

Annual Review

1 July 2023–30 June 2024

AUCKLAND
ART GALLERY
TOI OTĀMAKI



Tātaki Auckland Unlimited (TAU), a council-controlled organisation (CCO) of Auckland Council, is the cultural and economic development 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. TAU supports the delivery of exhibitions, along with investment and innovation activity, with the aim of enriching life in Auckland through engaging people with the arts.

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Kirsten Lacy

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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 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



Nick Hill
Chief Executive, Tātaki
Auckland Unlimited

Auckland Art Gallery Toi o Tāmaki is a cultural leader in Aotearoa New Zealand, serving as a cornerstone of Auckland's artistic life and fostering community engagement through exceptional art experiences. This year, the Gallery has made significant strides in enhancing its role as a dynamic hub for creativity and collaboration within Tāmaki Makaurau.

A key achievement is the progress on the Heritage Restoration Project: Kia Whakahou, Kia Whakaora, which has reached its halfway point. This initiative safeguards the 137-year-old building and restores its original façade, preserving the architectural beauty essential to the Gallery's identity.

The highly anticipated promised gift from Josie and Julian Robertson is now displayed in *The Robertson Gift: Paths through Modernity*, featuring 15 European modern masterpieces. This collection enriches the Gallery's offerings and was celebrated in a ceremony attended by the Robertson family and government officials, including Prime Minister Christopher Luxon, marking a significant milestone.

Major international exhibitions *Ever Present: First Peoples Art of Australia*, celebrating First Nations Australian art, and *Guo Pei: Fashion, Art, Fantasy* 郭培：时装之幻梦, showcasing the exquisite creations of renowned couturier Guo Pei, have captivated visitors and sparked important conversations.

Equally significant, *Taimoana | Coastlines: Art of Aotearoa* highlights New Zealand artworks, deepening connections to our heritage and environment. The coastal theme resonates within te ao Māori, inviting reflection on identity and our relationship with the natural world.

Special acknowledgement goes to the Gallery's efforts in fostering community pride and prosperity through its exhibitions, events and educational programmes. These initiatives strengthen the city's identity as a multicultural and inclusive creative hub.

Gratitude is extended to the Gallery's Advisory Committee, Auckland Art Gallery Foundation trustees, donors, members, volunteers, supporters, and partners for their unwavering dedication. Together, these contributions ensure that Auckland Art Gallery Toi o Tāmaki remains a vibrant force within Tātaki Auckland Unlimited and the wider cultural landscape of our city.



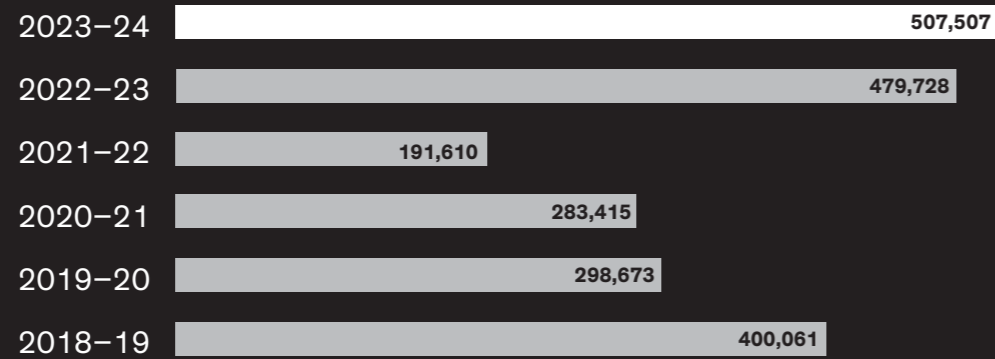


By the Numbers

By the Numbers

Visitation 2023–24

507,507 visitors to the Gallery.



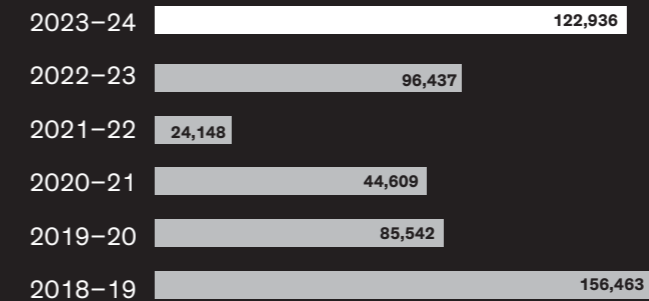
602,000 people viewed collection artworks at other venues in **25** exhibitions.

80,730 visitors to *Ever Present: First Peoples Art of Australia*.



77,158 visitors to *Guo Pei: Fashion, Art, Fantasy* 郭培: 时装之幻梦 making it our second most attended ticketed exhibition since the building reopened in 2011.

122,936 visitors to the Creative Learning Centre, which is the highest since 2018–19.



126,962 visitors to *The Robertson Gift: Paths through Modernity*, February – June 2024.

By the Numbers

Retail performance

4.5 mins

A sale occurred every 4.5 minutes on average, highlighting the store's role in enhancing visitor engagement with the Gallery's collection.

34%

The *Guo Pei* range became the Gallery's second best-selling merchandise range ever, accounting for 34% of sales during the summer period.



367

New products were launched on the online store.

36%

Of all merchandise sold during the year 36% featured artwork from the Gallery's collection, with a total of 30,505 items sold.

Kids & Whānau guides

Ever Present: First Peoples Art of Australia, Portals and Omens: New Work from the Collection, Guo Pei: Fashion, Art, Fantasy 郭培：时装之幻梦 and a Matariki trail totalling **17,000 copies**.

Three of these guides had associated writing and drawing competitions which each received over **100** submissions.

Heritage Restoration Project: Kia Whakahou, Kia Whakaora

52,163 hours worked on the heritage project.

Collection Services

195

new works acquired.

300

artwork loans.

The Photography team digitised over **700 artworks**, processed **145 reproduction requests**, contributing to **62 publications**, **24** of which were published internationally. The conservation team cared for **2934 artworks**.

Tour of Heavenly Beings: Icons of the Christian Orthodox World to the Museum of Old and New Art in Tasmania, which featured **116 artworks** and attracted nearly **200,000 visitors**.

Research Library & Archives

594 new books added.

4591 items added to artist files.

189,066 page views for Find NZ Artists.

Membership



7500

Members

92%

of members surveyed intend to renew their membership.

Director's Statement

Kirsten Lacy



Art is good for us. When we look at art, our brains light up and the endorphins start flowing. We engage, focus and inevitably start making meaning out of what we are experiencing. Often we need to express and to share these experiences and meanings. We look for a way to do so – for a conversation partner – and in doing this we create connections with others. Creating meaningful and uplifting connections underpins all of the endeavours of Auckland Art Gallery Toi o Tāmaki and it is a privilege to share this overview of our work during 2023–24.

The year was often full of song. It was common to hear the voices of visitors joined in spontaneous singing. These visitors – students in particular – were moved to sing to the art and to the Gallery itself. Behind-the-scenes staff gathered in doorways to listen without wanting to stifle the moment. What a joy we feel in creating this! Hearing song gifted was a characteristic of our visitor

interactions this year which I've never seen played out in such regularity. While quietude is a quality one typically expects to enjoy when visiting a gallery, Toi o Tāmaki is not a place of completely hushed spaces. From the musings of Ryan Gander's small philosophical mouse in his artwork *The End, 2020*, to the musical performances each month as part of the *Ever Present: First People's Art of Australia* public programmes and the poetry readings for Pride Month and *Guo Pei: Fashion, Art, Fantasy* 郭培：时装之幻梦, sound often bought our whare to life in enriching ways this year.

Close looking was another activity that shaped the 2023–24 year. Close looking happens when we slow our exhausted attention-shifting minds and move into a focused connection with a single artwork asking, among other things: What can I see? What does it remind me of? Where is this taking my thoughts? Looking at art is a supremely creative endeavour, akin to following a trail of evidence to a conclusion of your own making. It is a kind of philosophical enquiry. Slow, close, mentally open looking was brought to the fore in our education programmes through the guidance of the Learning team. This included our work in partnership with the University of Auckland Waipapa Taumata Rau which saw us deliver Salon of Close Looking sessions and the co-teaching of a postgraduate course in art writing and curatorship that drew on the expertise of many of our skilled staff.

The year was also one in which we made extraordinary strides in forward planning. With support and encouragement from the Tātaki Auckland Unlimited Board we progressed securing important exhibitions and publishing initiatives into the next five years. This work demonstrates an increasing ambition and a dedication to expanding the range of our exhibitions and associated programmes. We look forward to bringing these to our ever diversifying and growing audiences.

We also steadily progressed capital projects: the refurbishment of our Members lounge, phase one of the Heritage Restoration Project: Kia Whakahou, Kia Whakaora, the continued operationalising of our new collection store, upgrades to security hardware and lighting, the refreshing of our art education studio, and progression in planning for the refurbishment of our ground and mezzanine floor offices.

The collection was also a major focus this year, as this report attests. This work involved growth through transformative benefaction – *The Robertson Gift: Paths through Modernity*, which showcases Julian and Josie Robertson's incredible gift of 15 modern art masterpieces, was enjoyed by 126,962 visitors between its opening in February to the end of the financial year. The Gallery team also facilitated loans to national and international institutions, carried out research and mounted collection exhibitions, completed documentation, published on and conserved collection artworks.

Among the most significant parts in this year's report is the Gallery Whānau section and the individual statements offered by staff about why working here matters. I am blessed with a dedicated, thoughtful, creative and intelligent group of colleagues. I sincerely express an abundance of gratitude to them for their continued effort and support. To quote one of the Gallery whānau, Waha Gibson-Melbourne: 'Ma mua ka kite a muri, ma muri ka ora a mua – Those who lead give sight to those who follow, those who follow give life to those who lead.'





Kaupapa Māori

Kaupapa Māori

The Gallery works closely with tangata whenua and kaupapa Māori partners, who guide and support our Māori Outcomes, enhancing our obligations to Te Tiriti o Waitangi, strengthening our stewardship of taonga Māori and celebrating toi Māori. Over the past year we have seen a notable increase in staff cultural capability, with strong engagement driven by our Poumatua kaupapa Māori and Powhakarite kaupapa Māori. These achievements underscore our commitment to cultural inclusivity, community engagement and the promotion of Māori art and heritage.

The Collection

Significant acquisitions from Māori artists this year include works by Jeremy Leatinu'u (Ngāti Maniapoto, Safune, Pu'apu'a, Vailoa, Fatausi, Safotu, Safotulafai (Sāmoa), Germany, China), Mere Harrison Lodge (Ngāti Porou) and Robyn Kahukiwa (Ngāti Porou, Te Aitanga-a-Hauiti, Ngāti Kōnohi, Te Whānau-a-Ruataupare). Additionally, we acquired *War Dance at Taranaki, New Zealand, Mount Egmont in the Distance, 1857* by William Strutt, and *Karaitiana Te Rango, 1885*, a Māori portrait by Gottfried Lindauer.

Iwi Engagement

The Gallery signed a new partnership with Ngāti Whātua Ōrākei for the inaugural *Aotearoa Contemporary* exhibition, marking the first iwi-funded national contemporary art exhibition in New Zealand. This partnership celebrates the diversity of New Zealand's contemporary art and provides pathways for new artistic voices. Areas of the Gallery have been renamed to reflect Māori heritage, including Te Aka Matua | The Creative Learning Centre and Te Kawau Gallery, which was previously Upper Grey Gallery.

Cultural Practices

Cultural awareness and practices among staff were enhanced through initiatives including additional waiata classes during Te Marama o te Reo Māori. Māori protocols, such as seven karakia events, were integrated into collection management and exhibition processes and a kaimahi Māori network was established to support Māori staff.

