

ONE DAY SCULPTURE

MASSEY UNIVERSITY SCHOOL OF FINE ARTS

litmus

Litmus Research Initiative

PRESS RELEASE

EMBARGOED UNTIL FRIDAY 7 MARCH, 2008

MAJOR INTERNATIONAL ART EVENT IN NEW ZEALAND – ARTISTS ANNOUNCED

ONE DAY SCULPTURE

A New Zealand-wide series of temporary place-based artworks
June 2008 - June 2009

- *One Day Sculpture* programme launched
 - Artists, partners, sponsors announced
 - Launch events as part of New Zealand International Arts Festival:
 - PERFORMANCE: Roman Ondák, *Good Feelings in Good Times*, Friday 7 March, 10am-5pm, various locations around Wellington city
 - PUBLIC FORUM: *Between Moments and Monuments: Considering the future of Contemporary Sculpture in the Public Realm*, Saturday 8 March, 10.30am-12.30pm, Pacific Blue Festival Club, Frank Kitts Park
-

Public sculpture is about to be radically recast in New Zealand with the launch of one of the most ambitious events of its kind ever undertaken in this country, *One Day Sculpture*. The year-long series will take place across five cities in New Zealand from June. It will involve the creation of some 20 new artworks... all of which will last no longer than 24 hours.

The programme launches in Wellington today, in conjunction with the New Zealand International Arts Festival. *One Day Sculpture* is initiated by Massey University's Litmus Research Initiative and Claire Doherty, UK-based curator and Director of Situations (www.situations.org.uk) – and realised in partnership with twelve leading art galleries and organisations throughout New Zealand.

One Day Sculpture is a New Zealand-wide series of temporary, place-based public artworks by local and international artists. The one-day artworks will all be

located in the public domain and occur within their own discrete 24-hour period. The works will reflect a dynamic diversity of artistic approaches, from object-based sculptures and installations, to performance and temporary interventions across the urban environment.

CHALLENGING SCULPTURE

One Day Sculpture sets out to challenge conventional ideas about public sculpture, and invites artists to consider sculpture in its broadest sense. Though this artform is most often associated with permanent monuments in prominent civic locations, many artists are now looking to redefine what public sculpture is and can be. New ideas are emerging that allow for temporary responses to location, and acknowledge that temporary artworks have the capacity to live on in the social imagination and collective memory. Performance is also playing an increasingly important role in public art, as well as audience participation.

INSPIRATION

The concept for the series is informed and inspired by the way many contemporary artists are working today. Claire Doherty explains: "One of the inspirations for *One Day Sculpture* was the experience of commissioning a new public artwork in the UK by artists Ivan and Heather Morison, just prior to my Curatorial Research Fellowship at Massey University in 2006. The Morisons' work, a simulation of an articulated lorry-crash which deposited its load of 25,000 flowers across the centre of Bristol, provoked an extraordinary level of debate about whether this work was a contemporary monument, sculpture or protest. At first experienced as a sculptural object or installation, the work took on the characteristics of social sculpture, transformed through exchange and dissemination, as the flowers were taken home on buses, bicycles and prams at sun-down, entering Bristol's social imagination and becoming urban myth."

A DIFFERENT KIND OF EXHIBITION

Doherty continues, "*One Day Sculpture* is an exhibition, but not as you know it. You might come across it unawares, as a fleeting shift in the status quo or as a spectacular occurrence or you might just hear about it as a rumour." She goes on to say: "Taking duration and place as its starting point, *One Day Sculpture* stretches the format of the scattered-site exhibition over time and space. Instead of presenting a cluster of artworks within the framework of a single exhibition, *One Day Sculpture* stages each newly commissioned work for one day only, as a cumulative series across New Zealand over one year."

