

GRAHAM BENNETT

HOW NEAR, HOW FAR ? 似近，似遠？





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How Near, How Far?  
似近，似遠？

Graham Bennett  
格雷厄姆•班尼持

Hong Kong Winter 2008 • 香港二〇〇八年，冬





“Each exhibition is a pause in a convoluted journey of tangents and overlays. An underlying supposition is that the work selected might provide an opportunity to trigger questions in others about who, where and when we are, or perhaps to challenge what balance means.”

- Graham Bennett, 2008

每一次展覽像是從錯綜複雜又背離原來途徑的旅程一個途中的停頓。透過這些精選的作品，提供了一個引發對自我質疑的機會，對我們是誰？身在何處？身在何時？等問題的省思，同時也是對和諧定義的一場挑戰。

- 格雷厄姆•班尼特，二〇〇八



# A Voyage of Discovery The Sculpture of Graham Bennett

Written by Dr Robin Woodward

The sculpture of Graham Bennett is based firmly in the patterns and place of Aotearoa New Zealand – but it has a universality that resonates internationally and cross culturally. Such singularity builds on a life experience that is both extensive and inclusive. It derives from a knowledge of history and humankind, an emotive bond between identity and place and an enquiring mind that is alert to questions of connection. Painstaking examination of detail and an awareness of the broader framework, coupled with an eye that is tuned to pattern and shape, is the essence of Graham Bennett’s work.

Honing this intellectual quest started for Graham Bennett as a young man a few years out of art school when he embarked on his O E (overseas experience), the 20th century Antipodean version of the 18th century European Grand Tour. Bennett’s travels over four years between 1976 and 1980 took him from the Bosphorous to the back streets of Fez. And there were defining moments along the way. Although generically these related to cultural experiences, they were overlaid by Bennett’s response to form and pattern. Prostitutes framed in their windows in Amsterdam, the patterns on planter boxes in Spain, random signs by the roadside, landscape partitioned and locked into the grid of a map and the constant photographing of the passing panorama through the windows of a moving vehicle; from these visual experiences Bennett developed a sensitivity to the framing of people and objects in space.

On the road, Bennett made endless drawings out of the window of the camper van as he travelled. In time this became more formalized as he divided the journey into segments defined by measurements of time or distance. He began to frame his drawings with hand made windows created out of plastic which he stitched together with needle and thread. The dangling, loose ends of the thread looked like a road – but an unpredictable one, mirroring the chance nature of his own encounters on his journey.

The translation of the three dimensional into two dimensions, then reconfiguring in three dimensions began to fascinate Bennett and was first manifest in experimental screen printing. And in his photography

he started to record still life arrangements of objects and hoardings placed in the landscape, such as olive oil tins with text on them, to explore these parameters of perception and depth of field through the camera lens. What emerged was an acute interest in line and its role in the creation of three dimensional form. Distance and depth, time and travel, art and the artist – all became intertwined. Identity of place came into focus when Bennett settled in Barcelona, with its craggy spires of the Sagrada Familia, the work of Miro and the weathering on the local terracotta planter boxes - different on each face, north, south, east and west. Wayside shrines in Greece, boxed and glazed, reflecting the viewer and the landscape, imposing additional dimensions by adding layers to the image, stimulated Bennett’s exploration of the interplay of two and three dimensional presentation. Ideas and experience began to merge. The conjunction of two and three dimensional form, the patterns and trajectories of objects and people in space; this is the refinement of a life experience which is the essence of Graham Bennett’s sculpture.

Back home in New Zealand in the 1980s Bennett consolidated on these creative beginnings. As well as his photography and screen printing, his employment as a drawing teacher at Christchurch Polytechnic Institute of Technology brought the quality of line and geometry into focus. He began to build frames, often as large as a metre square, and take them out into the landscape and frame a view – which he would then draw. The drawings were getting bigger, and the paper became increasingly modified – coated in polyester resin, laminated, fibreglassed, cut up and reconfigured. The drawings were becoming increasingly sculptural. At the same time Bennett began to make ‘progressions’, a series of works across landscapes. The focus started shifting to the architectural in the environment, architectural forms in the landscape and architectural elements in the land forms.

Increased awareness of human imposition on the landscape raised questions for Bennett about human endeavour, architecture and place. Questions of place raised issues of identity; exploration of identity raised more questions about place, about identification of place, about specific place. Identity, place and specifically ‘my place’ led Bennett back home. And home to Bennett was his birth place, Nelson, New Zealand.

Graham Bennett was brought up in Nelson in a family home overlooking one of the country’s most significant



geological features, the Boulder Bank. This is a 13 kilometre long isthmus of smooth rocks and stones, a tidal reef at the heart of New Zealand that runs parallel to the Nelson waterfront and echoes the south-west / north-east trajectories of the country. It comprises some of the oldest rocks in New Zealand and was formed largely through action of the ocean following the huge tectonic plate movement that formed the islands of Aotearoa. As well as the focus on geological issues and plate tectonics, Bennett respected the history of the Boulder Bank culturally and personally. Ancient Maori had fished it and had used the rocks as hammer stones to fashion tools. His ancestors had tramped it and built on it. His parents had boated it; Bennett had helicoptered it, walked it, photographed it – and in 1991 he created a monumental artwork on it.

Bennett’s 1991 installation on the Boulder Bank, *Sea, Sky, Stone*, was a seminal work that was the culmination of his art practice to that date. The 40 metre long work came back to the square – of planter boxes, van windows, picture frames, screen prints. The 2 metre square frames on the land, twenty in all, of *Sea, Sky, Stone* were glazed to admit dimensions in time – looking back, reflecting the present and allowing a view through to the future.

Working with the Boulder Bank (and the winter solstice) as subject matter Bennett had to know about the tides, weather patterns and the lunar cycle. Once again maps became important; not those of his European sojourn with the Continent cut, quartered and compartmentalized, but high resolution aerial and weather maps, detailed maps of a specific location, Nelson, New Zealand. Once again Bennett began making connections. He imagined hypothetical lines, the extension of the trajectories of New Zealand, back to Barcelona, out to California and up to Japan. In this exercise he became increasingly aware of the curve of the globe complementing and contrasting with the straight lines of the frames of *Sea, Sky, Stone*.

The allusions and illusions of the virtual volume created by the multiple lines and trajectories in *Sea, Sky, Stone* have become a feature of Bennett’s work. Although everything is conceptual, nothing is one dimensional – his work offers a multilayered experience that is built on his knowledge and exploration of maps, globes, travel and interpretation. He started to think about his ancestors’ journeys to New Zealand, about Polynesian migration, Cook’s voyages. Such journeys take place in space and time. They are about

place and perception. These have become the principal themes of Bennett’s creative work, informing his smaller works as well as his large scale public commissions. *Sea, Sky, Stone* was a benchmark that established a platform and set the stage for Bennett’s ongoing exploration of content, concept and form. It introduced Graham Bennett as one of the most significant sculptors in 20th century Aotearoa New Zealand. *Converse* (the Arthouse, Christchurch), *Latitude* (Galerie Paris, Yokohama) and *How Near, How Far?* (Koru Contemporary Art, Hong Kong) are the latest explorations of these universal themes that have a particular application for a 21st century audience.

On an intellectual level Bennett’s work investigates identity and locality, culturally and geographically. The essence of this lies in his homeland Aotearoa New Zealand as an isolated land mass, an island at ‘the end of the world’ peopled by immigrants. Thus in the crescent shaped form of the segment of the globe that Bennett identifies with New Zealand lies the shaped hull of the brigantine that brought his ancestors to New Zealand. But it is not just that vessel that he is referencing; it is the canoe, the waka, the navigational satellite dish, the eel trap, the food basket of the Maori and the lines of latitude and longitude that intersect at Aotearoa New Zealand.

Although grounded in a specific locality Graham Bennett’s work speaks to a global audience. Such universal engagement reflects the international progenitors of his work. Formally Bennett’s work combines the two predominant pathways in 20th century sculpture, the school of Brancusi and that of the Constructivists. On a more personal note Bennett’s work evolves from his earliest exploration of identity when, from the other side of the world, he first perceived his homeland as distinct but contiguous in a global network, and started making connections – culturally, intellectually and creatively - connections that have continued to inform his work over three decades. T. S. Eliot in *The Four Quartets* encapsulates the philosophy and form of Graham Bennett’s art practice; “in my end is my beginning ... in my beginning is my end”.

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Dr Robin Woodward is a Senior Lecturer in Art History at the University of Auckland. A well known writer and speaker, Robin specializes in the history of sculpture and contemporary public art.



