



Kaipara<sup>COAST</sup>  
sculpture gardens

EXHIBITION 2014

---

# WELCOME TO KAIPARA COAST SCULPTURE GARDENS

---

Kaipara Coast Sculpture Gardens is a unique sculpture trail set in a tranquil, rural, garden oasis. The combined vision and grit of landowners David & Geraldine Bayly, curator Sally Lush and artists has resulted in an inspiring contemporary art treat for locals and visitors.

Against the backdrop of the Kaipara harbour, the one kilometre trail winds through a secluded valley containing a slice of almost every type of iconic New Zealand landscape: mown lawns, fruit tree orchard, grassy slopes, regenerating bush, old farm fences, pine forest, potagers and ponds.

Kaipara Coast Sculpture Gardens brings to life the vision of Kaukapakapa local David Bayly, who in 1988 learnt to propagate plants on a piece of his father's land. David bought part of the family farm, and then set up a specialist plant nursery and Garden Centre, building a reputation for quality plants and service.

EXHIBITION 2014, the sixth exhibition at Kaipara Coast Sculpture Gardens features sculpture in wood, metal, stone, glass, fibre, ceramic and installation works that have been selected and developed for each context to make mini-galleries within the valley. Works are revealed as the path twists and turns, revealing vistas from vantage points where picnic spots and seating invite visitors to rest and contemplate the art and gardens. EXHIBITION 2014 will run until October 2014 enabling visitors to have a fresh experience of the artworks and gardens as the seasons change.

---

## ABOUT THE TRAIL

---

The Sculpture Trail at Kaipara Coast Sculpture Gardens is an easy 1km walk on gravel paths which are accessible for mountain buggies but not wheelchairs or walking frames.

Allow 1 to 1 1/2 hours to enjoy the walk fully and take in all the sculptures. The Trail is open daily from 9am to 5pm with last entry at 4pm.

There are many seats along the path to allow for resting and contemplating the views and sculptures.

The sculptors have spent many hours of "Blood, sweat and tears" to create these sculptures, please respect this by not touching or climbing on the artworks (except where indicated by a sign).

No dogs (Except Guide Dogs).

Adults, to keep your children safe please supervise them around the sculptures and ponds. Many of the sculptures included in this exhibition are fragile. Please do not touch, any damages incurred will need to be paid for.

To enhance your viewing experience please follow the gravel pathway in numerical order as the trail has been designed to optimise the views of each sculpture. Also, remember to visit the ten sculpture sites on our entry and exit driveways.

Please respect the environment by not removing any plant material. Please take any rubbish with you. Due to the fire risk, Please NO Smoking.



---

# EXHIBITION 2014

---

I am really excited to bring you EXHIBITION 2014, our sixth exhibition here at Kaipara Coast, which brings together 57 new works by 46 established and emerging New Zealand artists who are passionate about expressing their ideas through sculpture.

Our aim at Kaipara Coast is to bring an awareness of contemporary sculptural practice to a broad audience and to make sculpture easily accessible to the public in an attractive garden setting. We also feel we are playing an important part in supporting, promoting and sustaining the practices of living New Zealand artists.

The new sculptures in EXHIBITION 2014 all relate, reflect and explore the natural beauty of this region of Auckland, the Kaipara Harbour, the flora and fauna, threats to the environment, the history of the land, colonisation, socio-political and personal issues which relate to this area, our people, New Zealand and where our country fits in the global arena.

For this exhibition a call for proposals was sent throughout the country and works have been selected from established and emerging artists from all over New Zealand with Rod and Marguerite Davies from Kaitaia, in the north to Russell Beck and Phil Newbury from Invercargill in the south.

I really appreciate the huge commitment of time, finances and love for their art that is required for artists to make these artworks in this time of economic uncertainty. Every year the works exhibited are very diverse and reflect a wide range of contemporary sculptural practice. This year a sub theme has emerged with several works involving windows and the use of reflective surfaces that offer a peek into different worlds and the exploration of differing perspectives on issues affecting us all.

A new venture for us this year is the introduction of video art into our exhibition mix with a changing selection of video works being projected throughout the year.

My hope is that you will be amused, delighted, informed and challenged as you engage with the sculptures during your walk through the gardens and find many memories and perhaps a sculpture or two to take home for your own house or garden.

Your continued support by continuing to visit, telling your friends, bringing family and visitors here for a day out and by purchasing an artwork will all help the Sculpture Gardens to continue to bring you fresh sculptures each year.

It is a privilege to work on this show and wonderful to work with all the amazing artists, David and Geraldine Bayly and the team at Kaipara Coast to bring the exhibition together.

Sally Lush

Sally Lush / Curator



## 1 / VIDEO WORLD / SELECTED VIDEO ARTISTS

Materials: Video / Dimensions: N/A / Price: As detailed on display sign

*Video World* will screen a continually changing selection of video work that relates to the central theme of EXHIBITION 2014. Videos that: reflect and explore the natural beauty of this region of Auckland, the Kaipara Harbour, the flora and fauna, threats to the environment, the history of the land, colonisation, socio-political issues relating to this area, New Zealand and where our country fits in the global arena. One of the first video artists was the German artist Wolf Vostell, who in 1959 included working television sets in his three-dimensional collage works. Video art became more popular during the late 1960s as new recording technology became available outside of corporate broadcasting facilities. Video art differs from cinema in that it does not rely on the normal conventions of cinema or theatre, there does not need to be actors, a plot, dialogue or a story line. Video art can be viewed in galleries, sculptural installations with multiple screens or monitors, broadcast and distributed via DVD discs.

## 2 / LOOK INTO MY MOON / RIKI WAUGH

Materials: Mild steel / Dimensions: 1160mm H x 550mm W x 400mm D / Price: \$2,500

*Look into my Moon* is exploring the rise and fall of the tides in the Kaipara Harbour and their effect on animals, plants and the human psyche. The distance between the two facial forms represents the Kaipara River flowing past Helensville and the yin and yang of life. The Koru shapes in the moon represent the people of the area and show the male and female fitting together in harmony. Being a boiler maker and fabricator by trade has given Riki Waugh the skills to use in his art practice to create sculptures using steel as his main medium. Riki is passionate about art and creating, which has taken him on a journey leading to the use of recycled materials such as oil drums and anything else made out of steel. Riki gets a sense of fulfilment being able to push the boundaries of his abilities and make these works. "I think the more I can recycle the better outcome for everybody especially our environment."





### 3 / LOCI / FAITH TAVERNOR

Materials: Clear acrylic, mirror acrylic, enamel paint /  
Dimensions: 2200mm H x 800mm W x 800mm D Panels Large  
1220mm H x 260mm D Small 520mm H x 240mm W / Price: Loci  
\$5600, Large Panels \$100 each, Small panels \$50 each



*Loci* is a spatially challenging art work that encourages the viewers' act of looking, expanding their encounter with, exploration and enjoyment of, art. *Loci*, the installation, interacts with and transforms its environment, adding to the viewers' visual encounter, extending and intensifying their visual memories. It relies on memorized

spatial relationships to establish order and recollect content from memories. Faith Tavernor graduated from the Design and Arts College of New Zealand in 2007. Since then she has been exploring and addressing spatial issues by creating spatial depth on a flat plane that interacts with its environment and the viewer. Faith constructs installations that are both appealingly 'playful' and visually challenging, loving the effects of the enigmatic abstractness and confusion where it becomes impossible to decipher reality from reflection. She enjoys exploring the visual adventure and the strange juxtaposition of random movement and complete stillness, which cause the viewer to question their spatial perceptions.

### 4 / FOR THE BIRDS / COMMUNITY



Materials: Various / Dimensions: Various / Price: As marked on each item

*For the Birds* is a new feature at Kaipara Coast Sculpture Gardens. Following on from our very successful "Letterbox Project" that got local people involved in creating quirky letterboxes for display in the gardens, we have made this new opportunity for creative people who may not consider themselves artists to explore their ideas and let their imaginations go wild and create things For the Birds. You can be

involved in this project by getting creative and making an imaginative bird house, bird bath, bird feeder or anything to attract birds to the gardens. Bring it along to the retail area during the year and we will add it to the exhibit. Prizes will be awarded for the Most Imaginative and Best Overall entries. Use any material, eg: mosaic, concrete, ceramic, wood, plastic, etc. See our Facebook page or email [sculpture@kaiparacoast.co.nz](mailto:sculpture@kaiparacoast.co.nz) or phone 09 420 5655 for further details.

