

OTAGO SCULPTURE TRAILS

Dunedin City
and Beyond

INCORPORATES DUNEDIN CITY,
AND CITY EDGE AND BEYOND



OTAGO SCULPTURE TRAILS

Dunedin City and Beyond

FOREWORD

I am delighted to endorse the work of the Otago Sculpture Trust in producing booklets which are guides to public sculpture in Otago. Working as volunteers, the members of the Trust have performed an important public function in giving their time to this project. The booklets in this series are underpinned by considerable research and set a benchmark for future publications of this type. They are vital to the continued appreciation and maintenance of the sculptures themselves both for the present and by future generations. Vandalism and neglect set in where public sculptures are not fully understood and owned by a community. The Otago Sculpture Trust's work goes a long way towards preventing this happening in Dunedin. As a result of the initiative of the Otago Sculpture Trust to rescue this part of Dunedin's cultural heritage, there is now the information assembled to provide an effective interpretive map which allows interested members of the public to undertake a self-guided tour of the sites of these sculptures.

The more attention that can be drawn to cultural sights and sites around Dunedin, the better, I believe, since this is the city's strategic advantage over other New Zealand cities. Dunedin is unique in having been host to an interesting congregation of first-class painters, writers, sculptors and musicians over its long history, and this heritage is as appealing to visitors and residents as the beautiful scenery and natural advantages the city provides.

Linda Tyler
Curator of Pictorial Collections
University of Otago





INTRODUCTION

It is with pleasure that the Otago Sculpture Trust presents this second booklet in the series of Sculpture Trails, in which we celebrate the rich diversity of the sculptural inheritance of the Otago region. Both publications aim to enhance the enjoyment of cultural artefacts within the cohesive forces of their scenic and artistic contexts. Following the trails may be seen as an extension of the traditional Sunday drive, a form of cultural orienteering where the unexpected and the fortuitous enrich the experience of the journey.

This booklet covers commemorative, traditional and contemporary sculptures. The works are as diverse and far afield as the immense bronze figures of the Otago Centennial Memorial on Signal Hill and Jesse Stevens' and Rebecca South's stone arches at the start of the Rail Trail in Middlemarch.

Some interesting detail concerning sculptures has had to be excluded due to limited space, though further information may be accessed through the bibliography. Not included are sculptural works in private galleries. However, attention must be drawn to collections which exist in the gardens of Renaissance Gallery in Ravensbourne and the Temple Gallery in Moray Place.

We would like to acknowledge the generous assistance of those who have supported this publication: Dunedin City Council and Botanic Garden, Community Trust of Otago, Otago Settlers Museum, McCoy and Wixon, Otago Polytechnic, University of Otago, Eye Design, Dunedin Print and Bingham and Co.

Special thanks to: Linda Tyler, Richard Dingwall, Warwick Johnson, Mark Stocker, Allan Kynaston, Bill Nichol, and our trail trialling volunteers.

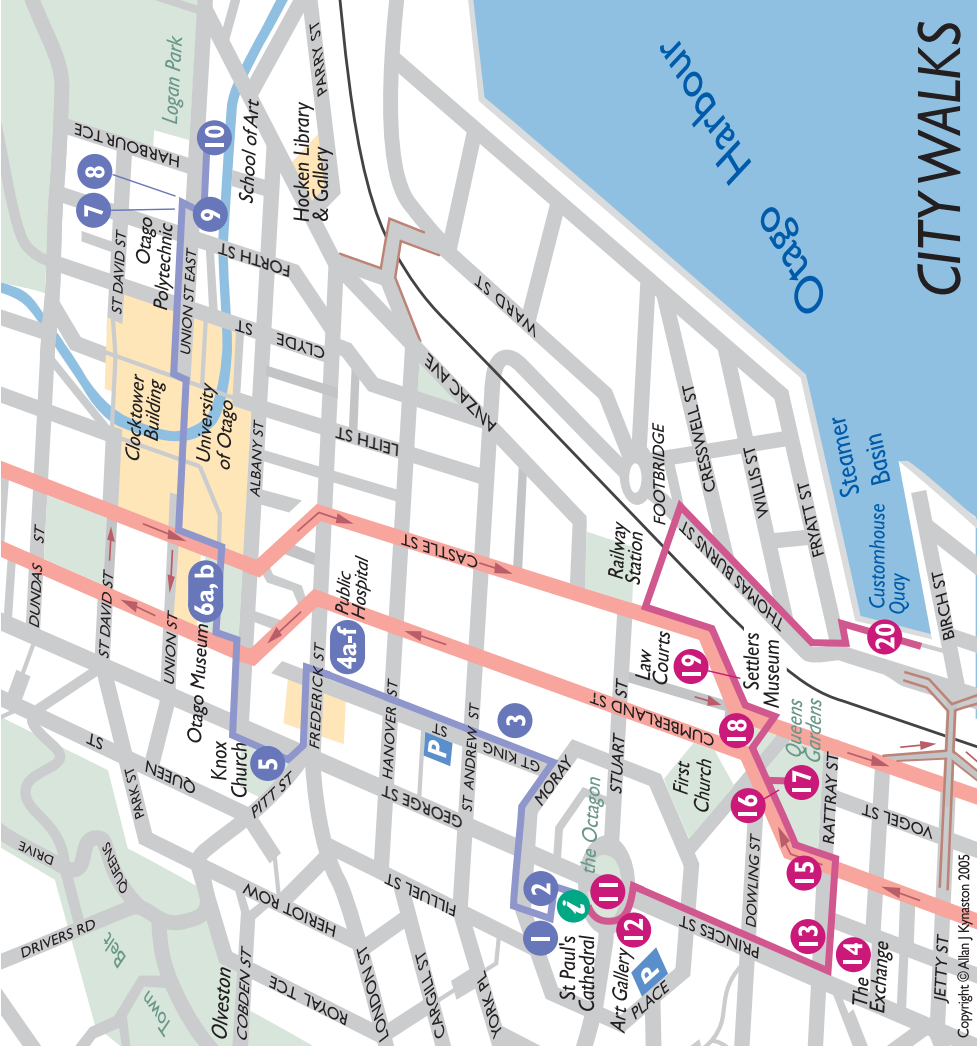
Photography by Rob Linkhorn and Bill Nichol (unless otherwise noted).