## 探索之旅 格雷厄姆・班尼特的雕塑

羅賓・伍德華德博士著

格雷厄姆・班尼特的雕塑具有非常紐西蘭的本土特質，其所產生的共鳴跨越了不同文化之間的藩籬。它的奇妙之處在於它兼具了生命本質的廣博與內涵，那種源自人類長久以來所累積的知識，以及界於同理心但又抱著懷疑態度的一種情感結合。格雷厄姆・班尼特對作品的細節與結構的伸展非常注意和謹慎，透過雙眼所見轉變成圖騰和形體，這就是格雷厄姆・班尼特的作品想要表達的精髓。

格雷厄姆・班尼特的知性之旅是在他年輕時離開藝術學校遠走他國的時開啟的，對照十八世紀流行的「歐洲壯遊」文藝與時尚之旅，班尼特成就了他自己的二十世紀現代版本的海外壯遊經驗。班尼特共耗費四年的時間四處遊歷，1976年到1980年間從博司普魯斯海峽到摩洛哥城市Fez的街頭巷尾都留下了他的足跡，這段經歷也成為班尼特創作來源的關鍵時期。班尼特的作品充分表現出他經過不同文化洗禮之後的影響，例如阿姆斯特丹的倚著窗欄調笑的女子、西班牙的赤陶花盆、路邊雜亂無章的指標、印在地圖的上的格子風景照、以及在移動中的車子裡透過窗戶所看見到一連串不斷變化的景象和一直按著快門拍照的照相機；這些見聞與體驗都促使班尼特的創作架構的敏銳度更加成熟。

在旅途中，班尼特不停地透過露營車的車窗將旅行中的所見所聞畫下來，慢慢地，這些片段的時間與距離逐漸變的清晰分明。同時他將他的畫作裱進自己手縫的窗框裡面，但是線頭不打結，就像沒有盡頭的路程一樣；在這趟旅程中意外地與他相遇的竟是內心那個最真實的自己。

將三度空間的立體影像轉換成二度空間的點線面影像，之後再將它以3D的立體影像呈現，這種技術深深吸引了班尼特，這也是班尼特首次的網版印刷實驗創作。在旅途中他開始用照相機的鏡頭記錄沿途所見的風景靜物，例如透過鏡頭所拍攝到的橄欖油罐上面的文字，像是進行一場對這片橄欖樹園的認知和探索。班尼特的立體影像創作顯露出他的獨特偏好，距離與深度、時間和旅行、藝術和藝術家一一相互糾結。當班尼特到了巴塞隆納時，他完全聚焦在這個特殊的城市之中，像高聳又充滿韻律動感的聖家堂大教堂、米羅的畫、以及當地風化的赤陶陶盆---陶盆的東西南北面都各有不同的風貌；路邊涼亭式的西臘神龕，上面的釉彩倒映了旅者的身影和景色，拾級而上的階梯更增添它的宏偉氣勢；這些巴塞隆納的體驗促使班尼特以二度及三度空間的方式來表現他的創作。它融合了想像力與體驗，物體的軌跡與形態以及空間裡的人們等等都結合在班尼特的作品裡，他的雕塑完全表達了他的生命經驗。

1980年當班尼特回到了他的家鄉紐西蘭時，他的創作開始鞏固，攝影和網版印刷技術也更加精進，他受聘於基督城的工藝學校教授繪圖並且專注在線條與幾何圖形的技巧上。班尼特開始製作一種巨大的四方形框架，他將它拿到戶外去，然後用這個框架取景，之後再依框架裡的景色繪圖；由於繪畫的面積過大，班尼特在紙的表面塗上聚脂樹脂、合板、和玻璃纖維等等的素材之後，將它切成小塊再做重新組合，他的畫作因此越來越像是雕塑。同時，他也依各地的景緻創作了一系列的作品，並將建築物周遭的環境、建築物的形式與元素等等透過轉換融入在他的作品當中。

班尼特察覺到自然環境承擔人類所施加的不合理要求持續地增加，他不得不對人類的改變與努力、對建築與土地產生懷疑。越是探索這個問題就產生越多的質疑，在班尼特心中燃起的那份對土地的歸屬感促使他回到他的出生地—紐西蘭・尼爾森。

格雷厄姆・班尼特成長於尼爾森市，他的家正好可以遠眺舉世聞名的地理現象「巨石峽」，巨石峽是由尼爾森瀑布長年的水流切割而成的，由西南方流向東北之後出海造成綿延13公里佈滿卵石與石塊的峽岸，此處正是紐西蘭的中心地理位。「巨石峽」的卵石與石塊年代久遠，可追溯到早期地殼板塊變動與造陸運動所造成長雲裊繞之島「奧特亞羅瓦」時期。班尼特對於「巨石峽」的地理特色與歷史在文化的角度或個人的看法上都相當的崇敬，遠古的毛利人使用峽岸的卵石製作成先進的斧頭工具，班尼特自己的祖先在峽岸留下建設的足跡，他的父母在峽中航行，他自己也曾搭直升機在高空中鳥瞰它、走過它以及用攝影鏡頭記錄它，這份對土地的崇敬使班尼特於1991年在「巨石峽」岸創造出不朽之作。

班尼特在「巨石峽」岸的裝置藝術作品「大海、天空與硬石」是一項藝術創舉，同時也是班尼特創作之路嶄新的里程碑。這件由二公尺長，共二十個方框組合而成，總長四十公尺的作品以方形的造型呈現，它們意謂了方形的陶盆、露營車的車窗、畫框和螢幕；「大海、天空與硬石」如玻璃般呈現時間的回顧，反映著現在以及對未來的展望。

以冬至的「巨石峽」為題材，班尼特必須瞭解潮汐、氣候和月球運轉的週期，地圖因此變得重要了；這個想像中的地圖詳細且具體的描述紐西蘭尼爾森市。同時，班尼特運用了想像的經緯線，將經緯線從紐西蘭開始向外延伸，向後延伸到巴塞隆納，向外延伸到加州，向上延伸到日本，延伸的經緯線將班尼特的家鄉與曾經旅居過的歐洲相互結合。在創作過程中班尼特對地球的曲線更加切身體會，「大海、天空與硬石」的直線結構和地球產生互補作用又形成鮮明的對比。



這座帶有隱喻和幻想的大體積作品由無數線條和軌道而成，「大海、天空與硬石」也因此成為班尼特最經典之作。雖然作品的表現都是概念性的，不是單一線條而成的，但是從作品中傳達了他的多層面體驗，如地圖、地球以及旅行等的探索和闡述；藉由創作使他回想到紐西蘭先祖的旅程、玻里尼西亞族群的遷徙、以及庫克船長的海上航行，這些旅程都存在於當下的空間與時間，以及對當地的瞭解。從小型的作品到大型的創作，班尼特的經驗歷程已經成為他的創作主題。「大海、天空與硬石」便成為班尼特的創作平台，一個持續探究著內涵、觀念以及形式的創作基準點。「大海、天空與硬石」也因此成為二十世紀在這座「長雲裊繞之島」紐西蘭最具深遠意義的象徵之作。「對話」—基督城，藝術之家、「緯度」—橫濱，巴黎藝廊、「似近，似遠」—香港，當代藝廊等等都展示了班尼特的最新探索之作，藉著這些展覽將班尼特的概念展現在二十一世紀觀賞者的眼前。

就知性的層面來看，班尼特的作品探究本質與地域性，探究文化以及地理的角度。以上要素均存在於這個被隔絕的「長雲裊繞之島」紐西蘭，均存在於人們以為移居至「世界末端」之地。因此，班尼特以他的祖先所乘坐的雙桅帆船來表現紐西蘭的月牙形地理形狀，但它不僅只是一艘船，它是獨木舟，它是毛利人的雙體獨木舟，是衛星導航器，是捕鱈魚的陷阱，是毛利人盛裝食物的食籃，是經線與緯線貫穿的長雲裊繞之島「奧特亞羅瓦」。

縱使格雷厄姆 • 班尼特的作品座落於特定的區域，但仍然向世界傳達了他的意念，這種與普羅大眾的精神交會使班尼特的創作成為國際先驅。二十世紀的雕塑藝術中，班尼特作品結合了布朗庫西學校的現代主義雕刻與構成主義的兩種形式。班尼特的創作演進與形成源自於早年在世界不同區域的探究經驗，他將家鄉的與眾不同之處，就文化層面，就知性層面，就創作層面等等與世界網絡相互結合，這樣的結合將在未來的數十年間持續綿延。T. S. Eliot 在「四重奏」中描述班尼特的創作哲學與形式是：「我的盡頭是個開端…而這個開端又是另一個盡頭」。

羅賓 • 伍德華德博士是紐西蘭奧克蘭大學「藝術史」的資深講師，其著作以及演說都相當有名，羅賓博士專精於當代公共藝術和雕塑史。



## The Journey: How Near, How Far?

Written by Dr Robin Woodward

Out of the school of Brancusi came the work of Japanese American sculptor Isamu Noguchi. Of a similar ilk is the oeuvre of New Zealander Graham Bennett. There is a common concern with surface finish, meticulous attention to detail, the assimilation of the base into the creative work, issues of balance, repetition and delicacy through line and mass. Add the Constructivist principles of time, space and motion and an inventor’s curiosity about the materials and techniques of the modern industrial age. These are the creative tools through which Graham Bennett charts his intellectual exploration of identity and history, his personal journey. Through that, we chart our own.

Graham Bennett is constantly asking questions in his work. These can be posed through form or content or can be stated directly in the title; titles are always of significance. In his titles the artist employs a language people are familiar with to elaborate on a language they are less familiar with, sculptural form. Titles can give an entrée to a work or they can initiate exploration of ideas beyond the viewer’s initial response.

