



**Terry Stringer**

A Secret Room  
in the Head

心靈的密室



## ABOUT US

Koru Contemporary Art, founded in 2001, sources exceptional contemporary artwork internationally. A large selection of art can be referenced on our website or found in our galleries located in Aberdeen, Hong Kong.

Our team of art consultants advise on all matters relating to the collection of art in both a private and corporate scenario. Our advisors undertake site visits and develop appropriate project proposals that carefully match a client's specific requirements with Koru's expertise and its diverse portfolio and knowledge of artists and their work. The result can be challenging, but is always striking, beautiful and ultimately appreciated. Our clients are architects and designers based in Hong Kong, Asia and elsewhere in the world. We also regularly work with private collectors in Hong Kong and around the globe.

At Koru, we are passionate about our work and welcome visitors to our galleries to look, see and discuss art and artists in general. Our philosophy is simple: Art should be accessible; the experience of collecting should bring delight and satisfaction.

In that context we also offer an art lease program which offers clients the opportunity to evaluate a piece of art before either purchasing or simply updating their offices or homes with new, but temporary, art work.

Our associated services include illustrated submissions, the commissioning of artists for specific work, investment advice, valuation, crating and installation. We regularly publish catalogues which can be purchased online or at art bookshops and our popular Koru Art Voucher is truly 'a gift of art'.

For further information, contact Mark Joyce and the team from Koru Contemporary Art.

Gallery Hours: From Tuesday to Saturday, 11a.m. to 5 p.m.

A Secret Room in the Head

心靈的密室

# Terry Stringer

特里·斯丁格

Hong Kong, Summer 2010 · 香港二〇一〇年，夏



Finding a hidden face in rocks or in trees is like seeing a message revealed. It is a secret code that is being unlocked.

Recently I have been taking the cluster of images that I put together as a sculpture and shaping them into the mass of a figure. *Meditation Piece* has the form of a seated person, and *Prayer* that of a woman on her knees.

So as well as reading the detail of the sculpture little by little, the spectator is also asked to scan the general view. Or perhaps I could say that there is a presence in the work along with the fragment. In my sculpture I like to reward the viewer who investigates it with a revelation.

Terry Stringer

April 2010

在岩石或樹上找尋隱藏面，就像是看到訊息被揭露，一個被揭穿了密碼。

最近我將一連串的形象放在同一雕塑，並把它們塑造為大型雕像。「沉思錄」的形態取自一名坐著、在膝上祈禱的女士。

賞者除了要逐步觀察雕塑的細節，也要細看雕塑的全貌。或許我應該說，每一部分都看到了實在付出的努力。在我的雕塑裡，我希望能回報找到箇中啟示的觀眾。

特里•斯丁格

二〇一〇年四月

# A Secret Room in the Head

Written by Dr Robin Woodward

*A Secret Room in the Head* can be likened to a total theatrical production. It has high art sculpture, a painted theatrical backdrop, peep shows, puppets, shadow boxes and action that suggests automaton dancing toys or the movement of marionettes. In all, it attests to the mastery of one of New Zealand's most enduring and respected sculptors Terry Stringer ONZM (Officer of the New Zealand Order of Merit). Throughout the show Stringer is teasing the eye, deceiving the eye, playing with perception. We are trained to make perceptual grasps of things that we see. Terry Stringer is a master at challenging this perception.

This is not a show for the passive viewer of gallery art; this is a show that seeks to engage the viewer literally. Stringer's prime intent is always to engage his audience totally – intellectually, aesthetically and physically. His shows are designed as fully three dimensional experiences in which the viewer is rewarded by moving around the sculpture and interpreting it from a range of viewing points.

*A Secret Room in the Head* comprises four discrete but linked groupings of works that explore Stringer's current concerns in his work. The kinetic group of articulated works which invites - indeed requires - physical involvement, can be seen in the traditional context of toys or playthings that amuse and entertain. Then there are the peepshows as well as the shadow boxes, wall works which offer three views in a single relief. These link to the works in which one can literally see the other side of things – because they have a hidden side – *Dancer, Autumn/Spring*.



