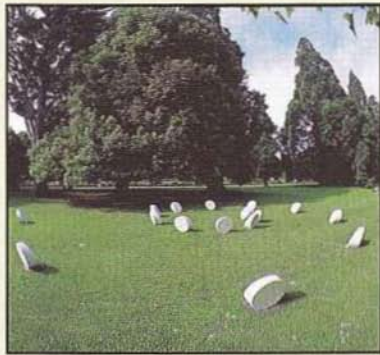


see 1995 - 12 May 1996



# SCULPTURE

## *in the gardens*

CHRIS BOOTH

PAULINE RHODES

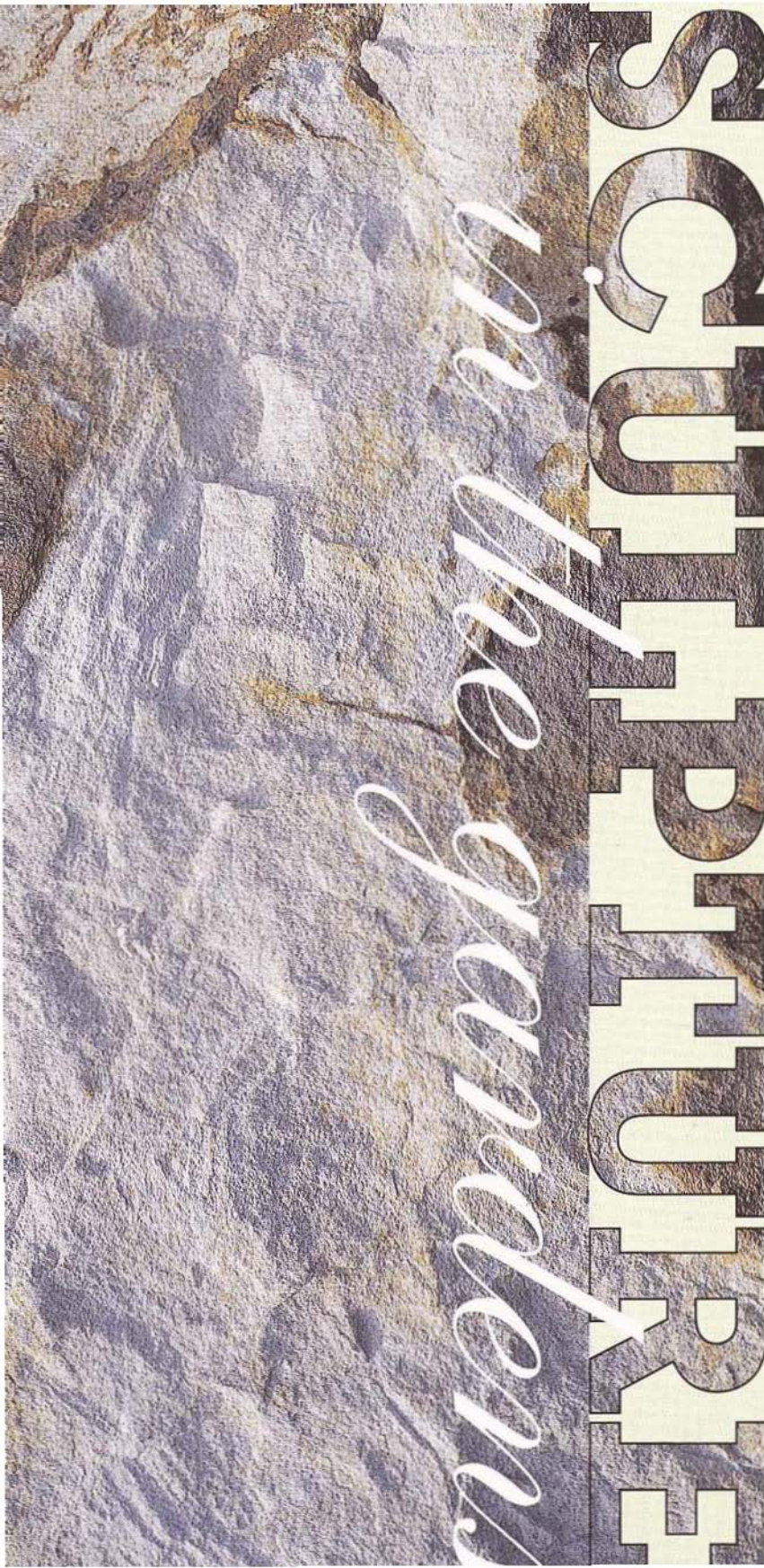
BROUWYN TAYLOR

JUDY McINTOSH WILSON



The Robert McDougall Art Gallery

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## INTRODUCTION

This is the second occasion in which the Robert McDougall Art Gallery has collaborated with the Christchurch Botanic Gardens to introduce temporary sculpture installations into public garden settings.

