

NEW ZEALAND SCULPTORS: PART TWO

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LYONEL GRANT

The Big Art Trip: Series 01, Episode 04 (extract)

Screentime Communicado 2001. Duration 6:27

Lyonel Grant was born in 1957 and is of Ngati Pikiao/Te Arawa descent. He graduated from the Maori Arts and Crafts Institute in Rotorua. "Lyonel Grant's art is about negotiated tensions between customary cultural traditions of art located on the marae, and contemporary art styles found in the gallery; between modernism and Maori art; between different materials; between substance and space, which is an old sculptural concern." (www.lyonelgrant.com)

In this excerpt Grant is asked what the term master carver means. He discusses his work process and we visit Mahi Whakairo, the waka he made for the foyer of the Sky City Hotel in Auckland.

TERRY STRINGER

The Big Art Trip: Series 01, Episode 01 (extract)

Screentime Communicado 2001. Duration 8:21

Terry Stringer was born in Cornwall, England in 1946 and emigrated to New Zealand as a child. In 1967 he graduated from Elam School of Fine Arts at Auckland University. Amongst his public commissions are the Aotea Square Water Sculpture 1979; Grand Head, Wellington 1987 and 'Risen Christ' Cathedral Square, Christchurch 2000. Stringer has a quirk in his eyesight that makes it difficult for him to judge depth. He uses this to create the tricks of perception that typify his sculpture. In 2003 he was the recipient of the ONZM for his contribution to art.

Stringer is visited in his sculpture park Zoolandier which is described as "a trip inside Terry's mind".

BRIT BUNKLEY

The Big Art Trip: Series 01, Episode 06 (extract)

Screentime Communicado 2001. Duration 8:32

Brit Bunkley completed a Bachelor of Fine Art at the Minneapolis College of Art and Design, and his Masters in Fine Art at Hunter College in New York before

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he moved to Wanganui in 1995 to become the Head of Sculpture at the Quay School of the Arts at the Wanganui Polytechnic. Bunkley began using the computer as a tool for designing public sculpture, but this evolved into a way of creating virtual environments and installations that were physically manifest as prints and videos.

Bunkley talks about how his sculpture evolved into a digital medium.

ROBERT JANKE

The Big Art Trip: Series 01, Episode 07 (extract)

Screentime Communicado 2001. Duration 7:12

Robert Janke was born in 1951 in Waipiro Bay and is of Te Whanau a Rakairoa Ngati Porou descent. He graduated with an MFA from Elam School of Fine Arts at the University of Auckland in 1978 and later completed an MFA from the California Institute of the Arts in Valencia, California. Originally trained in design and film, Janke later developed an interest in sculpture.

Janke shows us new works based around his experience working in an abattoir.

PAUL DIBBLE

The Big Art Trip: Series 01, Episode 06 (extract)

Screentime Communicado 2001. Duration 9:34

Paul Dibble was born in Waitakururu, Thames in 1943. He attended Elam School of Fine Arts at Auckland University between 1963 and 1967. Dibble says that “Being a New Zealander is the most significant fact affecting my work” and many of his pieces play with New Zealand and Pacific iconography and symbolism. Dibble’s bronze and steel sculptures are concerned primarily with the beauty and frailty of the human condition.

In this excerpt we visit Dibble’s sculpture ‘Pacific Monarch’ and then meet the artist who shows us his folk art collection and his foundry.

WARREN VISCOE

The Big Art Trip: Series 02, Episode 03 (extract)

Screentime Communicado 2002. Duration 10:35

Born in Auckland in 1935 Warren Viscoe trained as a builder before studying art in London, Toronto and Auckland. Art critic Justin Paton has called Viscoe “New Zealand art’s cultural carpenter” and while he works mainly with timber Viscoe also uses other objects (coins, glass, tree fragments for example) to create assemblages. He is interested in exploring man’s interaction with the natural world.

Viscoe discusses his work and dealing with becoming a senior figure in the art world.

ANI O’NEILL

The Big Art Trip: Series 01, Episode 02 (extract)

Screentime Communicado 2001. Duration 6:38

Ani O’Neill was born in Auckland in 1971. She creates installation based work using a range of mediums including craft, performance, video and text. O’Neill’s work draws on traditional female practices from the Cook Islands taught to her by her grandmother: weaving, planting and sewing. It also draws on the Pacific tradition of working in co-operation, not isolation, with other artists. Through these mediums she plays with ideas of dualism (art and craft, male and female) and comments on her identity as a Pacific Islander.

In this excerpt she is interviewed in her studio, then takes us on a trip to the Auckland City Gallery to see a site specific work where viewers are encouraged to learn crocheting

YUK KING TAN

The Big Art Trip: Series 02, Episode 02 (extract)

Screentime Communicado 2001. Duration 6:10

Installation artist/performance artist and sculptor Yuk King Tan was born in Australia in 1971, but grew up in Auckland. She is interested in the idea of encounter “what we see at the gallery is ... what is left over from the

performance”. Her work explores ideas about cultural identity, global politics, trade, power and consumption.

In this excerpt Tan explains the notion of conceptual art and discusses some of her recent work.

EUGENE HANSEN

The Living Room: Series 02, Episode 08 (extract)

Sticky Pictures 2002. Duration 3:47

Eugene Hansen was born in 1969 in Otahuhu of Ngati Maniapoto descent. He completed a Bachelor of Sculpture from Canterbury University and a Masters of Fine Art at RMIT in Melbourne. He is currently a lecturer in Fine Arts at Massey University.

Hansen’s current practice involves the production of multi media installations including sculpture, wall drawing, digital photographic prints and video and audio components. He is interested in “how narratives of colonisation are embedded in popular culture” (Massey University Staff Profile).

Hansen takes us shopping for objects to use in his installations and talks about the notion of post colonization.