Exhibitions

In mid-2023 renowned artist Graeme Tipene (Ngāti Whātua, Ngāti Kahu, Ngāti Hine, Ngāti Haua, Ngāti Manu) was commissioned to create an artwork in the style of tā moko. The result was *Te Toi o Mangahekeke, 2023* which adorned the Wellesley Street external building wrap. Tipene was invited to create an additional artwork for the Kitchener Street scaffold. Complementing this and to engage and educate the public, bilingual educational panels have been placed around the lower hoardings, detailing the history and significance of the building and the specifics of the Heritage Restoration Project: Kia Whakahou, Kia Whakaora.

Other exhibitions of note included *Taimoana | Coastlines: Art in Aotearoa*, which features works by Māori artists such as Fred Graham (Ngāti Korokī Kahukura, Tainui), Raukura Turei (Ngāi Tai ki Tāmaki, Ngā Rauru), John Miller (Ngāpuhi Ngaitewake-ki-Uta) and Jeremy Leatinu'u (Ngāti Maniapoto, Safune, Pu'apu'a, Vailoa, Fatausi, Safotu, Safotulafai (Sāmoa), Germany, China), along with historical depictions of Māori. *Ever Present: First Peoples Art of Australia* facilitated Indigenous cross-cultural exchange, supported by Ngāti Whātua Ōrākei. *Portals and Omens: New Work from the Collection*, a show exploring artists' responses to history, included photographs by Natalie Robertson (Ngāti Porou).



Top

Morning blessing for *The Robertson Gift: Paths through Modernity (2024–26)*

Bottom

Kapa haka performance at the Matariki celebrations

Kaupapa Māori



Public Programmes

Kaupapa Māori public programmes included performances, talks and craft-making events. *Marae in the Sky*, 2023, by choreographer Taane Mete (Ngāti Kahungunu, Ngāti Korokī Kahukura), was a standout performance. Māori Language Month celebrations featured kapa haka by Te Wharekura o Hoani Waititi Marae and Toi Kupu, a celebration of spoken word by tangata whenua and tangata o le moana.

Retail

Over the past year, 31% of sales were generated from New Zealand-made products, with 20% of suppliers being Māori and Pacific-owned businesses. The Gallery shop has also focused on building external relationships, which has created wholesale opportunities and creative collaborations with renowned artists and makers, including Kura Te Waru Rewiri (Ngāpuhi, Ngāti Kahu, Ngāti Rangī, Ngāti Kauwhata) and Sands Carving Studio. These partnerships have extended our reach, enabling the Gallery to connect with audiences both nationally and globally.

Te Haerewa

Haerewa is the Gallery's Māori advisory group chaired by Dr Valance Smith since 2021. Haerewa supports the Gallery to promote and celebrate the work of Māori artists. Current members are: Dr Haare Williams (Ngāi Tūhoe, Te Aitanga a Māhaki), Emily Karaka (Ngāi Tai ki Tāmaki, Te Kawerau a Māki, Ngāi Tamaoho, Te Ākitai Waiohua, Te Ahi Waru, Ngāti Mahuta, Ngāti Tahinga, Ngāti Hine), Lisa Reihana (Ngāpuhi, Ngāti Hine, Ngāi Tūteauru, Ngāi Tūpoto), Brett Graham (Ngāti Korokī Kahukura), Reuben Friend (Ngāti Maniapoto, Ngāti Pākehā), Nova Paul (Te Uriroroi, Te Parawhau, Te Māhurehure ki Whatitiri, Ngāpuhi), Graham Tipene (Ngāti Whātua, Ngāti Kahu, Ngāti Hine, Ngāti Haua, Ngāti Manu) and Dr Valance Smith (Ngāpuhi, Waikato, Ngāti Haina, Ngāti Pākehā).

'E kore au e ngaro te kākano i ruia mai i Rangīātea – My ancestral origins give rise to my future potential.'

– Joe Pihema, Poumatua



Opposite top

Smoking ceremony for *Ever Present: First Peoples Art of Australia* (2023)

Opposite bottom

Matariki Kids & Whānau guide

Left

Family drop-in during Matariki

Exhibitions and Artist Commissions



Exhibitions and Artist Commissions

The past year has been an exceptionally productive and transformative one for the Gallery, with a total of 13 new exhibitions and artist commissions, 21 exhibitions presented overall, and 34 exhibition and conservation changeovers successfully completed.

The Gallery developed a new collection display *Taimoana* | *Coastlines: Art in Aotearoa*. This continues to evolve with the reopening of the Grey Gallery in September 2024, following the completion of stage one of the heritage renovations to the historic Wellesley Street galleries.

Touring Exhibitions

Ever Present: First People's Art of Australia provided a profound reflection on the world's oldest living continuous culture. The free exhibition celebrated ancestral stories, cultural expression, and deeply intertwined connection with Country (land), Community and the cosmos. It drew on works from the National Gallery of Australia and The Wesfarmers Collection and powerfully conveyed the deep-rooted connection Aboriginal and Torres Strait Islander people have to their heritage, illustrating a culture that thrives through collective memory, innovation and resilience.

The winter presentation of *Ever Present: First Peoples Art of Australia* was followed by the highly anticipated *Guo Pei: Fashion, Art, Fantasy* 郭培: 时装之幻梦 in the summer. *Guo Pei* went on to become the second most highly visited ticketed exhibition since the Gallery building reopened in 2011.

This ground-breaking exhibition offered a thematic arrangement that guided viewers through dreamscapes, magical gardens and transformative encounters. The collection reflected Guo Pei's vision of a child's dream world, featuring gowns with multilayered skirts and intricate embroidery inspired by bullfighter costumes and European ceremonial dress. Visitors encountered surreal, cage-like dresses and intricate Gothic arches and spires, which then led to a dramatic confrontation between dynamic, gold-and-green-clad figures and a fearsome apparition.

Guo Pei pays tribute to the history of trade and cultural exchange with dresses featuring traditional Chinese motifs and imagery. The exhibition ended with the Cosmic Couture gallery, transforming historic Chinese garment forms with modern innovation, and the finale gown – the Yellow Queen – spotlit dramatically on a black staircase. Yellow Queen, made famous by Rihanna at the 2015 Met Gala, is adorned with embroidery, beadwork and a 25-kilogram train.

Right

Opening of *The Robertson Gift: Paths through Modernity* (2024–26) with the Robertson family, staff and dignitaries

Left

Ever Present: First Peoples Art of Australia (2023: installation detail)



Guo Pei was made possible by our exhibition partners and supporters, including The Auckland Art Gallery Foundation. Singapore Airlines was responsible for bringing Guo Pei and her team – as well as some of the key garments – to Aotearoa. The Cordis Hotel ensured that the designer and her special guests received a gold standard, five-star experience during their stay and chauffeured them around the city in Rolls-Royce style. The Ministry of Foreign Affairs and Trade and Asia New Zealand Foundation brought very welcome government support to this important project. Our partners at VIVA and NZME ensured the exhibition received maximum media coverage and our graphics partner Omnigraphics filled the Gallery spaces with light and colour. We also wish to acknowledge The Fine Arts Museum of San Francisco, the Asian Couture Federation and Auckland Arts Festival 2024.

Collection Exhibitions

The Robertson Gift: Paths through Modernity is an expansive six-gallery exhibition in the Sir Michael and Harriet Friedlander Galleries. It features the 15 masterpieces donated by Julian and Josie Robertson to the Gallery in 2023, alongside loans, recent acquisitions and other treasures from the Gallery's permanent collection. The show charts nine decades of European modernism, beginning with the avant-garde movements of late-19th-century England and France and culminating in a 1960s colour-field painting by Helen Frankenthaler that bridges the modernist past with future perspectives.

The exhibition opens with a gallery focused on the radical redefinitions of the female nude at the end of the 19th century – showing how artists like Edgar Degas, Édouard Manet and Auguste Rodin challenged the traditional representations of the female form, breaking free from mythological and religious narratives.

Exhibitions and Artist Commissions

Julian and Josie Robertson’s three sons, Spencer, Jay and Alex were present for the unveiling of this momentous gift. ‘Our parents were steadfast in their love and commitment to New Zealand, and we are proud to continue their vision. They were passionate in their belief that these beautiful pictures should be shared and enjoyed in their beloved New Zealand.’ The Robertson’s legacy has transformed the Gallery’s ability to tell the story of international modern art, enriching both Tāmaki Makaurau and Aotearoa.

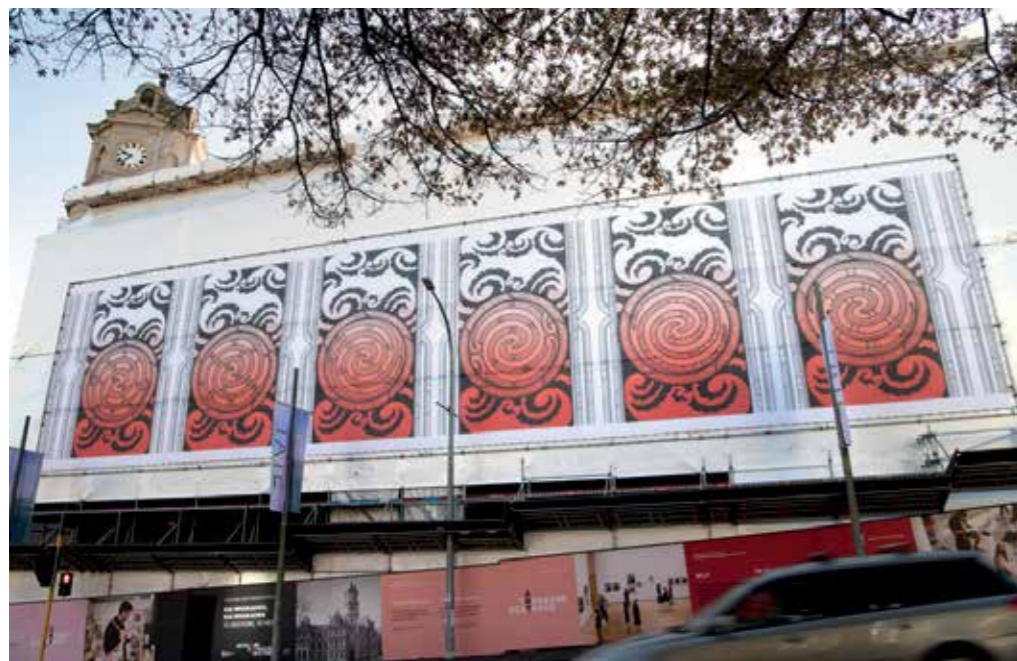
Commenting on the gift, Gallery Director Kirsten Lacy noted, ‘Patronage of this scale is unprecedented, and the collection of modern masterpieces is unique. The Robertson gift is unquestionably the most transformative bequest of international art to the country in the past century.’

Another exhibition drawn from the Gallery’s holdings, *Portals and Omens: New Work from the Collection*, contemplated how we ‘travel’ with art – how artists respond to history and the world we inhabit. Art can create portals to other eras and places while also affecting

our perception of contemporary life. *Portals and Omens* in the Chartwell Gallery tracked artistic movements from home and across the globe, interlacing recent acquisitions from the Gallery’s New Zealand and international collections.

In the beautiful Mackelvie Gallery and the Kelliher Corridor we opened two exhibitions that spotlighted works from our historic collections: *Threads of Time: Travel, Trade & Textiles* and *Gothic Returns: Fuseli to Fomison*, the latter of which combined international works with New Zealand art from the last 50 years.

Occupying a prime exhibition site – the stunning South Atrium which connects the old building with the new, is Jenny Holzer’s *STATEMENT – Truisms +*, 2015. Suspended from the ceiling and dipping into the atrium space, this work comprises Holzer’s iconic statements spelled out in LED lights. The scrolling and cascading texts flash in speech-like rhythms. Originally conceived using provocative slogans in New York during the late 1970s and early 1980s, *STATEMENT – Truisms +* was gifted to the Gallery by the Thanksgiving Foundation.



