

***ANYTHING
COULD HAPPEN***

24 February—24 March 2024

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**sculpture
on the gulf**  Waiheke
Island

PROUDLY PRESENTED BY
 perpetual
guardian

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Welcome to Perpetual Guardian Sculpture on the Gulf 2024

Perpetual Guardian Sculpture on the Gulf returns to Waiheke for our 11th biennial exhibition—*Anything Could Happen*

The preparations over the past two years have asked a lot of our artists, curators, the director, board, and our events team. Now all that hard work has come to fruition we are delighted to present an outstanding exhibition by twenty-one artists.

This year's exhibition differs from previous years in that we've worked closely with curator Robert Leonard and artist Brett Graham as curatorial advisors. They have assisted us with selecting and guiding the artists, shaping the overall exhibition, and working through the myriad details that arise in an outdoor exhibition of this scale. The works exhibited range from large-scale installation and instructional works to elegant and surprising objects that sit quietly in the landscape. As the title of the exhibition suggests, *Anything Could Happen*.

The trail begins on the ferry, leads on to the Matiatia Bay foreshore, then the walkway at the end of Te Miro Lane, and ends on the beautiful Whetumatarau headland.

Over the past twenty-one years, many have contributed to making this exhibition what it is today. In 2024, we are indebted to Perpetual Guardian, our naming-rights partner, our major partners Fullers 360, and Tātaki Auckland Unlimited, to all the landowners who allow us to access their property, mana whenua, patrons, sponsors, volunteers, local board, and local businesses.

We are also excited to be one of the events included in the inaugural Tātaki Auckland Unlimited *Moana Auckland*. A festival that celebrates 'Tāmaki Makaurau Auckland's love affair with the ocean'.

Our long-term ambition is for Sculpture on the Gulf to present the best and most ambitious of contemporary sculpture, to continue to attract national and international visitors, and for Waiheke—with its beautiful vineyards, olive groves, restaurants, and many activities—to be recognised as a cultural destination.

For you, our visitors, we hope you enjoy the sculpture walk, visit the Waiheke Community



Art Gallery, and connect with whanau and friends, while experiencing everything the exhibition and island has to offer.

Kriselle Baker
Chair

Director's Statement



Fiona Blanchard

Perpetual Guardian Sculpture on the Gulf 2024 marks two decades of courageous commitment to creating an outdoor gallery on Waiheke's stunning Matiatia headland. A forerunner in outdoor sculpture exhibitions, the event has paved the way for artists and sculpture projects across Aotearoa. The inaugural event in 2003 was borne out of the ambitious idea of a group of Waiheke islanders with a passion for outdoor sculpture and the Waiheke community.

Since then, the event has grown in duration, ambition, and visitation. From an initial two-week stint in 2003, the 2024 exhibition will run across four weeks and five weekends. The exhibition has evolved and endured through environmental, economic, and epidemic challenges becoming a highlight of Aotearoa's cultural calendar.

2024 marks a further evolution in the exhibition with the first fully curated exhibition led by curator Robert Leonard and artist Brett Graham. The selection of several artists with global connections signals a repositioning of the exhibition towards an international focus, grounded by the unique experience of Waiheke landscape and manaakitanga/generosity.

An enduring feature has been the commitment of the community, local businesses, patrons, landowners, and volunteers. A complex and multifaceted project, the event requires major financial and voluntary support, bolstered by a generous amount of problem solving, tenacity and goodwill.

I'd like to take this opportunity to acknowledge the numerous organisations, businesses and individuals who have contributed to delivering this year's exhibition. We continue to enjoy a positive and productive partnership with Ngāti Paoa and are grateful for their guidance and collaboration. We are fortunate to have the support of our naming rights partner Perpetual Guardian, major partners Tātaki Auckland Unlimited and Fullers 360 as well as Supporting, Community and Eat, Stay, Play partners. Our Patrons have again generously contributed to helping artists realise their works and many businesses have given substantial in-kind contributions.

On the cusp of delivering the 11th exhibition, *Anything Could Happen* is a suitable title for the building excitement and anticipation. Whether you are island based, a day-tripper or staying longer thanks for bringing your friends and whānau to enjoy the art, landscape, and hospitality that Waiheke has to offer.

Curatorial Advisors



Robert Leonard

Robert Leonard is a contemporary-art curator and art writer. He is Director of the Institute of Modern Art, Brisbane. He has held curatorial posts at Wellington's National Art Gallery, New Plymouth's Govett-Brewster Art Gallery, Dunedin Public Art Gallery, Auckland Art Gallery, and City Gallery Wellington, and directed Auckland's Artspace. He curated New Zealand representation for the Venice Biennale in 2003 and 2015.



Brett Graham

Brett Graham (Ngāti Koroki Kahukura, Tainui) is a sculptor who creates monumental works exploring indigenous politics and philosophies, and histories of imperialism and colonisation. In 2020, he presented his major exhibition *Tai Moana Tai Tangata* at the Govett-Brewster Art Gallery to critical and popular acclaim. Iterations of that project have now been presented at City Gallery Wellington and Christchurch Art Gallery. Graham's work also featured in the 2017 Honolulu Biennial and 2010 Sydney Biennale, and his collaborations with Rachael Rakena in the 2006 Biennale of Sydney and 2007 Venice Biennale.

His work will feature in the 2024 Walters Prize, the 2024 Venice Biennale, and the 2024 Asia Pacific Triennial.

Graham has been involved in Sculpture on the Gulf before, as a member of the selection panel in 2007, and as an exhibiting artist in 2017. A constant traveller, he resides in Waiuku on the southern shore of Manukau Harbour.

He Karakia

Pāoa—rangitāmiro ki runga.

Pāoa—rangitāmiro ki raro.

Pāoa—rangitāmiro ki roto.

Pāoa—rangitāmiro ki waho.

Pāoa—rangitāmiro ki te muka tangata ka puta ki te whei ao.

Ki te ao mārama.

Haumī ē! Hui ē! Tāiki ē!

Pāoa—let us come together on top.

