



Colleen Ryan-Priest,
Caught in the Act of Losing You – Sporadanthus ferrugineus (2009)*.
Threatened Native Plants Garden
This piece pays homage to *Sporadanthus ferrugineus*, the giant cane rush. The eleven blades of steel and cast glass boldly celebrate what the artist sees as a botanical icon of New Zealand.



Richard Mathieson,
Reservoirs (2021)*.
Perennial Garden
Reservoirs is a homage to life-giving water, attracting birds and other wildlife. The fountain uses recycled water stored in an underground reservoir, which flows using a solar pump when the sun shines.



Regan Gentry,
Splayed (2012).
Native Plant Ideas Garden
A collection of ordinary garden spades arranged to form an extraordinary botanical specimen. The wooden handles of the shovels create the illusion of a bloom, whilst blades form the flower head with a geometric symmetry so often seen in nature.



Chris Moore,
Entwined (2019)*.
Mānuka Garden
The flamboyant tangle of large-leaved plants depict human endeavours to control nature.



Dr Richard Cooper,
Awhi Rito (2007).
Palm Garden
Family. Balance. Harmony. Awhi Rito is a symbol of the harmony within a family and a group of people. Each of the three pieces are individual - just as individuals make up a family, a group and a society and, although different, each share the same symbol: the symbol for people.



Jeff Thomson,
Topiary (2007).
Urban Trees
This corrugated iron pīwakawaka has been created to mimic a traditional garden topiary, using a readily available material to convey the ‘making do’ attitude of rural New Zealanders.



Llew Summers,
To the End of Love (2015).
Rose Garden
To the End of Love is both joyous and full of engagement as the couple is absorbed in their dance of life, with total commitment to both dance and to each other, to the end. The title comes from a Leonard Cohen song, ‘Dance Me to the End of Love’.



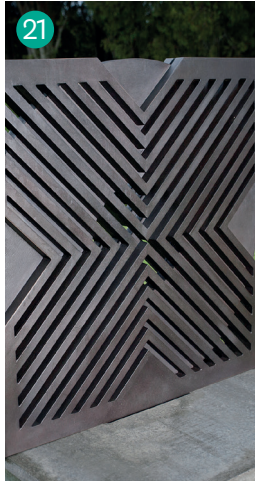
Samantha Lisette,
Rose Cathedral (2008).
Reflective Rose Garden
Rose Cathedral was designed to complement the Reflective Rose Garden’s existing arches and organic shapes, reflecting but not mimicking them. As with the garden itself, half of Rose Cathedral’s elements are organic and half formal.



Peter Lange,
Curmudgeon Suite (2010).
New Zealand Rose Garden
Nestled in the tranquil New Zealand Rose Garden, Curmudgeon Suite provides a place where grumpy old men (‘pshaw, tut tut’) might take a rest whilst their companions smell the roses.



James Wright,
Ratiti Mya (2015)*.
Gondwana Arboretum
Millions of years ago in Gondwana, flightless birds roamed. Among them were the ratites to which our moa and kiwi are related. The Gondwana collection at the Gardens inspired James to create a large body of visual work.



Marté Szirmay,
Seek (2015)*.
Rose Garden entry
Seek uses three universal ancient symbols and creates an optical convergence. The square is the earth, with its four cardinal points; the circle is the divine, the sun and infinity; and triangles symbolise the past, present and future or spirit, mind and body.



James Wright,
Friend or Foe (2010).
Potter Children’s Garden
Located in the bog habitat of the Potter Children’s Garden, Friend or Foe is a friendly reminder that you are being watched and that you must behave, or else.



John Bottica,
Frangipani (2010).
Potter Children’s Garden
The tropical frangipani flower inspired this mosaic. It conveys the multitude of flowers produced by this iconic South Pacific plant, and relates perfectly to the nearby tropical habitat in the Potter Children’s Garden.



James Wright,
The Boy, Kauri and Kererū (2016).
Potter Children’s Garden
This sculpture made of corten steel depicts a boy delicately balancing decisions about the environment and represents the next generation looking after our endangered species.



