

# ONE DAY SCULPTURE

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EDITED BY CLAIRE DOHERTY AND DAVID CROSS



## ONE DAY SCULPTURE: A CURATORIAL OVERVIEW

David Cross and Claire Doherty

The total duration of the *One Day Sculpture* project was just 20 days. This is not, in the scheme of things, a particularly expansive length of time for a large-scale, international art project – especially one devoted to public sculpture. Things start to get even more interesting when one considers that these 20 days were scattered, seemingly at random, over the course of a year, across five regions in two islands in the south-western Pacific. Time was activated in potentially complex and jarring ways, requiring both the speed of the hare and the patience of the tortoise, with access to the localities of the works demanding either local residence or, at the very least, dedicated pilgrimage. In one sense, *One Day Sculpture* seemed to bear all the hallmarks of a biennial or large-scale international exhibition, dedicated as it was to intensifying the negotiation between the global and the local, to setting the charge between an artist and a specific location, and yet, through its dispersal of works across time and space, it denied the possibility of a totalising view or single touristic visit. The temporary nature of these commissions – literally here today, gone tomorrow – created, for the time in which they were active, shifts, both subtle and overt, in the social fabric of cities and towns across New Zealand, encouraging, without commanding, a level of self-reflexivity about place, temporality and the tensions and pleasures surrounding social and spatial connectivity.

### *Origins*

Our curatorial narrative begins with a 28-hour flight from London and my (Claire's) arrival in Wellington as Massey University's first International Curatorial Fellow in possibly the worst gale of 2006. The Fellowship coincided with a moment of intense international curatorial activity which was (we now see) the apotheosis of pre-global recession cultural tourism. The biennial model was continuing to proliferate as the international standard for place-based curating, in which curatorial propositions, refined over the past 30 years, were increasingly moving from a responsive to a productive mode, in the performance of the local by the international and of the international by the local.<sup>1</sup> This productive tendency was also allied with an increased interest in event-based temporary public artworks as the contemporaneous SCAPE 2006 Biennial of Art in Public Space in Christchurch, 'Don't Misbehave', attested.<sup>2</sup>

Yet, what dominated our tentative conversations about the outcome of the Fellowship was less an interest in curatorial discourse, or particular exhibitions, than in particular projects (which may or may not have emerged through an overarching curatorial framework), such as Jeremy Deller's *The Battle of Orgreave* (17 June 2001), Francis Alÿs' *When faith moves mountains* (*Cuando la fe mueve montañas*) (11 April 2002), Javier Téllez' *One Flew Over the Void* (27 August 2005) and Heather and Ivan Morison's *I lost her near Fantasy Island. Life has not been the same* (14 July 2006). As artworks which activated public space through performance, narrative and epic gesture, these projects were, in essence, 'one day public sculptures'. All four were monumental, seeming to embody Rosalind Krauss' definition of the historically-bounded category of sculpture: 'the logic of sculpture... [is] inseparable from the logic of the monument. By virtue of this logic, a sculpture is a commemorative representation,' she suggests. 'It sits in a particular place and speaks in a symbolical tongue about the meaning or use of that place.'<sup>3</sup>

Mindful of the resonance of such projects in New Zealand and, in particular, the absence of regular off-site gallery programmes or a locally-based commissioning agency, such as Artangel or Creative Time, a proposition was developed for the Litmus Research Initiative to oversee a programme of temporary public artworks, each of which would occur for just 24 hours. This initial idea was refined and expanded with participating curators at a workshop in November 2006, during a collective visit to ‘Sculpture Projects Münster’ in the summer of 2007 and throughout 2008. What became obvious, however, was that the formats of international biennial exhibitions or scattered-site commissioning programmes were becoming increasingly unsuitable for the dispersed, performative and dynamic modes through which such projects could occur. We also wanted to avoid framing the works through a geographical bias (e.g. ‘Istanbul Biennial’, ‘Sculpture Projects Münster’), to reflect a more progressive notion of place (advanced by geographers such as Doreen Massey), in which place is understood as being emergent through practice, and contemporary art can be seen to contest, rather than valorise, place identity.