## 定位之旅: 似近，似遠？

羅賓 • 伍德華德博士著

布朗庫西藝術學院的校外佇立著日裔美籍雕塑家「野口勇」的作品，它與格雷厄姆 • 班尼特這位紐西蘭人的創作有異曲同工之妙，都相同地關注作品表面的潤飾，相當關注細微的部分，把對根源的理解融入創作裡，透過重覆與細緻的線條使作品取得平衡，同時增加了建構主義的時間、空間和姿態以及創作者對原料和現代工業技術的好奇等等，以上都是格雷厄姆 • 班尼特繪製他個人身份與歷史之旅的創作工具，透過賞析班尼特創作的同時我們也在心中繪製屬於自己的身份與歷史之旅。

格雷厄姆 • 班尼特在創作中持續不斷地自我探詢，從作品的形態、內容甚或作品的取名都可以瞧見這樣的質疑，作品的名稱總是富含意義。班尼特使用眾所周知的語彙來闡述不為一般人所熟知的雕塑創作，適當的作品名稱幫助觀賞者超越最初的直覺反應，使觀賞者更加輕易瞭解原創作者的作品想要表達的意涵與精神。





*Converse, 2008*  
*Stainless steel, 770 x 350 x 350mm*

As the title suggests *Converse* implies a dialogue. A cross-cultural discourse and conversations across time are inherent in this work which builds on Bennett's exploration of the Pacific artifacts at the Canterbury Museum. The work takes the form of tower blocks with windows on the world. But the architecture looks a little rickety – rather like a tin toy – with a somewhat flimsy view insinuated by the apparent (and deceptive) fragility of the work. This impression is reinforced by the appearance of the patterns on the surface which, although they are precision cut, are all hand drawn. These freehand sketches allow the action of spontaneity and relate to the title in that conversations can drift or develop in a variety of directions. Form mirrors theme. The focus these patterns bring to the surface of the work talks about superficiality and the tenuous nature of human endeavour, be it the architectural stacking of 'little boxes' or the building of castles in the air. More specifically the work relates to Polynesian curios such as the Cook Island ceremonial adzes, with all their surface decoration, in the Canterbury Museum.

These became increasingly ornate as they evolved into commercial products made for western trade rather than their traditional functional purpose. Bennett has made a 21st century version of these now treasured follies. This quirkiness with its soupcon of absurdity relates also to *T.R.I.G. How Near, How Far?*

作品「交談」，意味的就是對話，它自然的跨文化論述以及跨越時空的對談是來自於班尼特在英國坎特伯里美術館參觀看到太平洋出土文物時的靈感。「交談」是以有著窗子的塔樓狀塊物的形態來表現世界，結構的連結處以不牢固的形式呈現——有點像馬口鐵製成的玩具；作品外觀精細的手繪圖案產生一種易脆的假象，這些圖案輕易自然地表達出對話的目的和不同方向的變化，它也反映了真實的寫照。作品表面的圖案講述表面性的事物和人類奮進的脆弱，看起來像是由許多小盒子堆疊而成的建築物或是建築在空中的城堡。特別的是作品與玻利尼西亞人的珍品產生關聯，就像在坎特伯里美術館所見到的庫克群島上毛利人舉行儀式時使用的一種外觀裝飾了精美圖騰的扁斧，現在這些珍品都因為銷售的目的而逐漸商品化，逐漸地失去了它原來的功能。班尼特的作品陳述了這二十一世紀的愚蠢行為，這種古怪又些微荒誕的情形也表現在另一件作品「T.R.I.G. 似近？似遠？」中。





*How Near, How Far? (T.R.I.G. Maquette), 2008*  
 Stainless steel, brass, wood, stone, 430 x 300 x 300mm

The three quadruped way markers of *T.R.I.G. How Near, How Far?* are reminiscent of past technologies of land marking, surveying and navigating. They prompt immediate questions – what are these objects? Are they measuring devices? Clearly they are making a stand, stating the importance of measurement. But what exactly do they measure – physical, cultural, social dimensions? Or is it the precarious health of the globe, environmental issues, land claims, global warming? Although they may be far sighted and focused on distant issues, they are positioned in such close proximity to each other that they would respond to their immediate context, absorb environmental influences. In fact the kinetic elements respond to the slightest breeze. Even the weight of the stone (symbolizing the earth) cannot stop the aberration. What is the message? Is there a suggestion that although the issues may be global, they need to be, and can be, addressed locally?

「T.R.I.G. 似近？似遠？」是以三隻四足獸做成的地界標，使人聯想到過去地標探勘的技術與交通。這件作品引發了「這些是什麼？是測量的裝置嗎？」的直覺問題。它們明白地陳述測量的重要性，但它們又在測量什麼？測量物質的，文化的，還是社會的角度？又或者測量地球不穩定的體質，環境的問題，對土地的主張，以及地球暖化？儘管作品看似聚焦在距離的問題上，但彼此卻又相互親近來呼應問題的前後關聯和環境的影響。另一方面，輕微的波動回應動能的元素，就連象徵地球的石塊重量也不能停止這樣的失序情形。這透露了什麼樣的訊息？即使它可能是全球性的問題，但問題是否仍須回歸到局部區域？

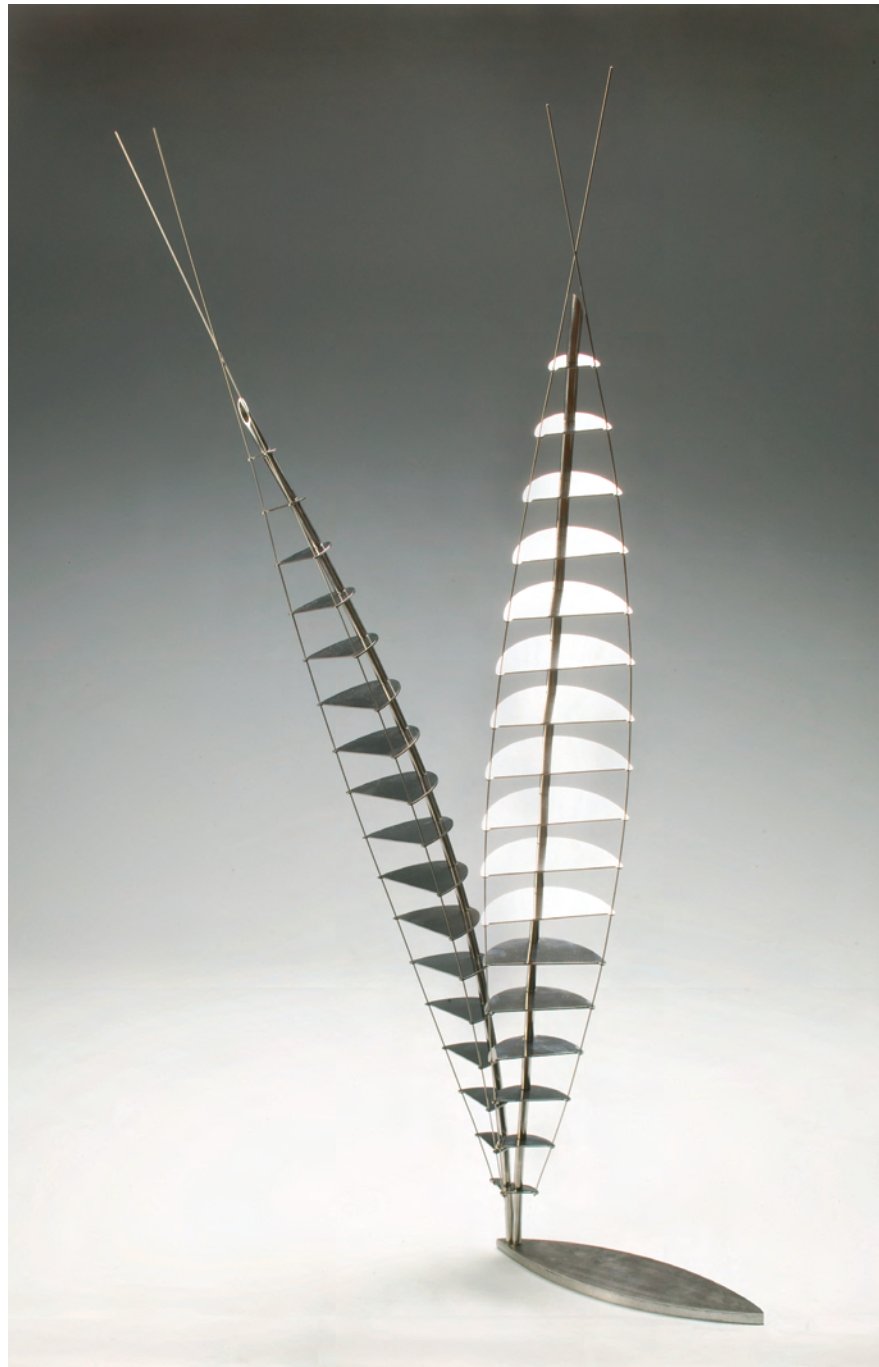


*Another on the Edge, 2007*  
Steel, bronze, stone, 400 x 600 x 600 mm

The form of *Another on the Edge* elicits similar questions – and the title opens up further possibilities. Does it imply that this new theodolite-type gadget is at the cutting edge of technology? Or does it refer to the peripheral placement of the work on its base? Does this in turn reflect the physical disposition of New Zealand at the edge of ‘civilization’ as it was known in the 19th century? The reference to New Zealand is clear through the shape of the principal form in the sculpture. Overall this paints the trajectory of 1/18th of the globe – the sector that Bennett uses consistently to identify with New Zealand. Throughout his work the sculptor constantly references Aotearoa New Zealand. From this starting point he often alludes to the universal through the specific.

「在另一個邊緣」這件作品引述類似的疑問，並且盡最大的可能性開放質疑。這座新型小巧的經緯儀是否代表了尖端的科技？又是否作品座落的地方和週邊的環境相互關連？是否轉而省思十九世紀時期仍處在文明邊緣的紐西蘭物理性格？關於對紐西蘭的質疑都清楚地透過作品的形態呈現出來。作品的整體是十八分之一的地球軌道，班尼特在部份區域慣性地標示出紐西蘭的位置；「長雲裊繞之島—紐西蘭」始終是班尼特作品的主題，這是個起點，讓班尼特透過作品的細節和暗示讓全世界都認識他的家鄉。





*Seek (Maquette), 2006*  
*Stainless steel , 900 x 350 x 350 mm*

Graham Bennett's works can also be clustered into narrative groupings. These can be signified through the text of the title and through form. In this context *Seek*, *Aspire*, *PoDs* and *Expectations* form a consistent group that has a focus on voyaging, migration and hope for the future. That hope typically comes home to roost in Aotearoa New Zealand.