### 5 / TWO FACED / SHANE BLIND

Materials: Cast iron / Dimensions: 900mm H x 700mm W x 300mm D / Price: \$4500 (Edition 1 of 3)

*Two Faced* is a sculpture created from cast iron having two faces that change when viewed from different angles. It explores the nature of people who are deceitful or hypocritical in their interactions with others. Shane Blind's art practice creates both small and large scale works using materials such as bronze, stainless steel, corten steel, marble and stone having modernistic, cubism and geometric elements and are often a study of human form. Using multimedia and colour his works tend to be bold and edgy and explore society's views, morals and values. In 2009 Shane sold his business in order to follow a passion for art and travel, circumnavigating the South Pacific on his yacht, observing and studying traditional carving and Oceanic art.



## 6 / JOURNEY / NIGEL LYNAM

Materials: Wood, Metal / Dimensions: 1820mm H x 300mm W x 200mm D / Price: \$650

Nigel Lynam is firm in his belief that mother Nature is the best sculptor on the planet. He has been collecting items for many years from natural and man-made items, to create something interesting from what would otherwise be thrown away. A lot of thought, time, cutting, shaping, sanding, staining and varnishing is necessary to get the desired effect.

This sculpture is about the symbiotic relationship between nature, ourselves and our journey representing three important elements to life, earth, water and air.

Earth is represented by the macrocarpa upright as trees grow from our hallowed ground and are essential to life. The canoe shaped bark, symbolic of the Waka is part of our history with our ancestors travelling over large expanses of water to reach our shores. The spiral at the top of the sculpture is an element from a stove and is symbolic of the element of air, vital to life. The three elements, earth, water and air are embodied in this sculpture, enabling humanity to live and be nourished throughout their journey on this planet.



## 7 / KAIPARA / CAROL GREEN

Materials: Plywood, acrylic paint / Dimensions: Small panels 1200mm H x 1200mm W, Large panels 2700mm H x 1200mm W / Price: Small panels \$350 Large panels \$550 (\$1,000 for both)

*Kaipara* combines aspects of the area's commercial, social and natural history. The letters *K A I P A R A* explore historical signage from the area – each letter has been transposed from a sign on a local building.

K: from the Kaukapakapa Hotel

A: from the (old) Bank of New Zealand, Helensville

I: from the Glorif Memorial Hall

P: from the Progressive Buildings (1934), Helensville

A: from the Coronation Buildings (1953), Helensville

R: from The Regent Theatre, 14 Garfield Road, Helensville

A: from the Co-op Dairy Company Ltd, Mill Road, Helensville

The *Kaipara Five*: Celebrating the release in May 2013 of five kiwi in the Southern Kaipara, breaking their 50-year-long absence from the district.

The two centre panels show the silhouette of the Kaipara River with overlain text taken from P. W. Barlow's book, "*Kaipara*", in which he wrote about his experience of settling in the Kaipara in the 1880s and is essentially a love letter to the area.

Since graduating in the late 90's, Carol has been making creative work including installation, performance, video, photographs and interactive projects, exhibiting in UK, New Zealand, Poland, Spain and Greece.





## 8 / WIRE WHIMSY / BEV GOODWIN

Materials: Number 8 wire / Dimensions: 1000mm H x 860mm W x 180mm D / Price: \$2,500

This is a free form whimsical work, using No 8 wire in a way which collaborates with the nature of the wire. Rather than

forcing the wire into shapes that it was not happy with, Bev bent and twisted with the way it seemed to want to flow until she felt it was happy. The resulting *Wire Whimsy* form dances, winds and weaves turning itself into almost linear abstract lines. It's a light-hearted approach to No 8 wire and is in complete contrast to its practical and sturdy use in fencing. As practical Kiwis we know that we can fix anything with No 8.

Bev Goodwin is a multimedia artist, living and working in Auckland who has had numerous solo exhibitions in New Zealand and Italy. Her works have recently been exhibited at Sculpture in the Gardens – Auckland Botanical Gardens, Harbourview Sculpture Trail, NZ Sculpture on Shore, Kaipara Coast Sculpture Gardens, Headland Sculpture on the Gulf 2013 and Sculpture by the Sea, Bondi 2013. She has work in the World of Wearable Art Historic Collection and in Paris, Italy and USA.

## 9 / SWAY / RAYNOR DUNN

Materials: Mild steel, tropical greenstone / Dimensions: 1200mm H x 800mm W x 850mm D / Price: \$950

*Sway* is Raynor Dunn's interpretation of plant life during winter and its persistence to live and battle with the elements at that time, then to expand and bloom when spring unfolds. Raynor was born in Wairoa, a small town on the east coast of the North Island of New Zealand. He has lived in cities all his life, spending holidays in the country. Raynor's eyes were opened to other cultures' traditions and arts when both parents enlisted in the Army and moved to Singapore for 3 years. Grounded in Maori traditions, performances and carving, at Hato Paora, a Maori boy's Catholic boarding school, Raynor returned to his roots in 2001 attaining a certificate in Maori Arts at the Auckland University of Technology. By 2006 a sculptor was forged, graduating with a bachelor of art and design degree at A.U.T.



## 10 / FRAME OF MIND / PAUL ANDREW

Materials: Wood, steel, mirror glass, pvc, fluorescent lights, electrical components / Dimensions: 2200mm H x 1700mm W x 150mm D / Price: \$9,000

These windows were rescued from Kaitia Primary School in the Far North of New Zealand. Like the children that day-dreamed through these windows over the last 100 years, we constantly think of where we would like to be, what we want to do, what we would like to have and who we want to share our lives with. This current work explores the connections with past, present and future thinking and how it can influence people's frame of mind.

Are we a manifestation of our own creation or do the people in our lives define us? Can we give back to the past all our old thinking? By looking through the window we have the possibility of taking new understanding towards a brighter future.

With *Frame of Mind* the artist is challenging the viewer to reflect on their own character and re-consider their own lives, today, in an attempt to put into perspective the changes that might be necessary in order to fulfil ones goals before, as William Shakespeare put it, 'we shuffle off this mortal coil'.





## 11 / AFTERNOON TEA / LUCY BUCKNALL

Materials: Phosphor bronze / Dimensions: 600mm H x 230mm W x 630mm D (approx) each / Price: \$39,000 (Group of 3)

*Afternoon Tea* features a group of three vultures feasting on the body parts of humans in a post-apocalyptic, doomsday scenario. Vultures are one of the few scavengers that eat carrion and are seen here clearing up after the demise of the human race. The remains of one victim, the only recognizable part being a hand and forearm send a clear message and warning to us humans to take a bit more care with the environment and our planet earth. The vultures are very good at survival and like the characters in 'Mad Max', find ways to get along post disaster. Lucy Bucknall has a Bachelor of Arts, Honours degree from Bath Academy of Art and has exhibited extensively in New Zealand. Her politically driven work has been shown in exhibitions including Brick Bay, Matakana; Sculpture in the Gardens Auckland Botanical Gardens, 2013/14; NZ Sculpture OnShore; Summer of sculpture, Silo Park, Wynyard Quarter, 2013; Headland Sculpture on the Gulf, Waiheke Island 2009 where she won the 'The People's Choice' award. Lucy has work in private collections nationally and internationally.

## 12 / FLIGHT / CLAIRE SADLER

Materials: Taranaki Andesite / Dimensions: 900mm H x 800mm W x 600mm D / Price: \$4,500

Flight can be physical, emotional / ethereal or even fanciful. In today's world we tend to move home, travel, journey more often than our ancestors. We are grounded in our history, our past and no matter how hard we try we cannot lose our roots. *Flight* is still firmly attached to its origins and yet moves and transports us. Claire Sadler's sculptures represent elements of her own personal journey, she cannot carve what she does not experience. Like many New Zealanders, she has moved around New Zealand and overseas, but her roots are firmly planted in the Nelson Marlborough region - planted amongst the soil and stone eight generations ago. *Flight* reminds us to honour and celebrate our roots, no matter where we fly to. Respect for our roots is what keeps us grounded, rock steady and safe. Claire Sadler began sculpting in 2006, with mentoring by John McLean and the members of Te Kupenga Stone Sculpture Society and regularly exhibits in exhibitions and Symposia around New Zealand. She sculpts in hard stone, primarily andesite preferring to work with simple forms that create strong silhouettes, light play and negative space.





