

The logo for Wharepuke Sculpture Park features the name 'WHAREPUKE' in large, bold, black serif capital letters. Each letter is individually carved into a dark, textured stone block, giving it a rugged, natural appearance. The stones are arranged in a slightly uneven row, with some overlapping. The background of the entire page is a soft-focus photograph of green, spiky plants, likely aloe vera, which adds a natural and organic feel to the design.

WHAREPUKE

SCULPTURE PARK

ART GALLERY - PRINT STUDIO - ACCOMMODATION - MĀHA

www.art-park.co.nz

www.art-at-wharepuke.co.nz

www.nontoxic-printmaking.co.nz

www.markgraver.com

Please return this Trail Guide to the Print Studio after your walk - Thanks

WHAREPUKE

WHAREPUKE SCULPTURE PARK

Kia Ora, Welcome to Wharepuke!

Our sculpture trail continues the evolution of Wharepuke from orchard to Art Park. Wharepuke (*House on the Hill*) has been in the Booth family since 1938 with the property now divided between four brothers.

Robin Booth moved back to the family land in 1993, started a nursey and began planting the gardens which now host the sculpture park. Wharepuke Subtropical Garden is a New Zealand Garden Trust 'Garden of National Significance'.

Robin's daughter Tania and her partner Mark Graver have continued to develop Robin's project through their own areas of interest and expertise. Mark and Tania founded The Wharepuke Print Studio, New Zealand's only dedicated Non-Toxic Printmaking workshop, in 2005, and in 2009, the Art at Wharepuke Gallery which specialises in exhibitions by established national and international artists. Alongside these they also set up the self-contained cottage accommodation in the gardens and with Robin purchased the building, an old army barracks, which now houses our restaurant MĀHA.

WHAREPUKE SCULPTURE PARK

Guidelines

Please follow the path in numerical order, this will bring you back to the start. The trail is approximately 1 km long

Please keep to the paths

Please respect the art works - breakages must paid for so take care

Please respect the plants — Please don't damage them—no flowers or foliage to be picked

N.B there are some poisonous species here

- Parents please watch kids - as above! No unattended children in the park

- Wharepuke accepts no liability for injury to yourself or the loss or damage to your property

Sales

Most of the works are for sale. Costs vary for delivery and installation. Removal, delivery and installation is the responsibility of the buyer in collaboration with Wharepuke and the artists involved. Please enquire for more details on purchasing works.

To be kept informed about exhibitions and opportunities at Wharepuke
please sign up to our mailing list on

art-park.co.nz

Works are selected through on-going open submission. There are no deadlines. Works, projects and proposals can be made at any time. See the web site for application forms.



Christopher Hinde — *Claw Sail*

Marine grade stainless steel tube —\$11,270.00

The Polynesian Claw Sail.

An age old design propelling Pacific sailing waka across thousands of miles since Pacific migration began.

Shapes of sails taken from observing forces in nature at work.

Aesthetic shapes which worked very efficiently and are known to moan and roar as air moves rapidly over their surfaces creating energy.

Tried and true sail shapes that even by today's standards are under estimated.



Richard Parker—*Pathway*

Ceramic tiles

(Permanent collection)

Richard Parker is an internationally renowned ceramic artist based in Kerikeri. His work is held in many national and international public collections and in Northland is represented by Art at Wharepuke.

Richard's *Pathway* is an on-going collaborative community project involving on-site wood burning kilns.

As the tiles are created a team of volunteers will continue to lay the path adding their own contributions to the evolution of the Wharepuke Sculpture Park.

The progress of the project can be followed on the Art Park web site



Natascha Rodenburg — *The inside brought the insight*
Mamaku (Cynthea medullaris, Tree fern), gesso, linseed oil, wire
\$2,520.00

Mamaku had died. Mamaku had to be removed. Mamaku was removed.

Bits of Mamaku were forgotten.

In memory Mamaku was still very much alive; standing upright and tall on the island.

Mesmerising. Pulling. Drawing. Depth. Beauty.

A closer look.

Recognition.

More memories flooding in. Connections. Re-connections.

The inside brought the insight.

The first one. Independently admired for so long.