班尼特的作品同時也可以是聚集成群，添加故事情節的群組，並透過標題與形式來傳達意念。「追尋」、「渴望」、「PoDs」和「展望」等作品都是以群聚的方式來呈現航行、移居以及對未來的期望，還有對返回根源之地「長雲裊繞之島」的期盼。



*Seek, 2006*  
*Stainless steel, wind responsive*  
*6000 x 2500mm approximately*  
*Private collection Auckland*



*Expectation, 2008*  
*Stainless steel, 900 x 700 x 700mm*

*Expectations* journeys under a direction finder that is reminiscent of a navigational satellite dish and it carries its personally scripted expectations laser-cut into its base. It is inscribed with text scanned from the journal of Dr Barker, passenger on the first British sailing ship to bring settlers into Lyttleton harbour.

在方向儀之下的「展望」引人聯想到衛星導航器，班尼特將貝克博士帶領第一批英國移民抵達特利爾頓港口時的個人的日誌以雷射雕刻的方式雕刻在作品的基座上。





*Aspire, 2008*  
*Stainless steel, granodiorite, 1750 x 400 x 250mm*

*Aspire* may equally reference the aspirations, hopes and expectations of those seeking out a new beginning. *Seek* suggests the motivation and the action of the journey; but in its multi directional form with its open, spreading arcs it offers no pointer or pathway for the quest and no indication of what might be found. The waka shaped line of rock in *Aspire* responds with New Zealand faithfully marked at the lower quartile.

This central tower of rocks in *Aspire* with the ripples of ocean waves playing over it, hints also at navigation, time and distance through the lunar cycle. Is it documenting the phases of the moon through the divisions in its form? Underlying the form is also a direct reference to the nautical – the tensioning of wires, riggings and the reliance on ropes to hold sails aloft in sailing vessels. Equally the work looks like a measuring device, perhaps for fixing positions. Or could it calculate human impact on the land? Environmentally we are close to a point of no return. Can this device gauge our pace and our impact - either on a collision course or in tune with nature?

「渴望」表達了要尋找新的起點的期盼。「追尋」則表達了遷徙的行動，它向外延展的弧形角度沒有明確的指定方向和路徑，也沒有徵兆表明將會找到什麼。「渴望」則以獨木舟外型的石塊忠實地反應了四分之一的紐西蘭。

湧起的浪花輕輕略過「渴望」中央位置的石塊塔樓，意味著航行。時間和距離穿越了月亮的週期；作品的分割形式是否代表了月亮不同的時期？它的外形直接表現出繃緊的船絃、索具以及船帆繩索，就像是測量的器具或者是定位儀。它是否可以衡量出人類對土地的影響？我們所接觸的環境已經達到了不容後悔的地步與關頭，在衝擊的論點與大自然的和諧之中，這個測量器具是否可以測量出我們人類的步調和所產生的影響？



*PoDs, 2008*  
*Composition board, stainless steel, 870 x 620 x 200mm*

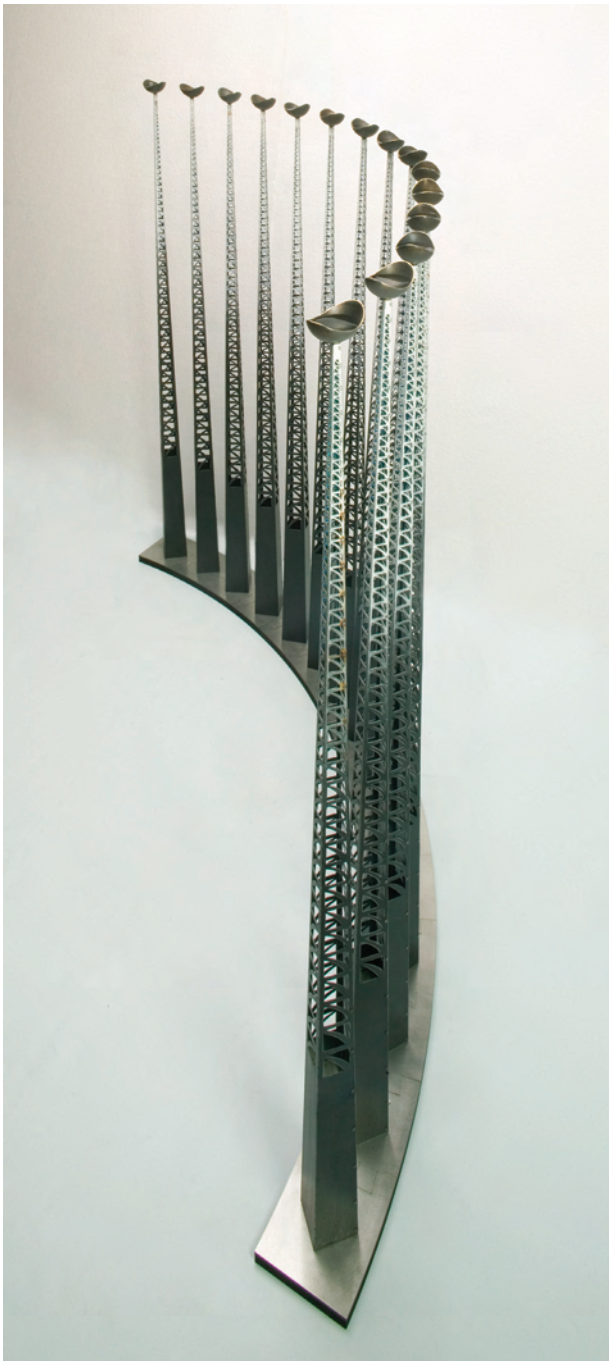
*PoDs* offers some resolution to questions about journeying and migration. The framed space and contents are placed at the latitude of Aotearoa New Zealand - if the work is inverted. And to 19th century British explorers, the Antipodes was the inverse of their homeland. But in *PoDs* Bennett gives New Zealand a place of prominence. It is the converse of the Antipodes. The land is literally framed, which also produces a frame of reference. There are nuances of scratching on the surface, through the paint, back to the wood; as if it is worn and weathered, as if it has a lively hidden depth. This gives the impression of age and ageing. This land may be a drop in the ocean but it holds a time honoured place in history. Like other mnemonics in Graham Bennett's work *PoDs* could be positions of destination, points of difference or pathways or directions.

Each element in *PoDs* has a pattern on it – a square with a circle in it. The circle in the square is a motif Graham Bennett employs repeatedly in his work. In fact he has made this question of squaring the circle so uniquely his own that it is recognizable as his signature. Calculating the relationship between the square and the circle is a way of looking at unsolvable problems. One could argue that Bennett has devised a character for human endeavour, a pictogram. It is almost an extreme extraction of everything Graham Bennett is talking about – the circle, the centre, the soul, the stone, the natural in relation to the architectural, the built environment, the post and lintel, the square, the window on the soul.

關於航行和遷徙的問題，作品「PoDs」給予了部分的解答。如果從反方向的位置來看，「PoDs」所構築的空間與內容就是定位在「長雲裊繞之島—紐西蘭」。對於十九世紀時期的英國航海探險家而言，紐西蘭和他們的家鄉就是呈現相反方向的。在「PoDs」中，班尼特將紐西蘭放在顯著的位置上，用顛倒的方式來呈現「長雲裊繞之島」，並且參照字面意義構築而成。在作品的表面有細微的摩擦痕跡，透過顏料使它回歸到木頭的色澤，有如歷經風霜的模樣，又好像隱藏了栩栩如生的深度，這些都給予作品一種上了年紀和老化的印象。這片土地或許僅是滄海一粟但仍具有它歷史的一面；和班尼特的其他作品一樣，「PoDs」可以是個終點，是差異之間的觀點，是路徑或者是指引。

在「PoDs」使用的每一種元素都有方形和圓形的圖騰，在方形裡面的圓也是格雷厄姆·班尼特的作品中不斷想要表達的主題概念。這種獨特的「方形中的圓」因此成為班尼特的個人標記。在計算方形與圓形彼此之間的關係就如同看著問題而無法解決。或許有人會爭辯，指班尼特將人類的努力都以象形文字圖表化了，但這就是班尼特的作品裡極度想要表達的精髓：圓，中心，靈魂，石頭，大自然與建築物之間的關係，建構的環境，樁和樑，方塊，還有在窗口的靈魂。





*Squaring the Circle – Sea, 2006*  
*Painted stainless steel, bronze cups, salt water, 1230 x 1230 x 1230 mm*

The circle in the square forms the basis of the series *Squaring the Circle*... Here in *Squaring the Circle - Sea* the design is employed to address universal environmental issues and is augmented by the little buckets on top of the towers which hold water, sea water. Ultimately the water evaporates and the salt reacts with the metal. Environmentally humankind is on a parallel path; water - delicate and precious – climate change, coastal environments, issues of melts. In a local context *Squaring the Circle – Sea* can symbolize the contentious foreshore and seabed issue; equally the relevance can be more universal – or conversely, more personal.

