

Perpetual Guardian *Sculpture on the Gulf* 2024
Portfolio presentation

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1. Chris Booth, *Homage to a Broken Stone, 2023–4*

stone, wood, stainless-steel cable, and fungi
Thanks to Allpress Olive Groves.

Chris Booth discovered the stone that features in this work in Tākou, Northland. Over centuries, it had been shaped by acid wash from the rotting foliage of prehistoric forests. Struck by its unique shape and proportions, which reminded him of a shrouded human body, Booth arranged with the kaitiaki to remove it. But, when it was dumped in his yard along with tonnes of heavy boulders, it broke in two.

Years later, Booth and fellow Northland sculptor Tom Hei Hei tended to it like a damaged limb, using steel pins and bandages to make it whole again. Booth placed it atop a pyre structure made of Waiheke olive wood. A pyre would usually go up in flames, but here it is passed on to the world's tiniest organisms.

Slowly, billions of microscopic mycorrhizal fungi will consume the olive wood supporting the stone, lowering it back to earth. Booth contrasts this constant activity with the eternity represented by the rock, in a tribute to cycles of life and death in which everything has its place.

Chris Booth (b.1948) lives near Kerikeri. In the late 1960s, he studied at Ilam School of Fine Arts, in Ōtautahi/Christchurch, before working in St Ives, England, with prominent sculptors Barbara Hepworth, Denis Mitchell, and John Milne.

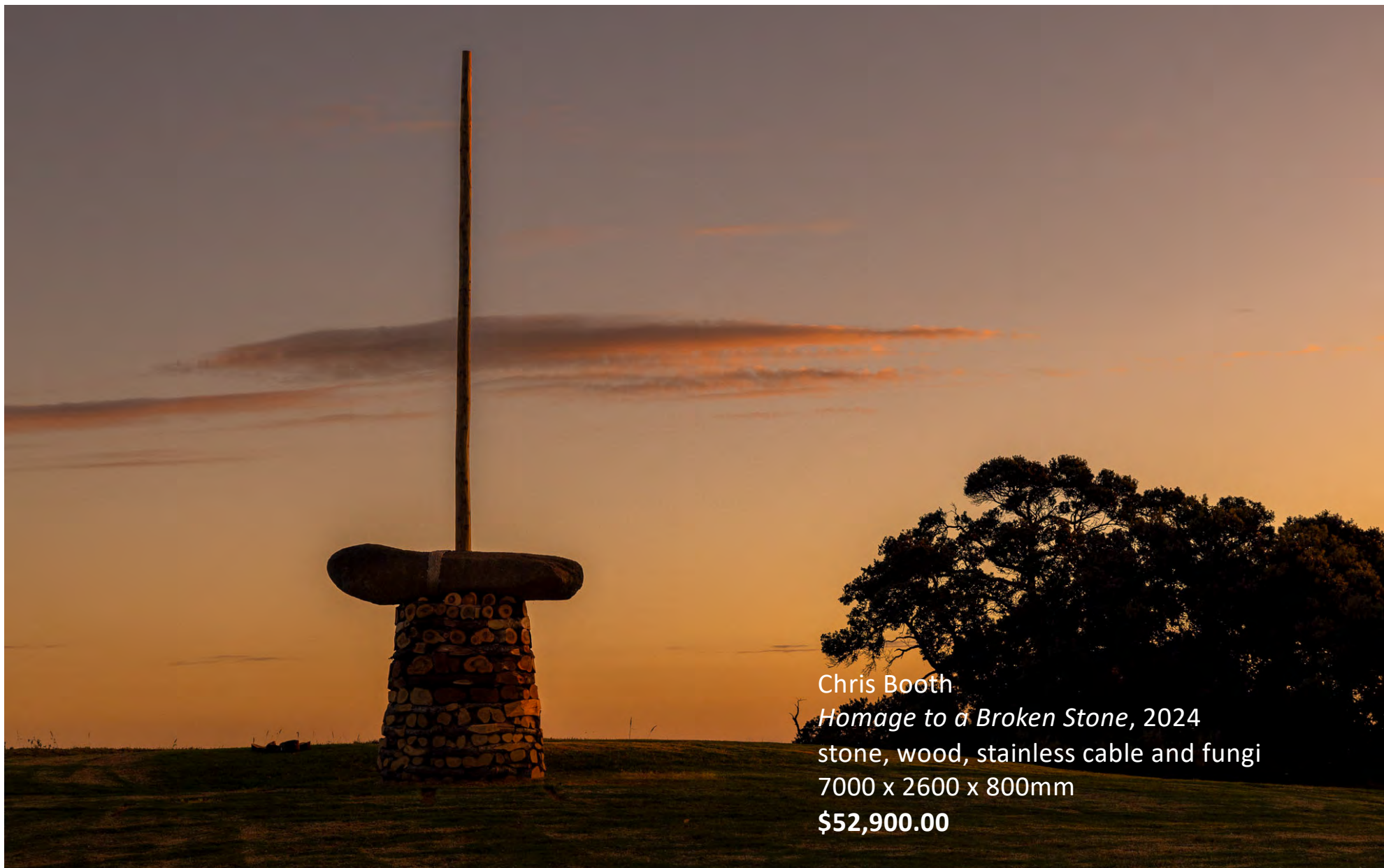
Since the 1970s, he has worked as an environmental artist, creating monumental public works in Aotearoa/New Zealand, including at Gibbs Farm in the Kaipara, and in Australia, Britain, Canada, Denmark, France, Germany, Italy, and the Netherlands.

In 1982, he was Frances Hodgkins Fellow at the University of Otago, Ōtepoti/Dunedin.

Many of his sculptures resemble oversized rock cairns, used since prehistory to signal burial sites or as navigational markers. He is a *Sculpture on the Gulf* regular.

Allpress
OLIVE GROVES





Chris Booth
Homage to a Broken Stone, 2024
stone, wood, stainless cable and fungi
7000 x 2600 x 800mm
\$52,900.00



2. Steve Carr, *In Bloom (Waiheke)*, 2024

bronze

Courtesy Station, Melbourne and Sydney, and Michael Lett, Tāmaki Makaurau/Auckland.

At first glance, *In Bloom* may look like a casual arrangement of car tyres. However, its petrolhead nonchalance is an illusion. The tyres are actually cast in bronze, and proudly feature logos of the artist's name. Craft masquerades as readymade! Steve Carr has gone to great trouble, while appearing to have gone to none at all.

To date, he has shown *In Bloom* at Auckland's Britomart, Te Uru Waitākere Contemporary Gallery, Christchurch Art Gallery, Dunedin Public Art Gallery, and Michael Lett, here in Aotearoa/New Zealand, and the Museum of Contemporary Art Australia, in Sydney.

