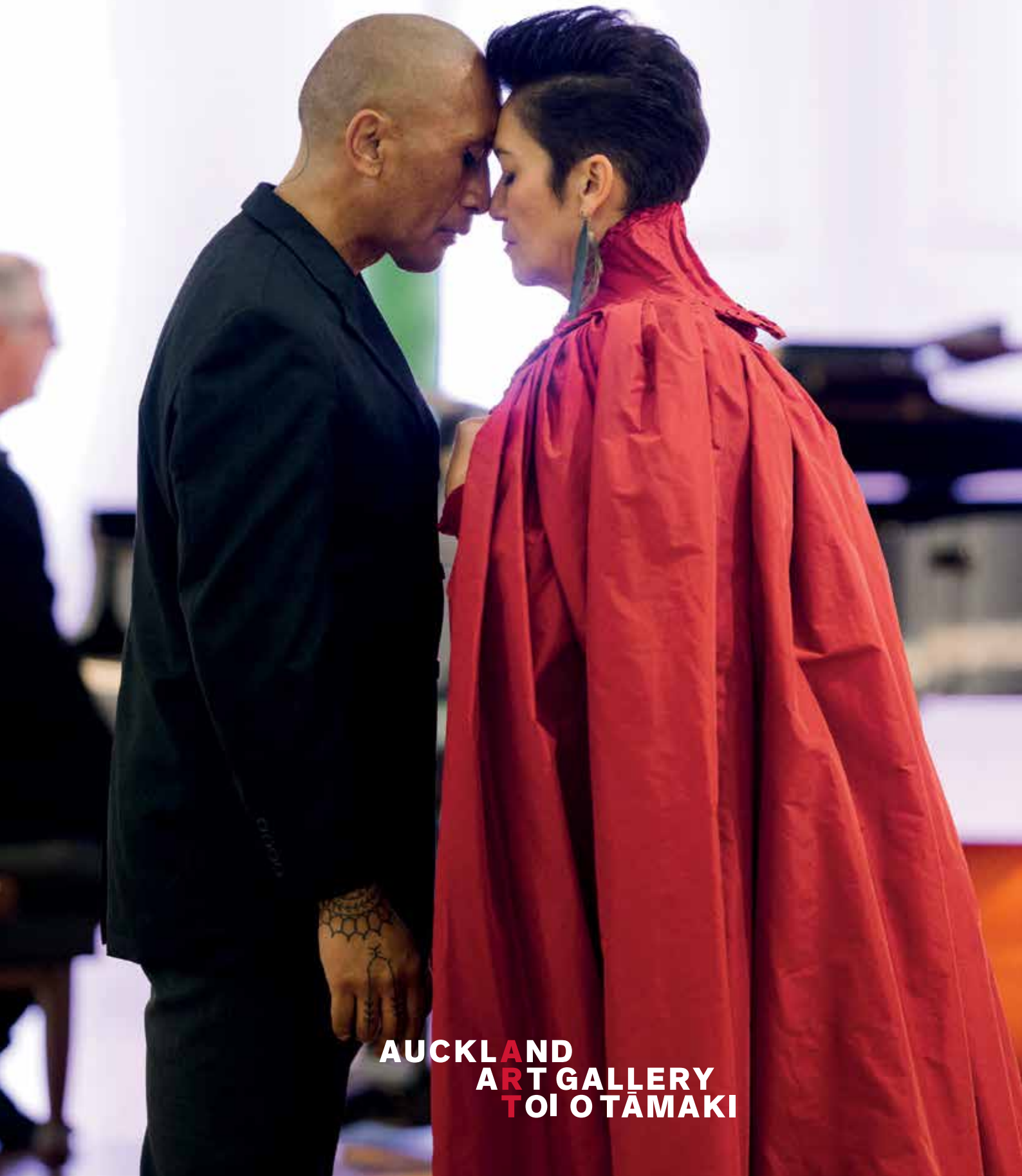


Annual Review

1 JULY 2022–30 JUNE 2023



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 \$1.8b 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, Mt Smart, Western Springs and North Harbour stadiums and New Zealand Maritime Museum Hui Te Ananui a Tangaroa. We work 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.

TAU Board

Vicki Salmon – Chair
Jennah Wootton – Deputy Chair
Nick Hill – CEO
Alastair Carruthers
Carol Cheng
Hinurewa te Hau
Jen Rolfe
Graeme Stephens
Dan Te Whenua Walker



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He Mihi

Kei aku nui, kei aku rahi

Anei a Toi o Tāmaki e mihi ake nei
ki a koutou.

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

a Toi o Tāmaki

ā haere nei te wā.



Your City, Your Gallery

VICKI SALMON, NICK HILL



As the kaitiaki of Aotearoa New Zealand's pre-eminent art collection, the Gallery enriches our communities by offering inspiring art experiences. Our purpose is to be a beacon for art, uplifting audiences, championing artists and leading the way with our conservation, research and curatorial scholarship.

The Gallery seeks to reflect the multiculturalism and diversity of Tāmaki Makaurau Auckland through its exhibitions, events and education programmes and plays a vital role as an inclusive hub of creativity.

On behalf of the Tātaki Auckland Unlimited board, I thank the Auckland Art Gallery Advisory Committee for its support of us and our executive in stewarding the Gallery. I also extend our thanks to the Auckland Art Gallery Foundation Trustees and donors and our many members, volunteers, supporters and partners who share so generously their time, energy and resources to expand the impact of the Gallery in the community.

**Vicki Salmon
Chair
Tātaki Auckland Unlimited Board**



The Gallery is a flagship institution for Auckland. We are so proud of the devoted and specialist staff and all they have achieved in FY2022–23, going above and beyond. Through the Gallery we are creating engaging experiences, caring, growing and sharing exceptional collections, within the much-cherished heritage and contemporary architecture of the Gallery.

Among the highlights of our year is receiving donated works of art from the Josie and Julian Robertson collection (major European artists of the modern era), and the Gallery's Heritage Restoration Project Kia Whakahou, Kia Whakaora – essential work to protect and preserve our 135-year-old building ensuring the Gallery's legacy for decades ahead. This speaks to our goal to contribute to our communities' wellbeing, interconnection, and civic pride, creating and sharing prosperity for current and future generations.

**Nick Hill
Chief Executive
Tātaki Auckland Unlimited**



By the Numbers

By the Numbers



EXHIBITIONS

24

exhibitions

700

artworks exhibited

100

artworks from our collection loaned to other institutions



VISITATION

480,000

visitors to the Gallery

500,000

viewings of Gallery collection artworks in other venues

96,437

visits to the Creative Learning Centre

36,556

attendees to our visitor programmes



RETAIL

\$1.92m

(gross) in shop sales

35%

of sales from New Zealand-made products, over 20% of which being Māori-produced

31%

increase in total sales over our previous best year



PUBLISHING

11,500

tamariki guides enjoyed by our youngest visitors

8

books published by the Gallery, generating \$132,500 in revenue

6

nominations for national design and publishing awards resulting in three winners



MARKETING AND COMMUNICATIONS

138,000

fans and followers across all social channels

1,035,030

visits to the Gallery website



SCHOOLS AND LEARNING

10,136

student attendees of the Gallery's education tours

By the Numbers



COLLECTIONS

162

new artworks added to the Gallery's collection

15

masterpieces, valued at over \$150 million, bequeathed by Josie and Julian Robertson

56

other artworks gifted or bequeathed



CONSERVATION

1839

artworks assessed and prepared for display



MEMBERSHIP

8750

members

14%

increase in membership numbers over the previous year

25%

of members under 40 years of age



PHOTOGRAPHY

2500

images of 24 exhibitions photographed

373

artworks photographed



RESEARCH LIBRARY AND ARCHIVES

30,000+

books stored in the library

5000

artist files housed on site

10,000

items added to artist files

200

exhibition files digitised

Director's Statement

KIRSTEN LACY



We love art. We love sharing it. Experiencing it. Collecting and curating it. We love writing about art and connecting people to art – surprising, delighting and reacquainting our audiences with it. We love caring for art – protecting, conserving, photographing and storing it. We love wrestling with art – our challenges and wider debates. We love our growth, adaptations, the things we hold dear and fast. We love thinking about art and asking: What is it? Why is it? Where are we with art in place and in time? Where are we with ourselves and each other? What do we like, what don't we like, and why? Mostly, we love working with art.

The Gallery is a conduit to a vast world of ideas, cultures, values, practices and the people who play, invent, create. The door is wide and wide open here.

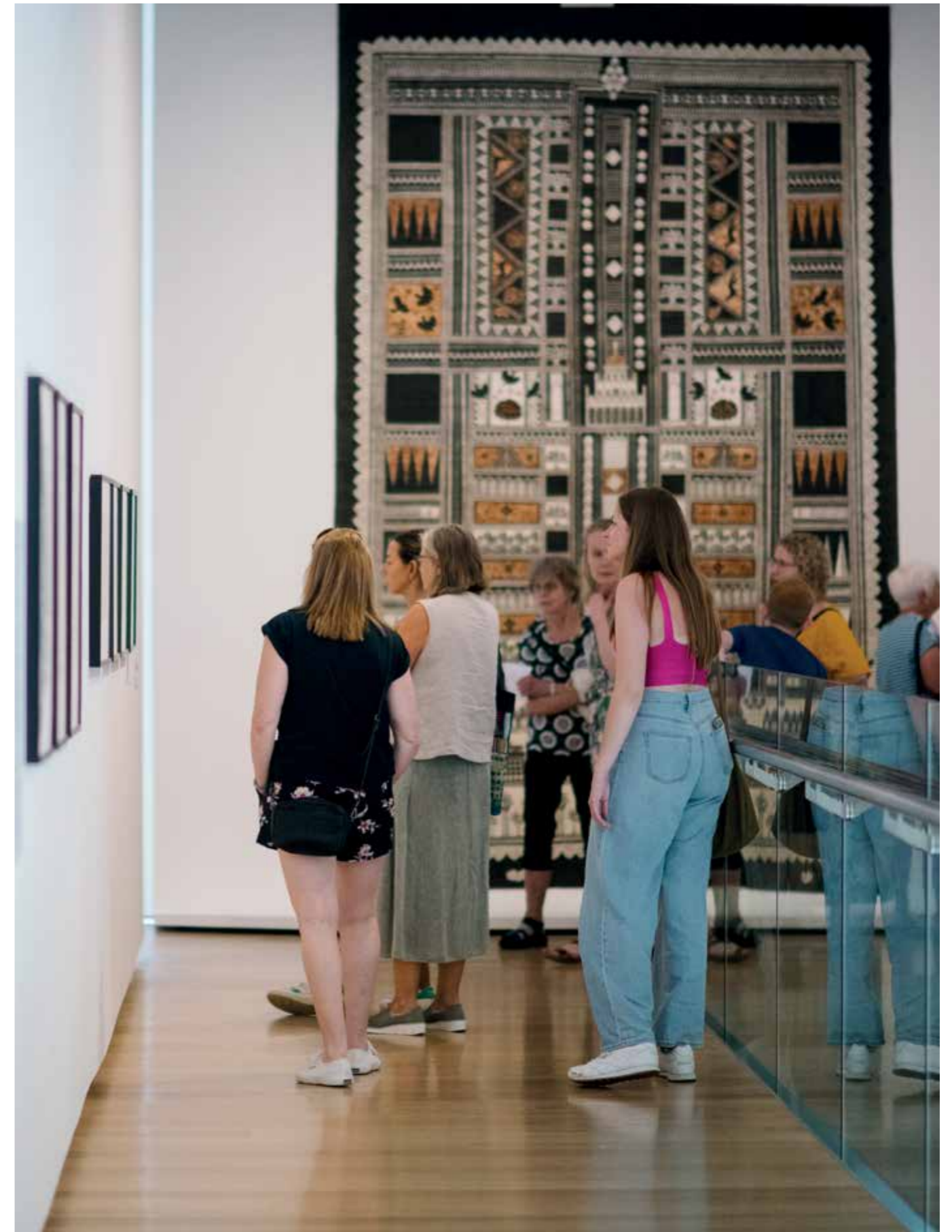
The pages that follow chronicle our activity for the FY2022–23. So much work. So many achievements. So many people involved, stepping forward generously with their knowledge, resources and efforts in a shared love of working with art and bringing it into communion with the minds of others. My heartfelt thanks to my executive team for their leadership and support, and the Gallery's Advisory Committee comprising the Hon Kit Toogood KC (Chair), Helen Clark ONZ SSI PC, Dame Jenny Gibbs DNZM, Tom Irvine, Christopher Swasbrook, Andrew Grant, Royal Reed, Vicki Salmon, Nick Hill and myself.

