

TSG 
TAI TAPU SCULPTURE GARDEN

Saturdays and Sundays
11am-3pm

1/2, 8/9, 15/16
March 2014



**Tai Tapu Sculpture Garden and
native restoration project**

199 Cossars Rd, Tai Tapu 7672
New Zealand

Map Number	Artist	Title	Date	Price
1	Ben Foster	<i>Voyage II</i>	2014	██████
2	Llew Summers	<i>The Burden of Wings</i>	2008	██████
3	Doug Neil	<i>Canoe</i>	2012	██████
4	Ben Foster	<i>Golden Girl</i>	2014	██████
5	Ben Foster	<i>Infinity</i>	2014	██████
6	Various artists	<i>Fertility goddess garden</i>		NFS
7	Llew Summers	<i>Giotto's Angels</i>	2010	██████
8	Bing Dawe	<i>A Landscape with too many Holes. Korimako</i>	2014	██████
9	Bing Dawe	<i>A Landscape with too many Holes. Riroriro</i>	2014	██████
10	Bing Dawe	<i>A Landscape with too many Holes. Tieke</i>	2014	██████
11	Doug Neil	<i>TSG Collection (NFS)</i>	2012	NFS
12	Doug Neil	<i>TSG Collection (NFS)</i>	2012	NFS
13	Llew Summers	<i>Enigma</i>	2013	██████
14	Llew Summers	<i>Follow me</i>	2011	NFS
15	Llew Summers	<i>The Power and the Glory</i>	2012	██████
16	Llew Summers	<i>Beyond the Clouds</i>	2013	██████
17	Llew Summers	<i>Sprung Man</i>	2004	██████
18	Llew Summers	<i>Jazz Man</i>	2011	██████
19	Llew Summers	<i>Birds of a Feather</i>	2012	██████
20	Llew Summers	<i>Jacob and the Angel</i>	2006	██████

Please see map at centre of this booklet

List continued on inside back page

Mission and purpose

Tai Tapu Sculpture Garden's mission is to support contemporary New Zealand sculptural practice and enhance native biodiversity in Canterbury.

Located in an already naturally stunning landscape, TSG is an evolving sculpture garden comprising 1 hectare of recently-established native New Zealand bush complete with totara, matai, kahikatea, beech and rimu groves. It is also home to rare or threatened native plants of Canterbury, three small dogs, an old cat and a brood of good hens.

Current permanent sculptures include works by Doug Neil, Llew Summers, Danny Summers, Ben Foster, Annabel Menzies-Joyce and friends. Future commissions are in the pipeline. The TSG crew will continue to build the permanent collection and they aim to hold annual sculpture exhibitions providing a much needed outlet for local sculptors and a stimulating environment for all to enjoy.

Purchasing artworks

This exhibition features permanent works and others for sale. All works for sale are indicated in the catalogue.

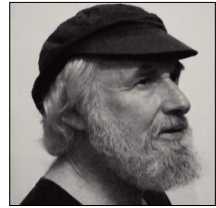
Payments can be made directly into Tai Tapu Sculpture Garden's account:
03 0823 0122455 94.
Valuations and documentation will be provided.

Artworks purchased are available for collection at the end of the exhibition period (16 March 2014). Insurance and transportation must be organised by the purchaser. The TSG crew is happy to provide advice on transportation and installation and to liaise with the artist(s) on the purchaser's behalf to facilitate installation.

If you have any queries, please speak to either Melissa Reimer 021 242 2462 or Peter Joyce 027 325 2000, or email: taitapusculpturegarden@gmail.com

Thank you for visiting the Tai Tapu Sculpture Garden and being part of this project. Your support is appreciated.

Graham Bennett



Graham Bennett's sculptures address relationships between people, place and identity. Recognised as one of New Zealand's foremost contemporary sculptors, Bennett has completed numerous large scale public and private commissions throughout Asia and Australasia. His work, *Reason for Voyaging*, on the forecourt of Christchurch Art Gallery|Te Puna o Waiwhetu is a particular local favourite. Works of a comparable scale and significance exist at Gibb's Farm and Connells Bay Sculpture Park, Waiheke; Haitai Valley Sculpture Park, Seoul; and locally at Ohinetahi, Governor's Bay.