He usually treats the tyres as a vase, working with gardeners and botanists to create bespoke plantings within them. But, here, *In Bloom* is shown for the first time in 'nature', less framing it than being framed by it.

Steve Carr (b.1976) is based in Ōtautahi/Christchurch, where he is a Senior Lecturer in Film and Sculpture at Ilam School of Fine Arts.

He completed an MFA at Elam School of Fine Arts, Tāmaki Makaurau/Auckland, in 2003. He works in photography and film, sculpture and performance.

His work featured in *Freedom Farmers* at Auckland Art Gallery, in 2013, and *Bullet Time*, City Gallery Wellington, in 2016.

His project *Chasing the Light* was presented at Christchurch Art Gallery, in 2018, and at the National Gallery of Victoria, Melbourne, and City Gallery Wellington, in 2019.

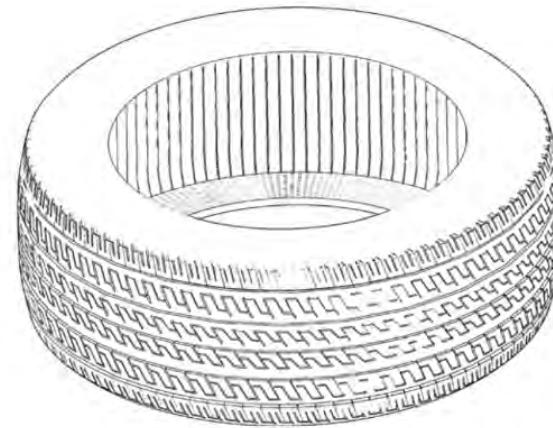
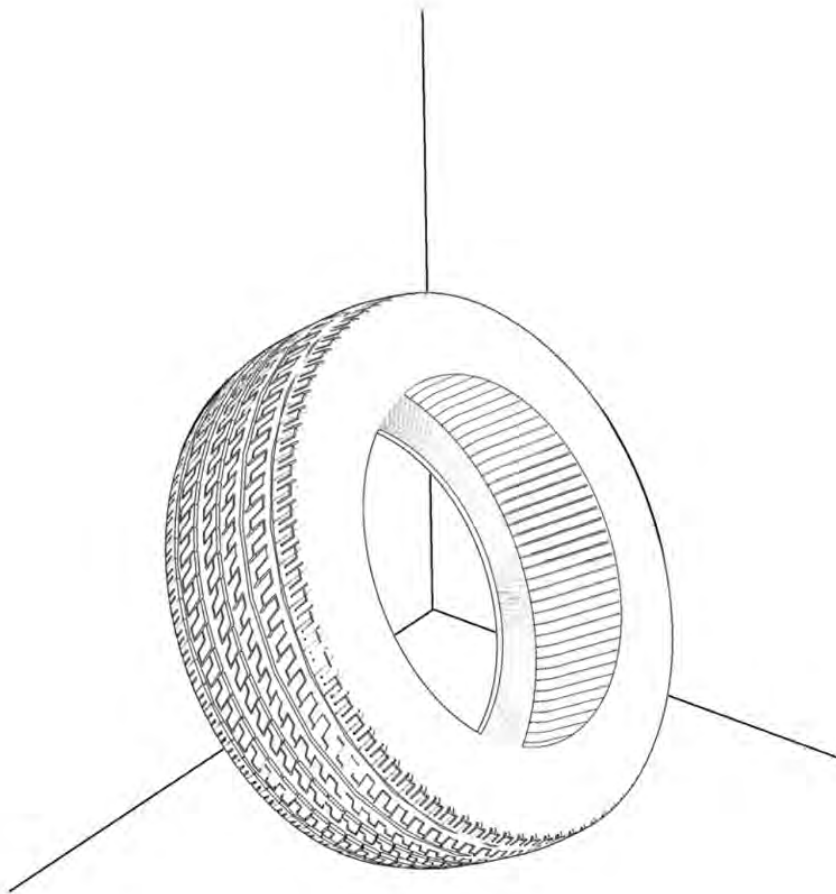
He had a two-person show with Christian Lamont, *Fading to the Sky*, at Te Uru, Tāmaki Makaurau/Auckland, in 2021.



Steve Carr
In Bloom (Waiheke), 2024
Bronze (11 tyres)
1800d x 1200h mm
\$120,000.00



Steve Carr, *In Bloom*, 2020, installation view, Takutai Square, Auckland, 2020.



Steve Carr
In Bloom, 2024
Bronze
1800d x 1200h mm
\$18,000.00 (single tyre)

5. Brett Graham, *Wakefield Dreaming*, 2023

wood, scaffolding, and synthetic polymer paint
Courtesy Gow Langsford Gallery, Tāmaki Makaurau/Auckland.
Thanks to Biggs Construction and Firth.

Before becoming the architect of New Zealand colonisation, Edward Gibbon Wakefield (1796–1862) was incarcerated in London’s Newgate Prison. He served three years for abducting and marrying a fifteen-year-old schoolgirl, hoping to blackmail her rich father into supporting his political career. It was in prison that he devised his theory to increase the profitability of colonies by restricting land ownership. By delaying the sale of land to settlers, they would remain a landless workforce to be exploited, growing the wealth of the Motherland. Wakefield’s political writings redeemed him, and, in 1840, he was appointed Director of the New Zealand Company, where he put his theory into effect. But his thinking, which overlooked the place of Māori people, would have real consequences for them.