Four sculptors: Chris Booth, Pauline Rhodes, Bronwyn Taylor and Judy McIntosh Wilson, have been invited to create works for specific sites, and all of the artists are well known for their achievements as sculptors both within New Zealand and abroad. It is hoped that visitors to the Botanic Gardens will take the opportunity to view all four works and enjoy them as part of the total garden experience. I would like to record my gratitude to the Botanic Gardens for their continued support and cooperation in a shared project which is unique in this country.

P. ANTHONY PRESTON  
*Director*

### TEXT

ELIZABETH CALDWELL  
*Curator*

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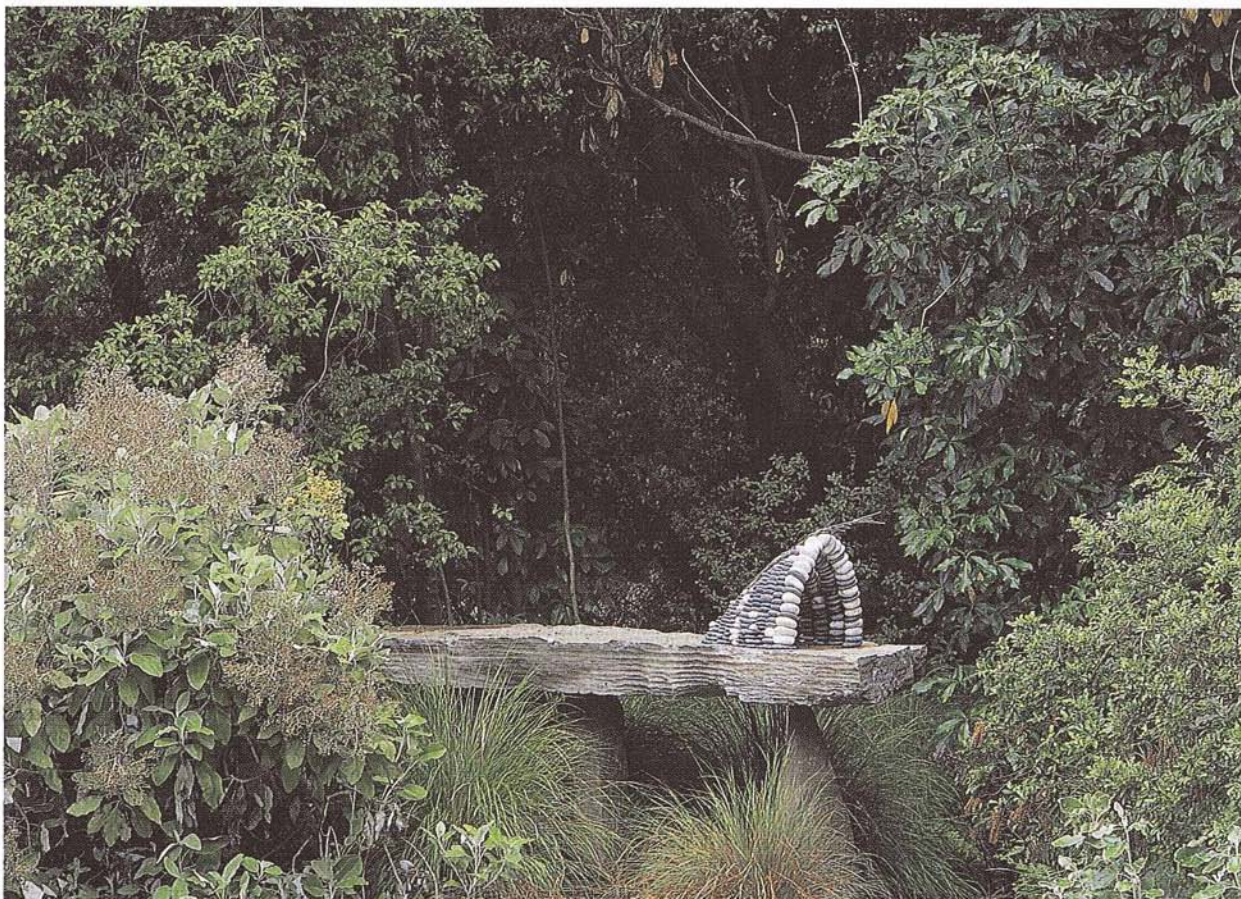