There have been significant steps in our institutional momentum this year. Donated works of art that will impact the course of Aotearoa New Zealand's future art production. Investment in capital projects that will ensure legacy for decades ahead. Scholarship and publishing that document new histories and perspectives. Exhibitions that have inspired, rescued and helped us towards survival and thriving. Relationships that have knitted together in closer, more empathetic and joyful encounters with Aotearoa. To our community, those who identify themselves alongside and within our kaupapa, thank you for seeking curiously to understand the impact of art in life, and for supporting the Gallery we so very much love and love to share.

Here, we offer reflection on all we have created together and shared this past year. We hope you enjoy and fondly remember.

*Mārama mai te tirohanga
Mārama mai te kitenga
Mārama mai te manawa
Tō manawa ka kukume
Tōku manawa ka tō tō
Haumi ē, hui ē, tāiki ē*

**Kirsten Lacy, Director,
Auckland Art Gallery Toi o Tāmaki**



Kaupapa Māori



Kaupapa Māori

The Gallery works alongside tangata whenua and Kaupapa Māori partners who support and guide organisational Māori outcomes that enhance our obligations to Te Tiriti o Waitangi, strengthen our stewardship of taonga Māori, and celebrate toi Māori. In the last year, we have seen a significant increase in cultural capability among our staff, primarily through the committed engagement of staff, supported ably by the Head of Kaupapa Māori and our kaiārahi.

Cultural Capability Uplift Programmes

The Kaupapa Māori team produced and delivered two Cultural Capability Uplift Programmes for staff. The purpose of this kaupapa is to build the capability and confidence of our staff in their knowledge and understanding of te ao Māori, tikanga Māori and te reo Māori, so that we as an organisation can engage with Māori communities in more authentic and meaningful ways. The course outline ranged from pronunciation and karakia to mihimihi, pepeha building and grammar. The training so far has involved over 120 staff across the Gallery. The next round of programmes will continue into the new financial year.

Te Reo Māori

‘Ko te reo te mauri o te mana Māori | The language is the essence of Māori.’ — Sir James Henare

The Gallery has also increased our use of te reo Māori by incorporating bilingual copy for collection exhibitions, toi Māori projects and other communications, as well as learning new waiata.

We commenced a project to reinvigorate and improve the *Whakamiharo Lindauer Online*, a website dedicated to Gottfried Lindauer’s celebrated portraits of 19th century Māori. The upgrade will include updated information and new findings on the sitters in the paintings.

Toi Māori

In the past year, the Gallery has presented a range of Māori-led and Māori-focused projects including:

- The much-celebrated solo survey exhibition of artist Robin White: *Te Whanaketanga | Something Is Happening Here*, jointly developed by Te Papa. The exhibition toured nationally and was supported by an accompanying publication, *Robin White: Something Is Happening Here*.
- *Te Toi o Mangahekeke*, 2023, a commissioned artwork by Graham Tipene (Ngāti Whātua, Ngāti Kahu, Ngāti Hine, Ngāti Hauā, Ngāti Manu) for the scaffolding wrap of the building, installed on 19 May 2023.
- A rehang of the *Romancing the Collection* exhibition with artworks that address the whenua and taiao (natural environment), and honour the mana of the people depicted in Gottfried Lindauer and Charles F Goldie’s Māori portraits.
- A commissioned performance by Taane Mete (Ngāti Kahungunu, Ngāti Koroki Kahukura) for Matariki named *Pōhutakawa*. The performance included a dance by Taane Mete, waiata by Taisha Tari (Ngāti Kahungunu, Ngāpuhi) and music by Steven Small. The commission coincided with Matariki Ahunga Nui, a free event involving waiata, kai, te māketete and craft.
- The commission *Urbanize III* showcasing the work of Tira Walsh (Ngāti Wairere, Ngāti Hauā and Tainui).

The Māori art collection grew with significant acquisitions of artworks by Ayesha Green and Lonnie Hutchinson. Additionally, in the Gallery’s shop, 20% of the products were produced by Māori.

Awards/Recognition

The Gallery received several awards and commendations for the bilingual publication *Toi Tū Toi Ora: Contemporary Māori Art*, which was based on the ground-breaking 2020–21 exhibition staged by Auckland Art Gallery Toi o Tāmaki, including:

- Gold for Editorial and Books at the Best Design Awards 2022
- Highly commended in the Exhibition Catalogue (level B) category at the 2023 Australasian Museums and Galleries National Awards
- Longlisted for the Illustrated Nonfiction category for the Ockham New Zealand Book Awards 2023
- Shortlisted for the Non-fiction Books at NZSA Heritage Book Awards 2023.

Whāia Te Ao Māori

The Gallery recently piloted a self-reflection programme, called Whāia Te Ao Māori (walking alongside the Māori world).

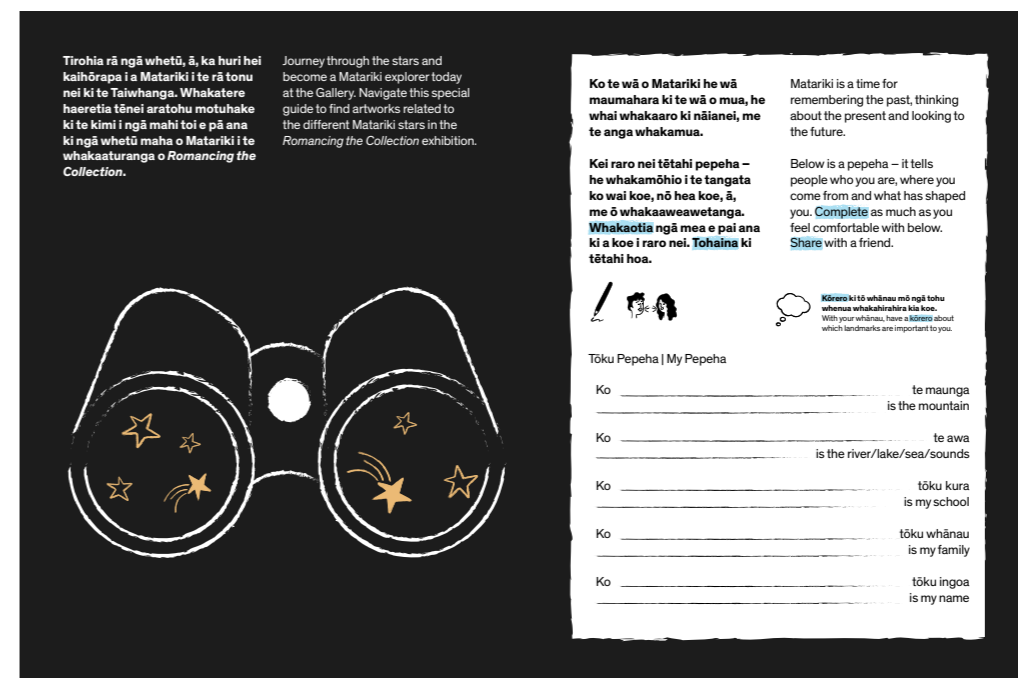
Whāia Te Ao Māori focuses on how the Gallery is serving and meeting its commitments to Māori outcomes in Tāmaki Makaurau Auckland, through a Te Tiriti lens.

Conducted by independent research company Awa Associates, it included a series of interviews with frontline teams as well as Gallery leaders, Haerewa and the Gallery Advisory Committee, and Māori artists. An online survey was also sent to all kaimahi.

The aim was for everyone who works with Māori art, artists, visitors and colleagues to be able to share their insights and ideas. The report generated will inform the Gallery’s plans into the future; and the research framework will be rolled out to other Tātaki Auckland Unlimited organisations rōpū in future.

Haerewa

The Gallery acknowledges the commitment of Haerewa the Māori arts advisory group and its members: Dr Valance Smith (Chair), Sir Haare Williams, Lisa Reihana CNZM, Graham Tipene, Nova Paul, Reuben Friend, Brett Graham, Emily Karaka.



Left

A page from the Gallery’s Kids & Whānau Matariki Trail



Exhibitions and Artist Commissions

Exhibitions and Artist Commissions

Exhibitions

The Gallery's exhibition programme forms the core of our work, with many of our other activities – including education, public programmes and publishing – being aligned with it. The exhibitions on display over the past year showcased the array of artworks in our collection, commissioned artworks, and loans from other institutions and private lenders. They included single-artist shows, group exhibitions and transhistorical displays.

Romancing the Collection is a long-term collection exhibition that traverses time to show how tastes have changed as the Gallery's art collection has grown. Another collection show, *Manpower: Myths of Masculinity*, brought into focus the many images of eroticised male bodies that have underpinned our rich holdings since the Gallery's foundation in 1888.

A decade in the life of Aotearoa New Zealand, beautifully captured in photographs, was enjoyed by visitors in *Max Oetli: Visible Evidence, Photographs 1965–1975*. The exhibition revealed the intersections between the private and public lives of the people of Tāmaki Makaurau Auckland and was made possible through the artist's generous gift of his vintage photographs.

An Arrangement for 5 Rooms, a single-artwork commission exhibition by Korean-New Zealand artist Yona Lee, negotiated the relationship we share with domestic and public spaces and objects. This was Lee's largest work to date, filling the entire Albert Park-side gallery spaces.



Left

Romancing the Collection
(2021–24) (installation detail)



'Handrails weave through the art gallery like a wayward game of Snake, from twisted knots to simple straight lines that stretch the entire length of the room . . . The entire installation breaks gallery etiquette by encouraging the artwork to be touched.'