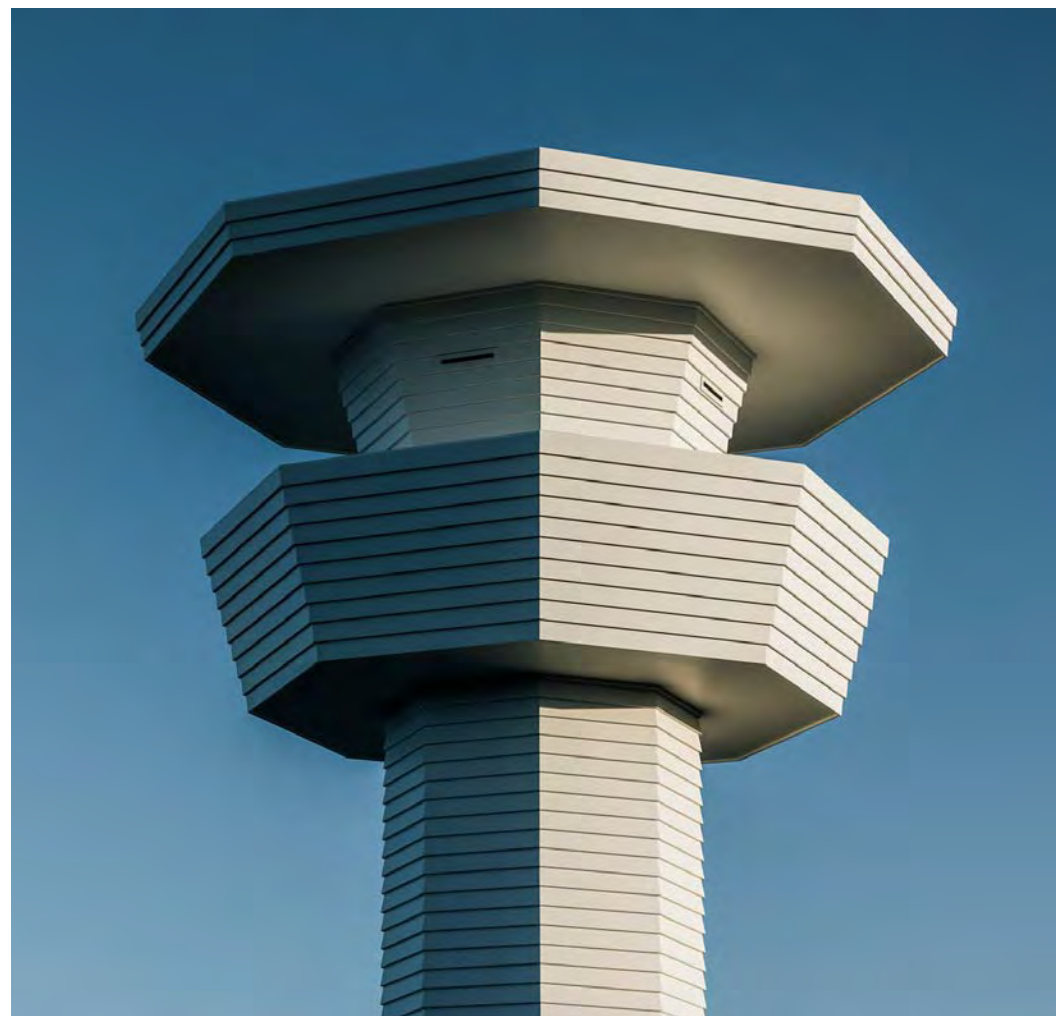
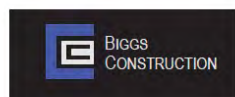
Brett Graham’s sculpture *Wakefield Dreaming* evokes and challenges Wakefield’s legacy. It is based on prison watchtowers—specifically the iconic ones at Paremoremo Prison, with its absurdly high percentage of Māori inmates. But there’s a twist. Graham says. ‘I’m conscious that, in the context of Waiheke, it is turning the tables; the wealthy and privileged being the ones being observed.’ While Wakefield is remembered as an innovative figure in New Zealand history, Graham’s sculpture entangles Wakefield’s ‘dreams’ with incarceration.

Brett Graham (b.1967, Ngāti Koroki Kahukura, Tainui) lives in Waiuku, on the southern coast of the Manukau Harbour. He gained a BFA from Elam School of Fine Arts in 1988, an MFA from the University of Hawai’i in 1990, and a DFA from Elam in 2003. His imposing counter-monuments and anti-memorials address colonial violence and injustice.

Āniwaniwa, his collaboration with Rachel Rakena, was a collateral exhibition at the 2007 Venice Biennale. He was also in the 2006 and 2010 Sydney Biennales, and the 2017 Honolulu Biennial. In 2020, his landmark exhibition *Tai*

Moana Tai Tangata at the Govett Brewster Art Gallery, in Ngāmotu/New Plymouth, earned him a 2021 Arts Foundation Laureate and a nomination for the 2024 *Walters Prize*.

In 2024, he will be in the curated show at the Venice Biennale and in the Asia Pacific Triennial.



A photograph of a white, octagonal, tiered tower structure on a grassy hill. The tower has a cylindrical base with horizontal slats, a wider middle section with a flared top, and a smaller octagonal top section. The structure is set against a clear blue sky. The foreground shows a grassy hillside.

Brett Graham

Wakefield Dreaming, 2024

wood, scaffolding, synthetic polymer paint

8000 x 4500 mm

\$285,000.00





6. Natalie Guy, *The Staircase*, 2024

powder-coated steel and macrocarpa posts

Italian architect Carlo Scarpa first gained prominence for renovating crumbling Venetian buildings by integrating modern materials and details—a trim of glass tiles here, a brass handrail there. Users felt they were moving through time as well as space.

In 2022, visiting Scarpa's projects in Venice, Natalie Guy's attention was snagged by his staircases. She began scouring books and the internet for images, finding a design for a slender brass railing that turned a sharp 360 degrees around the corner of a stone staircase.

The design, it turned out, was not by Scarpa at all, but by Act Romegialli—a contemporary-design studio founded in 1996. Guy was drawn to her moment of misrecognition as a sign of modernism's enduring influence on architectural design.

Guy's *The Staircase* paraphrases Act Romegialli's handrail design as a sculptural object, invoking Scarpa's spectre on Waiheke, where many modernist-style residencies can be found, perhaps bearing his influence without knowing it. Her staircase leads nowhere, just for show.

Natalie Guy (b.1964, Ngāpuhi, Ngāruahine)
lives in Tāmaki Makaurau/Auckland.

She completed her PhD at Elam School of Fine Arts in 2022. She researches the legacy of modernist art and architecture.

In 2017, she enjoyed an Asia NZ Foundation Residency in Varanasi, India, and, in 2019, a residency at Sculpture Space in Utica NY.

Her 2020 public sculpture *The Pool* is permanently installed in Ōtautahi/Christchurch.

In 2022, her work was matched with Gavin Hipkins's in the show *City of Tomorrow* at Tauranga Art Gallery.



Natalie Guy

The Staircase, 2024

Powder coated steel, macrocarpa posts

2462 x 3200 x 300mm

\$28,750.00

7. Turumeke Harrington, *Stumped I-XII, 2024*

powder-coated steel

Courtesy Page Galleries, Te Whanganui-a-Tara/Wellington.

The Auckland isthmus was once home to large swathes of kauri and conifer–broadleaf forests. Between 1870 and 1900, they were intensively cleared, making kauri timber and gum the region’s top exports and forestry its largest employer. Accounts from the time recall the smell of gum and new-sawn timber hanging in the air.

Consisting of laser-cut cartoon-like ghosts of tree stumps scattered across the hillside, *Stumped* recalls this history. Turumeke Harrington’s installation is a portrait of a landscape tamed, harvested for profit and to make way for the urban life we live today. While visitors enjoy their stroll on the headland, Harrington reminds them that ‘nature’ once looked very different.