# 心靈的密室

羅賓・伍德沃德博士著

「心靈的密室」可比擬一部完整的戲劇作品。當中包括大型藝術雕塑、舞台背景、西洋鏡、木偶和皮影戲箱，更有電動跳舞玩偶和活動木偶等動態展品。總的來說，它足以證明獲頒新西蘭功績勳章ONZM(Officer of the New Zealand Order of Merit)、該國其中一位最有耐性和備受尊重的雕塑家—特里・斯丁格(Terry Stringer)的精湛技巧。斯丁格於整個展覽逗弄觀眾的視覺、為觀眾呈現幻象感，也玩弄觀眾的感知。對於我們所看到的，我們素來能掌握認知，而斯丁格則善於挑戰這種觀念。

是次展覽並不希望觀眾如在一般畫廊藝術般被動地觀賞，而是希望他們能參與其中。斯丁格首要目的是希望其觀眾無論在智力、美學和肢體方面都能完全投入展覽。展覽是以三維體驗的設計為主，讓觀眾可繞著雕塑走動，並以不同的觀賞點來詮釋作品。

「心靈的密室」包含四組獨立但連貫的作品，亦能展現斯丁格目前所關注的主題。當中需求肢體參與、有關動力學的一組作品，便可看到玩具或玩物供人消遣娛樂的傳統意義。展覽更有西洋鏡、皮影戲箱等牆壁作品。他們雖是單一雕作，卻能提供三種視域予觀眾。由於這些作品擁有其隱密面，因而與其他能窺探事物另一面的作品—「舞者」、「秋・春」相連。



**Dancer, 2010 (view 1)**  
Edition of 3  
Bronze, patina  
H690 mm



**Dancer, 2010 (view 2)**  
Edition of 3  
Bronze, patina  
H690 mm

### Hidden Image

*Dancer* on its turntable is a work in which the face implies the figure – the figure of a dancer. An attenuated sliver of a head rather in the manner of Modigliani, viewed from the rear turns into a hand holding a sprig of pohutukawa blossom. Within this there is a hidden implied figure, a cowed figure created out of fragments of the body – a knee, shoulders, the suggestion of feet, and the lines of drapery. In fact the work incorporates the 4th dimension; time is required to piece all the parts together. To fully comprehend the work one has to experience it in time. The viewer can either rotate the sculpture on its pedestal – or can move literally and walk around the work to read it.

### 形象隱藏

在轉台上的「舞者」，是件能從其外貌觀察舞者體態的作品。作品非採意大利雕塑家莫迪利亞尼(Modigliani)的風格，而選擇塑造成瘦骨嶙峋的銀頭像。作品從後看更成為一隻握著「紐西蘭耶誕樹」pohutukawa花的手。這內裡其實包含一隱藏形態，一個由身體零碎部份——膝、肩、腿和衣紋所組成，像穿上蒙頭斗篷的形態。事實上，作品還包含第四維：時間是拼湊各部份的必要元素。要充分領悟這件作品，便需經歷時間的進程。要觀賞作品，觀眾可旋轉雕塑的基座，又或繞著雕塑走動。



**The Answerer, 2009**  
Edition of 3  
Bronze, patina  
H635 mm

### Sculpture as Plaything

*A Secret Room in the Head* starts in an area where sculpture overlaps with Victorian toys – in particular those objects for adult entertainment, automatons. *The Answerer* for example is exactly that – literally. Push on a lever and the mouth opens, revealing a tongue that doesn't talk but texts 'ME'. We all know people who talk only about themselves. In this work Stringer has captured the look and the demeanour of a ventriloquist's doll. Similarly with the double-jointed dancing clown *Body Language Puppet*. Based on the principle that moving the top unit unbalances and triggers movement in the lower one, this harlequin can be set in motion, rather like a marionette.