## 13 / GET IN BEHIND / IAN FEWTRELL

Materials: Recycled corrugated iron / Dimensions: Various / Price: Sheep Dog \$810, Ram \$850, Ewe \$598, Lamb \$398

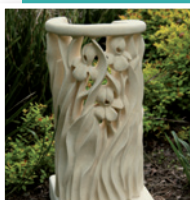
*Get in behind* is the common sheep dog handlers command to his dog to move beside the handler and wait for further instructions. New Zealand has almost 40 million sheep and



sheep farming has been crucial in the development of the New Zealand economy. British navigator James Cook brought sheep to New Zealand in 1773 and 1777 and in 1814 missionary Samuel Marsden moved a flock to the Bay of Islands. The first farms were set up in the 1840s and in 1882, frozen meat was sent to Britain for the first time. Exporting meat became very

important to New Zealand's economy, and farming expanded around the country. Sheep farming prospered in the 1950s and 1960s, but in the 1980s, government subsidies were removed, sheep farming became less profitable and sheep numbers fell. Today, farmers have placed increased emphasis on breeding sheep for improved meat or wool production, to keep farms profitable. These animals are made from recycled corrugated iron off buildings from all around Northland that Ian sources on his travels.

## 14 / BEARDED IRISES / JAN GOSLING



Materials: Oamaru Stone / Dimensions: 710mm H x 390mm W x 340mm D (approx) / Price: \$3,950

When early settlers came to New Zealand the landscape and plants were all foreign to them. They brought with them plants such as vegetables, fruit trees and berries which had practical uses by providing food. They also brought plants that were purely ornamental to make them feel more at home. It is interesting to think about the reasoning behind the selection of plants they brought with them – and how

they were cared for on their long voyage here and eventually planted and lovingly cared for in settlers' gardens here in New Zealand. A lot of these plants have flourished - some grow side by side in harmony with the plants that lived here before - some have grown out of control in our landscape (and perhaps we curse them ever having been brought here), and others which are still cherished and tended. "I have some plants, including these bearded irises in my garden which were planted over 120 years ago by my great grandparents. Every year, they come up and flower as a testament on how settlers can come and put down their roots and belong. They wave their flags as if to announce "Hey - we belong here!" and that is how I feel too."

## 15 / LILY PETALS / PHIL NEWBURY

Materials: Glass, steel / Dimensions: 60mm H x 500mm W x 1200mm D (approx) / Price: \$850 each

Phil Newbury's luminescent pink and white *Lily Petals* portray fallen lily petals in their various shapes floating to the ground before decay. The petals can be used as elevated ponds, bird baths or purely for decorative purposes. Phil has been sculpting glass since 1979 having built his own electric kilns in the early eighties for curving and fusing commercial sheet glass. He has worked on commissioned works in Saudi Arabia, Japan and USA and has works in many private collections worldwide. His works have been exhibited at NZ Sculpture on Shore, Sculpture on the Gulf, Sculpture in the Botanical Gardens, Shapeshifter, Sculpture on the Peninsula and Sculpture in Central Otago amongst others.





## 16 / WOVEN INTO THE LANDSCAPE / ALYSN MIDGELOW-MARSDEN

Materials: Copper, pewter, tin, glass & gemstone beads, carbon fibre / Dimensions: Various

Price: As marked between \$150 and \$650 each

The individual pieces of *Woven into the Landscape* emerge proudly and stand boldly through the flowers and shrubs of the garden location reflecting the light and contrasting with the environment. The materials are contorted and textured by plaiting, braiding, twisting, folding, hammering and layering before being woven, knitted and crocheted to form playful and accessible, yet dramatic and visually absorbing works. Some of the materials are designed to gradually darken and develop

a patina over time.

Alysn is a highly competent and widely experienced freelance artist in fine art textiles, a published author of art and craft books, tutor, arts mentor and gallery director. Her skills have been proven over 20 years of active working in the creative industries. Her scientific background and continuing interest in the natural environment and its connection with human existence is often combined with a fascination about the traditions of widely differing cultures and times and the universal creative urge.



## 17 / MIXED UP NATURE FIONA RENNIE SCHWIETERS

Materials: Cast glass, copper, steel, manuka stakes / Dimensions: 1800mm H x 1300mm W x 750mm D / Price: \$3,500

As part of Fiona Rennie Schwieter's art practice, she has for many years collected moulds from nature's treasure chest: flower heads, seed pods, leaves, shells - things and forms that resonate sculpturally for her. A mould of the form is made which she then manipulates by adding the wax and mixing the shapes "playing mad scientist" calling into question our relationship with nature. What has become "normal" in a world of manipulation, genetic modification and climate change? In 2005 Fiona set up her glass studio in Grey Lynn after gaining experience in bronze casting and sharing a studio with Sam Ireland and Greg Smith for 3 years. Fiona loves the slow moving liquid alchemy of glass. Creating these delicate forms is a long and complex process. Each successful piece of glass has eleven processes in its creation and there is risk at every stage. Silicon casts are made from fruits and seedpods, cast in wax and manipulated. From this a refractory mould is made, filled with casting crystal, fired then annealed. The mould is chipped from the glass form, followed by sandblasting, grinding and finally polishing. It is very exciting to release the form from the refractory material and then polish its secrets into colour and light.





## 18 / SEASONS / SHANE BLIND

Materials: Clear Stainless steel, bronze coated corten steel, corten steel / Dimensions: 3000mm H x 1500mm DIAM / Price: \$14,000

*Seasons* is an engaging, kinetic, tree like sculpture that sits comfortably in the natural environment, rotating with wind shifts creating a moving focal point in the landscape. The bronze coated corten steel and corten steel will interact and change in colour and character as they develop a natural patina over time giving the viewer the simple pleasure of seeing nature and time at work. The sculpture rotates easily on high quality stainless steel precision bearings. Shane Blind's art practice creates both small and large scale works using materials such as bronze, stainless steel, corten steel, marble and stone having modernistic, cubism and geometric elements and are often a study of human form. Using multimedia and colour his works tend to be bold and edgy and explore society's views, morals and values. In 2009 Shane sold his business in order to follow a passion for art and travel, circumnavigating the South Pacific on his yacht, observing and studying traditional carving and Oceanic art.

## 19 / TIME AND TIDE / ROBERT ONNES

Materials: 3.4mm Corten Steel / Dimensions: 700mm H x 1800mm W x 1840mm D / Price: \$19,000

The work of Robert Onnes focuses on forging sculpture from industrial sheet materials into solid and elemental figurative forms. Robert is interested in how the constraints of working with flat sheet impact on the design process and the style of the finished object and this inspires him to make unique and distinctive sculpture. He loves how clean, sharp edges and smooth flowing lines can be made to mirror natural forms.

*Time and Tide* looks at the weathering of rock formations with the powerful movement of the tide over millions of years. Rock formations along the intertidal zones of north Auckland beaches often feature these beautiful formations beckoning young and old to explore the grooves, channels and passageways. Raised on a farm in the Waikato, Robert had a keen interest in art while at school but went on to have a career in electronics, as an electrician and developer. He became inspired after attending an Elam summer school course in 1994, began making sculpture in 2007 and since then has exhibited his work in over twenty group shows and one solo show.



## 20 / KORU SPIRALS / ROD DAVIES

Materials: Terracotta clay, stainless steel wire 4mm Aluminium plate, high quality industrial automotive paint finish / Dimensions: 1900mm H x 2700mm W x 2500mm D / Price: \$220 each

These *Koru Spirals* honour the universal symbol of new life, the Koru. After completing a Diploma of Graphic Arts, A.T.I. Auckland, Davies spent

3 years on a Big O.E. that included working for a photographer in London. Davies came home to Auckland and worked freelancing in advertising. In 1975 he moved to the beautiful Far North and set up a pottery with a wood fired kiln at Fern Flat, inland from Doubtless Bay. Davies potted with Richard Parker and Peter Alger and produced wood fired domestic ware and planters, exploring salt glazing. Later his attention shifted to wood fired terracotta pottery and the making of less functional more sculptural art pieces that explore what it means to be a New Zealander. "I seek to make lively elemental pottery that people can enjoy for their lasting beauty. I have a strong desire to make work that expresses the ancient and timeless quality of clay. My inspiration comes from living in the rural interior of Northland."





## 21 / RIVAL IN THE ASCENDANT / JOHN MULHOLLAND

Materials: 4mm Aluminium plate, high quality industrial automotive paint finish / Dimensions: 1900mm H x 2700mm W x 2500mm D / Price: \$10,000

This work concerns the action and intention of 'struggle'. It references the combative nature of survival, within the human heart and at a human societal level. The Kaipara waterways, harbour, mountains, hills, valleys and flats show man's struggle to shape his destiny by obtaining ascendancy over the land and over competitors for its resources. From the days when the descendants of the Haumoewharangi fought for stewardship of the Kaipara whenua, to the arrival of the Pakeha with their mandate for commercial exploitation of its natural resources, the struggle to wrest a living from the land persists. While the narrative of our struggles may begin with certainties of beliefs and desires, as the story progresses we discover how flawed these have been and the struggle to address damage done both to people and to the land is our new battlefield. *Rival in the ascendant*, almost Sumo like in bulk shows a contest, in which gravity and spectacle embrace, suggesting more than a black and white outcome. John's lifelong interest and involvement in structural design, architecture, music and visual art has evolved into making artwork to express the world he is part of.