班尼特從方形中的圓發展出一系列「等面積方圓」的作品，「等面積方圓—大海」的設計表現了普遍性的環境問題，並且在塔的頂端增加許多盛裝海水的桶子，桶子裡的水最終會蒸發掉，留下來的鹽分與金屬產生化學變化。環境中的人類走在一條平行的道路上，水——纖弱且珍貴，氣候的改變，沿海的環境，以及冰山融解的問題等都對它產生影響。「等面積方圓—大海」象徵引起爭論的海灘和海床等問題，也與世界相互關聯，另一方面來說這也涉及私人的問題。



*Squaring the Circle - Sky, 2006*  
*Stainless steel, 1000 x 1000 x 600mm*

Placed as they are, the fifteen elements of *Squaring the Circle – Sea* and *Squaring the Circle - Sky* describe a quarter circle or a quarter of the globe. Numerology suggests a unit of time – 15 minutes being a quarter of the hour. In a more personal reading this could be a reference to the passage of time as Graham Bennett entered his 60th year. As with all of Bennett's works, the whole is greater than the sum of its parts. Form, theme, association, context and title all contribute to enhancing the meaning and communicating the message.

「等面積方圓一大海」以及「等面積方圓一天空」描述四分之一的圓或者四分之一的地球；命理學以每十五分鐘為一個單位，這每一個單位就是四分之一小時。在個人的解讀方面，當班尼特步入六十歲的年齡時年紀便成為了時間消逝的依據。在班尼特所有的作品裡都呈現出整體比起部分的總和來得重要的意念，形式、題材、伙伴關係、前後因果的關聯以及名稱都強化了作品的意義和訊息的傳遞。

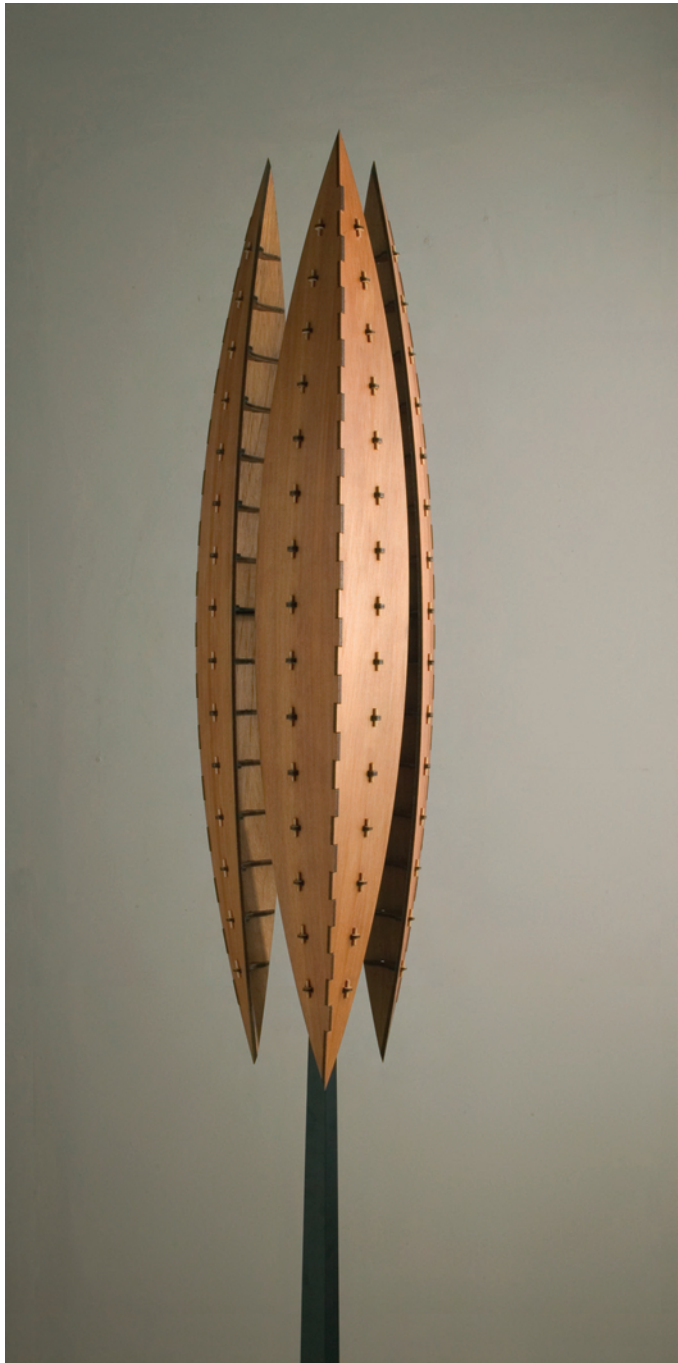




*World Apart (Maquette), 2007*  
*Stainless steel, 700 x 400 x 400mm*

In a word-play on its title, one cannot read *World a Part* without recognizing these forms as part of the global whole. Longitudinal lines scribe the exterior surface; the interior is marked out in latitudinal divisions. But the component parts of the globe do not fit neatly into an ellipse; they are separated by fissures symbolic of discord that goes beyond the physical and geographical. The sharp stainless steel mechanical fastenings of the interior hold the whole apart and keep it in a state of flux, never at rest. In contrast, the natural wood, New Zealand native rimu, forms sheltering hands or a protective shield suggestive of the role of nature and, by extension, the importance of conservation. Does Bennett go further and portend the future, suggesting an international role for New Zealand? These shapes are those of the waka or canoe, Maori and Pakeha vessels of exploration and journeying. In the 19th century New Zealand may have seemed at the end of the earth, and to the early European colonizers it may have felt like a world apart but it is also a part of the global network and community. With this comes a responsibility beyond the insular and parochial. Nowhere is that more clearly articulated than in the grouping of Bennett's works *World Apart*, *World a Part* and *Hidden Depths*.

以文字遊戲取名的「部分的世界」，讀它時不可能不認清它是整個地球的其中一個部分。作品的外觀畫出縱向的經線，內部則是緯線所分割的註記；這個被裂痕所分割的地球，它的不協調象徵已經超出物理與地理的範圍，致使這個組合而成的地球不能完全放進橢圓形裡。作品的內部用鋒利的不鏽鋼技巧性地紮緊所有分開的部分並且使它保持在不歇息的高漲狀態；相反地，以紐西蘭的原生杉木做成用手庇護著或者是護盾的形式來隱喻大自然的角色以及擴大到保護自然資源的重要性。這是否意味著班尼特進一步對未來的警告？對紐西蘭的國際角色的一個建言？作品以獨木舟的形式呈現，表現毛利人或歐裔紐西蘭人的探險航行；在十九世紀的紐西蘭也許是世界的末端，但對早期的歐洲殖民者而言紐西蘭是世界的一個部分，同時也是全球網絡裡的一個部分以及世界共同體。因此沒有任何作品如班尼特的「分離的世界」，「部分的世界」，「隱藏的深度」來得更清楚有力地表達紐西蘭所肩負的責任已經超越了島嶼以及地方。



*World a Part, 2007*  
*Rimu-plywood, aluminium, steel fittings, 1800x290x290mm*

*World a Part* may hint at a lost world of hidden harmony but the separation of its sections is minimal in comparison to those of *World Apart*. In *World Apart* the violence of the world rent asunder is reinforced not just by its form but in its material. Stainless steel is not a natural material; it is an industrial, man-made material. Is this indicative of broader issues? Are the current rifts and divisions across the globe, are the world's problems, largely man-made?

「部分的世界」暗示失去了隱藏和諧的世界，分開的區塊和「分離的世界」比較起來顯得微小；作品「分離的世界」是暴力下被撕成碎片的地球，它的形式與原料更加強了這樣的意象。不鏽鋼不是自然的物質，它來自人造工業；這表示問題更加廣泛了嗎？現今的裂痕與分割已遍及了整個地球，這是地球本身的問題？還是大部分的問題都歸因於人類？





*Hidden Depths, 2007*  
*Painted particle board, steel callipers, 1750 x 300 x 300mm*

*Hidden Depths* in its global segment chiselled with the markings of the Pacific, once again brings a focus to Aotearoa New Zealand. Its flexibility on its multiple axes could be a reference to tectonic movement, to the rift valley and the geological fault lines of the Tonga Trench and the Norfolk Ridge that form the principal trajectories of Aotearoa New Zealand. In line with Bennett's intellectual proclivity there are layers of meanings to the work, hidden depths. In the traditional patterns of Polynesia inscribed into the modern materials of the western world, is the work pointing to the value of cultural diversity and cross culturalism? In the forms of its sea-faring hulls, is it suggesting that multiculturalism is the way of the future? On a technical level, is the title drawing attention to the oft overlooked expertise inherent in three dimensional art, the sophisticated design of the structural workings of a sculpture? Is there an association with kiwi ingenuity implicit in the employment of calipers, found objects pressed into service as a scaffold for the kinetic elements?

As with all of Graham Bennett's work there is no single answer to the questions he poses: but neither does he pose just a single, simple question. His work operates on a multiplicity of levels that reward close study and engagement both visually and intellectually.