Pāoa—let us come together below.

Pāoa—let us come together inside.

Pāoa—let us come together outside as we emerge into this world.

Into the world of light.

Haumī e, Hui e, Tāiki e!

This karakia has been composed and gifted by Ngāti Pāoa for Sculpture on the Gulf. The intention of this karakia is to allow all artists, staff, and participants of Sculpture on the Gulf to have safe passage and journey throughout the traditional lands of the Ngāti Pāoa people and their hapū of Ngāti Hura, Ngāti Kapu, and Te Uri Karaka.

Ngāti Pāoa Welcome

**Pāoa taringa rahirahi. Pāoa puku nui.
Pāoa the responsive. Pāoa the plentiful.**

Ngāti Pāoa and its hapū of Ngāti Hura, Ngāti Kapu, and Te Uri Karaka extend a gracious and inclusive welcome to all of our special manuwhiri (guests) to Waiheke Island.

Look around and enjoy the sights and sounds of Sculpture on the Gulf 2024. We are truly delighted to have you as our manuwhiri.

Ngāti Pāoa is proud of this unique celebration of artistry and creativity within the distinctive environmental backdrop of Te Whanga o Mātietie, Mātietia Bay. We regard this space as a waahi tapu (sacred place) and we are reminded that many of our tūpuna (ancestors) are buried here. Therefore we ask that you are respectful while exploring this area.

Ngāti Pāoa fully supports Sculpture on the Gulf 2024 and believes that this event will enrich the cultural and artistic experiences of all who visit.

Nō reira, e ngā mātāwaka o te motu.
Nau mai! Haere mai!

Therefore, to all the canoes of the land,
Welcome!



Walk, Play, Connect, Reflect. Enjoy!

The Artists

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





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

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.

3. Eddie Clemens, *Cognitive Reorientation*, 2023

1986 Mitsubishi Debonair V3000 Regal car, metal, pumps, hoses, generator, and barge
Thanks to Scape, John Jones Steel, and Mainfreight.

Nordic-noir crime shows have become a television mainstay. The long Scandinavian winters offer the right atmosphere of darkness, seclusion, and stoicism for murder and intrigue. *Forbrydelsen* (aka *The Killing*) gained international success when released in 2007 and captured Eddie Clemens's attention.

Originally created for *Scape 2022* in Ōtautahi/Christchurch, *Cognitive Reorientation* is a response to a climactic scene in *Forbrydelsen*, when a car is lifted by crane from a waterway, revealing the body of a missing woman.

In the television show, the car's excavation is a turning point, but Clemens stalls and suspends the spectacle. Water endlessly pours from the boot, bonnet, and doors of his 1986 Mitsubishi Debonair V3000 Royal, mounted high on a platform, with algae hanging from its door handles and hub caps. The car becomes a miraculous, dystopian water feature.

Eddie Clemens (b.1977) lives in Tāmaki Makaurau/Auckland, where he completed his MFA at Elam School of Fine Arts in 2004.

In 2009, he was Frances Hodgkins Fellow in Ōtepoti/Dunedin, where he developed the 2010 exhibition *Delusional Architecture* for the Hocken Gallery, responding to the *Terminator* movies and their breakthrough computer-generated imaging.

His solo shows include *Collector's Edition Glitch*, Adam Art Gallery, Te Whanganui-a-Tara/Wellington, in 2014; *Clone Cities*, Te Tuhi, Tāmaki Makaurau/Auckland, in 2016;

and *Resolution Venture*, Te Wai Ngutu Kākā Gallery, Tāmaki Makaurau/Auckland, in 2023.

He is working on *Fibre-Optic Colonnade Car Wash*, a permanent public work for Wellington Sculpture Trust.

(opposite) Eddie Clemens, *Cognitive Reorientation*, 2023, Scape; in Scape Ōtautahi/Christchurch, 2023.





4. Nicholas Galanin, *An Unmarked Grave Deep Enough to Bury Colony and Empire*, 2024

excavation

Nicholas Galanin has cut a hole in the ground in the shape of the iconic Queen Victoria statue in Albert Park, in Tāmaki Makaurau/Auckland, suggesting an excavation or burial. Even as a ghostly absence, Victoria's shadow looms over the land. Shovels stand by as an invitation to action and a reminder of the collective participation required to bury imperial power structures.

An Unmarked Grave Deep Enough to Bury Colony and Empire is a companion to *Shadow on the Land*, a similar work that Galanin made for the 2020 Biennale of Sydney, based on the Captain Cook statue in Hyde Park. Both can be read as graves for colonial figures and reminders of the death they brought to Indigenous people through violence, disease, and dispossession.

Galanin says: 'This is an unmarked grave; the ideas, beliefs, tools, and artifacts buried here are not worthy of commemoration or reverence. They must not be revisited with longing or fondness, and the violence of empire and colony must be buried with complete commitment and finality.'

Nicholas Galanin (b.1979, Lingít, Unangax) lives in Sitka, a coastal city on Baranof Island, in southern Alaska.

He apprenticed with master carvers, and earned a BFA in Jewellery Design and Silversmithing from London Guildhall University in 2003, and a Master's in Indigenous Visual Arts from Massey University, Papaioea/Palmerston North, in 2007.

His work—in sculpture, photography, video, performance, and textiles, music and dance—challenges settler-colonial narratives,

critiques the commodification of Indigenous culture, and asserts connection to land. It featured in the 2019 Whitney Biennial and 2020 Sydney Biennale.

In 2023, Galanin unveiled his monumental sculpture *In Every Language There Is Land/ En Cada Lengua Hay una Tierra* in New York's Brooklyn Bridge Park. It countered Robert Indiana's 1960s 'Love' graphic, by rendering the word 'Land' in the steel tubing used to construct the US–Mexico border wall.

(opposite) Nicholas Galanin, *Shadow on the Land: An Excavation and Bush Burial* 2020; in Biennale of Sydney, 2020.

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.