## 22 / A DAISY A DAY KEEPS THE SMILES AT PLAY / ANNA SCOTT - DAVIDSON

Materials: Ceramic, steel chain / Dimensions: Large 1250mm H x 300mm W x 4700mm D, Small 1000mm H x 300 mm W x 1500mm D / Price: Large \$1395, Small \$375

Daisy chains are a part of our lives; they are seen as a moment of peace and a special time we take to share the wonders of nature (often with another). The daisy brings a smile of life to those that take a moment to appreciate the simplicities of beauty. Anna Scott-Davidson's art comes from her feelings, hopes and dreams. Anna creates with heart, forms that share stories about the world, the environment and her involvement in living. "You may have a piece of my work... the work has a story, a story that is woven with the dreams and visions of my viewpoints, melding of clay, the nurturing of its form and lastly the cloaking to enhance its standing in your world... Therefore the gift I share with you is the discovery of a story within, that is then reflected to the world and means something to you."



## 23 / MANUKA FLOWERS / MARGUERITE DAVIES



**Materials:**  
Terracotta clay /  
**Dimensions:** 80mm  
DIAM x 30mm D /  
**Price:** \$15 each

*Manuka flowers*  
– *Leptospermum*  
*scoparium*, often  
maligned, this  
plucky New  
Zealand native is  
considered to be

a weed of hilly farmland, never the less it gives a much needed protective cover on large areas of land with eroding and unstable soils.

The blossoming flowers let us know spring has arrived. Marguerite Davies was born in the Manawatu and after teachers college and a B.A. at Massey, headed North with the call to try living in the Far North. After meeting Rod Davies she took up pottery as a vocation.

"I enjoy living in the country and creating a peaceful and joyous home space. I enjoy working with my hands weaving baskets from flax, working in our pottery and garden growing vegetables, flowers and fruit. I love music, good food and beautiful environments. I like to live simply." With her husband, potter Rod Davies they seek to make lively elemental pottery that people can enjoy for its lasting beauty. They have a strong desire to make work that expresses the ancient and timeless quality of clay, with inspiration coming from living in rural Northland and having access to wonderful New Zealand beaches.

## 24 / TUI ON FLAX FLOWER / NICKY ADAMS

**Materials:** Mild steel, corten steel / **Dimensions:** 1750mm H x 540mm W x 470mm D / **Price:** \$900

*Tui on flax flower* is an abstracted representation of the New Zealand flax flower and the Tui's who love to perch on them and suck nectar from the flowers. Tui are common throughout New Zealand in forests, towns and on off-shore islands. They are adaptable and are found not only in native forests, bush reserves and bush remnants but also in suburban areas, particularly in winter if there is a flowering gum about. These attractive birds can often be heard singing their beautiful melodies and can be recognised by the distinctive white tuft under their throat, which contrasts dramatically with the metallic blue-green sheen to their underlying black colour. The metal flax flowers create interest and allowing them to rust means they blend in with the existing real flax flowers. Nicky has a Certificate in Welding and a Bachelor of Landscape Architecture and originally started creating sculptures from wire before moving on to larger designs working with steel sheets and rounds, cutting and welding forms together to create a wide variety of unique sculptural forms to enhance interior and exterior spaces.



## 25 / KAIPARA GUARDIAN / ANNA SCOTT - DAVIDSON



**Materials:** Galvanised steel / **Dimensions:** 850mm H x 4600mm W x 2450mm D / **Price:** \$4,850

The Kaipara Harbour is renowned for being the largest harbour in New Zealand and with this comes the importance of the surrounding areas and their guardianship. As the rivers that feed the area empower the harbour community with its wairua, the sand bars protect this amazing eco environment for our future generations.

The wings of the sculpture represent the two main areas of the

Kaipara Harbour and signify the vulnerability that this world experiences and the reliance on those that hold guardianship to honour and respect our natural heritage. Anna Scott-Davidson's art comes from her feelings, hopes and dreams. Anna creates with heart, forms that share stories about the world, the environment and her involvement in living. "You may have a piece of my work... the work has a story, a story that is woven with the dreams and visions of my viewpoints, melding of clay, the nurturing of its form and lastly the cloaking to enhance its standing in your world... Therefore the gift I share with you is the discovery of a story within, that is then reflected to the world and means something to you."



## 26 / THE RENA DISASTER / JILL GUILLEMIN



Materials: Ceramic, wool /  
Dimensions: Large Approx  
500mm x 300mm x 300mm,  
Medium Approx 300 x 200mm  
x 200mm Price: Large \$350,  
Medium \$250

After the grounding of the cargo ship, Rena on Astrolabe Reef an environmental disaster ensued in which more than 350 tonnes of oil leaked from the stricken vessel into the ocean off the Western Bay of Plenty coast near Tauranga. Over 300 Little Blue Penguins and other birds were rescued when their feathers became soaked in the heavy engine oil. This installation

of 14 individually hand crafted penguins depicts the penguins' release back into the sea after extensive care and cleaning by dedicated volunteers. Many of the penguins that had been covered in oil wore jumpers, knitted by people from all over the world, to prevent them from ingesting the residue oil on their feathers. They can be seen running so fast towards the sea after their liberation that they are literally airborne! The look of joy on their faces reminds us that this is a story of triumph over adversity and is a reminder of the fragility of our coastal environment and the necessity to protect it.

Jill Guillemin has been sculpting since 2001 and regularly exhibits her work in galleries around New Zealand.

## 27 / BLOOM / AUDREY BOYLE

Materials: Ti Kouka (Cabbage tree) leaves,  
swarovski beads, waterproof bitumen  
rubber / Dimensions: 2700mm H x  
2000mm W x 2000mm D / Price: \$3,000

The Kaipara Harbour area was a wilderness of native bush, its gullies and hillsides covered in a tangle of dense vegetation including Ti kouka, or cabbage trees. Ti kouka leaves were used by Maori as a fibre for fishing or building, food, clothing and medicine. The mass of bush once covering the Kaipara could be described as a cloak, a place of mystery. Our subconscious, the subterranean reaches of our psyche, is similarly cloaked in mystery, in a thicket of barely understood longings and vague desires. Audrey Boyle's work aims to simultaneously pay tribute to this aspect of our humanity whilst restoring a little of the mystery to what was the Kaipara. Painted in baby blue, woven with the Ngai Tahu flax flower design and hand-sewn with shimmering beads, the encounter with this installation is to pay homage to this wilderness of the psyche within, as well as that of the bush that existed without.

Audrey Boyle has an Honours degree in Sculpture and is in the final year of her Masters of Design by Project (Sculpture) at Unitec. She currently practices in Auckland working intuitively with natural materials and found objects in installation, sculpture and printmaking.





## 28 / ROLLING HILLS / JUSTIN MURFITT, VIBEKE WRIGHT & IVAN PARKE

Materials: Macrocarpa and river stone / Dimensions: 400mm H x 2100mm W x 320mm D / Price: \$2,000

This low bench seat represents a landscape of rolling country under a heavy sky. The land and sky are represented by curvilinear timber slabs that mimic each other. The 'land and sky' are held apart by polished river stones giving a sense of space, separation and creating an impression of movement of sky across land. Justin Murfitt expresses an idea with the simplest form(s) possible, by paring away more trivial elements to reveal the real essence. His training in joinery and wood turning is invaluable in creating his sculptures some of which are in public spaces including Whangarei Sails and Landfall.

Vibeke Wright works with stone, creating subtle but finely finished forms and her role in this piece was related to shaping and finishing the stone – probably the most challenging part of the bench given the need to create the structural fit, reveal the individual personality of the stone while retaining the essence of their 'natural history'.

Ivan Parke has primarily worked in clay but his experience in architecture and engineering coupled with his talent for technical 'fixes' and solving design issues was invaluable in the structural integrity and coherence of this piece.