ARTISTS ANNOUNCED

Announcing the impressive list of commissioned artists¹ – which features New Zealand art heavyweights **Michael Parekowhai** and **Billy Apple** and emerging local practitioners including **Kate Newby** and **Bekah Carran** alongside pre-eminent international artists whose works appear in major galleries, exhibitions and collections around the world – Litmus Director Dr David Cross says *One Day Sculpture* provides an unprecedented opportunity for New Zealand audiences to engage with temporary public artworks by leading contemporary artists.

"It also gives New Zealand artists, curators and writers a chance to examine – in dialogue with international peers – notions of public sculpture and 'site-specific', or as it is increasingly becoming known, 'situation-specific' art practice," he says.

LAUNCH ARTWORK

To give audiences a taste of what is to come, today's programme launch is accompanied by participating artist **Roman Ondák**'s celebrated project *Good*

¹ A full list of artists and commissioning partners is attached. Dates for individual artworks will be announced over the coming months on www.onedaysculpture.org.nz

Feelings in Good Times (2003). The work, on loan from the Tate Collection, London, consists of a queue of people that forms across various locations over the course of one day. Ondák, who has recently received the rare honour of a solo exhibition at Tate Modern, is well known internationally for staging familiar scenarios in which unexpected actions occur, provoking viewers to question their understanding and perceptions of everyday life.

PARTNERS ANNOUNCED

One Day Sculpture also boasts a significant list of partner galleries. Litmus will commission six *One Day Sculpture* artworks for Wellington, with another twelve partner institutions realising commissions nationwide. They are: **Adam Art Gallery** (Wellington), **Artspace** (Auckland), **Auckland Art Gallery**, **Blue Oyster Art Project Space** (Dunedin), **Christchurch Art Gallery**, **City Gallery Wellington**, **Cuckoo** (Auckland), **Enjoy Public Art Gallery** (Wellington), **Govett-Brewster Art Gallery** (New Plymouth), **Museum of New Zealand Te Papa Tongarewa** (Wellington), **The Physics Room** (Christchurch) and **St Paul Street Gallery** (Auckland). This is the first time such a number of New Zealand's leading contemporary art institutions have joined together to create a national project of this scale.

Heather Galbraith, Senior Curator, City Gallery Wellington says the Gallery is excited to be a participating organisation in this ground-breaking commissioning series, believing that the territory is ripe for exploration.

"The one day parameter frees us from the conventional confines of a 6-12 week exhibition season, allowing us to support work that while more fleeting, is part of a substantial project that can live on in the collective memory."

Claire Doherty goes on to say: "Requiring the extraordinary commitment and enthusiasm of arts organisations across New Zealand, the new artworks will accumulate over 12 months across the country, forming a dynamic and long-lasting reconsideration of what sculpture can be."

NEW ARTWORKS IN FIVE NEW ZEALAND CITIES

While the exact nature of each work will remain largely unknown until the time of its presentation, the artists have been selected on the strength of previous work, which provides some indication of what is to be expected from June this year.

Wellingtonians and visitors to the capital will enjoy ten *One Day Sculpture* artworks. Known for addressing pressing environmental concerns with curiosity and playfulness, local artist **Amy Howden-Chapman**, will kick off the series with *Flood of Tears*. Expect onion-chopping on mass, and an open invitation for all to come and cry. **Maddie Leach**, best known for her performative installations such as *The Ice Rink And The Lilac Ship* (2002-2004), *Take Me Down To Your Dance Floor* (2004) and her sailing boat installed high and dry atop Te Papa – *My Blue Peninsula* (2006-2007) – will explore our fascination with meteorological predictions and daily weather.

Slovakian **Roman Ondák** (*Good Feelings in Good Times*) returns to Wellington in March 2009 for his *One Day Sculpture* commission. Recent work includes *Failed Fall* (2008), where the artist covered the floor of Sheffield's Winter Gardens with autumn leaves. Confusing first by virtue of switching the seasons and second because the Winter Gardens are ever-green, the piece effected a double-take from passers-by. Expect Spanish artist **Lara Almarcegui**, perennially interested in neglected sites, to shine a light on parts of Wellington City that residents overlook, and for Welsh performance and installation artist **Bedwyr Williams** to seek out the quirkiest side of the city through his infectious humour. Native American Indian installation and performance artist **James Luna** will also create a new work for Te Papa.