「隱藏的深度」以雕刻而成的地球切片呈現且標記出太平洋，班尼特再次地將作品的焦點聚集在「長雲裊繞之島——紐西蘭」。它那具有彈性由許多部分組合而成的斧形錘參考了地殼的變動，從裂開的山谷到東加海溝和諾福克山脈的地理斷層等都是形成「長雲裊繞之島」的原因。根據班尼特的思潮趨向，這件作品一樣深藏了多種層面的意義；在西方世界，玻利尼西亞人的傳統圖騰已添加了現代的素材，它是否表示文化的價值差異及跨越了文化主義？以靠航海維生的船身做為作品呈現的形式，是否表示未來將會是多重的文化？在技術方面，三度立體空間藝術的專門技巧和精緻設計的雕刻作品是否會因為標題的描繪而被忽略掉？是否有什麼機構將鸕鶿的精巧和含蓄運用在測量儀器上，去找到一個按下按鍵就有的活力元素的儀器呢？

格雷厄姆·班尼特的作品所引發的質疑無法用單一的答案來回覆，即使他僅是提出很單純或者很簡單的問題。他的創作運用了多樣性的層次，不論在視覺上以及知性方面都獲得徹底的研究與認同。

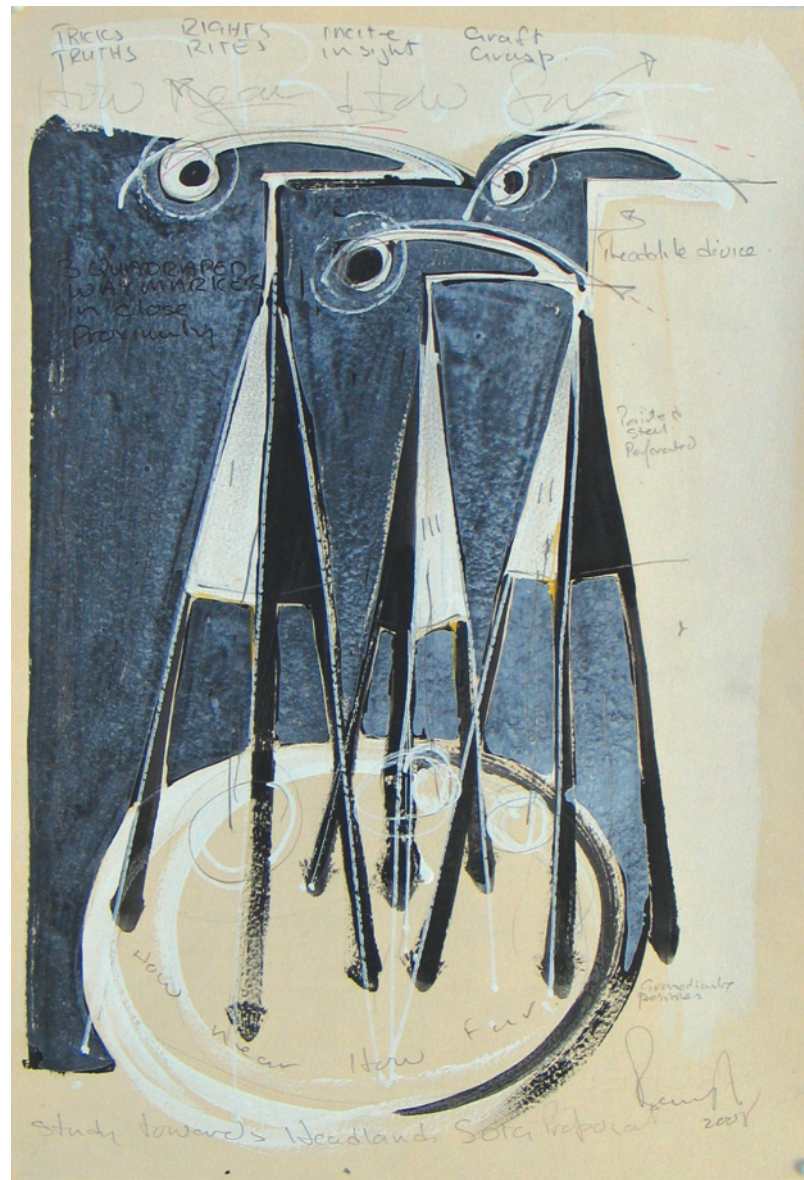
# Studies for Sculpture

Graham Bennett's drawings

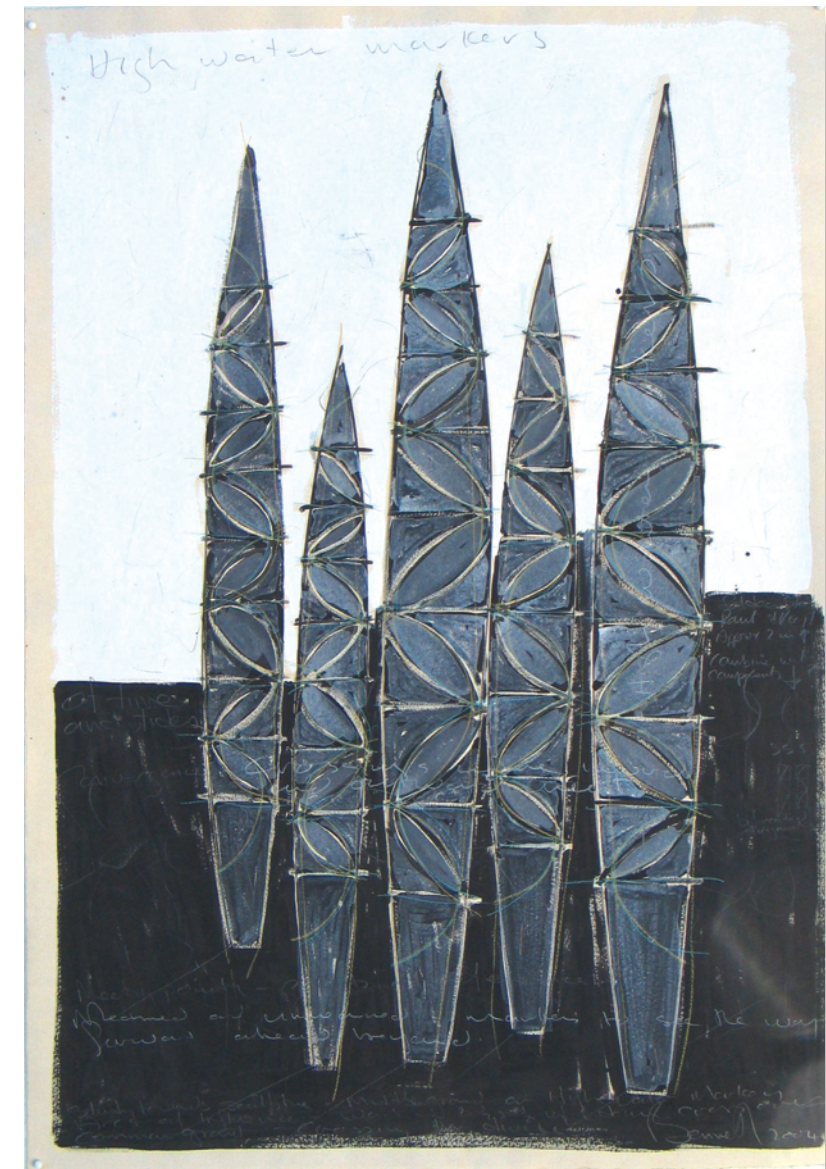


Expectation I  
2008  
Mixed media on paper  
375 x 260mm (paper size)



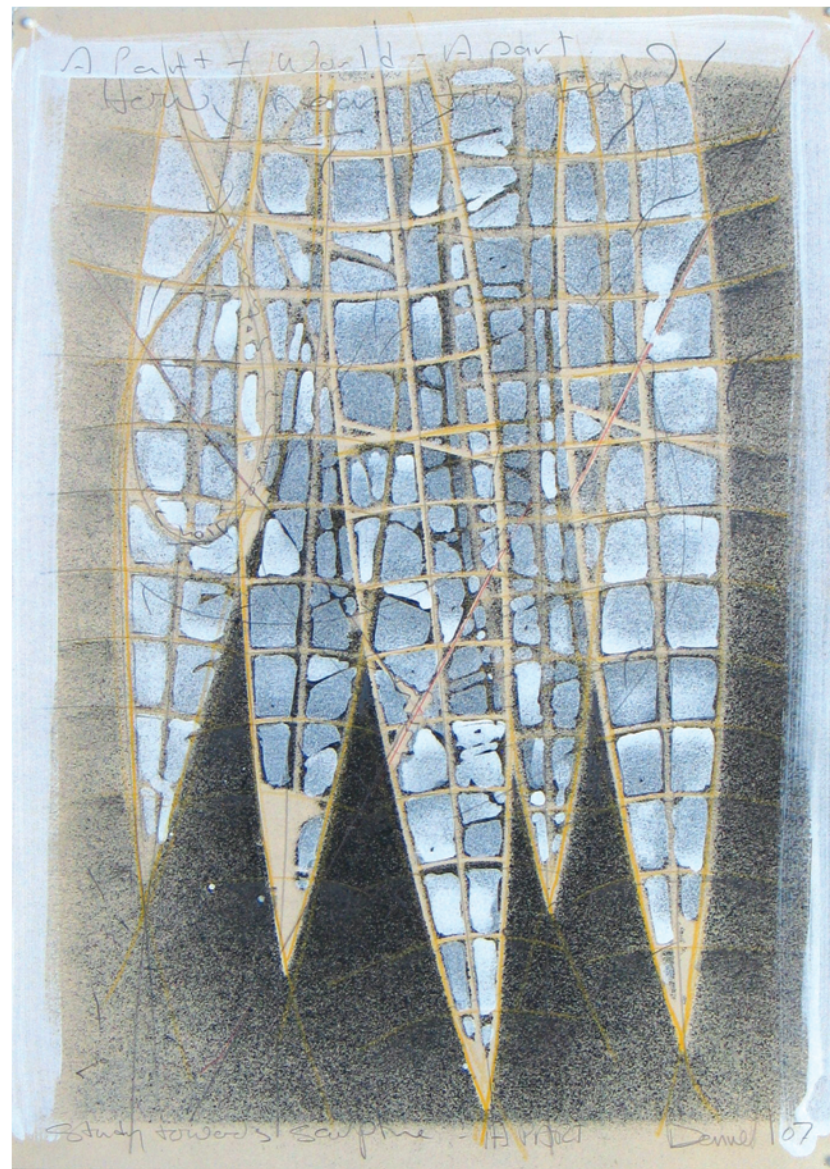


How Near, How Far  
2008  
Mixed media on paper  
375 x 260mm (paper size)