Graham Tipene, *Te Toi o Mangahekeke*, 2023–24 (installation view)



Left

Darcell Apelu, *Carry Me with You* (2023–24: installation detail)

Below

Taane Mete, *Estrella*, 2024 (performance still)

Bottom

Simon Denny, *Optimism* (2023–24: installation view)



Exhibitions and Artist Commissions



Top

The Robertson Gift: Paths through Modernity (2024–26: installation detail)

Middle

Portals and Omens: New Work from the Collection (2023–24: installation detail)

Bottom

Gothic Returns: Fuseli to Fomison (2023–25: installation detail)

Above & Overleaf

Guo Pei: Fashion, Art, Fantasy
郭培：时装之幻梦 (2023–24: installation detail and view)

‘For some, fashion truly is just function, and that’s all it needs to be. For the rest of us, and thankfully shown by this exhibition, it’s art.’

– Sam Brooks, *The Spinoff*, on *Guo Pei*.



Exhibitions and Artist Commissions

Commissions

Darcell Apelu (Niue, Pākehā, Te Āti Awa) was commissioned to produce the sculptural work *Carry Me with You*, 2023. Sited on the Gallery's North Terrace and visible both from inside the building and from nearby Albert Park, the work consists of three differently coloured concentric structures that ascend skyward. Reinterpreting the narrative of Tāne Mahuta's ascent to the heavens in pursuit of human life and knowledge, Apelu's sculpture offer visitors a physical framework to explore their own journeys, encouraging us to walk around and look up toward Tāne's pathway. *Carry Me with You* was supported by the Gallery's Contemporary Benefactors group and the Chartwell Trust.

Simon Denny's *Optimism*, 2023 – found in Te Ātea | North Atrium – features two large 3D-printed 'megastructures' suspended in the air. The work is an interpretation of patent diagrams for rocket engine parts filed by Rocket Lab founders over the past decade. The sculptures are enhanced with augmented-reality technology, visible through iPhones and iPads, which overlay visuals of space colonies and futuristic living, blending elements from sci-fi culture, SpaceX and private space programmes. *Optimism* was supported by the Auckland Contemporary Art Trust and the Contemporary Benefactors.

Taane Mete (Ngāti Kahungunu ko Ngāti Koriki – Kahukura ngā hapū) presented his second commission for us, *Marae in the Sky*, 2023. This immersive dance and music performance, centered on the mother whetū (star) Matariki, featured Mete, Taisha Tari (Ngāti Kahungunu, Ngāpuhi) and Peau Halapua (Lapaha, Mu'a and Hihifo, Niuatoputapu, Kingdom of Tonga), with an original composition by Josh Clark (Ngāpuhi). The work explored themes of hauora (health), hope, reflection and our connection to nature and the environment, drawing inspiration from a local 1990s Rainbow collective. The *Marae in the Sky* commission was supported by the Stout Trust.

Graham Tipene (Ngāti Whātua, Ngāti Kahu, Ngāti Hine, Ngāti Haua, Ngāti Manu) created *Te Toi o Mangahekea*, 2023 in the style of tā moko. The commission adorned the Wellesley Street external building wrap and Tipene was invited to create an additional artwork for the Kitchener Street scaffold. Complementing this and to engage and educate the public, bilingual educational panels have been placed around the lower hoardings, detailing the history and significance of the building and the specifics of the Heritage Restoration Project: Kia Whakahou, Kia Whakaora.



Above

Threads of Time: Travel, Trade and Textiles (2023–26: installation view)

Right

Jenny Holzer, *STATEMENT – Truisms +*, 2015 (2024–25: installation view)

Left

Taimoana | Coastlines: Art in Aotearoa (2024–26: installation detail)





Top

Brent Harris: The Other Side
(2023: installation view)

Bottom

*Ever Present: First Peoples
Art of Australia* (2023:
installation view)



Exhibitions and Artist Commissions

Exhibitions

Brent Harris: The Other Side, 6 May–17 September 2023

Ever Present: First Peoples Art of Australia, 29 July–29 October 2023

Guo Pei: Fashion, Art, Fantasy 郭培: 时装之幻梦, 9 December 2023–5 May 2024

Commissions

Graham Tipene: Te Toi o Mangahekeke, 19 May 2023–15 July 2024

Taane Mete, *Marae in the Sky*, 14–15 July 2023

Simon Denny: Optimism, 2 December 2023–3 November 2024

Darcell Apelu: Carry Me with You, 6 December 2023–13 October 2024

Collection Exhibitions

Romancing the Collection, 7 August 2021–24 March 2024

Ngā Whenu Raranga | Weaving the Strands Together: The Maureen Lander Archive,
6 June–10 September 2023

Threads of Time: Travel, Trade & Textiles, 2 September 2023–2 August 2026

Gothic Returns: Fuseli to Fomison, 2 September 2023–31 August 2025

Behind the Scenes: Brueghel's 'A Village Fair', 11 September 2023–7 February 2024

Portals and Omens: New Work from the Collection, 21 October 2023–7 July 2024

Ngā Pakiaka: Like the Roots of a Tree, 28 October 2023–17 August 2025

The Robertson Gift: Exhibiting Modernism, 8 February 2024–9 August 2024

The Robertson Gift: Paths through Modernity, 9 February 2024–1 February 2026

Jenny Holzer: STATEMENT – Truisms +, 27 March 2024–6 July 2025

Taimoana | Coastlines: Art in Aotearoa, 20 April 2024–7 June 2026



Collection Development

Collection Development

Each year we continue to augment the Gallery's collection of artworks from Aotearoa New Zealand, the Pacific region, and across the globe through judicious purchases and the generous donation of artworks from people near and far.

The major purchase of a rare painting by William Strutt was the most significant acquisition of historic New Zealand work by the Gallery since 1990. Believed to be the first oil painting depicting a haka, it is a small artwork with a huge story to tell. Curator of historical New Zealand art, Dr Jane Davidson-Ladd comments, 'Strutt was in Taranaki during a critical time in its history, capturing moments and events that still resonate today. The painting is like a portal to our past, allowing us to confront this history.' As the credit line for this painting recognises major acquisitions such as this one are often the result of a joint effort, where the Gallery's limited acquisition funds are extended through funds from bequests, trusts and the generosity of private individuals.

In 2024 the Gallery added to the collection Pauline Yearbury and James Yearbury's incised wooden panel, *Haka*, circa 1975, a painting by Selywn Wilson, Mere Harrison Lodge's two 1960s bronze sculptures, moving-image works by Shannon Te Ao and Jeremy Leatinu'u, and Robyn Kahukiwa's painting *Brave*, 2024 – collectively these acquisitions demonstrate the Gallery's ongoing commitment to acquiring work by Māori artists for the collection.

In their annual Patrons' Buying Meeting in August 2023, the Patrons funded not one but two major works: Chris Charteris's *Te Ma (Fish Trap)*, 2014, and Francis Upritchard's *Sisyphus*, 2021. Comprising over 8000 pairs of ringed venus shells, *Te Ma* is a striking sculptural installation by the contemporary Pacific artist and part of *Taimoana | Coastlines: Art in Aotearoa*. *Sisyphus*, a poignant sculpture that Upritchard has made from Balata rubber and wood, was recently exhibited at the Gallery in *Portals and Omens: New Work from the Collection*.

An unexpected and very welcome gift was a group of six Old Master paintings, dating from the 16th to 18th century, donated by the distinguished Belgian art historian and artist Cécile Kruyfhoof. Many of these works now feature in the Gallery's *Threads of Time: Travel, Trade and Textiles* exhibition, such as the glowingly high-keyed painting by Jan Boeckhorst of the *Creation of Heaven and Earth* circa 1660–68, inspired by a celebrated set of images on the same subject by the Dutch Mannerist artist, Hendrick Golztius.

Another significant gift was Gottfried Lindauer's portrait of *Karaitiana Te Rango*, 1885, gifted in memory of Rangi Katukua Utiku and Riria Lydia Utiku. Unlike the portraits in the Partridge Collection this remarkable artwork was commissioned directly from Lindauer by the sitter, so was painted to his specifications, making it a rare example within the Gallery's collection.

Other acquisitions included a selection of 1950s black and white photographs by Gary Blackman; a major portfolio of photographs, titled *Freedom's Edge*, made in Afghanistan and Pakistan in 1978 by New Zealand photographer Victoria Ginn; and recent photographs and a moving image work by Edith Amituanai.

In the past year donors have entrusted precious family heirlooms, taonga and artworks to the Gallery's care or funding to enable acquisitions to happen. We thank the Chartwell Collection Trust; James Elsby; June and Alan Henderson and family; the late John Lawford; Diane McKegg; Dick and Phyllis Ross; Rangi Katukua Utiku and Riria Lydia Utiku. We also wish to acknowledge the remarkable generosity of artists who have gifted work including Rodney Fumpston, Victoria Ginn, Brent Harris and Cécile Kruyfhoof.



William Strutt, *War Dance at Taranaki, New Zealand, Mount Egmont, in the Distance*, exhibited 1857, oil on canvas, Auckland Art Gallery Toi o Tāmaki, purchased with assistance from Andrew and Jenny Smith, the Lyndsay Garland Trust, Graeme Maunsell Trust, Dr Ian Wilson bequest and R H Berryman bequest, 2023



Jan Boeckhorst, *Creation of Heaven and Earth*, circa 1660-1668, oil on canvas, Auckland Art Gallery Toi o Tāmaki, gift of Cécile Kruyfhoof, Belgium, 2023



CAFÉ

Public Programmes

Public Programmes

The Gallery's Public Programmes have two main functions: to provide opportunities for our diverse audiences to experience enhanced engagement with collections and exhibitions; and to welcome underserved communities into our building and make them feel that this place is their own.

In these turbulent times and when the world is saturated with visual content, Public Programmes seeks to connect and inspire individuals and communities through creative programming that uses art and making as launchpads for deeper thinking and seeking new horizons.

With these objectives in mind, it's has been a terrific year for Public Programmes. From vibrant festivals, like Lunar New Year and Matariki, to smaller more intimate activations carefully crafted to inspire human connection through art, the team has vigorously entertained, inspired, and served their community.

'Focus this year has been on connecting meaningfully with audiences reflecting the true diversity of Tāmaki Makaurau, while simultaneously creating exciting revenue-generating activities to support this.'

– Dr Fern Insh, Senior Manager, Public Programmes

Festivals

Lunar New Year Festival

To celebrate *Guo Pei: Fashion, Art, Fantasy* 郭培：时装之幻梦 the team was thrilled to receive funding from Auckland Council's City Centre Place Activation to deliver a Lunar New Year festival to celebrate and honour the Chinese community of Tāmaki Makaurau. Activations within the festival included a pop-up from local eatery Sumthin Dumplin, dancing and musical performances, the opportunity to partake in a traditional tea ceremony, a themed whānau drop-in and a visually spectacular Lion Dancing performance that injected the Gallery's forecourt with unique energy. This burst of activity resulted in 6271 visitors.

Matariki Celebrations

This year was another outstanding success for our Matariki programming. Knowing that the inimitable Taane Mete always draws a large and loyal following we divided Matariki celebrations over two weekends, with Mete's performance complemented by kapa haka, spoken word poetry and the soulful sounds of Majic Pāora. This programme saw 2225 visitors come to the Gallery on one day.

Pride

Activations for Pride included singing courtesy of long-time Gallery performers GALS, Toi Kupu – a Tangata Whenua and Tangata o le Moana celebration of spoken word, a Framing with Pride workshop with Katie Blundell, a Queer Yarns workshop and the inaugural Pride Lecture by Rosanna Raymond.



Top

Queer Yarns for Pride

Bottom left

The Love Dance troupe at the Lunar New Year Festival

Bottom right

Public tour of *Romancing the Collection* (2021–24)

Public Programmes

Top & opposite

Queer Yarns for Pride

Bottom

Toi Kupu | a Tangata Whenua
and Tangata o le Moana
celebration of spoken word

‘I was very happy to stumble across all the programmes. What a welcoming and positive vibe! This is just awesome!’