We anticipate that this booklet may render itself out of date before long. Our aim is to help re-engage public awareness of sculpture in Dunedin, to renew what has become invisible through familiarity. The existence of these trail booklets will hopefully lead to new, exciting sculptural projects in the future.

Pam McKelvey, Peter Nicholls and Mike O'Kane, for Otago Sculpture Trust, June 2005

See the Key Map (page 3) for trail directions. All trails begin at the Octagon but can be entered at any point.

Note: estimated driving times do not include stops.



KEY

- i** i-SITE Visitor Centre
- State Highway One**
- "Otago Sculpture Trails: University Walk" covers this area**
- P** Car Parking Building

CITY WALKS - see map to left and text on pg. 4-12

- 1** **10** North City Walk
- 11** **20** South City Walk

CITY DRIVES - see map on pg. 13 and text on pg. 14-21

- 21** **25** Port Drive
- 26** **30** North City Drive
- 31** **34** Hill Suburbs Drive
- 35** **43** South City & Peninsula Drive

REGIONAL DRIVES - see map on pg. 22 and text on pg. 23-25

- 44** **50** Inland Drive
- 50** Trail Link
- 51** **55** North Coastal Drive

Dunedin Library, Civic Plaza, Police Station, Hospital, Otago Museum, Otago Polytechnic and Dunedin College of Education.

Dunedin City Library access from Octagon via Municipal Lane (or up steps from Moray Place)

1 *Kotuku*: Tanya Ashken. Brass casting, donated 1983.

***Isabelle, The Joy of Youth*:** Judith Bluck. Glass fibre and polyester resin laminate, coated in bronze particles. Depicts a 12-year-old dancing girl. Donated in 1978 by Harold Richmond MBE, in memory of Richmond and Bluck's mutual friend, sculptor Cecil Thomas OBE (1885-1976).

***Italianate column*:** anon. Carrara marble, donated 1983. By lift ground floor.

***Song for the Future*:** Pam McKelvey. Oamaru stone, donated 1998.

***String Quartet*: 2002. Anna Shin. *Line 2001*:** Anna Shin. Cone 8 reduction fired ceramic.

***Capitoline Venus: Artemis: Apollo*:** Barzanti. Carrara marble busts, 18th century Florence. Most of these works are located on balconies in the N.E. corner of floors 1, 2 and 3. For location of other works see the Head of Collection Services on weekdays.

(Note: these are some of the works in the Library's collection and include several on loan from the Otago Museum)

Civic Plaza Outside Library

2 *Kinetic Wind Sculpture*: 1981, Derek Ball. Lacquered aluminium. Logic seems to be confounded as wind drives sails in opposite directions.



No. 2 *Kinetic Wind Sculpture*,
Derek Ball

Photography by Rob Linkhorn





No. 3 *The Journey*, Paul Dibble
Photography by Rob Linkhorn



Dunedin Central Police Station
25 Great King St.

3 *The Journey*: 1994, Paul Dibble. (Artist's Proof) bronze. The work was commissioned by the New Zealand Police Dunedin in 1994. Although this original work was entitled *The Journey*, subsequent editions of the work were produced in 1995 entitled *The Arrivals*. (Information courtesy Milford Galleries, Dunedin.) [Entrance foyer.](#)



Dunedin Hospital 201 Great King St.
4 a-f

a *Ceramic Mural*: 1984, Neil Grant. Stoneware clay. The mural's main panel reflects the landforms of the peninsula. Panels at each end contain elements of the peninsula and the city respectively. Commissioned by Naylor Love Construction. [Street entrance.](#)



No. 4a *Ceramic Mural*, Neil Grant. Detail



No. 4a *Ceramic Mural*, Neil Grant
Photography by Rob Linkhorn



Photography by Rob Linkhorn

No. 4b *Water Sculpture*, John Middleditch

b *Water Sculpture*: 1980, John Middleditch. Brazen copper (patinated until moved from original outdoor location in 2001). Commissioned by Dunedin artist Shona McFarlane. Donated by Arthur Barnett Ltd. [Ask at main reception foyer.](#)

c *Cross*: 1984, Peter Nicholls. Southland beech, brass and forged steel. [Hospital Chapel, corridor past main enquiries.](#)

d *Kinetic Sculpture*: 1982, Derek Ball. Steel, plastic, wood, mirror, glass, motor and chain drive. False depth created by the “infinity effect” does away (visually) with the ugly pillar the sculpture is built around. [Hospital Foyer.](#)

e *Wisconsin #1*: 1978, Peter Nicholls. White cedar, rope and stone. Inspired by forces of subterranean energy. Part of series of works executed as part of Masters study at the University of Wisconsin, USA. [First floor corridor adjacent to staff café.](#)

f *Juggler*: 1990, Philippa Wilson. Steel/ polished brass/ patinated copper. This interactive sculpture is ‘activated’ when touched, and was an attempt to capture the playfulness and fun that jugglers seem to exude, whilst looking at the big issues of life and death. [In Otago District Health Board office reception, first floor, opposite end of corridor from 4e. View weekdays 8am-5pm.](#)