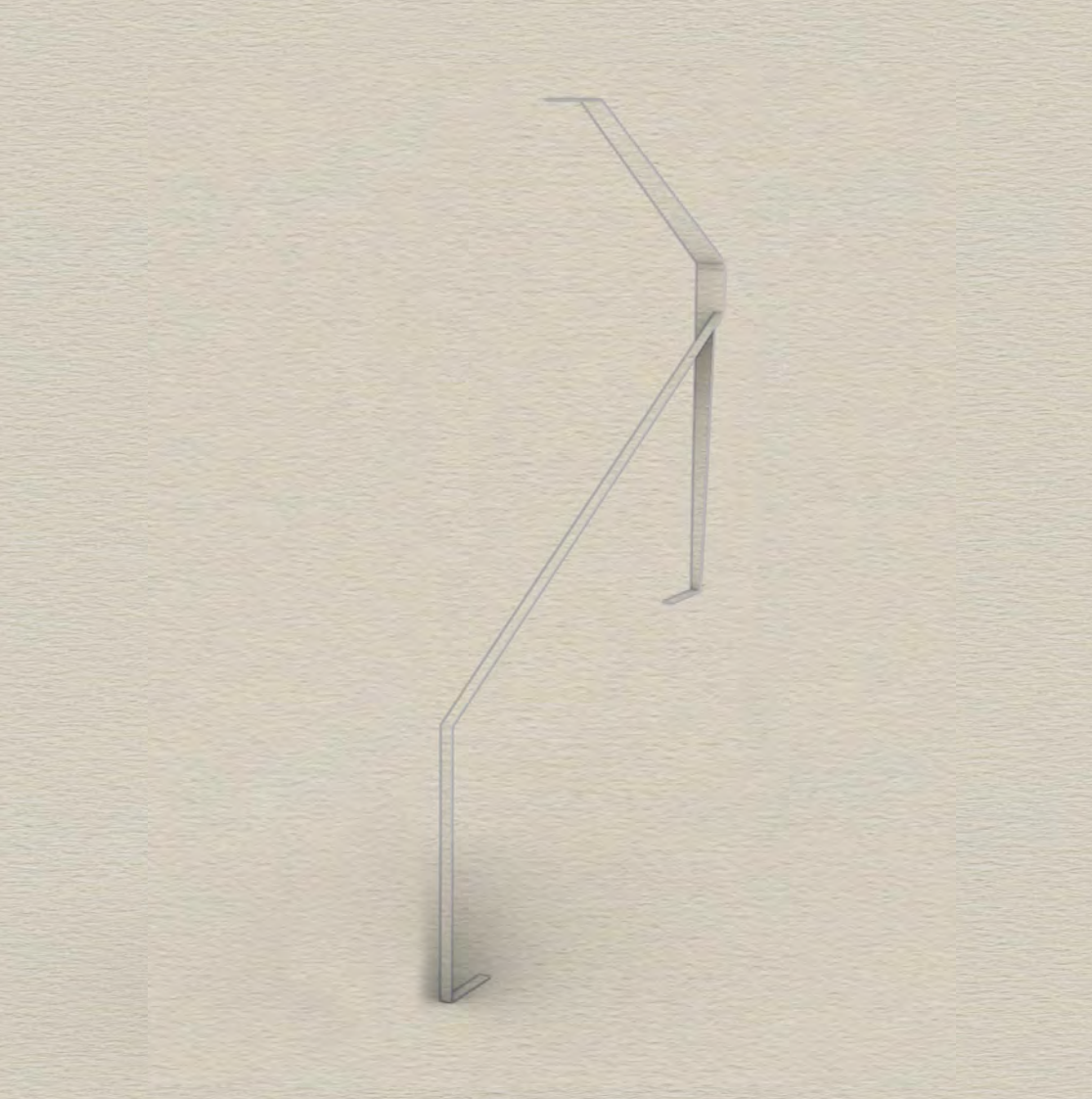
Brett Graham (b.1967, Ngāti Koroki Kahukura, Tainui) lives in Waiuku, on the southern coast of the Manukau Harbour. He gained a BFA from Elam School of Fine Arts in 1988, an MFA from the University of Hawai’i in 1990, and a DFA from Elam in 2003. His imposing counter-monuments and anti-memorials address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





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.

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.





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.

9. Gavin Hipkins, *Hotel Flag*, 2024

billboard, inkjet print

Courtesy Michael Lett, Tāmaki Makaurau/Auckland.

Reflecting on Waiheke’s relationship to moana and maritime practices, Gavin Hipkins calls on an International Code Signal Flag. He chooses the flag for the initial letter of his surname, the ‘H’ or ‘Hotel’ flag. Grounding his oversized flag on Waiheke, he alludes to the island’s history as a popular leisure destination for day trippers and overnighters. For boaties, however, the H flag carries another message: ‘There is a pilot with local knowledge on board, to guide vessels into or out of port safely.’ By situating his coded message on Waiheke, Hipkins questions its culture of quick visits and consumer society. The billboard format is a shallow, temporary structure, but *Hotel Flag* reminds us of deeper knowledges of place and the need for local guidance.

Gavin Hipkins (b. 1968) lives in Tāmaki Makaurau/Auckland.