### 以雕塑作玩物

「腦袋密室」從一間由雕塑與維多利亞時期玩具交搭的房間開始。內裡物件尤以成人娛樂為主，多為自動式玩具。「回答者」便正是一例。觀賞者推動槓桿時，其嘴巴便會打開。可是，當玩具的舌頭伸出時，它並沒發聲，而是打出「我」的英文字樣。眾所周知，人們多只談及有關自己的事。在這件作品，斯丁格便捕捉到腹語玩偶的外貌舉止。擁雙關節的舞動小丑「肢語木偶」亦然。當其頂部位置移動時，會造成身體不平衡，繼而引發底部位置移動。基於這原則，這小丑被設置成可移動的，與普通木偶不同。





**Body Language Puppet,  
2009 (view 1)**  
Edition of 1  
Bronze, patina  
H710 mm



**Body Language Puppet,  
2009 (view 2)**  
Edition of 1  
Bronze, patina  
H710 mm

From moving around a work to a peepshow of lovers, Stringer offers a varied experience. In *Peepshow with the Birth of Venus* the viewer can enjoy the vicarious thrill of spying on a pair of lovers through a peephole. Most prominently in the work, Venus is presented as a draped figure standing on the prow of a ship. Behind her stands Eros pulling an arrow from his quiver. In the classical myth, Venus was blown ashore on a scallop shell which is shown here as the billowing sail into which a peephole is cut. Looking at the figures through the peephole, these two independent figures converge to reveal the face of Venus. From a more distant perspective, the peephole itself is central to a face composed of the embracing bodies of the two lovers.

從繞著作品走動至窺探西洋鏡下的戀人，斯丁格為觀眾帶來不同體驗。透過窺孔探視一對戀人，「維納斯的誕生」讓觀眾得到窺探的快感。作品最特別之處，是維納斯披著衣服站於船首。站在她身後的，則是從箭筒拉著箭的愛羅斯。作品中的巨浪阻擋了窺孔，正好向觀眾呈現古典神話中，維納斯踩著貝殼被吹上岸的事跡。透過窺孔探視雕像，維納斯的樣貌又會因這兩件獨立作品相交，而顯現出來。從更遠的距離觀看，窺孔本身更因一對戀人的擁抱形態，成為一張臉龐。

**Peepshow with the Birth  
of Venus, 2010 (view 1)**  
Edition of 3  
Bronze, patina  
H340 mm





Peepshow with the Birth  
of Venus, 2010 (view 2)  
Edition of 3  
Bronze, patina  
H340 mm