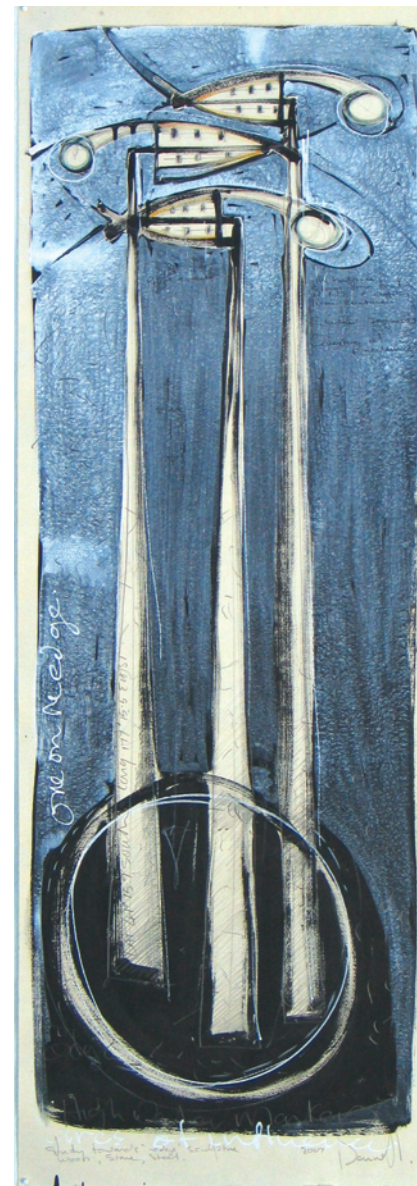


High Water Markers  
2004  
Mixed media on paper  
750 x 530mm (paper size)



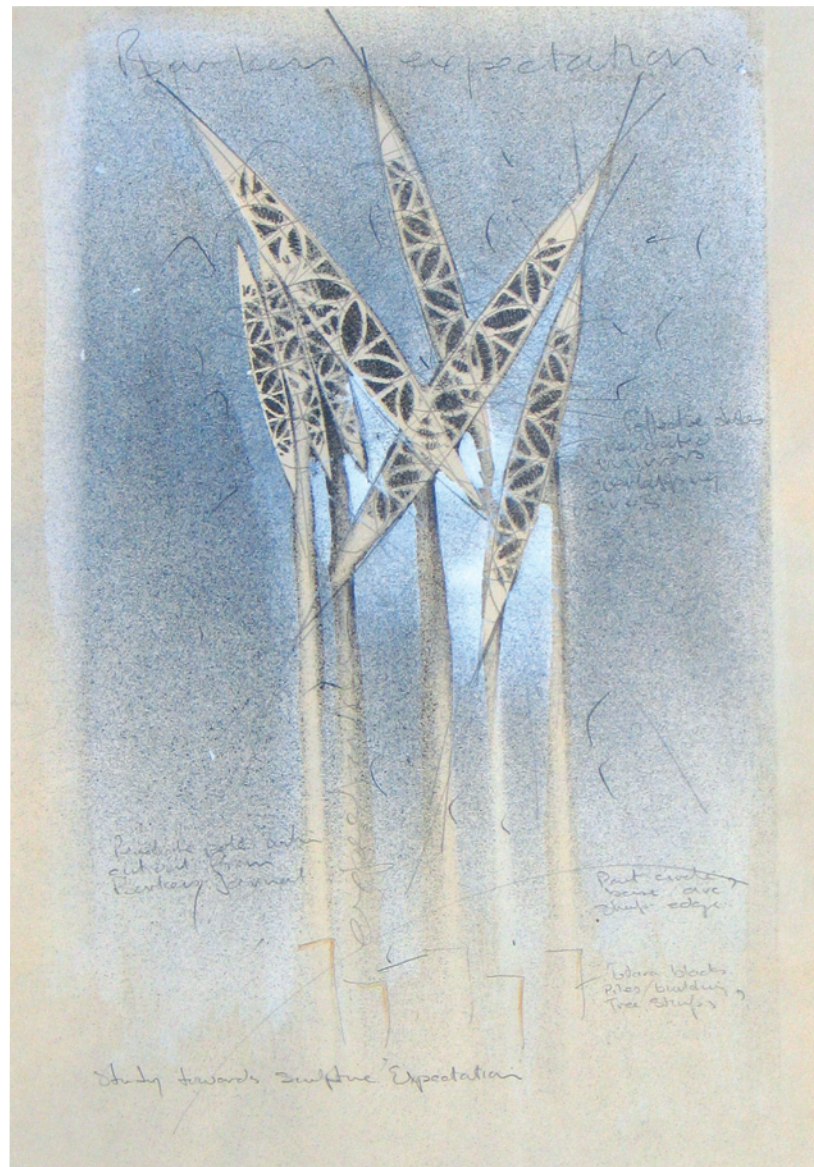


A Part  
2007  
Mixed media on paper  
530 x 375mm (paper size)

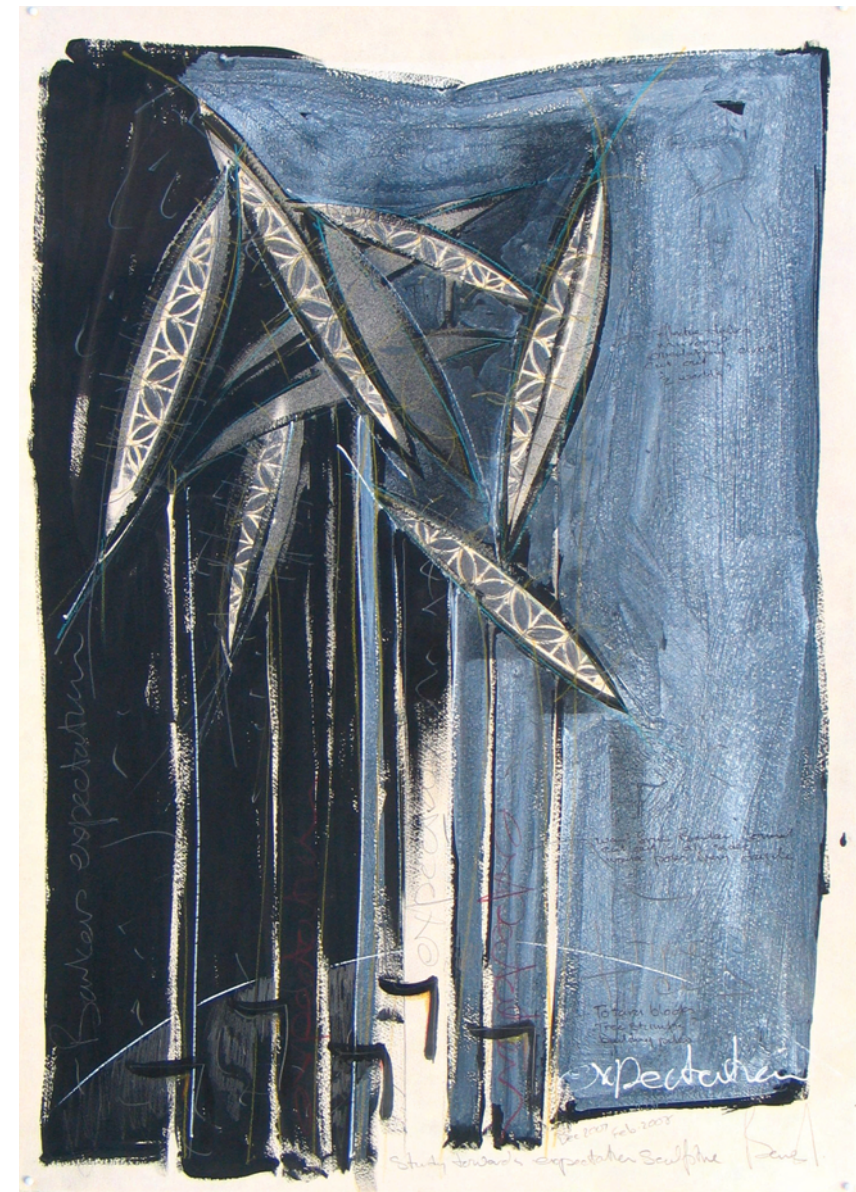


On the Edge  
2008  
Mixed media on paper  
1,050 x 375mm (paper size)