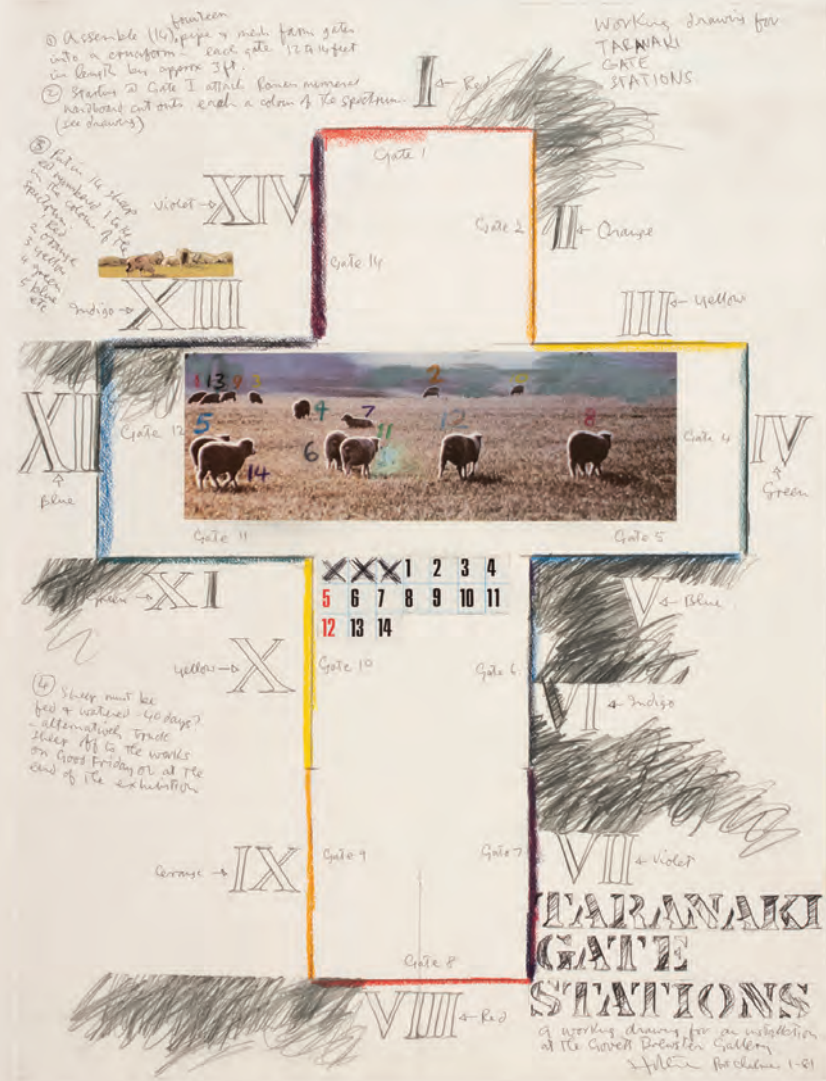
He completed his BFA at Elam School of Fine Arts, University of Auckland, in 1992, and his MFA at the University of British Columbia, Vancouver, in 2002. He is an Associate Professor at Elam.

He began in photography, addressing the medium’s histories and how it has shaped the contemporary world. He started making experimental videos in 2010. In 2014, he released his first feature *Erewhon*, based on Samuel Butler’s 1872 novel.

Group shows include the 1998 Biennale of Sydney; *Flight Patterns*, Museum of Contemporary Art, Los Angeles, in 2000; the 2021 Auckland Triennial, Auckland Art Gallery;

the 2002 Walters Prize, Auckland Art Gallery; the 2002 Sao Paulo Biennale; *Unnerved*, Queensland Art Gallery, Brisbane, in 2010; *This Is New Zealand*, City Gallery Wellington, in 2018; and the 2018 Asia Pacific Triennial.

His survey show *Gavin Hipkins: The Domain* was exhibited at the Dowse Art Museum, Te Awa Kairangi ki Tai/Lower Hutt, in 2017.



10. After Ralph Hotere, *Taranaki Gate Stations*, 1981/2024

metal fence units, sheep, and paint

Courtesy Hotere Foundation Trust.

Thanks to Govett-Brewster Art Gallery, Anton Forde, and Jenny Fenwick.

It's been called 'one of the strangest pieces of religious art imagined in this country'. For the Easter 1981 show *Stations of the Cross: An Exhibition Based on the Passion of Christ* at Ngāmotu/New Plymouth's Govett-Brewster Art Gallery, Ralph Hotere made a modest proposal.

For his work *Taranaki Gate Stations*, Hotere asked the Gallery to construct a crucifix-shaped pen using fourteen standard pipe-and-mesh farm-fence units, to place fourteen sheep in it, and to feed and water them for forty days. 'Alternatively truck sheep off to the works on Good Friday or at the end of the exhibition', he suggested. The gates were to be marked with Roman numerals (I–XIV) and the sheep painted with Arabic ones (1–14), both in a spectrum of fourteen colours.

The gallery didn't realise the proposal, but included Hotere's two collage drawings outlining it in the show and acquired them for its collection. In its audacity, Hotere's idea stood in stark contrast to the other works in the show, which were more conventional paintings and sculptures, more standard depictions of the subject.

Hotere's proposal still seems surprising and cheeky, and out of step with his place in the art-history books, the art market, and the popular imagination. It belongs less to the New Zealand painting mainstream, with which he is identified, more to post-object art. It's the kind of work that might have been made by a Jim Allen or a Bruce Barber, for Auckland City Art Gallery's Project Programme, a Mildura Sculpture Triennial, or an ANZART. It looks forward ten years to Hotere's collaborative installations with Bill Culbert (begun in 1991) and his No. 8 installations (1992), made with New Zealand's favourite fencing wire—neither of which seem anywhere near as edgy.

How should we read the work?

Hotere was Catholic, but the idea seems less religious and redemptive, more realistic and pessimistic.

Is it a nod to *Parihaka* in Taranaki, whose passive resisters erected their fences as fast as the colonial government pulled them down? In 1881, one hundred years earlier, the village was invaded, and many of its people were rounded up and imprisoned.

Is it a riff on the work of Hotere's friend Colin McCahon, who engaged with the Stations of the Cross theme extensively in the 1960s and 1970s? (Hotere owned McCahon's 1974 Stations canvas *Walk with Me 1*.) Does Hotere take McCahon's 'gate' metaphor literally?

Perhaps Taranaki Gate Stations was an expression of Hotere's own desire not to be fenced in, typecast artistically.