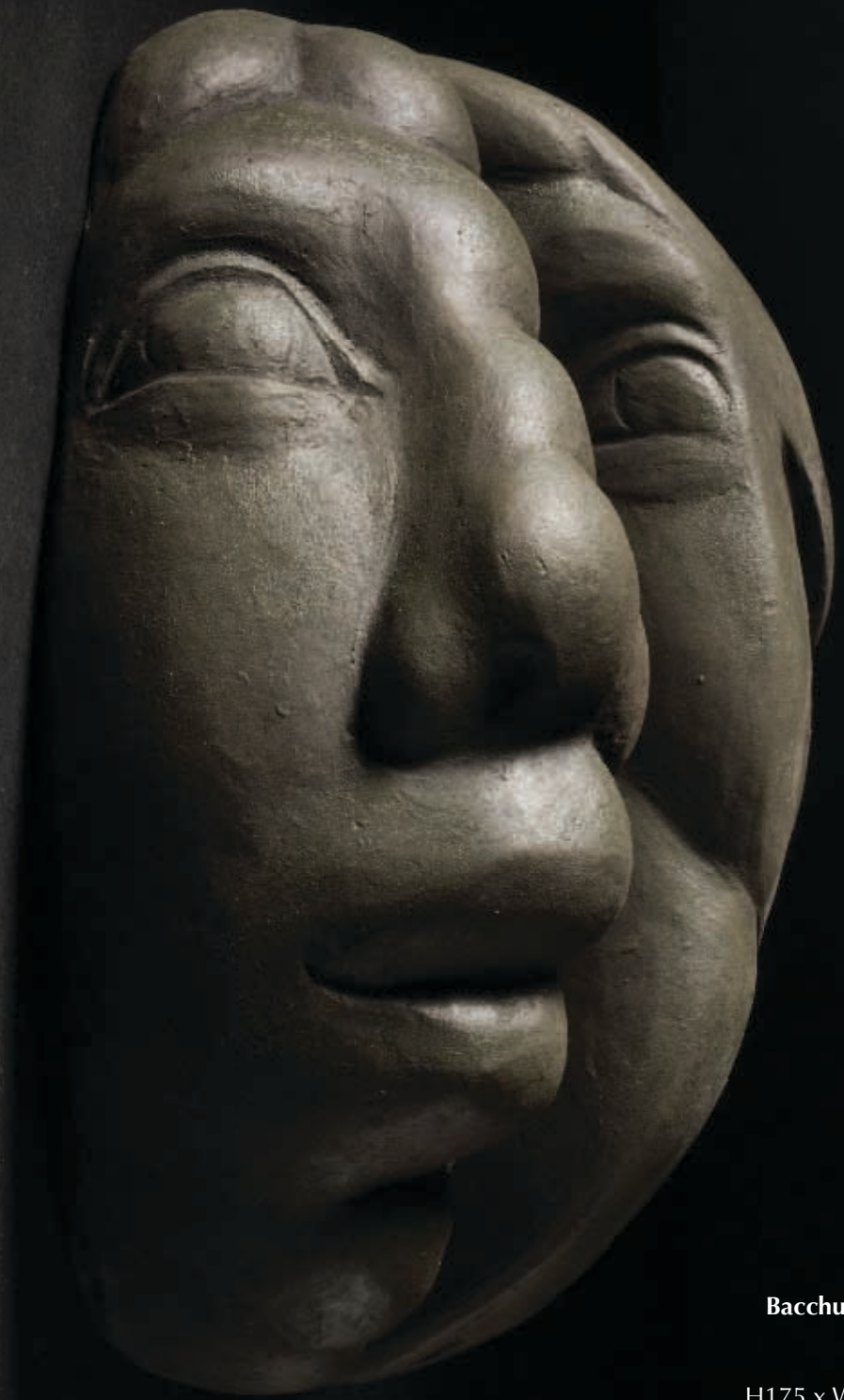


Peepshow with the Birth  
of Venus, 2010 (view 3)  
Edition of 3  
Bronze, patina  
H340 mm



*Bacchus* is the companion piece to *Blessing*, also presenting a central image in which two others are embedded. From the front the work presents two bunches of grapes and the vine. Obliquely from the left, one can read a face; and from the perspective on the right, there is a head and a goblet. The work becomes a sequential narrative.

「巴克斯」與「祝福」成對，同樣做到左右兩側形象隱藏於中央形象。從前面看，作品展現出兩串葡萄及葡萄藤。從左側觀看，可看到一張臉；若從右觀看，則可看到頭部和碗狀酒杯。作品順序的敘述著其訊息。



**Bacchus, 2010 (view 1)**  
Edition of 3  
Bronze, patina  
H175 x W185 x D85 mm





**Bacchus, 2010 (view 2)**  
Edition of 3  
Bronze, patina  
H175 x W185 x D85 mm



**Bacchus, 2010 (view 3)**  
Edition of 3  
Bronze, patina  
H175 x W185 x D85 mm



The two wall works in the exhibition both contain hidden images. From the front *Blessing* presents as a hand held up as if in benediction over the head of a suppliant. Looking at the work obliquely, from one end the viewer sees the face of an angel. From the other, the work presents as two apples in a nest of leaves. The real skill lies on obscuring the second and third images from the principal viewing point so that each image is discrete and is not compromised by another. With the success of this comes the element of surprise.