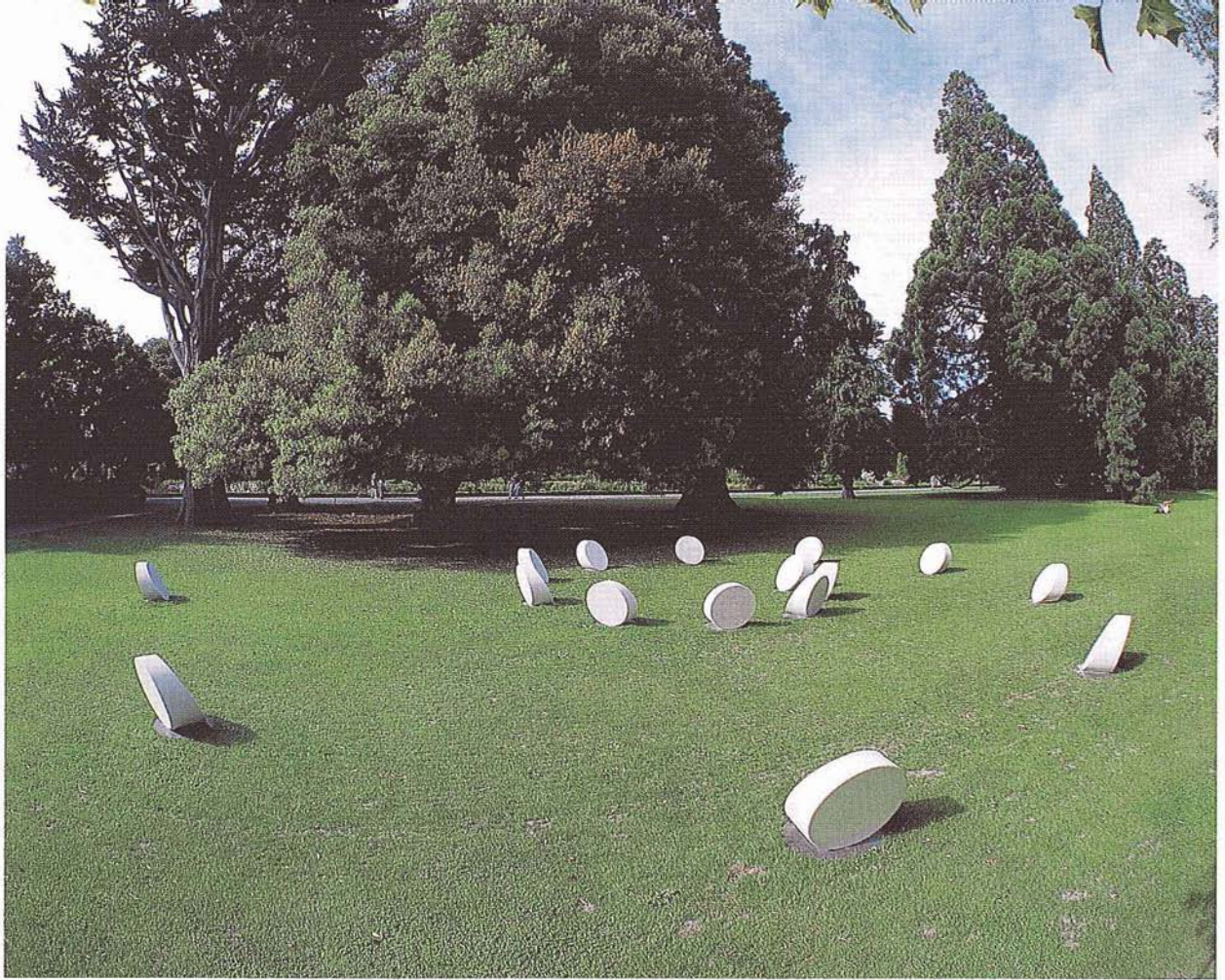
sculptures including Karuhiruhi (1984-5), Forest Proverb (1985), Baby Seal at Kaimaumau (1986), Raft to Te Pahi (1986), and O<sub>3</sub>II (1988), which was exhibited at the World Expo in Brisbane.

While conveying something of the impressive strength, beauty and historical uses for the palm, Nikau also comments on the damage being done to the environment, in particular the destruction of our indigenous forests, its prone position suggesting death.