Through a range of media (including steel, stone, wood and bronze), and on a domestic and large scale, Bennett has developed a sculptural language which considers the impact that our particular location and environment has on our thinking, our sense of identity and our vision. Emphasising the connectedness of all people through sea, land and sky, much of Bennett's work contains an ongoing fascination with measuring, mapping and navigating. A recurring motif in Bennett's work is the latitudinal and longitudinal division of the globe in 1/18th segments. He also references celestial position fixing and navigational devices. Often complex in design and theory, and testament to precision engineering, Bennett's works warrant thoughtful consideration and time.

Auger/Augur, for example, is an exploration of our fragile relationship with the earth. Bennett asks, "What are we looking at and how are we seeing it? What captures our attention and what do we do about that?" He creates works which examine what we are registering and measuring now, and he invites speculation about the future. Auger is a tool or drill. Augur is a prophet – one who foretells. This work symbolises a series of fragile auger flights.

Bennett writes, "Recent work has referenced the tenuous relationship between issues that confront us and the time we think we have or haven't got to resolve them.

We live with the impact of actions past and seek to understand

We register what is in the moment and measure changes

We wonder about the future and speculate

All from a perspective of selective attention."

Bennett's work particularly refers to the Pacific region and Aotearoa/New Zealand as an island nation and yet resonates within an international context with recent solo exhibitions in Yokohama, Japan and Hong Kong well received.



***Auger Augur* (2011)**

Stainless steel, automotive lacquer on
aluminium
Height 4.6 metres
Installation: concrete footing
\$41,000



***Overview, Overlook, Oversee* (2013)**

Stainless steel, painted and patinated stainless
steel, galvanised steel, brass
Height 4700 x 2600 x 2600mm
Installation: concrete footing
\$41,000



***On Watch* (2013)**

Brass, painted stainless steel
Height 2000 x 300 x 400mm (including pole),
520 x 300 x 400mm (without pole)
Installation: small concrete footing or paver
\$8,000



***Heavy Shadow* (2013)**

Steel
Height 1800 x 450 x 160mm
Installation: small concrete footing or paver
\$9,500



***Echo II* (2013)**

Stainless steel
Height 440 x 260 x 160mm
Installation: steel plinth (not included)
\$4,500



***Plight* (2013)**

Painted steel, stainless steel, meccano, clock face,
aluminium
Height 52mm x 46mm x 28mm
Installation: steel plinth (not included)
\$13,000

Bing Dawe



Bing Dawe is known and respected for engaging with pressing environmental issues through his artistic practice. His sculptures point to the impact of humankind's advancement and urban development on native animals and natural habitats. Birds are a particularly favourite motif. His representations inspire contemplation and encourage open dialogue.

The works in this exhibition are part of an ongoing series: *A landscape with too many Holes* and lament the loss of so much of our indigenous flora and fauna. The steel wedges serve symbolically, as markers on and within the landscape. Their shape also mimics the passing of time (the minutes on a clock face) and a beam of light which reveals truths, comfortable or otherwise. In these works the birds are attached to the markers and represented as voids – a visual reminder of presence and absence. Dawe has privileged the saddleback, grey warbler and bellbird in this series but considers all native birds endangered and seeks to draw attention to their plight within works which uplift the viewer and which sit well within any setting – rustic and domestic, public and private. Bing Dawe's upbringing in Glenavy, South Canterbury, alongside the Waitaki River has sustained a life-long interest and respect for the environment. The Waitaki's bio-diversity and eco systems and the ways in which humans interact with these delicate and self-sufficient series of relationships continue to inform his work.

Since graduating from the University of Canterbury, School of Fine Arts in the mid 1970s Dawe has had over 40 solo exhibitions and participated in numerous group shows. Dawe is one of New Zealand's preeminent sculptors. His work was showcased in a major retrospective at the Robert McDougall Art Gallery in 1999. He is the recipient of a number of prestigious awards including the Wallace Art Award (1999). Dawe's public art commissions are in Auckland, Wellington, Christchurch and Rotorua. His mid-scale works are held in significant public and private collections both in New Zealand and abroad.