展覽的兩件牆壁作品都含隱藏的形象。從前面看，「祝福」就像一隻在懇求者頭頂進行恩賜而高舉的手。當斜看作品時，觀眾會在一端看到天使的臉龐。再從另一角度看，作品就如窩在葉片的兩顆蘋果。藝術家真正的技巧在於作品的第二和第三形象會被主形象遮蓋，讓每一個形象都是獨立的，更不被其他形象影響。成功的隱藏，為觀眾帶來驚喜。



**Blessing, 2009 (view 1)**  
Edition of 5  
Bronze, patina  
H210 x W200 x D70 mm





**Blessing, 2009 (view 2)**  
Edition of 5  
Bronze, patina  
H210 x W200 x D70 mm



**Blessing, 2009 (view 3)**  
Edition of 5  
Bronze, patina  
H210 x W200 x D70 mm





Autumn/Spring, 2008 (view 1)  
Edition of 1  
Bronze, patina  
H1080 mm



Autumn/Spring, 2008 (view 2)  
Edition of 1  
Bronze, patina  
H1080 mm

## Shared Outline

*Autumn/Spring* – in one view the overall figure holds a sheaf of wheat. She has a slice cut out of her. This slice is replaced by a double sided element which is a face when the sculpture is viewed from the rear – a full face with cloth draped over the head in the manner of a nun. From the front this slice has been replaced by a hand holding a rose bud with its thumb and row of fingers.

## 輪廓共享

『秋·春』 — 從一視點看，雕像整體像握著一捆小麥。女雕像有一部分被削下，該部分則由一雙面元素給取代。從後看是一張像修女般蓋著頭部的臉，從前面看則是拇指和手指握著玫瑰花的手。



**The Shrine of Poetry, 2010**

Edition of 3  
Bronze, patina  
H440 mm

The unifying concept of *The Shrine of Poetry* is a portent. The principal viewing point presents traditional symbols of mourning - the figure of a mourner (or muse) standing beside a draped urn overhung by a branch of weeping willow. An on-going narrative (and a different objet d'art) is offered as one moves around the work. From the rear the sculpture takes the form of a hand holding an extinguished torch – loss of life is symbolized by the extinguished flame. Smoke arches over a bird's wing which is cramped and confined in a cupboard. A passive onlooker observes from the lateral perspective in which the three elements of the sculpture converge into the profile of a face. Stringer is commenting on the prosaic nature of our daily lives. The message is clear – we neither fly nor burn with the passion of poetry.

「詩歌聖殿」的統一概念是預兆。其主要視點呈現了哀悼的傳統象徵——送葬者（或沉思者）站在有垂柳懸挑著、被蓋上布的墳墓。賞者一邊繞著作品移動，一邊能得到作品的敘述（及不同的美術品）。從後方觀看，雕像就如手握熄滅了的火炬——火焰的熄滅象徵了生命的流逝。鳥被關在狹小的籠中，它的翅膀則被呈弓形狀的煙霧給覆蓋著。被動的觀賞者可從側面看到雕像的三部分，會匯集成臉的側面。斯丁格在此說明了我們日常生活的平淡。這個信息是明確的——我們不會隨詩歌的強烈情感而飛翔或燃燒。





**Hands Cradle Head, 2009**

Edition of 3  
Bronze, patina  
H470 mm



## Two Subjects Occupy One Space

Similarly the three heads in the exhibition are variations on the concept of a number of cross referenced objects occupying the same space. In these works Stringer explores the theme by presenting the images as if they have been inter-cut. In each work a head is inter-cut with a handful of leaves, each implies that the head itself is a rosebud amongst its foliage. Unlike Stringer's other sculptures in the exhibition, these volumetric heads perform to just one dimension but they still get away from the dominant profile of traditional figurative sculpture. In the smallest and most delicate, *Head/Flower*, the fine featured head is presented with fingers reaching around from the rear, plucking the rose. The stresses and strains of this head with its lilt, its slight twist and turning shoulder, have the line of an early Brancusi or the contour of 1950s ornaments. The decorative element develops in *Metaphorical Head* where the foliage is gathered up into a fine lattice that interlaces and leads around the head. In the third work in this series, *Hands Cradle Head*, the sculptor moves into the monumental language of fuller form. *Hands Cradle Head* has all the grandeur of Olmec sculpture, ancient boulder carvings in which very little of the surface is disturbed.

