

AUCKLAND ART GALLERY TOI OTĀMAKI



Tātaki Auckland Unlimited (TAU) is an Auckland Council-controlled organisation (CCO) and the cultural, events and destination agency for Tāmaki Makaurau Auckland. TAU manages \$2.2 billion worth of cultural heritage, sporting and performing arts assets, including Auckland Art Gallery Toi o Tāmaki, the Aotea Centre Aotea – Te Pokapū, Auckland Zoo, Go Media Stadium, Western Springs and North Harbour stadiums, and New Zealand Maritime Museum Hui Te Ananui a Tangaroa. It works to ensure ongoing social, cultural and economic benefits from these assets for Aucklanders, now and into the future.

Auckland Art Gallery Toi o Tāmaki is one of the substantive cultural institutions that TAU owns, operates and maintains for the benefit of Tāmaki Makaurau Auckland, with the aim of enriching life in Auckland through engaging people with the arts.

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Annual Review 2024/25

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He Mihi

Kei aku nui aku rahi
Aku whakatamarahi ki te rangi
Anei a Toi o Tāmaki e mihi ake nei
Ki a koutou katoa.
E koa ana te ngākau ki te tuku atu
I tēnei puka-ā-tau
He mea whakaemiemi
I ngā hirahiratanga o te tau
Hei tirohanga mā te kanohi
Hei kai mā te hinengaro
Hei whakahihitanga mō te manawa.
E mihi ana i tā koutou ū
Ki te taunaki mai i ngā mahi
O Toi o Tāmaki
I tēnei tau
Ā haere nei te wā.
Nō reira tēnā rā koutou katoa.

Joe Pihema (Ngāti Whātua)
Poumatua, Head of Kaupapa Māori

Your City, Your Gallery

Statement from Chair and Chief Executive



Vicki Salmon
Chair, Tātaki Auckland
Unlimited Board



Nick Hill
Chief Executive, Tātaki
Auckland Unlimited

The past year at Auckland Art Gallery Toi o Tāmaki has been one of significant progress, both in its programming and in the preservation of its heritage. The Heritage Restoration Project: Kia Whakahou, Kia Whakaora is approaching its final stages, with completion anticipated in December 2025. The careful restoration of the 137-year-old roof and building ensures this treasured taonga continues to serve the people of Tāmaki Makaurau and beyond for generations to come.

A defining moment of the last year was the opening of Te Kawau Gallery in September 2024, a newly renamed space in the historic part of the building. Significantly, it is the first space within the Gallery named in recognition of a Māori ancestor, honouring Āpihai Te Kawau (1780–1869), paramount chief of Ngāti Whātua Ōrākei and a key ancestor of modern Tāmaki Makaurau Auckland. The renaming reflects the Gallery’s commitment to elevating te ao Māori and strengthening partnership with tangata whenua.

The Gallery’s exhibitions programme has been rich and varied, balancing the presentation of New Zealand artworks with major international exhibitions, alongside a wide range of public programmes and events designed to engage diverse communities. Annual visitation reached an impressive 497,998, falling slightly below the 500,000 target due to an unexpected two-day closure. This strong attendance reflects sustained public interest and engagement with the Gallery throughout the year.

The Walters Prize 2024 amplified the outstanding voices in contemporary New Zealand art, while the launch of *Aotearoa Contemporary*, a new triennial, created a platform for new ideas. The inaugural edition of *Aotearoa Contemporary* was proudly supported by Ngāti Whātua Ōrākei. Alongside this, *Modern Women: Flight of Time* and *Mark Adams: A Survey | He Kohinga Whakaahua* offered layered explorations of New Zealand’s identity, history and place. Major international shows such as Olafur Eliasson’s *Your curious journey* and *A Century of Modern Art* attracted wide audiences, highlighting the Gallery’s role in connecting local communities with global perspectives.

We also acknowledge and thank Kirsten Lacy, who concluded her six-year tenure as director. Under her leadership, the Gallery has seen dynamic programming, growth in collections and public engagement, and important initiatives such as the reshaping of the Walters Prize and the launch of *Aotearoa Contemporary*.

We extend our sincere thanks to the Auckland Art Gallery Foundation, Te Haerewa, the Gallery Advisory Committee, donors, partners, exhibiting artists, iwi, members, volunteers and our exceptional kaimahi. Your continued support allows the Gallery to grow and evolve as a place where art, people and ideas meet.



Director's Introduction

Kirsten Lacy



In the heart of Tāmaki Makaurau Auckland, Auckland Art Gallery Toi o Tāmaki continues to thrive as a place where art and ideas converge to strengthen and enrich our communities. This Annual Review reflects a year of bold ambition and meaningful connection – one in which the Gallery played a central role in shaping the cultural life of Aotearoa New Zealand.

At the core of our work is a commitment to inclusivity and excellence. We believe that art is not only a mirror to society but a catalyst for transformation. This year, our exhibitions, programmes and partnerships embodied that belief, offering diverse audiences opportunities to engage with powerful creativity in ways that are personal and enduring.

Our kaupapa Māori initiatives have continued to grow in depth and impact, guided by the wisdom and leadership of our Kaupapa Māori team and Te Haerewa. The opening of Te Kawau Gallery, renamed in honour of Ngāti Whātua Ōrākei paramount chief Āpihai Te Kawau (1780–1869), was a moment of profound significance. It not only acknowledges the foundational gift of land that shaped Auckland's city centre but also reaffirms our commitment to embedding Māori narratives within the Gallery's spaces and stories. This renaming, alongside our cultural capability programmes and public events such as Matariki Ahunga Nui, reflects our aspiration to be a Gallery that welcomes all, celebrates difference and fosters belonging. And the formalisation of a new partnership agreement with Te Haerewa marks a significant milestone in our journey to honour te Tiriti o Waitangi and uplift Māori voices.

Our exhibition programme this past year was both locally resonant and globally connected. The return of the Walters Prize in its new triennial format, alongside the launch of *Aotearoa Contemporary*, created an authoritative platform for contemporary art in New Zealand. These exhibitions showcased the breadth of artistic practice across the motu and drew over 84,000 visitors, affirming the public's appetite for thought-provoking and boundary-pushing work.

Modern Women: Flight of Time offered a long-overdue spotlight on the pioneering contributions of women artists to New Zealand's modern art history. Through vibrant storytelling and rigorous scholarship, the exhibition challenged conventional narratives and invited audiences to reconsider the role of gender in shaping artistic legacies. The accompanying publication has become a vital resource, extending the reach of the exhibition and deepening its impact.

Internationally, *Olafur Eliasson: Your curious journey* and *A Century of Modern Art* brought global perspectives to our shores, inviting audiences to explore themes of perception, the environment and innovation. These exhibitions were made possible through generous support from our partners, and they underscore our ability to deliver world-class experiences that resonate with local audiences.

Both inside the Gallery and out in communities, our Learning and Outreach team doubled school engagement, creating transformative experiences for thousands of tamariki and rangatahi. Programmes like Beyond the Walls and the Pat Hanly Creativity Project and Awards have empowered young people to see themselves as artists and storytellers. These initiatives are not only educational – they are foundational to building a future in which art is central to civic life. Energetic and thoughtful events created by the Public Programmes team animated the Gallery experience for diverse audiences of all ages and helped bring many first-time visitors into contact with the power of art.

Our Collection Services team continued its vital work as kaitiaki of our national treasures through their meticulous registration, conservation and installation practices, which ensure artworks are safely stored, carefully moved and beautifully presented for visitors. We have also added significant works to the collection this year, including Brett Graham's *Wastelands*, 2024 and Do Ho Suh's *North Wall*, 2005. These and the other artworks that the Gallery has acquired over the past 12 months have strengthened our collection in ways that reflect the diversity and dynamism of our communities.

The 50th anniversary of the Chartwell Trust was a moment to celebrate visionary philanthropy and the enduring strength of creative thinking. Through

supporting a busy loan programme and with the co-publication of a significant book, we honoured the Trust's legacy and reaffirmed our shared commitment to supporting contemporary art in Aotearoa.

None of this would have been possible without the generosity of our partners, donors and other supporters. Their belief in our mission enables us to reach further and serve our communities with integrity and imagination. We are deeply grateful for their continued support and the faith they place in our work.

As my tenure as director concluded in June, I departed with immense pride in what we have achieved together over the past six years. It has been a privilege to work alongside an extraordinary team. This Annual Review stands as a testament to what the Gallery's kaimahi can achieve together with courage, collaboration and creativity. With a strong forward programme and the Heritage Restoration Project: Kia Whakahou, Kia Whakaora nearing its final stages, the Gallery is well positioned for the future. Exciting international collaborations are on the horizon, alongside important projects with New Zealand and Pacific artists, ensuring Auckland Art Gallery Toi o Tāmaki continues to play a central role in the cultural life of Tāmaki Makaurau and Aotearoa, strengthening and enriching our communities through art and ideas.

Ngā mihi nui,

Kirsten Lacy

Director, Auckland Art Gallery Toi o Tāmaki
(2019–2025)

By the Numbers



By the Numbers

Key stats



1

new roof

Over **99,000** hours worked on the Heritage Restoration Project: Kia Whakahou, Kia Whakaora



18,114

school students visits

+105.7% increase on the previous financial year



1386

events at the Gallery

Public and learning programmes, tours and Member events

Visitation

497,998

FY25

507,507

FY24

479,728

FY23

Total Visitation

330,638

visitors to *The Robertson Gift*

84,191

visitors to *The Walters Prize* and *Aotearoa Contemporary*

30,640

visitors to *Olafur Eliasson: Your curious journey*

‘It’s always a treat to visit Auckland Art Gallery . . . There is, of course, an amazing collection of New Zealand artists and many touring exhibitions.’

– Visitor

Exhibitions



8

new exhibitions



20

exhibitions on display



30

installations and conservation changes

Ranging from single artworks to entire exhibitions

Collection

107

artworks added to the collection

52%

of artwork acquisitions in previous 12 months were by women artists

‘Fabulous architecture and inspiring exhibitions. A highlight of our New Zealand journey.’

– Visitor

15,235

records updated in the Gallery’s collection-management system

1,849,779

people viewed collection artworks at other venues in 19 exhibitions.

By the Numbers

Retail



261,000

visitors to the Gallery shop

41%

of all merchandise sold was made in Aotearoa (up from 31% the previous year)

48%

increase in sales of New Zealand literature (poetry and fiction)

20%

of active retail suppliers were pakihi Māori

Learning & Outreach



337

school-group visits, representing 190 different schools

15,927

Kids & Whānau Create workshop participants

107,128

visitors to Te Aka Matua | The Creative Learning Centre

97

funded trips (buses and taxivans) to the Gallery

Online



1,014,760

unique webpage visits

18,260,351

people reached across all social media channels

117,526

social media followers (Facebook, Instagram, LinkedIn, YouTube, TikTok, Weibo)

Library



531

new books

10

new archives

4060

archival items digitised

‘A terrific gallery, full of surprises. Great art and great stories in each room.’

– Visitor

Kaupapa Māori



Kaupapa Māori

The Gallery works alongside tangata whenua and Kaupapa Māori partners who support and guide organisational Māori programmes and priorities. Their leadership helps us honour te Tiriti o Waitangi, care for taonga Māori and celebrate the richness of toi Māori.

More of our kaimahi have strengthened their understanding of te ao Māori, thanks to the support of our Poumatua and Pouwhakarite roles. These efforts reflect our commitment to being a more inclusive Gallery – one that uplifts Māori voices and culture.

Te Haerewa Agreement

Te Haerewa, chaired by Dr Valance Smith since 2021, comprises pre-eminent Māori artists, academics and cultural figures who provide cultural advice and guidance. Their role helps raise the profile of toi Māori in the Gallery and foster an environment that welcomes and inspires Māori.

Following three years of ongoing kōrero led by the Kaupapa Māori team, the Gallery and Te Haerewa formalised a new partnership agreement in 2025. Head of Kaupapa Māori Joe Pihema says, ‘The new agreement will strengthen the Gallery’s ability to achieve its responsibilities and obligations to Māori arts, the artists and our growing Māori communities.’

After a motion from the Chair, and supported by Te Haerewa members at a hui, the role of Amorangi was created for long-serving members. Sir Haare Williams accepted the inaugural appointment, providing high-level guidance and support to uphold Te Haerewa responsibilities with mana and integrity, ensuring a lasting legacy for current and future generations.