*One Day Sculpture* was conceived as a hybrid form of exhibition, curated collaboratively with 17 New Zealand-based curators, which stretched the terms of a conventional exhibition over time (approximately one year) and place (five regions). We set out to involve as many major arts organisations and artist-run initiatives in New Zealand as possible and, in doing so, recognised the need to provide a unifying and inspiring set of curatorial parameters. These parameters should be, we felt, informed by, and responsive to, both epic and subtle gestures of recent temporary public art practice, but they should also catalyse the involvement of artists, curators and funders and engage a range of publics, whilst being adaptable to our partners’ divergent resources. The final curatorial parameters comprised the following precepts:

- Each artwork must occur within its own 24-hour period on a single calendar day (the work’s duration within that period was not prescribed);
- Each project should be newly commissioned through engagement with the context of the host city / region (it should not be a restaging of an existing work, although it might be a development within a series of works);
- Each artist should consider the nature of public sculpture, particularly the potential for artworks to engage with new publics beyond conventional museum or gallery contexts.

Whilst understanding that such forms of temporal and spatial practices were by no means new, we recognised that this cumulative and collaborative curatorial structure might allow for commonalities and connections to emerge between the works in the series, with each work occurring autonomously on its own day and on its own terms. We also hoped that such an organisational structure might encourage and produce very different forms of public engagement with contemporary art outside conventional contexts, and, in turn, might open up new possibilities for the commissioning of temporary art projects across New Zealand in the future. Artists were proposed by each curator, and the series programmed and promoted by the Litmus Research Initiative. This collaborative structure was immensely challenging in its attempt to balance the integrity and aspirations of each commission with the broader rationale, leading to some very creative attempts to bend and shift the ‘rules’. Could the 24 hours run across two days? Might the work be active for eight hours over three days? Such lateral thinking highlights the dexterity with which artists are drawn to deconstructing curatorial frameworks imposed upon them, building a necessary *frisson* of tension towards the curatorial parameters. Despite the complex set of negotiations required by the curators, for the support of projects often beyond the remit and resources of their institutions, only one potential commission stalled at the research phase.<sup>4</sup>

The temporal parameter of *One Day Sculpture* activated a number of distinct effects, one of which involved each work being approached rather like an opening event, which, as Mick Wilson suggests in the Reader, activated ‘the contingent coming-into-being of a temporary public’ (see page 24). In our view, what distinguishes such ‘temporary publics’ from conventional exhibition visitors, is that the *One Day Sculpture* publics could be divided (if somewhat schematically) between *intended* and *unintended* viewers and participants; that is, between those individuals who received a *One Day Sculpture* announcement card, or who sought out the work having read or heard about the project through pre-publicity or word-of-mouth, and those individuals who came across the work unexpectedly, perhaps even unknowingly, as they went about their daily business.

One of the most contentious (and ultimately defining) organisational issues for the series was the difficulty of developing systems of promotion and interpretation which could be tailored to the needs of each project and allow for these unintended encounters with the work. Almost no formal signage was used in the series, and very little interpretative material was present on site. Further still, a number of commissioned artists sought to destabilise the promotion of their works as events by working with us to embargo the preannouncement of details of their projects (much to the frustration of some), which allowed the work to be stumbled across by an unintended public and thus not anticipated and consumed within a predetermined and recognisable frame (see *Interruptions* below). Others sought to unsettle anticipation, which led to a reappraisal of the expectations surrounding public sculpture as site-determined touristic destination.

#### *Dispersal of site*

Michael Parekowhai and Bedwyr Williams, for example, chose to mark the duration of their respective days through itinerant projects in which the work was ‘performed’ at a series of unannounced locations across the city of Wellington. By continually moving from one site to another, both artists deferred the possibility of an ideal, or iconic, destination for their work. Amy Howden-Chapman tracked an aural circuit which used sound, activated by a team of bell ringers, to map the city’s flood line. In each case, the site-specific was exchanged for the situation-productive – whereby the work became experiential and itinerant, accumulating the narrative of the journey as it progressed.