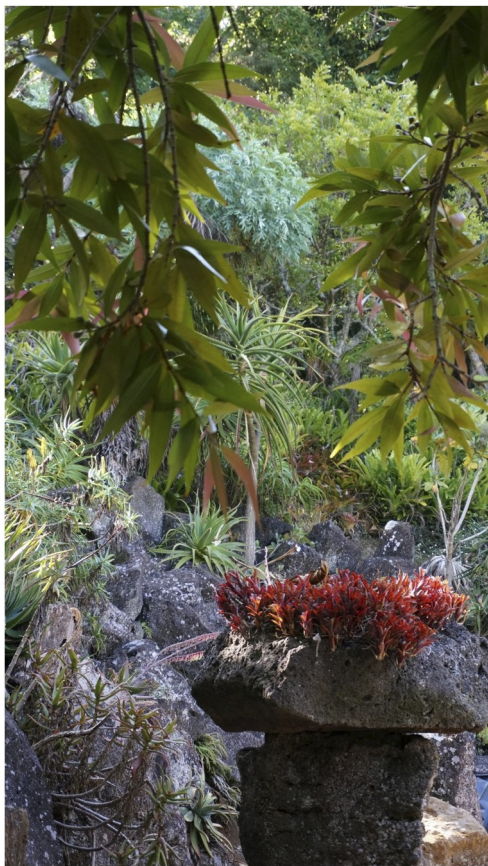
Mesmerising. Pulling. Drawing. Depth. Beauty.

Revealing what had been hiding for so long.

Unknown to what it was. Send away on a journey for it's mesmerising beauty.

Not long after another opportunity came along.

The inside brought the insight.



Chris Booth - *Te Puke*

(Permanent collection)

Chris Booth was born in Kerikeri. His initial art training took place at Northland College under Selwyn Te Ngareatua Wilson. After leaving Canterbury University in 1968, he branched out to study with various sculptors in Europe that included Dame Barbara Hepworth, Denis Mitchell and John Milne in St. Ives, Cornwall, England and Quinto Ghermandi in Verona, Italy. He returned to Kerikeri in 1970.

For over 40 years Chris has participated in numerous public commissions and land art projects in New Zealand and internationally in England, Netherlands, France, Denmark, Italy, Germany, USA, Canada, Australia, Singapore and the Canary Islands.

Chris Booth has a profound interest in developing a creative language that involves deeply meaningful relationships with landforms, flora and fauna and with the local community.



Mark Graver —*Bridge*

Sound - NFS

The sounds in *Bridge* were recorded under a different bridge in a different place at a different time then layered with street sounds from market day in my home town of St. Albans, UK.

The St. Albans bridge carries the railway over the London Road and I still remember the slightly nervous thrill of walking under it when a train went over and cars swept by.

Time fixed, or recorded, in a specific place, reproduced then re-presented stirs these memories and correspondences.



Mishka Patterson - *Water Steeple*

Wood - \$1700.00

Made in the shape of a fountain with architectural steeples exploring the idea of water flowing over rooftop structures.

External/internal space for passage to take place.



di McMillan - *Chain of Monkeys*

Wire netting, copper wire - Large \$350.00, Med \$250.00,

2016 was the year of the monkey. So 'barrel of monkeys' is the idea I have used.

The monkey has curved arms that will hook to the next one like the game. I have hung them on trees, washing lines, fences, or anything that's ok.

They can be swinging/moving in wind or when touched.
They are happy monkeys playing



Natascha Rodenburg - *Food for Thought, Experiment 2: Experiencing 'Source of Unlimited Potential' .*

BESE-elements (biobased plastic derived from potato starch) - \$2030.00

BESE-elements, co-created by three companies (2 Dutch & 1 German), are created out of waste and are fully biodegradable and digestible without the need for composting agents or specific temperatures.

They degrade in a matter of a few years, leaving no traces. Because of its unique qualities it is used for instance for recovery of natural mussel beds.

An unlimited potential, mesmerising in its beauty, connecting many layers on many levels. Solidifying. Already pieces of art in themselves, now presented as art pieces to the world. Bringing support, protection and nourishment back to nature and once decomposed, leaving no traces except 'food for thought'.

The first installation (*Food for Thought, Experiment 1: Experiencing 'Pathway of Unlimited Potential'*) was exhibited in the Netherlands at LandArt Diessen 2017 to coincide with the presentation of biobased economies and Dutch biobased companies to the European Parliament. More installations across Europe are in development.



Kelley Morrell - *Encounter*

Wood

(Permanent Collection)

My work is an investigation into identity, memory and accumulation. By incorporating qualities that reference rendering and mark making gestures, I perform and create sculptures with various found and readily available materials to evoke memories associated with the objects.