A Landscape with too many Holes. Riroriro
(2014) ed. of 5

Bronze and powder coated steel
Height 1750 X 250 (w) X 50mm (d)
\$7,900



A Landscape with too many Holes. Tieke
(2014) ed. of 5

Bronze and powder coated steel
Height 2000 X 350 (w) X 50mm (d)
\$9,700



A Landscape with too many Holes. Korimako
(2014) ed. of 5

Bronze and powder coated steel
Height 2000 X 350 (w) X 50mm (d)
\$9,700

Ben Foster

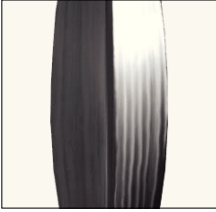


Kaikoura-based Ben Foster graduated from Nelson Marlborough Institute of Technology in 2006 with a Bachelor of Visual Arts and immediately found acceptance within the New Zealand art world, exhibiting at the Suter Gallery, Nelson; Centre of Contemporary Art, Christchurch; and the Mac's Sculpture Symposium. He was also the recipient of a Toss Woollaston Scholarship and a finalist in the James Wallace Art Awards. His works are now held in private collections throughout New Zealand.

Foster draws upon the physical landscape of home with his static, stylised figurative works mirroring the dramatic forms of the mountains which are his backdrop. Similarly, his kinetic abstract sculptures echo the restless coastal waters and winds which swiftly reshape the stony shores. His artistic practice serves as a vehicle through which he explores human interaction with the land and the animals with which we share our lives and spaces.

In polished or enamel-coated aluminium or stainless steel, Foster's organically-inspired forms are dynamic, tactile and elegant. Others exude light heartedness and humour such as Golden Girl (2014) the family Labrador incongruously realised in bold geometric forms. The work is simultaneously endearing and daringly contemporary. Foster is inspired by the effects of everyday phenomena. He pays homage in works which both evoke and rely upon their surroundings. The 2013 Ribbon works, for example, mimic and constantly alter with the transient effects of light on the metal bodywork. Essentially, these reflective, sculptural evocations of movement engage in a dialogue with their environment, ensuring their relevance within that ever-changing setting.

In his sculptural treatment of figurative and abstract forms, the artist points to the interconnectedness of all living things. His sculptures reference and respond to the physical landscape hinting at mutual dependencies and inviting respectful contemplation.