Maddie Leach, Lara Almarcegui and Paola Pivi summoned us to specific locations only to send us off in entirely other directions. This mode of misdirection recalls Robert Smithson’s proposition in his exploration of the notions of Site and Non-Site: ‘Once you get there, there is no destination. Or if there is information, the information is so low level it doesn’t focus on any particular spot [...] so the site is evading you all the while it’s directing you to it [...] There is no object to go toward’.<sup>5</sup>

We went in search of shelter from Wellington’s worst winter storm, forewarned in a series of newspaper notices placed by Maddie Leach, only to find ourselves gathered inside a refurbished boatshed looking out onto a sublimely placid entrance to Wellington’s harbour. The anticipated storm was inevitably (intended or not) a decoy with the boatshed operating as a meeting point or waiting platform, inducing discussion and observation. In the same daily newspaper some six months later, Lara Almarcegui propelled us, its readers, into the past, rather than the future, to ruminate on the fortunes of a set of 19 relocated houses at a housemovers’ yard just outside the city boundary. That evening, the artist gathered us in the yard, only to direct the audience’s attention to the houses’ diverse originating contexts from Plimmerton in the 1920s to Upper Hutt in the 1980s.

Resembling the exclusivity of early air travel, a small coterie of invited guests gathered in an aircraft hangar at Auckland Airport about a month later to witness the arrival of a large private jet, but, again, this was not truly the 'site' of the work. The event of Paola Pivi's project had already occurred some 30,000 ft above, with 80 goldfish strapped to their individual passenger seats. For those who simply experienced the work as rumour, or mediated image, and even for those invited guests who subsequently boarded the grounded jet, the site of the work remained fervently out of reach. These artists intentionally fractured site through the production or invocation of what Michel Foucault termed 'heterotopias', both real and imagined spaces.<sup>6</sup> They did so within a context in which place has been famously contested and exchanged, and where place continues as both a significant mythic presence and the subject of ongoing bicultural negotiation.

A reappraisal of site took a different form in Billy Apple's *Less is Moore*. Rather than directing attention away from a specific site, Apple placed his large trailer billboard directly adjacent to Henry Moore's *Inner Form* in the Wellington Botanical Gardens. Apple's billboard called upon Wellington City Council, the city's Sculpture Trust and the 'People of Wellington' to 'restore' the sculpture by allowing its surface to naturally react to its environment. Rubbing up against the organicist Moore with his politically inflected conceptualism, Apple succeeded in both activating interest in a largely overlooked public sculpture whilst also confronting the viewer with the primary question of authenticity. Where was the authentic site of public sculpture here? In Moore's original intentions for *Inner Form*? In Apple's call to action, which employed the form and language of public address? In the tension between the two sculptural forms, the two artists, or, a transient present and a contested past?

#### *Anecdote*

The 'dayness' of the series – as opposed to the duration of the 24-hour period – brought to the fore the predominance of testimony as the most prevalent response to a *One Day Sculpture* work. In her analysis of the pilgrimage to the destination of the work of art, Pamela M. Lee has described the narratives which result from such an encounter as a 'temporal passage, of duration, before and around the work of art'.<sup>7</sup> This reading can be transposed to those narratives which emerged from the *One Day Sculpture* series: from the heroic (death defying) endurance of a 24-hour summer storm by Bedwyr Williams to the patient waiting under the bandstand in Albert Park, Auckland, for 1440 minutes; from the testimonies of the fantastical (live lions, flying goldfish, a 15ft high barricade) to the convivial generosity of a commemorative festival (Kah Bee Chow's *Golden Slumbers* and Liz Allan's *Came a Hot Sundae*).

In many cases, these testimonies were disseminated with astonishing speed and not just via digital networks. The boyracers who cruised past Thomas Hirschhorn's modified car on Sumner Beach were not, to our knowledge, on the *One Day Sculpture* mailing list! Rather, their role as participants came about through more powerful and immediate forms of communication such as the 'park-up' – allowing word to get around swiftly about the artist's customised car.