Heru Hāpai Cultural Uplift

Five tailored, cultural-capability courses were delivered this year to strengthen staff understanding of tikanga Māori, te reo Māori and te ao Māori. Each course is designed to meet the needs of different teams across the Gallery. Hāpai ō ki Mua supports front-of-house staff in incorporating tikanga Māori and te reo Māori into everyday visitor engagement, while Hāpai ō ki Mua focuses on the work of back-of-house teams, offering guidance on engaging with clients and events from a tikanga Māori perspective. Hunga Tauhou provides a foundation in te reo and te ao Māori for beginners and Hunga Hikaka builds on existing reo proficiency at an advanced level. Hunga Pūkenga supports staff who work directly with handling artworks, ensuring they are equipped with appropriate tikanga for caring for taonga.

Public Programmes

This year’s Kaupapa Māori public programming was focused around three key calendar events: Te Wiki o te Reo Māori, Waitangi Day and the annual Matariki Ahunga Nui festival. For this year’s Matariki celebrations, the Gallery welcomed the return of Taane Mete (Ngāti Kahungunu, Ngāti Korokī Kahukura) for another powerful performance, as well as Te Kapa Haka o Te Wharekura o Te Papapa. Visitors also had the opportunity to take part in Te Ara Toi – Māori Art and Treasures tours, offered through the Taimoana | Coastlines: Art in Aotearoa exhibition.



Top
Te Haerewa, left–right: Nova Paul (Te Urioroi, Te Parawhau, Te Māhurehure ki Whatitiri, Ngāpuhi), Emily Karaka (Ngāi Tai ki Tāmaki, Te Kawerau ā Maki, Te Ahi Waru, Ngāti Māhuta, Ngāti Tahinga (Waikato), Ngāti Hine, Ngāpuhi), Reuben Friend (Ngāti Maniapoto), Sir Haare Williams (Ngāi Tūhoe, Te Aitanga a Māhaki), Lisa Reihana MNZM (Ngāpuhi, Ngāti Hine, Ngāi Tūteauru, Ngāi Tūpotu), Brett Graham (Ngāti Korokī Kahukura, Tainui), Dr Valance Smith (Ngāpuhi, Waikato, Ngāti Haina, Ngāti Pākehā) Absent: Graham Tipene (Ngāti Whātua, Ngāti Kahu, Ngāti Hine, Ngāti Hauā, Ngāti Manu), 2025.

Right
Dr Valance Smith and Tom Irvine (Ngāti Whātua) at the karakia for *The Walters Prize 2024* and *Aotearoa Contemporary*.

Left
Poumatua Joe Pihema and Robbie Paora (Ngāti Whātua) at a karakia for the Heritage Restoration Project: Kia Whakahou, Kia Whakaora, August 2024.



Te Kawau Gallery Opening

In September 2024, the Gallery opened Te Kawau Gallery, a newly renamed space in the heritage building that honours Āpihai Te Kawau (1780–1869), paramount chief of Ngāti Whātua Ōrākei and key ancestor of modern Tāmaki Makaurau Auckland. The renaming was marked with a karakia, delivered in partnership with Ngāti Whātua Ōrākei as part of the annual commemorative event Tuku Whenua – Āpihai’s Gift, recognising the 1840 tuku (gift) of land that laid the foundation for Auckland’s city centre.

Retail

The shop maintains a focus on supporting Māori and other New Zealand businesses, and on offering products that connect visitors with local stories, makers and materials. In the past year, 41% of merchandise sold through the Gallery shop was made in Aotearoa, up from 31% the previous year. Twenty per cent of active suppliers were pakihi Māori (Māori businesses). Visitors purchased 651 pieces of hand-carved pounamu or stone, 1404 books on Māori art and culture, and 3882 items of Gallery merchandise featuring a Māori artist.



Opposite

Karakia for the opening of Te Kawau Gallery, 2024.

Left

Sands Carving Studio pounamu on display in the Gallery shop.



Curatorial and Exhibitions

Curatorial and Exhibitions

The Gallery’s team of curators brings deep expertise across ngā toi Māori, New Zealand art, Pacific art and international art. In a year marked by ambition and achievement, the team played a central role in shaping the Gallery’s programme and driving its mission to connect audiences in Tāmaki Makaurau and beyond with art and ideas.

Curators contributed across the institution’s core functions – from research and publishing to exhibition-making, acquisitions, collection care and development, and public engagement. This work included the curation of major new exhibitions, the commissioning of special artworks for the building, caring for significant long-term loans such as the collections of the Chartwell, Mackelvie and Edmiston trusts, and an ongoing commitment to diversifying and contextualising art history through sustained research.

The last year of programming saw the realisation of eight major exhibitions, each advancing the Gallery’s ambition to be both locally relevant and globally connected.

New Zealand Art Exhibitions

The Walters Prize, New Zealand’s most prestigious contemporary art award, returned in a new triennial format. Established in 2002, the prize was conceived as a platform to showcase excellence in the visual arts. As part of the prize, the Gallery presents an exhibition by four artists, nominated by an independent jury for their outstanding contribution to contemporary art in Aotearoa New Zealand. *The Walters Prize 2024* featured new and recent work by finalists Juliet Carpenter, Owen Connors, Brett Graham (Ngāti Korokī Kahukura, Tainui) and Ana Iti (Te Rarawa).

In September, the Gallery welcomed Professor Bonaventure Soh Bejeng Ndikung, director of Haus der Kulturen der Welt, Berlin, as international judge of the Walters Prize. During his visit, he selected Ana Iti as the 2024 Walters Prize winner and was introduced to a range of local artists and galleries. This visit resulted in the invitation of Ruth Ige and Raukura Turei (Ngāi Tai ki Tāmaki, Ngā Rauru) to exhibit in the 2025 Bienal de São Paulo.



Left

Opening of *Modern Women: Flight of Time*.

Top left

Ana Iti is announced as the winner of the Walters Prize 2024.

Top right

Former director Kirsten Lacy and Professor Bonaventure Soh Bejeng Ndikung at the Walters Prize 2024 dinner.



‘Ana Iti’s work *A resilient heart like the mānawa* has been singled out because of the radicality of its manifestation. Stripped to the bare minimum, the work shares something in common with great poetry: the ability of accessing multiple universes through the availability of a few words.’

— Professor Bonaventure Soh Bejeng Ndikung

The Walters Prize founding benefactors and principal donors are Erika and Robin Congreve and Dame Jenny Gibbs. Major donors are Dayle, Lady Mace, and Chris and Charlotte Swasbrook.

Presented by Principal Partner Ngāti Whātua Ōrākei, *Aotearoa Contemporary* launched alongside the Walters Prize as a major new triennial exhibition. The exhibition focuses on artistic breadth and the role of art in shaping and responding to contemporary life. It will return every three years, offering a national platform for new art and ideas, and reflecting the depth and diversity of New Zealand artists.

The 2024 edition featured 27 artists, spanning painting, ceramics, sculpture, performance, installation, moving image, textiles and choreography. Artists included Emerita Baik, Leo Baldwin-Ramult, Heidi Brickell (Te

Hika o Pāpāuma, Ngāti Apakura, Ngāti Kahungunu, Rongomaiwahine, Rangitāne), Pelenakeke Brown, Jack Hadley, Ruth Ige, Hannah Ireland (Ngāti Hine, Ngāpuhi), Xin Ji, Reece King, Qianye Lin and Qianhe Lin, Te Ara Minhinnick (Ngaati Te Ata), Ammon Ngakuru (Ngāti Maniapoto, Te Roroa, Ngāpuhi), Amit Noy, Sung Hwan Bobby Park, Meg Porteous (Ngāti Maniapoto, Pākehā), Maungarongo (Ron) Te Kawa (Ngāti Porou), Tyrone Te Waa (Ngāti Tūwharetoa), The Killing (collective), Anh Trần, Manuha’apai Vaeatangitau, Jahra Wasasala and George Watson (Ngāti Porou, Moriori, Ngāti Mutunga).

Presented together in our major exhibition galleries, *Aotearoa Contemporary* and *The Walters Prize 2024* created a powerful statement on the present and future of art in Aotearoa, attracting 84,191 visitors.

Aotearoa Contemporary was proudly supported by the Chartwell Trust, the Auckland Art Gallery Foundation and a consortium of individual donors: Kriselle Baker and Richard Douglas, Kahungunu Barron-Afeaki, Sonja and Glenn Hawkins, Leigh and Donald Melville, Charlotte and Christopher Swasbrook, Nicola Williams.

Curatorial and Exhibitions



Top

Amit Noy, *Errant*, 2024, performance view, Aotearoa Contemporary, 2024, with Reece King's works in background.

Bottom left

Jack Hadley, *PFS-R*, 2024, installation view, Aotearoa Contemporary, 2024.

Middle

Te Ara Minhinnick, *Ki tua o Rehua*, 2024 and, in background, Manuha'apai Vaeatangitau, *Tau'atāina*, 2023, installation view, Aotearoa Contemporary, 2024.

Bottom right

Pelenakeke Brown, *Raking Scissor Grip*, 2024, performance still, Aotearoa Contemporary, 2024.

‘There was palpable synergy between the two events – opening on the same night – and profiling a culturally diverse display of the hottest and slickest of New Zealand’s contemporary artists. The vibe of both was overwhelmingly fresh, edgy and new, perhaps more so this year than the Walters Prize has historically felt.’

– Leila Lois, *The Big Idea*

Above

The Killing, *Imaginary Friends*, 2024, installation detail, Aotearoa Contemporary, 2024.

Curatorial and Exhibitions

Modern Women: Flight of Time highlighted the leading role women artists have played in shaping the development of modern art in Aotearoa New Zealand through seizing control of their own representation. Spanning five transformative decades, from 1920 to 1970, the exhibition presented works drawn from public and private collections across the country, revealing new connections between artists and uncovering previously hidden narratives. Through a lively mix of painting, prints, sculpture and textiles, the exhibition revelled in the theatre of modern art and saw 76,887 visitors.

Alongside key works by iconic figures such as Rita Angus, Frances Hodgkins and A Lois White, the exhibition also celebrated the significant but often overlooked contributions of artists including June Black, Flora Scales and Pauline Yearbury (Ngāpuhi), one of the first Māori graduates of the Elam School of Fine Arts. Through their work, *Modern Women* explored how women artists navigated and reshaped the cultural and political conditions of their time, offering new perspectives on storytelling, identity and belonging.

The exhibition was accompanied by a major publication, *Modern Women: Flight of Time*, with writing from a range of expert voices from across New Zealand. A group of generous donors supported the book: The Arts Society Auckland; Jenny Baldwin; Jan, Chanelle, Brooke Farmer and Laura Martin; Jillian, Arielle and Maia Friedlander; Dame Jenny Gibbs; Sonja, Ali and Sophia Hawkins; Dayle, Lady Mace; Helen Melrose and Arthur Young; Susannah, Francesca and Xanthe Robinson; Jenny Smith with Emma, Alice and Julia; Karen Walker.

‘So inspiring . . . we are going out walking on air.’

– Visitor to *Modern Women: Flight of Time*

Mark Adams: A Survey | He Kohinga Whakaahua offered the first major retrospective of Mark Adams’s five-decade photographic career. Featuring over 65 black-and-white and colour photographs, the exhibition explored Adams’s enduring engagement with Aotearoa New Zealand’s landscapes, histories and cultural intersections. His work spans significant sites, including locations visited by Captain James Cook and places connected to te Tiriti o Waitangi, alongside in-depth documentation of whakairo Māori (Māori carving) and the work of Samoan tufuga tātatau (master tattooists) in Tāmaki Makaurau.

The exhibition examined themes of colonial legacy and the migration of artistic traditions, highlighting Adams’s distinctive approach to image-making and his exploration of cross-cultural exchange. Accompanying the exhibition was a major publication co-published with Massey University Press, providing the first comprehensive book of Adams’s body of work. The project was proudly supported by the Auckland Art Gallery Foundation.

‘In our current moment, when so much political ground made by Māori over decades feels at risk of collapse, it feels more urgent than ever that we see an exhibition by a photographer like Mark Adams in our largest city. His work is a testament to not just building reciprocal relationships, but to what it means to be manuhiri, and in these photographs is a humility, a soft questioning of what it is we are seeing and whose story is being told, and on what terms.’

– Hana Pera Aoake, *Art News Aotearoa*



Top

Installation view of *Modern Women: Flight of Time*, 2024–25.

Bottom

Installation view of *Mark Adams: A Survey | He Kohinga Whakaahua*, 2025.



Olafur Eliasson, *Under the weather*, 2022, steel frame, printed textile, recycled polypropylene strapping, mono-frequency lights; Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles © 2022 Olafur Eliasson.

