

Aigantighe Garden



Philippa Wilson

Philippa Wilson was born in Wellington. She has a Diploma in Fine Arts with Honours from the Otago School of Art. She teaches art at McGlashan College in Dunedin.

Wilson has sculptured three works for the Aigantighe's exterior which relate closely to the gallery's role as a family home in a spacious garden.

• **Butterfly** 1996 Steel plate, gold leaf. Lattimore Bequest

• **Seasons** 1994 Steel plate, gold leaf. Lattimore Bequest

• **Tranquilla Vita** 1997 Steel plate, gold leaf.

The *Butterfly* reflects the many species found in the gallery's garden and is an update of a favourite Kiwiana icon.

Tranquilla Vita is a reminder of family lunches on the verandah.

Seasons stand for the trees in the garden. They represent from left to right Birth (enter), Life (exist) and Death (exit). The gold symbols on the tree trunks represent Spring (earth and cultivation), Summer (an abundant vessel) Winter (fruit dropping).



Muriel Moody (1908-92) Adolescence Bronze

Muriel Moody (née Wilson), was born in Whangarei. As a young woman she worked for Ballantynes in Christchurch on fashion drawings with fellow artist Rita Angus (1908-70). Moody first began sculpting in Europe while working for the Red Cross during World War Two. *Adolescence* was gifted to the Aigantighe by the Timaru Beautifying Society in 1985.

Aigantighe Art Gallery Garden, 49 Wai-iti Rd, Timaru

Trees and Plants

- Scarlet Oak** (*Quercus coccinea*)
- Red Oak** (*Quercus rubra*)
- Common Oak** (*Quercus robur*)
- Himalayan Cedar** (*Cedrus deodara*)
- Common Lime** (*Tilia x vulgaris*)
- Caucasian Maple** (*Acer cappadocicum*)
- Hawthorn-Medlar** (*X Crataegus grandiflora*)
- Horse Chestnut** (*Aesculus hippocastanum*)
- Silver Birch** (*Betula pendula*)
- Houhi Ongaonga, Lacebark** (*Hohenbergia populifera* var. *lancoletata*)
- Blue Atlas Cedar** (*Cedrus libani* subspecies *atlantica* 'Glaucula')
- Sweet Cherry** (*Prunus avium*)
- Rosebud Cherry** (*Prunus subhirtella* 'Pendula Rosea')
- Ti Kouka, Cabbage Tree** (*Cordyline australis*)
- Dawn Redwood** (*Metasequoia glyptostroboides*)
- Tulip Tree** (*Liriodendron tulipifera*)
- Red Chestnut** (*Aesculus x carnea*)
- Bull Bay** (*Magnolia grandiflora*)
- Tawhairauriki, Black Beech** (*Nothofagus solandri* var. *solandri*)
- Western Red Cedar** (*Thuja plicata*)
- Magnolia, Wong-Lan** (*Michaelia doltsopa*)
- Tarata, Lemonwood** (*Pittosporum eugenioides*)
- North Island Kowhai** (*Sophora tetraptera*)
- A golden cultivar of Lawson's Cypress** (*Chamaecyparis lawsoniana* 'Stewartii')
- Kerboom** (*Virgilia divaricata*)
- Rhododendron** (*Rhododendron* 'Sir Robert Peel')
- Azaleas** (*Rhododendron* Mollis Hybrids)
- Camellias** (*Camellia japonica* cultivars)
- Rhododendrons** (*Rhododendron* - mixed large leaved evergreen cultivars)
- Memorial Magnolia Tree** (Replanted in 1990)

(x = crossed specimen/breed)



Aigantighe

Nga Kahui o te Maunga Kei Kei

An international Stone Carving Symposium was held at Maungati in South Canterbury in February 1990 as part of the Aoraki Festival. The sculptures that resulted from this event were gifted to the nation and the Aigantighe Garden was chosen by the sculptors as the site for their permanent safekeeping.

MAGIC BIRD

Bernard Matamera
Shona/Mutsungu Zimbabwe
This large creature is a spirit bird of tribal legend in Shona culture. It combines the forms of a wingless bird with the body of an ox.

Matamera was self-taught and became one of Zimbabwe's master sculptors. He exhibited at the Museum of Modern Art New York and the Rodin Museum in Paris.



MAUNGATI

Arnold Wilson QSM
Ngai Tahu, Te Arawa
Wilson's mountain of stones depicts the land forms of Maungati and strata. The bottom stone represents the weathering rock, smooth after years of wind and rain. The middle strata signifies the movement of rock by water, while the top layer has the harsh edges of people-made forms waiting to be seasoned by the elements.



