

headland

SCULPTURE ON THE GULF
WAIHEKE ISLAND

Presented by



Pre-visit

Key concepts in public sculpture

An introduction to some main ideas for Sculpture on the Gulf, 2017

Site specificity

Audience participation

Journeys / Migration

Key concepts in public sculpture

Site specificity

The sculptures you will see have been designed specifically for their particular location on the Waiheke Island sculpture trail.



Jae Kang
Whimori, 2017

Site specificity

1. Are there any elements in the sculpture that are echoed or reflected in the surrounding area? These could be physical features, shapes, textures, or the material used.
2. How does the sculpture interact with its environment? Does the sculpture encourage you to look at its surroundings in a particular way?



Veronica Herber
Keep your Eyes Up 2017

Key concepts in public sculpture

Audience participation

Public sculpture often invites us to interact with it, to go beyond just looking from a distance. Some of the works you will see rely heavily on audience participation to create meaning together, and are more like performances and collaborations, rather than fixed objects.



Gregor Kregar
Pavilion Structure, 2013

Audience participation

1. Does the sculpture actively invite your participation? In what ways?
2. How does the sculpture change when people interact with it?
3. Does the sculpture 'work' without viewer's interaction?
4. What do you think is more important: the physical form of the sculpture, or actions invited by the artist and sculpture? Why?



Kaihanga Kara
Mahi Kara - Fun with Flags 2017

Key concepts in public sculpture

Journeys / Migration

As an island, and part of an island nation, ideas of journeys and migration are intrinsic to Waiheke Island. Many of the artists on the sculpture trail explore these ideas in their works.



Tiffany Singh
The Journey Of A Million Miles Begins With One Step (detail) 2017

Journeys/migration

1. How do the sculpture's materials remind you of migration? What kind of journey do you associate with these materials (smooth, arduous, relaxing, adventurous, etc.)? Why?
2. Do any other elements in the sculpture make you think of journeys? These could include: symbols, title of the work, sound, location on the trail, etc.



Chris Bailey
Bondi Points, 2014

What is it?

Looking at artworks

1) Observe 2) Describe 3) Interpret

1) Observe

Look closely.

What do you notice?

What grabs your attention?



What is it?

Looking at artworks

1) Observe **2) Describe** 3) Interpret

2) Describe

What shapes or forms can you see?

What would it feel like to touch?

Are there any elements in the sculpture that are echoed or reflected in the surrounding area?

Some things to consider:

Relationship to site

Scale

Composition

Colour

Texture

Symbols

Materials

Audience interaction

Sound

Title

What is it?

Looking at artworks

1) Observe 2) Describe **3) Interpret**

2) Interpret

What does the sculpture remind you of?

Do you recognise any symbols or elements in the sculpture?

What do the materials remind you of?

Can you think of any connections between the title and the sculpture?

What to expect

The walk takes approximately one hour from start to finish, but you may wish to allow up to 2.5 hours to study a selection of sculptures with the self-guided worksheets.

Please be mindful of other visitors when on the track.

What to bring

Self-guide worksheet

Pencil for worksheet and sketching activities (you may wish to bring a camera for photographing sculptures)

A clipboard, or something to lean on

It is recommended that school groups bring their own food and water to avoid long queues at the headland Pavilion.

Sunscreen and comfortable shoes