd)

Honorary Legal Advisor

John Nankervis (Consultant, Buddle Findlay)

Wellington City Council Liaison

Nataša Petković-Jeremić (Manager City Arts)

Administrator

Jhana Millers



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Back Cover: **Water Whirler** Len Lye