—Joanna Wane, *Canvas* (New Zealand Herald)

Above & Below

Yona Lee: *An Arrangement for 5 Rooms* (2022) (installation details)



Exhibitions and Artist Commissions

Above

Romancing the Collection
(2021–24) (installation detail)

Below

Max Oetli: Visible Evidence,
Photographs 1965–1975
(2021–23) (installation detail)



Above

Manpower: Myths of
Masculinity (2021–23)
(installation detail)

Exhibitions and Artist Commissions

In March, the Minister for Arts, Culture and Heritage, Hon Carmel Sepuloni, opened *Declaration: A Pacific Feminist Agenda*. This ground-breaking exhibition brought together 12 prominent artists from across the Pacific whose work is concerned with many of the pressing issues of our time, including climate change, resilience, sovereignty, activism and social justice.

‘Presenting major commissioned projects, rarely seen artworks and ephemera from institutional and private collections, *Declaration* builds a Pacific feminist trajectory with an approach that empowers the agency of all genders.’

—Mairātea Mohi, *Ensemble*

Below

Tour of the exhibition
Declaration: A Pacific Feminist Agenda (2022)



Above

Gilbert & George: *The Tāmaki Makaurau Auckland Exhibition* (2022) (installation detail)

Heavenly Beings: Icons of the Christian Orthodox World introduced the tradition of devotional art of the Christian Orthodox faith in an exhibition of icons drawn from across the world. The exhibition opened at the Museum of Old and New Art (MONA), Tasmania, in September 2023.

Developed exclusively with artists Gilbert & George, the extensive *Gilbert & George: The Tāmaki Makaurau Auckland Exhibition 2022* offered an overview of their work from the 21st century. Gilbert & George spent two weeks in New Zealand promoting the exhibition and supporting the Gallery’s fundraising efforts.

A regular feature in our exhibition programme, *The Chartwell Show* presents artworks from the Chartwell Collection, which is on long-term loan to the Gallery. The latest iteration, *Walls to Live Beside, Rooms to Own*, was a response to our changed relationship to life at home and the housing pressures facing us in Aotearoa New Zealand. The exhibition featured two commissions: Fiona Connor’s *Walls #1-#6* and *#8*, 2022 recreated seven interior walls from around Tāmaki Makaurau and the Waikato, on which hung artworks by founder of the Chartwell Trust, Rob Gardiner; and Tim Wagg’s *Youth Portrait*, 2022, a video portrait of a young real estate agent set against a backdrop of the commercialised landscape of central Auckland.



Left

Matt Calderwood,
Untitled, 2016, rugby ball,
shovels, high-bounce ball,
wineglasses (installation
detail: *Walls to Live Beside*,
Rooms to Own: The Chartwell
Show (2022–23))

Below

Exhibition opening for *Walls*
to Live Beside, *Rooms to*
Own: The Chartwell Show
(2022–23)



Above & Below

Heavenly Beings: Icons of
the Christian Orthodox World
(2022) (installation details)



Exhibitions and Artist Commissions

The summer blockbuster show, *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico* was one of the biggest ticketed exhibitions in the Gallery's history, with a total visitation of almost 77,000 people. The exhibition presented the Jacques and Natasha Gelman Collection, the pre-eminent private collection of Mexican modernism. With over 150 artworks, it included paintings and drawings by Kahlo, Rivera's oil paintings and an array of work by other leading Mexican artists.

A touring exhibition we helped develop with Museum of New Zealand Te Papa Tongarewa, *Robin White: Te Whanaketanga | Something is Happening Here*, was a major retrospective of the work of Dame Robin White (Ngāti Awa, Pākehā). Presenting work from across 50 years of art-making, the exhibition provided insight not only into the artist's life work but also into life in Aotearoa and the Pacific. At the time of writing, it has toured to Dunedin Public Art Gallery and Christchurch Art Gallery Te Puna o Waiwhetū.

Drawn from the remarkable collections of Tate in London, *Light from Tate: 1700s to Now* featured 100 artworks based on the universal theme of light by a global cast of iconic artists from the 18th century to the present day.

Below

Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico (2022–23) (installation detail)



'The measured way the exhibition traces the subject of light through history left me feeling nourished . . . I left the gallery teeming with a sense of fullness and satisfaction.'

—Yarran Gatsby, *Art Monthly Australasia*

Brent Harris: The Other Side was the first major survey exhibition of Australia-based artist Brent Harris's work to be held in Aotearoa New Zealand, his country of birth. It included recent works that reflect the artist's reconnection with his homeland as well as paintings and prints drawn from his most important series of works, dating from the late 1980s to the present.



Above

Brent Harris, *Listener*, 2018, oil on linen, on loan from Patricia Mason and Paul Walker, Melbourne (installation detail: Brent Harris: *The Other Side* (2023))

Below

Light from Tate: 1700s to Now (2023) (installation detail)





Above

Exhibition opening of *Robin White: Te Whanaketanga | Something Is Happening Here* (2022–23)

Left

Robin White: Te Whanaketanga | Something Is Happening Here (2022–23) (installation detail)

Above & Below

Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico (2022–23) (installation details)





Above

John Brett *The British Channel Seen from the Dorsetshire Cliffs* 1871, oil paint on canvas, Tate; presented by Mrs Brett 1902 (shown in *Light from Tate: 1700s to Now* (2023))

Exhibitions and Artist Commissions

List of exhibitions presented in FY23

Reuben Paterson: Guide Kaiārahi

18 June 2021–23 August 2023 (temporary deinstallation due to Kia Whakahou, Kia Whakaora Heritage Restoration Project, due to be reinstalled late 2025)

Romancing the Collection

14 August 2021–ongoing

Manpower: Myths of Masculinity

4 September 2021–4 June 2023

Max Oetli: Visible Evidence, Photographs 1965–1975

18 December 2021–18 September 2022

Yona Lee: Arrangement for 5 Rooms

26 February 2022–28 August 2022

Peter Peryer: The Man in the Photograph

28 February 2022–18 July 2022

Declaration: A Pacific Feminist Agenda

2 March 2022–31 July 2022

Sione Monū & Manu Vaeatangitau | Kindred: A Leitī Chronicle

26 March 2022–10 January 2023

Suji Park: Meonji Soojibga | Dust Collector

9 April 2022–11 June 2023

Creative Learning Centre: ArtLab

15 April 2022–8 October 2023

Heavenly Beings: Icons of the Christian Orthodox World

14 April 2022–18 September 2022

Gilbert & George: The Tāmaki Makaurau Auckland Exhibition 2022

25 May 2022–11 September 2022

Jim Allen: 100 Years

19 July 2022–28 November 2022

Walls to Live Beside, Rooms to Own – The Chartwell Show

3 September 2022–26 March 2023

Tino Sehgal: Yet untitled

1 October 2022–13 November 2022

Frida Kahlo and Diego Rivera: Art & Life in Modern Mexico

15 October 2022–22 January 2023

Robin White: Te Whanaketanga | Something is Happening Here

29 November 2022–30 January 2023

Building Beginning: Auckland Art Gallery

Toi o Tāmaki 29 November 2022–26 February 2023

Ngā Pūranga me te Kohinga | Archives and the Collection

27 February 2023–5 June 2023

Light from Tate: 1700s to Now

1 March 2023–25 June 2023

Tira Walsh: Urbanize III

25 March 2023–8 October 2023

Brent Harris: The Other Side

6 May 2023–17 September 2023

Graham Tipene: Te Toi o Mangaheke

May 2023–ongoing

Ngā Whenu Raranga | Weaving the Strands Together: The Maureen Lander Archive

6 June 2023–10 September 2023

Artist Commissions

Sometimes included in exhibitions and at other times presented by themselves, artist commissions offer our visitors unique art experiences that are often site-responsive. The number and quality of the Gallery's commissions makes it a national leader in this area.

The first work visitors see as they enter the Gallery is *Guide Kaiārahi*, 2021, a 10-metre-high waka that rises vertically from the forecourt pool. Created by Reuben Paterson (Ngāti Rangitīhi, Ngāi Tūhoe, Tūhourangi) and commissioned by the Gallery and Edmiston Trust, *Guide Kaiārahi* is made of thousands of transparent, crystal-like shapes that catch, reflect and transform light into rainbow-coloured beams. The work navigates a spectacular journey from Papatūānuku into the embrace of Ranginui, casting a galaxy of stars over the pool and surrounding walls.

Latai Taumoepeau's *Repatriate*, 2022 was commissioned as part of *Declaration: A Pacific Feminist Agenda*. A powerful live-performance piece, the work demonstrated the dire impacts of climate change on Pacific nations and was performed on the Gallery forecourt by the artist.

'I stand in Auckland Art Gallery, watching with tears gathering. It would be difficult to find a climate analogy more profound or visceral than Taumoepeau's dance in the rising water.'

—Tulia Thompson, *The Spinoff*

Below

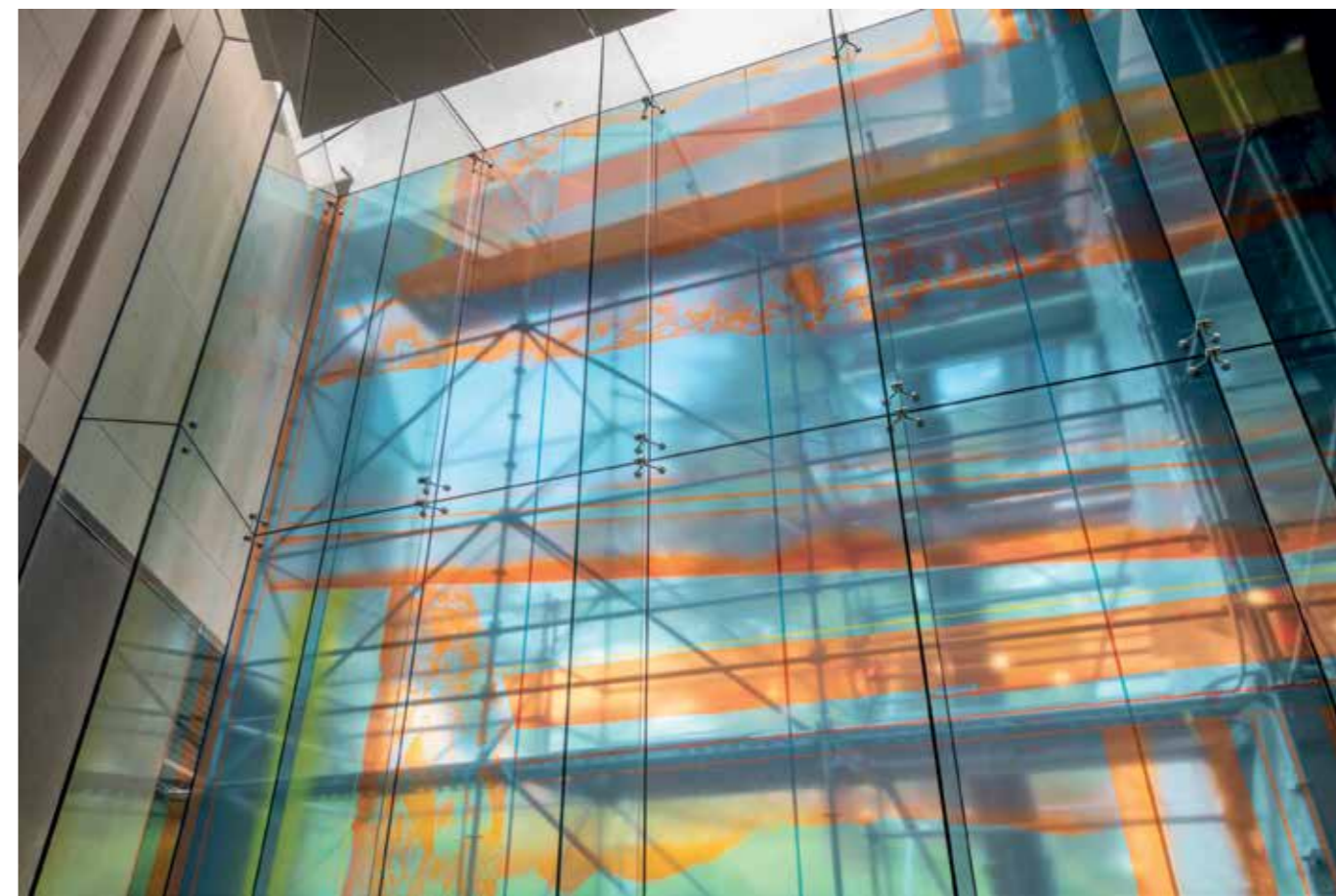
Latai Taumoepeau *Repatriate*, 2022 (performance still: *Declaration: A Pacific Feminist Agenda* (2022))