Whilst, in some cases, a series of official, iconic images (like those which have come to represent those projects by Alÿs, Deller, Téllez and the Morisons) operated to define the experiential moments of the works to secondary audiences, it is important to recognise that *One Day Sculpture* coincided with the emergence of image-sharing as a dominant means of witnessing an event. The most immediate response to a *One Day Sculpture* work was to photograph it on a mobile phone or to be photographed with it or within it. As the commissioned responses in the project section attest,

however, the durational nuances of the works were invariably best served through the spoken or written word, allowing for an unfolding of the work as narrative, rather than the unreliable souvenir of a frozen moment in time.

### *Temporary Communities*

The limited timeframe meant that the entire audience for each work was compressed into navigating a work over a constricted window of time, creating – or in some cases enforcing – social interaction, as if both an opening and closing at the same time. The inundation, for instance, of the boatshed in Maddie Leach's *Perigee #11* at certain times during the day established a communal atmosphere that was part open house, part weekend barbecue. Others, however, were carefully calibrated to unfold new modalities and potentials for public art engagement towards a collective goal, from James Luna's *Urban (Almost) Rituals* to Bik Van der Pol's *1440 minutes towards the development of a site*. Seeking to highlight the significance of dialogical and other forms of exchange as key (and potentially politically subversive) components, these artists attempted to construct public platforms and scenarios through which temporary communities would specifically form the work.

Yet, what distinguished the temporary publics formed by artists Liz Allan and Javier Téllez was their assemblage of individuals who had previously been socially, geographically and culturally dispersed. Bringing these groups together in the rural province of Taranaki, the artists established targeted social formations employing what we might term the decoy of the remarkable event. With *Intermission*, Téllez drew an assortment of audiences, from the local to the international, to a small town on the west coast of the North Island on the promise of two lions strolling through the interior of an old-fashioned movie house. For the residents, the work could be seen as a major, if highly unusual, local event, three hours of shared entertainment that brought large sections of the town together to celebrate a civic landmark. It also clearly swept the town into the spotlight, thereby becoming a regional destination of choice for hundreds of out-of-towners. Potentially receptive to the critical contexts employed by the artist, we (the art audience) were still relative interlopers in relation to Opunake itself. By de-centring the entire audience from a position of privileged access, Téllez established a complex social space of engagement that successfully imbued a degree of agency not simply to the *cognoscenti* but to all the participants.

In different ways, Liz Allan's Ronald Hugh Morrieson festival sought to explore ideas of alterity and belonging in provincial towns, through a programme of activities, including screenings of film adaptations of *The Scarecrow* and *Came A Hot Friday* and readings from Morrieson's novels at the site of his former house (now a Kentucky Fried Chicken outlet). Allan's celebration of a writer, feted outside the town but often disliked within, became particularly successful through her peeling away – over a 12-hour period – of a range of complex layers in relation to Hawera and its residents. This ultimately served to activate a diversity of affirmative and negative responses nearly 50 years in the making. The breadth of components enabled numerous constituencies to influence the work so that, over the course of just one hour, the tone moved from celebration at the city square to distrust and barely concealed hostility at the KFC to an array of positions situated in-between. The festival highlighted how an ostensible celebration can fuel critical dialogue around the (im-)possibility of ever fully belonging.

Kah Bee Chow's *Golden Slumbers* similarly invoked commemoration as the centrifugal point of her work by incorporating disparate communities of interest. Bringing together the Chinese Diaspora

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of Wellington, frequenters of the Sisters of Compassion soup kitchen and supporters of the artist-run initiative Enjoy Public Art Gallery, the artist developed a commemorative garden and event for Joe Kum Yung, a Chinese immigrant murdered in the vicinity some 100 years previously.

Where both Allan and Téllez engaged with specific township communities and Chow with a dispersed urban audience, the collective project, *Intertidal*, by Douglas Bagnall, Adam Hyde, Zoë Walker & Neil Bromwich, brought a temporary community to the largely uninhabited Quarantine Island (population: 2) in Dunedin Harbour. Requiring the audience to make a significant pilgrimage by car and boat, the artists used the gothic history of the island, a veritable prison for diseased travelers, to examine ideas of isolation and cultural displacement. As audience members negotiated one another on the paddocks, ravines and beaches of the island, what became clear was the way in which we functioned as surrogates for the island's earlier occupants. Like those unfortunate enough to join the island's community in the Colonial era, the visitors shared an unusual connectivity based on little more than mutual circumstance, although, in this instance, art rather than sickness defined and brought us together.

