

***GONE FISHING* BRAILLE SCULPTURE PRICEWATERHOUSECOOPERS TOWER AUCKLAND**

[The following is an extract from Peter Simpson's article 'Sculpture on the Waterfront: the PricewaterhouseCoopers Tower' in Art New Zealand, No. 105, Summer 2002-03. The article contains a photograph of *gone fishing*.]

Perhaps the most remarkable of the building's sculptures, at least in terms of its scale and imagery, is Anton Parsons' 40 metre by 3.6 metre wall work, which occupies the wall of the walkway that links the tower to the Downtown parking building. The wall is continuous except where it is intersected for a few metres by the drum-shaped outer wall of the elevator shaft. The cobalt blue-painted wall is plain and unadorned except for dozens of platter-sized circular bumps which constitute a gargantuan Braille text provided for the artist by Peter Beatson, a blind academic and writer from Palmerston North who has worked with Parsons before. The Braille text is nowhere translated on site; the identifying plaque simply (apart from the title and names of the artist and writer) repeats the text in Braille. Parsons' intention, one infers, was to retain an air of poetic mystery about the content of the work. As it happens, I can reveal that the text – slightly longer than a haiku – reads in English:

*Maui's line slices the blue water
Welcoming fish zigzag above the tower*

The densely suggestive verse alludes to the myth of Maui's fish, to the siting of the building on reclaimed land, and to the notion that the tower itself is the fish hooked on Maui's line. The uniform cobalt blue of the sculpture references the marine location, while, at another level, the title enjoins the workers to opt out of the urban rat race and go fishing instead. Even without the knowledge of the meaning of the text, *Gone Fishing* is an exhilarating piece that brings life to what otherwise could have been an entirely functional walkway. Together with Culbert's *Wall Wave*, *Gone Fishing* has the added virtue of anchoring the PricewaterhouseCoopers Tower to a specific historical and geographical locale, thus helping to counteract what otherwise might have seemed a somewhat dislocated if individually appealing suite of works.