Ticketed Exhibitions

Olafur Eliasson: Your curious journey, the artist's first solo exhibition in Aotearoa New Zealand, invited visitors into a multisensory world of colour, light, movement and natural elements. Developed in collaboration with Studio Olafur Eliasson and four Asia-Pacific institutions, the exhibition featured installations, sculptures and photographs spanning more than 30 years of Eliasson's practice, exploring themes of perception, experimentation and environmental awareness. The Auckland Art Gallery Foundation supported the exhibition.

'Eliasson is the Leonardo da Vinci of our times, combining art and science, with each of the disciplines informing the other, providing observations and insights.'

— John Daly-Peoples, *New Zealand Arts Review*

The exhibition featured several significant technical achievements to bring the artworks to fruition. *Moss wall*, 1994 required over eight months of careful planning and the importation of two tonnes of lichen from South Korea. *Still river*, 2016 involved extensive permissions and engineering to display and rotate one-tonne frozen blocks of Waikato River water throughout the four-month run. These projects exemplify the complex logistical and environmental considerations involved in presenting the full scope of the artist's work.

Installed across multiple Gallery spaces, *Olafur Eliasson: Your curious journey* included the specially commissioned *Under the weather*, 2022, supported by Auckland Contemporary Art Trust. Suspended in Te Ātea | North Atrium, the 11-metre elliptical disc flickered with moiré patterns as visitors moved around it.

'Spectacular. The best exhibition I have seen in a New Zealand gallery.'

— Visitor to *Olafur Eliasson: Your curious journey*



Olafur Eliasson, *Multiple shadow house*, 2010; Installation view: *Olafur Eliasson: Your curious journey*, Auckland Art Gallery Toi o Tāmaki (2024); Photo: David St George; Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles © 2010 Olafur Eliasson.



A Century of Modern Art, organised by the Toledo Museum of Art, Ohio, offered a sweeping survey of the visionary painters who transformed modern art. On display from June to September 2025, the exhibition featured 57 iconic works by 53 artists, including Claude Monet, Edgar Degas, Vincent van Gogh and Berthe Morisot.

Tracing the birth of modern painting from the Impressionists in the 1860s through movements like Cubism, Bauhaus and Abstract Expressionism, the exhibition highlighted the diversity and innovation that defined these ground-breaking periods. Proudly supported by HSBC, Cordis and the Auckland Art Gallery Foundation, the exhibition attracted strong visitor interest in its opening weeks.

Installation view of *A Century of Modern Art*, 2025.

Curatorial and Exhibitions

Collection Exhibitions

On 18 September, following completion of Stage One of the Heritage Restoration Project: Kia Whakahou, Kia Whakaora, the Upper Grey Gallery was renamed to Te Kawau Gallery, honouring Āpihai Te Kawau, paramount chief of Ngāti Whātua Ōrākei. The gallery reopened with *Ngā Taonga Tūturu: Treasured Māori Portraits*, featuring historic oil paintings of Māori tūpuna by Gottfried Lindauer, alongside whakairo.

Other collection-based exhibitions, including *Taimoana* | *Coastlines: Art in Aotearoa* and *The Robertson Gift: Paths through Modernity*, were refreshed with new acquisitions and conservation changes. *The Robertson Gift* has continued to attract strong attendance and positive feedback, with 211,882 visitors over the 2024–25 financial year.

‘The exhibition is absolutely lovely. I have seen it three or four times and every time it is amazing.’

— Visitor to *The Robertson Gift*

The year concluded with the reinstatement of Reuben Paterson’s (Ngāti Rangitihi, Ngāi Tūhoe, Tūhourangi) beloved 10-metre crystal waka, *Guide Kaiārahi*, 2021 to the Gallery’s forecourt pool, and also the display of Brett Graham’s *Wastelands*, 2024. *Guide Kaiārahi* was created with the support of Edmiston Trust. Commissioned for the Venice Biennale and acquired with support from the Patrons of the Auckland Art Gallery, *Wastelands* is now presented in the Gallery’s New Zealand collection galleries with Graham’s new video work, *Whangamārimo*, 2025.



Reuben Paterson, *Guide Kaiārahi*, 2021, installation detail, Edmiston Trust Collection, commissioned by Auckland Art Gallery Toi o Tāmaki, 2021.

Exhibitions and Artist Commissions

Exhibitions

- The Walters Prize 2024*, 6 July–20 October 2024
- Aotearoa Contemporary*, 6 July–20 October 2024
- Modern Women: Flight of Time*, 10 August 2024–23 February 2025
- Olafur Eliasson: Your curious journey*, 7 December 2024–23 March 2025
- Mark Adams: A Survey* | *He Kohinga Whakaahua*, 29 March–17 August 2025
- A Century of Modern Art*, organised by the Toledo Museum of Art, Ohio, 7 June–28 September 2025

Commissions

- Te Toi o Mangahekea*, 19 May 2023–15 July 2024
- Simon Denny: Optimism*, 2 December 2023–3 November 2024
- Darcell Apelu: Carry Me with You*, 6 December 2023–13 October 2024
- Estrella*, 13–14 July 2024
- Te Mata o Mangahekea*, 30 July–14 November 2024
- Olafur Eliasson: Under the weather*, 16 November 2024–13 July 2025
- HĪKOI*, 20–21 June 2025

Collection exhibitions

- Threads of Time: Travel, Trade & Textiles*, 2 September 2023–2 August 2026
- Gothic Returns: Fuseli to Fomison*, 2 September 2023–16 November 2025
- Portals and Omens: New Work from the Collection*, 21 October 2023–7 July 2024
- The Robertson Gift: Paths through Modernity*, 9 February 2024–1 February 2026
- Jenny Holzer: STATEMENT – Truisms +*, 27 March 2024–26 April 2026
- Taimoana* | *Coastlines: Art in Aotearoa*, 20 April 2024–7 June 2026
- Brett Graham: Wastelands*, 19 June 2025–15 February 2026
- Reuben Paterson: Guide Kaiārahi*, 20 June 2025–5 March 2028

Archive displays

- The Robertson Gift: Exhibiting Modernism*, 8 February–9 August 2024
- Bold and Brilliant: The Modernism of June Black and May Smith*, 9 August 2024–23 February 2025
- Being, Seeing, Making, Thinking: 50 Years of The Chartwell Project*, 24 February–4 May 2025
- Mark Adams: Real Pictures*, 5 May–21 September 2025

Exhibition and Collection Services

Exhibition and Collection Services

The Exhibition and Collection Services team oversees the care, movement, documentation, conservation and installation of artworks from the permanent collection and loans. Their expertise ensures the successful realisation of exhibitions, collection displays and artist projects, from careful planning and design through to final collaboration with curators and artists.

Over the past year, the team supported 20 exhibitions on display and completed 30 installations and conservation changes, ranging from single artworks to entire exhibitions.

Photography

This year, the Photography team produced over 800 artwork images to support documentation, publication, loans and curatorial projects. They fulfilled 155 external reproduction requests, managing copyright and iwi permissions where required.

The team supplied imagery for several major exhibitions and publications, including *Modern Women: Flight of Time*, *Mark Adams: A Survey* | *He Kohinga Whakaahua, Being, Seeing, Making, Thinking: 50 Years of the Chartwell Project* and eight editions of *Art Toi*. They rephotographed 16 collection works from *Taimoana* | *Coastlines: Art in Aotearoa* for the Urban Art Foundation, who presented large-scale reproductions of artworks in public spaces across the country from August 2025. More than 200 new images were also uploaded to the Gallery’s collection-management system.

Right

Sarah Hillary, principal conservator.

Opposite

Left to right: Camilla Baskcomb, Sarah Hillary and Julia Waite providing expert advice for BBC’s *Fake or Fortune*.

Conservation

The Conservation team continued their vital role as kaitiaki of the Gallery’s collection. This year, 1610 artworks were processed through assessments, treatments, framing and mounting, with 124 treatments completed across a wide range of media. Preventative care and display conditions were reviewed for all exhibitions and loans, ensuring long-term preservation. A notable highlight was the meticulous cleaning and preparation of Reuben Paterson’s *Guide Kaiārahi*, 2021 for redisplay.

‘The only way I can describe it is that it’s magic.’

— Visitor to Reuben Paterson’s *Guide Kaiārahi*



Kaimahi also contributed to public engagement and research, including Camilla Baskcomb providing expert advice for an episode of the BBC’s *Fake or Fortune* on Frances Hodgkins, alongside curator Julia Waite and principal conservator emerita Sarah Hillary.

A significant moment this year was the retirement of Sarah Hillary, one of the Gallery’s longest-serving staff members. After more than 40 years, Sarah stepped down from her role as principal conservator, leaving an extraordinary legacy. A respected authority on painting techniques and materials, she played a crucial role in deepening our understanding of artists such as Gottfried Lindauer, Frances Hodgkins, Colin McCahon and Rita Angus.

Her major projects include the complex restoration of James Tissot’s *The Holiday (Still on Top)*, 1874–75 and she co-authored *The Back of the Painting*, a book that explores the rear side of 33 paintings, ranging from 14th-century artworks to the present day. Sarah’s contribution to conservation in Aotearoa is profound and her guidance has shaped generations of conservation practitioners. We are delighted that Sarah has remained affiliated with the Gallery as principal conservator emerita.

Design

The Gallery’s exhibition designers shape each of the exhibitions and installations, working in close collaboration with artists, curators and lenders to create revelatory displays that inform and inspire, while also protecting the safety of both the artworks and the public. Technical challenges abound, including the design of mechanisms for suspending large-scale works from the North and South atrium ceilings, and the safe display of works involving ice or circulating water, or light-sensitive fabric.

Several infrastructure renewal and upgrade projects were initiated during the last year, including a transition to a native 3D design workflow and reuseable modular walls for the Level 1 galleries. A solution based on the Mila-Wall system from MBA Germany has been procured to reduce costs and improve sustainability, while also maintaining the flexibility required for temporary exhibitions on Level 1. This is due to be commissioned in October.

After nine years and a portfolio of impressive projects, including, most recently, *Modern Women: Flight of Time* and *A Century of Modern Art*, Hannah Manning-Scott left her role as exhibition designer to pursue new challenges. Hannah’s professionalism, care and creativity will be missed.

Technicians

The Gallery’s technicians are the logistical backbone of exhibition production, responsible for the safe handling, installation and presentation of artworks.

Their work ranges from installing historic paintings to suspending motorised glass sculptures and building complex video walls with multiple monitors. This year’s projects included large-scale sculptural and digital installations, the fabrication of custom supports and plinths, and engineering feats such as the display of Olafur Eliasson’s *Still river*, 2016, created from one-tonne ice blocks, which involved refrigerated containers, forklifts, gantries and precisely timed overnight rotations.

Outside of installation periods, the team ensured the ongoing care of the collection through crating, framing, transport and display preparation.

Registration

The Registration team is responsible for the stewardship and documentation of the Gallery’s collection, managing acquisitions and loans, and maintaining database integrity for over 18,000 artworks.

This year, they coordinated the importation of 57 artworks from the Toledo Museum of Art for *A Century of Modern Art*, working closely with the New Zealand Police and the Ministry for Culture and Heritage. The team also managed the safe relocation of 48 large-scale, multipart works from a decommissioned storage facility.



Top

Olafur Eliasson, *Still river*, 2016; Installation view: *Olafur Eliasson: Your curious journey*, Auckland Art Gallery Toi o Tāmaki, Auckland, 2024; Photo: David St George; Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles © 2016 Olafur Eliasson.

Bottom left

Claude Monet, *Water Lilies*, about 1922, oil on canvas, Toledo Museum of Art, purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey. Installation view, Auckland Art Gallery Toi o Tāmaki, 2025.

Key Stats

107 artworks added to the collection

38 inward loans (166 objects)

21 outward loans (67 objects to 19 institutions)

53 works rehoused at off-site storage

9592 artworks revalued

15,235 records updated in the Gallery's collection management system



Collection Development

Collection Development

The Gallery continues to enrich its extensive collection through significant new acquisitions that strengthen our holdings of both New Zealand and international art. We remain committed to building a more inclusive and representative collection, with particular attention being given to acquiring works by living artists, women artists, Māori and Pacific artists, and artists from diverse cultural backgrounds.