Characteristically, Booth's work reflects his enjoyment of the natural environment, working with local materials and people and his belief in the need for a mutual and respectful relationship between land and people. Booth has brought a large crystalline sandstone slab from his home area in Northland on which stones from Birdlings Flat and Granity form the pebble structure. The pebble edifice is constructed by post-tensioning the columnar arcs of pebbles with stainless steel cable. Loose ends of cable are braided up the ridge of the structure. A young nikau is planted nearby suggesting new life.

Chris Booth was born in 1948 at Kerikeri in the Bay of Islands. He attended the School of Fine Arts at the University of Canterbury (1967-68) and went on to study with prominent sculptors in the UK and Italy (1968-70). On his return to New Zealand he established a workshop and foundry in Kerikeri. He has been exhibiting throughout New Zealand and overseas since 1969. Booth has received a number of Arts Council grants and is represented in public collections in New Zealand and Britain. Booth specialises in site specific work using natural materials, the Rainbow Warrior Memorial at Matauri Bay Northland and the Gateway sculpture in Auckland being his most renowned. His sculptures can be found in a variety of environments, from the wilderness setting of Grizedale Forest Park, Cumbria, UK to the Museum of Modern Art in Trieste, Italy.





The association of the spiral with qualities ascribed as having universal properties has always attracted Pauline Rhodes and its links with symbols representing growth made it the ideal form to use in a garden setting. It is a shape whose symbolism has been recognised throughout history, its special character drawn from the way its lines can be found in many forms of life. It is a configuration that occurs in the natural environment, in the body, and in the cosmos. The apparent omnipresence of the spiral in life's creations has led to its association with such positive qualities as growth, energy and regeneration.

Rhodes' Moonstone Spiral is intended to establish a visual link between earth, vegetation and the sky. The spiral creates an energetic sense of movement, by opening out from its centre, embracing surrounding energies and pulling them inwards. Rhodes adds dynamism to this sense of positive energy by making her spiral from round stone forms, the face of two sides having been cut on different angles. The choice of white Oamaru stone as the material for the spiral, serves to both ground this symbolic form and create a contrast with the surrounding vegetation. Moonstone Spiral, Rhodes says, "Celebrates energies from the earth and the sky, coming into, and expanding outwards from the centre of ourselves."

Pauline Rhodes was born in Christchurch. She began making pottery and terracotta sculptures in Westport in the early 1960s and then travelled to Nigeria in 1965. There she studied terracotta sculpture at Mbari Ibadra, pottery at the Jos Museum and traditional brass casting with a Nigerian master sculptor. She then travelled to Europe, settling temporarily in England where she began to sculpt in wood and stone. On her return to New Zealand she began to work in bronze, and attended the School of Fine Arts at the University of Canterbury 1972-74. Rhodes has exhibited her work regularly throughout New Zealand and overseas since 1977. It was during the early seventies that Rhodes began work on outdoor sculpture projects, and since then her work has focused on installations such as her ongoing work Intensums/Extensums which are either gallery installations, or projects in the landscape. These are temporary installations that interact with the environment in which they are placed. They utilise various flexible materials that, with new elements, may be incorporated in the next work.

*Acknowledgements of support ~ Bill Dooley (Dooley Bros. Oamaru), Dave Harrington (Albert Jagger Ltd) and John Tait (J.Tait Ltd).*

# BRONWYN TAYLOR

## Charteris Bay Formation



Using material first discovered as a student, Taylor focuses on the essential nature of this pre-volcanic sandstone. Her particular interest is in its architectonic qualities and as such, Charteris Bay Formation reveals elements of the stone's geometric, planar structure.

For Taylor, the naturally formed appearance of the sandstone is so dominant there was never any question of making a work that tried to turn it into something else. Two facets of its formation were especially influential in the creation of its distinctive appearance colour: firstly, the sedimentary layers of sand and other fragments of materials required to build the stone and secondly, the way different kinds of breaks in the rock contribute to its construction. Breaks occurring in the layers expose the inside sedimentary fabric while cooling breaks, the result of force and heat, form geometric shapes and surfaces. The stone has a thick 'iron' skin caused by water seepage between breaks in the rock and the impact of water on the iron in the stone. This creates considerable range in the pockets of colour visible when the interior of the stone is revealed.

Taylor wants the formal organisation of the work to reflect the stone's attributes of architectural geometry, with some pieces fitting snugly together, while others appear more scattered in their arrangement. The stones' formation poses a challenge Taylor likens to a drawing problem, where it is necessary to read colour, surface and form. In fact, Taylor has deliberately left the residue of the drawing marks used to determine where she would make cuts in the stone, making visible some of the choices and decisions faced in creating its construction.