## 同一空間展現兩項主題

展覽中三件頭像作品，是從交叉對照的不同物件佔據同一空間的概念，所演變而成的。在這些作品，斯丁格以交切方式來呈現形象來探討主題。每項作品的頭部都被少量葉片交切，意味頭部本身就是處於茂葉間的玫瑰花蕾。不同於其他斯丁格在展覽中的作品，這些有體積的頭像只是單面向的，但它們的主要輪廓仍不同於傳統的造型雕塑。「頭·花」是最小、最精緻的作品，它不單呈現了外表秀麗的頭部，更展示了從後包圍的手在摘玫瑰的情景。這個頭像的重點和特色在於其輕快活潑的格調。頭像微微扭曲、肩膀轉動，有早期布朗庫斯（Brancusi）雕塑的線條，又或1950年代裝飾品的輪廓。在「比喻頭像」裡，葉子在精細的格子聚集，牽引並和頭部交織，展現其裝飾元素。這系列的第三件作品—「手·雲台」，雕塑家以更全面的形式，移至不朽的語言。「手·雲台」具有奧爾梅克雕像的雄偉，也像遠古的圓石雕刻，表面只有小範圍被弄亂。




**Metaphorical Head, 2009**

Edition of 3  
Bronze, patina  
H525 mm



**Head/Flower, 2009**  
Edition of 3  
Bronze, patina  
H470 mm




**Meditation Piece,**  
**2010**  
Edition of 3  
Bronze, patina  
H350 mm



An exceptional aspect of the show *A Secret Room in the Head* is the environment the artist creates. Stringer presents his sculptures against a backdrop of large scale painted canvases of a figurative head metamorphosing into architecture. The principal image is a boy's head with a hand held up to the face. The fingers become a series of steps leading up to a doorway; the face becomes a building with a doorway into the head. Rather like cartoons for traditional wall tapestries, or gigantic drawings for the accompanying sculptures, these unstretched canvases also serve to showcase the multi-talented Terry Stringer. The wall hangings provide a back cloth to the exhibition, enhancing the atmosphere in the manner of a theatrical presentation. The exhibition thus becomes multi dimensional, encompassing painting, theatre, sculpture, toys and puppets.

「心靈的密室」的特別之處，就是藝術家所營造的環境。斯丁格以形象化的頭像轉化成建築作彩繪帆布的主題，以其當背景來呈現其雕塑。背景的主要圖像是男孩的頭部，及其高舉至臉部的右手。手指成了引領至出入口的門路，臉龐變成一幢大門可引領至頭部的建築物。如像傳統壁掛毯的卡通圖案，又或伴隨雕塑的巨型圖畫，這些沒拉直的帆布同樣展示出斯丁格的多才多藝。壁掛成為展覽的背景幕，增添了展覽以戲劇方式展示的氛圍。展覽圍繞了繪畫、戲劇、雕塑、玩具和木偶，是多面向的。



**Prayer, 2009**  
Edition of 2  
Bronze, patina  
H620 mm

The comparison to theatre can be developed further. Just as in a theatrical production, Stringer works to control the viewer's impulse. He guides the viewer's eye by painting shadows and highlights into his sculptures, enhancing the fall of light on his sculptures. Providing the chance to explore and discover is also part of theatrical presentation. In this regard, Stringer pays particular attention to the turntables and plinths in the presentation of his exhibition. These are all designed by the artist as part of his exhibition. Terry Stringer presents the total product. His work, and his works, are all about quality – in production, display and presentation.