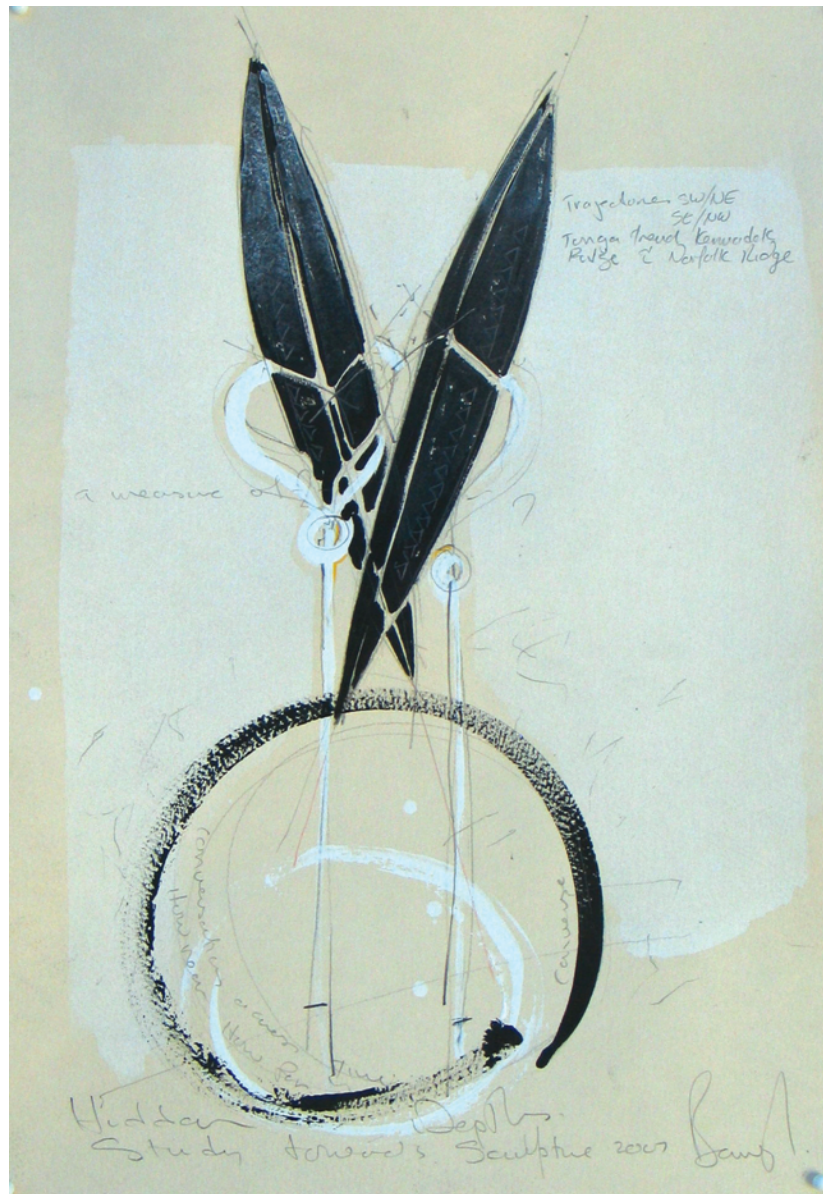


Expectation II  
2008  
Mixed media on paper  
530 x 375mm (paper size)



Expectation III  
2008  
Mixed media on paper  
750 x 530mm (paper size)



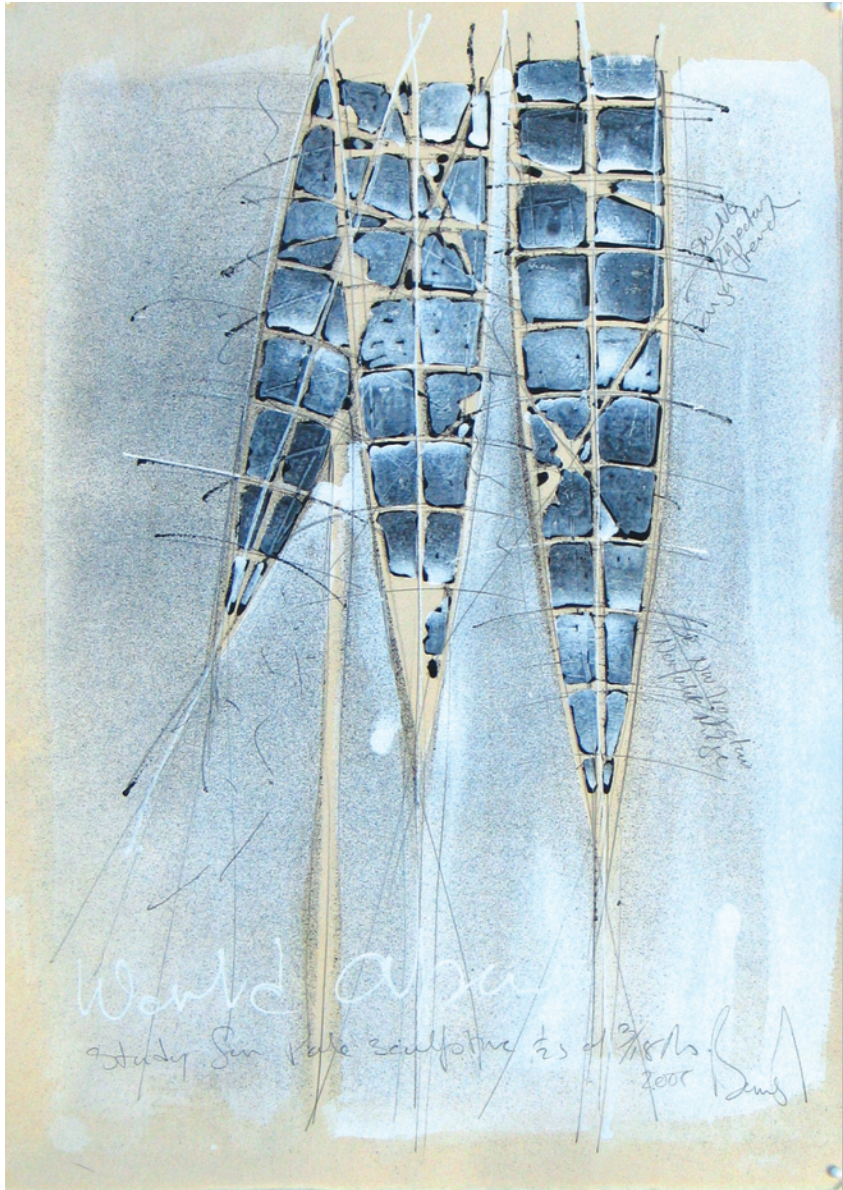


Hidden Depths  
2007  
Mixed media on paper  
375 x 260mm (paper size)



World Apart  
2007  
Mixed media on paper  
375 x 260 mm (paper size)





Pole Sculpture  
2007  
Mixed media on paper  
530mm x 375mm (paper size)

## Graham Bennett - Biography

### Born 1947 Nelson, New Zealand

1971 Christchurch College of Education, New Zealand

1970 University of Canterbury School of Fine Arts, New Zealand

### SELECTED SOLO EXHIBITIONS

2008	Latitude, Galerie Paris, Yokohama, Japan How Near, How Far? Koru Contemporary Art, Hong Kong Converse, The Arthouse, Christchurch
2007	Affinity, Shiori Gallery, Kurashiki, Japan, with Wataru Hamasaka Seek, The Arthouse, Christchurch, New Zealand
2006	Squaring the Circle, Milford Galleries Auckland, New Zealand Squaring the Circle, Milford Galleries Dunedin, New Zealand Ukabu, The Arthouse, Christchurch, with Wataru Hamasaka, New Zealand
2005	Five Spaces, The Arthouse, Christchurch, New Zealand
2004	Trajectories – Diversion Gallery, Grove Mill Winery, Marlborough, New Zealand Spheres of Influence - The Arthouse Christchurch, New Zealand
2003	Behind Reasons for Voyaging, Christchurch Art Gallery, Te Puna o Wai Whetu, New Zealand Defining Markers, The Arthouse, Christchurch, New Zealand
2002	Making Connections - Diversion Gallery, Grove Mill Winery, Marlborough, New Zealand
2000	Judith Anderson Gallery, Auckland, New Zealand Questions and Connections - Milford Galleries, Dunedin, New Zealand
1999	NICAF International Arts Festival Tokyo (also in 1997) representing Galerie Paris, Japan Hashimaya Gallery Kurashiki, Japan
1998 > 1980	42 solo exhibitions nationally and internationally

### GROUP PARTICIPATION

Participated over 60 group exhibitions in NZ, Australia, Japan, USA, Hong Kong, Taiwan, Spain including:

- Conversations Across Time, Canterbury Museum, Christchurch
- Brick Bay Sculpture Trail, Matakana
- Sculpture by the Sea, Bondi, Sydney, Australia
- Shapeshifter, Dowse Art Museum, Wellington International Arts Festival
- Shriek, Meguro Museum, Tokyo
- Shriek Revisited, 100 International Artists, Medialia Gallery, New York
- Sculpture on the Gulf – Waiheke Island

### SELECTED AWARDS

2008, 2007	New Zealand Japan Exchange Programme (NZJEP) Grants
2000	Asia 2000 Foundation Grants, New Zealand
1996	Trustbank Community Trust Arts Excellence Award, New Zealand
1996	Asia 2000 Foundation Grants, New Zealand
1995	Fellowship in Visual Arts, New Zealand Arts Council, Toi Aotearoa
1995	Asia 2000 Foundation Grants, New Zealand
1990	New Zealand Arts Council Grant
1988	Artist in Residence, Nelson Polytechnic, New Zealand
1984	New Zealand Arts Council Grant

### SELECTED COMMISSIONS AND PUBLIC ART

2008	Insight, St Margarets College, Christchurch, New Zealand
2006	Engage, Christchurch South Library, New Zealand
2005	Reasons to Return, Connell's Bay Sculpture Park, Waiheke Island, New Zealand
2004	Fixing Positions, Rocky Bay, Waiheke Island, New Zealand
2003	Reasons for Voyaging Christchurch Art Gallery, Te Puna o Waiwhetu, New Zealand
2003	Lines Extending Kurashiki City, Japan
2002	Tribute to Firefighters, Christchurch, New Zealand
1997	Sea/Sky/Kaipara The Farm, Kaipara, New Zealand

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- ☐ Bronze
- ☐ Wood
- ☐ Painting
- ☐ Photography
- ☐ Ceramics
- ☐ Others

Other Remarks:

Glue

Glue

Glue



-- -- Fold Line  
—— Cut Line



Glue

Glue



Glue



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