Left

Reuben Paterson, *Guide Kaiārahi*, 2021, stainless steel, transparent acrylic, glass, commissioned by Auckland Art Gallery Toi o Tāmaki, 2021, owned and generously supported by the Edmiston Trust (installation view)

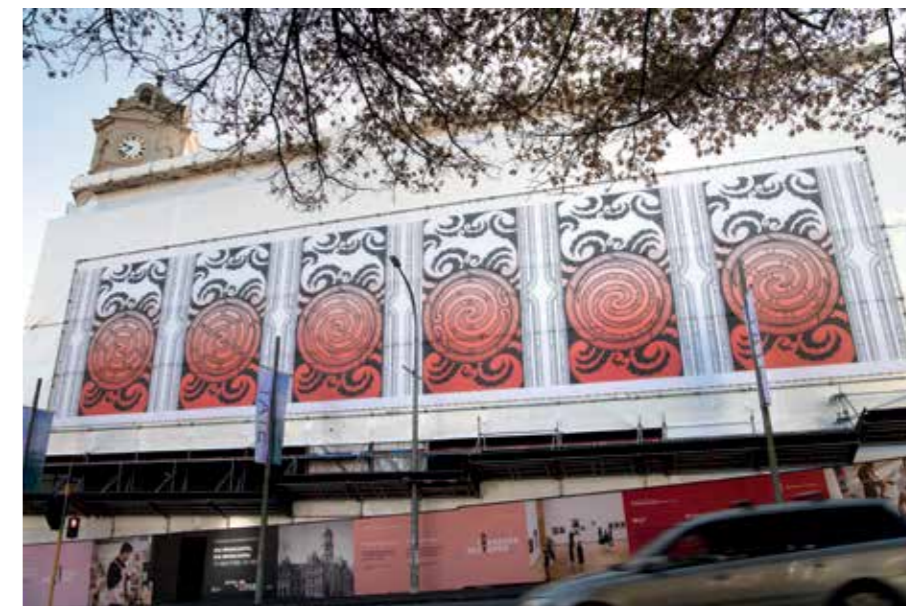


Above

Tira Walsh, *Urbanize III*, 2023, digital print on self-adhesive vinyl, commissioned by Auckland Art Gallery Toi o Tāmaki, 2023, supported by Auckland Contemporary Art Trust (installation detail)

Right

Graham Tipene, *Te Toi o Mangaheke*, *The Art of Mangaheke*, 2023, digital print on banner mesh, commissioned by Auckland Art Gallery Toi o Tāmaki, 2023 (installation view)



Exhibitions and Artist Commissions

Kindred: A Leiti Chronicle, 2022, by Tāmaki Makaurau-based Tongan artists Sione Monū and Manuha‘apai Vaeatangitau, was one of our window commissions in the Gallery’s South Atrium. The work was a multisensory installation that projected the experiences of leiti (transgender women) into a futuristic alternate reality. Executed in Monū and Vaeatangitau’s animated and playful graphic style, each portrait paid homage to these leiti and their significance in the artists’ lives.

On the Gallery’s North Terrace, Korean-New Zealand sculptor Suji Park’s commission *Meonji Soojibga | Dust Collector*, 2022 consisted of many ceramic figures referencing the traditional totem poles found across the countryside in South Korea. The installation filled the terrace with a still crowd of watchful beings that seemed to whisper to visitors as they enveloped them.

For the first-ever official Matariki celebration, in 2022, the Gallery commissioned Taane Mete (Ngāti Kahungunu, Ngāti Korokī Kahukura) to compose a performance work. *Pōhutukawa*, 2022 was a three-part contemporary dance performed by Mete, with waiata composed and performed by Taisha Tari (Ngāti Kahungunu, Ngāpuhi) and musical composition written and performed by Stephen Small on *The Story of a New Zealand River*, 2001, an incredible piano created by artist Michael Parekōwhai (Ngāriki Rotoawe, Ngāti Whakarongo). Following the outstanding response from visitors, Mete was recommissioned to create a new work, *Marae in the Sky*, 2023, for 2023’s Matariki celebration.

‘Witnessing this by surprise last week was one of the most profound gallery experiences I’ve ever had. Sensational interpreters! Thank you for acquiring this work.’

—Gallery visitor

Internationally renowned contemporary artist Tino Sehgal’s critically acclaimed work *Yet untitled 2013*, 2013–ongoing was presented in the Gallery’s North Atrium, surrounded by modern and historical sculptural works from the collection. The performance piece is the Gallery’s first acquisition of a live work.

Te Toi o Mangahekeke, 2023 by tā moko artist Graham Tipene (Ngāti Whātua, Ngāti Kahu, Ngāti Hine, Ngāti Hauā, Ngāti Manu) was installed on the scaffold wrap of the Gallery’s building as part of its Heritage Restoration Project: *Kia Whakahou, Kia Whakaora* (see pages 66–69). *Te Toi o Mangahekeke* draws on water for inspiration, acknowledging how integral it is to all life, as well as the many wai, or waters, of Tāmaki Makaurau Auckland.

The second window commission this year, presented in the South Atrium, is Tira Walsh’s (Ngāti Wairere, Ngāti Hauā, Tainui) *Urbanize III*, 2023, a vibrant digital vinyl print inspired by her residency at Karekare House and the 1982 sci-fi classic film *Tron*. Walsh’s largest commissioned work to date, *Urbanize III* appears as if to have emerged from the streets and ridges of Tāmaki Makaurau.

Archives

Throughout the year and often in response to exhibitions in the main galleries, the Library team curates exhibitions drawn from the Gallery’s rich archives. This year we presented: *Peter Peryer: The Man in the Photograph*; *Jim Allen: 100 Years*; *Building Beginning: Auckland Art Gallery Toi o Tāmaki*; *Ngā Pūranga me te Kohinga | Archives and the Collection*; and *Ngā Whenu Raranga | Weaving the Strands Together: The Maureen Lander Archive*.

Above

Taane Mete, *Pōhutukawa*, 2022, commissioned by Auckland Art Gallery Toi o Tāmaki, 2022, (performance still)

Below

Suji Park, *Meonji Soojibga | Dust Collector*, 2023, ceramic (mixed porcelain stoneware and local clays), glaze, ceramic paints and epoxy clay and resin, commissioned by Auckland Art Gallery Toi o Tāmaki, 2022 (installation view)





Above

Sione Monū and Manuha'apai Vaeatangitau, *Kindred: A Leifi Chronicle*, 2022, vinyl, paint and beads on glass, audio, commissioned by Auckland Art Gallery Toi o Tāmaki, 2022, supported by Auckland Contemporary Art Trust (installation view)

Collection Development



Collection Development

The Gallery holds our country’s pre-eminent collection of New Zealand art and a significant collection of international art. We regularly review our collection priorities to enhance the collection, which dates from the 10th century to today. The past year has been remarkable for the significant number of artworks gifted through both donations and bequests.

Bequests and Gifted Art

The passing of Julian Robertson KNZM, in August 2022, brought to fruition the bequest of European masterpieces that he and his late wife Josie had promised to the Gallery in 2011. This outstanding collection of art from the modern era includes 12 oil paintings and 23 works on paper. When the artworks go on display in 2024, we are expecting huge interest from New Zealanders and audiences offshore.

During the past year, we were also delighted to transition an important long-term loan from the Thanksgiving Foundation to our permanent collection, including masterworks by modern painters Eileen Agar and Ben Nicholson, and significant works by First Nations Australian artists and contemporary Māori artist Michael Parekōwhai. The Thanksgiving Foundation also supported a major LED text work by globally renowned artist Jenny Holzer.

The Gallery gratefully acknowledges the generous gifts of art we receive from artists, made during their lifetime or as part of their estate. This year, we were gifted artworks by nationally significant artists Billy Apple (1935–2021) and Jim Allen (1922–2023).

In the historical international collections, we have been fortunate to secure the large canvas by Louis Gabriel Blanchet, *Portrait of William Rouet (1714–1785)*, 1763, with assistance from the Mackelvie Society and the Lyndsay Garland Trust, which continue to provide funding for acquisitions.

Our long-term collecting partners, the Patrons of the Auckland Art Gallery, has acquired over 315 works for the Gallery throughout their 30-plus years, and they continue this model of philanthropy which enriches our Collection. We acknowledge particularly the additional support of Peggy and Richard Greenfield in securing Gilbert & George’s *Commit No Nuisance*, 2020.

In 2022, the Auckland Art Gallery Foundation joined as a collection partner to support the acquisition of a key work by Jasmine Togo-Brisby. In addition to this work, individual members of the public have added works to the collection, including Pat Hanly’s *Pintado Protest*, 1978 and Emma McIntyre’s *Badlands*, 2021.

Other Purchases

Focused collection priorities in the historical and contemporary international area have led to acquisitions of significance, including Albert Dubois-Pillet’s *Paysage à l’Écluse (The Lock)*, 1886–1887, which was exhibited in the *Light from Tate: 1700s to Now* exhibition, and Haegue Yang’s *Sonic Spheres*, 2015.

A number of key works by Pacific artists were acquired from the exhibition *Declaration: A Pacific Feminist Agenda*, substantially increasing our holdings of contemporary Pacific art.