Wilson grew up in Raukōi and has a Diploma in Fine Arts from Auckland University. He was the Director of Cross Cultural Programmes for the Department of Education.

CAVE SPIRIT

Locardia Nandarika Shona Zimbabwe
The hole and large face in this work are symbolic of a cave and its guardian spirit. Its deeper meaning is a suggestion of the sanctuary of the womb achieved by using the natural shape of the stone to evoke a pregnant woman.



Nandarika studied at the National Gallery of Zimbabwe. She exhibits internationally.

Sculptures of Mt Somers Stone

TAPU AND NOA

Matt Pine Te Ahi Hau nui-a-Paparangi, Te Ahi Awa, Ngāi Tuwharetoa



Pine's work comments on structures and contrasts. The stone with its carved and rough areas is representative of the *tapu* (sacred) and the wooden construction is *noa* (not sacred). It symbolises the human impact on the New Zealand landscape.

Pine was born in Wanganui. He has a Diploma in Fine Arts from Auckland University and a Post Graduate Diploma from Hornsey College of Art in London. He runs Te Wa Gallery in Wanganui.

THE DAUGHTER

Bernard Takawira (1948-97)
Shona/Zezuru Zimbabwe
Takawira's work explores the Shona custom of sealing a friendship between two families by the offer of a daughter in marriage. This daughter has only half of her face shown to represent her shyness. At the base is a slab of stone shaped as the map of Zimbabwe on which the sculptors have carved their initials to show which part of their country they have come from.



Takawira gained a degree in agriculture and worked for the Zimbabwe government. In 1977 he began sculpting full time.

THE MATRIARCH

Buck Nin (1942-1996) Ngati Raukawa, Ngati Toa
Nin pays tribute to the woman who holds the title of *Matriarch* in a Maori community. Always a woman of great presence and bearing, she commands tremendous respect. However because of her position, she must at times remain aloof and the loneliness of authority is thrust upon her. Here, wrapped in a cloak, she turns to the sky for inspiration.



Buck Nin was born in Auckland and held a doctorate from Texas Technical University. He was a teacher, painter and sculptor.

RANGINUI

Dan De Har Ngati Tuwharetoa
De Har represents the Maori gods of Creation before the Great Separation of *Papatuanuku*, the Earth Mother and *Ranginui*, the Sky Father. Also shown are two of their children *Tawhri Matea*, God of Wind, and *Tu Matauanga*, God of War.



De Har was born in Taupo. He learnt carving from his father and lives in Timaru.

HINERANGI

Darcy Nicolas Te Ahi Awa, Ngati Ruanui
Hinerangi (Daughter of the Heavens) is a symbol of life and its constant changeability. Nicolas wanted to challenge this process by creating something that would be permanent; a timeless reminder of his experience at the Stone Carving Symposium. The child held by *Hinerangi* signifies the future and the children yet to be born.



Nicolas was born in Waitara and received a Fulbright Scholarship in 1984. He is the manager of Pataka, The Porirua Museum of Arts & Culture.

UNTITLED

Albert McCarthy Ngati Tuwharetoa
McCarthy's work relates to the rolling hills around Maungati and the movement of the land down to the sea. The figures on one side evoke nearby cave drawings and represent the spirit dancing in the night sky.

McCarthy studied art at Canterbury University.

MYSTERY OF THE UNKNOWN

Atsuo Okamoto
Japan
This work is about volumes and secrets. It is a vessel containing objects deemed precious by the sculptor. The stone was deliberately split up then shaped internally and glued back together with Pareora river stones inside.



Okamoto was born in Hirashima. He graduated from the Tama Art University, Tokyo.

TU TERAKIWHANOA

John Bevan Ford (1930-2005) Ngati Raukawa ki Kapiti
Tu Terakiwhanoa was the ancestor who formed *Te Waipounamu* (South Island). The stones at the corner of the work symbolise the *umu* (earth oven) which caused the death of two children in Aoraki in the nineteenth century, while the grid pattern signifies *Tu Terakiwhanoa's kahu* (cloak) which serves to enfold, protect and comfort.



THE BABOON

Nicholas Mukomberanwa (1940-2002) Shona Zimbabwe
The baboon in Shona culture is a creature of wisdom. The seeds represent the knowledge Mukomberanwa received during the symposium. The seeds were taken back and spread across Zimbabwe to become a token of the shared relations between our two countries.



Mukomberanwa was a famous Zimbabwean sculptor. He studied at the National Gallery of Zimbabwe and has worked in the Museum of Modern Art New York and the British Museum in London.

Sculpture Garden