AUCKLAND BOTANIC GARDENS MAP

Key

- | | | | |
|-------------------------------|------------|----------------|---------------|
| Café | Toilets | Information | Library |
| Lookout | Parking | Walking track | Water station |
| Permanent sculpture locations | | | |
| Off-leash dog exercise area | Paved path | Un-paved route | |



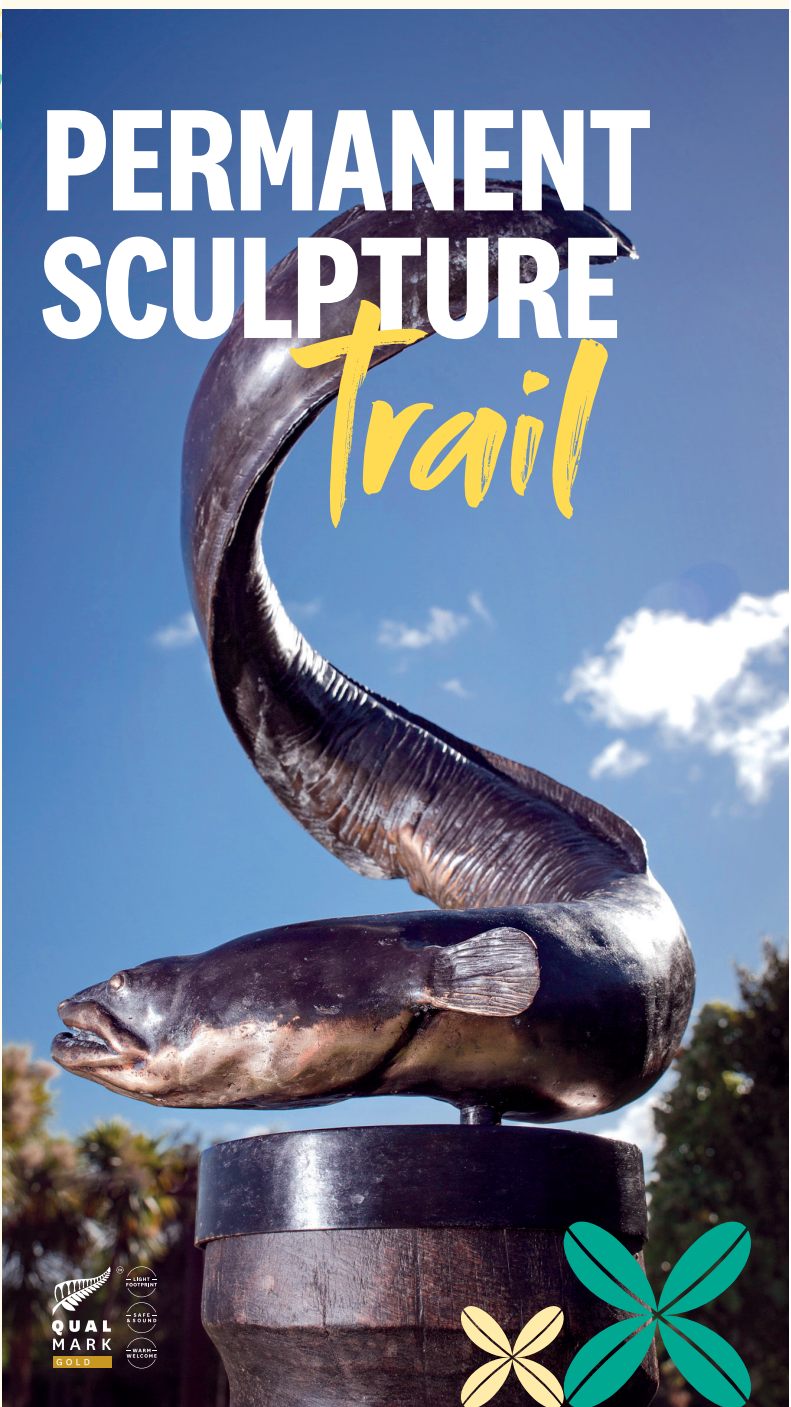
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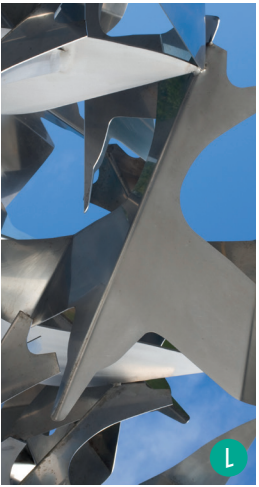
Note: * in the artwork name denotes works acquired to remain in the permanent collection through the Friends Acquisition Award during the exhibition.



THE PERMANENT SCULPTURE COLLECTION

Nestled in our gardens along walkways and at the Huakaiwaka visitor centre, discover the Auckland Botanic Gardens' permanent collection of sculpture. This growing collection is a legacy of commissioned work and past sculpture exhibitions, of generous benefactors and the vision of garden curators who have incorporated artwork into their horticultural work. The Gardens embraces and responds to new ideas about art, storytelling, interpretation and cultural expression to reflect Auckland and its diverse communities. Each piece has a story and a connection to their garden surroundings. Whilst you walk this beautiful 2.5km trail, enjoy the Gardens, a work of art in themselves.