New Plymouth's Govett Brewster Art Gallery will commission US-based Venezuelan artist **Javier Téllez** for *One Day Sculpture*. Téllez's works include a high profile project over the Mexico-US border – where patients from a local mental health centre staged a playful vaudeville/agit-prop protest while a human cannonball was 'shot' over the border fence. **Liz Allan**, the Govett Brewster Art Gallery's 2008 New Zealand Artist-in-Residence will also create a new work for Taranaki.

Collaboration and participation links the practice of two very different international artists who will make their first visits to Auckland. Whilst **Santiago Sierra** is known for his provocative performances and installations which ask viewers to question the moral responsibilities of artist and audience; Rotterdam-based artists Liesbeth Bik and Jos van der Pol (known collectively as **Bik van der Pol**), are invited to bring their participatory practice to the city. Their artworks have previously taken the form of a library, public picnic place and outdoor hang-out.

Christchurch Art Gallery and contemporary art project space The Physics Room pair up to commission Swiss luminary **Thomas Hirschhorn**. Deeply suspicious of traditional notions of heroism, Hirschhorn is renowned for adapting the format of spontaneous public memorials and commemorative roadside shrines in order to create transitory sculptural tributes to his intellectual heroes.

And Blue Oyster Art Project Space in Dunedin will be host to a three-way collaborative project from New Media artists **Douglas Bagnall** (New Zealand), **Adam Hyde** (New Zealand/The Netherlands) and **Walker + Bromwich** (United Kingdom).

RESEARCH VISITS

To ensure that each *One Day Sculpture* artwork is genuinely engaged with and responsive to the context in which it is commissioned, each artist will undertake a research visit to the host city prior to the production of the new work.

WEBSITE

People can keep up-to-date on the artworks, associated public events and critical writing by signing up to receive regular email updates from the website: www.onedaysculpture.org.nz (from 21 March).

PANEL DISCUSSION & FURTHER EVENTS

A public panel discussion examining how artists are rethinking the concept of public sculpture will be held at the Pacific Blue Festival Club, Frank Kitts Park, tomorrow, Saturday 8 March 2008 from 10.30am-12.30pm. *Between Moments and Monuments: Considering the future of Contemporary Sculpture in the Public Realm* brings together leading voices in contemporary art and performance. Free entry.

One Day Sculpture will be accompanied by an international symposium in Wellington (to be held in March 2009) and a retrospective book publication to be released in late 2009.

FUNDING AND SUPPORT

One Day Sculpture is built on professional partnerships and exchange. Were it not for the extraordinary commitment of all participating artists, curators and institutions– and the significant support of key national and international arts funding agencies – *One Day Sculpture* could not be realised.

ENDS.

For more information, images or to arrange an interview, please contact:

Tracey Monastra
One Day Sculpture PR and media liaison
Email: t.l.monastra@massey.ac.nz
Telephone: 021 385 880

www.onedaysculpture.org.nz

Supported by Wellington City Council Public Art Fund, Massey University School of Fine Arts, Massey University College of Creative Arts, Massey University Foundation, Chartwell Trust, The British Academy, Goethe Institut, University of the West of England, Otago Polytechnic, Asia: NZ Foundation, Royal Netherlands Embassy, ProAm, The New Zealand Film Archive and the New Zealand International Arts Festival.

A Massey University School of Fine Arts Research Project in partnership with International Curatorial Fellow Claire Doherty.

Good Feelings in Good Times (2003) is loaned from the Tate Collection, London. Purchased with funds provided by the 2004 Outset Frieze Acquisitions Fund for the Tate 2004.