Interestingly, in a subsequent third collage drawing for a 'second version' of the idea, Hotere stirs in topical references to the Springbok Tour. The Stations show ran from 11 March to 20 April 1981; the Springbok Tour occurred in July, August, and September. As it is dated simply 1981, we can't know if this third collage drawing was produced in anticipation of the Tour or in full knowledge of the divisive protests it prompted. It makes no reference to the protests as such

This third drawing incorporates a photo, attributed to the Otago Daily Times, showing rugby players playing in a field alongside a similar number of sheep, with Hotere's crucifix pen sketched in around them. An annotation proposes a 'happening', requiring the sheep to be decanted and the pen used for a seven-a-side game between the All Blacks and Springboks—a cage fight:

ALL BLACKS
V
SPRINGBOKS
14 players
(a seven a side happening)
players enclosed in 14
steel meshed gates
—OR BARBED WIRE
no spectators—a safety precaution
(sheep, if well behaved,
might be allowed to view
the game)

Nothing quite computes. Is Hotere making an analogy between the gentle folk at Parikaha (building their righteous fences) and black South Africans forcibly cooped up in their bantustans (behind bad ones)? If so, why would he have All Blacks and Springboks compete together within this pen?

Perhaps Hotere wilfully mixes his metaphor, offering a puzzle without a solution, just to make us think. Even the reference to 'Taranaki gates' is wobbly. The term refers to cheap, crude, DIY-style wire-and-post gates, not the more expensive mesh-and pipe fence/gate units stipulated in the first two collage

drawings. However, the third drawing says a wire-and-post version could be an alternative, and even includes a marginal illustration of a unit—with barbed wire.

Did Hotere intend for the work to be made or was the proposal just a provocation, a joke? It certainly reads like a conceptual-art 'instruction' piece that the gallery could realise on the artist's behalf. The specifications are practical and precise, with materials and measurements.

But, even if the instructions are clear, they are incomplete. They don't say if the work is to be installed inside the Gallery (it wouldn't fit) or outside (possible, but where?).

With the kind permission of the Hotere Trust Foundation, we're finally realising Taranaki Gate Stations—or our idea of it—forty-three years later, after apartheid ended in 1994 and after the Parihaka apology of 2017. We're presenting it out of curiosity, to add a historical dimension to the show and to surprise audiences. While we have followed Hotere's instructions to the letter, we are aware that we are realising his work in a different place and time, and in different company. It can only ever be after Hotere, our imagining what he imagined.

—Robert Leonard

Ralph Hotere (Te Aupōuri and Te Rarawa, 1931–2013) was born near Mitimiti, in Northland, but lived most of his life in Ōtepoti/Dunedin.

In the 1950s, he studied at Auckland Teachers Training College and Dunedin School of Art, and worked as an Education Department schools art advisor in Ipipiri/the Bay of Islands. In 1961, he gained a New Zealand Art Societies Fellowship, travelling to England to study at London's Central School of Art and Design. He went on to study in France and travel around Europe. He returned home in 1965. In 1969, he was Frances Hodgkins Fellow, at the University of Otago, in Ōtepoti/Dunedin, and permanently settled there. In 1977. In 1991, he began making collaborative sculptures with Bill Culbert, riffing on signature elements from both of their works.

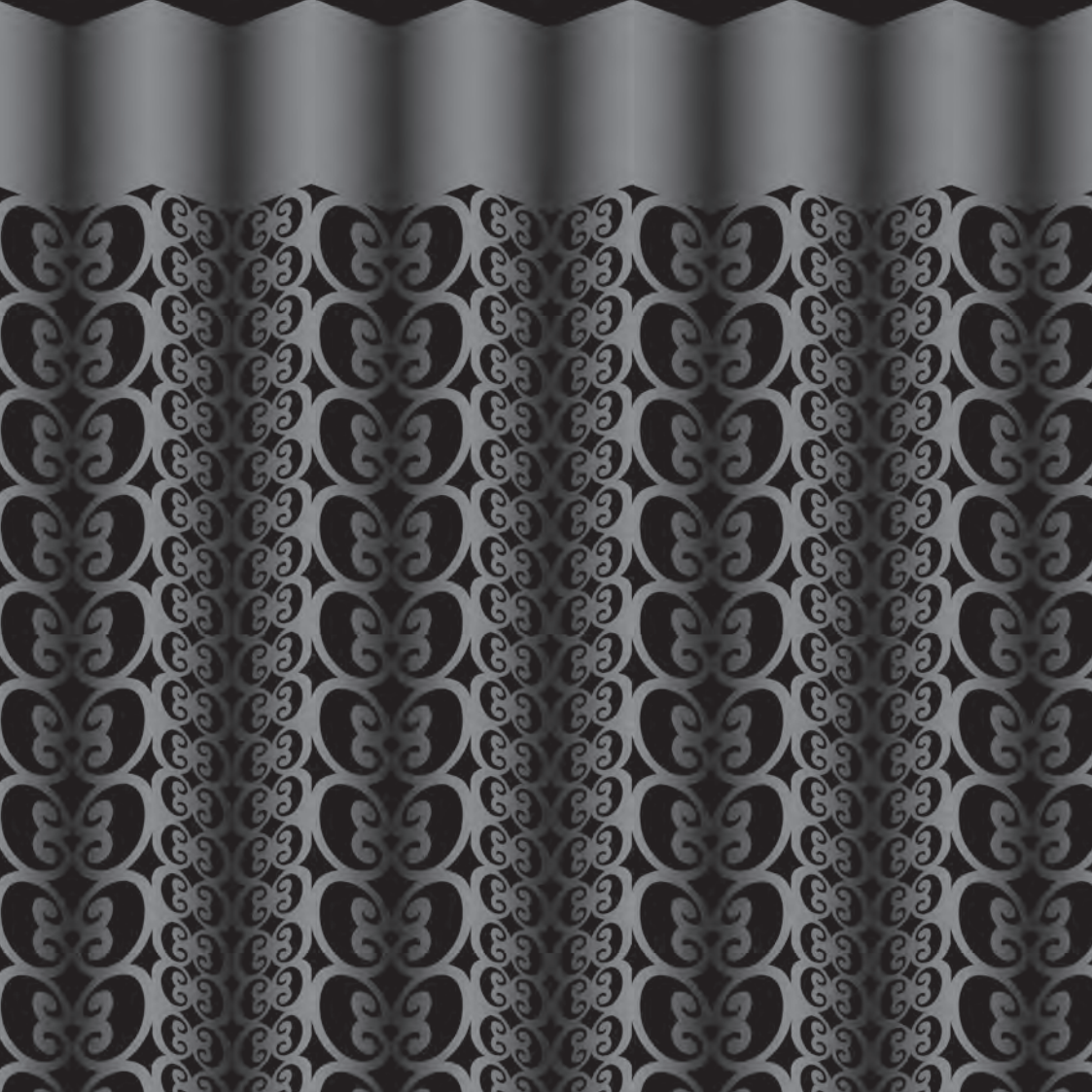
Hotere's survey shows include *Out of the Black Window*, City Gallery Wellington, in 1997; *Black Light*, Te Papa, Te Whanganui-a-Tara/