Voyage II
(2014) ed. of 3

Aluminium, exterior sealant, sealed bearing
H 2300 x W 550 x D 300mm
\$16,500



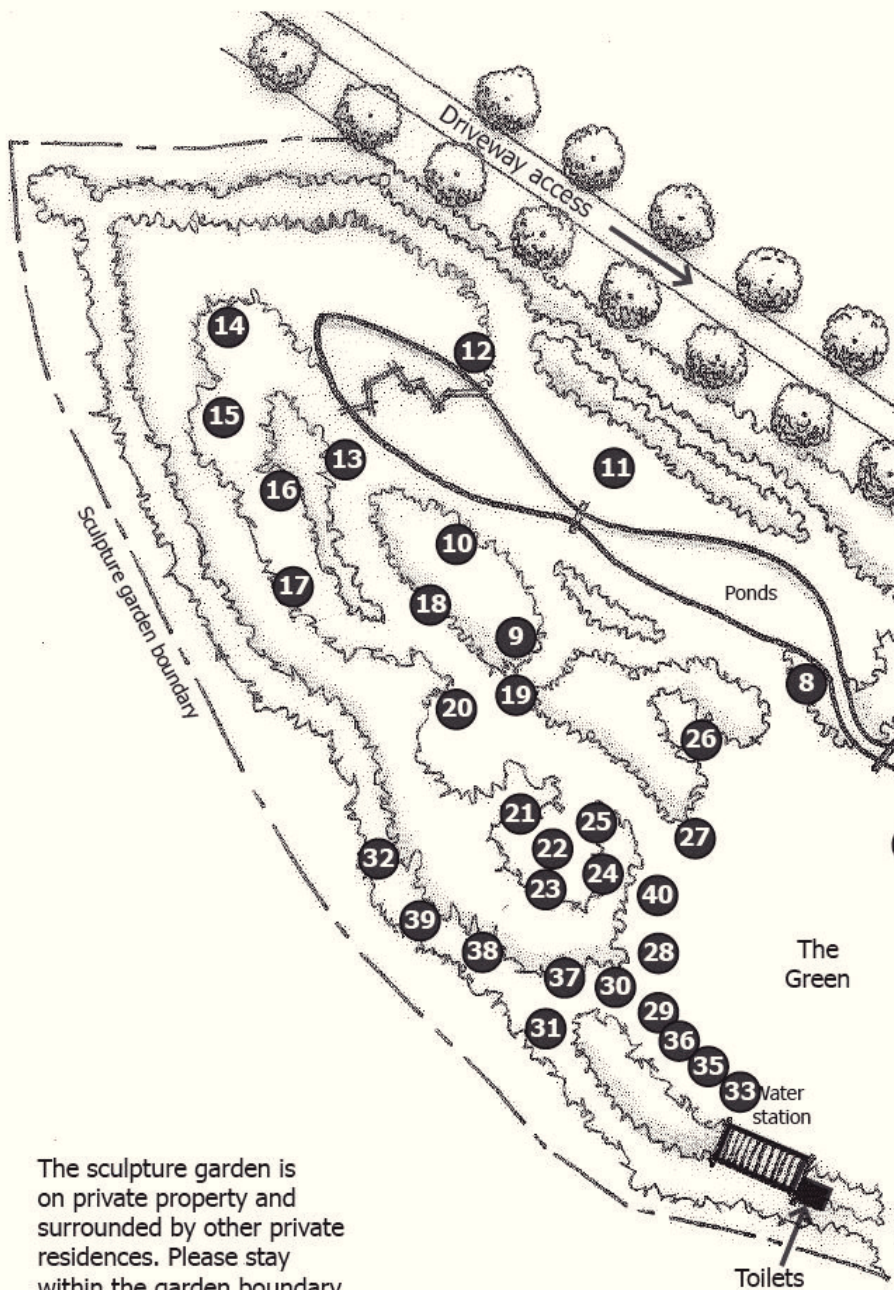
Golden Girl
(2014) ed. of 5

Aluminium, epoxy automotive paint
H 970 x W 950 x D 300mm
\$9,700



Infinity
(2014) ed. of 3

Aluminium, stainless steel, exterior sealant, sealed bearing
H 3400 x W 900 x D 900mm
\$27,000

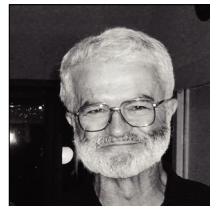


The sculpture garden is on private property and surrounded by other private residences. Please stay within the garden boundary.

TaiTapu Sculpture Garden



Doug Neil

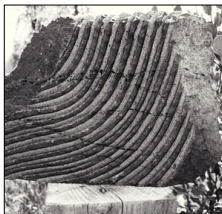


American-born sculptor Doug Neil immigrated to Christchurch with his wife and son in 1990. He has worked in stone ever since. His sculptures, both domestic and megalithic in scale, reflect what he calls “an old fashioned truth to materials approach,” refashioning the landscape into tactile sculptures.

“I like the endless shaping, cutting, grinding and breaking against the stone. Like Sisyphus’ eternal push of the boulder uphill.” However, unlike Sisyphus, there is no deceit in Neil’s work. While the artist harbours ideas about the way a certain block of stone might be transformed into an organic sculpture, the material doesn’t always allow him to realise this. The resulting works are a beautiful reconciliation, between Neil’s vision and labour and nature itself. In both rural and urban settings, his great rocks lend their surroundings a very permanent quality – a sense of timelessness which is both comforting and awe-inspiring. His smaller scale works mimic the natural properties of the environment with the motion of tussock grasses, braiding of a river and ripples in water echoed in the lines of the stone – almost as though they have been etched by nature rather than by the artist.

In addition to Tai Tapu Sculpture Garden, Doug’s local works can be seen at Sir Miles Warren’s Ohinetahi, and at the entrances to the Christchurch City Mission and Westburn Primary School. His work is also held in private collections around the world.

In 2003, Neil was honoured to win the Kurashiki, Japan Cultural Foundation sculpture competition with his monumental work *Pillars of Wisdom*. Neil writes, “Mostly, I feel honoured to be working every day out in the paddock between the green and gold hedgerows, under the soaring hawks and fields of pheasants, plovers, quail and pukekos. They make great friends in my studio.”