展覽比擬劇場的概念，可進一步發展。就如舞台製作，斯丁格致力控制賞者的脈動。他在雕塑加上光暗效果，加強了射向雕作的光線，以此吸引觀眾。另一展示劇場概念的部分，就是給予觀眾探索和領悟的機會。在此層面，斯丁格特別留心展覽所使用的轉台和底座。它們都是藝術家為展覽所設計的一部分。特里•斯丁格向觀眾陳述了一部完整的作品。他的工作、作品，都展示了高水平的製作、陳列和發表技巧。



**The Blessing, 2009**

Edition of 1

Bronze, patina

H480 x W655 x D125 mm



# Terry Stringer - Biography

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TERRY STRINGER is a leading New Zealand sculptor. He trained at New Zealand's premier art school, Elam School of Fine Arts at the University of Auckland. He graduated with Honours in 1967 and in the following years received virtually every significant scholarship and award available to New Zealand artists. In the late 1970s he was awarded the prestigious Queen Elizabeth II Arts Council Scholarship three times.

He is a key figure in the history of art in New Zealand, a sculptor with an established reputation. This was acknowledged in 2003 when he was the recipient of his country's national honour, the ONZM (Officer of the New Zealand Order of Merit).

His signature works have become synonymous with high profile public sites throughout Aotearoa/New Zealand. These include The Risen Christ in Christchurch's Cathedral Square, his Grand Head in Wellington, and Auckland city's iconic Mountain Fountain. His piece The World Grasped graces Newmarket, Auckland's most affluent retail precinct. The award winning sculptural architecture he jointly designed in 2001 as the gallery for his sculpture park Zealandia, has become a symbol of New Zealand's finest art.

Throughout his career Stringer has exhibited extensively, with solo shows in Auckland, Sydney, Hong Kong, London, and in the United States. He lives and works at his sculpture garden Zealandia, north of Auckland, New Zealand.

## Solo Exhibitions

- |      |  |
|------|--|
| 2010 | A Secret Room in the Head, Koru Contemporary Art, Hong Kong          |
| 2009 | Figure in a Landscape, Brooke-Gifford Gallery, Christchurch          |
| 2008 | Head Room, Robin Gibson Gallery, Sydney                              |
| 2008 | Head Room, Beppu Wiarda, Portland                                    |
| 2006 | About Face, Black Barn Gallery, Hawke's Bay                          |
| 2006 | A Life in Sculpture, Webb's, Auckland                                |
| 2006 | Our Home is Our Childhood, Robin Gibson Gallery, Sydney              |
| 2006 | Our Home is Our Childhood, Beppu Wiarda Gallery, Portland, USA       |
| 2005 | The Head is a Theatre of Dreams, Mark Woolley Gallery, Portland, USA |
| 2004 | The Architecture of Memory, Brooke/Gifford Gallery, Christchurch     |

2003 Going Home, Milford Galleries, Dunedin  
 2003 The Privileged Eye, Robin Gibson Gallery, Sydney  
 2002 A Little Theatre Work for the Hands, Robin Gibson Gallery, Sydney  
 2002 A Little Theatre Work for the Hands, Simmons Gallery, London  
 2002 A Little Theatre Work for the Hand, Janne Land Gallery, Wellington  
 2001 Living in my Head, te tuhi, Auckland  
 2001 The Palace of the Mind, Brooke Gifford Gallery, Christchurch, and FHE Gallery, Auckland  
 1999 Behind the Studio Screen, Janne Land Gallery, Wellington  
 1998 Personal Museum, Bishop Suter Gallery, Nelson  
 1998 Personal Museum, Hawke's Bay Exhibition Centre  
 1996 All We Are One Body, Anna Bibby Gallery, Auckland  
 1994 Hawke's Bay Museum, Napier  
 1989 Figures in a Landscape, Fisher Gallery, Auckland  
 1988 Gow, Langsford Gallery, Auckland  
 1986 Aspects of Recent NZ Art, Sculpture 1 Auckland City Art Gallery, Auckland  
 1982 Wrap Around Sculpture, National Art Gallery, Wellington  
 1982 Seen, Denis Cohn Gallery, and subsequent exhibitions, Auckland  
 1982 Ankrum Galleries, Los Angeles, USA  
 1982 Recent Works, Rotorua City Gallery, Rotorua  
 1981 Living Room, Manawatu Art Gallery, Palmerston North  
 1981 Living Room, Sarjeant Gallery, Wanganui  
 1981 Living Room, Dowse Art Gallery, Lower Hutt  
 1981 Janne Land Gallery, Wellington  
 1981 Brooke/Gifford Gallery, Christchurch  
 1978 Bronzes & Painted Wood Sculpture, Waikato Art Museum, Hamilton  
 1978 Hogarth Galleries, Sydney, Australia  
 1975 Barry Lett Galleries, Auckland