Wellington, in 2000; and *Ātete (To Resist)*, Dunedin Public Art Gallery and Christchurch Art Gallery, in 2021.

In 1994, he received an honorary doctorate from the University of Otago; in 2003, an Icon Award from the Arts Foundation of New Zealand; and, in 2012, joined the Order of New Zealand. *Merata Mita's* documentary *Hotere* was released in 2001, and Vincent O'Sullivan's biography *The Dark Is Light Enough* was published in 2020.

Caption: Ralph Hotere *Taranaki Gate Station No. 2* 1981, collection Govett-Brewster Art Gallery, Ngāmotu/New Plymouth, purchased from Monica Brewster Bequest, 1981.





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.



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 Pipīwharauoa*.

Solo projects include *A Dusty Handrail on the Track* at Te Uru Waitākere Contemporary Gallery, in 2021; *Roharoha* 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*.





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.

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.

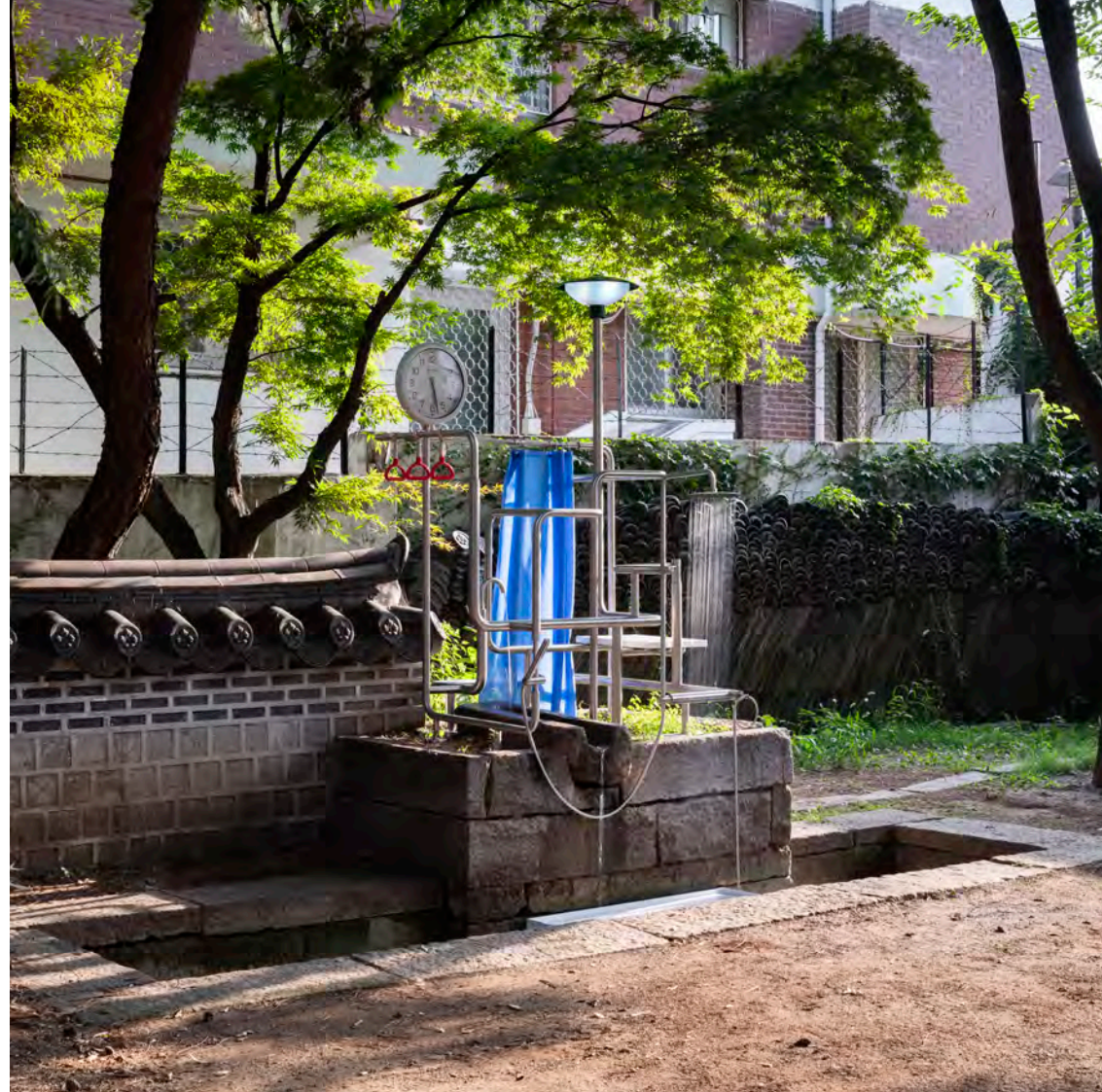
She started making these works following a residency in Seoul, where she began thinking about public transport infrastructure and the patterns of mass behaviour and mass mobility it informs.

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.





15. Isabella Loudon, *No Tomorrow, 2024*

scaffolding, steel, mud, cheesecloth, and rope

Going for a walk on Auckland's West Coast in the wake of last year's floods was to encounter a landscape calm and familiar, yet with periodic reminders of recent disaster. A river may have returned to its usual flow and path, but debris hanging from bowed fence posts recalled how high it had risen and how violently it had raged.