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Fred Graham,
Manu Torino (2005).
(Engineer, Rex Erikson).
This piece makes a welcoming statement and highlights the vital relationship between birds and gardens. The bird theme also reflects the Gardens' location in Auckland, as 'Manurewa' means 'flying bird' in Maori.



Llew Summers,
Butterfly Lawn Butterfly (2008).
Inspired by the movements of a dancer, Butterfly has a playful quality despite its large scale. Its mood of celebration and ebullience welcomes visitors to the Gardens.



Jim Wheeler,
Object of Devotion (2011)*.
A mere leaflet of an imaginary branch of the tanekeha tree, a member of the conifer family. For the artist, this sculpture gives a feeling of humility knowing he is a tiny being, with only a fraction of the tree's age, experience, strength and worth.



James Wright,
Nikau (2005).
(concept Maui 'Atalanga 'Ofamoni). Three stylised forms in the shape of our iconic native palm stand in the visitor centre entrance, mirroring the three nikau growing on the opposite side.



John Edgar, Font (2017)*.
Edible Garden
Standing stones are part of our world, either as natural stones or in human constructions to show our power, the boundaries of our land and our sacred places. John was a gardener aware of the physical and symbolic importance of water in a garden and hence created this works that explored this.



Jane Downes,
BeeHaven (2021)*.
Edible Walled Garden
Jane uses forms in her work that resonate, both natural and manmade. Jane created the work to highlight bees and hopes viewers question if we are doing enough to protect our natural pollinators.



Richard Mathieson,
Pohutukawa Walkway Turn (2007).
Turn visually lures visitors from the Visitor Centre down the Pohutukawa Walkway. It then becomes a spring, feeding the nearby stream and leading visitors further into the Gardens. Turn is dedicated to the memory of George Rainey, one of the Botanic Gardens' greatest supporters.



Fred Graham,
The Web (2014)*.
(Engineer, Rex Erikson).
Threatened Native Plants Garden
A spectacular morning view, The Web was inspired by a Don McDonald poem: "I know a man Who - raving on 'the view' Broke with his clumsy feet A spiderweb Starry with dew."



Bing Dawe, Tuna (2013)*.
Threatened Native Plants Garden
The long and slender *Anguilla dieffenbachii* is New Zealand's only endemic freshwater eel and as a species gradually declining in numbers, is under threat of being lost forever. Christchurch artist Bing Dawe has explored aspects of the longfin eel (or tuna, as it is known to Maori) for many years.



Virginia King,
Waka (2001).
Threatened Native Plants Garden
Waka is the gateway to the Threatened Native Plants Garden. It references the ancient totara tree growing behind this site and acknowledges its mana.

Sculpture IN THE GARDENS

Sculpture in the Gardens is run by the Friends of the Auckland Botanic Gardens (the Friends) and hosted by Auckland Botanic Gardens.

Aotearoa New Zealand artists are selected to show works in the biennial summer exhibition. Artists exhibit outdoor sculptural works in the beautiful and well-attended setting of the Gardens creating a 1.5km trail.

The Friends' vision for the event is 'Sculpture for everyone', removing barriers to accessing quality sculpture, and widening the demographic of visitors to the Gardens. As a result, between 300,000 and 400,000 people visit the Gardens during the exhibition. The associated community programmes further enhance this engagement.

The event also features an indoor gallery, guided walks, entertainment and workshops. The community engagement programme is inclusive, offering accessibility options for visitors with limited mobility or low vision.

How is it funded?

The Friends have fostered partnerships, relationships and agreements with Auckland Council and other organisations to deliver this event. Funding is received from the Friends, sponsors, patrons and some public donations.

Sculpture in the Gardens has benefited visitors to the Auckland Botanic Gardens since its inception. Held over the summer months, the exhibition encourages exploration, connection and a feeling of

Samantha Lisette, (Big Bird) Egg Chair (2016). South Lawn

The bird-shaped chair invites visitors to take a seat and celebrate the coexistence of birds, blooms and bronze; each important elements of the Gardens. The artist was inspired by the ovoid-shaped Eames chair.

Peter Lange, Camp site (2007)*. South Lawn

Beside the lake, a brick boat is waiting to take to the water, while the small tent beside it provides shelter to the boatie (or visitor) should the weather turn bad.

Jamie Pickernell, Bird Lady (2012)*. South Lawn

Instantly accessible to people of all ages, Bird Lady invites visitors to share her park bench, put an arm around her and take a photo. Bird Lady is us - people from the land of the birds.