### **Group Exhibitions**

2010 The Naked and the Nude, Christchurch Art Gallery  
 2009 Sculpture by the Sea, Bondi, Australia  
 2001-2008 Annual Group Sculpture Exhibition, Robin Gibson Gallery, Sydney  
 2006 Shapeshifter, New Zealand International Arts Festival, Wellington

|      |   |
|------|---|
| 2005 | Sculpture on the Gulf, Waiheke Island, Auckland                   |
| 2005 | Summer Exhibition, Royal Academy of Art, London, England          |
| 2004 | Shapeshifter, New Zealand International Arts Festival, Wellington |
| 2003 | Connectedness, Hawke's Bay Museum, Napier                         |
| 2002 | Pacific Rim, Simmons Gallery, London                              |
| 2001 | Pacific Rim, McPherson Gallery, Auckland                          |
| 1999 | The Shrine, Lopdell House Gallery, Auckland and tour              |
| 1999 | Volume and Form, Singapore  |
| 1999 | Face to Face, Auckland City Art Gallery                           |
| 1998 | (Re)visioning the Real, Lopdell House Gallery, Auckland and tour  |
| 1995 | The Persuasion of the Real, Hawke's Bay Museum, Napier and tour   |
| 1994 | Little Jewels, Arts Marketing Board, Wellington                   |
| 1991 | Inheritance, Wellington City Art Gallery, Wellington              |
| 1990 | Medallions 90, Helsinki, 22nd Congress of International Medal Art |
| 1981 | Auckland City Art Gallery, 'Recent Acquisitions, New Zealand Art' |
| 1978 | Mildura Sculpture Triennial                                       |

### **Awards**

|      |  |
|------|--|
| 2000 | Portrait Sculpture Award, New Zealand Portrait Gallery, Wellington |
| 1977 | QE II Arts Council Awards  |

### **Selected Commissions**

|      |   |
|------|---|
| 2010 | Body Language, Palmerston North Public Sculpture Trust      |
| 2006 | The World Grasped, Newmarket, Auckland                      |
| 2006 | Te Kawau Thinks of Queen Victoria' Selwyn College, Auckland |
| 2005 | The Fates, Peter Craze Memorial' Ealing, London             |
| 2003 | ONZM for services to sculpture, New Year Honours list       |
| 2003 | Faith, Hope, and Love, St Cuthbert's College, Auckland      |
| 1999 | Risen Christ, Cathedral Square, Christchurch                |
| 1991 | Kiri Te Kanawa, Aotea Centre, Auckland                      |
| 1988 | White Lightning, Tutanekai Mall, Rotorua                    |
| 1987 | Grand Head, Victoria Street, Wellington                     |
| 1979 | Aotea Square Water Sculpture, Auckland                      |



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I am interested in (please tick):

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| <input type="checkbox"/> Painting | <input type="checkbox"/> Photography  | <input type="checkbox"/> Ceramics | <input type="checkbox"/> Others |

Other Remarks:

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Hong Kong



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**KORU1** Unit 1012, 10/F Hing Wai Centre | **KORU2** Unit 1604, 16/F Hing Wai Centre  
7 Tin Wan Praya Road, Aberdeen, Hong Kong  
香港香港仔田灣海傍道七號興偉中心十樓一〇一二室及十六樓一六〇四室  
T: +852 2580 5922 F: +852 2580 7122 E: info@koru-hk.com

[www.koru-hk.com](http://www.koru-hk.com)