Over the past year, this commitment was reflected in the addition of 27 contemporary artworks to the collection. This includes the major purchase of *Wastelands*, 2024 by Brett Graham, acquired with the support of the Patrons. Commissioned for the International Art Exhibition of La Biennale di Venezia 2024, the sculpture responds to works created in the 1970s by the artist’s father, Fred Graham (1928–2025; Ngāti Korokī Kahukura, Tainui), and explores the relationship of Waikato-Tainui peoples to the tupuna Waikato River and its surrounding wetlands. Commenting on the acquisition, Brett Graham says, ‘This work carries stories close to home so it is warming to know that it will remain in Aotearoa.’ Now on display, the work is a major addition to the national collection and affirms the Gallery’s commitment to ngā Toi Māori.

With the generous support of Auckland Contemporary Art Trust, the Gallery acquired *North Wall*, 2005, a large-scale fabric sculpture by Do Ho Suh. One of the artist’s most significant early works, *North Wall* is a highly personal work about the meaning of home, replicating the wall of his father’s studio in Seoul, a building modelled after traditional Korean scholars’ houses.

Other highlights include a five-piece installation by Yuki Kihara, サ-モアのうた (*Sāmoa no Uta*) *A Song About Sāmoa – Taiheiyō (Pacific)*, 2023 and multiple acquisitions from the *Aotearoa Contemporary* and *The Walters Prize 2024* exhibitions.

As a part of the *Modern Women: Flight of Time* exhibition project, the Gallery worked to increase its holdings of art by New Zealand women artists working between 1920 and 1970. This included the acquisition of works by artists who were either not represented or underrepresented in the collection, such as Tanya Ashken, June Black, Elizabeth Ellis (Ngāpuhi, Ngāti Porou), Mere Harrison Lodge (Ngāti Porou), Elizabeth Kelly, May Smith, Flora Scales, Helen Stewart and Margaret Thompson.



‘Our recent collecting addresses an historical imbalance and helps to restore the legacies of so many extraordinary, trailblazing, modern women artists. With these works, future researchers and curators can tell a broader history about modern art in Aotearoa.’

— Julia Waite, curator, New Zealand art

Left
Helen Stewart, *Portrait of Miss Rita Richardson*, 1939, oil on canvas, Auckland Art Gallery Toi o Tāmaki, purchased 2024.

Above
Brett Graham, *Wastelands*, 2024, wood, synthetic polymer paint, steel, found wagon wheels, macrocarpa wood, paint, oil-based acrylic lacquer, wax, Auckland Art Gallery Toi o Tāmaki, purchased with the assistance of the Patrons of the Auckland Art Gallery, 2024. Brett Graham, *Whangamāhino*, 2025, animation: LOT23, sound: Daniel Cambell-Macdonald, collection of the artist., installation views, *Taimoana | Coastlines: Art in Aotearoa*, 2025.

Collection Development



We also received 12 works by the late Jim Allen (1922–2023), a pioneer of conceptual and performance art in Aotearoa.

As well, we received treasured gifts of portraits from the descendants of those depicted. Recent examples include:

- *Sarah Haden*, 1780s, by Joseph Wright of Derby, gifted by the Haden family, 2024
- *Erica, Daughter of Dr J C Pabst*, circa 1906, by Louis John Steele, gifted by the family of Erica Pabst, 2024
- *Beatrix Bolton*, 1905, by Gottfried Lindauer, gifted by Beatrix Bolton’s grandchildren Tim and John Druce, and Jenny Foley (née Druce), 2025.

| Left | Right |
|--|--|
| Hans Arp, <i>Growth</i> , 1938, (cast 1983), plaster, Auckland Art Gallery Toi o Tāmaki, gift of the Stiftung Arp e.V, 2024. | Gottfried Lindauer, <i>Beatrix Bolton</i> , 1905, oil on a photographic base, Auckland Art Gallery Toi o Tāmaki, gift of Beatrix Bolton's grandchildren Tim and John Druce, and Jenny Foley (née Druce), 2025. |

Gifts and donations continue to play a vital role in the development of the collection. Over the past year, the Gallery has received remarkable donations of artworks from local and international artists, directly or through artist foundations and whānau.

A major highlight is the extraordinary gift of 12 biomorphic sculptures by renowned modernist Hans Arp, generously donated by Stiftung Arp e. V. in Berlin. Comprising 11 plasters and one bronze, the works span Arp’s sculptural practice from the 1930s to the 1960s, and include several of his most iconic forms. This gift strengthens the Gallery’s international sculpture holdings and is a part of Stiftung Arp’s global initiative to preserve the artist’s legacy by donating the artist’s prized works to 11 museums across the world.

Key Stats

- 46 artworks gifted
- 12 works by Māori artists acquired
- 52% of acquisitions in last 12 months by women artists
- 6 works by Asian artists acquired
- 5 works by Pacific artists acquired

50 Years of the Chartwell Trust



50 Years of the Chartwell Trust



‘From a broad, reaching invitation to think and feel with the senses, to the embodiment of the deepest levels of visual engagement, the Collection trusts artists to lead the way in embracing new things, in testing accepted boundaries and in being alert to the world that is changing around us.’

— Sue Gardiner at the opening of *Stop Making Sense: Surrealist Legacies*



Left

Stop Making Sense: Surrealist Legacies, installation view, The Suter Art Gallery, 2024, curated by Kyla Mackenzie (featuring David Hatcher, Michael Parekōwhai, Jessica Stockholder, Paul Hartigan, Julian Hooper, Peter Peryer, Patricia Piccinini and Mary McIntyre). Courtesy of The Suter Art Gallery. Photo: Will Murphy.

Above

Being, Seeing, Making, Thinking: 50 Years of the Chartwell Project archival display at the E H McCormick Research Library, 2025.

Auckland Art Gallery Toi o Tāmaki and the Chartwell Trust proudly share an enduring partnership grounded in a belief in the importance of creativity and artistic expression, and in a commitment to providing New Zealanders with access to contemporary art.

This year marked the Chartwell Trust’s 50th anniversary. Since its establishment in 1973 and first acquisition in 1974, Chartwell has developed a significant contemporary art collection alongside a programme of philanthropic, outreach and educational support.

The Gallery has been the long-term home of the Chartwell Collection since 1997, when the collection comprised 446 works. Today, it holds 2134 works and continues to grow, with an average of 60 new acquisitions each year. This sustained growth reflects the ongoing commitment to supporting contemporary artistic practice, and ensures the collection reflects the diverse ideas and contributions of artists in Aotearoa and beyond.

To celebrate the significant milestone, Chartwell and the Gallery collaborated with partner institutions across Aotearoa to present Chartwell Collection exhibitions at seven venues, showing a total of 97 works. Participating projects included:

- Te Whare Taonga o Waikato Museum & Gallery, Kirikiriroa Hamilton: *Decades Charted: A window into the Chartwell Collection*
- Objectspace, Tāmaki Makaurau Auckland: Ballón Assemblé: Don Driver with Jack Hadley
- The Physics Room, Ōtautahi Christchurch: *Like a broth, Like a cure*
- Te Uru Waitākere Contemporary Gallery, Tāmaki Makaurau Auckland: *MILKSTARS: Sound constellations in the Chartwell Collection*
- City Gallery Wellington Te Whare Toi, hosted by Museum of New Zealand Te Papa Tongarewa, Pōneke Wellington: *Generation X: 50 artworks from the Chartwell Collection*

- Te Atamira, Tāhuna Queenstown: *Lyrics and Lines*
- The Suter Art Gallery, Whakatū Nelson, *Stop Making Sense: Surrealist Legacies*

The Gallery and the Chartwell Trust also co-published *Being, Seeing, Making, Thinking: 50 Years of the Chartwell Project*, a new book that tells the story of the Chartwell Project and features 150 works from the collection.

This was followed by an archival display of the same name at the Gallery’s E H McCormick Research Library. Drawing on archival material from both the Chartwell Trust and the Gallery, the display celebrated 50 years of visionary activity and highlighted the richness and diversity of the Chartwell Collection.

Since 2012, the Chartwell Trust has also supported the Gallery’s North Terrace commissions. These commissions were conceived during the 2011 building redevelopment, with three sites designated for rotating sculptural works that closely engage with the building’s architecture and its setting within Albert Park. Since that time, the North Terrace has become a dynamic platform for ambitious, site-specific sculpture by emerging artists from Aotearoa New Zealand.

Key Stats

13 Chartwell exhibitions at the Gallery since 1997

2134 works in the Chartwell Collection

115 works from the Chartwell collection displayed across Aotearoa and globally in last 12 months

Public Programmes

Public Programmes

The Gallery’s Public Programmes team delivers meaningful and inclusive experiences that connect art with diverse communities. A dynamic, year-round calendar of events includes large-scale cultural festivals, intimate performances and critical symposia, all designed to engage communities across Tāmaki Makaurau and beyond.

This year, the team presented 148 events, 208 free general collection tours and 140 private tours. These programmes created opportunities for reflection, celebration and learning, connecting people across generations and backgrounds.

Supported by the James Searle Trust, accessibility remains a priority, with NZSL-interpreted and audio-described tours ensuring the programme is inclusive of visitors with varying needs. Our team of 38 volunteer guides supports the delivery of the Gallery’s tour programme, enriching every visitor’s experience.

Programme Highlights

Estrella – A Taane Mete Performance

Presented as part of the 2024 Matariki programme, *Estrella*, a powerful performance featuring Taane Mete, explored Tupuānuku, the star linked to growth and transformation, and wove together stories of Māori identity, connection to soil and shared experience in Aotearoa. It was generously supported by the Stout Trust and the city centre targeted rate.

‘Art in the Time of Cholera’

The inaugural *Aotearoa Contemporary* and Walters Prize symposium, Art in the Time of Cholera, brought together some of Aotearoa New Zealand’s most relevant artists, writers, academics and creative professionals. The event created a space for critical dialogue on contemporary artistic responses in Aotearoa.



Left
Taane Mete, *Hikoi*, 2025, performance still, Matariki Ahunga Nui, 2025.



Right
Plushie-making workshop by The Killing at Late Night Art: *Aotearoa Contemporary*, 2024.



Lunar New Year Festival

The Gallery's Lunar New Year Festival returned in 2025 for the second year and celebrated Tāmaki Makaurau's Asian communities. Highlights included the spectacular Tung Tek lion dancers, family-friendly workshops, live music performances by Iris Zhang and Raging Flowers, and spoken word and panel discussions curated by Asian in Aotearoa.

The festival had 4659 attendees and was complemented by the nearby Midtown Street Party on Lorne Street, which transformed Auckland's dining precinct into a vibrant celebration of Asian kai, cultures and communities. Lunar New Year Festival 2025 was proudly supported by Auckland Council and the city centre targeted rate.

'I have travelled three hours to be here. The programme was so good.'

— Lunar New Year Festival 2025 attendee

Matariki Ahunga Nui

The Gallery's annual free, family-friendly Matariki festival celebrated community, creativity and connection through art-making activities inspired by the wai (waters) of Aotearoa, in alignment with the wider Auckland Matariki festival theme. The 2025 programme featured kapa haka performances alongside tours and talks exploring taonga Māori and our enduring relationship with water.

A highlight of the festival was *HĪKOI*, a new performance by Taane Mete, supported by Auckland Council and the city centre targeted rate. Combining dance, waiata, live music and poetry, *HĪKOI* drew inspiration from the star Tupuārangi and the peaceful Hikoi mō te Tiriti protest of November 2024. The performance intertwined the nine stars of Matariki with the nine-day march, symbolising solidarity and the deep connections between atua, people, place and purpose.

The festival attracted 5016 visitors, making it the Gallery's most visited day in this financial year.

Left

Tung Tek lion dance at Lunar New Year Festival, 2025.

Below

Te Kapa Haka o Te Wharekura o Te Papapa performance, Matariki Ahunga Nui, 2025.

Below

Taane Mete, *HĪKOI*, 2025, performance still, Matariki Ahunga Nui, 2025.



Learning and Outreach



Learning and Outreach

The Gallery’s Learning and Outreach team creates experiences both inside and outside the Gallery that inspire curiosity, creativity and aroha. Working closely with schools, tertiary institutions and community partners, the team fosters engagement with art that is accessible, inclusive and meaningful. The aim is to build lasting connections that enrich understanding and support the future of art in Aotearoa.

The past year marked a period of significant growth for the Learning and Outreach team, with the Gallery more than doubling the number of school students engaging with its programmes. We welcomed 18,114 school student visits – a 105.7% increase on the previous year – and hosted 337 school groups representing 190 different schools. The transport for 97 of these visits was funded by the Sir William and Lady Lois Manchester Charitable Trust.

Free Kids & Whānau Create drop-in workshops attracted 15,927 participants, and Te Aka Matua | The Creative Learning Centre welcomed 107,128 visitors throughout the year. In total, 21,400 free Kids & Whānau guides were distributed, developed in connection with major exhibitions and the celebration of Matariki. In addition, six artist-focused videos were produced on Raukura Turei, Mark Adams and Ani O’Neill, with each artist interviewed by tamariki and rangatahi.