When Taylor cuts into this rock, she explores both interior and external facets of its nature, demonstrating a play between the organic and geometric, the inside/outside properties of stone. Taylor aims to integrate the natural geological character of the stone, strongly reflected in its surfaces, with the schema she imposes, to establish a unified understanding of its form. "My role as the sculptor", she says, "is to mediate between the given and the possible."

Bronwyn Taylor, born in 1946, graduated from the University of Canterbury School of Fine Arts with a Diploma of Fine Arts in Sculpture in 1968. She returned to the University of Canterbury in 1988 as visiting lecturer in sculpture. She has exhibited work in solo and group shows regularly since 1970. Taylor is well known as a committed art educator currently employed as Head of the Art Department at the Christchurch College of Education. Taylor frequently works with bronze, being highly regarded for her innovative casting methods in this medium.

*Acknowledgements of support ~ Barry Blatchford and Governor's Bay Transport. Orton Bradley Trust*





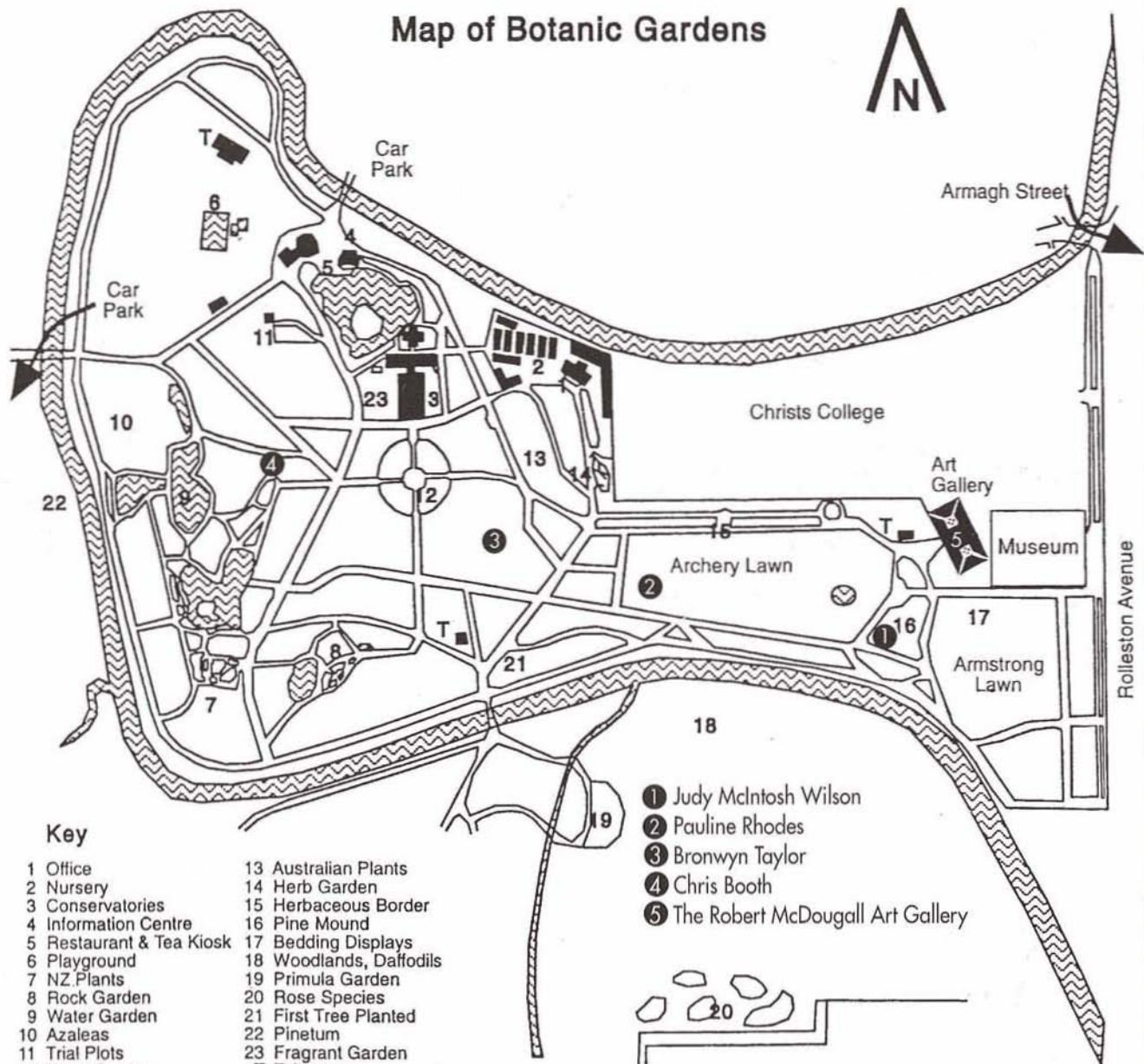
"Consult the genius of the place in all." These words by Alexander Pope were an inspiration to Judy Wilson when she was considering how she would respond to her chosen site for the Sculpture in the Gardens project. They are words that instilled in her the importance of looking at the site itself and endeavouring to understand its essence. Wilson has always considered the Pine Mound to be a very special place and one that people are drawn to. Part of what attracts people to the area is its circular form which she believes people respond to because it contains elements of comfort, shelter and security. Despite being a constructed area of relatively young age, Wilson feels the Mound has a sense of history, weight and a feeling of belonging, so she wanted whatever she placed on the site to fit in with those qualities and appear as a natural extension to them. Wilson looked to the ancient stone circle forms of Britain and Europe. These circles were often gathering and meeting places for people and, like the Mound, even if the area offered no other cover, the circle was usually an enclosed and protected site.