No. 6a *Nga Waka Tupuna o te Tai-o-Araiteuru*,
Cliff Whiting

Photography by Bill Nichol



No. 6a *Nga Waka Tupuna o te Tai-o-Araiteuru*,
Cliff Whiting

Photography by Bill Nichol

Otago Museum 419 Great King St.

6 a-b

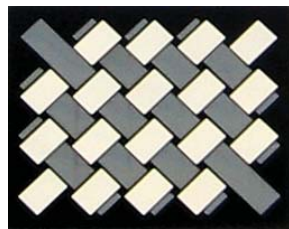
a *Nga Waka Tupuna o te Tai-o-Araiteuru*: 1990, Manawhenua of the Otago region under guidance of Cliff Whiting. Painted carved MDF (wood fibre) board. An example of a contemporary Maori gateway. Depicts ancestral canoes of Otago. *Tangata Whenua gallery*, first floor.

b A substantial collection of traditional Maori carvings.
Tangata Whenua gallery.

Otago Polytechnic

Occupational Therapy ('G' Block) Union St. East.

7 *Skyweave*: 1995, Andrew Dalbeth. Aluminium and acrylic mirror. 3.3 x 2.7 metres. An Otago Polytechnic Commission to celebrate 125th anniversary of the School of Art. *Walk through tunnel to courtyard. Suspended between 'G' and 'H' blocks.*



Photography by Rob Linkhorn

8 *Nikau 28*: 1995, Neil Grant. Hand-formed stoneware. Otago Polytechnic commission to mark the new Bachelor of Occupational Therapy degree. *Courtyard entrance to 'G' Block.*

Dunedin College of Education 145 Union St. East.

9 *Holding Time*: 2000. Ernie Maluschnig. Stainless steel. Largest of four variations of this sundial form produced since the late 1980's. Commissioned in 1999 through the College Art Purchasing Fund. *In the Owheo building courtyard.*

10 *Cloak*: 1996, Julie Simons. Audio cassette tape combined with hand-knotted monofilament nylon, with polished basalt beneath. *Inside main reception entrance foyer, view during open hours.*

Return to George St for regular buses through Octagon.

Knox Church Corner of George and Pitt Streets.

5 *Bust of Dr. D. M. Stuart*. Marble. First minister of Knox Church, from 1860-94. Presented by H.S. Bingham in May 1946. (A bronze statue of Dr. Stuart is in Queen's Gardens. Refer *South City Walk*.)



No. 7 *Skyweave*, Andrew Dalbeth

Octagon, Queen's Gardens,
Exchange and Customhouse
Quay. [MAP](#) page 3

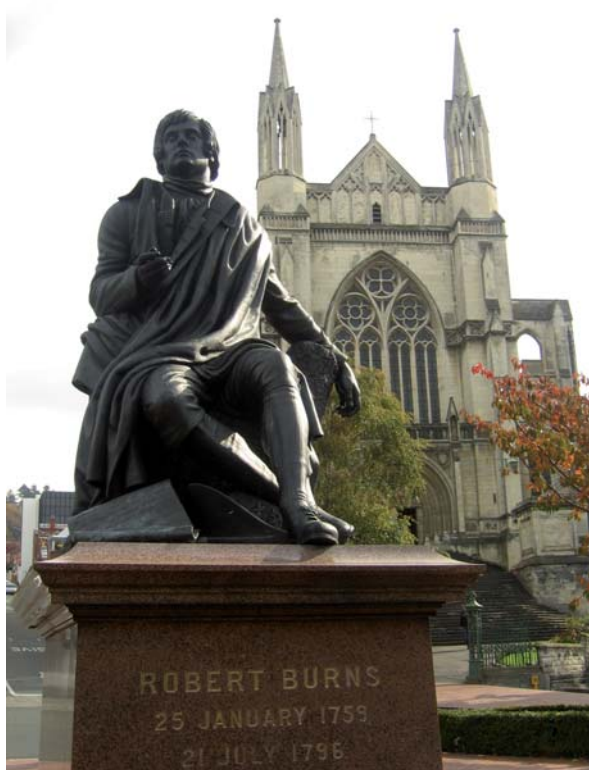
Octagon

11 *Robert Burns*: 1886, Sir John Steell. Bronze. Cast in Edinburgh (the Gaelic name for which is Dunedin), this statue of the “poet of the common man” was paid for by public subscription. The original version is in Central Park, New York. Steell was the most famous Scottish sculptor of the 19th century.