The sculptures are expressive, abstract and representational. It is my expectation for the audience to have their own unique experience as they encounter my work. Often my creations are immediately dismantled or left to decay from environmental exposure, naturally and humanly imposed, to emphasise the ephemeral notion of existence and creation.

Personally, I work to process thoughts of loss and identity. Politically I explore my interaction and involvement with the natural world.

When the sculpture was unveiled, a ritual and ceremony based performance was enacted.



Trish Clarke

Fodder 1 - Aluminium - \$3,500.00

Arum Leaves - Aluminium - \$120.00 each

Trish Clarke's work often revolves around the themes of the environment and gender identity. *Fodder* continues the study of native flora, introduced species through to genetically modified crops.

Based in Whangarei, she has a large public sculptural work on the Whangarei Town Basin waterfront Sculpture Park and work in public and private collections such as the Wallace Art Collection.



Tania Booth— *My Trees, Me*

Ceramic

Doughnuts the size of my hand, a hole the size of my finger
Made of clay collected from the side of the road in Northland
My grandmother collected clay from roadsides

Working for Uncle Chris on a sculpture
Drilling sandstone. Stone powder mixed with water rivulets
Creating tree bark textures

Coloured clay with binder as paint on paper
2D becomes 3D floor to ceiling trees
Paper becomes cotton
Trees become clay

Wharepuke- granddad's land
Dad's subtropical garden
My trees, me



Lynne Price - *Hunter/Gatherers (21st Century)*

Plastic bags

This work is knitted and plaited from more than 100 throw-away bags collected from fellow hunter/gatherers at supermarkets. They are filled with unknitted plastic bags.

The work vacillates between what we shouldn't use* and what we should use - sustainable bags, kete, wine carriers. Most of us don't use plastic bags for wallets and handbags.

There are nine bags.*

The bags will be photographed regularly for degradation. In that event, the bags will be removed.*

Bangladesh has banned plastic bags.

**Even though polyethylene can't biodegrade, it does break down when subject to ultraviolet radiation from the sun, a process known as photodegradation...polyethylene's polymer chains become brittle and crack, eventually turning what was a plastic bag into microscopic synthetic granules. Scientists aren't sure whether these granules ever decompose fully and fear that their buildup in marine and terrestrial environments—and in the stomachs of wildlife—portend a bleak future compromised by plastic particles infiltrating every step in the food chain. A plastic bag might be gone in anywhere from 10 to 100 years (estimates vary) if exposed to the sun, but its environmental legacy may last forever.*

**The 9 lives in the world and understands the connections between all of mankind. It is a humanitarian, and sees no real difference between its neighbour next door and the person living in a very different culture and environment on the other side of the world. The 9 is the least judgmental of all numbers, the most tolerant and the most conscious. <http://www.ridingthebeast.com/numbers/nu9.php>*

Should you wish to purchase your own 'biodegradable' plastic bag email: lynnew33@hotmail.com - Large \$120, Medium \$65, small \$35



Drew Cookson - *Until The Last One Fades*

Ferro cement, glass marbles, reinforcing wire mesh - \$4,500.00

A bird bath in the form of a Spraxia flower.

My affinity with nature and growing up in the Bay of Islands has a strong influence on my work.



Kim Logue - *The Populous Pine*

Ceramics – stoneware, porcelain, obsidian, Egyptian paste, englobes, re-cycled saw blades - \$2,450.00 or \$400.00 each

My work focuses on the loss on New Zealand's indigenous forests using tools, in particular the saw, as icons to encourage discussion about deforestation and to raise questions about the price of "progress".

The saw is a metaphor for both destruction and construction.

The Populous Pine highlights not only the loss of high value native timber trees but also the extended ecosystem they support as they are replaced by a monoculture of pine plantations.

Louise Lever— *Water in a Box*

New Zealand mineral water, packaging, customs slips, shipping crate, Perspex case, wood— \$4,000.00



The artist has purchased two 10 litre boxes of New Zealand mineral water from the Chinese website Taobao.

This water was shipped from Beijing to Shanghai for exportation to New Zealand. To clear Chinese customs, one box was tested by the Shanghai Research Institute of Chemical Industry Testing Centre, and given Certification for Safe Transport of Chemical Goods.

What you see before you is one sealed bag containing the remains of this testing. The other box is in its original state.