## 29 / TUNA / SAMUEL LUDDEN

Materials: Ceramic, steel / Dimensions: Large 850mm D x 70mm DIAM, Med 800mm D x 50mm DIAM, Small 600mm D x 40mm DIAM / Price: Large \$495, Medium \$390, Small \$ 295

Tuna or Long Fin Eel, endemic to New Zealand are fascinating creatures with an incredible live cycle but unfortunately are officially an endangered species. They can grow to a very old age, the females living to more than 80 years old, growing up to 2m long and weighing 10kg. Eels spend their entire lives, preparing to traverse from New Zealand fresh waterways out into the salt water of the Pacific Ocean, travelling up the Kermadec Trench to end their journey near Tonga. They spawn tens of thousands of eggs and die, the oceans currents carry the spawn back to NZ waters where they start the cycle again. Diminishing habitats, pollution, climate change and commercial fishing have decimated the populations and water scientists believe we risk species collapse if things do not improve. Samuel Ludden uses his art to remind people of what a unique place we live in and hopefully, to communicate what we as a nation stand to lose if we fail to act. Samuel studied Ceramics, design and production at Wanganui polytechnic (1995-97) and has worked in potteries, attended symposiums and artist residencies in France, England and China.





## 30 / IT TAKES TWO TO TANGLE / JUSTIN MURFITT, VIBEKE WRIGHT & IVAN PARKE

Materials: Riverstone, reinforcing Steel / Dimensions: 2200mm H x 800mm W x 400mm D / Price: \$1,500

These two rocks are tangled and bound together in steel but also separated. One rock is solid and grounded, the other less substantial and transient as if caught in the act of drifting past. This piece is a commentary on the nature of relationships between people - that is, relationships are often accidental, at times restraining and at other times uplifting.

Justin Murfitt expresses an idea with the simplest form(s) possible, by paring away more trivial elements to reveal the real essence. His training in joinery and wood turning is invaluable in creating his sculptures some of which are in public spaces including Whangarei Sails and Landfall. Vibeke Wright works with stone, creating subtle but finely finished forms that balance on a hair's breadth between artefact and natural event. Ivan Parke has primarily worked in clay but his experience in architecture and engineering coupled with his talent for technical 'fixes' and solving design issues was invaluable in the structural integrity and coherence of this piece.

## 31 / LEGACY OF CHANGE / LINDA PRINGLE



Materials: Ceramic, steel rods / Dimensions: Approx 45mm H x 110mm W x 310mm D / Price: \$450 each

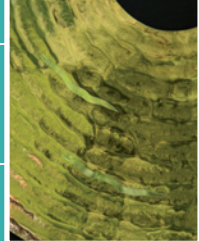
*Legacy of Change* looks at the effects of British colonisation and the continuing migration to New Zealand. This work uses vessels to explore the reasons for people voyaging from their country of birth to start a new life in New Zealand. These ceramic vessels contain the reasons many had for making the choice to emigrate, the things they brought to set up their homes or livelihoods and how the settlement was organised with a strong regional bias. The most visible changes effected were not those sought by the immigrants (as a reason for coming) but those experienced by the established Maori population as wave upon wave of (government encouraged) settlement occurred. The boats are named on the bow, Endeavour, Explorer, Advantage, Vogel, Tory, Voyager, Plymouth, Mariner, Gravesend all representing the immigrants seeking a new life in New Zealand. Fired ceramics seem strong and permanent but they can also be fragile and require gentle handling, much like the issues explored in this work.

Linda Pringle started working with clay in 1981, lives and works in Lyttelton and exhibits regularly in solo and group shows throughout New Zealand.

## 32 / EELS / DARRYL FAGENCE

Materials: Glass / Dimensions: 600mm H x 1170mm W x 10mm D / Price: \$1,250

Darryl Fagence has a background in engineering which has helped him with the technical side of using glass and metal to create fabulous designs for over 25 years. He uses the techniques of lead lighting, glass blowing, bending glass via blast furnace, forming and draping to create these beautiful glass pieces. With the incorporation of the reflective, hard qualities of stainless steel contrasting with the translucent, light qualities of the glass, Fagence has created his own distinctive and contemporary look. These eels pulsate when light catches the surface of the metallic glass reminding us of the fragility of the eel population which is under threat from the continual degradation of its habitat by farming, clearing of waterways and other environmental factors resulting from our activities.





### 33 / WIND / RUSSELL BECK

Materials: 3mm 316 stainless steel / Dimensions: 1700mm H x 850mm W x 690mm D (inclined measurements) / Price: \$13,500

This sculpture shows how wind, through time and persistence transforms nature into streamlined flowing shapes creating sand hills, shaping rocks and living things such as trees, shrubs and tussocks. Russell Beck chose the simple cylinder form as a basis and stainless steel to convey a sleek, wind polished effect. The sculpture has two angled (or windswept) offset elements representing the two large dominant bodies of water above and below the Kaipara Harbour entrance, which appear to be growing up from the ground while yielding to the ever present wind. The grooves descending the front of the cylinders collectively represent the multitude of rivers and streams which flow into the Harbour, eventually exiting to the Tasman Sea. Russell's designs are inspired by natural history, landforms, geology and astronomy. For more than 45 years he has worked in stone, mainly granite and jade and an early engineering background influences his work, particularly his bronze, stainless and fabricated steel pieces. Russell is a retired Museum and Art Gallery Director living in Invercargill with works represented in public and private collections in New Zealand and overseas.

### 34 / SOME DAYS ARE DIAMOND... SOME DAYS ARE STONE / CLAIRE SADLER

Materials: Taranaki Andesite  
/ Dimensions: 810mm H x 600mm W x 430mm D /  
Price: \$3,400

Taranaki andesite boulders are like many aspects of life, until you get beneath the surface, you cannot be sure what qualifies the experience will bring you. Here the raw stone represents New Zealand, the diamond – the experience of it. Many of New Zealand's population came from overseas, whether recently or generations ago. With their futures often unknown, they must have wondered what life would bring them. Whether diamonds or stone, something about this country and its citizens brings out the best in people. It is this aspect of Kiwi life that this piece presents. Do you see a diamond? Or, merely a stone?

Claire Sadler's sculptures represent elements of her own personal journey, she cannot carve what she does not experience. She began sculpting in 2006 with mentoring by John McLean and the members of Te Kupenga Stone Sculpture Society and regularly exhibits in exhibitions and Symposia around New Zealand. She sculpts in hard stone, primarily andesite preferring to work with simple forms that create strong silhouettes, light play and negative space.



---

## 35 / CLUSTER / DAWN FLOWER



Materials: Fabric, bamboo /  
Dimensions: Various 1900mm to  
4000mm H / Price: \$3,500

*Cluster* seeks to draw our attention to the breeze and winds that blow across this site mainly the cool breeze that sweeps across the Kaipara Harbour from the south west. Dawn Flower wants to bring our awareness to the playfulness of wind, as the pennants flutter and move in a dance upon the air currents, creating a flapping noise, rustling, sliding and scraping on the poles. Her intention is that viewers stop and become aware of their surroundings, allowing them to slow down and observe the surroundings from a more relaxed viewpoint. This can also become a time for people to reflect on the 21st century and the industrialised western civilisation's fast paced way of life where instant gratification is achieved through the way

one eats, purchases, gains possessions and achievements, moves around and entertains oneself.

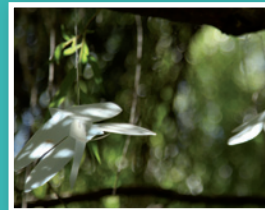
Dawn Flower has a Bachelor in Art: Arts (First Class Honours) from Curtin University of Technology, Western Australia and has exhibited her assemblage, video and sculptural works in Australia, France, Germany, Malaysia and New Zealand.

---

## 36 / MILK MOTHS / COMMUNITY PROJECT

Materials: Plastic milk containers / Dimensions:  
Various / Price: Not for sale

*Milk Moths* are made from plastic milk containers. This is a community project where pre-schools, schools, community groups and individuals are able to create their own versions of moths from milk containers and have them added to the tree. The installation will grow as people's contributions are added throughout the year. If you or your group would like to participate in a workshop to create *Milk Moths* please contact [sculpture@kaiparacoast.co.nz](mailto:sculpture@kaiparacoast.co.nz) to receive our workshop schedule details. Our thanks to Cherrie James a tutor from Hungry Creek Art and Craft School for coming up with this idea. You can also bring your contribution along to the retail area and have it added to the tree at any time during the year. We regret we are unable to return contributions to you.



---

## 37 / PODS / CAROL ROBINSON



Materials: Ceramic / Dimensions: 230mm H x  
110mm DIAM (approx) / Price: \$89 each

The dictionary definition of a pod is an elongated seed vessel of a leguminous plant such as the pea, splitting open on both sides when ripe. Carol Robinson is fascinated by the many and varied forms of seed pods displayed by trees and plants often seen hanging in clusters from the branches. This installation signifies growth, regeneration and abundance and relates to the adjoining Plant Centre and the necessity to continue to

propagate new plants from seed. Carol works with clay, paperclay and glazes on hand built sculptural forms intended for indoor and outdoor use.