Projects such as Beyond the Walls gave 60 rangatahi from six Tāmaki Makaurau Auckland secondary schools the opportunity to grow their creative skills and confidence in a supportive environment, culminating in the Gallery’s first exhibition of student work.

The Pat Hanly Creativity Project and Awards brought together 559 students from 13 secondary schools, with 22 finalists selected for a new student exhibition. This celebration of student art was the foundation for Young Gallery Night, a new festival-style event for youth that featured music, dance performances by Waipapa Taumata Rau University of Auckland’s Bachelor of Dance Studies students and harakeke-weaving wānanga led by Elam School of Fine Arts, along with a fashion show by students from Whitecliffe College.

‘The workshops were so amazing . . . It was a very safe space. It meant getting my heart for my culture and my voice out into the world. It meant that I could finally be given an opportunity to use my talents to make someone out there proud or to empower other young Samoan men like myself.’

— Uelese, age 14, Beyond the Walls participant



Above
Waipapa Taumata Rau University of Auckland’s Bachelor of Dance Studies students performing at Young Gallery Night, 2024.

Left
Kick-off for the Pat Hanly Creativity Project and Awards, 2025.

Learning and Outreach



Kick-off for the Pat Hanly Creativity Project and Awards, 2025.

Throughout the year, the Gallery continued its work with tertiary organisations and educators. A key collaboration with the University of Auckland continued through the Honours-level course Art Writing and Curatorial Practice, with Professor Linda Tyler and a wide range of Gallery staff. The Salon of Close Looking, developed with the University of Auckland's Art History department, offered students the chance to spend time with a single artwork alongside curators, conservators and artists, focusing on close observation and critical thinking about works across media.

The Gallery supported professional learning in the arts for teachers through a range of dedicated initiatives. This included an Art Teacher Professional Development Day and an Art History Professional Development Day, delivered in partnership with the New Zealand Art History Teachers' Association (NZAHTA), as well as two NZAHTA art history teacher conferences. The Teachers, Tacos & Toi evening provided a relaxed and engaging space for educators to connect and explore current exhibitions.

Two meetings were also held with the Gallery's Teacher Advisory Committee to guide and strengthen the education programme. The team also presented at the International Teaching Artist Conference 2024 and the Aotearoa New Zealand Association of Art Educators 2025.

The Gallery's education programme is made possible with the generous support of the Sue Fisher Art Trust, Joyce Fisher Charitable Trust, Friedlander Foundation, Gordon Harris, and Sir William and Lady Lois Manchester Charitable Trust.

‘Exposure to art and different kinds of art has a huge impact on students, especially at high-equity schools . . . This has given students inspiration to come back to the classroom and use something they saw at the Gallery in their new artworks.’

— Teacher



Heritage Restoration Project: Kia Whakahou, Kia Whakaora

Heritage Restoration Project: Kia Whakahou, Kia Whakaora

The Gallery made major progress on the Heritage Restoration Project: Kia Whakahou, Kia Whakaora, a vital programme to protect and preserve the Gallery’s 137-year-old heritage building for future generations. Works include replacing the historic roof, restoring the façade and original windows, and upgrading exterior lighting.

In July 2024, a second commission by Graham Tipene (Ngāti Whātua, Ngāti Kahu, Ngāti Hine, Ngāti Haua, Ngāti Manu), *Te Mata o Mangaheke* was unveiled on the scaffolding of the building. Like his first commission, *Te Toi o Mangaheke*, 2023, the work explores the interconnectedness of the environment and our duty of manaakitanga.

By April 2025, scaffolding had been removed from both the Wellesley Street and Kitchener Street frontages, revealing the new slate roof, restored façades, reinstated heritage lettering and restoration to the original windows. A custom-designed heritage lighting system was also installed to enhance the building’s features and provide flexibility for event lighting.

The façades underwent careful restoration, including the removal of ageing bitumen using specialised heritage techniques, extensive repair and resurfacing with a fresh, protective coating. This recoating allowed the building to return to its lighter, brighter original colour.

Specialist works also included seismic strengthening in key areas – such as the clocktower, roof pediments and dormer roof – alongside the reinstatement of two copper vent towers.

The final phase of the project focused on restoring the clocktower is due for completion by the end of 2025.

Delivered by Tātaki Auckland Unlimited with support from Precon Project Management, Ignite Architecture and David Pearson Architects, the project is funded by Auckland Council, with additional support from the Lottery Grants Board Te Puna Tahua. Savory Construction is the main contractor performing and managing the physical works. The Gallery is extremely grateful for the grant received for the project which will safeguard an important heritage building at the heart of Auckland’s cultural landscape.

Details of the Heritage Restoration Project: Kia Whakahou, Kia Whakaora, August 2025. Photo: Daniel Zheng.



Graham Tipene, *Te Mata o Mangaheke*, 2024.



Gallery kaimahi on a tour of the Heritage Restoration Project: Kia Whakahou, Kia Whakaora, 2025.





Retail

Retail

The Gallery shop shares Aotearoa’s unique cultural identity with visitors by offering meaningful ways to connect with and carry home a piece of heritage. This is realised through close partnerships with local artists and makers, especially Māori and Pacific creatives, developing products that embody their stories, craft and cultural ties. These collaborations are grounded in kaitiakitanga, promoting respect for cultural values.

Over the past year, the shop adopted a stronger focus on sustainability and ethical sourcing, ensuring that new products reflect care for both people and the environment.

Creative Collaborations

The shop strengthened ongoing partnerships with artists and brands such as Karen Walker and Lettuce, resulting in a new collection that included three silk scarves and a stationery set inspired by works from the Gallery’s collection. Additional artistic collaborations further expanded the shop’s brand reach and created new wholesale opportunities.

A standout initiative was with Alex Sands, inspired by the Heritage Restoration Project: Kia Whakahou, Kia Whakaora. Alex and artists from Sands Carving Studio hand-carved one-of-a-kind adornment pieces using slate tiles from the original 137-year-old Gallery roof. Each tile was beautifully preserved – over 160 wearable pieces have been created and will be treasured for generations.

‘There’s something incredibly special about working with the Auckland Art Gallery. We’re very grateful to have had the opportunity to present these iconic, beloved works in our way and give our community a way to take them from the walls of the Gallery into their own looks.’

— Karen Walker



Exhibition Merchandise

The Gallery shop has established itself as a destination in its own right, attracting visitors who come specifically for merchandise connected to exhibitions and the Gallery’s collection. This year, over 36,000 visitors purchased items featuring artworks from the Gallery’s collection.

Three significant and exclusive merchandise ranges were developed in-house for the major exhibitions *Modern Women: Flight of Time*, *Olafur Eliasson: Your curious journey* and *The Robertson Gift: Paths through Modernity*.

Olafur Eliasson’s artwork encourages reflection on climate change and our relationship with the natural world. These ecological themes provided the perfect platform from which to develop a buying strategy focused on ethical practices and minimising environmental impact. Numerous products – such as T-shirts, sunglasses, coasters and watches – were all made from recycled materials. Merchandise was also sourced from B Corp-certified companies, including Karst stone paper notebooks, Alisea art materials, Little Sun solar lamps and Memobottle sustainable flasks. This approach resulted in one in eight products sold being sustainably made and sourced.



‘The Gallery shop is the best shop in Auckland.’

— Member

| | |
|--|---|
| Opposite left | Bottom left |
| Sands Carving Studio adornments. | Exclusive Matisse merchandise, part of <i>The Robertson Gift: Paths through Modernity</i> range. |
| Opposite right | Bottom right |
| Karen Walker x Adele Younghusband rehearsal scarf. Courtesy of Karen Walker. | Recycled-plastic coasters from <i>Critical</i> , part of the Olafur Eliasson-inspired shop range. |



Retail

‘The Gallery shop is a place where story, object and purpose come together – where we honour Aotearoa’s makers and offer visitors a meaningful extension of their gallery experience . . . I value helping shape how these ideas are felt, both in how we present pieces in-store and through the voice we use online. Every day in the retail team is a chance to reflect the values of care, community and creativity – the way we present objects, support makers and engage visitors.’

— Sojeuney Cardinal, retail e-commerce coordinator

Below

Exhibition merchandise.

Oposite top

Sands Carving Studio pieces on display.

Oposite bottom

A range of exclusive merchandise featuring collection works by Fanny Osborne.



Key Stats

- 41% of sales were NZ-made product
- 44% of merchandise sold featured an artwork from the Gallery collection
- 261,000 visitors to the shop
- 12% of visitors cited the shop as their key motivation to visit the Gallery
- 22% increase in online shop sessions
- 20% of active retail suppliers are pakihi Māori
- 11,000 *The Robertson Gift* products sold

Publishing



Publishing

The Publishing team manages the creation of the Gallery’s publications (hard copy and digital), including exhibition interpretation. Our books, magazines, exhibition guides, website content and multimedia materials extend the reach of the Gallery’s exhibitions and associated programmes while ensuring there is an enduring record of these key activities. Publications also generate revenue by attracting sponsorship, through sales in our shop and bookshops nationwide, and, with our magazine *Art Toi*, by providing a much-loved membership benefit that encourages subscription renewal.

Over the past year, we have published three substantial books, a newspaper, the Walters Prize booklet, three issues of *Art Toi*, several exhibition room guides and activity booklets for children, and two audio guides. In addition to creating these products, the Publishing team has been working closely with colleagues in the Digital, Content & Channels, and Marketing teams at Tātaki Auckland Unlimited on the redevelopment of the Gallery’s website. The website will present an entirely new approach to digital storytelling that improves accessibility and focuses on evergreen content, allowing for more meaningful engagement by our publics.

Print Publications

To provide visitors with an information-rich keepsake, the curatorial team working on the inaugural triennial exhibition *Aotearoa Contemporary* developed a broadsheet publication that was offered free to all visitors. The broadsheet helped market the show and acknowledged the significant support given by Ngāti Whātua Ōrākei. At the same time, we published our Walters Prize catalogue, with in-depth features on the four finalists.

Launched at the exhibition opening in August 2024, *Modern Women: Flight of Time* went on to sell very strongly both in our shop and across the country. The

book profiles 44 pioneering modern artists – many of whom were overlooked in their lifetimes – and includes an introduction that presents a new chapter in New Zealand’s art history.