The water's journey began before China. It originates from the Bay of Plenty's Otakiri Aquifer. Reimporting this water highlights the problematic process of trying to buy back something you have sold, or given away – it comes at a great cost. This work hopes to add a narrative to New Zealand's ongoing Free Trade Agreement debate.

This water is also symbolic of the wider global commodification of water. In New Zealand, foreign-owned bottling plants are able to extract millions of litres of natural mineral water – for free. Why? Because no one owns it, so who should profit?



Lynne Price - *Immobile*
Print on plastic - \$600

Mobile phones delight me -
 Mobile phones appal me -

...immobilising nature
 ...immobilising seeing
 ...immobilising words
 ...immobilising feeling*

* *Immobile alerts:*

- *scenery selfies*
- *art gallery selfies*
- *any restaurant, any time*
- *'Breaking up is easy'*

*Actualisation of this life-size, transparent immobile phone
 with see-through text from
 W.B Yeat's
 The Lake Isle of Innisfree*

*Concept Artist: Lynne Price
 Technical Artist: paul@signsoflife*



Bridget Nawalowalo - *City Folk*

Aluminium - \$252.00 each

City Folk developed from playing with the simplicity of lines, connecting and attaching shapes together to create hanging objects.

This grouping of forms represents people's daily business, a connection of entities moving one after the other towards their destinations



Chris Booth—*Sun Stones* - 2017
***Stone and steel* - \$28,750.00**

Born in Kerikeri Chris Booth's initial art training took place at Northland College under Selwyn Te Ngareatua Wilson. After leaving Canterbury University in 1968, he branched out to study with various sculptors in Europe including Dame Barbara Hepworth, Denis Mitchell and John Milne in St. Ives, Cornwall, England and Quinto Ghermandi in Verona, Italy.

He returned to Kerikeri in 1970.

For over 40 years Chris has participated in numerous public commissions and land art projects in New Zealand and internationally. His work can now be seen in England, Netherlands, France, Denmark, Italy, Germany, USA, Canada, Australia, Singapore and the Canary Islands.

Locally his work can be seen at Matauri Bay - The Rainbow Warrior Memorial - and on the Kerikeri Domain in the centre of town.



Sen McGlinn - *Flames at Wharepuke*

Wood - \$2000.00

The sticks already on site in my previous work *Spin Off* have been reconfigured to make a free-form twist inspired by English corn dollies.

I should credit a 3-year old who came ahead of his parents while the work was being constructed and called back to them "*come and look at the fire.*"



Donald Buglass—*Dreams of Flight* - 2019
Mixed media - Permanent collection

Dreams of Flight is a playful, interactive installation. In my wee boat, eclectically and eccentrically decorated and activated by exercise, are deeper meanings and various metaphors of mankind's desire for exploration and collection of knowledge.

Based loosely on extinction through human contact, *Dreams of Flight* has also been a developing process influenced by site responsive forces and resources which included personal response to the concept and situations.

The figurehead can be seen as a mania but for me represents the Pouākai or Haast Eagle (*Hieraaetus moorei*).

Wharepuke Dalton Trust Artist in Residence 2019





Heather Glen – *Connect*

Wax, hessian and steel - \$2,350.00

We are part of a continuing flow of humanity that is ultimately dependent on our environment for its survival.

Humanity stands side by side, represented here in the natural materials of wax and hessian, and connected by steel.

For our collective future we must nurture the natural world that supports us.



Thierry Godet (France/Germany)—*Pāhihi (Passage)* - 2019
Bamboo, sisal

International nature artist Thierry Godet came to Wharepuke from his home in Berlin for an artist residency in October 2019.

Thierry says of his work:

Passages.

Most of my works are passages.

Passages connect. Things, people, places...

Passage also connect past with present, legends and beliefs.

Passage can be physically passed through, or only to be passed with the spirit, the mind, the imagination.

My works are born from the location and made in situ with hand tools. Space, the elements and the materials present dictate my work, its dimensions and its form. Most of my works are large. You must enter them, sit down, feel, look, play...

They are ephemeral and go progressively back to nature.



Regan Gentry - *The Fall of Water*

Nylon Rope (Permanent Collection)

The space between this spectacular pair of Sequoia specimens has borne witness to a period of epic anthropogenic change.

In the last 150 years the planet has become affected by human activity that appears to see itself as above and beyond nature.

Waterways in our 'clean, green land' are now labelled toxic and unfit for recreation. What? For what? A blip in GDP?

What sensible society runs a system that diminishes the life force of the thing that keeps it alive?

Look around you. Enjoy it while it lasts.