## 38 / UNTITLED (GREEN FENCE) / MASON VINCENT

Materials: Wood, paint, steel council rubbish bin / Dimensions:  
1800mm H x 9800mm W x 150mm D / Price: \$3,500

*Untitled (Green fence)* is a replicated Mt. Roskill, Central Auckland suburban fence and has been painted with the council issued TagCover green paint. The fence is of its original 10 metre length with its prime function as a privacy object or boundary still intact. The suburban fence, whether it be a household or motorway barrier, is a key tangible object to understanding your rights and surviving in an urban environment. Without a fence, we wouldn't all fit in. Mason Vincent says "My practice considers urban pakéha lifestyle and trends. I attempt to embed these advertised cultural trends into object's that signify our uncertain hybrid reality. I utilize the internet as a real network with real people to address these assumptions of comfort and protection in "cultural norms". I am interested in working with mediated and un-mediated identity/s and merging these with a material-reality." Mason Vincent has a BVA from AUT, 2012 and has exhibited at Gloria Knight Artspace, Ferrari Space, Snake Pit and St. Paul Street Gallery.

## 39 / KAURI-FLIGHT / JOHN RAWSON

Materials: Kauri, Oregon, lead, stainless steel, epoxy / Dimensions:  
Body 300mm H x 1600mm W x 3600mm D, Post 5500mm H / Price: \$3,000

At the height of the Kauri timber trade as many as twenty-six ships left the Kaipara Harbour on one tide in the course of a day, all carrying timber from mills around the shores of the harbour." (History of The Kauri Coast ([www.kauricoast.org.nz](http://www.kauricoast.org.nz))). Millions of tons of Kauri timber were shipped from New Zealand to ports all over the world, decimating our forests. The Kauri planks in this piece are only 9mm thick, they had initially been used as the ceiling in a large house constructed almost entirely from Kauri.

John Rawson, a recognised Artist, Boat Builder and Wood Turner, currently lives on the Kaipara Harbour and the strong impact of the area has seen him encapsulate the movement and energy of this amazing body of water and its surrounds into his artwork. John's current pieces have embraced and been determined by, the ever changing, forceful, wind patterns, that leap across his property almost daily, an energy to be felt and experienced. The soaring Hawks with their graceful, yet powerful glide, cruising, racing and sitting almost stationary on the ever changing Kaipara winds are seen here in this work.



## 40 / FAMILY TREE / CHERRIE JAMES

Materials: Ceramic / Dimensions: Approx  
600mm H x 200mm DIAM / Price: \$290 each

It takes perseverance to see an owl in the bush at night, just as it takes time and perseverance to research a family tree and to discover family secrets, history and the personalities that give a family its unique character. Cherrie has been researching the maternal side of her

family tree recently and has traced it back to the 16th Century. Each of the owls are named after people in her family with their own unique personalities and all have their own tales to tell of their migration over many generations from Spain to Italy, England, Australia and finally to New Zealand. The Mont family tree is represented by Horatio Mont owl, Moses Mont owl, Ada Mont owl, Madge Mont owl and Mocatta Mont owl. Cherrie James is a sculptor and tutor who specialises in using mixed media to explore ideas and issues close to her heart. She enjoys using recycled materials in her works and tries to bring a little humour to her work.







## 41 / FRACTURED REALITY / FAITH TAVERNOR

Materials: Black acrylic, stainless steel pole, steel chain and rings / Dimensions: 2515mm H x 2670mm W x 60 mm D / Price: \$3,500

*Fractured Reality* is a wall of fifty five, rectangular, highly reflective black acrylic pieces suspended from a stainless steel pole. This installation explores and addresses spatial issues, creating spatial depth on a flat plane that interacts with its environment and the viewer. The effects of the enigmatic abstractness and confusion where it becomes impossible to decipher reality from reflection are both appealingly playful and visually challenging. The viewer can explore the visual adventure with the strange juxtaposition of random movement and complete stillness and question their spatial perceptions. This installation takes the science of sight and challenges everything we are told is true, it also enables the viewer to 'see' the invisible, the wind. The movement in the wind creates a fractured visual kaleidoscope which interacts and incorporates the surrounding landscape. Since graduating from the Design and Arts College (NZ) in 2007 Faith Tavernor has been exploring and addressing spatial issues.



## 42 / SURF AND TURF / KATHERINE BATCHELOR

Materials: Aluminium, wood / Dimensions: 2000mm H x 400mm W x 300mm D / Price: \$450

The Kaipara Coast is a place where land and sea meet and where agriculture meets aquaculture. *Surf and Turf* is a wall mounted cattle skull covered in laser cut aluminium fish representing the spirit of the land and sea and our relationship with both. Katherine Batchelor is a 3D, mixed media artist who, since graduating from Hungry Creek Art School in 2006 has been creating and exploring her art practice, working from her home based studio in Leigh and exhibiting regularly around New Zealand. Katherine Batchelor's art addresses social and environmental issues, always challenging and thought provoking these issues are addressed with humour.

## 43 / WALK WITH ME / MARIA LLOYD

Materials: Bronze, oak, macrocarpa Edition 1/12 /  
Dimensions: 1800mm H x 630mm W x 100mm D /  
Price: \$5,800

*Walk with me* represents the cycle of life. Maria Lloyd is following in the footsteps of her ancestors by creating objects that can create a connection between our origins, ancestors and the land. She is fascinated by how cultures evolve and influence each other through the language of Art. Her work is mostly narrative and often centres around immortality. The poems she writes exalt life but also serve as warnings, giving gratitude and asking for grace, common sense and courage. Maria and her family moved from South Africa to Waiheke Island in 2010. She enjoys the foundry that she and her husband Jay Lloyd have established on Waiheke Island. Her work encompasses a broad spectrum of skills with the final assembly of a sculpture the most exciting as after weeks of making the individual parts it finally all comes together, precisely.

*walk with me, young sapling  
side by side, shade dappling  
Old old one, seasons turn  
turn turn, green Elders  
filtering light, birds and bees  
take flight, talk with me  
Old old one, seasons turn  
turn turn, Elder now  
silent offering, kiwi kiwi  
calling calling, shout shout  
joyful sapling, side by side  
walking with me, Old old one.*



## 44 / WETA / CLOVIS VISCOE

Materials: Painted stainless steel / Dimensions: 450mm  
H x 100mm W x 370 mm D / Price: \$475

This is a male Tree Weta which has a big head and large mandibles; the lower jaw is used for biting and crushing food. Weta are mainly herbivorous in the wild,

but are also known to eat insects. The artist has taken liberty and given his Weta ball bearing eyes to create the impression of a reflective steely stare as if to put the odd insect into a hypnotic state for an easy meal. Like many insects which seem to defy gravity the artist set out to create art pieces that would float magically on the walls, this weta sculpture fixes to the wall by a bracket supplied. As a testament to their character they have the assured strength and economy of the interlocking planar form. As an artist Clovis Viscoe embraces Aotearoa's unique flora and fauna with passion and respect. These larger than life sculptures are a development on from his work developing small 1.7mm thick 3D postcard sized, flat pack creations which are able to be posted and then assembled easily, available in gift and design stores.

## 45 / TRI ANGLERS / DARRYL FAGENCE

Materials: Glass, stainless steel, pearls / Dimensions:  
300mm H x 1170mm W / Price: \$1,250

Darryl Fagence has a background in engineering which has helped him with the technical side of using glass and metal to create fabulous designs for over 25 years. He uses the techniques of lead lighting, glass blowing, bending glass via blast furnace, forming and draping to create these beautiful glass pieces. With the incorporation of the reflective, hard qualities of stainless steel contrasting with the translucent, light qualities of the glass, Fagence has created his own distinctive and contemporary look. These fish pulsate with vibrant colour when light catches the surface of the metallic glass which has been treated with a purple lustre. The teeth of stainless steel and eyes of pearl glint in the sunlight reminding us of the bounty of the oceans surrounding New Zealand and their fragility as an environment under threat from our activities.





## 46 / KATIPO / CLOVIS VISCOE

Materials: Painted stainless steel / Dimensions: 350mm H x 120mm W x 330mm D / Price: \$475

The Katipo is a small to medium sized spider with the male being much smaller than the female. They are seldom seen as they prefer to live in sea shore habitats and sand dunes, where they hide under driftwood or stones. The distinctive feature that defines this spider as a Katipo is the male's vibrant red diamond shaped markings running along the top of his abdomen. The striking geometry sets it apart from other spiders with emblematic status. Like many insects which seem to defy gravity the artist set out to create art pieces that would float magically on walls, this spider sculpture fixes to the wall by a bracket supplied. As an artist Clovis Viscoe embraces Aotearoa's unique flora and fauna with passion and respect. These larger than life sculptures are a development on from his work developing small 1.7mm thick 3D postcard sized, flat pack creations which are able to be posted and then assembled easily, available in gift and design stores.