Isabella Loudon's sculpture *No Tomorrow*—made of derelict scaffolding draped in mud-caked cloth, stiffened into shape—is a meditation on the inevitability of such change and our vulnerability to forces beyond our control. In its slumped and sunken forms, she hopes we see the fatigue and grief we experience when confronted with disaster.

Isabella Loudon (b.1994) graduated from Massey University, Te Whanganui-a-Tara/Wellington, in 2016.

She is known for making works from twine and fabric dipped in concrete, plaster, metal, and old rubber inner tubes. Her work looks back to anti-form sculptors like Robert Morris and Eva Hesse.

Her group shows include *Unravelled* at City Gallery Wellington in 2019. She has also had solo shows with Robert Heald, in Te Whanganui-a-Tara/Wellington, and Trish Clark, in Tāmaki Makaurau/Auckland. In 2023, she won the Olivia Spencer Bower Award.

She is currently based in Marton near Whanganui, where, in 2023, she presented *Two Years / One Building*, an exhibition that filled her entire studio building.

16. Dane Mitchell, *Remedy for Agoraphobia, Ataxia, Anxiety (AgNO3)*, 2016

homeopathic remedy and intermediate bulk containers
Courtesy The Renshaws, Brisbane.

Remedy for Agoraphobia, Ataxia, Anxiety (AgNO3) is a stack of intermediate bulk containers containing a homeopathic remedy for agoraphobia (fear of open spaces), ataxia (impaired balance or coordination), and anxiety—all pathologies one might experience while walking the sculpture trail.

Homeopathic medicine emerged in Germany in the late-eighteenth century. It was underpinned by some fantastic ideas—that dilution results in potency and that water has a memory. Homeopathic practices remain popular, but have been absorbed into the natural and holistic health industry, losing some of their mystical character.

While key homeopathic principles have little currency in modern medicine, they remain rich in artistic possibility. Dane Mitchell invites us to approach a threshold of perceptibility.

Dane Mitchell (b.1976) lives in Naarm/ Melbourne, where he's an artist-in-residence at Gertrude Contemporary and teaches at Victorian College of the Arts.

He studied at Auckland University of Technology, completing a BFA in 1998 and an MPhil in 2012.

His work plays on oppositions—materiality and immateriality, absence and presence, stability and impermanence—using such 'materials' as light, scent, vapour, and electromagnetic waves.

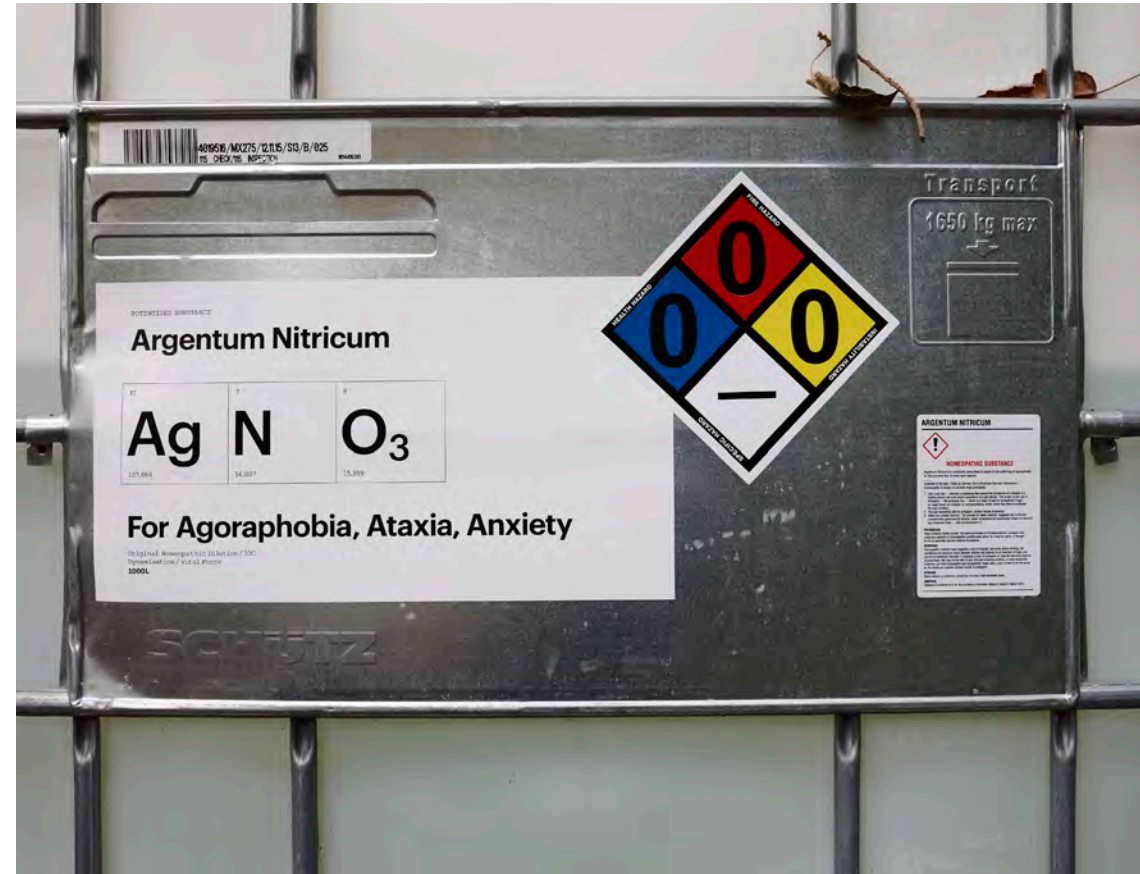
He has had solo shows in Australia, Brazil, France, Germany, Hong Kong, Japan, the Netherlands, New Zealand, Switzerland

and the United States. He represented New Zealand at the 2019 Venice Biennale, and has participated in many other biennales, including Bangkok, Busan, Gwangju, Klontal, Liverpool, Ljubljana, Sydney, and Singapore.