The Fall of Water aspires to raise concerns about the troubled states of our national waterways.

Wharepuke Dalton Trust Artist in Residence 2017



Kerstin Hedström - *Biding Time*

Aluminium, CD's, linen thread - \$15,000 or \$2000 each

A group of sculptures hanging from trees.

They look like insects that have settled down on straws.

There they are, just biding time.

Resting, peacefully...patiently.

Biding Time was made as part of an Artist Residency at Wharepuke in October 2018. The project was supported from Sweden by

iaspis

and



**REGION
NORRBOTTEN**

Konstnärsnämndens
internationella program
för bild- och formkonstnärer



Nam Sook Chang - *West Coast*

Ceramic - Permanent Collection

South Korean artist Nam Sook Chang made *West Coast* when studying for a Masters in Fine Arts at Otago Polytechnic in Dunedin.

Her works are based on her experiences living in New Zealand. Her work explores where she has come from and aspects of her identity in a new country.

Her works are based on her experiences as a Korean immigrant living in New Zealand. Her work explores where she has come from and aspects of her identity in a new country.

Chang's works are typical of the Korean aesthetic spirit; a love and inspiration from nature that are playful and humorous yet with a quiet sensitivity and wonderfully imaginative.

As such, Chang is a continuation of the appealing contradictions that characterise thousands of years of Korean ceramic history.



Webber Booth – *Patterns of Decay*

Driftwood, bamboo

Burrowing by aquatic toredo 'worms' and by termites and other terrestrial borers often results in the formation of intricately arranged occupation channels within wood.

Such patterns have inspired *Patterns of Decay*.



di McMillan— *Kiwi + Stuff*

'Upcycled-renewZ' materials woven to become happy kiwi— wire, keys, netting, bolts etc. —Coloured large \$550 small \$450, Copper \$500

I have been interested in what I see as 'the jewels of rubbish' for most of my life and a few years ago a woman told me my work was a "mish mash" - which seemed the perfect description.

The kiwis I make are constructed from wire netting, copper, aluminium pipes, electrical cords, plugs, keys, hoses, etc. etc. These are meaningful materials to me, which create kiwis of different colours and personalities.

I perceive most of the kiwis as female. So far the largest I have made is 1 meter tall; the smallest the size of a fingernail.

When I am asked to make one I suggest a person give me some things of their own to weave into the kiwi adding to its unique personality.



Tiffany Singh - *The Devi Temple*

Concrete, wax, offerings.

Permanent Collection

The Devi Temple forms a bridge between public engagement, the arts, sociocultural adornment and wellbeing. Here the artwork is arranged to reference ceremony and ritual and as a signifier of nature and worship.

The work can be seen to be psychotherapeutic, a place where acknowledgement and offering can activate our sensory responses. Here the sense of ritual and offering is a collective way to acknowledge our connection to nature and the wellbeing this connection offers.

Māori have always recognised the significance of wairua for wellbeing, in alignment with this, the The Devi Temple invites the practice of offering to acknowledge nature's importance drawing on ceremonial and ritualistic methodologies to continue the essential dialogue around our vital relationships with the natural world and the unique natural beauty of Wharepuke

Please free to make an offering of fallen flowers to the Temple.



Todd Sheridan - *Ngā Rongo a Tāne (The Sounds of Tāne)*

Ceramic, paint, Kauri, recycled native timber

Wharepuke Dalton Trust Artist in Residence 2018 Permanent Collection

Waka Whangai Manu, Pūrerehua and Mokomoko.

Traditionally bird traps (Waka Waituhi) were used to catch manu for food or pets. They were carved using native timber and often embellished with bird forms, or manaia at either end. Here the *Waka Whangai Manu*, is used as a bird feeder, somewhere for birds to drink and bathe.

The *pūrerehua* is named after the case-moth. They were used during times of drought to summon Tāwhirimātea (Atua of weather and storms) to bring on rain tears of Ranginui (Sky Father) onto Papatūānuku (Earth Mother), to send incantations, dreams and words out into the universe and to coax insects from their hiding places, thus enticing birds to swoop down to be caught.

Mokomoko, or lizards, were feared by all due to their association with Whiro, the Atua of evil things. They are often seen on carvings associated with death or the underworld.

Mokomoko feed off insects; particularly butterflies and *pūrerehua*. The *pūrerehua* was used to entice lizards from their homes. This piece has been sculpted from an ancient kauri log gifted by Albie Hall from Ka-uri in Kaitaia.