– Weekend visitor



Auckland Zinefest

We welcomed over 120 contributors to Auckland Zinefest at the Gallery, including indie publishers and artists from around Aotearoa New Zealand. Zines are a medium for people to express and share experiences and opinions that are often underrepresented in mainstream media and publishing. This is why Zinefest attracts such diverse communities and provides an interactive space to meet and share knowledge. Inspired by the inclusivity of zines, we provided a relaxed sensory experience in the form of our first Quiet Hour.

‘Thank you so much for running the Quiet Hour – it really helped me decide if I would come or not, and I wouldn’t have come if it wasn’t offered. I hope this is something the Gallery continues to do into the future.’

– Auckland Zinefest visitor

Other Highlights

Accessibility-focused Activities

The Gallery continued to offer audio-described and NZSL tours via the Blind Low Vision Education Network New Zealand schools programmes.

Adult Learning

This programme series provides meaningful art-making courses that are designed to help people grow their technical skills. Our courses offer an exclusive opportunity to engage with the taonga we care for and learn from our expert staff members.

Paint & Sip / Stitch & Sip

These adaptable programmes offered attendees a chance to engage more deeply with exhibitions through hands-on activities, providing a financial return to support community-focused programming.

120+

Contributors to Zinefest



Learning and Outreach



Learning and Outreach

In connecting people and art, the Gallery embraces and shares knowledge, fostering deeper connections and understanding. Our mission is to facilitate rewarding learning experiences, both inside and outside the Gallery, that inspire creativity, exploration and aroha. This comprehensive approach to learning and outreach at the Gallery highlights our commitment to making art accessible and meaningful to diverse audiences across Aotearoa.

Learning Facilitators

Our learning facilitators play a crucial role in providing interactive learning experiences within the Gallery, focusing on strengthening observation and visual literacy skills through conversations and hands-on explorations. From early childhood to tertiary education, the Gallery offers free educational programmes tailored to the specific needs of each group.

Our school programmes are Enriching Local Curriculum (ELC) based, supported by the Ministry of Education and facilitated by experienced teachers and art educators. Further support to remove barriers to access for schools and students engaging with our learning programmes is provided by the Friedlander Foundation, the Sue Fisher Art Trust, the Sir William and Lady Lois Manchester Charitable Trust, the Joyce Fisher Charitable Trust, and Andrew and Jenny Smith. We gratefully acknowledge these contributions.

Studio Artist Programme

As a part of this initiative, students experience the creative process firsthand, creating works inspired by a featured artist's work. This year, we connected with artist Darcell Apelu, whose commissioned work for the Gallery's North Terrace, *Carry Me with You*, 2023 inspired a series of workshops for tamariki and rangatahi.

Pat Hanly Creativity Project and Awards

In its 22nd year, these awards have evolved into a collaborative project, beginning with school visits to the Gallery, where students engage with exhibitions and participate in artist-led workshops. Once the students have developed their own artworks in response to a theme, Gallery staff visit schools to provide feedback and select top submissions for a student exhibition within the Gallery. This exhibition creates a dialogue between young artists' works and other exhibitions, linking generations of artists in Aotearoa.

Collaboration with the University of Auckland Waipapa Taumata Rau

Over the last year, the Gallery strengthened its collaboration with the University of Auckland to co-create and deliver several programmes, such as the honours-level course in art writing and curatorial practice and the Salon of Close Looking.

Art Writing and Curatorial Practice Course

In collaboration with the University of Auckland the Gallery offered postgraduate students an intensive exploration of curatorial practice and art writing, featuring in-depth lectures and sessions with Gallery staff, combined with a Curatorial Writing Bootcamp. This course prepares students for future careers in public art institutions.

Salon of Close Looking

Produced in partnership with the Department of Art History at the University of Auckland, the Salon of Close Looking offers advanced postgraduate students a facilitated slow-looking session each month, focusing on detailed observation and description of works of art across all media.

'The Gallery not only treasures and showcases beautiful art and taonga. It's where we foster a lifelong curiosity for learning and creativity. A place where our stories can be told, held and shared through creativity, and where ākonga can learn to find and express their own creative voice.'

– Marleen Hartjes, Senior Manager, Learning & Outreach



Top

Bottom

Pat Hanly launch

Beyond the Walls session

Learning and Outreach

Outreach

Beyond the Walls brings senior students from secondary schools to the Gallery to engage with art and each other. Following artist-led workshops, students create their own artworks in response to the Gallery's collection and the year's theme: Tōku Tūrangawaewae – my place to stand. For the first time, in 2024, all students' artworks were exhibited at the Gallery, offering visitors a unique opportunity to connect with the stories and perspectives of our young people.

Teacher Advisory Committee

In 2024, we established a Teacher Advisory Committee to consult on educational offerings, co-create future programmes and foster long-term relationships. This collaboration was launched with a Teachers, Tacos & Toi event at the Gallery. We continue to support teachers with professional-development opportunities, including late-night curator talks.

Young visitor enjoying a making activity in Ngā Pakiaka | Like the Roots of a Tree (2023–25)



Resources

Artist Profile Videos: Two bilingual artist video profiles with te reo captions were produced, featuring contemporary artists Simon Denny and Darcell Apelu. These videos are accessible to schools and the public via the Gallery's website.

Kids and Whānau Guides: The Gallery produced interactive guides for various exhibitions, including special editions for Matariki, to enhance engagement through creativity, exploration and play.

Te Ata Matua | The Creative Learning Centre:

Ngā Pakiaka | Like the Roots of a Tree is an immersive, interactive project emphasising art's role in storytelling and addressing climate change. Situated in Te Aka Matua | The Creative Learning Centre, the interactive exhibition focuses on mindful creation and care for the environment while embracing the principles of reduce, reuse and recycle. Drawing from te ao Māori, *Ngā Pakiaka* highlights the connections between humans and nature, encouraging kaitiakitanga (guardianship) and respect for all resources and elements in the world. Participants engage in collective creative experiences such as building shelters, sculpting animals, making topographical maps, and tracing whakapapa.

Top

Beyond the Walls session

Bottom

Pat Hanly launch





Exhibition and Collection Services

Exhibition and Collection Services

The Gallery's Exhibition and Collection Services team plays a vital but often behind-the-scenes role in preserving, managing and presenting the collection. Their work ensures that both permanent and long-term loan artworks are properly processed, documented, transported, stored, conserved and displayed. Their work is integral in realising the visions of curators and artists, especially in the planning and design of exhibitions and installations. Beyond the Gallery's walls, the team's services extend to other institutions, both in New Zealand and internationally, by organising tours, loaning artworks and providing digital images for our numerous publications.

Engagement and Outreach

The team engages with the public through various initiatives, including behind-the-scenes tours that showcase the conservation labs and art-storage areas. These tours often serve educational purposes, targeting secondary and tertiary students, while lectures and analytical services cater to a broader audience, including scholars and descendants. They also offer reproductions of Māori portraits to iwi, strengthening the connection between the artworks and the communities they represent.

'The Registration team enjoys the thrill of receiving new acquisitions and exhibition loans, and we take pride in the work we do sharing collection artworks with other institutions.'

– Julie Koke, Senior Registrar

Registration

The Registration team had an especially active year, with 195 new artworks added to the collection. These came through purchases, gifts, bequests and long-term loans. The team played a crucial role in the Gallery's exhibition programme and facilitated 300 artwork loans nationally and internationally.

Key highlights include: Tour of *Heavenly Beings: Icons of the Christian Orthodox World* to the Museum of Old and New Art in Tasmania, which featured 116 artworks and attracted close to 200,000 visitors.

Tour of *Robin White: Something is Happening Here* to Christchurch Art Gallery Te Puna o Waiwhetū with 65 artworks on display.

The largest outward loan in the Gallery's history: 51 artworks sent to City Gallery Wellington, for *Generation X: 50 Artworks from the Chartwell Collection*, opening at Te Papa in 2024.



'We are kaitiaki for the collection, caring for all the Gallery's art. In our work we aspire to be globally recognised experts in conservation practices and research.'

– Ingrid Ford, Acting Principal Conservator



Conservation

The Conservation team cared for 2934 artworks this year. Their work involves assessments, treatments, mounting, framing, condition reports and providing preventive conservation recommendations. Other activity included Genevieve Silverster delivering a keynote address on the Brueghel treatment at the University of Auckland Medieval and Early Modern Studies symposium; Camilla Bascomb providing expert advice for the television series *My Family Mystery*; and Ingrid Ford and Sarah Hillary participating in our Salon of Close Looking seminars with University of Auckland art history students. Conservation research continues with highlights being a collaborative study into Gottfried Lindauer's painted photographs, analysis of paint samples for Canterbury Museum, and a technical study of John Waterhouse's *Lamia*, 1905, which is in the Gallery's collection.

Photography

The Photography team digitised over 700 artworks and documented all our exhibitions. A highlight was the completion of new photography for *The Robertson Gift: Paths through Modernity*, which includes works by renowned artists such as Matisse, Picasso and Cézanne. Additionally, they processed 145 reproduction requests, contributing to 62 publications, 24 of which were international. The team also provided 55 custom reproduction prints for both private and public display.

This multi-faceted support system keeps the Gallery's collection dynamic, accessible and preserved for future generations while fostering cultural connections both locally and globally.

Opposite

Painting conservator at work

Above

Conservation Team

Retail



Retail

The Gallery shop's ongoing successes are attributed to a passionate team, innovative merchandise tied to exhibitions, a focus on culturally significant products and strategic partnerships. The store's commitment to celebrating and promoting New Zealand-made products, as well as Māori- and Pacific-owned businesses, underscores its role in enriching both the cultural and economic life of the community.

Key Achievements

Sales frequency: A sale occurred every 4.5 minutes on average, highlighting the store's role in enhancing visitor engagement with the Gallery's collection.

Visitor engagement: The number of Gallery visitors who shopped in the store grew by 8%.

Collection-based merchandise: 36% of all merchandise sold during the year featured artwork from the Gallery's collection, with a total of 30,505 items sold.

Exhibition-specific ranges: Three innovative merchandise ranges were developed for major exhibitions:

- *Ever Present: First Peoples Art of Australia*
- *Guo Pei: Fashion, Art, Fantasy* 郭培：时装之幻梦
- *The Robertson Gift: Paths through Modernity*

Guo Pei merchandise: The *Guo Pei* range became the Gallery's second best-selling merchandise range ever, accounting for 34% of sales during the summer period. The level 1 pop-up shop contributed to a 43% improvement on the *Guo Pei* sales goal, with standout sales – including 886 kimono tops!

E-commerce growth: The online store saw the launch of 367 new products and experienced a 19% increase in returning customers.

Cultural and Economic Contributions

New Zealand-made products: 31% of sales were from New Zealand-made products.

Māori- and Pacific-owned suppliers: 20% of the Gallery's suppliers are Māori- and Pacific-owned businesses.

Creative Collaborations: Partnerships with artists and brands – including Gretchen Albrecht, SOPHIE Store, Kura Te Waru Rewiri and Sands Carving Studio – helped extend the Gallery shop's reach, both nationally and globally.

'A real highlight this year has been our collaborations with gifted makers and artists who work with us to make high-quality and desirable products.'

– Emma Pritchard, Retail Operations Manager

31%

of sales were New Zealand-made products.



Top

Bottom

Gallery Shop product collaborations and commissions

Gallery Shop display



Above

Gallery Shop fit-out for Guo Pei: Fashion, Art, Fantasy
郭培：时装之幻梦

The *Guo Pei* range became the Gallery's second best-selling merchandise range ever, accounting for 34% of sales during the summer period.



Publishing

Publishing

The Publishing team manages the creation of the Gallery's publications (hard copy and digital) and exhibition interpretation. Our books, magazines, guides, website content and multimedia materials circulate out in the world, extending the reach of the Gallery's collections, exhibitions and associated activities beyond a set place and across time.

Over the past year, we developed four print publications, including three books and a newspaper, created three issues of the Gallery's magazine *Art Toi* for distribution to our members and published 14 commissioned essays on the Articles page of the Gallery's website. We also made several in-gallery guides for exhibitions and public programmes, and developed new forms of digital interpretation.