New Found Land
(2013)

Timaru bluestone
\$450



River Dreams
(2012)

Timaru bluestone
\$450



Sentinel
(2013)

Timaru bluestone
\$450



Take Flight
(2013)

Timaru bluestone
\$1800



Voyager
(2013)

Timaru bluestone
\$1200



Where Rivers Run
(2013)

Timaru bluestone
\$1900



Hellenic Series I
(2014)

Timaru bluestone
H 1200mm approx
\$2,500



Hellenic Series II
(2014)

Timaru bluestone
H 1200mm approx
\$2,250



Hellenic Series III
(2014)

Timaru bluestone
H 1200mm approx
\$2,250



Hellenic Series IV
(2014)

Timaru bluestone
H 1200mm approx
\$1,900



Helaine
(2013)

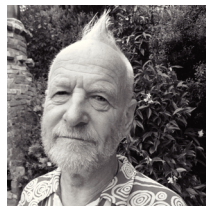
Timaru bluestone
3 metres high. 10 tonnes
\$22,500



Hellene
(2013)

Timaru bluestone
2.7 metres high. 8 tonnes
\$18,500

Llew Summers



Christchurch-born Llew Summers held his first exhibition in 1971 and has since held over 50 one-man shows and participated in numerous group shows. One of Christchurch's most visible artists, his nude sculpture has often caused controversy, including his 2005 carved relief series depicting the 14 Stations of the Cross installed in Christchurch's Cathedral of the Blessed Sacrament.

Primarily figurative, Summers' works range in size from monumental concrete sculptures over two metres in height to small-scale sketches in clay. He works across media: wood, concrete, clay, marble, bronze, stone and, most recently, lead crystal. Summers delights in the human form, in all its shapes and guises and in humanity itself – our loves, losses, triumphs and foibles. Human and animal figures dance, tumble, embrace and take flight. In *The Power and the Glory* the small figure of a man stands resolute, in fear and in awe, beneath a towering horse which represents the Christchurch 'quakes and thus the unstoppable forces of nature. The bronze boasts a rich circular-like patina which lends the work further dynamism.

Summers' interest in religious and visionary art manifests in generously-proportioned angels and winged forms; both serve as universal symbols of spirituality rather than pointing to any one faith. The wing is a particularly potent symbol which recurs in his work; his angels are often portrayed armless, emphasising the power and significance of the wings. *The Burden of Wings* is a particularly beautiful recent example. This work evidences Summers' joy in direct carving with the natural qualities of the marble enhancing the curve of the wing and investing it with a grace that belies the solidity of the medium.

Summers has been the recipient of a number of awards including the BNZ Art Award (1984), the BP Art Award (1989), and the Arts Excellence Awards (1997). His large scale works are held in public and private collections throughout New Zealand including Auckland Botanic Gardens, BNZ Bank Art Collection, Christchurch City Council Collection, Lincoln University Collection, Sarjeant Gallery, and the Waikato Museum of Art and History. His smaller scale sculptures grace both homes and galleries here and abroad.



Giotto's Angels
(2010) ed. of 7

Bronze
1100 H x 500 x 500mm
\$30,000



The Burden of Wings
(2008)

Takaka marble
1300 H x 600 x 450mm
\$35,000



Sprung Man
(2004) ed. of 3

Bronze
1100 H x 700 x 600mm
\$25,000



Jacob and the Angel
(2006) ed. of 7

Bronze
500 H x 300 x 250mm
\$10,000



Beseeching
(2013) ed. of 1

Bronze
1300 H x 1000 x 600mm
\$55,000



Valkeries
(2013) ed. of 7

Bronze
500 H x 300 x 200mm
\$12,000



Enigma
(2013) ed. of 7

Bronze
700 H x 400 x 300mm
\$14,000



Birds of a Feather
(2012) ed. of 7

Bronze
400 H x 300 x 200mm
\$9,000



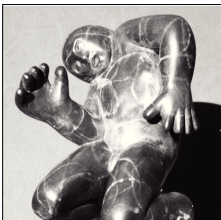
Beyond the Clouds
(2013) ed. of 7

Bronze
640 H x 300 x 250mm
\$12,000



The Power and the Glory
(2012) ed. of 7

Bronze
650 H x 300 x 200mm
\$12,000



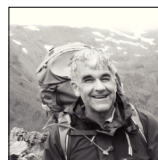
Jazz Man
(2011) ed. of 7

Bronze
250 H x 200 x 200mm
\$5,000

Tai Tapu Sculpture Garden is brought to you by a small group of hard-working art enthusiasts.