The black basalt stone, chosen to blend with the Mound and surrounding museum buildings, has been placed in the outer circle just as it was taken from the quarry. The inside face of the inner circle, however, has been cut, ground and polished to present an inviting surface, as if smoothed by centuries of backs leaning comfortably against its supportive cover. This is reversed with the other small circle placed outside the two forming the enclosure. Its outside face is the one which has been cut and polished. Wilson wants to present an option of non-conformity with this circle sitting apart from the others, appearing as if turned inside out.

Judy McIntosh Wilson, born in 1937, graduated from the Canterbury University School of Fine Arts in 1958. Although she majored in sculpture at art school she went on to forge a distinguished reputation as a fibre artist. In recent years she has returned to sculpture and her favourite material, stone. Rather than carving it, however, Wilson usually works with its natural forms and often incorporates other materials such as paper, flax and bark. She has received two major creative development grants from the New Zealand Arts Council enabling her to study artists working in similar ways and to produce new work. Earlier this year she was the only New Zealander among an international group of artists invited to produce a work for the sculpture park in Krakamarken, Denmark and was invited to participate, for the second time, in the fibre and sculpture triennial in Lodz, Poland.

*Acknowledgements of support ~ Canterbury Stone Co.Ltd. Austin Chalk Co.Ltd.*

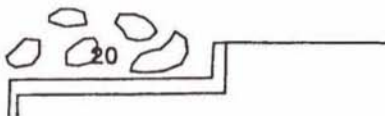
# Map of Botanic Gardens



## Key

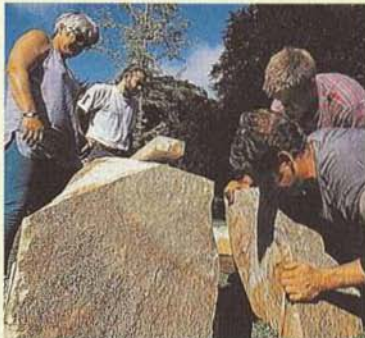
- |                          |                         |
|--------------------------|-------------------------|
| 1 Office                 | 13 Australian Plants    |
| 2 Nursery                | 14 Herb Garden          |
| 3 Conservatories         | 15 Herbaceous Border    |
| 4 Information Centre     | 16 Pine Mound           |
| 5 Restaurant & Tea Kiosk | 17 Bedding Displays     |
| 6 Playground             | 18 Woodlands, Daffodils |
| 7 NZ Plants              | 19 Primula Garden       |
| 8 Rock Garden            | 20 Rose Species         |
| 9 Water Garden           | 21 First Tree Planted   |
| 10 Azaleas               | 22 Pinetum              |
| 11 Trial Plots           | 23 Fragrant Garden      |
| 12 Rose Garden           | T Toilets               |

- ① Judy McIntosh Wilson
- ② Pauline Rhodes
- ③ Bronwyn Taylor
- ④ Chris Booth
- ⑤ The Robert McDougall Art Gallery





**CHRISTCHURCH**  
THE GARDEN CITY  
*The city that shines*



The Robert McDougall Art Gallery

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