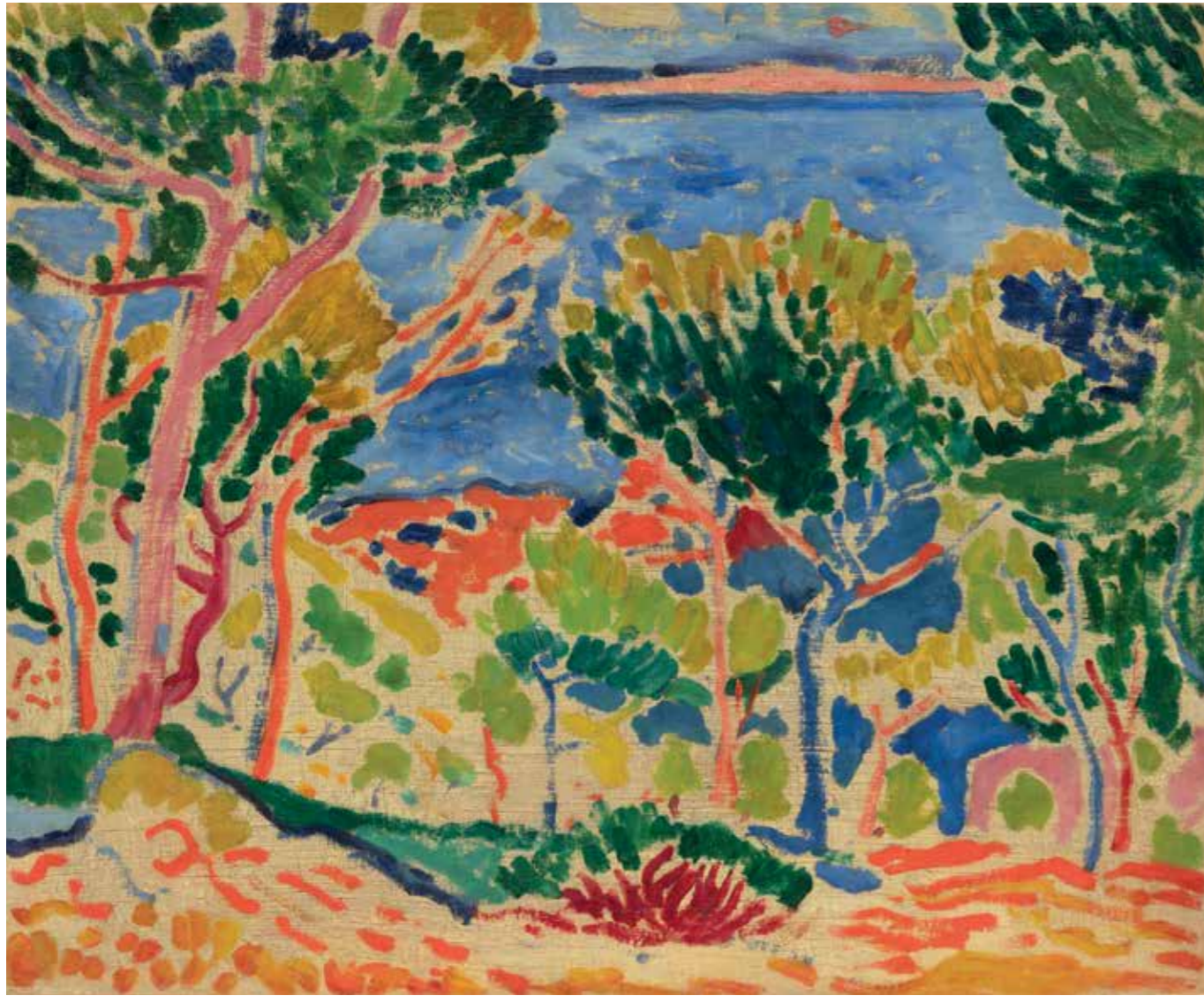
Above

Albert Dubois-Pillet, *Paysage à l’Écluse (The Lock)*, 1886–87, oil on canvas, Auckland Art Gallery Toi o Tāmaki, purchased with the assistance of the Lyndsay Garland Trust, 2022

Left

Paul Cézanne, *La route (Le mur d’enceinte) (The Road (The Old Wall))*, 1875–76, oil on canvas, Auckland Art Gallery Toi o Tāmaki, gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023





Above

André Derain, *Paysage à l'Estaque* [Estaque Landscape] 1906, oil on canvas, ©André Derain Auckland Art Gallery Toi o Tāmaki, gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

The past year has been remarkable for the significant number of artworks gifted through both donations and bequests.



Above

Jasmine Togo-Brisby, *Open City (in Suspension)*, 2022, sculpture/vacuum formed moulds made from styrene and finished with Resene acrylic paint (Black Jaquar), Auckland Art Gallery Toi o Tāmaki, purchased with support from Andrew and Jenny Smith, Rose Dunn and other donors of the Auckland Art Gallery Foundation, 2022 (installation view: *Declaration: A Pacific Feminist Agenda* (2022))

Right

Molly Rangiwai-McHale and Luisa Tora, *DECOLONISE YOUR TONGUE*, 2022, inflatable PVC, commissioned by Auckland Art Gallery Toi o Tāmaki, purchased 2022 (installation view: *Declaration: A Pacific Feminist Agenda* (2022))





Public Programmes

Public Programmes

The Gallery’s public programmes connect audiences with exhibitions in a range of live and collaborative ways. We tailor our programmes for each exhibition to aid access and better share art and ideas, and to foster a sense of belonging for our audiences.

The past year has been the most successful ever, with a total of 36,556 attendees to our public programmes – the most participants to date. In total, the Public Programmes team produced over 330 events. We created learning experiences for children and whānau, strengthened our community engagement, brought key exhibitions to life with uplifting festivals and events, and engaged new audiences.

Aligned with the Gallery’s strategy to encourage all age groups to connect with artistic practice, an average of 20% of our visitors (i.e. 96,437) engaged with *ArtLab* in the Creative Learning Centre. *ArtLab*, which will continue into 2024, is a concept-led space centred around play, light and creative expression. The themes connect with the exhibition programme, deepening visitors’ experiences at the Gallery. We also welcomed 13,234 people to our Whānau Drop-ins, which are free, family-focused art-making workshops dedicated to putting hands to work for individual artistic expression. The ongoing support of partners, such as the Joyce Fisher Charitable Trust, are invaluable for ensuring the sustainability of these projects.

Taane Mete’s work *Pōhutukawa* (see page [xx]) was performed four times – the response to the performance was overwhelming, with audiences dazzled by the world-class choreography, music, costumes and performance.

In February 2023, the Gallery hosted *La Fiesta*, which brought to life the *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico* exhibition through costumes, dancing, a live mariachi band, storytelling, food, art and craft. It was a social and accessible event that drew a diverse audience of 4473 people, including a significant and vibrant turn-out from the Latino and Mexican communities.

Below

Artlab, Te Aka Matua | The Creative Learning Centre (2022) (installation detail)



‘I love seeing the Creative Learning Centre installation and how vividly it encourages children’s creativity and how intuitively the children know to display their creative pieces.’

—Visitor to the Creative Learning Centre



A dedicated staffing role to develop the wider tourism market for the Gallery was established in 2023. Accordingly, a range of experiences has been developed: enjoying the magic ambience of the Gallery; observing activities usually out of the public’s view, in conservation labs and registration stores; and gaining access to interactive time with our experts.

In line with the Gallery’s growing commercial efforts, we have hosted showcase tours for travel agents from the United Kingdom, United States of America, Germany, Japan, China, Indonesia and Australia, and continue to actively work to offer these same experiences in the coming season. Working closely with Tātaki Auckland Unlimited’s tourism advisor, the Gallery is building a strong profile at trade events for local, domestic and international markets.

Above

Visitor tour of Reuben Paterson, *Guide Kaiārahi*, 2021 (detail), stainless steel, transparent acrylic, glass, commissioned by Auckland Art Gallery Toi o Tāmaki, 2021, owned and generously supported by the Edmiston Trust

Public Programmes

Our 28 volunteer guides are a vital asset to the Gallery, leading visitors through exhibitions twice daily and making themselves available for special one-off tours with visiting dignitaries and groups.

In 2023, we continued to extend our reach and capability by partnering with other community organisations. A particular highlight was the visitor programme for *Robin White: Te Whanaketanga | Something is Happening Here*.

The partnership with artist collective Ivi Projects, entitled 'Creativity in Collaboration', saw 2656 visitors gather, connect and learn about the principles and processes of collective art-making. During this six-day artist residency, up to 20 artists from across the Pacific collectively made three large-scale ngatu (barkcloth) pieces.

The Gallery strengthened its relationship with our access community through seven audio-described tours for

blind and low-vision visitors and three New Zealand Sign Language tours for the deaf and hard of hearing. Our work in this area is only beginning, with other initiatives seeking to remove barriers to engagement for these communities.

We also developed new audiences through the launch of two new programmes: Music of the Month, which included performances by Finn Andrews, Peter Baecker and Mali Mali; and adult learning classes to develop techniques and skills, including oil painting and observational drawing.

It's been an outstanding year for Public Programmes, delivering on our kaupapa to connect art with communities. A solid platform of activities and connections has been established to further extend our audience-engagement programmes.

'Thank you for your ongoing enthusiasm to bring the world of art to the vision impaired. I for one greatly appreciate the opportunity and your desire to make art accessible to the vision impaired. I will continue to promote your efforts to my friends in the vision-impaired community.'

—Gallery visitor

Opposite

Adult art classes

Below

Audio-described tour for Blind and Low-vision visitors in *Robin White: Te Whanaketanga | Something is Happening Here* (2022–23)



Learning



Learning

The Gallery's Learning team offers bespoke, curriculum-aligned tours and art-studio experiences to school student visitors. The tours focus on storytelling and teaching the skill of enquiry and critical thinking. Connections are made between art and the wider world, giving students confidence and sparking an interest in creativity and artistic expression.

We were fortunate that external funding support from the Sir William and Lady Lois Manchester Trust and Auckland Decorative and Fine Arts Society enabled us to offer free entry to ticketed exhibitions and bus subsidies for many schools, removing many barriers for children to visit the Gallery.

Visitation and Resources

In July 2022, the Gallery commenced a three-year contract with the Ministry of Education to deliver its new Enriching Local Curriculum programme, which places greater emphasis on local histories and Māori narratives in line with broader curriculum changes in New Zealand schools.

In the same month, we released a suite of five bilingual secondary learning resources developed in partnership with ANZAAE, the Aotearoa New Zealand Association of Art Educators. These resources, which contain narrative and teaching aids for tikanga Māori, add to the modules already produced for primary and intermediate students following the Gallery's landmark *Toi Tū Toi Ora: Contemporary Māori Art* exhibition (December 2020–May 2021).