Annabel Menzies-Joyce grew up on a farm at Menzies Bay on Banks Peninsula. After leaving school, she trained as a nurse. She then went on the obligatory 'Overseas Experience' and upon her return to Christchurch she completed a Diploma of Fine Arts at the University of Canterbury. Hankering for more, Annabel then completed a Post Graduate Diploma of Landscape Architecture at Lincoln University. Three daughters later, she established herself as a painter, and has exhibited in a number of galleries. Over the past seven or more years Annabel has re-invented herself as a cast glass sculptor and is realising a unique new sculptural language. In her spare time she likes to tramp and to visit remote landscapes such as Fiordland, Campbell Island and Antarctica. Annabel has always loved animals, and is currently the 'mother or grandmother' of three dogs, a cat and a great brood of chooks.



Peter Joyce grew up in Christchurch and his first passion was cricket. His parents told him he would need a proper job so he went to Canterbury and Lincoln Universities and completed a science degree in Biochemistry. He then trained in Medicine, through the University of Otago, and after completing his medical degrees trained as a psychiatrist. For about twenty years he was Professor and Head of the Department of Psychological Medicine at the University of Otago, Christchurch, where he has served as Dean for the past nine years. He will retire in 2016, at which time he can convert from being the part time gardener to the full time Head Gardener of Tai Tapu Sculpture Garden. From overseeing and doing the planting, he can oversee the growth of the native trees. His interests in the visual arts and the protection of our native bioversity are more recent and rewarding developments.



Christchurch-born **Melissa Reimer** undertook her formal studies at the University of Canterbury. She majored in English Literature, and Art History and Theory; and enjoyed a good dose of Forestry Science and French film and lit'. Melissa completed her Doctorate in 2010, with a thesis examining the influence of modern art on writing and music at the fin-de-siècle. Her particular fields of interest include the life and literature of Katherine Mansfield, and Impressionism in the Arts. She has published and presented her findings here in New Zealand and internationally. She moves between Christchurch and Wanaka with her husband, Gerrard, their gorgeous old-fat-cat, Paris, a mountain of books and paintings, and a humble but burgeoning sculpture collection.



Gerrard Thomson holds Bachelor degrees in Commerce and Landscape Architecture, which his wife says means the taxes get paid and the garden looks great. When he's not designing public and private spaces (and convincing his clients to plant more trees), he's installing sculptures, and enjoying the outdoors: on foot, on skis and on water. Professionally, he's committed to green walls and roofs and creating more pedestrian-friendly zones in place of the many existing car-dominated hot spots.

Map Number	Artist	Title	Date	Price
21	Graham Bennett	<i>Plight</i>	2013	
22	Graham Bennett	<i>Auger/Augur</i>	2011	
23	Graham Bennett	<i>Heavy Shadow</i>	2013	
24	Graham Bennett	<i>Echo II</i>	2013	
25	Graham Bennett	<i>On Watch</i>	2013	
26	Graham Bennett	<i>Overview, Overlook, Oversee</i>	2013	
27	Llew Summers	<i>Valkeries</i>	2013	
28	Doug Neil	<i>Helaine</i>	2014	
29	Doug Neil	<i>Hellene</i>	2014	
30	Doug Neil	<i>From the Hellenic Series III</i>	2014	
31	Doug Neil	<i>From the Hellenic Series IV</i>	2014	
32	Doug Neil	<i>Hellenic Series II</i>	2014	
33	Doug Neil	<i>Hellenic Series I</i>	2014	
34	Llew Summers	<i>Beseaching</i>	2013	
35	Doug Neil	<i>Where Rivers Run</i>	2013	
36	Doug Neil	<i>Take Flight</i>	2013	
37	Doug Neil	<i>New Found Land</i>	2013	
38	Doug Neil	<i>River Dreams</i>	2013	
39	Doug Neil	<i>Sentinel</i>	2013	
40	Doug Neil	<i>Voyager</i>	2013	

Please see map at centre of this booklet



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