Print Publications

A companion book to the exhibition of the same name, *Modern Women: Flight of Time* was produced over the last year and published in August 2024. Profiling 44 trailblazing artists and illustrated with over 120 artworks, the publication offers a spirited new take on the story of New Zealand art – one that centres women artists for the first time. Foregrounded with an essay by curator and commissioning editor Julia Waite and featuring texts written by art and cultural historians, filmmakers, fiction writers and artists' whānau, the book reverberates with the powerful energy of the featured artists and the dynamic rhythms of their time.

A new triennial exhibition in our programme, *Aotearoa Contemporary*, is accompanied by a rambunctious broadsheet. Placing artwork images, insightful texts and hand-drawn illustrations in lively conversation with each other, the publication's playful and energetic design reflects the innovative spirit and boundary-pushing practices of the artists profiled in the exhibition. Developed in concert with our regular Walters Prize book for publication in July 2024, the broadsheet is an exciting addition to our triennial showcase of contemporary art in Aotearoa.

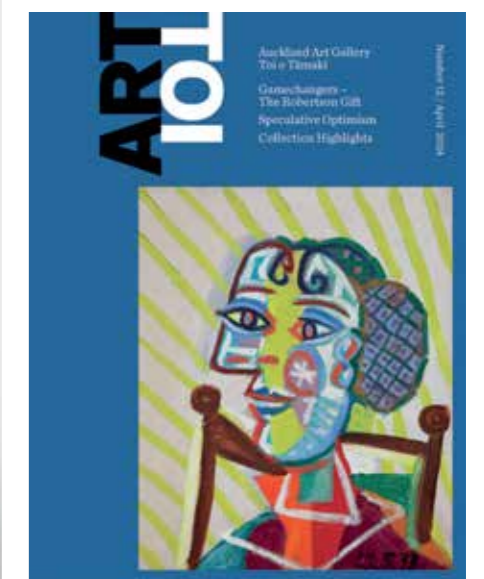
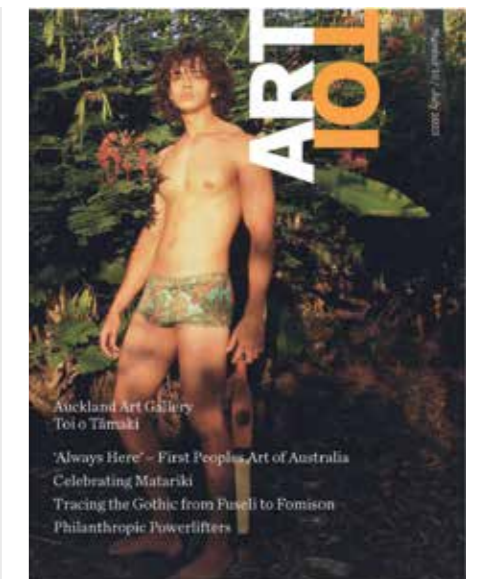
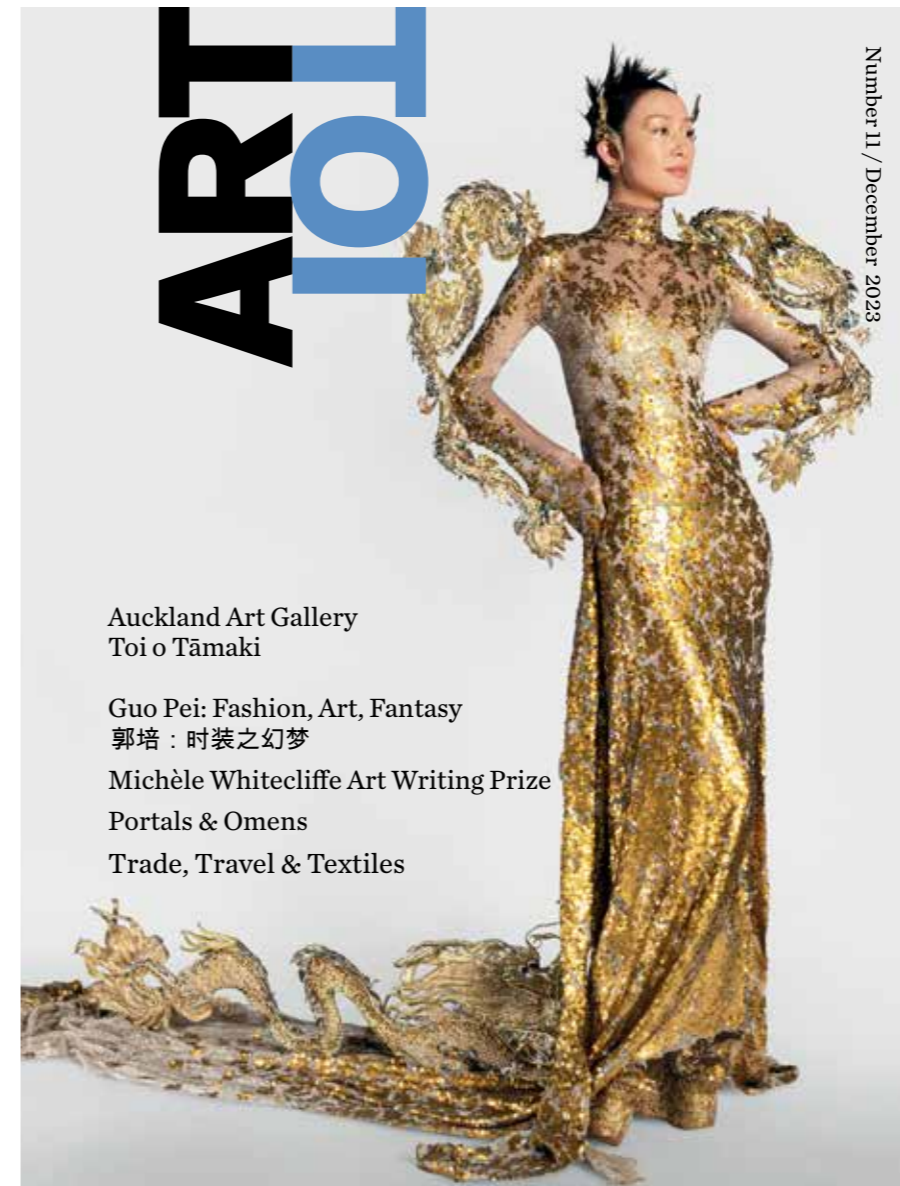
The Chartwell Trust is celebrating its 50th anniversary this year and the Gallery is co-publishing a book with them to mark this significant milestone. Beginning with an essay written by Sue Gardiner and illustrated with 150 artworks from the Trust's collection – 50 of which are accompanied with texts – the publication radiates the Chartwell Trust's tireless energy and commitment for supporting the creative arts.

We also collaborated with the Gallery's retail team to produce a keepsake set of cards profiling the Robertson Collection, with a booklet of curatorial texts about each of the artworks.

'Our publishing in print and digital formats are emissaries that carry the Gallery's work out into the world to act as engagement tools and enduring records.'

– Clare McIntosh, Managing Editor

Three issues of *Art Toi*: July 2023, December 2023, April 2024



Publishing



1900

Visitors purchased the **Guo Pei: Fashion, Art, Fantasy** 郭培：时装之幻梦 audio guide

Exhibition Interpretation

An interpretation highlight of the last year was pioneering an audio guide for *Guo Pei: Fashion, Art, Fantasy* 郭培：时装之幻梦, which was enjoyed by over 1900 visitors. The first of its kind for the Gallery, this project has opened up exciting new avenues for engaging audiences with our collection and exhibitions through accessible audiovisual content. We are developing two more audio exhibition guides for release in 2024 and 2025.

Our activity booklets for children and whānau continue to be highly popular. In the last year, we created four such guides: *Ever Present: First Peoples Art of Australia* (6000 copies); *Portals and Omens: New Work from the Collection* (4000 copies); *Guo Pei: Fashion, Art, Fantasy* 郭培：时装之幻梦 (4000 copies); and a Matariki trail (3000 copies). Three of these guides included associated writing and drawing competitions, which each received over 100 submissions. We also introduced a new guide resource for intermediate and high school students, connecting artworks in *Romancing the Collection* with key themes in the curriculum.

Art Writing Prize

A highlight of our publishing programme is the annual Michèle Whitecliffe Art Writing Prize, which stimulates and fosters critical discussion about the visual arts of Aotearoa New Zealand. In 2024, the Publishing team collaborated with the University of Auckland Waipapa Taumata Rau to further extend its reach, running workshops for 25 postgraduate art history students to refine their writing skills and engage more deeply with art publishing in New Zealand. We received close to 30 entries this year and the winner, who receives \$2,500 in prize money and has their essay published in the *Art Toi*, will be announced in early December.

Opposite

Audio guide for *Guo Pei: Fashion, Art, Fantasy* 郭培：时装之幻梦

Right

Young visitor using the *Ever Present: First Peoples Art of Australia* Kids & Whānau guide





E H McCormick Research Library

E H McCormick Research Library

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 books, magazines, journals, audio-visual materials, international databases and unique archival collections.

Archives

Over the past year, the library curated five archival and publication displays, including *The Robertson Gift: Exhibiting Modernism* and *Ngā Whenu Raranga | Weaving the Strands: The Maureen Lander Archive*. These exhibits complemented major Gallery exhibitions, providing a deeper historical and archival context for visitors.

The team acquired notable archives from Greg Semu, Gordon Brown and Giovanni Intra. Ongoing work on the second consignment of the *Marti Friedlander Archive* is in progress, with items being prepared for digitisation.

Collaboration with Heritage Studios and Maureen Lander has led to the partial digitisation of the *Maureen Lander Archive*, with public access planned. Portions of the *Giovanni Intra Archive* were also digitised for the *Side Effects* exhibition at Dunedin Public Art Gallery.

Outreach and Research Engagement

The Library and Archives team conducted outreach presentations for students from the University of Auckland Waipapa Taumata Rau students and various community groups. A placement student from Victoria University of Wellington Te Herenga Waka contributed to improving the accessibility of artist files and archives.

A total of 1272 visitors accessed the library, with 1051 individual inquiries and 40 artist archives consulted. The collection grew with the addition of 594 new books, 4591 items to artist files, and 158 inter-library loans. The *Laurel Doody Library Supply* was added as part of the Special Collection/Rare Books section.

‘Our specialist Research Library connects a diverse audience to extensive and singular collections of artist files and archives, scholarly publications and art journals.’

– Philippa Robinson, Research Library and Archives Manager



594

new books added to the collection



Opposite

E H McCormick Library
Reading Room

Membership



Membership

Our Membership programme is designed for art and culture enthusiasts, offering a range of benefits to our loyal visitors. With 7500 members, we connect through exclusive newsletters and events. Membership includes unlimited entry to all exhibitions, a subscription to our award-winning *Art Toi* magazine, access to the Members lounge and discounts on events and in the Gallery shop.

In the past year, we hosted 38 special member events, with a total attendance of 2390. The programme included a very successful lecture series conducted by art historian Linda Yang, a couple of member Late Nights and a selection of curator tours and film screenings.

A recent survey of 1900 respondents indicates high satisfaction with our programme, with 92% of surveyed members intending to renew their membership.



Fashion Fantasy Ball

Inspired by *Guo Pei: Fashion, Art, Fantasy* 郭培：时装之幻梦, we introduced our inaugural Fashion Fantasy Ball – a glamorous, fantasy-themed evening. Attended by 300 guests, the event featured a traditional Chinese lion dance, a performance by the Royal New Zealand Ballet and entertainment from electric violinist Hannah Fang and DJ Benny Salvador. Feedback on the event was universally positive. This was the first such luxurious late-night Gallery event since 2017, with plans for a follow-up ball in 2025 linked to the exhibition *Olafur Eliasson: Your curious journey*.

‘The Fashion Fantasy Ball was a fantastic evening of colour, dance and making new friends. We are planning another one at the Gallery soon.’