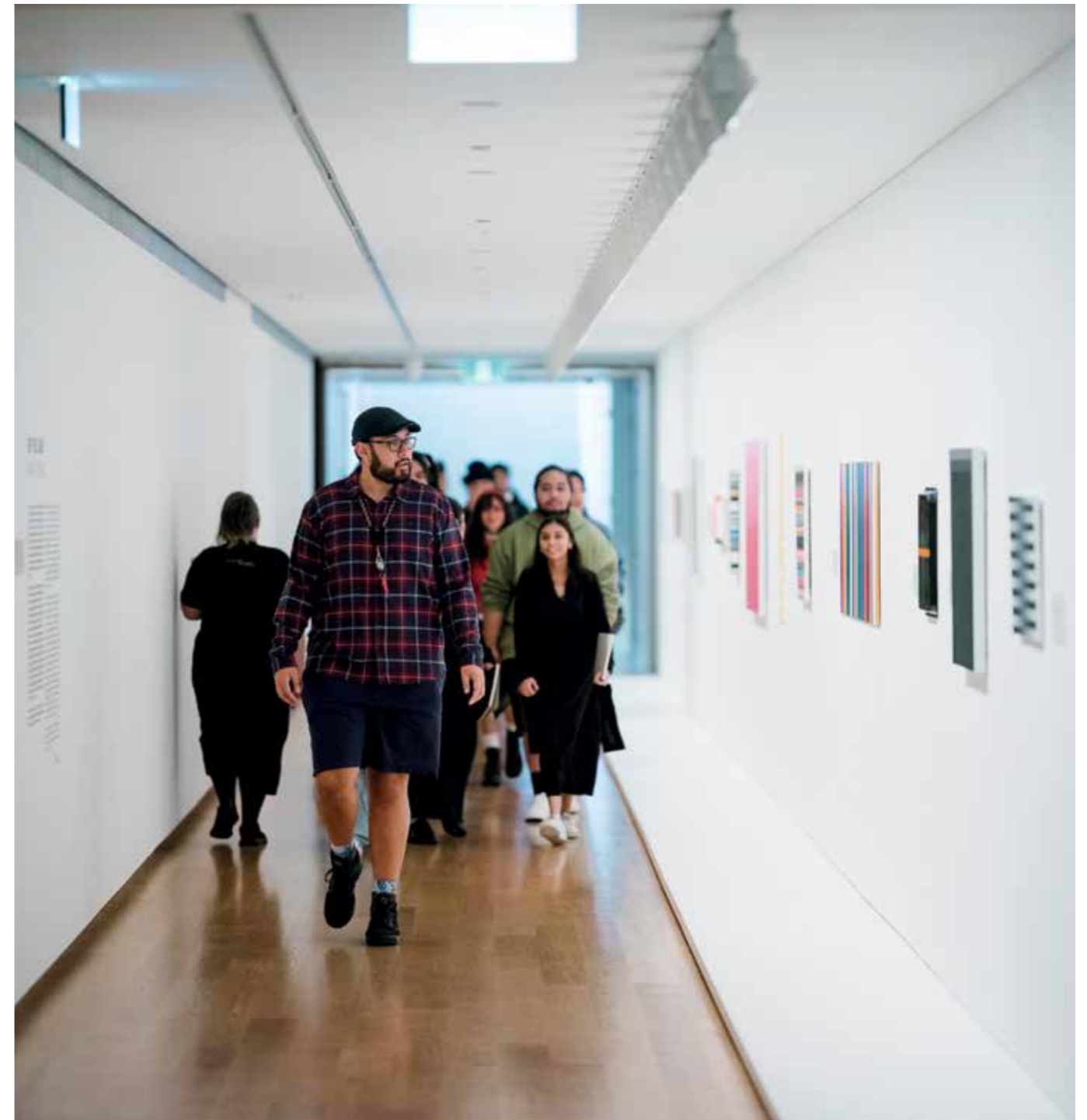
Five artist video profiles with te reo captions were produced in the past year, introducing audiences to the work of contemporary artists Brent Harris, Yona Lee, Reuben Paterson, Latai Taumoepeau and Dame Robin White. These videos are an important resource for visiting and non-visiting schools, and can be accessed by anyone through our website.

Teachers' Professional Development

In November 2022, 44 early childhood, primary and secondary kaiako (teachers) attended a professional development day with artist Dame Robin White. Kaiako experienced learning programmes were delivered by the Gallery's team of educators, kōrero hosted by White and artist Ebonie Fifita, and a tour of the exhibition *Robin White: Te Whanaketanga | Something is Happening Here* with the artists. The day ended with a hands-on creative experience in our Taupuni Mahi Studio.

Early Childhood Education

During the year, a new programme, Gallery Explorers, was created for early childhood education visitors. Under this initiative, the Gallery welcomed 229 visitors (137 tamariki and 92 accompanying adults) over six visits to experience the *Light from Tate: 1700s to Now* exhibition.



Above

Beyond the Walls outreach programme tour in *Romancing the Collection* (2021–24)

Learning

Beyond the Walls

With the support of the Sue Fisher Art Trust and Joyce Fisher Charitable Trust, the Gallery was able to implement an in-depth art experience entitled Beyond the Walls: Art as a Community Catalyst. The initiative involved 50 secondary school students from five schools across Tāmaki Makaurau Auckland engaging with the Gallery and contemporary artists over several months.

'Beyond the Walls' provided the stimulus and a safe space to think about all kinds of issues and ideas, and to develop individual creative responses to them. As a group, we reflected on art being an excellent vehicle to share the stories we want to tell. As one student declared: 'Art is a powerful weapon! Use it for your voice to be heard!'

Beyond the Walls provided the stimulus and a safe space to think about all kinds of issues and ideas, and to develop individual creative responses to them.

Tamariki Guides

Over the past couple of years, the Gallery's Learning, Curatorial and Publishing teams have developed a series of tamariki guides to our exhibitions. These booklets are going from strength to strength and we are observing a marked increase in engagement from the children using them. Parents have commented how the guides also benefit their own experience at the Gallery.

Pat Hanly Creativity Awards

The Pat Hanly Creativity Awards celebrated their 20th year in 2022. All secondary schools in Tāmaki Makaurau Auckland are invited to nominate one or two of their top art students – those who have demonstrated outstanding creativity, imagination and commitment to the visual arts. The students are then celebrated for their creativity and achievement at a gala event hosted by the Gallery. The 2022 awards showcased the work of 89 students from 47 schools.

19.6.23
Room 9 VHS
Remuera
Dear Kendra and Mosese,
My favourite thing was
the Star eater.
Thank you so much
for showing us art
and the sculptures.
Kind regards,
Kiach

Above & Below

Participants in learning programmes held in the Gallery's Taupuni Mahi Studio



Right

Letter to the Learning Team from a learning programme participant

Exhibition and Collection Services



Exhibition and Collection Services

The Gallery's Exhibitions and Collection Services department plays a critical role in fulfilling our institutional mission by processing, documenting, transporting, storing, conserving and displaying our collection, and also by planning, designing and installing exhibitions and artist installations.

The Gallery is part of an international community of galleries and museums that share a common goal of facilitating visitors' experience of the world through their engagement with art. To ensure a fully realised narrative is told in an exhibition, galleries reach out to their domestic and international counterparts to borrow collection artworks. By sharing our collection, we grow our visitor base, build meaningful relationships with colleagues all over the world and, most importantly, champion the art and artists we cherish.

Registration

Registrars accessioned 161 artworks into the collection, including purchases, gifts, bequests and long-term loans. Registrars also managed the artworks included in the Gallery's ambitious 2022–23 programme of 24 exhibitions and facilitated the loan of works to national and international exhibitions that drew visitation of almost 500,000 people.

This year saw the resolution of several substantial projects at our new off-site collection store. These included the completion of storage screens, racks, rolls and plan cases, and placing works in their assigned locations. A large portion of the collection is now accessible and a functioning workshop has been set up.

We processed a total of 1839 artworks, including treatments, mounting, framing, condition reports and preventive conservation recommendations.

Photography

The department photographically documented acquisitions, outward and inward loans, and archival materials, as well as 24 exhibitions. It also coordinated 174 reproduction requests for publications, online use and reproduction prints, which involves liaising with copyright holders from around the world. A major project was the Gallery's 2022 publication *The Collection | Te Kohinga*, which illustrates more than 220 New Zealand and international artworks and archive material in the Gallery's collections.

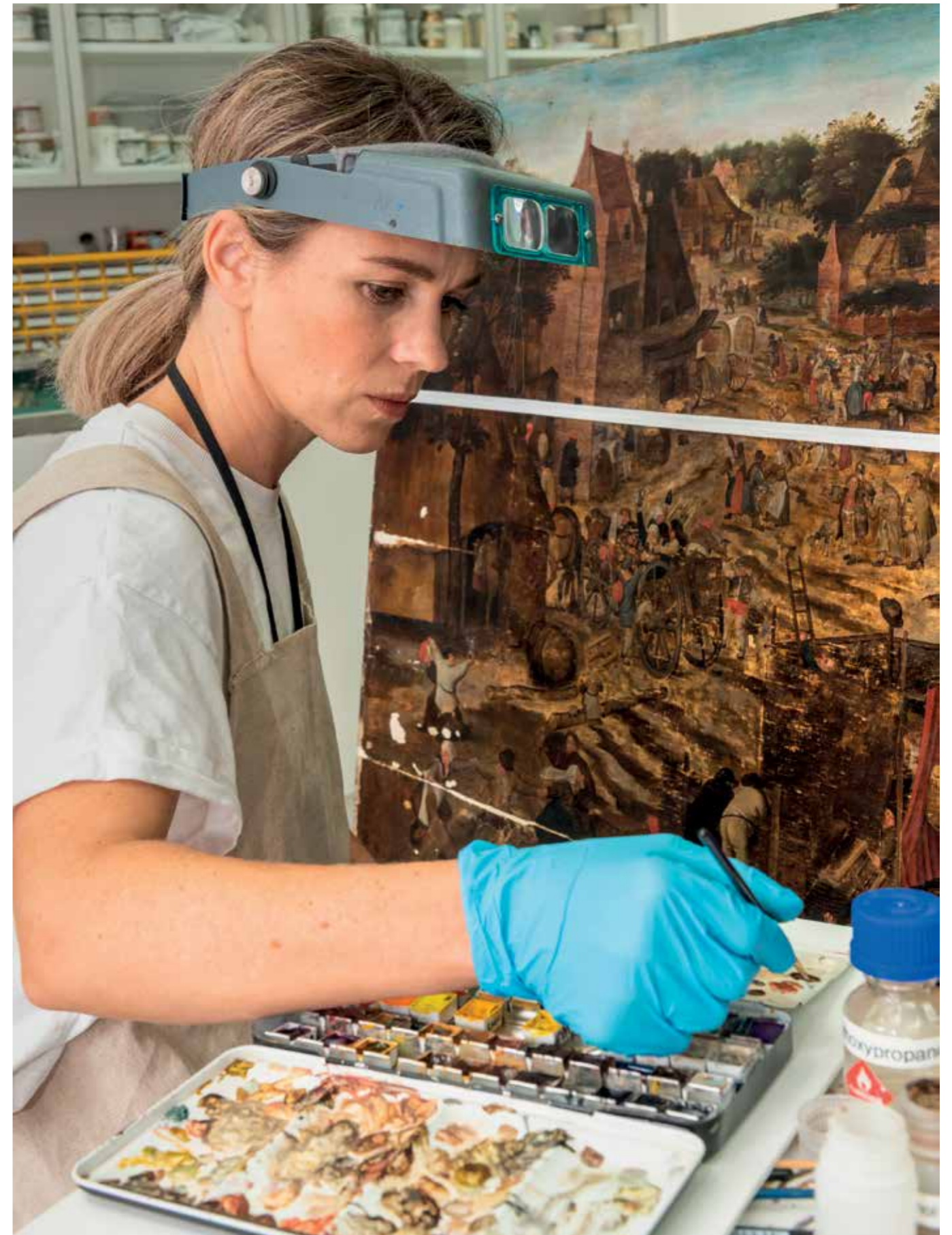
Conservation

The Conservation team is responsible for the care of the Gallery's artworks and preparing them for exhibition to the public. We processed a total of 1839 artworks, including treatments, mounting, framing, condition reports and preventive conservation recommendations. Especially important activities included preparation of the Josie and Julian Robertson bequest of modern European paintings and prints, and the important task of couriering the works from New York to Auckland. Preliminary arrangements were also made for a gift of artworks from a Belgian collector.