### *Interruption*

In her examination of public art, Miwon Kwon has argued for an aesthetics of 'the wrong place'. Kwon suggests that public art might be approached as a 'projective enterprise', rather than a descriptive one and that projects should 'unsettle', 'activate' and 'raise questions'.<sup>8</sup> One might theorise the avant-garde struggle, she suggests, as a kind of spatial politics, 'to pressure the definition and legitimation of art by locating it elsewhere, in places other than where it belongs'.<sup>9</sup> If we understand place to be an unstable, shifting set of political, social, economic and material relations, surely the works which connect and engage with a real sense of place will be those that engender a sense of dislocation, which enable the passer-by, the art pilgrim, the participant, to see and remake place anew.

The *One Day Sculpture* projects emerged through a variety of engagements with place, from longer-term artist residencies to short, intensive research visits over a matter of days. Considering the desire for commissioned artists to work from an informed position, most of the works began with an intense period of 'fieldwork', but many avoided a nostalgic indulgence in the historicity of place, preferring to unsettle existing perceptions of place through strategies of displacement, interruption, protest and intrusion which created new readings of the specific localities to which the artists were introduced or, in some cases, with which they had an existing relationship.

A number of the projects reflected the playfulness of Allan Kaprow's 'Happenings' or the Situationist International's constructed situations of the 1950s and 1960s. Conceived in the context of post-war consumer culture, these earlier acts were, of course, not commissioned, but conceived for their own sake – in Kaprow's words as 'activities engaged in by participants for the sake of playing' and by Guy Debord as 'an integrated ensemble of behaviour in time.'

A contemporary correspondent to these assertions would be Roman Ondák's *Good Feelings in Good Times*, a queue of people which forms for seven minutes or so in a series of public locations. The work was originally staged outside the Kunstverein in Cologne in 2003, and then subsequently restaged (on loan from the Tate collection) in Wellington as a precursor to the *One Day Sculpture* series on the day of the press launch in March 2008. The work occurred anonymously, recontextualised in a city in which queuing is a relatively rare sight outside festival season, or at least has entirely

different connotations from central London or Eastern Europe. Eve Baniotopoulou has suggested that, 'through the notion of the queue Ondák could be said to explore simultaneously the fluctuation between personal time ('real' time) and social time (time spent in the queue), past (memories of queuing) and present (actual queuing) and lived experience (being in the queue) and imagined experience (imagining the effects of queuing)'.<sup>10</sup>

For his *One Day Sculpture* project in Wellington a year later, Ondák sought to destabilise these modes of time once again through the most modest of means, by inserting a series of unobtrusive piles of sawdust at the foot of the largest wooden building in the southern hemisphere, the 19<sup>th</sup> century Old Government Buildings. Nikos Papastergiadis has recently called such small gestures, 'circuit breakers in the closed system of habitual equivalence between signs', in which the politics of practice is situational.<sup>11</sup> Ondák's seemingly innocuous gesture metaphorically shook the foundations of power, drawing attention to the impostor status of the wooden building and, more broadly, to the precarity of institutional structures.

A different redrawing of the lines of institutional authority occurred some two months later in SUPERFLEX's *Today We Don't Use the Word Dollars*. The artist collective used a mode of playful censorship in disallowing, by contractual agreement, the word 'dollars' to be uttered by staff of the ANZ bank in Auckland, potentially interfering in the global economic system. Just days before this, Rirkrit Tiravanija's instruction to *Pay Attention* intervened within the promotional system of the series itself. These interruptions, through their insertion (or, in the case of SUPERFLEX, subtraction) of material into (out of) the public realm, effected a destabilisation of place, which produced a feeling of being in the 'wrong place' or perhaps even in the 'wrong time'. The potential agency of such tactical artistic practices depends upon their ability to invoke what has best been described in German as *Zerstreuung*, a dispersion, distraction or distribution which readdresses, and in some cases reforms, what it means to be public.