## 47 / SO LONG AND THANKS FOR ALL THE FISH / BRUCE YOUNG

Materials: Galvanised steel / Dimensions: 960mm H x 800mm W x 1100mm D / Price: \$12,000

According to Douglas Adams writing in "The Hitchhiker's Guide to the Galaxy", the dolphins had long known of the impending destruction of Earth and had made many attempts to alert mankind to the danger. The last ever dolphins message was misinterpreted as a surprisingly sophisticated attempt to do a double backward somersault through a hoop whilst whistling "The Star-Spangled Banner," but in fact the message was this: "So Long, and Thanks for All the Fish." (Wikipedia). In Bruce Young's interpretation of these words he references the Kaipara Harbour with his use of a traditional sash window, which early European carpenters hand made to utilise standard glass panes imported to New Zealand as ships ballast, many of these ships crossing the dangerous Kaipara Harbour bar. The warning words of the dolphin are very relevant today as a warning to us all to care for and protect our planet. Living and working near Whangarei Bruce Young works mostly in metal, creating for exhibitions and sale at galleries. Bruce says of his work "I think art is an eccentric thing, totally selfish. It most of all must please and satisfy the artist. If the object pleases many others it is a great pleasure."



---

## 48 / HENRY 111-11 / CLOVIS VISCOE

---

Materials: Corten steel, automotive laquer paints, stainless steel eyes, lasered cermark pupils / Dimensions: 100mm H x 300mm W x 600mm D / Price: \$850

This reptilian art work is based on a 111 year old tuatara who only recently became a father for the first time and as one of the oldest Dad's on the planet he has produced 11 offspring. Tuatara, which resemble lizards can claim a lineage dating back 220 million years, their life expectancy is anything between 150 and 250 years which make them able to outlive any creature on this planet. The tuatara has a characteristic ridged back which in Maori translates to (tuatara). Henry has been a long-time resident of the Southland Museum and Art Gallery and is expected to mate with Lucy, one of three females he currently lives with. So many more prodigies await from Henry well into the future. This sculpture has been laser cut from 3mm corten steel and assembled by slotting together, welding and spray painting for outdoor permanence. This is a progression from Clovis Viscoe's work developing small 1.7mm thick 3D postcard sized, flat pack creations in fine wood which are able to be posted and then assembled easily, available in gift and design stores.



---

## 49 / RING OF FIRE / DARRYL FAGENCE

---

Materials: Glass / Dimensions: 1200mm H x 2400mm W / Price: \$2,400

The Ring of Fire stretches 40,000km around the Pacific Ocean and is an area known for its high level of volcanic and seismic activity. 90% of the world's earthquakes occur along The Ring of Fire and it is home to 452 volcanoes and over 75% of the world's active and dormant volcanoes. New Zealand is positioned on this earthquake belt, the axis follows the boundary between the Indo-Australian and Pacific plates. Most earthquakes occur along the main ranges running from Fiordland in the southwest to East Cape in the northeast. *Ring of fire* is drawing our attention to the fact that we live in a land of volcanic and seismic activity.

Darryl Fagence has a background in engineering which has helped him with the technical side of using glass and metal to create fabulous designs for over 25 years. He uses the techniques of lead lighting, glass blowing, bending glass via blast furnace, forming and draping to create these beautiful glass pieces. With the incorporation of the reflective, hard qualities of stainless steel contrasting with the translucent, light qualities of the glass, Fagence has created his own distinctive and contemporary look.





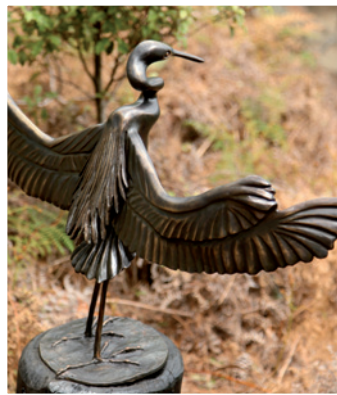
---

## 50 / HERON / JAY LLOYD

---

Materials: Bronze, wood  
Edition 1/12 / Dimensions:  
1100mm H x 900mm W x  
280mm D / Price: \$7,800

The white-faced heron is New Zealand's most common heron, despite being a relatively new arrival to this country, having self-introduced in the 1940's they spread rapidly throughout the country. Around the Kaipara Harbour herons are very common and can be seen nesting in trees around the estuarine waterways and perching on posts to dry their wings in the sun.



Jay Lloyd and his family moved from South Africa to Waiheke Island in 2010 where he established his studio and foundry, working mostly in bronze, creating a variety of sculptural work which he regularly exhibits on Waiheke and various galleries throughout New Zealand. Taking his inspiration from his immediate environment, Jay likes his work, which is individually cast and finished by hand, to have simple clean lines and he often combines bronze with other elements such as wood, stone or natural fibres. Bronze is one of the oldest materials worked extensively by man, yet it has retained its mystery throughout the ages, for Jay bronze holds the same allure as it did for all those who have worked it for centuries. He places a high value on craftsmanship and enjoys the entire process of bringing new ideas to life, from concept right through to final product.



---

## 51 / RURU AND THE RAT / SAMUEL LUDDEN

---

Materials: Ceramic, wood / Dimensions: Ruru 370mm H x 160mm  
DIAM, Rat 250mm H x 100mm DIAM / Price: Ruru and rat \$990,  
Ruru \$610

Samuel Ludden says "I am intrigued by the idea of the hunter and the hunted. To me, the owl and the rat seem like the perfect adversaries doomed to battle one another for eternity. Ruru are the perfect nocturnal hunters, presumably feared by all rats and the Rat is an opportunist and an efficient killer of vulnerable hatchlings in unprotected nests." The Polynesian rat or Kiore came to New Zealand with the Polynesian ancestors of Māori, who carried them in their canoes around 1250–1300 AD. Kiore are thought to have wiped out snipe-rails, owl-nightjars, some small petrels, some native frogs and all tuatara on the mainland. Very few kiore now survive on the mainland as more aggressive European rodents the Norway rats (*Rattus norvegicus*), also known as brown or water rats, were on the ships of the first explorers, who arrived in New Zealand in the late 1700s. These rats quickly spread and European immigrants brought ship rats (*Rattus rattus*), also known as black or roof rats in the 1860's.

Samuel Ludden studied Ceramics, design and production at Wanganui polytechnic (1995-97) and has worked in potteries, attended symposiums and artist residencies in France, England and China.





## 52 / MACHINATION / RAMON ROBERTSON

Materials: Timber, casting plaster, paint / Dimensions: 2000mm H x 1150mm W x 340mm D  
/ Price: \$2,700

'*Machination*' explores themes relating to a human need to control space and physical structural form. The modern phenomenon of uniformity, standardisation and simplicity of form are themes affecting our day-to-day lives and impacts on our perception of the world we inhabit. Le Corbusier once said that "a house is a machine for living in." Ritualistic behaviours relating to meetings, planning and human achievement are played out as an inherent part of our presence in the urban environment and consequently, obsessions linking to how we interact within it are intrinsic in the work. *Machination* makes references to the above subjects and looks at how the urban environment influences our behaviours and interactions within it.

Ramon Robertson's artwork engages with aspects of architecture and urbanisation. Mass production and standardization of objects is also a focus with an observation on the effect of the viewer's visual perception of objects. Ramon is an artist/designer from Scotland currently working here on sculpture and installation projects with themes relating to New Zealand.

## 53 / SEEING IS BELIEVING / STUART THOMSON

Materials: Lead, wire / Dimensions: 1300mm H x 600mm DIAM / Price: \$1,500

In this work *Seeing is believing*, Stuart has used lead to make a lead balloon which by definition cannot exist. There is no way a lead balloon could ever rise or stay in the air. It is for this reason the phrase "...goes down like a lead balloon" was born describing something that has failed completely and is considered by everyone to be a flop. No one has ever seen one until now; you are privileged! Stuart Thomson uses metal and glass to produce sculptures that are either kinetic, humorous or interactive and sometimes all three. His aim is to create glass and metal sculptures that are not so esoteric as to defeat their purpose, which is to communicate with everyone. Stuart has been working in this field for many years and has sold his sculptures in New Zealand and the USA. Metal and Glass are very similar materials to use as a sculptural medium, both can be worked with heat and both require a detailed amount of knowledge to use them successfully together. They need to be compatible as non-compatible glass will crack and non-compatible metals will corrode.