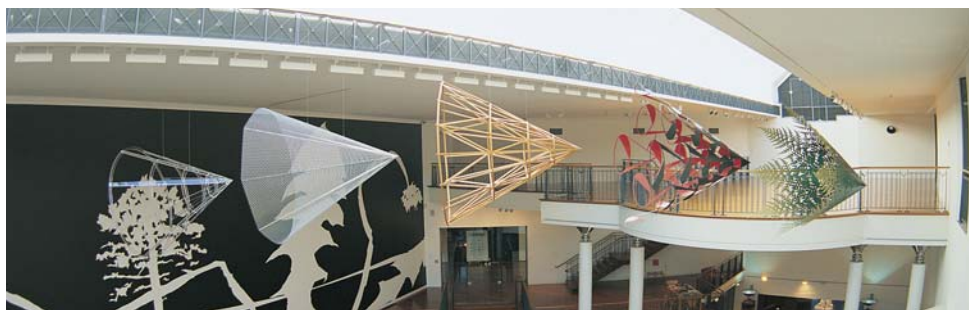
Dunedin Public Art Gallery

[The Octagon](#)

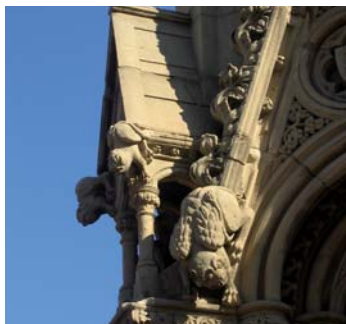
12 *Cones*: 2001, Neil Dawson. Steel, recycled Rimu, expanded mesh, clear acrylic, polyurethane paint. Commissioned as a Millennium project and gifted to the gallery by the Dunedin Public Art Gallery Society, with support from several trusts including the estate of John Blair. [Suspended from atrium ceiling.](#)



No. 11 *Robert Burns*, Sir John Steell
Photography by Rob Linkhorn



No. 12 *Cones*, Neil Dawson
Photography by Bill Nichol



No. 13 *Cargill's Monument*,
Charles Robert Swyer. Detail

Exchange Intersection of Princes and Rattray Streets.

13 *Cargill's Monument*: 1863-4, designed by architect Charles Robert Swyer. Cargill's Gothic Revival monument honours the memory of one of the province's founders. Carved in Melbourne, it features gargoyles and many other features carved from Hobart Town sandstone. The water fountains are now merely decorative. It owes some allegiance to George Meikle Kemp's design for the memorial to Walter Scott in Edinburgh.



No. 13 *Cargill's Monument*,
Charles Robert Swyer
Photography by Rob Linkhorn

14 *We Are Not Alone*: 1999, Parry Jones. Bronze. Three penguins placed separately. Two sponsored by local businesses, one commissioned by the DCC through its Art in Public Places policy. [Exchange Plaza](#).

Queen's Gardens

15 *D. M. Stuart*: 1898, William Leslie Morrison. Bronze. The first major civic sculpture in New Zealand, this statue commemorates the minister of Knox Church for 30 years who died in 1894. Morrison was a Scottish-born artist. The figure was modelled in New Zealand and cast in bronze in Britain. (It was relocated in 1922 from Lower High St.)



No. 15 *D.M. Stuart*, William Leslie Morrison
Photography by Bill Nichol



No. 17 *Cenotaph*, Richard Gross. Detail

16 *Queen Victoria*: 1905, Herbert Hampton. Marble and bronze. The only one of its type in New Zealand to be carved in marble, the statue of Queen Victoria is accompanied by two bronze figures representing wisdom and justice respectively. It is the work of the respected British sculptor Herbert Hampton. It was unveiled by Lord Plunket.

17 *Cenotaph*: 1927, designed by architect William Gummer. The 27.4m Dunedin cenotaph commemorates World War One, and was constructed by stonemasons H.S. Bingham. Richard Gross, an English-born sculptor resident in New Zealand, carved the details, including the lion which is flanked on either side by fasces. The inscription 1939-1945 was added later.



Photography by Bill Nichol



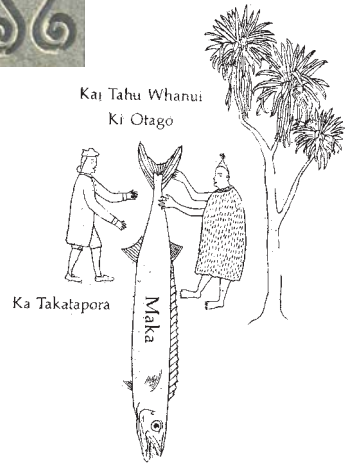
No. 15 *D.M. Stuart*, William Leslie Morrison
Photography by Bill Nichol

No. 18 Celtic Cross,
Stephen Mulqueen. Detail



No. 18 Celtic Cross, Stephen Mulqueen

18 The Celtic Cross: 2001, Bingham and Co, with design input from sculptor/ jeweller Stephen Mulqueen. Indian granite. The 6m *Celtic Cross* was given to the city by the Christian churches of Dunedin to celebrate 2000 years of Christianity. Imagery wrapping around the four-sided base celebrates the journey to this land by early Christian settlers and their interaction with the indigenous people. [Opposite Settlers Museum](#)



19 James Macandrew: 1891. Carrara marble. Macandrew was a prominent Otago citizen and member of the House of Representatives at the time of Governor George Grey. The stylised treatment of this Carrara marble bust raises an interesting issue. Richard Dingwall suggests “.... the genial statesman... has been transformed by some unknown Italian craftsman into the more sombre figure appropriate to a memorial statue.” [In front of Settlers Museum, 31 Queen’s Gardens.](#)

No. 18 Celtic Cross, Stephen Mulqueen. Detail

Photography by Rob Linkhorn



No. 20 *Toroa*, Peter Nicholls
Photography by Rob Linkhorn

Custom House Quay
(Harbour Basin) Corner
of Wharf and Fryatt
Streets

20 *Toroa*: 1989,
Peter Nicholls.
Macrocarpa, Collection
Dunedin Public Art
Gallery. “...the paradox
of flight in that winged
ponderousness and
spiny muscularity of
the bird heaving its half
ton-ness off the ground
in a ruffle of massive
feathers.” (Peter Leach,
Art New Zealand #51).