### *New Materialities*

It is unsurprising that, faced with making a commission for temporary public sculpture, many of the artists chose to subvert the historical convention of monumentality. A number of artists in the series sought to delimit the idea of public sculpture as monument. The works of Nick Austin and Kate Newby, Lara Almarcegui and Rirkrit Tiravanija reconfigured the importance of materiality, from its privileged status as the literal form of public sculpture to its being a meta-ingredient of a much more broadly situated practice. Their approach, drawing on the writing of Laura Hoptman and Trevor Smith, could be described as 'un-monumental' in nature.<sup>12</sup> As one might expect of such a term, un-monumental is often identified as small scale, modest and oppositional to heroic, iconic gestures. This mode was evident in Austin and Newby's *Hold Still*, which employed a number of readymade components to subtly reconfigure Western Park in Auckland. That Austin and Newby's minimal interventions functioned to freeze time, altering the quotidian rhythm of such a large park, reflected their capacity for judging the potentially transformative effects of foreign materials and the use of the decoy in a public setting. Lara Almarcegui, like Austin and Newby, sought to employ a lightness of touch for her commission, choosing to work with news media to profile the forgotten histories of a sequence of relocated dwellings. The flimsiness of the newsprint, and its propensity to deteriorate quickly, together with the paper's 24-hour news cycle, highlighted its value as an effective material and mode of dissemination for temporary sculpture.

Tiravanija's announcement card was perhaps the most dematerialised example of a one day sculpture, akin to early conceptual usage of circulation systems, such as Cildo Meireles' *Insertions into Ideological Circuits* (1968–70) and On Kawara's postcards. Unlike these early works, however, Tiravanija's project was proposed not as an object circulating across time and space, but as a tactical instruction to the recipient through which their 'attention' is drawn to something pre-existing in public space, something which in itself, may already be a form of public sculpture.

Bekah Carran employed an assortment of paper and cardboard products in her idiosyncratic archive, *I Remember Golden Light*; built as an annexe to the National Library in Wellington. Manila folders contained found images culled from books and magazines; old cardboard ring-binders clad the façade, with brown paper forming the inside of the structure. The resultant building appeared, on close inspection, as a precarious sculptural object, whose collection of utopian representations were made all the more fragile through their somewhat insecure institutionalisation.

Others employed monumentality to elide expectations as to the grandiosity of public sculpture. Heather and Ivan Morison and Michael Parekowhai's spectacular, head turning works could have been seen as quintessential public sculpture except for their astute activation of duration which seemed to usurp monumentality from within. Heather and Ivan Morison's *Journée des Barricades* consisted of a huge assemblage of wrecked cars and urban detritus, blocking off a Wellington city street. The audacity of this intervention was marked not simply through its scale, but through the fleeting nature of its occupancy of the site, and replete with references to both political action and environmental catastrophe, was enhanced by the disjuncture between monumentality and permanence. Like a chimera, the barricade disappeared without a trace the following day.

Consisting of a beautifully refined, large, flashing Vegas-style neon sign with the word 'OPEN' flicking on and off, Michael Parekowhai's *Yes We Are* was transported, over the course of a day, to various locations in Wellington. Inherently popular in its aesthetic, the sign stood out owing to its bracing lustre and brashness – qualities not usually associated with Wellington's built environment. This sense of incongruity was exacerbated by the curious placements of the sign, often pointing to car parks or disused land or to the water rather than to more obvious services or landmarks. Parekowhai, like the Morisons, used a spectacular mode of display, not to reify monumental form, but to reveal an inherent instability in public sculpture. The meaning of the OPEN sign was always provisional and subject to the complex resonances of each location, allowing the artist to playfully manipulate the city without the pressing need to respect the integrity of each locale.