He has had residencies at Gasworks, London, in 2008; Berliner Künstlerprogramm DAAD, Berlin, in 2009; Govett-Brewster Art Gallery, Ngāmotu/New Plymouth, in 2010; and Dunedin Public Art Gallery in 2011.

His show *Iris, Iris, Iris* was presented at Mori Art Museum, Tokyo, in 2017, at Auckland Art Gallery, in 2018, and Te Papa, Te Whanganui-a-Tara/Wellington, in 2022.

Photo: Christopher Morris





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.

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.



Stand in calm, waist-deep water.
Bend your knees so the water
comes up to your shoulders.
Tilt your head back and into the water.
Kick your feet gently off the ground
and stretch your legs out straight.

Keep your hips up, don't let them drop.
Lift your chin so the top of your forehead
is in the water.
Move your arms away
from the sides of your body.
Draw your shoulders back
and open your chest towards the sky.

19. Marie Shannon, *Learning to Float*, 2024

video

Courtesy Trish Clark Gallery, Tāmaki Makaurau/Auckland.

Thanks to Fullers360.

The first step in learning to swim is learning to float, learning to trust the water to hold up your body. What seems so simple can be daunting. Marie Shannon's video demystifies this encounter. Its text suggestively instructs us in the process of learning to float. Presented on the Waiheke ferry, where the rhythm of the water can be felt through the body, it invites passengers to imagine themselves in the Gulf, allowing themselves to be gently rocked, taking their first tentative strokes.

Marie Shannon (b.1960) lives in Tāmaki Makaurau/Auckland, where, in 1983, she graduated with a BFA from Elam School of Fine Arts.

She works with photography and video, drawing and text. Her constructed photographs have featured in key shows like *Imposing Narratives* at Wellington City Art Gallery, in 1989, and *Headlands* at the Museum of Contemporary Art, Sydney, in 1992.

Her retrospective *Rooms Found Only in the Home* was presented by Dunedin Public Art Gallery in 2017.

In 2021, Whanganui's Sarjeant Gallery mounted her project *Sleeping Near the River*, developed during her 2019 Tylee Cottage residency.



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*.





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.

Waiheke Community Art Gallery, Te Whare Taonga o Waiheke

The Gallery sits at the heart of Auckland's island of art, nestled between world-famous vineyards, olive groves and stunning beaches.

Established in 1996, the Waiheke Community Art Gallery presents a diverse range of exhibitions representing Waiheke, Aotearoa/ New Zealand, and international artists.

This includes two national awards, the Walker & Hall Waiheke Art Award, and the Perpetual Guardian Small Sculpture Prize.

Cultural programmes include talks, workshops, and tertiary study through Otago Polytechnic for a Diploma in Ceramics. An artist in residence programme provides artists from New Zealand and overseas with the opportunity to reside on Waiheke and create a new body of work.

With around 500 members, the Gallery is Waiheke's largest community group, many

members' contributing significant volunteer hours to support its operation.

Sculpture on the Gulf was initiated by the Waiheke Community Art Gallery in 2003 to provide artists with the opportunity to create large scale works that respond to the environment and provide visitors with a dramatic sculptural experience along our iconic coastal walkway.

For Waiheke's residents, Sculpture on the Gulf is a much loved and anticipated community event. Residents and local businesses take pride in supporting the event in many ways, as patrons and volunteers, assisting artists with installation, and welcoming our visitors. Enjoy the show and its interactions.

Fiona Blanchard
Director

Opposite, Seung Yul Oh, Sonority YLG_S, 2023-2024



SOTG Group Show

Sculpture on The Gulf 2024 Group Show at the Waiheke Community Art Gallery, Te Whare Taonga o Waiheke

On show at the Waiheke Community Art Gallery is a group show by Perpetual Guardian Sculpture on the Gulf 2024 artists.

Here, you will see a wide range of two-dimensional and three-dimensional works exploring a diversity of practices.

Isabella Loudon, *Move (Brick)*, 2024



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Fiona Blanchard

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Glenn Heenan Installer
Paulie Rhind Assistant Installer
Simran Saseve-Dale Curatorial Assistant
Bella Hessel Exhibition Assistant
Candice Baker The Marketing Baker
Rebecca Reid PR and Media Management, NSPR Ltd

Waiheke Community Art Gallery

Fiona Blanchard Director
Kim Wesney
Bella Hessel
Kiva Harrison Hughes

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Gretchen Goldwater & Ken Christie
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Janet Layard-Liesching & Kim Brinster
Geoff & Lesley Land
Nigel & Bev Marshall
The Newton Family and Te Huruhi 12B2 Trust
Michael Reed & Nichola Mathers

Herearoa Skipper Chair Ngāti Pāoa Iwi
Ngāti Pāoa Iwi Trustees
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Blair Anderson Project Manager
Jeanine Clarkin Ngāti Pāoa Iwi

We would also like to extend our sincere thanks to our committed, enthusiastic, and hardworking volunteers.

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▼
MAP

NORTH

0m 100m

Matiatia Ferry Terminal

1

Matiatia Bay

2

3

OCEANVIEW ROAD

Waiheke Community Art Gallery

Oneroa

Te Whetumatarau

Te Atawhai Whenua Reserve (Forest & Bird)

Te Atawhai Whenua Reserve (Forest & Bird)

NICK JOHNSTONE DRIVE

CHURCH BAY ROAD

END

START

Map Key

- Perpetual Guardian Sculpture on the Gulf exhibition (main walking track approx 2km long)
- Sculpture
- Walkway
- Road
- Shuttle bus route
- Shuttle bus stop
- Shuttle bus stop, pick up only
- Toilets
- Water
- Food & drink
- Information and tickets
- SOTG Group Show Waiheke Community Art Gallery

Te Miro Bay

sculpture
on the gulf  **Waiheke**
Island

PROUDLY PRESENTED BY