No. 24 *Koputai*, Russell Moses.

Photography by Peter Hannken

Port Chalmers and Aramoana.

Travelling times: Visitors' Centre to Aramoana non-stop, 40min.

Port Chalmers

21 *Scott Memorial*: 1914, designed by Robert Burnside. A concrete anchor atop a 10 metre stone cairn, it commemorates Captain Robert Falcon Scott's ill-fated 1910 expedition to the South Pole. The plaque includes names of his party, and his final recorded statement in 1912 pertaining to the *English Spirit*. Turn left at Borlase St, right into Blueskin

Road, follow for 1.2km. (walking track option from rear of Iona Union Church, Mount St).

22 *Nineteen Fathoms Foul*: memorial to boats lost at sea. Across road from 21.

23 *Figureheads (Muse of Otago and Muse of Port Chalmers)* : 1998, Mary McFarlane and Wayne Everson. Plaster, fibreglass, wood and paint. These *Muses* grace the narrow seaward sides of the Town Hall and former bank respectively. (The works acknowledge traditions of blessing figureheads to grant safe passage to ships at sea.) [Corners of George and Grey streets.](#)

24 *Koputai*: 1993, Russell Moses. Local stone. In constructing this 21m boat shaped groyne, Moses utilises material and historical referents from this specific site, both Maori and European. *Koputai* (the original Maori name for the area of Port Chalmers) signifies rising waters, which threatened waka beached on the shore. [Follow Beach St, approx 500m past yacht club, on seashore.](#)

Aramoana

25 *Monument to Disaster*: Bruce Bohm. Granite and steel. Erected in memory of 13 townspeople killed in 1990. The quotation is from *The Prophet* by Kahlil Gibran. Turn right at township, follow road for approx 1km, follow path off memorial car park on left.



No. 24 *Koputai*, Russell Moses. Detail

NORTH CITY DRIVE



No. 27 Otago Centennial Memorial, Francis Shurrock with Fred Staub. Detail

Photography by Bill Nichol

Botanic Garden

Corner of Great King St and Opoho Rd.

28 a-e

a Botanic Garden Entrance: 1999, Stuart Griffiths. Stone columns with steel, coloured concrete paving and stone inlay. A creative collaboration between the artist and a Dunedin City Council design team led to this expansive project celebrating the 150th anniversary of European settlement in Otago. Funded by the Alexander McMillan Trust, Creative NZ, Otago Community Trust and Friends of Dunedin Botanic Gardens. Co-ordinated through the DCC Arts Advisor. Corner Opoho and North Roads.

b Wolf Harris Fountain: 1889-90. Cast iron. Originally located at Queen's Gardens, it

Logan Park, Signal Hill, Botanic Garden, North Rd and Chingford Park. MAP page 13

Logan Park Logan Park Drive
(Cnr Anzac Ave and Union St East)

26 Above Ground Work: 1990, Matt Pine. Southland totara. These post and roof beams were conceived as a ceremonial entrance to the former Dunedin Public Art Gallery. Commissioned by the Dunedin Public Art Gallery Society. (#20 *Toroa* was originally located nearby.) On right past University Oval.

Signal Hill Lookout

Follow Opoho Road from Botanic Garden corner.

27 Otago Centennial Memorial: 1952-55, Francis Shurrock with Fred Staub. Bronze. The bronze allegorical figures about this memorial which celebrates the centenary of European settlement in Otago. The ancient bearded figure represents 'Old Man History,' while the female figure represents 'The Thread of Life.'

No. 28a Botanic Garden Entrance, Stuart Griffiths. Detail



Photography by Rob Linkhorn

was displaced by the Cenotaph, and moved to Logan Park for the 1925 New Zealand and South Seas Exhibition. After a period in storage it arrived at the Botanic Garden in the early 1930's. [Follow left hand path inside main gate.](#)

c *Chippie Mark 4*: 1999, bronze. Cast of an original by Cecil Thomas. [Located near children's playground.](#)



Photography by Bill Nichol

d *Peter Pan*: 1966, Cecil Thomas OBE. Bronze. This piece, by the London-based artist, was commissioned by Harold Richmond. A depiction of fictional character Peter Pan on a tree stump with Tinkerbell on his shoulder. [Lawn near bandstand.](#)

e *Learning to Fly*: 1968, Cecil Thomas OBE. Bronze. Commissioned by Harold Richmond, it is also known as *The Wendy Group*. Nana their dog is at the base. [Lawn near information centre.](#)



No. 28d *Peter Pan*, Cecil Thomas. Detail

Otago Hospice [293 North Rd opposite Baldwin St.](#)