One exciting project that came to a conclusion during the year was the restoration of Pieter Brueghel the Younger's much-loved artwork *A Village Fair (Village festival in honour of Saint Hubert and Saint Anthony)*, circa 1614–19. Our conservation research has proved that the Gallery's work (on permanent loan from the Mackelvie Trust) is signed by the artist and that it has an earlier production date than the originally attributed 1632. This very popular painting has been restored and is now back on display with new information presented to the public in wall texts, an online video, and a Research Library display.

Right

Conservator working on the treatment of Pieter Brueghel the Younger, *A Village fair (Village festival in honour of Saint Hubert and Saint Anthony)*, circa 1614–19, oil on panel, Auckland Art Gallery Toi o Tāmaki, purchased 1961





Heritage Restoration Project: Kia Whakahou, Kia Whakaora

Heritage Restoration Project: Kia Whakahou, Kia Whakaora

The Gallery’s collection and operations are housed in a building that is listed as a Category 1 place of cultural significance. For several years, the Gallery has been in the planning stages of a project to repair certain heritage aspects of the building that need addressing: replacing the slate roof and the remediation of external joinery and render. The restoration project is known as Kia Whakahou, Kia Whakaora, which means to restore or heal. The project team has been working closely with heritage architects to ensure all restorative works, new materials and products are sympathetic to the building’s Category 1 status.

Enabling works began in February 2023 and are planned to continue through to July 2025. The first phase of work is to replace the slate roof, which is 135 years old – this is being done with slate from the Welsh quarries from which the original slate was purchased.

We greatly appreciate the support of Lottery Grants Board, which has provided the Gallery \$800,000 towards the project. The remediation of the Gallery’s façade and associated heritage elements will ensure the sustainability of the Gallery’s building envelope into the future.

Below

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



Right

Auckland Art Gallery Toi o Tāmaki from Wellesley Street showing, Graham Tipene, *Te Toi o Mangahekeke, The Art of Mangahekeke*, 2023, digital print on banner mesh, commissioned by Auckland Art Gallery Toi o Tāmaki, 2023



Retail



FRIDA KAHLO & DIEGO RIVERA

Retail

The Gallery's retail team achieved its most successful year ever. Total sales were up 31.3% on the previous best financial year, and the number of visitors to the shop grew by 12%.

An expansion of the retail offering included three significant merchandise ranges for the major exhibitions of *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico*, *Robin White: Te Whanaketanga | Something is Happening Here* and *Light from Tate: 1700s to Now*. All retail ranges were developed in-house, exclusively for these shows. The Frida Kahlo and Diego Rivera merchandise was the Gallery's best-selling range ever, accounting for 34.8% of sales during the summer period.

Retail has spotlighted the continued enrichment of cultural life in our community. Over the past year, 35% of sales were New Zealand-made products, much of which was sourced from Māori- and Pacific-owned businesses.

Our e-commerce operations continue to lead the way in the museum digital space. As well as maximising sales and helping deliver online visitors into the physical store, the online store is a key external communicator of the Gallery shop's brand and core values. Its growth and increased market visibility saw returning online customers leap 16% in the year to 30 June 2023.

A focus on external relationships has created wholesale opportunities and creative collaborations with artistic partners. These partnerships have extended our reach to connect with audiences nationally and globally. An especially successful example was the jigsaw puzzle collaboration with Lettuce Puzzles, which proved so popular that it sold out in Aotearoa and Australia.

During the year, more than 40,000 visitors took home merchandise that featured artwork imagery from the Gallery's collection – something we are very proud of.



During the year, more than 40,000 visitors took home merchandise that featured artwork imagery from the Gallery's collection – something we are very proud of.



Left & Opposite

A sample of the Gallery Shop's merchandise including bespoke products for *Light from Tate: 1700s to Now* (2023), *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico* (2022–23) and *Robin White: Te Whanaketanga | Something is Happening Here* (2022–23)



Above

Design and book section of
the Gallery Shop

Over the past year, 35% of sales were New Zealand-made products, much of which was sourced from Māori- and Pacific-owned businesses.



Publishing

Publishing

The Publishing team manages the creation of the Gallery's publications (hard copy and digital) and exhibition interpretation. Our books and guides circulate out in the world, storing and transferring the thinking behind and experiences of the exhibitions to which they are aligned. In this way, the Gallery's publishing work extends the reach of the brand beyond the building's walls while firing creativity and generating cross-cultural understanding.

Over the past year, we published four books, three issues of the Gallery's magazine *Art Toi*, which is distributed to our 8750 members, and 25 essays on our 'Articles' webpage. The books produced were: *The Collection | Te Kohinga*, *Declaration: A Pacific Feminist Agenda*, *Walls to Live Beside*, *Rooms to Own: The Chartwell Show*, and *Robin White: Something is Happening Here*.



Books

The first publication since 2001 to survey our whole collection, *The Collection | Te Kohinga* illustrates more than 220 artworks. An exquisitely compact jewel box of a book, it includes a detailed history of how the collection was built through gifts and purchases, and the way it relates to the history of Aotearoa New Zealand over the 135-year life of the Gallery.

The companion book to the exhibition of the same name, *Declaration: A Pacific Feminist Agenda* is the first of its kind in Aotearoa and the Pacific. Melding critical analysis with poetry and personal narrative, the catalogue provides a challenge and suggests possible directions for future developments in Pacific feminist thinking while discussing pressing issues of our time: the climate crisis, gender equality and collective leadership.

Our co-publication with Te Papa Press, *Robin White: Something is Happening Here* is the first major book on this leading New Zealand artist and was produced to coincide with the national tour of a survey exhibition. A beautifully produced catalogue of her career spanning 50 years, the book features over 150 of White's artworks as well as photographs from throughout her life that illustrate her practice and inspirations.

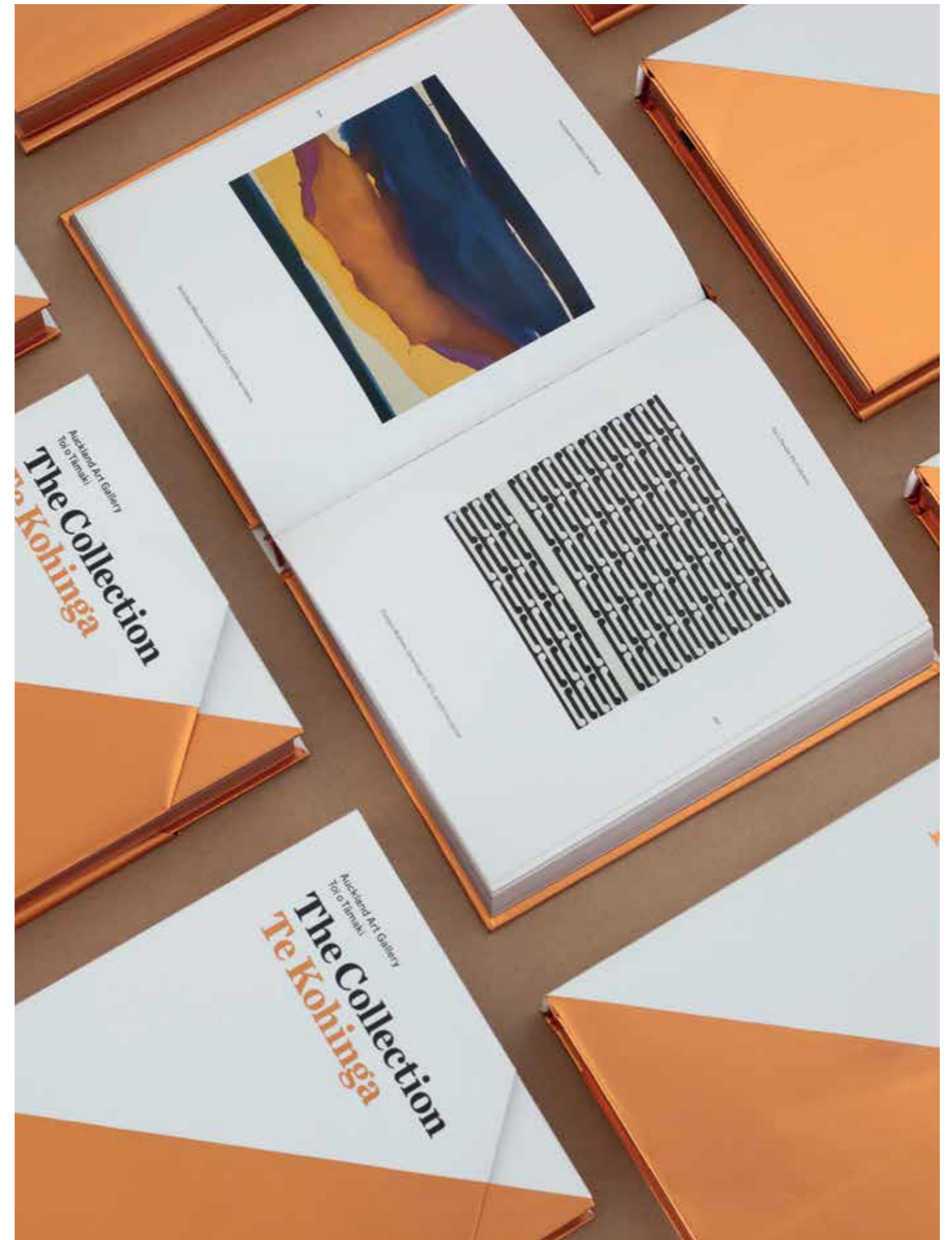
A regular feature in our exhibition programme, *The Chartwell Show* is accompanied by a catalogue that illustrates artworks in the exhibition and discusses these in concert with a deliberation on connecting themes. *Walls to Live Beside*, *Rooms to Own* argues for the role that experiences and ideas of 'home' have played in art-making from the 1970s to now, and includes a suite of images documenting a significant commission by Fiona Connor. The innovative design of the catalogue perfectly embodies the exhibition's ideas of construction and experimentation.

