

first arrived in Aotearoa, and all the arrow is sued today to direct traffic and pedestrians in the city. These symbols are partially inspired by the symbols that appear on the Maori warrior Te Kooti's battle flag. These symbols represent the inherited and modern relations between the people and the land, and as such are significant to Maori and their contribution to New Zealand's cultural legacy and identity. This environmental theme is of vital importance to Wellington's citizens, and the rusted metal signs show the effects of the weather which is something central to Wellington life. *The City to Sea Bridge* is not only a utilitarian sculpture, but a symbol for the greater incorporation of Maori culture in public art.

Mary-Louise Browne approaches the domain of public sculpture in an entirely different manner to that of Neil Dawson and Para Matchitt. Browne's work *Body to Soul*, which resides in the Botanical Garden adjacent to the Norwood Park, was installed in 1996. The sculpture measures 7020 x 1000 mm and is a black granite staircase structure wherein each of twelve stairs is a plaque with a sandblasted message upon it. This black granite staircase is designed to follow the natural incline of the site. *Body to Soul* ascends from one level to another through a series of words in which one letter is changed per stair, presenting what Browne deems a 'transmutation'. One of Browne's inspirations for this work came from medieval alchemists and how they strove to transmute base metals such as lead into gold in the hope of making fortunes for themselves. Although no alchemist succeeded with precious metals, it is possible to transmute words easily enough. The words which form this sculptural word-play allude to mortality and the afterlife. "The intention is to create an atmosphere, intensified by the placement of the text, to remind the viewer of the power of nature and the transitory quality of life: that all things must pass" says the artist regarding the purpose of *Body and Soul*. Browne begins with the word 'body' and transmutes it through eleven steps to the end of its journey: the 'soul' at the top of the staircase. Browne's inspiration for this work could be attributed to the parlour game in which words of identical length are modified by changing one letter at a time to form a new word. This adaptation engages the attention of the public, and suggests a narrative of sorts on the process taken from death to arrival in the afterlife. By fixing the message in graphite, the sculptor gives her work an enduring quality, and creates an effect reminiscent of memorials. The sculpture also alludes to the permanence of language and the impermanence of life, yet remains playful and engaging as it demands participation. *Body to Soul* holds an important place in Wellington's legacy due to the timeless message it conveys, encouraging public sculpture to not only be aesthetically pleasing, but to delve into a more intellectual and spiritual base where it is demanded that viewers consider the messages behind art.

Another work which similarly keeps its interpretation entirely down to the viewer is Anton Parson's *Invisible City* which is situated at the junction of Lambton Quay and Grey Street and was installed in 2003. The highly polished stainless steel surfaces of the sculptures, two large rectangular tablets measuring 2200mm high and 1200mm wide are studded with braille dots, spell out a poem commissioned especially for the art work from the blind writer, Peter Beatson. In this public work Parsons deliberate