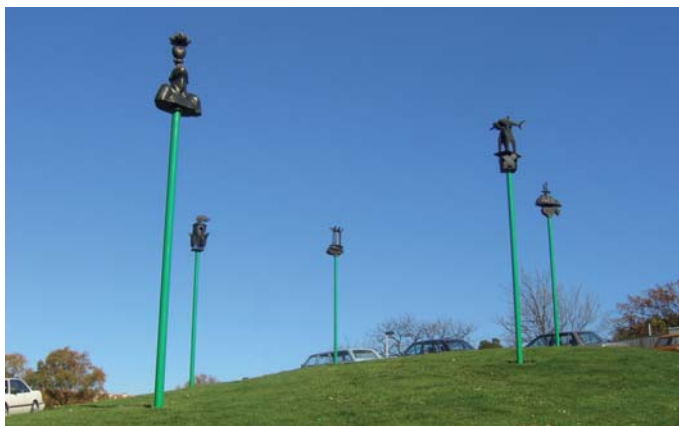
29 *Untitled*: 2003 Ruth Myers. Two basalt pieces from Mt Cargill area. These works in their forms and surfaces reflect the surrounding natural environment and a human/nature connection. The bench piece suggests a resting place for quiet contemplation, while the smaller upright piece forms a container and upright marker. Commissioned by Dunedin Craft Council. [Alongside 'SBS Memorial Walkway.'](#)

Chingford Park

[North Rd opposite Birchfield Ave.](#)

30 *Stars*: 1997, Pam McKelvey. Carrara marble, granite, concrete. Three seat-like forms intended to make the ethereal practical. A Dunedin City Council Sculpture in Public Places commission. [Lawn area at the fork in the drive once the bridge is crossed.](#)

HILL SUBURBS DRIVE



No. 31 *Nemus for Bri*, Wayne Everson
Photography by Rob Linkhorn

Royal Tce, Arthur St, Smith St and Unity Park. [MAP](#) page 13

Smith St [Corner of Tennyson St.](#)

31 *Nemus for Bri*: 2000, Wayne Everson. Bronze. "Five vibrant green poles stand upright on the grass covered mound, supporting neo-iconic bronze forms. The stacked collective images are balanced lightly one upon another yet gain in sculptural weight, each one a reference to and component of the work as a whole." A Dunedin City Council Art in Public Places commission.

Upper Unity Park [Eglinton Rd.](#)

32 *Admiral Byrd Memorial*: 1966/7, Felix W. de Weldon. Bronze with black Norwegian marble pedestal. American aviator Richard Byrd was the first explorer to map the Antarctic by air. Commissioned and donated by the National Geographic



Society. De Weldon was a leading realist sculptor of the mid-20th century.

No. 32 *Admiral Byrd Memorial*, Felix W. de Weldon
Photography by Bill Nichol



Otago Boys' High School 2 *Arthur St 33 Memorial Archway*: 1923, Designed by Leslie Coombs. Port Chalmers bluestone, Oamaru stone, bronze. Commemorates the 1914-18 War. Two unidentical bronze infantrymen standing at attention face the street from this impressively detailed archway. *Arthur St entrance*



Oveston *Corner of Royal Tce and Cobden St.*
34 Oveston. Privately owned tourist attraction. Owns several sculptural works, including a bronze statuette by Albert Toft, and a marble bust by Herbert Hampton. Pre-booked guided tours only.

SOUTH CITY AND PENINSULA DRIVE



Market Reserve, the Oval, Macandrew Intermediate, St Clair Esplanade, Dunedin Crematorium and Peninsula.

Travelling times:
Visitors' Centre to
Otakau non-stop, 35
min. MAP page 13



Photography by Bill Nichol

Market Reserve Corner of Princes St and Manor Place.

35 Workers Memorial: 2003, designed by Mick Fields. Bluestone (basalt) and concrete base with brass plaques. Commissioned by the Otago Council of Trade Unions, it focuses on workplace safety and remembers those who have died in workplace accidents. Part of the inscription states "Honour the Dead. Fight for the Living."

The Oval Corner of Princes St and Andersons Bay Rd.

36 Boer War Memorial: 1906, designed by Carlo Bergamini. Carrara marble. Carved in Carrara, Italy. The Italian-born Bergamini was resident in Dunedin at the time. This grand commission expressed the strong patriotic support of the Fatherland then existing in New Zealand.



Macandrew Intermediate School 213 Macandrew Rd.
37 a-c

a He Aihē: 2000, Moira Joy Crossman with assistance from pupils. Basalt. Funded by the school and Taskforce Green scheme. Three dolphin forms. **Placed inside the main gate at 213 Macandrew Rd.**

b. Sculpture: 1994, John McDougall with input from pupils. Oamaru stone with motifs depicting sea life. Commissioned with support of NZEI rewarding the school's Artquest programme. **Placed inside main gate opposite 37a.**

No. 36 Boer War Memorial, Carlo Bergamini

c *King and Queen*:1995, Stuart Griffiths. Oamaru stone, concrete. The work is a 'rite of passage.' Each section or sarcophagus houses a time capsule. Continue on past right side of school; placed behind the school on the boundary between Macandrew Intermediate and King's High Schools. (Note this work is one part of three. The other two are *Queen's Reliquary* forming the Surrey Street entranceway at Queen's High School, and *King's Catacomb* in the King's High School Quad on and in the mound).