### *Endings*

How, then, are we to assess and measure the outcomes of *One Day Sculpture*? The series sought to build a context through which we might come to engage with temporary public sculpture in its full range of forms and methods. It also sought to establish a context for commissioning public art in New Zealand and, crucially, to develop a trans-institutional model whereby curators from artist-run spaces to large museums could work together on a single project across the country. What can be said of a series that was only directly experienced by audiences in discrete clusters? For one person, *One Day Sculpture* may be an unexpected encounter with a billboard in the Botanic Gardens while walking the dog; for another, it is the extraordinary and unforgettable sight of lions in close proximity; for the office worker in Wellington it is the insistent ring of a bell whilst trying to conduct a meeting. And for the person who broke into the boatshed at Breaker Bay past midnight

and left a Polaroid of her feet, it was the possibility of flouting the rules by establishing that art does not have a closing time!

But, for many, *One Day Sculpture* was a *series* of experiences, which reconfigured their associations of place over the course of a year. Regardless of how many works were experienced or the manner of that encounter, the series offered us compelling chapters while making it difficult for us to comprehend the entire book. Although it might be argued that such partiality limited a broader understanding of the scope of the series, such a reading misses a number of the finer resonances. Crucial among these is the use of the imaginary as a critical mode, activated and played with by many of the commissioned artists to build anticipation and to frame their work. The tantalising sense of what might be to come, or what might have transpired, was further enhanced by the dissemination of stories and anecdotes, some taller than true, which were transmitted across websites and blogs but, crucially, through word-of-mouth. And, of course, the website, as Daniel Palmer argues in the Reader, highlights ‘photography’s function as a publicity and memory machine’, allowing audiences to build provisional pictures by joining the indexical dots together. Finally, this publication functions, at least in part, to pull together the constituent parts into one place with the crucial caveat that this formation is by no means the only story there is to tell.

Perhaps the last word should go to the young girl, no older than ten, who was berating her younger brother walking along the main street of Wellington, after witnessing Amy Howden-Chapman’s *The Flood, My Chanting*. With the tone that only big sisters can have, she emphatically declared, ‘It’s not an emergency; it’s called a one day sculpture’.

Abbreviated bibliographic references here refer to full reference given in the Further Reading section on pages 262–265.

<sup>1</sup> See Jan Verwoert, ‘Forget the National: Perform the International in the Key of the Local (and vice versa)! On the Experience of International Art Shows’, in Steve Dutton and Jeanine Griffin, 10–11.

<sup>2</sup> [http://2006.scapebiennial.org.nz/curatorial\\_statement.asp](http://2006.scapebiennial.org.nz/curatorial_statement.asp) accessed 20 August 2009.

<sup>3</sup> Rosalind Krauss, ‘Sculpture in the Expanded Field’, 33.

<sup>4</sup> Santiago Sierra undertook a research visit to Auckland in March 2009, but decided not to develop a project for the *One Day Sculpture* series with his commissioner St. Pauls Street Gallery, Auckland. During his research visit, the artist produced his own independent work in Wellington, [[http://www.santiago-sierra.com/200905\\_1024.php](http://www.santiago-sierra.com/200905_1024.php)].

<sup>5</sup> Robert Smithson, from interview with Dennis Wheeler (Vancouver, 1969–70), in Jack Flam, ed., *Robert Smithson: The Collected Writings* (Berkeley and Los Angeles: University of California Press, 1996) 218.

<sup>6</sup> Michel Foucault, ‘Des Espaces Autres’, 1967, [<http://foucault.info/documents/heteroTopia/foucault.heteroTopia.en.html>].

<sup>7</sup> Lee was referring, in particular, to Tony Smith’s infamous 1966 retelling of his night-time journey to the unfinished New Jersey Turnpike. See Pamela M. Lee, *Chronophobia*, 50–51.

<sup>8</sup> Miwon Kwon, ‘Public Art and Urban Identities’, 168.

<sup>9</sup> Miwon Kwon, *One Place After Another*, 165.

<sup>10</sup> Tate catalogue entry, [<http://www.tate.org.uk>].

<sup>11</sup> Nikos Papastergiadis, ‘Spatial Aesthetics: Rethinking the Contemporary’ in Nancy Condee et al, 363–381.

<sup>12</sup> Richard Flood, Laura Hoptman and Massimiliano Gioni, eds., *Unmonumental: The Object in 21st Century Art* (New York: Phaidon, 2007).