

## Dale Cotton and Gina Ferguson



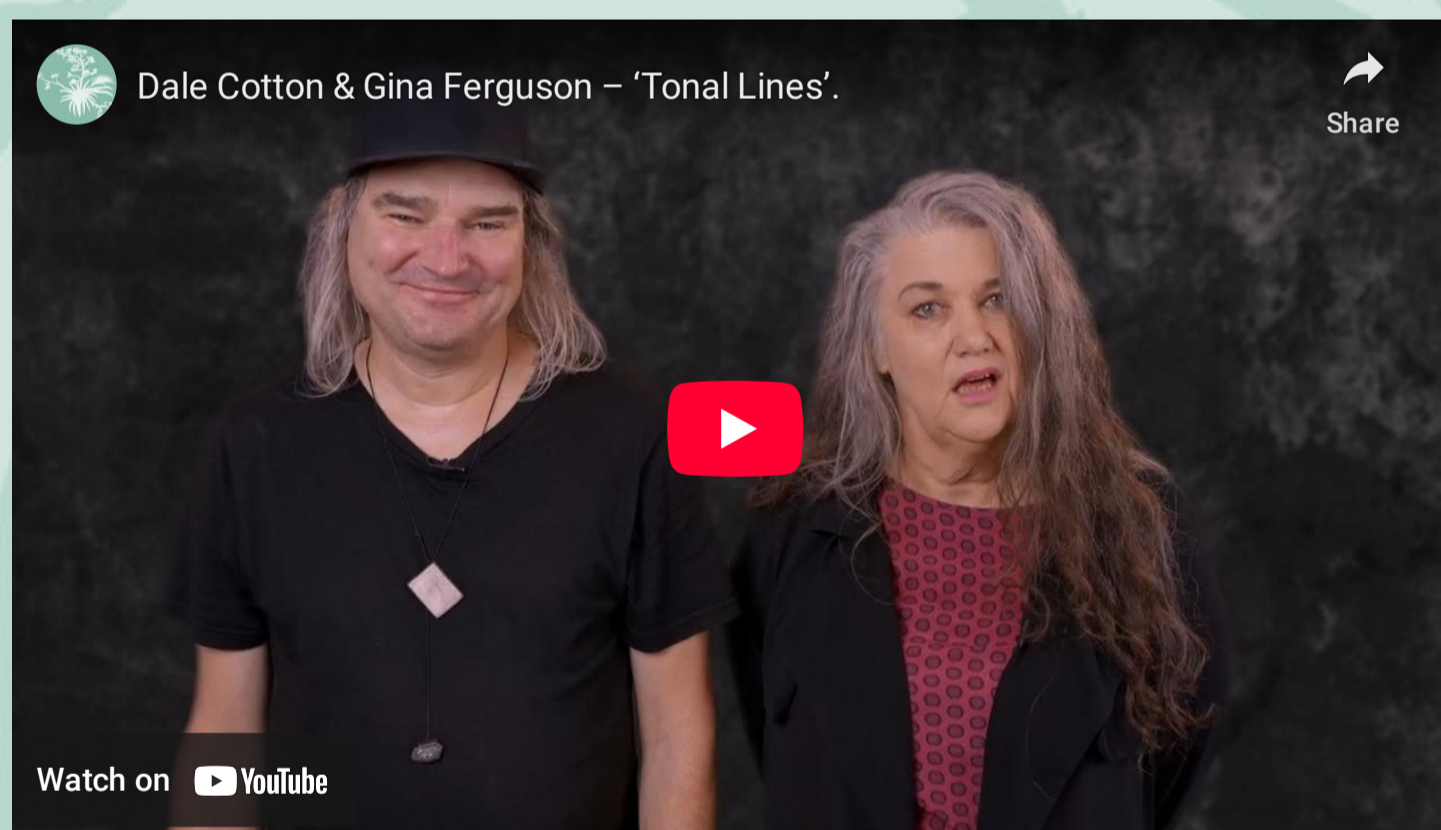
Gina Ferguson and Dale Cotton, *Tonal Lines*, 2024, burnt wood, metal, bitumen tar, various algorithmic sound equipment.

When walking in the gardens you embark on a journey. Sound, touch, smell and sight are all heightened in unpacking the surrounding environs (especially in an edible garden). This work was about human intervention, listening, looking, working with and responding to the environment that we inhabit.

*Tonal Lines* by Dale Cotton and Gina Ferguson was an installation consisting of a wood and stainless-steel structure with sound. The viewer was invited to touch and consider a charcoal stick or scorched and tarred branch, made from storm felled branches collected from within the Gardens and surrounding Tāmaki Makaurau Auckland isthmus. Through movement, a corresponding atmospheric tone was generated as an ever-changing musical score. In combination with sound, each charred wooden remnant operated as both a beacon and referential charcoal drawing stick – a stark reminder of the fragility of our changing environment – as we navigate the differential vulnerabilities to the impacts of climate change.

Dale Cotton is an artist and media professional with many Aotearoa New Zealand music awards to his name. He primarily works within the context of music and sonic art composition, data visualisation and sonification, production design and installation. His inspiration comes from the history of music and visual art, as well as the immediate matter of the world around us.

Gina Ferguson is an artist and a Senior Lecturer and Gallery One Curator in the Department of Design and Contemporary Arts at Unitec, Tāmaki Makaurau Auckland. She has exhibited in both Aotearoa and Australia. She primarily works within the context of sculpture and installation, and is also involved in a wider range of art and craft practices. Gina is interested in notions of the body, abjection, place, space and experience. The implications surrounding our environment, uncertainty and resulting instability are primary discussions informing her art practice.



[<< Return to the 2024-25 Archive page](#)