St Clair Esplanade end of Forbury Road

38 *Boat*: 1996, Ruth Myers. Basalt. The winner of a Dunedin City Council Sculpture in Public Places commission. The work refers also to the historical importance of the New Zealand flax seed pod, which is seen in the small hollows or seed imprints.

Dunedin Crematorium Andersons Bay Cemetery,
198 Tomahawk Rd. Take last entry (note, over brow of hill.)

39 *Column*: 1982, David McLeod. Takaka marble. The two metre ascending column is constructed from sections of Takaka marble. Imagery depicts the cross, also a central figure on each face embraced from each side. Commissioned by the Dunedin Amenities Society. Pond on north side of building.



Photography by Bill Nichol



Otago Peninsula Double back and follow the meandering Tomahawk Road to meet Highcliff Road.

40 *Soldiers' Memorial*: 1923, Architect E.H. Walden, artist R.A. Hosie. Bluestone plinth. Commemorates fallen Otago soldiers from the 1914-18 War. Robert Hosie worked in Dunedin as a monumental mason from 1916-1924. Watch out for lay-by on harbour side of Highcliff Rd (500m before Centre Rd). Track "Walking access to Ocean Grove" is 50 m further up Highcliff road. Difficult 15 minute climb to Arthur's Seat.

41 Larnach Castle

Camp Rd off
Highcliff Rd.
Privately owned
tourist destination.
Owns several
sculptural works,
including carvings
in situ by Louis
John Godfrey.



Photography by Bill Nichol

42 Otakou Marae

Tamatea Rd. Turn
off the road to
Albatross Centre (Harington Point Rd).

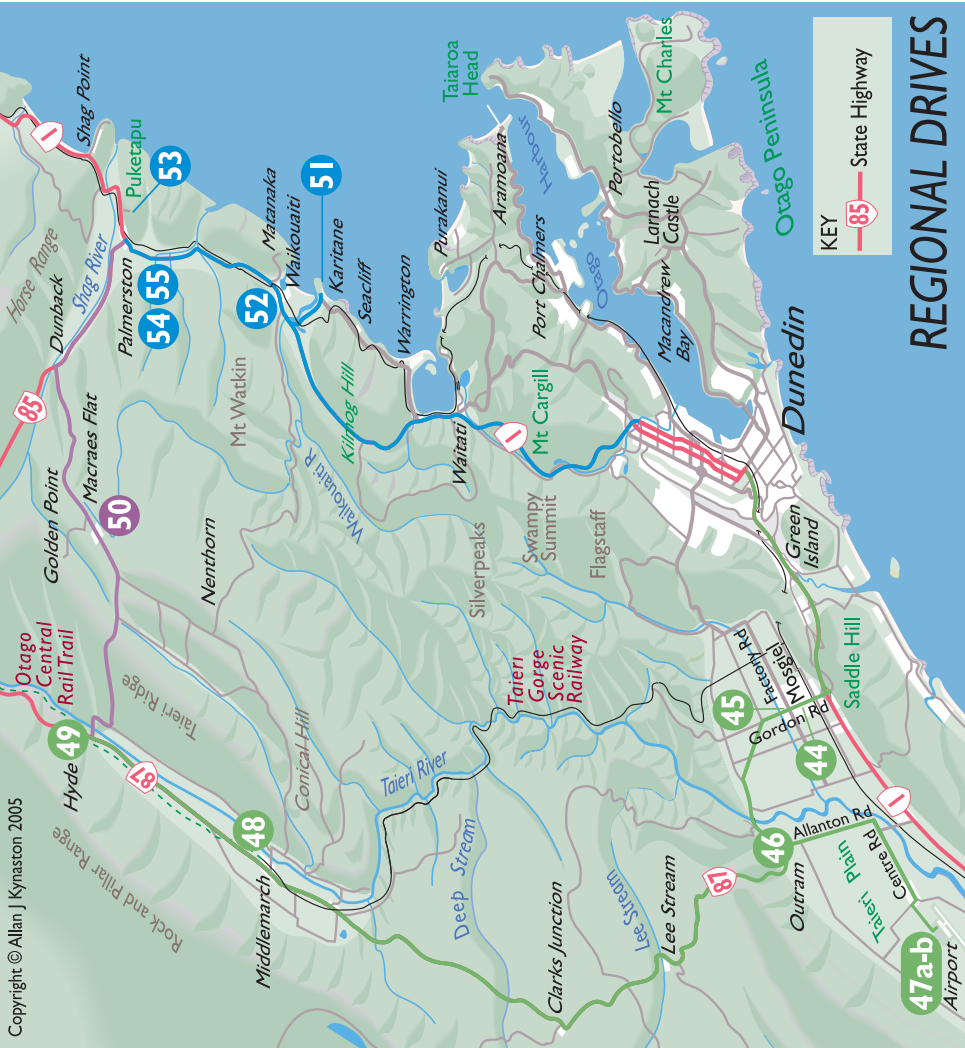
Access to grounds during daylight, donation box inside gate. Access to the church and museum is by arrangement only and visitors must be accompanied by a member of the Runanga.

Portsmouth Drive

43 Rongo: 1987, conceived by Tom Ngatai and Sonny Waru. Taranaki stone. Commemorates Maori prisoners of war who died in Otago, many of whom were followers of the prophets Te Whiti o Rongomai and Tohu Kakahi, who embraced peaceful resistance and founded the community of Parihaka in Taranaki. Corner of Portsmouth Drive and Portobello Rd.