Turumeke Harrington (b.1992, Kāi Tahu) lives in Te Whanganui-a-Tara/Wellington.

In 2011, she gained a Bachelor of Design Innovation from Victoria University of Wellington; in 2018, a BFA, from Ilam School of Fine Arts, Ōtautahi/Christchurch; and, in 2021, an MFA from Massey University, Te Whanganui-a-Tara/Wellington.


Working at the intersection of art and design—and interested in whakapapa, space, colour, and material—she creates both large sculptural installations and lines of artist-branded commodities.

She has shown at Christchurch Art Gallery; Tauranga Art Gallery; Dowse Art Museum, Te Awa Kairangi ki Tai/Lower Hutt; Objectspace,

Tāmaki Makaurau/Auckland; Govett-Brewster Art Gallery, Ngāmotu/New Plymouth; and Pātaka Art+Museum, Porirua.







Turumeke Harrington
Stumped I-XII, 2024
(12 individual works)
steel, 1200 x 600 x 400mm
\$5,200.00 each work

8. Chevron Hassett, *Te Kupenga*, 2024

totara, treated pine, paua, and acrylic paint

Auckland's central suburbs have witnessed intensive gentrification. Until the 1980s, Grey Lynn and Ponsonby, with their colonial villas, were hubs of Pasifika life, but many families who once lived there have been pushed out by increased demand for these 'character homes'.

Chevron Hassett links this with earlier waves of colonial settlement that displaced Māori from their land. His work *Te Kupenga* is a hybrid, representing both a waharoa (gate), which would typically stand at the entrance of a pā (village), and an ornamental verandah, typical of colonial villas. It features whakairo (carving) patterns that speak to te ao Māori narratives of genealogy and knowledge transmission while mimicking Victorian lace or lattice work.

The work also conflates ideas of space and shelter. The verandah marks a threshold between the public space of the street and the private one of the home, while the waharoa invites passage onto the marae. Hassett describes the work as an interface between te ao Māori and te ao Pākeha.

Standing over the walkway, framing the gulf, it can also be understood as an interface between past and future. With expanding settlement on Waiheke, the Matiatia headland is under threat of subdivision.

Te Kupenga asks us to consider how we share, occupy, and value this space, and how we might ensure it remains for future generations to enjoy.

Chevron Hassett (b.1994, Ngāti Porou, Ngāti Rongomaiwahine, Ngāti Kahungunu, Irish) lives in Otāhuhu.

He holds a Bachelor of Design from Massey University, Te Whanganui-a-Tara/Wellington. He works in whakairo and photography to explore urban indigeneity, colonisation, and the politics of public space.

In 2017, he was awarded the Creative New

Zealand Ngā Manu Pīrere Prize, and, in 2022, was an Arts Foundation Springboard recipient, receiving a mentorship from Brett Graham.

His recent projects include *Far, Far Away*, a solo show at Artspace, in Tāmaki Makaurau/Auckland, in 2023, and public works for Hutt Hospital, Te Awa Kairangi ki Tai/Lower Hutt, and Te Tairāwhiti Arts Festival, Tūranganui-a-Kiwa/Gisborne.







Chevron Hassett
Te Kupenga, 2024
Edition of 3+AP, black or white finish
Totara, treated pine, paua, acrylic
2600 x 2100mm
\$32,000.00

11. Lonnie Hutchinson, *Moemoeā: A Model for Dreaming*, 2024

aluminium

Courtesy Milford Galleries, Dunedin and Queenstown.

Lonnie Hutchinson became known for cutting kowhaiwhai patterns into concertinas of black builder's paper. Sometimes these paper cuts are presented as works; sometimes used as guides to laser-cut sheet metal.

Moemoeā: A Model for Dreaming is a metal canopy, under which we can lie and daydream. Raised on poles, it provides shelter to visitors, a moment of pause. We can look up at the kowhaiwhai pattern and consider the ancestral stories it holds or down on the moving shadows it casts on the ground.

Hutchinson's canopy recalls the corrugated-iron roofs used in settler-style homes around Aotearoa/New Zealand, while its pattern offers a counter rhythm.

Lonnie Hutchinson (b.1963, Kāi Tahu, Ngāti Kuri ki Kāi Tahu, Sāmoan) lives in Ōtautahi/Christchurch.

In 1992, she received a Diploma in Textile Printing from Auckland Institute of Technology, and, in 1998, a Bachelor of Design from Unitec Institute of Technology, Tāmaki Makaurau/Auckland.

She uses stories and customs drawn from her Kāi Tahu and Sāmoan ancestries as lenses on contemporary social and political issues, particularly relating to gender and colonisation.

Her survey show *Black Bird* was presented at the Gus Fisher Art Gallery, Tāmaki Makaurau/Auckland, and the Dowse Art

Museum, Te Awa Kairangi ki Tai/Lower Hutt, in 2015. Group shows include *L'Art Urbain du Pacifique*, Castle of Saint-Laurent, Limousin, in 2005; *Pasifika Styles*, University of Cambridge Museum, in 2006; *Home AKL*, Auckland Art Gallery, in 2012; and *Toi Tū Toi Ora*, Auckland Art Gallery, in 2020.

She has created public works, including built-in components for Auckland Art Gallery, in 2011; Ronwood Avenue carpark, Manukau/South Auckland, in 2015; and Christchurch's justice and emergency-services precinct, in 2016. She works collaboratively with Lily Laita and Niki Hastings-McFall as the Vahine Collective.



Waiheke Island – Perpetual Guardian Sculpture on the Gulf 2024



Lonnie Hutchinson
Moemoeā: A Model for Dreaming, 2024
aluminium
1000 x 3000mm (variable)
\$218,000.00



Lonnie Hutchinson
Maemoeā: A Model for Dreaming, 2024
aluminium
1000 x 3000mm (variable)
\$218,000.00

12. Ana Iti, *Whakaruruhau*, 2024

aluminium and shade cloth

The kahukura, an endemic butterfly, lays its eggs in the leaves of the ongaonga, a native stinging nettle. Small spikes cover the ongaonga's stem and a line forms on the midrib of its leaves. As a fortress against predatory mammals and birds, it offers a sanctuary for kahukura and their larvae.

Ana Iti's *Whakaruruhau* recalls both the plant's leaves and the butterfly's wings. Made of gardeners' shade cloth tensioned across metal frames, it creates a small space of shelter, like the ongaonga. It emphasises the symbiotic relationship that has evolved between creature and plant over centuries. Presented in the landscape, it situates this relationship within a larger, interconnected ecosystem, made up of many such exchanges.

Ana Iti (b.1989, Te Rarawa, Pākehā) is based in Te Matau-a-Māui/Hawkes Bay.