– Hedda ten Holder, Membership Manager

All images

Fashion Fantasy Ball inspired by *Guo Pei: Fashion, Art, Fantasy* 郭培：时装之幻梦



7500

Members



‘Keep up the good work. The exhibitions, events, facilities, staff professionalism and environment are the reason I want to continue being a member. Thank you.’

– Gallery member

Partners and Supporters



Partners and Supporters

At the Gallery, we create art experiences that inspire, spark joy and encourage discovery. Many of the Gallery's most significant projects are made possible through the generous support of our benefactors. The contributions of individuals, corporations, trusts and foundations play a crucial role in our success, helping us care for our collection, present innovative exhibitions and champion creativity across generations.

Our donors support the Gallery in various ways, offering unique contributions to our shared success. Each group of supporters has its own area of focus, financial commitment and benefits.

Patrons

Since 1987, the Patrons have been pivotal in building the Gallery's collection, contributing over 315 works, including recent major additions like those by Chris Charteris and Francis Upritchard. Established by Dame Jenny Gibbs, the Patrons were New Zealand's first philanthropic cultural support group. Their unwavering dedication to contemporary art has helped the Gallery maintain a world-class collection, demonstrating a successful public-private collaboration.



Simon Denny, *Optimism* (2023–24: installation detail), supported by the Contemporary Benefactors

Contemporary Benefactors

Celebrating its 10th anniversary in 2023, the Contemporary Benefactors group was founded to support contemporary art programmes at the Gallery. Over the past decade, the group has supported 19 major projects, including exhibitions, new commissions and collaborations with international artists. Now nearly 100 members strong, this group plays an integral role in fostering creativity and discovery.

Contemporary Benefactors enjoy exclusive benefits such as curator-led tours, private collection visits and access to artists' studios. To mark their 10-year milestone, the Contemporary Benefactors supported a major new commission by New Zealand artist Simon Denny *Te Ātea* | North Atrium, and a North Terrace commission by Darcell Apelu.

'Our partners are everything. Without them we simply couldn't achieve such an incredible programme.'

– Susan Wall, Head of Advancement & Business Development

Partnerships

The Gallery's success in programming, exhibition making, research and conservation is greatly sustained through partnerships. These collaborations with businesses, governments and academic institutions allow us to present exhibitions and educational programmes that enrich our communities.

In 2023, we launched the Partners Circle, an initiative designed to engage the business community with year-round opportunities, including memberships, after-hours hosting and networking events. This year, we proudly welcomed internationally renowned organisations including BMW, Van Cleef & Arpels and HSBC into multi-year partnerships. They join respected New Zealand brands such as Anthony Harper, Baker Tilly, Beca, Cordis, Omnigraphics and Trinity Hill in supporting the Gallery's mission.

Trusts and Foundations

We have the privilege of working with trusts and philanthropic organisations that share our dedication to education and youth engagement. With the generous support of Joyce Fisher Charitable Trust, Friedlander Foundation and The Sir William and Lady Lois Manchester Charitable Trust we make the Gallery accessible to rangatahi across Tāmaki Makaurau. The Beyond the Walls programme, funded by The Sue Fisher Charitable Trust, and The Pat Hanly Creativity Project actively engage schools and students in hands-on art experiences as part of their learning curriculum.

Top

The Partner Circle prospectus

Bottom

Patrons of the Auckland Art Gallery gift: Chris Charteris, *Te Ma (Fish Trap)*, 2014 in Taimoana | Coastlines: Art in Aotearoa (2024–26)



Partners and Supporters

A Partnership Highlight

In a new collaboration with the Auckland Writers Festival Waituhi o Tāmaki, we hosted best-selling UK author and art historian Katy Hessel. She was in conversation with Curator New Zealand Art, Julia Waite in a sold-out festival session focused on her book *The Story of Art without Men*. The Gallery also hosted an informal after-hours discussion with Hessel and some members of Auckland's art community.

Auckland Art Gallery Foundation

The Auckland Art Gallery Foundation is dedicated to building and growing an endowment fund that provides a reliable source of funding to ensure the Gallery's continued success – now and into the future. Comprising art-engaged individuals, the Foundation also supports specific Gallery initiatives, providing key funding to make exhibitions and projects happen.

This year the Foundation's endowment fund grew by 41% and currently sits around \$4.5 million. At the same time, the Foundation gave more funds to Auckland Art Gallery than ever before. This growth is a result of the tremendous generosity of Foundation donors and the committed work of the Trustees and the Investment Committee with investment advice from JBWere.

The Foundation supported:

- **E H McCormick Research Library and Archive / Archivist role in memory of Ron Brownson**
- **Curatorial Assistant role**
- ***Brent Harris: The Other Side***
- ***Ever Present: First Peoples Art of Australia***
- ***Guo Pei: Fashion, Art, Fantasy*** 郭培：时装之幻梦

Highlights from the Year

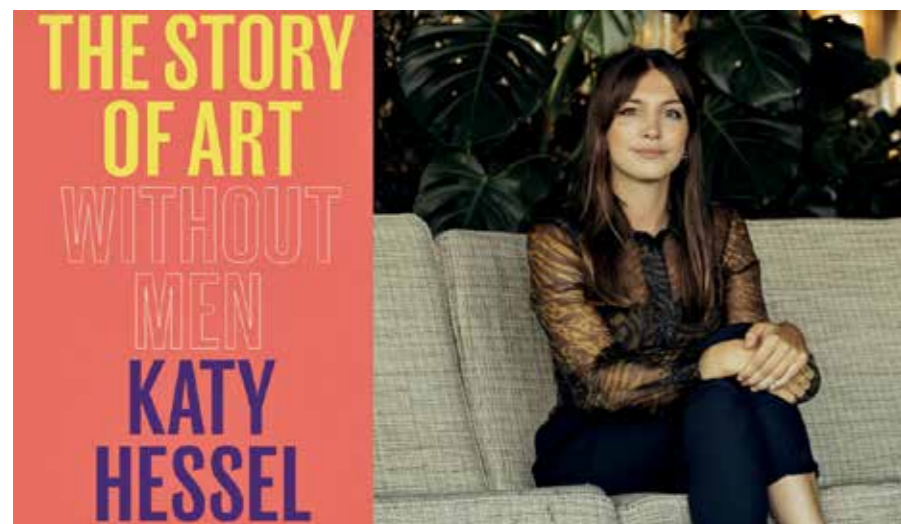
In addition to the many Foundation activities that took place in the Gallery, such as exhibition openings, artist talks and curator-led tours, 2023–24 included some special events for donors.

Following the success of the 2023 art tours to Hobart and Melbourne in February, and Los Angeles in June, the Foundation took 35 donors in two overlapping groups to New York City in May 2024. Led by Foundation trustee and gallerist, Sarah Hopkinson, the groups enjoyed special access to extraordinary private homes and collections and visited some of New York's iconic museums and commercial galleries. On the weekend, both groups travelled up the Hudson Valley to visit Dia Beacon, the Magazzino Italian Art Museum, visited well-known artist Winston Roeth in his studio and took a behind-the-scenes tour of the yet-to-be-opened Oceanic wing at The Metropolitan Museum of Art.

‘One of the best things about doing a tour like this is visiting private homes, something you can't hope for as an individual. We had the privilege of visiting five different homes with the owners offering personal anecdotes about their art collections.’

– **Life Benefactor, Jenny Smith**

In addition, the Foundation hosted an event in Queenstown on a stunning November day, featuring visits to three exclusive homes and private collections with a Q&A session with renowned artist Sir Grahame Sydney. The event was attended by existing donors and attracted several new donors who generously pledged ongoing contributions to the Foundation's endowment fund.



Left

Katy Hessel visiting for Auckland Writers Festival in collaboration with the Gallery

Right

Exhibitions supported by the Auckland Art Gallery Foundation



Heritage Restoration Project: Kia Whakahou, Kia Whakaora



Heritage Restoration Project: Kia Whakahou, Kia Whakaora

The Gallery's Heritage Restoration Project: Kia Whakahou, Kia Whakaora (meaning 'to restore' or 'to heal') began in February 2023 with the aim of preserving the iconic 135-year-old building. The project is expected to be completed by the end of 2025 and is essential to safeguarding both the building's heritage structure and the precious artworks it houses for future generations.

Delivered by Tātaki Auckland Unlimited in partnership with Precon Project Management, Ignite Architects and heritage specialists Dave Pearson Architects, the restoration is funded by Auckland Council, with additional support from the New Zealand Lottery Grants Board Te Puna Tahua.

Kia Whakahou, Kia Whakaora focuses on the Gallery's original 1887 building, located at the corner of Kitchener and Wellesley Streets, a Category 1 historic place of outstanding cultural significance.

The first stage involved replacing the slate roof and performing seismic strengthening to safeguard the structure, while the second stage includes repairs to the 1888 building's render, or protective layer, repainting the exterior walls in the original colour, and restoring window joinery.

Tātaki Auckland Unlimited General Manager Property, Paul Tyler describes the project as an exciting opportunity to share the building's significance: 'Residents and visitors to Tāmaki Makaurau love the mix of heritage and contemporary architecture, and the way in which the building reflects the unique character of our city. We can all feel proud of caring for this exceptional heritage building, which belongs to the people of Auckland.'

Key Project Milestones

52,163

hours worked – reflecting the immense scale of dedication to the project.

246

site inductions – ensuring contractors understand and adhere to health and safety protocols and understand key risks and emergency procedures.

26

internal safety audits – maintaining high safety standards throughout the restoration.

53

safety observations – demonstrating the ongoing commitment to a safe working environment.



Left

Henry Winkelmann, *Auckland Public Library and Art Gallery, Wellesley Street East, 1920*, 1920, black and white photograph, digitalnz.org

Below

Heritage Restoration Project: Kia Whakahou, Kia Whakaora in progress and completed section





Gallery Whānau

Gallery Whānau

‘When I look back, I am incredibly grateful to have been able to contribute to the care and understanding of the art collections, but also to have worked with so many talented individuals who were passionate about what we do – colleagues, collectors and artists. As with any job it isn’t always plain sailing, we might not always agree, and at times it was incredibly challenging, but I wouldn’t have swapped it for anything.’

– Sarah Hillary, Principal Conservator Emerita

‘I loved my 26 years at the Gallery: so many professional opportunities such as creating websites, collaborating on exhibitions and working with artists and their archives. My fellow staff members were a joy to work with and sharing a commitment to keep on delivering a top-quality and relevant experience for our public made coming to work both pleasurable and meaningful.’

– Caroline McBride, Former Librarian/Archivist

‘I joined the Gallery whānau in 2008 and in the 15 years I spent there I learned about and enjoyed the things I most like about life. These include New Zealand and world history, the heritage of New Zealand architecture, building management, and most importantly, the value of people and of friendship. This was not just a job for me, and my respect and care for the Gallery staff will continue forever.’

– Hasitha Karunaratne, Former Security and Building Manager

‘I ended up leading the Gallery waiata after a staff member left. This became a personal challenge and subject of growth (including for my voice!), but the uplift brought to the team was worth it and we can now sing with pride at Gallery events.’

– Kath Mead, Executive Assistant to the Director

‘It’s been an honour to join the Public Programmes team this year and to review all the terrific work that has been achieved. I look forward to building upon the great foundations laid by the team, and to continue facilitating a diverse and engaging programme that reflects and celebrates this city and its rich culture.’

– Dr Fern Insh, Senior Manager, Public Programmes

‘I dreamed about working here since I was a seven-year-old kid visiting at weekends to marvel over the Jacob Epstein sculpture. I took a long, circuitous pathway overseas in my journey through exhibition development, but when I returned to Aotearoa post-lockdown and saw the job advertised, I was determined to realise my dream.’

– Hutch E Wilco, Exhibitions and Project Manager

‘Working with our tremendous art collection I get to contribute to and shape how we understand our cultural heritage as people in Aotearoa New Zealand, and to share this with our audience.’

– Dr Jane Davidson-Ladd, Curator, Historical New Zealand Art

‘It is an enormous privilege to work with artists and play a role in developing their work – to get under the skin of their thinking and see them reach new encounters with our audiences. This year has been significant in this regard with the reset of the Walters Prize through the introduction of its new partner exhibition, *Aotearoa Contemporary*.’