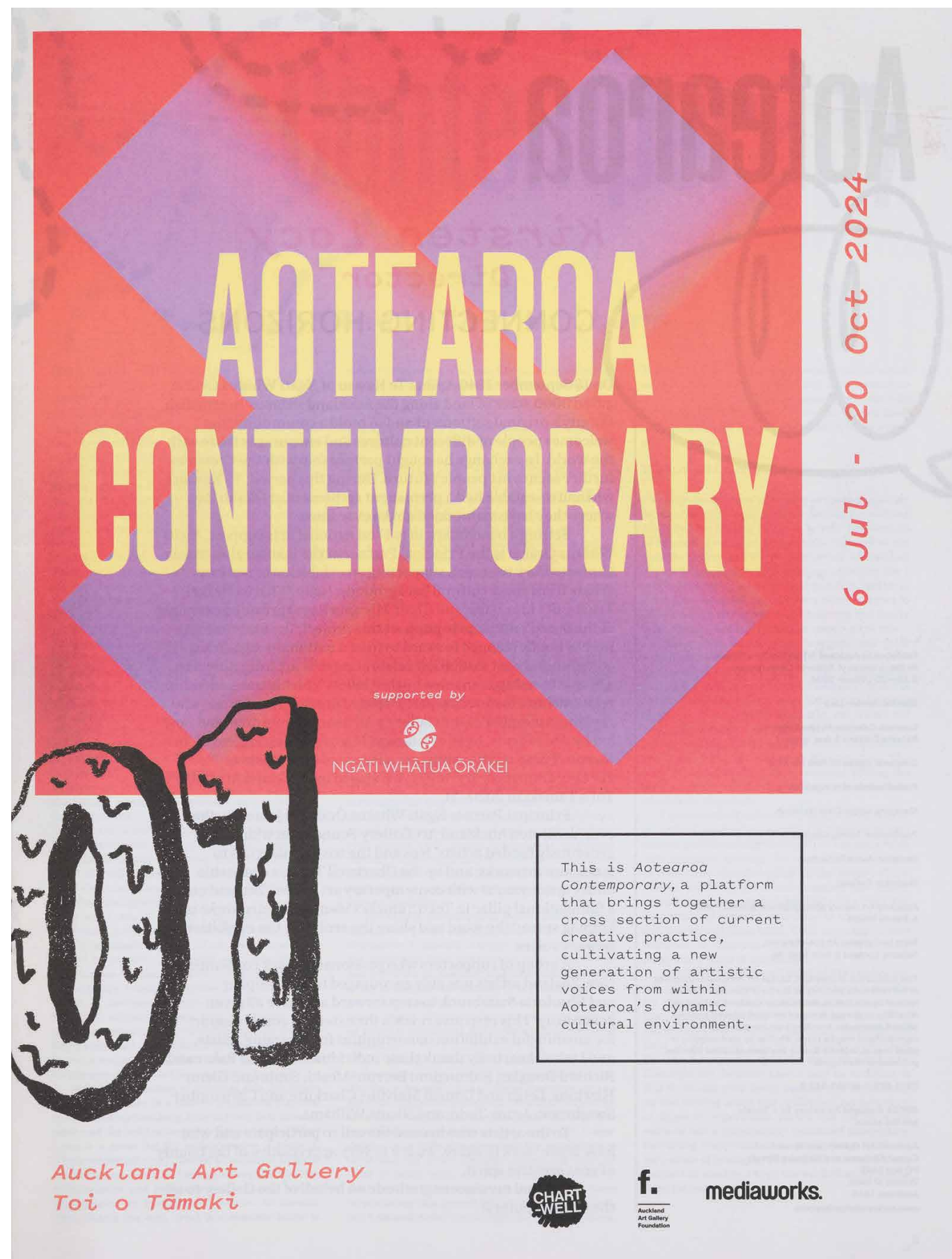
To celebrate the 50-year anniversary of the Chartwell Trust, whose collection of contemporary art is on long-term loan to the Gallery, we co-published the substantial book, *Being, Seeing, Making, Thinking: 50 Years of the Chartwell Project*. The publication offers a detailed history of the trust’s wide-ranging philanthropic project. A detailed introductory essay by Chartwell co-director Sue Gardiner is complemented by a timeline and illustrations of 150 artworks from the collection, 50 of which have accompanying texts written by a who’s who of New Zealand and international contemporary art curators and thinkers.

We launched another book in March, coinciding with the opening of our Mark Adams exhibition – *Mark Adams: A Survey | He Kohinga Whakaahua*, co-published with Massey University Press, is the first book on Adams to chart his five decades of photographic practice. The book’s bold, elegant design perfectly matches Adams’s confident and uncompromising work, and is an invaluable addition to the history of photography in Aotearoa New Zealand.

Designed to connect Members with the Gallery’s exhibition programme and collection, and to provide insight into the other ways we work to enrich people’s lives through art, *Art Toi* is now a much-loved magazine by our community of supporters. Over the past year, our curators and guest writers have offered deep dives into the curatorial thinking behind headline exhibitions, reflected on the significance of new artwork acquisitions, provided behind-the-scenes views of the skilled work that contributes to the Gallery’s offering, and reflected on exhibitions they have visited elsewhere.

| | |
|--|---|
| <i>Being, Seeing, Making, Thinking: 50 Years of the Chartwell Project.</i> | <i>Art Toi</i> 13, August 2024. |
| <i>Modern Women: Flight of Time.</i> | <i>Mark Adams: A Survey He Kohinga Whakaahua.</i> |





Publishing

Exhibition Interpretation

Our activity booklets for children and whānau are a key tool for engaging younger audiences with the Gallery's exhibitions and collections. Over the past year, we developed guides for *Modern Women: Flight of Time*, *Olafur Eliasson: Your curious journey*, *Taimoana | Coastlines: Art in Aotearoa* and the Gallery's annual Matariki celebration, which together were enjoyed by more than 10,000 visitors.

Another highlight of the past year was our collaboration with local artist Aan Chu to create a zine celebrating the 2025 Lunar New Year. Featuring artworks from *Taimoana | Coastlines*, the beautifully designed zine was a special keepsake that introduced visitors to the rituals, symbolism and language of the Lunar New Year and complemented events at the Gallery.

This year, we also produced two new audio guides for purchase – one for *The Robertson Gift: Paths through Modernity* and the other for *A Century of Modern Art*. Both were written and narrated by the exhibition curators to enhance the experience of viewing these shows. Audio guides allow visitors to concentrate on the action of looking while listening to absorbing close readings of the artworks and stories of the artists who created them.

Art Writing Prize

The Michèle Whitecliffe Art Writing Prize contributes to critical debates about the visual arts by encouraging new and established voices to respond to a theme or provocation. An international judge selects the winner, who receives a prize of \$2500 and has their essay published in *Art Toi*. In 2024, the theme was 'Artificial Intelligence (AI) and the Visual Arts'. Writing about winner Colin Beardon's essay 'Notes on the Transit of the Artificial', the judge, Dr Mi You, noted, 'The essay excellently demonstrates the most important qualities of (human) reasoning – one that is based on lived experiences, passion, finding connections where they are not evident, and fearlessness in tapping into the unknown.'

Opposite

Aotearoa Contemporary.

Below left

The Kids & Whānau activity booklet for *Taimoana | Coastlines: Art in Aotearoa*.

Below right

The Lunar New Year zine, produced in collaboration with Aan Chu.





EH McCormick Research Library and Archives

E H McCormick Research Library and Archives

The E H McCormick Research Library and Archives team is dedicated to collecting, preserving and providing access to extensive research collections on New Zealand and international art. These resources include scholarly publications, audiovisual material, international databases and artist archives.

Archives

Over the past year, the library curated four archival displays, including *Bold and Brilliant: The Modernism of June Black and May Smith, Being, Seeing, Making, Thinking: 50 Years of the Chartwell Project* and *Mark Adams: Real Pictures*. These displays complemented the Gallery’s wider programme, offering deeper context and insight into the related exhibitions and publications.

A series of talks focused on the May Smith and June Black archives was presented as part of Auckland Council’s Heritage Festival, the New Zealand Institute of Architects’ Architecture Week and the Gallery’s Members programme.

Throughout the year, the library was closed for four months for essential maintenance. During this period, the team carried out key collection assessments and digitisation projects. An audit of the audiovisual collection led to public cataloguing of all records on the Auckland Libraries catalogue. Duplicates on CD/DVD are being removed and digital versions have been securely backed up.

In collaboration with the Contemporary Art Library, parts of the Sue Crockford Gallery and Teststrip archives were digitised and made publicly accessible. Selected exhibition installation views were chosen in consultation with archive donors. This work was generously supported by The Arts Society Auckland, whose funding contributed to the digitisation of the Sue Crockford Gallery archive’s exhibition images.

Activations

Following the library’s reopening, the team contributed to a number of public programmes that supported and extended the Gallery’s wider events and exhibitions. These included a panel discussion, ‘Photographers on Photography’, and a hands-on collage-making activation inspired by the work of László Moholy-Nagy for the Open Late event series. Both programmes were developed in response to current exhibitions and offered creative ways to engage visitors. As part of the Gallery’s Matariki Ahunga Nui celebrations, the library also hosted a full-day event featuring artist archives and publications related to artists on display throughout the Gallery. During the Gallery-wide Lunar New Year celebrations run by Public Programmes, the library welcomed 136 visitors through and showcased our artist files and publications on the artists who were present for art-making and activations.

The E H McCormick Research Library is proudly supported by the Auckland Art Gallery Foundation in honour of Ron Brownson (1952–2023).

‘This is such an amazing resource. It’s wonderful to just be able to walk in without an appointment. In the States, where I’m from, you can’t just walk into an art library and ask for research assistance.’

— Visitor



Key Stats

- 531 new books
- 10 new archives
- 4060 archival items digitised
- 1119 unique researcher enquiries



Membership

Membership

The Gallery’s membership programme is designed for art and culture enthusiasts, offering a rich suite of benefits to our most loyal visitors. With a community of over 7000 Members, we create meaningful opportunities to connect through exclusive events, behind-the-scenes access and more. Membership includes unlimited entry to all ticketed exhibitions, a subscription to our award-winning *Art Toi* magazine, access to the Members Lounge, discounts at the Gallery shop and café, and special offers from selected partners.

This year, the team hosted 40 Member events, with a total attendance of 1804. Highlights included a bespoke women and art lecture series with art historian Linda Yang, Members Late Nights for *Olafur Eliasson: Your curious journey* and *A Century of Modern Art*, artist talks and after-hours curator-led tours. These events provide Members with more enriching and personalised experiences that deepen their connection to art.

A new dual membership option was introduced this year, allowing two individuals living at the same address to share membership benefits and experiences.

Membership continues to play a vital role in supporting the Gallery and creating a welcoming space where art and people can connect.

Erin Corrales-Diaz, curator of American art at the Toledo Museum of Art, 2025.



‘I felt very privileged to hear them both talk about their passions with such enthusiasm. I continue to think that my Art Gallery membership is one of the best things I can belong to.’

— Member feedback on *A Century of Modern Art* curator tour with Erin Corrales-Diaz, curator of American art at the Toledo Museum of Art, and Sophie Matthiesson, senior curator, international art, Auckland Art Gallery Toi o Tāmaki

‘I was thrilled to have a membership gifted. My initial intention was to use the membership frequently to come by and absorb my favourites. Working on Queen Street seemed to be a perfect opportunity to nip across after work . . . I really do value the work your team do and have always found the kaimahi so very kind and helpful.’

— Member

Jack Hadley Members talk as part of Late Night Art, 2024.



Partners and Supporters



Partners and Supporters

At the Gallery, we create art experiences that inspire, challenge and connect communities. Many of our most ambitious and impactful projects are made possible through the generosity of individuals, corporations, trusts and foundations. Their vital support helps us to care for our collection, deliver world-class exhibitions and champion creativity across generations.

Our donor groups contribute in unique ways, with varying areas of focus, levels of financial commitment and tailored benefits. Collectively, these valued partners help us realise our mission to create a vibrant cultural life for Tāmaki Makaurau Auckland.

Trusts and Foundations

We are privileged to partner with trusts and philanthropic organisations that share our commitment to creativity, education and youth engagement. The generous support of the Joyce Fisher Charitable Trust, Friedlander Foundation, Sue Fisher Art Trust, and Sir William and Lady Lois Manchester Charitable Trust helps us remove barriers and ensure access to art for rangatahi across Tāmaki Makaurau.

This funding supports the costs of transport, staffing and resources so that students from diverse backgrounds can meaningfully engage with art in a welcoming and inspiring environment. For many, it is their first visit to an art gallery and the experience can be transformative – offering new ways of seeing, thinking and imagining their place.

We also acknowledge the support of Lottery Environment and Heritage towards the Gallery’s Heritage Restoration Project: Kia Whakahou, Kia Whakaora.

‘It has been thrilling to each year watch students come to the Gallery, often for the first time, and witness participants developing new skills and confidence, and truly blossoming at the time of their final exhibition at the Gallery. I set up the [Open Door for Schools] endowment to enable this work to continue, ensuring Beyond the Walls, or similar programmes, can always nurture the value of art and art-making in our young people.’

— Sue Fisher, arts patron

Gibbs Farm Fundraiser

Thanks to a longstanding relationship with the trustees of Gibbs Farm, the Gallery is fortunate to hold an annual fundraiser at the renowned sculpture park. Home to one of the most significant collections of large-scale sculpture in the southern hemisphere, Gibbs Farm features major works by some of the world’s leading contemporary artists, commissioned and curated by Alan Gibbs over the past 30 years.

Each year, the trustees donate a day to the Gallery for a public event. In November 2024, 1000 ticketholders explored the park’s sweeping landscapes and monumental artworks. Guests enjoyed stunning views of the Kaipara Harbour, guided insights from our art experts stationed throughout the park and the support of 32 Gallery volunteers.

The event raises vital funds for exhibitions and programmes while creating opportunities for engagement beyond the Gallery walls. We are grateful to the trustees of Gibbs Farm for their ongoing generosity and partnership.



Opposite top

Olafur Eliasson: Your curious journey exhibition opening, 2024.

Opposite bottom

A Century of Modern Art supporters' curator tour, 2025.



Partners and Supporters

Patrons of the Auckland Art Gallery

Established in 1987 by Dame Jenny Gibbs, the Patrons of the Auckland Art Gallery was New Zealand’s first philanthropic cultural support group. They have played a pivotal role in growing the Gallery’s collection, contributing over 315 significant works. Now chaired by Chanelle Farmer, the Patrons remain committed to supporting contemporary art from Aotearoa and strengthening the Gallery’s collection. In 2024, the Patrons enabled the acquisition of *Wastelands* by Brett Graham, a major work that featured in La Biennale di Venezia 2024 and is now proudly on display at the Gallery.