Ever so slowly the sounds of our native birds are fading. It's often a challenge to see any native birdlife at all. We need to intervene to help our unique bird species to survive. *Ngā Rongo a Tāne* has been created to entice and encourage our birdlife to bring their voice back into the sounds of the ngahere (bushlands).



Lucy Bucknall - *Hanging Around*

Unique Phosphor Bronze - \$9,000 for 5/ \$2000 each

Hanging Around reflects the all too common sight these days of 'screen time' prevalence - staring at mobile phones, laptops, iPads and the like.

It touches on the issue of 'singular' tech adiction where the user is so engrossed they are oblivious to the real world around them but also the more positive image of shared viewing possibly lessens the overall negative connotations of singular usage and the isolation it brings.

Re-enforcing this change of usage - there is a nod to the 'Pokemon Go' craze and the selfie - but not forgetting the indiffence of some to the whole phenomenon.

Some of us fall hard for these things, some of us are on the periphery and some of us don't care!



Mishka Patterson - *Infinity of Purpose*

Wood - \$2500

Sculpture with wood using the tools I have to create from 2 dimensions on the page to a 3 dimensional object.

I worked intuitively letting the ideas of the piece grow, trying out various arrangements, using the wood to reflect my ideas of the time.



Mick Kirkby - Geddes - *Palm Tree*

Recycled plastic

UK based sculptor Mick Kirkby-Geddes used found and re-cycled plastic from around the property to create this group of work.

Mick was on the same B.A (Hons) Fine Art course in Leeds in the mid 1980's with Wharepuke Print Studio founder Mark Graver and came to Wharepuke to make the work as part of an artist in residence stay in 2015



Leo Cappèl — *Abbie*

Chicken wire, No.8 wire - \$1,300.00

All of us spent the first 9 or so months of our lives inside our expectant mothers. Precious! About time we acknowledge that, and celebrate pregnancies.



Mark Graver— *Hunter*

Digital Print on vinyl - nfs

*(original edition archival pigment print on paper 500 x 900mm - \$1525
framed/\$1150 unframed)*

Hunter is part of series of 'landscapes' based around images of places and spaces visited, recorded, imagined and remembered.

The works begin by re-visiting photographs and sketches made at a particular time in a particular place, in this case Hunter Street in Hobart, Tasmania.

Scanned sketchbook drawings are layered - much in the way memories are - and manipulated, digital drawing is added - things come to the fore, emerge then disappear.



Vivian Keenan — *Hinaki*

Woven copper - \$4,500.00

As an artist who started out as a basket maker I still enjoy the process of weaving, the rhythm of weaving and the discipline of the techniques and construction.

Hinaki is made using the stake and strand method of weaving and takes its form from traditional hinaki I have observed in museums or in my travels. Hinaki, or fish traps, are an integral part of the work I now produce.

Most cultures throughout history have used hinaki and these are often pieces of beauty and craftsmanship as well as a practical tool.

I started weaving with recycled copper back in 2005, integrating wire into my sculptural pieces which were generally made from natural fibres. With successive trips to the scrap yards and the discovery of new and interesting pieces of copper my work has evolved into sculptures using wire and sheet copper.



Charlie Hooker - *Time Curves*

Macrocarpa, gold leaf

Permanent Collection

Charlie Hooker is Professor of Sculpture at Brighton University in the UK. He made *Time Curves* on an artist residency at Wharepuke in November 2018.

The work is made from a single macrocarpa log sourced from the property.

Each segment was then set within a sunshine recorder which burned the wood as the sun moved across the sky. One layer each day for 14 days.



Kim Logue - *Kauri and Clay*

Matauri Bay Porcelain Clay, Stoneware clays, Decals, Gold leaf
\$560.00 per pair (1 large, 1 small)

Northland's a fantastic place to live with its mild climate, stunning coastline and rich natural resources, yet it remains an economically depressed area. Looking from my own artistic view point two resources stand out - *Kauri and Clay*.

Kauri - Traded since the 1800s, shipped off as logs to the United Kingdom for spars, now days it's the ancient Swamp Kauri shipped to China under the guise of a "finished product".

Clay - Matauri Bay has the whitest kaolin in the world mined from Halloysite deposits owned and exported throughout the world by a French company as a raw product.

I wonder how many jobs and what wealth could be created and retained in the North if these resources were turned into locally made high end products before they disappear into the offshore coffers of foreign ownership.