– Natasha Conland, Senior Curator, Global Contemporary

‘The first time the Beyond the Walls students came in they looked a bit lost, but by the third time they walked around as if they owned the place. And when we were opening their exhibition, they brought whānau and friends – most of whom had never visited the Gallery – to show them their artworks and let them share in the joy that this is a place for them. This is what learning by belonging looks like, and what motivates me to come to work every day.’

– Marleen Hartjes, Senior Manager, Learning & Outreach

‘Ma mua ka kite a muri, ma muri ka ora a mua – Those who lead give sight to those who follow, those who follow give life to those who lead.’

– Waha Gibson-Melbourne, Pouwhakarite Kaupapa Māori

‘The Gallery is home to the nation’s premier collection of historical international art. It is my daily privilege as a curator to contribute to its growth and to its eye-catching display. From blockbuster shows to small bespoke exhibitions, we strive to bring the vibrant traditions of global art to the whānau of Tāmaki Makaurau.’

– Dr Sophie Matthiesson, Senior Curator, International Art

‘Hāpaitia te heru – Elevate the comb, Elevate your thinking.’

– Atareta Rerekohu Black, Powhakarite Kaupapa Māori

‘My work is focused on original research and I am driven by a desire to share deep storytelling about art from Aotearoa and its connectedness with international art.’

– Julia Waite, Curator, New Zealand Art

‘I work at the Gallery because I’m passionate about art and its ability to inspire and connect people. It’s rewarding to be in an environment where creativity thrives and is encouraged.’

– Annalise Boland, Visitor Experience Coordinator

‘I love working in a “public good” institution and facilitating engagement between art and people.’

– Dr Joan Luxemburg, Volunteer Guides Coordinator

Acquisitions



Purchases – New Zealand

Edith Amituanai

Battle at North West 2020
giclee print on museum semi-gloss
cotton rag 310 gsm
1200 x 1800 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Edith Amituanai

Epifania 2022
digital video, sound, polaroids
8min 30sec
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Edith Amituanai

Junior Afatia's Car 2021
giclee print on museum semi-gloss
cotton rag 310 gsm
1200 x 1800 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Edith Amituanai

Pre Siren Battle Scene 2021
giclee print on museum semi-gloss
cotton rag 310 gsm
1200 x 1800 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Edith Amituanai

Snow White Battles for Siren King 2018
giclee print on museum semi-gloss
cotton rag 310 gsm
1200 x 1800 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Tanya Ashken

Celene 1964
carrara marble
234 x 340 x 340 mm
Art Gallery Toi o Tāmaki
purchased 2024

Gary Blackman

At Islay Downs Dec 1951
silver gelatin photograph
122 x 191 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Gary Blackman

From Peddie's farm near Hyde towards Horse Range Dec 1951
silver gelatin photograph
161 x 247 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Gary Blackman

Islay Downs from Shearer's House 1951
silver gelatin photograph
200 x 136 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Gary Blackman

Mr and Mrs Freeland and Miss Freeland (centre), Islay Downs, Mr Morrisons, Shag Valley, Pigroot, Otago 1950
silver gelatin photograph
154 x 243 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Gary Blackman

Old house [Shearers' quarters] Freeland's farm, Islay Downs, Pigroot Dec 1951
silver gelatin photograph
151 x 201 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Gary Blackman

Peddie's near Hyde Jan 1952
silver gelatin photograph
95 x 193 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Gary Blackman

Pigroot country, between Peddies near Hyde and Islay Downs Dec 1951
silver gelatin photograph
163 x 249 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Gary Blackman

Sheep droving from The Brothers to Islay Downs, Shag River valley, Otago 1951
silver gelatin photograph
152 x 230 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Gary Blackman

Shorn sheep, Islay Downs 1951
silver gelatin photograph
123 x 198 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2024

Owen Connors

Causality Dilemma 2021
egg tempera on board, hand-carved
lacquered ash frame
400 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Jacqueline Fahey

Look Mum – They Killed Her! 2022
oil on canvas
835 x 1520 mm
Auckland Art Gallery Toi o Tāmaki
purchased with funds from the M A Serra Trust, 2023

Victoria Ginn

Afghanistan. Kabul women's prison. A prisoner offering the photographer a glass of chai (tea), a girl prisoner half-hiding behind her. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Kabul women's prison. Girl prisoner. 1978
black and white photograph
105 x 165 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Kabul women's prison. Infant prisoner. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Kabul women's prison. One of the photographer's cellmates (the cook) expressing her happy nature. 1978
black and white photograph
150 x 200 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Kabul women's prison. Prisoner (prison 'maid'). 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Kabul women's prison. Prisoners. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Kabul women's prison. Prisoners. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Kabul women's prison. Soldiers loading rubbish for removal nearby Queen Kandi with her sleeves rolled up; a women dressed in white speaking to her; small boys play-fighting; prisoners milling about. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Kabul women's prison. View through the trunks of the almond trees toward the exterior of the photographers communal cell. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Kabul women's prison. View through the window of the photographer's communal cell; washing on the line; a couple of prisoners standing about; a soldier exiting the passageway leading from the well and security block. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Women's prison Kabul. 1978
black and white photograph
150 x 195 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Women's prison Kabul. A prisoner posing for the camera. 1978
black and white photograph
110 x 165 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Women's prison Kabul. Friends in the prison courtyard, the ground white-dry from the heat. 1978
colour photograph
125 x 190 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Women's prison Kabul. 'Queen Kandi', the queen of the prisoners, (back) holding a length of the luscious black hair of her soulmate 'Marie' as she rests her head on the queen's knee. 1978
black and white photograph
145 x 200 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Afghanistan. Women's prison Kabul. The 'older mother' in our communal cell, photographed in pensive mood then, as she realizes she is being seen, smiles at the photographer. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Victoria Ginn

Gunsmithing Village in Northern Frontier region, Pakistan. A boy child with a bandaged finger sitting alone in an open hut at the far end of the village. 1978
black and white photograph
180 x 190 mm
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Purchases – New Zealand

Victoria Ginn

Gunsmithing Village in Northern Frontier region, Pakistan. A boy sitting in a gun-shop, Enfield (rifles lined against a wall) 1978
black and white photograph
150 x 150 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Gun-smithing village in Northern Frontier region, Pakistan. A man counting bullets. 1978
black and white photograph
95 x 100 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Kabul Afghanistan. Flour Merchant's boys assistant. 1978
black and white photograph
95 x 100 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

KABUL AFGHANISTAN. PRE-SAUR REVOLUTION. Men wrestling in a field. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Kabul women's prison (Afghan name unknown). A gathering of prisoners outside the cell and photographer shared with the 6/7 others. A soldier looking from on the roof. 1978
black and white photograph
125 x 190 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Kabul, Afghanistan, Street Police 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Kabul, Afghanistan. A man putting something inside the pocket of his jacket 1978
black and white photograph
95 x 100 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Kabul, Afghanistan. A man sitting on a wall, as another man, in front of him, scowls at the photographer. 1978
black and white photograph
95 x 100 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Kabul, Afghanistan. A soldier leaning against the tall fortress-like mud/brick walls enclosing families in the residential hill-side area of Kabul. 1978
black and white photograph
180 x 185 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Kabul, Afghanistan. Flour merchant sifting flour. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Kabul, Afghanistan. Girl urchins with sweets. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Kabul, Afghanistan. In a hillside residential area of Kabul two women hidden in burkas turn away from the photographer to protect their modesty. 1978
black and white photograph
180 x 190 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Kabul, Afghanistan. POST SAUR REVOLUTION. WOMENS PRISON. Sedika (prisoner) and a soldier patrolling atop the prison roof. 1978
black and white photograph
105 x 165 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Kabul, Afghanistan. The black eye of a partially blind man. 1978
black and white photograph
145 x 150 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Kabul, Afghanistan. Women's Prison. A small boy at the double gates leading to the outside. A women lying on the concrete parapet, her friend standing nearby. 1978
colour photograph
125 x 190 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Khandahar, Afghanistan. A shopkeeper, 7 o'clock razor blades, stacks of soap, cigarettes and other. 1978
black and white photograph
145 x 150 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Lahore, Pakistan. A man and a shadow 1978
black and white photograph
180 x 190 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Lahore, Pakistan. A small group of men (farmers?) in conversation. 1978
black and white photograph
182 x 180 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Lahore, Pakistan. Street Barber 1978
black and white photograph
150 x 150 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Mazar-I Sharif, Afghanistan. View from behind of pilgrims at prayer/worship. 1978
black and white photograph
115 x 165 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Mazar-I Shariff, Afghanistan. A pilgrim holding a chalise, the mosaic wall of the blue Mosque behind him. 1978
black and white photograph
130 x 175 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Mazar-I-Sharif Afghanistan. Pilgrims gathered and moving about the area surrounding the Blue Mosque and/or mosque of the prophet Ali. 1978
black and white photograph
150 x 195 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Mazar-I-Sharif, Afghanistan. Three soldiers holding hands. 1978
black and white photograph
145 x 145 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Mazar-I-Shariff, Afghanistan. Pilgrims feeding the white doves that fly-circle and live close to the Blue Mosque. 1978
black and white photograph
180 x 190 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Mazar-I-sharif, Afghanistan. Two women pilgrims squatting in the open area surrounding the Blue Mosque; they at prayer, or basking in the warmth of the sun. 1978
black and white photograph
105 x 165 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Mazar-I-Shariff, Afghanistan. A Pilgrim. In Islam it is believed the physically disabled are close to godliness. 1978
black and white photograph
185 x 185 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Nowshera Village, near Peshawar, Pakistan. A villager sitting in front of his house. 1978
black and white photograph
145 x 150 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Nowshera Village, near Peshawar, Pakistan. An elderly villager visually reminiscent of the archetypal wizard. 1978
black and white photograph
180 x 190 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Peshawar, Pakistan A woman accompanied by her son out shopping in a market. She partially hides her face as she is photographed. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Peshawar, Pakistan. A soldier smiling for the camera; a woman covered in a burka sitting on the ground; a man touching his heart in greeting to another. 1978
black and white photograph
180 x 190 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Peshawar, Pakistan. An older woman wearing a patchwork quilt and a youth pointing a banana at the photographer. 1978
black and white photograph
140 x 150 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Peshawar, Pakistan. Girl beggar. 1978
black and white photograph
180 x 190 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Acquisitions – New Zealand

Victoria Ginn

Peshawar, Pakistan. Night market. A man ‘sliding’ his tongue at the photographer. 1978
colour photograph
185 x 190 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Victoria Ginn

Peshawar, Pakistan. Night market. A youth and his fruit stall. 1978
colour photograph
175 x 180 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Brent Harris

peaks (to the river) 2019
oil on linen
2200 x 1600 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Mere Harrison Lodge

Hine Puhitapu 1964
cast bronze, wooden base
480 x 80 x 78 mm
Auckland Art Gallery Toi o Tāmaki purchased 2024

Mere Harrison Lodge

Korikori 1964
cast bronze, wooden base
320 x 65 x 56 mm
Auckland Art Gallery Toi o Tāmaki purchased 2024

Louise Henderson

October 1987
oil on canvas
2537 x 1535 mm
Auckland Art Gallery Toi o Tāmaki purchased with support from The Chartwell Collection Trust and Diane McKegg, 2023

Milli Jannides

Somatic Backdrop 2023
oil on linen
1200 x 1600 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Robyn Kahukiwa

Brave 2024
acrylic on cotton canvas in custom sapele frame
900 x 1200 mm
Auckland Art Gallery Toi o Tāmaki purchased 2024

Reece King

The Sky Crown 2022
oil and enamel on canvas
1800 x 1600 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Jeremy Leatinu‘u

When the Moon Sees the Sun 2019
single-channel HD video, colour, sound
20min 15sec
Auckland Art Gallery Toi o Tāmaki purchased 2023