Contemporary Benefactors

Founded in 2013, the Contemporary Benefactors support contemporary art programmes at the Gallery. The group has enabled more than 19 major projects, including landmark exhibitions, artist commissions and collaborations with artists.

In 2024–25, they supported *Olafur Eliasson: Your curious journey*, the Gallery’s major summer exhibition by the renowned Danish-Icelandic artist. Now 127 members strong, the group continues to support experimentation and international exchange.



Corporate Partnerships

Our corporate partners help us present ambitious programmes, increase access and create meaningful engagement across diverse audiences. Our Partners Circle connects the Gallery with the business community, offering year-round benefits such as memberships, branding exposure, after-hours hosting, and bespoke events. Current partners include BMW, Van Cleef & Arpels, HSBC, Anthony Harper, Baker Tilly, Beca, Cordis, Omnigraphics, and Trinity Hill.

Recent highlights include the BMW Dealer of the Year Awards, a BMW forecourt activation for the opening of *Olafur Eliasson: Your curious journey*, and multiple after-hours events hosted by our partners.

Aotearoa Art Fair

In May 2025, the Gallery took part in New Zealand’s premier art fair, Aotearoa Art Fair, featuring a dedicated Auckland Art Gallery Toi o Tāmaki booth. With more than 11,000 visitors, it was an opportunity to connect with new audiences, promote Gallery membership and donor groups, and showcase the upcoming exhibition *A Century of Modern Art*. In partnership with the fair, the Gallery also hosted three curator tours at the Gallery for VIPs, including a Salon of Close Looking, and led two panel discussions for the fair’s talks programme.



Auckland Art Gallery Foundation

The Auckland Art Gallery Foundation is committed to growing an endowment fund that secures long-term support for the Gallery’s ambition and excellence, now and for generations to come. Alongside this core purpose, the Foundation continues to support major exhibitions and key projects within the Gallery through annual contributions.

2024–25 highlights

This past year, the Foundation contributed over half a million dollars to the Gallery – our largest annual gift to date. The endowment fund also grew strongly, increasing by 78% to \$6,180,000, driven by the generosity of donors, the stewardship of our active Trustees and Investment Committee, and the advice of JBWere.

In 2024–25, the Foundation supported:

- The E H McCormick Research Library
- A curatorial assistant role
- *Modern Women: Flight of Time*
- *Olafur Eliasson: Your curious journey*
- *Mark Adams: A Survey* | *He Kohinga Whaakahua*
- *A Century of Modern Art*



Outside of supporting key roles and exhibitions, the Foundation fosters connections between donors, artists and art. Over the past year, we hosted 17 well-attended events in and beyond the Gallery.

In November 2024, trustee Sue Gardiner led a tour to Bundanon in rural New South Wales, as well as to Canberra and Sydney, exploring Arthur Boyd’s landscapes and major Australian galleries. In June 2025, trustee Sarah Hopkinson led a group through Berlin and Hanover, including to private collections and a highlight visit to Kunstmuseum Schloss Derneburg.

Two special fundraisers helped grow the endowment: the inaugural SK Cup at Tara Iti, combining philanthropy and friendly competition, and a limited-edition photograph by Dr Fiona Pardington, featuring the endangered New Zealand fairy tern, the tara iti, with proceeds supporting both the Foundation and the Shorebirds Trust.

E H McCormick Research Library

The E H McCormick Library is a vital resource for research, scholarship and the preservation of New Zealand’s art history. In 2024–25, the Foundation’s support enabled the continued development and digitisation of the library’s holdings, the acquisition of new reference materials and enhanced access for students, curators and the public.

Opposite

Dealer of the Year Awards, a BMW forecourt activation for the opening of *Olafur Eliasson: Your curious journey*, 2025.

Left

Partners private viewing of *Taimoana* | *Coastline: Art in Aotearoa*, 2024.

Acquisitions



Purchases – New Zealand

Caroline Abraham

Panorama St John’s College after 1851
lithograph
210 x 1990 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

June Black

[Long Bod] circa 1958
glazed ceramic (terracotta)
1200 x 310 x 60 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Heidi Brickell

Ahi and Fists with Iro 2023
from: *Wai Ata Āta Whāia*
rimurapa (bull kelp), rākau (wood),
cotton twine dyed with acrylic paint,
gesso, kōhatu (stone), cyanoacrylate,
wood glue
1530 x 530 x 400 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Juliet Carpenter

EGOLANE 2022–24
HD video projection
16min
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Elizabeth Ellis

Puke Huia 1966
oil on board
724 x 623 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2025

Brett Graham

Wastelands 2024
wood, synthetic polymer paint, steel,
found wagon wheels, macrocarpa
wood, paint, oil-based acrylic lacquer,
wax
6800 x 3180 mm
Auckland Art Gallery Toi o Tāmaki
purchased with the assistance of the
Patrons of the Auckland Art Gallery
2024

Ngahuia Harrison

First Cinema Camera 5 2021 {printed
2025}
C-type print
297 x 445 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2025

Ngahuia Harrison

Scales in Whakapaumahara 2021
{printed 2025}
C-type print
930 x 1180 x 50 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2025

Ngahuia Harrison

Te Whare e tu nei 2021 {printed 2025}
C-type print
1180 x 1498 x 50 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2025

Frank Hofmann

Caducity 1955
404 x 384 mm
gelatin silver print
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Frank Hofmann

Christopher Bede Studio circa 1957
gelatin silver print
300 x 385 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Frank Hofmann

Corner of a house circa 1946
gelatin silver print
155 x 150 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Frank Hofmann

Helen Shaw 1952
gelatin silver print
377 x 301 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Frank Hofmann

Miss Do circa 1958
gelatin silver print
380 x 304 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Frank Hofmann

*Neville Wright house (designed by
Vernon Brown) Takapuna, Auckland*
1944
gelatin silver print
180 x 165 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Frank Hofmann

Photographer’s bookplate circa 1945
gelatin silver print
240 x 194 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Frank Hofmann

Portrait of Frank Sargeson 1950
gelatin silver print
140 x 104 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Frank Hofmann

Portrait of Lili Kraus 1947
gelatin silver print
390 x 316 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Frank Hofmann

Portrait of Valmai Moffett 1947
gelatin silver print
260 x 260 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Frank Hofmann

Reversal Design 1952
gelatin silver print
525 x 460 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Frank Hofmann

Steps circa 1939
gelatin silver print
210 x 153 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Frank Hofmann

Steps, Rome 1960
gelatin silver print
305 x 393 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Frank Hofmann

Studio arrangement 1944
gelatin silver print
217 x 160 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Hannah Ireland

The Bridge to Kitchen Chairs 2024
Flashe and acrylic on (stitched)
canvas
1600 x 1100 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Xin Ji

Doco Dance 2024
choreography, daily recording in
digital video, colour, sound
each recording 3min, 15-week
duration
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Elizabeth Kelly

Portrait of a Woman circa 1934
oil on canvas board
325 x 240 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Yuki Kihara

サ-モアのうた (*Sāmoa no Uta*) *A Song
About Sāmoa – Taiheiyō (Pacific)* 2023
from: サ-モアのうた (*Sāmoa no Uta*) *A
Song About Sāmoa*
Samoan siapo, textiles, beads, plastic,
kimono
1750 x 1410 x 250 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Qianye Lin and Qianhe Lin

The Good You 2024
three-channel moving image
installation, colour, sound
10min 24sec
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Patrick Lundberg

No title [1] 2023
acrylic on cotton tape
2345 x 26 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Patrick Lundberg

No title [2] 2023
acrylic on linen on cardboard
23 x 80 x 23 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Patrick Lundberg

No title [3] 2023
acrylic on cotton tape
2345 x 26 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Len Lye

Twilight 1945
oil on hessian mounted on wood
734 x 1036 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Ammon Ngakuru

Colour Study 2024
oil on canvas
1500 x 2000 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Flora Scales

Untitled [Mousehole, Cornwall]
1950–54
oil on canvas
250 x 325 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2025

May Smith

The White Horse 1937
oil on canvas
460 x 620 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Helen Stewart

Portrait of Miss Rita Richardson 1939
oil on canvas
670 x 512 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Margaret Thompson

Angel 1944
egg tempera on board
592 x 450 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2025

Purchases – New Zealand

Margaret Thompson

Portrait of a Maori Student 1946

oil on canvas
520 x 460 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2025

Anh Trần

Winning hearts and Minds 2024

oil, acrylic, Flashe and spray paint on
linen
1910 x 1750 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Manuha‘apai Vaeatangitau

Hiko 2024

acrylic paint, wool and velvet yarn on
cow hide
2600 x 2000 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

A Lois White

Portrait of Margaret Thompson 1940

oil on canvas
525 x 420 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2025

Leafa Wilson

Camera 109 2011

from: Back into it
moving image
21sec
Auckland Art Gallery Toi o Tāmaki
purchased 2025

Leafa Wilson

Camera 117 2011

from: Back into it
moving image
2min 15sec
Auckland Art Gallery Toi o Tāmaki
purchased 2025

Leafa Wilson

Leafa, OCS Cleaner 2011

from: Back into it
moving image
2min 15sec
Auckland Art Gallery Toi o Tāmaki
purchased 2025

Purchases – International

Do Ho Suh

North Wall 2005

polyester, stainless-steel armature,
cable
5053 x 8267 x 1240 mm
Auckland Art Gallery Toi o Tāmaki
purchased with the assistance of
Auckland Contemporary Art Trust,
2024

Jasmine Togo-Brisby

Mother Tongue 2020

single-channel video, colour, sound
9min 30sec
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Anicka Yi

Half Water, Half Mud, Half Sun I 2023

kelp, aquazol, glycerin, crepeline,
acrylic, LED, animatronic insect
806 x 806 x 1289 mm
Auckland Art Gallery Toi o Tāmaki
purchased with the support of the
Contemporary Benefactors of the
Auckland Art Gallery on the occasion
of their 10th anniversary, special
support from Lynn Theron and Karl
Jansen

Gifts – New Zealand

Mark Adams
18.12.2000. 0 degrees. Greenwich Park. Greenwich. London. England. 360-degree panorama 2022
archival inkjet pigment prints on Ilford Smooth Pearl paper 310 gsm
960 x 12080 x 44 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Patrons of the Auckland Art Gallery with assistance from Two Rooms Gallery and Mark Adams, 2022

Jim Allen
Contact 1974
three-part performance and associated costumes, structures and props
dimensions variable
Auckland Art Gallery Toi o Tāmaki
bequest of the artist, 2024

Jim Allen
Horse & Buggy Days 1999
acrylic on canvas, four parts
1990 x 1815 mm, 1780 x 1815 mm, 1865 x 1815 mm, 1790 x 1815 mm
Auckland Art Gallery Toi o Tāmaki
bequest of the artist, 2024

Jim Allen
On Planting a Native 1976
live performance
dimensions variable
Auckland Art Gallery Toi o Tāmaki
bequest of the artist, 2024

Jim Allen
Poetry for Chainsaws 1976
live performance
dimensions variable
Auckland Art Gallery Toi o Tāmaki
bequest of the artist, 2024

Jim Allen
Saboteur 2009
mixed media on board
2015 x 915 mm
Auckland Art Gallery Toi o Tāmaki
bequest of Jim Allen, 2024

Jim Allen
Te Ti (Horse) 1996
acrylic on paper
745 x 565 mm
Auckland Art Gallery Toi o Tāmaki
bequest of Jim Allen, 2024

Jim Allen
Untitled 1997
ink on paper
418 x 290 mm
Auckland Art Gallery Toi o Tāmaki
bequest of Jim Allen, 2024

Jim Allen
Untitled 1999
pencil and Conté on paper
490 x 290 mm
Auckland Art Gallery Toi o Tāmaki
bequest of Jim Allen, 2024

Jim Allen
Untitled 1997
ink on paper
400 x 285 mm
Auckland Art Gallery Toi o Tāmaki
bequest of Jim Allen, 2024

Jim Allen
Untitled 1997
ink on paper
400 x 265 mm
Auckland Art Gallery Toi o Tāmaki
bequest of Jim Allen, 2024

Jim Allen
Untitled 1997
ink on paper
390 x 275 mm
Auckland Art Gallery Toi o Tāmaki
bequest of Jim Allen, 2024

Jim Allen
Untitled 1997
ink on paper
290 x 250 mm
Auckland Art Gallery Toi o Tāmaki
bequest of Jim Allen, 2024