She gained a BFA in Sculpture from Ilam School of Fine Arts, in Ōtautahi/Christchurch, in 2012, and an MFA from Toi Rauwharangi Massey University, in Te-Whanganui-a-Tara/Wellington, in 2018.

She works in sculpture and video, and has made works referring to Maori writers, including Keri Hulme, J.C. Sturm, and June Mitchell, and to the early te reo Māori newspaper *Te Pipiwharauoa*.

Solo projects include *A Dusty Handrail on the Track* at Te Uru Waitākere Contemporary Gallery, in 2021; *Roharooha* at Gus Fisher Gallery, Tāmaki Makaurau/Auckland, in 2022; and *I Must Shroud Myself in Stinging Nettle* at

City Gallery Wellington, in 2023.

In 2020, she was included in *Toi Tū Toi Ora* at Auckland Art Gallery, and, in 2024, will show there again, in the *Walters Prize*.



Ana Iti
Whakaruruhau, 2024
stainless steel, shade cloth
3000 x 3360 x 4380mm
\$48,000.00





13. Zac Langdon-Pole, *Chimera*, 2024

bronze Camarasaurus skull, spider crane
Courtesy Michael Lett, Tāmaki Makaurau/Auckland.
With support from Richard Douglas and Kriselle Baker.

During the late-nineteenth century, in a period known as the ‘Bone Wars’, US palaeontologists rushed to discover new dinosaur species.

In 1877, Othniel Charles Marsh discovered a massive, almost complete skeleton of a species he went on to name the Brontosaurus, meaning ‘noble thunder lizard’. It was assembled at the American Museum of Natural History, becoming famous as the first full dinosaur skeleton to be placed on public display. But it wasn’t a full specimen, but a hybrid of two long-necked dinosaurs. Its body was from an Apatosaurus, its head from a Camarasaurus. Nevertheless, today, ‘the Brontosaurus’ remains a fixture in the popular imagination.

Intrigued by this story of miscategorisation and the disordering of scientific knowledge, Zac Langdon-Pole mounts a bronze-cast Camarasaurus skull on a spider crane to create a new hybrid monument. His title comes from Greek mythology, where Chimera was an imaginary monster composed of incongruous animal parts.

He says: ‘The Brontosaurus was one of the first avatars of the modern age. Like ourselves, it has one foot in fact and one in fiction. *Chimera* is an ode to two related yet divergent stories: the deep time of the Earth and the “progress” of human civilisation, where cranes fuelled by fossils dominate our skylines, building upwards.’

Zac Langdon-Pole (b.1988) lives in Tāmaki Makaurau/Auckland.

In 2010, he gained his BFA from Elam School of Fine Arts, and, in 2015, his Meisterschüler from Städelschule, Frankfurt.

Incorporating found and fabricated artefacts, his work spans scales of time and space, to explore memory, translation, and the ordering of cultural and natural worlds.

In 2017, he won the Ars Viva Prize, and, in 2018, was the seventh recipient of the BMW Art Journey.

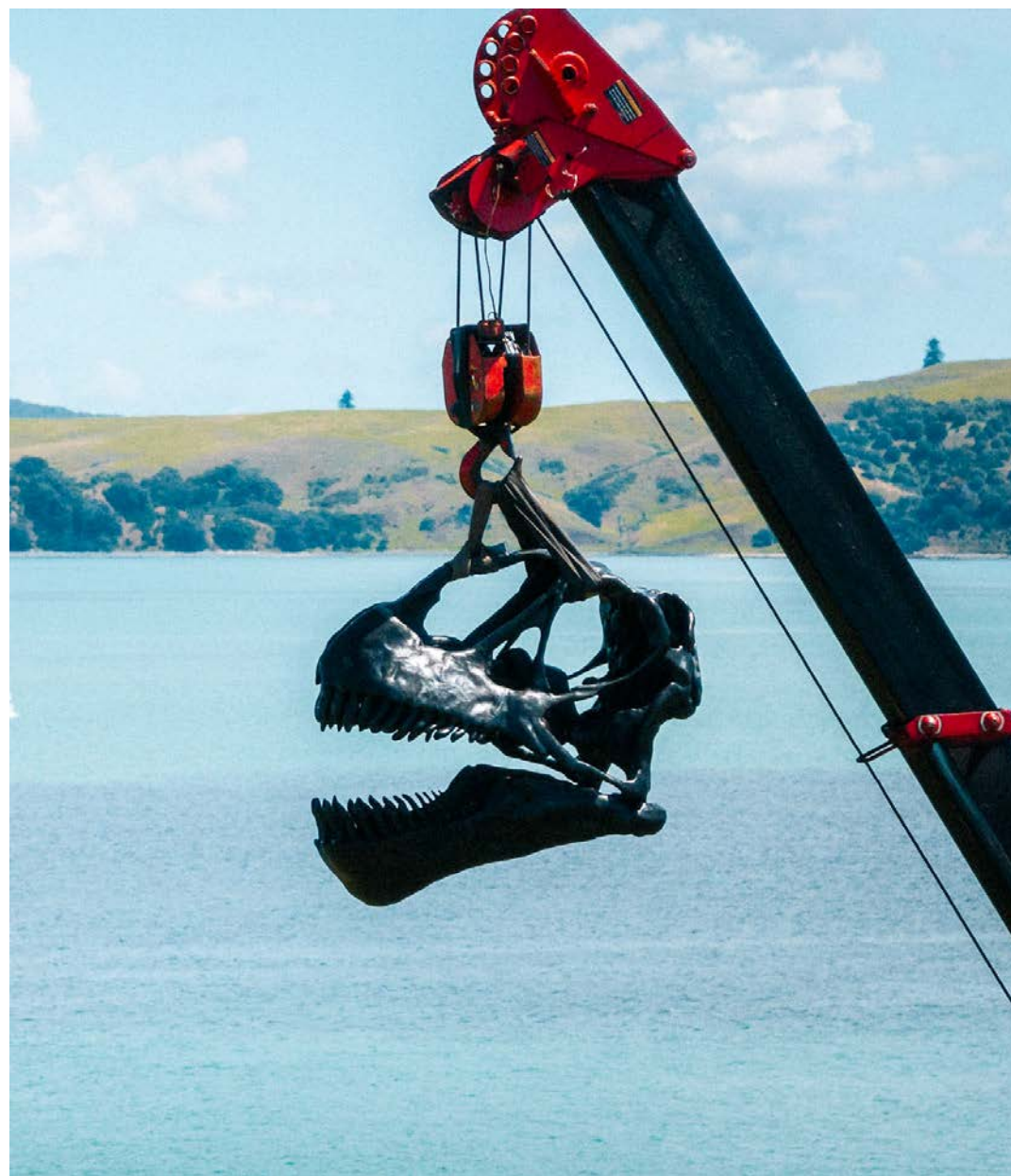
He has exhibited widely internationally and in Australasia. In 2020, City Gallery Wellington presented his solo show, *Containing Multitudes*. In 2022, he was a McCahon House Artist in Residence at Parehuia, Titirangi.