No. 43 Rongo, Tom Ngatai and Sonny Waru





REGIONAL DRIVES

INLAND DRIVE

Mosgiel, Momona Airport, Outram Middlemarch, Hyde, Macraes Flat, return to Dunedin or link to *North Coastal Drive*.

Travelling times from Dunedin Visitors' Centre to Middlemarch, 1hr 15min, Macraes +45min (The round trip passes through a great variety of scenery, and takes approx. 3.5 hrs, non-stop.)

MAP page 22



Mosgiel

44 Cenotaph: 1914-18 War Memorial (also 1939-45). [Mosgiel Memorial Gardens, Gordon Rd.](#)

45 Beech Leaf Stepping Stones: 1996, Siegfried Köglmeier. Coloured cast concrete, red, green and yellow. A Dunedin City Council Sculpture in Public Places Commission. The concrete pavers radiate out from a European beech tree, mimicking the seemingly random autumnal spread of leaves. [Corner of Gordon and Factory Roads.](#)



No. 47a *Southern Man*, Sam Mahon

Photo courtesy of the Otago Daily Times ©

Outram

46 War Memorial, 1914-18, 1939-45. [Holyhead St, opposite Hoylake St.](#)

Momona Airport Follow Hoylake St into Allanton Rd, proceed for 7km. Turn right into Centre Rd which leads to airport.

47a-b

a *Southern Man*: 2000, Sam Mahon. Bronze. Approx. 50 different sections welded together and weighing in total around 1200 kilos comprise this bronze. Commissioned by Speight's Brewery as a millennium gift to the Otago region, it represents a stereotypical "Southern Man." [In front of terminal building.](#)

b *Meeting Point*: 1997, Nick Duval-Smith. Oamaru stone. Commissioned by the Dunedin City Council for the 1997 Summer Festival. Sponsored by Ansett New Zealand. [Precise location at Dunedin airport not settled at time of writing.](#)



No. 48 *Stone Arches*,
Rebecca South and Jesse Stevens
Photography by Bill Nichol

Middlemarch

48 *Stone Arches*: 1998, Rebecca South and Jesse Stevens. Locally sourced schist. Completed over the summer 1997-98, this site-specific work forms a narrowing tunnel that marks the end of the existing railway track and the beginnings of the rail trail. Turn right at 'Macraes Palmerston' road sign into Cardigan St, take first right into Tawe St.

Hyde from Middlemarch return to HWY 87 and continue on past Macraes Flat turnoff.

49 *Hyde War Memorial*: 1914-18, 1939-45. A female figure clinging to a cross.

Macraes Flat double back to Macraes Flat turnoff.

50 The rehabilitation plan for the Macraes Gold Operation is for the development of a Heritage and Art Park with launch scheduled for 2007. At the time of publication two 'small' commissioned artworks, *Snow Tussock* by John Reynolds (comprising 841 Snow tussocks linked with a historic cemetery and stone church) and *The Mine* (a family of 9 billboards) by Gavin Hipkins, are nearing completion. Construction of a third 'medium' work, *Golden Spaniard*, also by John Reynolds, is under way. Contact the Interpretation Centre 03 465 2089 in the Macraes Flat Township.



NORTH COSTAL DRIVE

Huriawa Peninsula Karitane, Waikouaiti, Palmerston, return to Dunedin or link to Inland Drive via Macraes Flat. Travelling times: Dunedin Visitors' Centre to Palmerston, 45min, to Macraes +30min. MAP page 22

Huriawa Peninsula approx. 39 km north of Dunedin, turn right off State HWY 1 towards Karitane.

Drive through settlement, then into Seaforth St, to Sulisker St, then turn left and continue approx. 1km till peninsula gateway.

51 Tiakitaka: 2001-2002, Kati Huirapa Runaka ki Puketeraki, and James York Master Carver. Totara, Oamaru stone.

(The peninsula walkway has illustrative storyboards concerning the Pa A Te Wera site.)

Waikouaiti State HWY 1, approx. 41 km from Dunedin.

52 Te Ara o Kiwa i te Mauri o Takaroa: 1999, Moira Joy Crossman. Bluestone. Translated as *A spirited pathway to the Ocean*, this whale form references local history and the surrounding topography. A Dunedin City Council Sculpture in Public Places commission. Waikouaiti domain left side of main street (opposite library).

Palmerston Approx. 55km north of Dunedin on State HWY 1

53 McKenzie Cairn. 1931 Puketapu Hill. This replaced the 1902 memorial erected on nearby Pukeuiti. In memory of local MP Sir John McKenzie 1838-1901. On hill overlooking Palmerston. Steep 45 min climb. Obtain instructions from local Information Centre.

54 Zealandia: 1902, Carlo Bergamini. Carrara marble, Bluestone (Basalt) base. This was the first Boer War memorial erected in Otago. The name Bergamini chose for this fallen soldiers' memorial personifies New Zealand. The damaged pieces at each corner are crossed rifles. On main street, outside former railway station.

55 Memorial Arch: 1922. White marble trooper figure atop Grey Timaru stone. 1914-18 Soldiers Memorial. Corner of Ronaldsay and Copinsha Streets (on left heading north on main highway from Zealandia).



No. 52 Te Ara o Kiwa i te Mauri o Takaroa, Moira Joy Crossman
Photo courtesy of the Otago Daily Times ©



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Otago Sculpture Trust Acknowledges the support of



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