Kate Newby

It is hard to believe that there can be anything more than this 2023
porcelain, stoneware, found glass (Tamaki Makaurau)
5470 x 6320 x 90 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

William Strutt

War Dance at Taranaki, New Zealand, Mount Egmont, in the distance circa 1857
oil on canvas
315 x 415 mm
Auckland Art Gallery Toi o Tāmaki purchased with assistance from Andrew and Jenny Smith, the Lyndsay Garland Trust, Graeme Maunsell Trust, Dr Ian Wilson bequest and R H Berryman bequest, 2023

Shannon Te Ao

With the sun aglow, I have my pensive moods 2017
two channel video installation, sound
13min 11sec
Auckland Art Gallery Toi o Tāmaki purchased 2023

Jasmine Togo-Brisby

Mother Tongue 2020
single-channel video, colour, sound
9min 30sec
Auckland Art Gallery Toi o Tāmaki purchased 2024

Selwyn Wilson

Seated Female Nude (Mary Schofield) 1950
oil on board
730 x 452 mm
Auckland Art Gallery Toi o Tāmaki purchased 2023

Pauline Yearbury, James Yearbury

Haka Unknown
incised wood on panel
305 x 610 mm
Auckland Art Gallery Toi o Tāmaki purchased 2024

Gifts and Bequests – New Zealand

Chris Charteris

Te Ma (Fish Trap) 2014
ringed venus shells, nylon, wood
4600 x 7400 x 800 mm
Auckland Art Gallery Toi o Tāmaki gift of the Patrons of the Auckland Art Gallery, 2023

Rodney Fumpston

Egypt 1 1980
aquatint and etching
490 x 490 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2024

Rodney Fumpston

Egypt 2 1980
aquatint and etching
490 x 490 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2024

Rodney Fumpston

Egypt 3 1980
aquatint and etching
490 x 490 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2024

Rodney Fumpston

Egypt 4 1980
aquatint and etching
490 x 490 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2024

Rodney Fumpston

Egypt 5 1980
aquatint and etching
490 x 490 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2024

Rodney Fumpston

Egypt 6 1980
aquatint and etching
490 x 490 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2024

Victoria Ginn

Afghanistan, Kabul women’s prison. A new prisoner and her infant. 1978
black and white photograph
155 x 215 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2023

Victoria Ginn

Afghanistan. Kabul women’s prison. Boy with a stick. 1978
colour photograph
125 x 190 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2023

Victoria Ginn

Afghanistan. Kabul women’s prison. Early morning. In the summer heat the prisoners moves out of the airless cells and slept out in the courtyard. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2023

Victoria Ginn

Afghanistan. Kabul women’s prison. Girl child displaying traditional dance movements, wherein the arms and fingers are predominant forms of expression. 1978
colour photograph
125 x 190 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2023

Victoria Ginn

Afghanistan. Kabul women’s prison. Inside the passageway to the well; a woman prisoner washing clothes. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2023

Victoria Ginn

Afghanistan. Kabul women’s prison. Little Mohammed, the son of Marie (Queen Kandi’s soulmate) 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2023

Victoria Ginn

Afghanistan. Kabul women’s prison. Prisoner (prison ‘maid’ and one of the photographers cellmates). 1978
colour photograph
130 x 190 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2023

Victoria Ginn

Afghanistan. Kabul women’s prison. Prisoners. Prison ‘maid’ and boy. 1978
colour photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2023

Victoria Ginn

Afghanistan. Kabul women’s prison. Three of the photographer’s cellmates (one Sedika – the only prisoner to speak a few words of English) in dance display. 1978
black and white photograph
150 x 200 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2023

Victoria Ginn

Afghanistan. Kabul women’s prison. Women prisoners at the drain, gathering water and washing clothes. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki gift of the artist, 2023

Gifts and Bequests – New Zealand

Victoria Ginn

Afghanistan. Women's prison Kabul. A cell mate ('older mother in my cell') staring toward the visitors visiting area on 'visitors day'. 1978
black and white photograph
150 x 195 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Afghanistan. Women's prison Kabul. A cellmate ('beauty') sitting out on the parapet adjoining our cell. 1978
colour photograph
125 x 180 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Afghanistan. Women's prison Kabul. A prisoner ("beauty") posing on the steps leading to the communal toilet - 3 holes punched into a concrete pit. 1978
colour photograph
120 x 190 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Afghanistan. Women's prison Kabul. A prisoner in a nearby cell covering her toothless mouth laughing she is photographed. 1978
black and white photograph
115 x 160 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Afghanistan. Women's prison Kabul. Prisoner dance gesturing for the photographer. Prison Courtyard. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Afghanistan. Women's prison Kabul. Sedika (cellmate) dance gesturing as others watch and do their usual thing; chatting, smoking, sitting. Area: the left corner near the photographers communal cell. 1978
colour photograph
125 x 190 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Gun-smithing village in Northern Frontier region, Pakistan. A tribal male and a gunsmith. 1978
black and white photograph
180 x 190 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Kabul, Afghanistan. A boy resting near an ornate wooden door, another raising his hand in greeting. 1978
black and white photograph
140 x 160 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Kabul, Afghanistan. A boy sitting on the ground near a stone pillar in the morning sun. 1978
black and white photograph
144 x 150 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Kabul, Afghanistan. A man and shadows in a back street/residential area of Kabul. 1978
black and white photograph
170 x 185 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Kabul, Afghanistan. A man with a blind eye walking on a busy road. 1978
black and white photograph
145 x 150 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Kabul, Afghanistan. A naan seller greeting the photographer. Another boy, behind him, working the dough. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Kabul, Afghanistan. A shepherd with his ewe and lamb. 1978
black and white photograph
110 x 160 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Kabul, Afghanistan. A wayfarer sitting on the edge of a Kabul road. 1978
black and white photograph
145 x 150 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Kabul, Afghanistan. A youth greeting the photographer. 1978
black and white photograph
110 x 165 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Lahore, Pakistan. A homeless woman in a back alley ensconced on a bed of coal dust (photographers print) 1978
black and white photograph
180 x 180 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Lahore, Pakistan. A Merchant in his shop, in a leather-makers alley. 1978
colour photographs
180 x 180 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Mazar-I-Shariff, Afghanistan. A blind pilgrim praying near a tomb near the Mosque of Ali. 1978
black and white photograph
150 x 150 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Mazar-I-Shariff, Afghanistan. A shoe minder, wrapped against the cold, sitting on his small platform minding worshippers' shoes at 'The Blue Mosque' and/or 'Mosque of Ali'. 1978
black and white photograph
145 x 150mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Peshawar, Pakistan. A frowning chai-maker and others behind him - one suppressing a guffaw, the others smiling at the photographer. 1978
black and white photograph
165 x 105 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Victoria Ginn

Peshawar, Pakistan. In a back street. 1978
black and white photograph
145 x 150 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2023

Charles F Goldie

Viscount Northland A. D. C. in Coldstream Guards Uniform 1903
oil on canvas
1550 x 1030 mm
Auckland Art Gallery Toi o Tāmaki
bequest of John Lawford, 2023

Pat Hanly

Pastoral V 1958
oil on hardboard
725 x 1141 mm
Auckland Art Gallery Toi o Tāmaki
gift of Dick and Phyllis Ross, 2023

Brent Harris

Oblivion 2023
lithograph (publishers proof)
688 x 556 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2024

Brent Harris

Study for peaks (to the forest) I 2019
charcoal and gouache
770 x 620 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2024

Brent Harris

Study for peaks (to the forest) II 2019
charcoal and gouache
770 x 620 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2024

Brent Harris

The River 2018
lithograph
690 x 575 mm
Auckland Art Gallery Toi o Tāmaki
gift of the artist, 2024

Gottfried Lindauer

Karaitiana Te Rango 1885
oil on canvas
865 x 682 mm
Auckland Art Gallery Toi o Tāmaki
gift of Rangī Katukua Utiku and Riria Lydia Utiku, 2024

James Peele

[Milford Sound] 1891
oil on canvas
970 x 1540 mm
Auckland Art Gallery Toi o Tāmaki
gift of June and Alan Henderson and family, 2024

Unknown artist

Hei Tiki belonging to C.F. Goldie (1870-1947) circa 19th century
pounamu
135 x 65 x 10 mm
Auckland Art Gallery Toi o Tāmaki
bequest of John Lawford, 2023

Francis Upritchard

Sisyphus 2021
Balata Rubber
1750 x 650 x 490 mm
Auckland Art Gallery Toi o Tāmaki
gift of the Patrons of the Auckland Art Gallery, 2023

Gifts and Bequests – International

Jan Boeckhorst

Creation of Heaven and Earth circa 1660-1668
oil on canvas
611 x 768 x 24 mm
Auckland Art Gallery Toi o Tāmaki
gift of Cécile Kruyfhoof, Belgium,
2023

Giovanni Cassana

Still life with turkey, guinea pigs and pigeons circa 1690s
oil on canvas
1010 x 1170 x 90 mm
Auckland Art Gallery Toi o Tāmaki
gift of Cécile Kruyfhoof, Belgium,
2023

Gillis Coignet

A Night Scene, with Judith showing the head of Holofernes circa 1590s
oil on panel
427 x 524 x 16 mm
Auckland Art Gallery Toi o Tāmaki
gift of Cécile Kruyfhoof, Belgium,
2023

William Dickinson, Joshua Reynolds

Joseph Banks Esq. 1774
mezzotint engraving, oil-based
printing ink on laid paper, cream tone
504 x 357 mm
Auckland Art Gallery Toi o Tāmaki
bequest of John Lawford, 2023

Frans Floris

Head of a Sleeping Man or Study for the Drunkenness of Noah 1560
oil on panel
620 x 535 x 55 mm
Auckland Art Gallery Toi o Tāmaki
gift of Cécile Kruyfhoof, Belgium,
2023

Cécile Kruyfhoof

Orangutans circa 2015
bronze
212 x 525 x 165 mm
Auckland Art Gallery Toi o Tāmaki
gift of Cécile Kruyfhoof, Belgium,
2023

Henri Matisse

Le Repos du modèle 1922 {executed},
circa 1924 {printed}
lithograph on laid japanese tissue
paper
222 x 303 mm
Auckland Art Gallery Toi o Tāmaki
gift of the James Elsby in memory of
Lesley Elsby, 2023

Henry Raeburn

Portrait of Colonel Wynyard circa 1812
oil on canvas
942 x 810 x 110 mm
Auckland Art Gallery Toi o Tāmaki
bequest of John Lawford, 2023

John R Smith, Benjamin West

Mr Banks 15 Apr 1773
mezzotint engraving, oil-based
printing ink on laid white paper
598 x 397 mm
Auckland Art Gallery Toi o Tāmaki
bequest of John Lawford, 2023

Unknown artist

Head of a boy 1760-1785
oil on canvas
590 x 512 x 80 mm
Auckland Art Gallery Toi o Tāmaki
gift of Cécile Kruyfhoof, Belgium,
2023

Unknown artist (School of Antwerp)

Portrait of a Franciscan (Capuchin Monk or Friar Minor) in a library circa 1670
oil on canvas
1210 x 970 mm
Auckland Art Gallery Toi o Tāmaki
gift of Cécile Kruyfhoof, Belgium,
2023

Long-term Loan – Chartwell Trust

Sopolemalama Filipe Tohi

Haukulasi 1995–2021
mixed media
variable dimensions
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Emma Fitts

Hot Pressure Morning 2023
flashe, canvas, felt, woollen rope,
mesh pine rods
1300 x 1180 x 80 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Simon Ingram

Untitled No. 10 (Painterly Realism of a Boy with a Knapsack – Colour Masses in the Fourth Dimension) 2023
oil on canvas
1370 x 1220 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2023

Carl Sydow

Untitled 1973
Letrafilm on paper
610 x 840 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2023

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*From 1 July 2023 – 30 June 2024.

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Gallery photographers: Jennifer French, Joanna Wright

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Tāmaki Makaurau Auckland, Aotearoa New Zealand

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