Zac Langdon-Pole
Chimera, 2024
bronze Camarasaurus skull,
dimensions variable, spider crane
\$140,000.00



Zac Langdon-Pole
Chimera, 2024
bronze Camarasaurus skull,
spider crane
dimensions variable,
\$140,000.00



14. Yona Lee, *Fountain in Transit*, 2023

stainless steel and various fixtures and fittings
Courtesy Fine Arts, Sydney.

All over the world, wherever we go, generic stainless-steel handrails and barriers are there to aid us, impede us, and control us. They're so ubiquitous, they're invisible. We don't give them a second thought. But Yona Lee insistently draws our attention to them.

Her installations and sculptures combine mazes of stainless-steel tubing with random flurries of everyday fixtures and fittings—mop heads and mailboxes, bus seats and beds, phone chargers and umbrellas—as if mocking their utility.

Fountain in Transit combines bathroom fixtures—including a shower head, shower curtain, and drain—with a lamp, bus handles, and a clock, prompting us to imagine a scenario in which these might come together.

Yona Lee (b.1986) lives in Tāmaki Makaurau/Auckland.

She completed her MFA there, at Elam School of Fine Arts, in 2010.

She works in installation, using stainless-steel tubing to create elaborate, site-responsive circuitries that invite us to interact with everyday items incorporated into them.

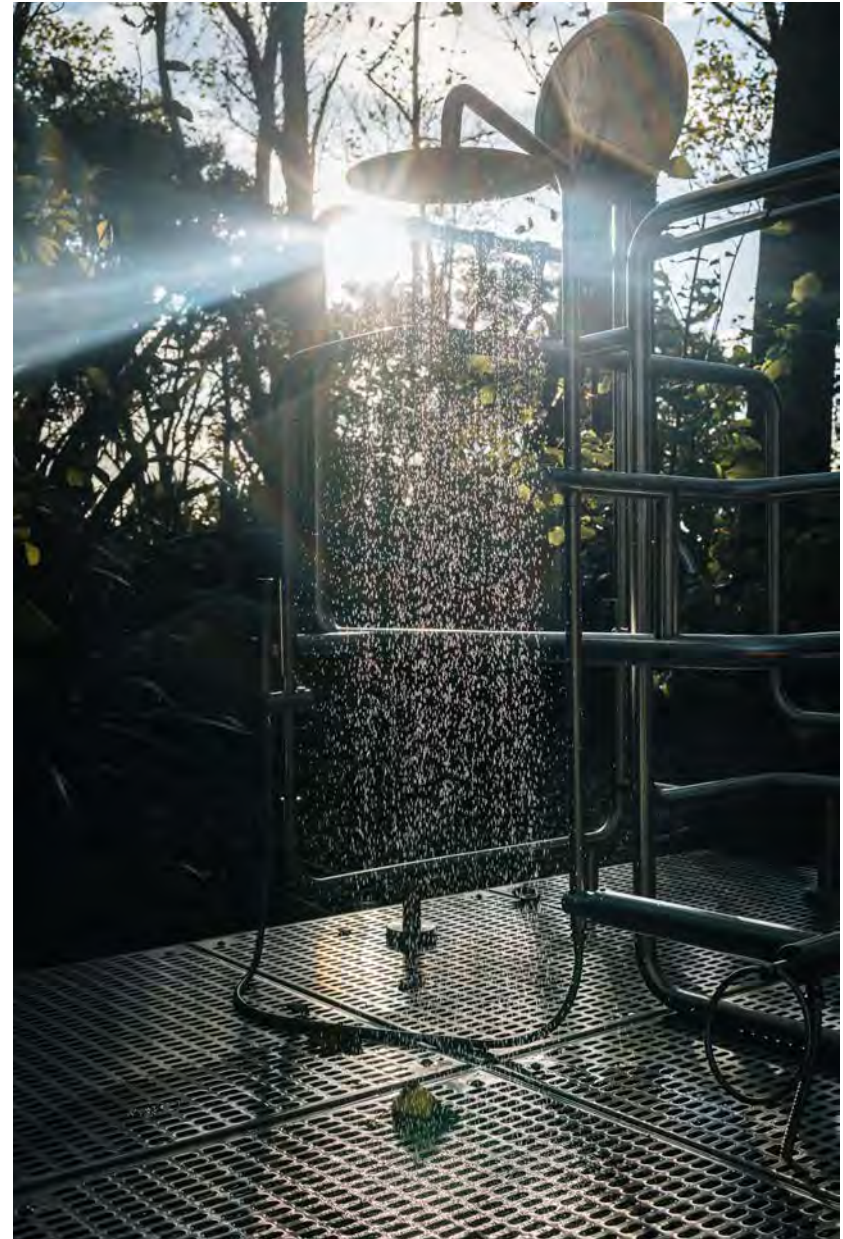
She started making these works following a residency in Seoul, where she began thinking about public transport infrastructure and the patterns of mass behaviour and mass mobility it informs.

She has had solo exhibitions at Te Uru, Tāmaki Makaurau/Auckland, in 2017; Art Gallery of New South Wales, Sydney, in 2018; City Gallery, Wellington, in 2018; and Auckland Art

Gallery, in 2022.

Her work also featured in the 2016 Changwon Sculpture Biennale, 2019 Lyon Biennale, and 2020 Busan Biennale.