## 54 / POU / BOUD VAN DEN BEMD

Materials: Macrocarpa, paint / Dimensions: Giant approx 3400mm H, Large approx 2600mm H, Medium approx 1300mm H / Price: Giant \$490, Large \$350, Medium \$285

Māori revere the forest for its beauty and spiritual presence as well as being a bountiful supply of food, medicines and materials for weaving and building. Tāne created the forests when he separated his parents, Ranginui (the sky father) and Papatūānuku (the earth mother) and let light into the world. Pou are carved to depict Maori ancestors and to tell tribal stories usually lining the walls of meeting houses and as defences around pa sites. These Pou stand as Kaitiaki, carers, protectors or guardians watching over and protecting people and the environment.

Boud van den Bemd was born in the Netherlands and raised in Ahuriri, Napier. He has studied art at Elam and Hungry Creek Art Schools in Auckland, Te Reo Māori at Te Wananga Aotearoa and Māori History at Auckland University and worked as an artist/carver for Kerry Strongman's The Art Factory at Te Hana.

## 55 / AWAY / PHILLIPPA KENNY

Materials: Acrylic, Macrocarpa, Douglas fir, sikkens timber finish, corten steel, stainless 316 fittings / Dimensions: Sign post 2700mm H x 1300 DIAM, Corner Fence 1160mm H x 920mm W x 850mm D, Straight Fence 1160mm H x 1200mm W / Price: Sign post \$2,000, Fences \$1,800 each, All 3 \$5,400

Away features a series of fences and gateways in clear acrylic surrounding a central directional signpost pointing the way to common New Zealand holiday destinations. Up North, Down South, To the Beach are all part of our Kiwi language and remind us of idyllic times on holiday with family and friends. The use of clear acrylic allows this work to be present but not obstructive, enabling the signpost and the fences to sit lightly amongst the natural landscape. Sculptor and light-designer Phillippa Kenny lives in Auckland and has exhibited in a number of Auckland galleries and outdoor sites. Phillippa received a Bachelor of Visual Arts (Sculpture) in 2001 from Auckland University of Technology and several of her artworks are included in the Wallace Arts Trust Collection. "My art practice has predominantly involved the designing and making of light-based sculptures, however, a recent desire to delve into issues of location and relocation, of barriers and thresholds, has led to the creation of larger scale outdoor artworks such as Away."





## 56 / PILLAR OF SALT / JAN GOSLING

Materials: Oamaru stone / Dimensions: 1900mm H x 300mm DIAM / Price: \$3,800

In the Bible, Lot and his family were told to leave their city and not look back while God punished the wicked. Unfortunately Lot's wife did look back and she was instantly turned into a pillar of salt which is said to stand there today. Jan Gosling says "Looking at the world today – at the way we have squandered the world's resources, cutting down forests and polluting rivers and waterways, perhaps it is a good thing to look back and see how the world once was. Maybe it is a good thing to figure out where we humans went wrong and how we did this to ourselves and our planet? Maybe by doing this we might figure out how to fix it, rather than boldly moving on ignoring the signs that we are making the world sicker and sicker. We need to stop – become a *pillar of salt* - and see the world. Then act!"

"I began carving in stone in March 2001 after the death of my father a very significant event as he was the one to teach me basic woodcarving skills when I was a teenager and I bought my very first piece of Oamaru stone on the morning of the day he died."

## 57 / KAI PARA / KATE MILLINGTON & TIM ELLIOT

Materials: Powder coated mild steel / Dimensions: 1520 mm H x 2630mm W x 100mm D / Price: \$8,000

This sculptural artwork celebrates the inherent beauty of those native plants most frequently prepared by Maori for Kai. The design on the screen depicts a composition of local native flora representative of the foods consumed at a feast held for the 15th century Arawa chief, Kahumatamomoe, when he travelled to the Kaipara region to visit his nephew. It is believed that Kahumatamomoe was so impressed with the cooked root of the para fern (King Fern), that he gave the name Kai-para to the region. From records of other feasts in the region, in addition to Para Fern, foods derived from the following plants would most likely have been offered: 'Pohua' (Pohue) (convolvulus), Sow-thistle, Mamaku (Black Tree Fern), Fernroot and Tawa berries. Several of these plants are seen in the planting surrounding the sculpture.

Kate Millington is a practicing artist living in Auckland with numerous works on permanent display at many public sites within Auckland City and within private collections throughout Australasia. Kate works in multiple media including screen printing, mosaic, and drawing. Tim Elliot is a practicing designer and sculptor, *KAI PARA* is their first collaborative work.





# DRIVEWAY SCULPTURES



## 1 / CHRISTIAN NICOLSON / SHOT DOWN

Solid macrocarpa, concrete and steel footings  
4200mm H x 2000mm W x 5000mm D  
\$22,000



## 2 / DAVID CARSON / NOT OF THIS PLANET

Steel saw blades  
2500mm H x 1500mm DIAM  
*Collection James Wallace Arts Trust*



## 3 / NEIL DONALDSON / TWISTED CIRCLE

Mild steel  
2300mm H x 1800mm W x 900mm D  
\$4,610



## 4 / PAUL BEAUREPAIRE / SHARN

Fibre Clay  
1500mm H x 600mm W x 600mm D  
\$2,400

---

## 5 / SUE TEN BROEKE / PENCILS

---

H4 treated pine, paint

Large (set of 3) 1500mm, 1200mm & 900mm H, Small  
(set of 3) 600mm, 500mm & 400mm H

Large (Set of 3) \$220, Small (Set of 3) \$80



---

## 6 / GIL GATFIELD / BABEL AND POSTSCRIPT

---

Babel Cut toughened float glass, concrete block  
(Maquette, ed. 3), Postscript Barbwire

Babel 1840mm H x 390mm W x 390mm D, Postscript  
570mm H x 330mm W x 15mm D

Babel POA, Postscript \$800



---

## 7 / NIKO THOMSEN / CABBAGE TREES

---

Mild Steel

2750mm H x 1350mm DIAM

\$3,000



## 8 / NEIL DONALDSON / FLAT LEAF AND FLOWER

Mild Steel  
2000mm H x 3400mm DIAM  
\$1,500



## 9 / PETER LANGE / AMPERSAND, RIBBON SEAT

Brick, reinforcing steel, epoxy mortar  
Ampersand 1000mm H x 460mm W x 1000mm D,  
Ribbon Seat 1200mm H x 470mm W x 1900mm L  
Ampersand \$6,000, Ribbon Seat \$4,500



Thank you  
for visiting  
Kaipara Coast  
Sculpture Gardens.



## 10 / PHIL BONHAM / NORFOLK HORN

Norfolk pine  
3300mm H x 1700mm W x 5400mm D  
\$22,000

# SALES

To purchase the sculptures make a note of the catalogue details and proceed to the retail counter at the start / finish of the Sculpture Trail. You can purchase using cash, cheque, Eftpos, Visa, MasterCard or Amex. Prices include GST.

We are happy to assist with freight and installation when required. Sally Lush, the curator can be contacted on 027 260 9486 or Kaipara Coast staff can further advise on details relating to specific sculptures.

While all care has been taken to ensure your safety, you enter the premises at your own risk and Kaipara Coast Sculpture Gardens accept no liability for injury to yourself or the loss or damage to your property.

You also accept that you will pay for any damage incurred by you or members of your party to the sculptures.

By entering the property you agree to these conditions.

Exhibition curated by Sally Lush

Catalogue photos: Howard Williams

Copyright belongs to Kaipara Coast Sculpture Gardens and the individual artists.

Catalogue Design: Joanne Lottering & Ashleigh Meyer, Design Impact

Catalogue Printers: Signature Press

Exhibition Map: Geraldine Bayly, Kaipara Coast landscape architecture





1481 Kaipara Coast Highway,  
PO Box 63, Kaukapakapa 0843  
(Located at Kaipara Coast Plant Centre  
4km north of Kaukapakapa on SH 16)  
Phone 09 420 5655 / Fax 09 420 5654  
Email [sculpture@kaiparacoast.co.nz](mailto:sculpture@kaiparacoast.co.nz)

Thank you to all the artists who have so generously  
supported Kaipara Coast Sculpture Gardens,  
we appreciate your support and marvel at your  
creative ideas.

[www.kaiparacoast.co.nz](http://www.kaiparacoast.co.nz)

  
Kaipara COAST  
sculpture gardens