Buster Black
Suburb 1962
oil, alkyd and matchsticks on hardboard
658 x 713 mm
Auckland Art Gallery Toi o Tāmaki
gift of Victoria and Ken Carr in memory of Buster Pihama, 2025

Buster Black
Untitled [Taumarunui mountain line] 1960s
oil on hardboard
70 x 55 mm
Auckland Art Gallery Toi o Tāmaki
gift of Victoria and Ken Carr in memory of Buster Pihama, 2025

Robert N Field
[View through the trees] 1961
oil stick and oil paint on plywood
535 x 350 mm
Auckland Art Gallery Toi o Tāmaki
gift of Sarah Moreton, 2024

Roy Good
Doric 1972
acrylic on canvas
1825 x 815 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2024

Gottfried Lindauer
Beatrix Bolton 1905
oil on a photographic base [on cardboard]
600 x 493 mm
Auckland Art Gallery Toi o Tāmaki
gift of Beatrix Bolton’s grandchildren Tim and John Druce, and Jenny Foley (née Druce), 2025

Thomas Price
Denman Wilton
Ngātuere Tāwhirimātea Tāwhao [(?–1890), Ngāti Kahungunu ki Wairarapa] on or before 1890 {printed early 20th century}
silver gelatin printing out paper, sepia toned
285 x 230 mm
Auckland Art Gallery Toi o Tāmaki
gift of Cécile Kruyfhoof, Belgium, 2025

Thomas Price
Denman Wilton
Wahine Māori 1879–96 {printed early 20th century}
silver gelatin printing out paper, sepia toned
286 x 234 mm
Auckland Art Gallery Toi o Tāmaki
gift of Cécile Kruyfhoof, Belgium, 2025

Louis John Steele
[Album belonging to Louise Steele, containing 74 student sketches and drawings by her husband] 1866–72
album
225 x 185 x 25 mm
Auckland Art Gallery Toi o Tāmaki
gift of Jane Davidson-Ladd, 2024

Louis John Steele
Erica, Daughter of Dr J C Pabst circa 1906
oil on canvas
1535 x 1120 mm, 1290 x 865 mm
Auckland Art Gallery Toi o Tāmaki
gift of the family of Erica Pabst, 2024

Gifts – International

Hans Arp
Birdlike 1965 {cast 2022}
bronze
295 x 310 x 60 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Stiftung Arp e. V., 2024

Hans Arp
Cloud Animal 1961 {cast 1961–68}
plaster
265 x 360 x 295 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Stiftung Arp e. V., 2024

Hans Arp
Dachshund Doll 1965 {cast 1965}
plaster
250 x 80 x 90 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Stiftung Arp e. V., 2024

Hans Arp
Growth 1938 {cast 1983}
Plaster
800 x 250 x 320 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Stiftung Arp e. V., 2024

Hans Arp
Leaf of Crystal 1960 {cast 1962–64}
plaster
630 x 330 x 295 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Stiftung Arp e. V., 2024

Hans Arp
Lightning Bud 1965 {cast 1965}
patinated plaster
571 x 210 x 135 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Stiftung Arp e. V., 2024

Hans Arp
Man Seen by a Flower 1958 {cast 1970s}
plaster
240 x 255 x 190 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Stiftung Arp e. V., 2024

Hans Arp
Owner of the Heidelberg Cask (I) 1962 {cast 1970–85}
plaster
40 x 380 x 275 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Stiftung Arp e. V., 2024

Hans Arp
The Rose-Eater 1963 {cast 1963–79}
plaster
300 x 380 x 300 mm
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Hans Arp
Stele or Torso 1961 {cast 1963–69}
plaster
1980 x 223 x 270 mm
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Hans Arp
Thales of Miletus 1951 {cast 1961–62}
plaster
1060 x 230 x 270 mm
Auckland Art Gallery Toi o Tāmaki
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Hans Arp
Torso Echo 1961 {cast 1961–66}
plaster
340 x 200 x 180 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Stiftung Arp e. V., 2024

Juan Fernando Herrán
(Nave Central) Central Aisle 2008
from: *Escalas*
inkjet print
1080 x 1630 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2025

Juan Fernando Herrán
Tránsitos (Transits) 2008
from: *Escalas*
inkjet print
1080 x 1630 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2025

Alphonse Legros
Sir Francis Seymour Haden at 63 1881
mezzotint, oil-based printing ink on wove paper
441 x 327 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Haden family, 2024

Bob Tjungurrayi
Patjantja 2022
acrylic on canvas
1015 x 762 mm
Auckland Art Gallery Toi o Tāmaki
gift of Michael Horton, 2024

Giovanni Volpato
Abraham-Louis-Rodolphe Ducros
Veduta del Gimnasio a Pesto (The Gymnasium at Paestum) 1780s
hand-coloured engraving, oil-based printing ink, watercolour, gum on laid paper
350 x 490 mm
Auckland Art Gallery Toi o Tāmaki
gift of Annette Tylee and Christa van Kraayenoord, 2024, in memory of their parents, Chris and Lous van Kraayenoord

Giovanni Volpato
Abraham-Louis-Rodolphe Ducros
Veduta del interno del Gimnasio a Pesto (Interior of the Gymnasium at Paestum) circa 1780
hand-coloured engraving
350 x 490 mm
Auckland Art Gallery Toi o Tāmaki
gift of Annette Tylee and Christa van Kraayenoord, 2024, in memory of their parents, Chris and Lous van Kraayenoord

Giovanni Volpato
Abraham-Louis-Rodolphe Ducros
Veduta del interno del primo Tempio a Pesto (Interior of the First Temple at Paestum) 1780s
hand-coloured engraving, oil-based printing ink, watercolour, gum on laid paper
350 x 490 mm
Auckland Art Gallery Toi o Tāmaki
gift of Annette Tylee and Christa van Kraayenoord, 2024, in memory of their parents, Chris and Lous van Kraayenoord

Giovanni Volpato
Abraham-Louis-Rodolphe Ducros
Veduta del interno del Secondo Tempio a Pesto (Interior of the Second Temple at Paestum) 1780s
hand-coloured engraving, oil-based printing ink, watercolour, gum on laid paper
350 x 490 mm
Auckland Art Gallery Toi o Tāmaki
gift of Annette Tylee and Christa van Kraayenoord, 2024, in memory of their parents, Chris and Lous van Kraayenoord

Giovanni Volpato
Abraham-Louis-Rodolphe Ducros
Veduta della Camera dei Candelabri dal Museo del Vaticano (The Room of Candelabras at the Vatican Museum) 1786–92
hand-coloured engraving, oil-based printing ink, watercolour, gum on laid paper
585 x 490 mm
Auckland Art Gallery Toi o Tāmaki
gift of Annette Tylee and Christa van Kraayenoord, 2024, in memory of their parents, Chris and Lous van Kraayenoord

Giovanni Volpato
Abraham-Louis-Rodolphe Ducros
Veduta della Scala, Museo Vaticano (View of the Stairs, Vatican Museum, Rome) 1786–92
hand-coloured engraving, oil-based printing ink, watercolour, gum on laid paper
585 x 490 mm
Auckland Art Gallery Toi o Tāmaki
gift of Annette Tylee and Christa van Kraayenoord, 2024, in memory of their parents, Chris and Lous van Kraayenoord

Joseph Wright of Derby
Sarah Haden 1780s
coloured pastel chalks on laid paper
540 x 434 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Haden family, 2024

Long-term Loans – Chartwell Trust

Fiona Connor
I haven’t arrived yet 2023
cast bronze
dimensions variable
Chartwell Collection, Auckland Art
Gallery Toi o Tāmaki
purchased 2024

Oscar Enberg
The Fall of Man arranged for German Fingering 2024–25
oil, acrylic, graphite and lacquer on
birch and turned linden, silk and
cotton, sheep wool, cotton thread,
assorted buttons
650 x 590 x 560 mm
Chartwell Collection, Auckland Art
Gallery Toi o Tāmaki
purchased 2025

Alberto Garcia-Alvarez
The First System 1965
mixed media on card
250 mm
Chartwell Collection, Auckland Art
Gallery Toi o Tāmaki
purchased 2025

Jack Hadley
PFS-T and PFS-R 2024
aluminium extrusion, thermoplastic
polyester, electronic components,
industrial castors, stainless steel
dimensions variable
Chartwell Collection, Auckland Art
Gallery Toi o Tāmaki
purchased 2024

Judy Millar
Proper Use of Reality 2023
acrylic and oil on canvas
2100 x 950 x 35 mm
Chartwell Collection, Auckland Art
Gallery Toi o Tāmaki
purchased 2024

Simon Morris
Walking Drawing – noticing Kawakawa 2024
ink on paper and wood
500 x 500 mm
Chartwell Collection, Auckland Art
Gallery Toi o Tāmaki
purchased 2024

Simon Morris
When two colours become one – clear night sky turning 2024
acrylic on canvas
500 x 500 mm
Chartwell Collection, Auckland Art
Gallery Toi o Tāmaki
purchased 2024

Elizabeth Newman
Untitled 2023
oil and collage on linen
1370 x 960 mm
Chartwell Collection, Auckland Art
Gallery Toi o Tāmaki
purchased 2025

Patrick Pound
Looking Up, Looking Down 2023
found photographs on swing files
490 x 400 mm
Chartwell Collection, Auckland Art
Gallery Toi o Tāmaki
purchased 2024

David Thomas
On the movement of colour in the time + space (pun) 2024
acrylic on panel on dolly
150 x 400 x 600 mm
Chartwell Collection, Auckland Art
Gallery Toi o Tāmaki
purchased 2024

Daniel von Sturmer
NOTES 2022–24
aluminium, acrylic paint, neodymium
magnet
each part 76.2 x 76.2 x 0.6 mm
Chartwell Collection, Auckland Art
Gallery Toi o Tāmaki
purchased 2024 with support from
the artist and Michael Lett Gallery

Dhambit #2 Wanambi
Gudultja 2019
natural pigments and black sand on
acrylic panels
1000 x 1825 mm
Chartwell Collection, Auckland Art
Gallery Toi o Tāmaki
purchased 2024

Cliff Whiting
Untitled (Waka Toa and Taniwha)
undated
incised wood with marquetry in
native timbers
455 x 1185 mm
Chartwell Collection, Auckland Art
Gallery Toi o Tāmaki
purchased 2024

Long-term Loans – Other

A Lois White
Ode to Autumn 1945
oil on board
595 x 396 mm
Auckland Art Gallery Toi o Tāmaki
on loan from a private collection

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Additional image credits: Front cover: Matariki Ahunga Nui tour of *Taimoana* | *Coastlines: Art in Aotearoa*; Inside front cover: Matariki Ahunga Nui activity; Page 5: Installation view of *A Century of Modern Art*; Pages 8–9: Installation view of *Aotearoa Contemporary* showing work by Reece King and Sung Hwan Bobby Park; Pages 14–15: Te Kawanui opening celebrations; Pages 20–21: Installation view of *Modern Women: Flight of Time*; Pages 34–35: June 2025 Open Late with detail of Reuben Paterson, *Guide Kaiārahi* on the Gallery’s Forecourt; Pages 40–41: Installation view of *Taimoana* | *Coastlines: Art in Aotearoa*, showing Brett Graham, *Wastelands*, 2024; Pages 46–47: Co-editors Megan Shaw (left), Sue Gardiner (right) with Chartwell founder Rob Gardiner (centre), in front of Peter Robinson, *Ritual and Formation*, 2013; pages 50–51: Matariki Ahunga Nui celebrations featuring Taane Mete, *HĪKOI*, 2025; Pages 56–57: Ani O’Neill leading an art workshop for the Pat Hanly Creativity Project and Awards; Pages 63–63: View of the Gallery during the Heritage Restoration Project: Kia Whakahou, Kia Whakaora; Pages 66–67: the Gallery Shop, featuring a t-shirt made for *Olafur Eliasson: Your curious journey*; Pages 72–73: *The Robertson Gift: Paths through Modernity* audio guide; Pages 78–79: E H McCormick Research Library journal and magazine display; Pages 82–83: Visitors in *Olafur Eliasson: Your curious journey* with detail of Olafur Eliasson, *Multiple shadow house*, 2010; Pages 86–87: Gibbs Farm Fundraiser event showing detail of Bernar Venet, *88.5° ARC x 8*, 2012; Pages 92–93: Installation view of Do Ho Suh, *North Wall*, 2005; Pages 106–07: Staff photo, 2025, with view of Do Ho Suh, *North Wall*, 2005; Back page: June 2025 Open Late.