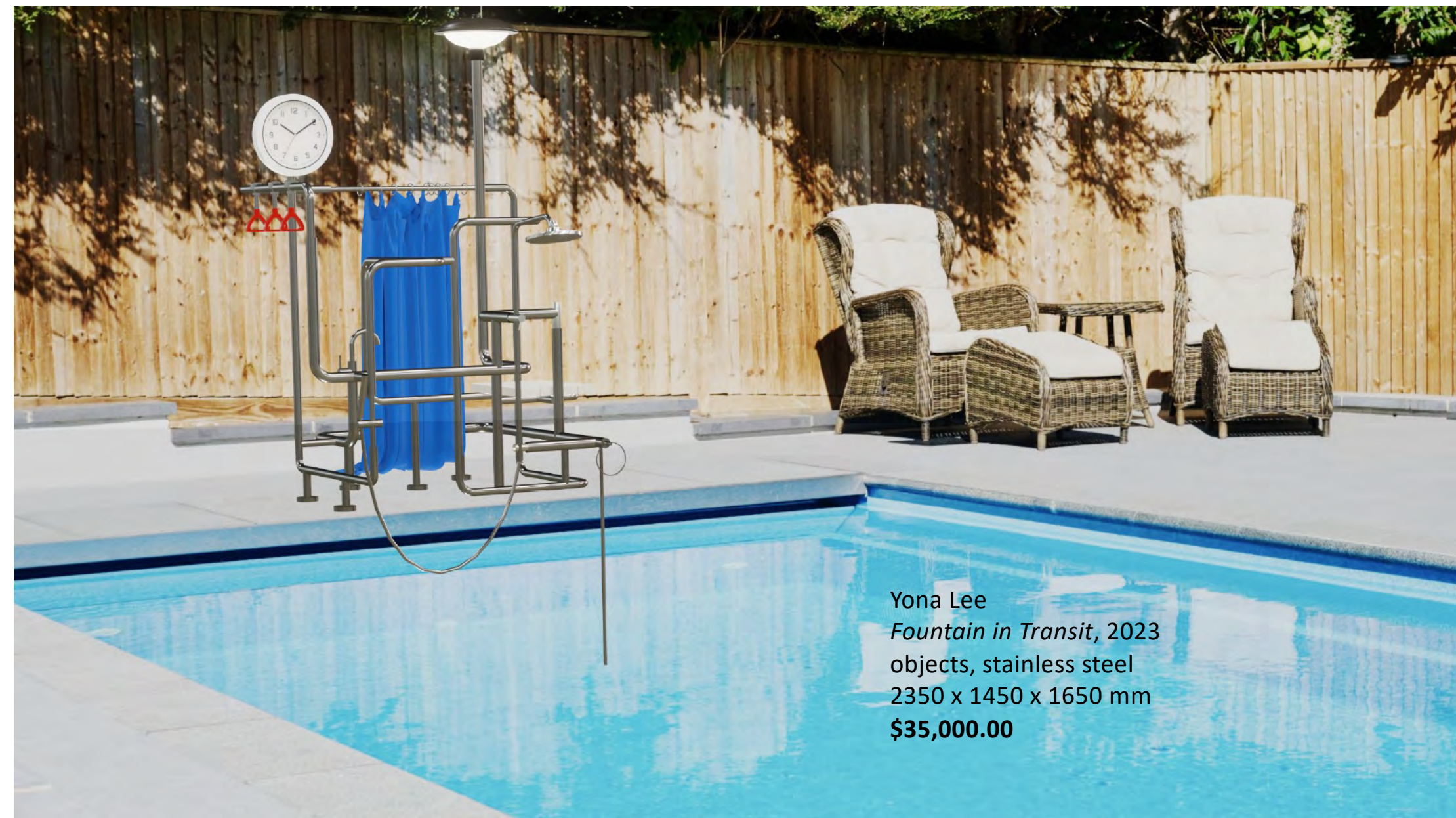
Photo: Cheolki Hong. © 2023, Art Sonje Center, Seoul. All rights reserved.





Yona Lee
Fountain in Transit, 2023
objects, stainless steel
2350 x 1450 x 1650 mm
\$35,000.00
Stainless steel tray
\$17,000.00





Yona Lee
Fountain in Transit, 2023
objects, stainless steel
2350 x 1450 x 1650 mm
\$35,000.00

17. Denis O'Connor, *Lucken's Wing*, 2024

hardwood Meranti plytech, metal, slate, and paint
Courtesy Two Rooms, Tāmaki Makaurau/Auckland.

A meticulously restored, custom-painted Harley Pocket-Rocket bicycle rests on a launch pad—a four-metre-long carpenter's slate pencil—whose tip points up, out, and across the Gulf, towards Hauturu/Little Barrier Island, like a stunt ramp or rocket launcher.

Lucken's Wing is Denis O'Connor's tribute to backyard tinkerers and jacks-of-all-trades, and recalls a vibrant culture of amateur motoring on Waiheke. In the 1930s and 1940s, the island was host to the Waiheke TT Races, where motorbikes would race around Onetangi Loop Road (then paved only with shingle). Until the 1990s, one would often see jerry-built handcarts and tandem and trailer contraptions making their way around the island.

O'Connor commemorates those anonymous dreamers without degrees or industrial resources who designed their dream vehicles on the backs of envelopes and realised them using hand tools and scavenged materials, operating on nothing but a 'wing and a prayer', as the text on one side of his pencil-ramp reads.

Denis O'Connor (b.1947) is a long-time Waiheke Island resident and a *Sculpture on the Gulf* regular.

In the mid-1960s, he studied at Wellington Polytechnic School of Design, and, a decade later, spent time in California studying contemporary ceramic sculpture. He works with stone and ceramics, found objects and text.

Antipodean and Irish literary histories have informed his work, allowing him to explore his own biography, heritage, and cultural identity.

In 1985, he was Frances Hodgkins Fellow at

Otago University; in 1996, Moët et Chandon Fellow in Champagne, France; in 2005, Rathcoola Fellow in Cork, Ireland; and, in 2018, Blumhardt Foundation Resident, in Gulgong, Australia.

He has received funding from the QEII Arts Council and Creative New Zealand for project residencies in Kyoto, in 1982; Pietrasanta, Italy, in 1988; and Marseilles, in 1999.

Recent projects include his 2023 solo show *Lucken's Margin*, at Two Rooms, Tāmaki Makaurau/Auckland.



Denis O'Connor
Lucken's Wing, 2023-24
hardwood meranti plytech, metal,
paint, slate,
3800 x 460 x 2000mm
\$ 40,000.00

18. Seung Yul Oh, *Cycloid_I, II, III, IV, V, and VI*, 2024

aluminium and epoxy paint

Courtesy Starkwhite, Tāmaki Makaurau/Auckland.

Seung Yul Oh devised his *Cycloid* sculptures to play off the natural landscape that surrounds them, the expansive skies that flood the land and sea with sunlight by day, and the moon and stars by night.

These six works are made of metal discs, airbrushed in brightly coloured car paints and wedged together. As we move past them, the whole procession starts to hum with motion, reflecting light, transforming, hanging on the verge of disappearance.

Seung Yul Oh (b.1981) lives in Tāmaki Makaurau/Auckland, where he completed his MFA at Elam School of Fine Arts in 2005.

He works in sculpture, painting, and video, and is known for his abstract inflatables and cute mouse sculptures. His slick, commercial execution speaks to his embrace of pop spectacle.

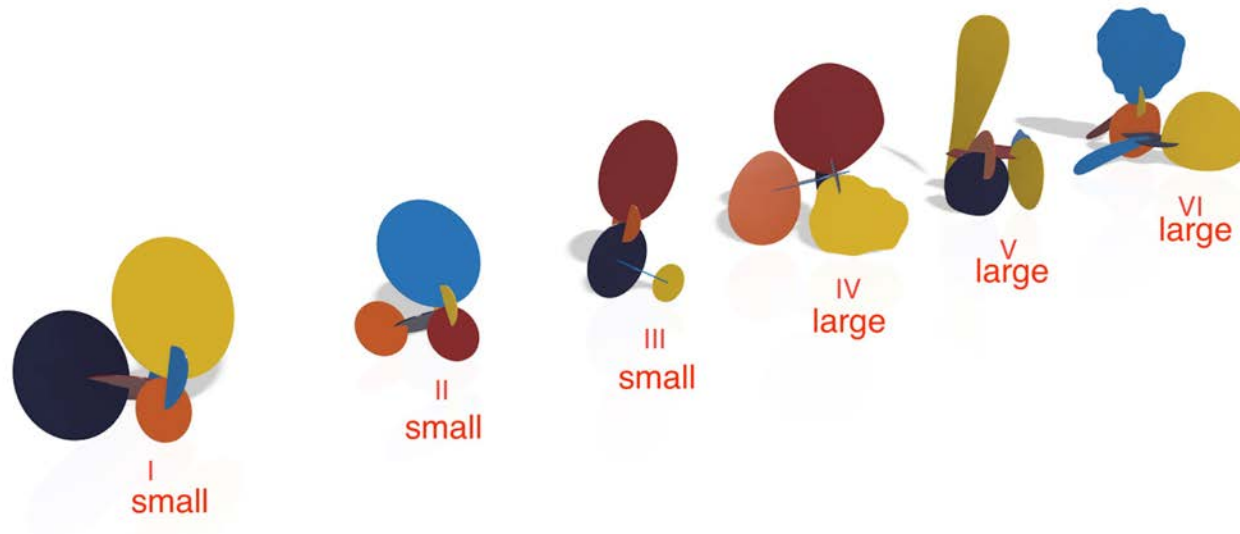
In 2011, he was Harriet Friedlander Resident in New York, and, in 2013, a SEMA Nanji Resident in Seoul.

His 2013 survey show *Moamoa: A Decade* was organised by Dunedin Public Art Gallery and City Gallery Wellington.

His public sculptures include *OnDo* (2015)—miraculously suspended giant noodles on the corner of Dominion and Balmoral Roads, in Tāmaki Makaurau/Auckland.








Cycloid, I, II, III, 2024 (small size, each work)
edition of 3, unique colour combination each edition
epoxy paint on aluminium (10mm thickness), 1200 x 1100/1200 mm
\$ 12,000.00

Cycloid, IV, V, VI, 2024 (large size, each work)
edition of 3, unique colour combination each edition
epoxy paint on aluminium (10mm thickness), 1200 x 1100/1200 mm
\$ 18,000.00



Seung Yul Oh
Cycloid, 2024
3m height
\$60,000.00
(this is a special price during SOTG)

20. Oliver Stretton-Pow, *Hard Graft*, 2024

wood, copper, and bronze

Hard Graft was inspired by the Cape Reinga lighthouse, which has long assisted boats passing the northwesternmost tip of the Aupōuri Peninsula. There, in Māori tradition, spirits are said to depart the living world and journey back to Hawaiki. Further down the Cape, a single pōhutukawa tree, known as Te Aroha, clings to the rocks, marking the gateway to Te Hinenui o te Po, the underworld. In Oliver Stretton-Pow's work, these symbols are synthesised in a homage to this special place. His lighthouse has sprung roots, pushing it out of the earth.

Oliver Stretton-Pow (b.1968) is a Waiheke local who describes his work as 'making history'.

In 1992, he graduated from Claremont School of Art in Perth, and, in 2004, completed his MFA at Elam School of Fine Arts, Tāmaki Makaurau.

He exhibits regularly in public-sculpture festivals, such as Sydney's *Sculpture by the Sea* and the Gold Coast's *Swell Sculpture Festival*.





Oliver Stretton-Pow
Hard Graft, 2024
Wood, copper, bronze,
5500 x 3500 mm
\$ 85,000.00



\$32,300.00

21. Terrestrial Assemblages (Simon Ingram with Kamahi Electronics, Verdi NZ, and Acryform), *Sapflux Monitor*, 2024

Kawa poplar, sap sensor, cabling, solar panel and assembly, charge controller, battery, microcontrollers, code, RGB LED matrix panel, and plexiglass

Courtesy Gow Langsford Gallery, Tāmaki Makaurau/Auckland

With support from Chris and Charlotte Swasbrook.

Simon Ingram draws on approaches from artificial life, brain science, robotics, radio astronomy, and earth-system science. For many years, he has been making paintings by systemic, mechanical, and electronic means. The gridded compositions of his early *Automata Paintings* were arrived at using simple algorithms. Later, he developed painting machines that generated novel compositions in response to low-frequency atmospheric waves and high-frequency cosmic waves.

Ingram has become increasingly involved in environmental concerns. In 2019, he formed Terrestrial Assemblages, a contemporary-art-based ecological working group, to create awareness of natural systems. Terrestrial Assemblages' *Sapflux Monitor* visualises sap flow in a Kawa poplar, and the humidity and air temperature around it, using an assembly of sensors, microcontrollers, and code. It demonstrates dynamic processes within the tree, as it responds to and deals with climatic conditions, in situ, in real time.

Simon Ingram (b.1971) lives in Tāmaki Makaurau/Auckland.

He completed a doctorate at Elam School of Fine Arts in 2006 and joined Gow Langsford Gallery in 2008.

In 2019, he formed Terrestrial Assemblages, bringing together specialists from different fields, to develop art-science-based works. With the Govett-Brewster Art Gallery and Taranaki iwi, Terrestrial Assemblages is currently developing work addressing water quality.

Ingram's international group exhibitions include *Minus Space*, PS1 MoMA, New York, in 2008;

My Eyes Keep Me in Trouble, Kunstverein Medienturm, Graz, in 2009; *Contact*, Frankfurter Kunstverein, in 2012; and *Open Codes*, ZKM, Karlsruhe, in 2017.

His recent shows include *The Algorithmic Impulse*, City Gallery Wellington, in 2021; *Machine in the Garden*, Whangārei Art Museum, in 2022; *Rhythms of the Brain* with NZ Trio, Dunedin Public Art Gallery, in 2022, and Auckland Art Gallery, in 2023; and *Colour Masses in the Fourth Dimension*, Gow Langsford Gallery, Tāmaki Makaurau/Auckland, in 2023.

sculp
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on
the
gulf

Waiheke
Island

Perpetual Guardian *Sculpture on the Gulf* 2024
Portfolio presentation

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