Left

Art Toi # 8, November 2022

Right

The Gallery's new collection book, *The Collection | Te Kohinga* (2022)



Publishing



Our tamariki guides engage the senses to reach all types and ages of learners . . . developing confident learners and engaged Gallery explorers for the future.

In-Gallery Interpretation

An interpretation highlight are our Rainbow artwork labels. Written by curators and invited contributors, these labels provide LGBTQI+ perspectives on artworks in many of our exhibitions and are accompanied by a trail that visitors can access online.

Another highlight is our newly created tamariki guides. Shaped with the Gallery's Education and Marketing teams, these activity booklets encourage tamariki to explore their creativity and kōrero about art, a fundamental part of creating visual literacy in young learners. They engage the senses to reach all types and ages of learners and help make our young visitors more comfortable talking about art, developing confident learners and engaged Gallery explorers for the future.

We created four guides this year: *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico* (4000 copies); *Robin White: Something is Happening Here* (3000 copies); *Light from Tate: 1700s to Now* (3300 copies); and Matariki trail (1200 copies used in its first 10 days on the floor). We are also in the process of extending the idea to rangatahi guides, which will engage a slightly older audience, including self-guiding high school visitors.

Awards

Gallery publications and interpretation won and were shortlisted for numerous awards, including: *Walls to Live Beside, Rooms to Own* and *Art Toi* (Museums Australasia Multimedia & Publication Design Awards [MAPDA, winners]); *Robin White: Something is Happening Here* (shortlisted for the Ockham New Zealand Book Awards); *Declaration: A Pacific Feminist Agenda, The Collection | Te Kohinga* and *Toi Tū Toi Ora: Contemporary Māori Art* (winner of the PANZ Book Design Awards); and *Mary Quant Kids' Trail* (MAPDA, highly commended).

Oposite

Children enjoying the tamariki guide for *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico*

Right

The Gallery's co-publication with Penguin Random House, *Toi Tū Toi Ora: Contemporary Māori Art* (2021)





JIM ALLEN: 100 YEARS

1922-2022

...



...



...



...



...



...



E H McCormick Research Library



E H McCormick Research Library

The E H McCormick Research Library is the kaitiaki of an extensive research collection on New Zealand and international art. Our resources consist of artist archives, scholarly publications, local and international books, journals, and audiovisual material. The Research Library collection and its archives supports academic research for Gallery staff and the public. It is also an important repository for the collective memory of the workings of the Gallery.

Artist Archives

Three new artist archives were accessioned into the collection during the 2023 financial year – the Jenny Gibbs Collection Archive, the Penny Vernon Denis Cohn Gallery Photographic Material, and the Maureen Lander Archive. The Maureen Lander Archive was carefully curated into a show in the Research Library exhibition display case.

During the year, the library received seven new consignments for archiving, including those of artists Fiona Connor, Juliet Batten, Claudia Pond Eyley and Bruce Barber.

Books

The Research Library purchased 203 new art publications (local and international) over the year and catalogued another 707 acquired via donation or our exchange partners.

Digital Archives

In 2023, we progressed the Gallery’s archival digitisation plan with the capture of 741 slides from the Jim Allen Archive and all Gallery installation views of exhibitions, as well as four films, one audio recording, over 300 slides, photographic prints and negatives from the Kimberley Gray Archive. The digitisation and listing of the first consignment of the Marti Friedlander Archive was completed, with 4350 records created and uploaded to our platforms and website. Work on later consignments continues, with this work being supported by the Gerrard and Marti Friedlander Charitable Trust.

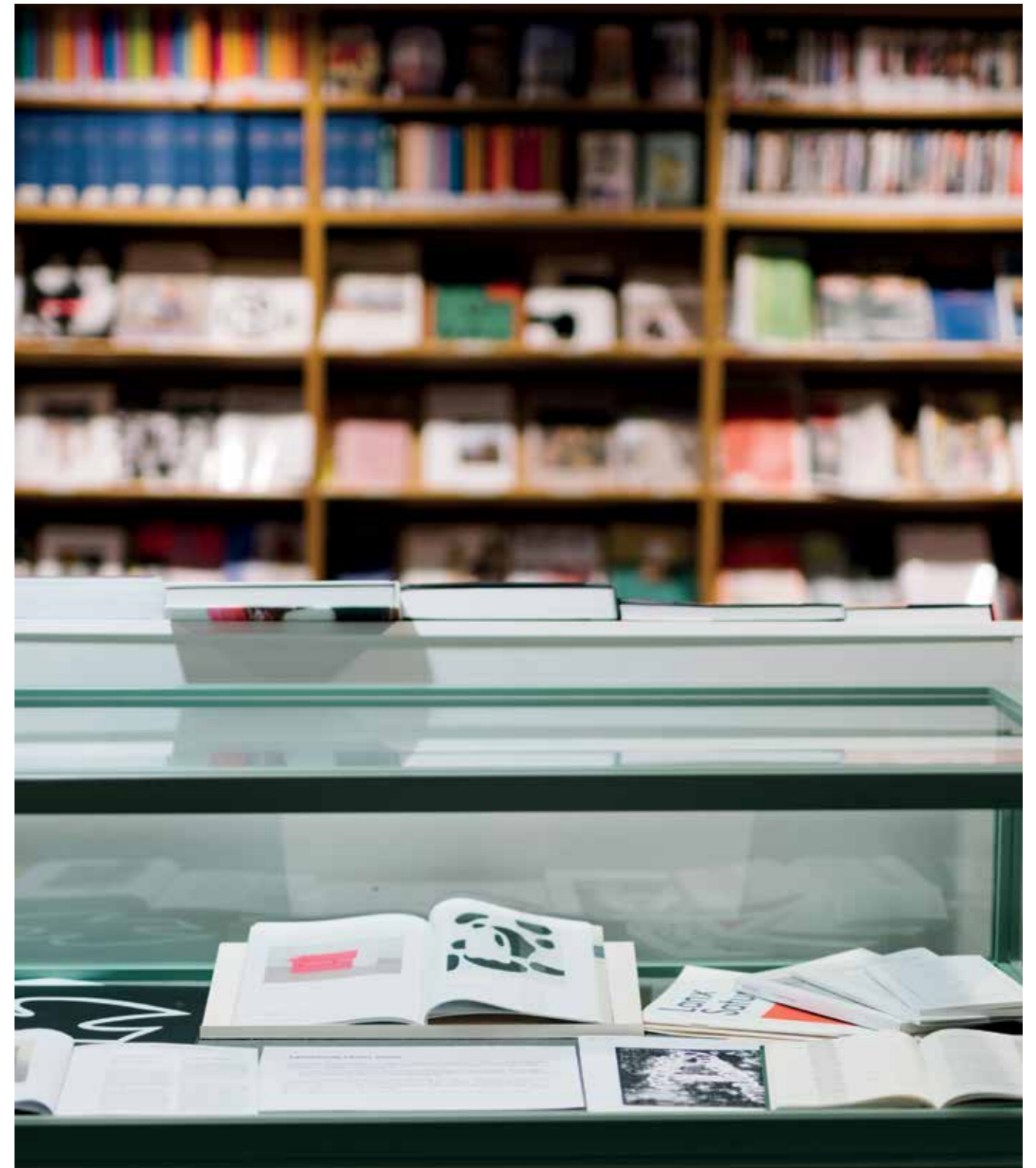
All Gallery audio and visual recordings are now searchable on the Council’s Auckland Libraries catalogue, providing greater visibility and ease of searchability.

Lindauer Visitors’ Book

The Lindauer Visitors’ Book Pukapuka mō ngā Manuhiri Tangata Matakītiki is held by the Research Library and contains hundreds of entries in te reo Māori. Recorded between 1901 and 1918, the entries were written by the subjects of the portraits and their families when viewing the portraits by Gottfried Lindauer at a gallery above Henry Partridge’s shop on Queen Street. The book has been digitised and is an important record with scholars, researchers and descendants who continue to draw on the history in the book through online and in-person visits.

Internships

We were thrilled to facilitate two Marylyn Mayo Internships over the past year. The interns were able to complete listings of the Gallery’s exhibition history and associated exhibition installation views. All photographic material was digitised with capability for viewing on the website, giving the public a visual (as well as text-based) reference to our exhibitions.



Above

E H McCormick Research
Library Reading Room

Membership



Membership

Membership is designed as a loyalty programme for art lovers to enjoy a range of benefits, allowing them to connect with and get closer to the Gallery. Members receive complimentary access to paid exhibitions, and discounts on events and in the Gallery shop.

Membership has enjoyed an extremely successful 12 months. With a suite of strong exhibitions, our membership base grew to 8750, an increase of 14% on the previous year.

Events

Members were able to experience 29 events on offer over the past year. These ranged from art history lectures and artist kōrero to member Late Nights, film screenings and creative workshops.

Particularly well attended was the series of lectures on 6 November, How Frida Kahlo and Mexican Modernism Thrived, which brought together 140 members to learn about the cultural and artistic foundations of modern art in Mexico. The event featured three different lecturers, two of whom were from Latin America.

Another stand-out event was Kindred Spirits on 27 July, a kōrero between artists and friends Sione Monū, Manuha'apai Vaeatangitau and Edith Amituanai. The young and diverse crowd was seated on the South Atrium steps, in front of the large window that featured the commissioned artwork by Monū and Vaeatangitau, listening to a candid conversation about art, gender, sex and music. On the same night, a new members' tote bag was launched. Made by Monū and Vaeatangitau, and with striking blue and pink self-portraits of the two artists, this tote bag is now included in every member's welcome pack.

Communications

Members are enthusiastic readers of our e-newsletters, in which we share stories about collection works, behind-the-scenes insights and artist interviews. Over 65% of members open these fortnightly emails, and many contact us directly to let us know how much these communications enrich their Gallery experience.

Young Members

To connect more deeply with young adults with an interest in art, the Gallery launched its Young Members programme in July 2022, and also reduced the cost of memberships for fulltime students. This programme, created 'for the bold and curious under 40', includes a series of culturally diverse, LGBTQI+-friendly and social gatherings. One of the gatherings, on 30 March and entitled 'Poetic Soundscapes', was an evening event on the East Terrace with a campfire, a DJ and performance poets.

Since launching Young Members a year ago, 25% of our members are now younger than 40, up from 20% for the same demographic at the start of the year.



Above

Members tour in *Romancing the Collection* (2021–24)



Above

Redeveloped Members Lounge

Members Plus

In October 2022, we also launched Members Plus, a new membership tier that includes a \$200 contribution to our international exhibition fund. This membership category has attracted several supporters, and our first members' fundraising campaign – to support education programming at the Gallery – raised \$78,620 between April and June 2023.

'The Gallery has grown and developed a great deal during the years of my membership (50 years) and has now an international ambience . . .'

—Gallery member

Anyone interested in literature/ poetry and storytelling would enjoy this event . . . the Young Members is a great initiative to connect with like-minded people.

—Young Member who attended Poetic Soundscapes event



Above

Members' tote bag featuring illustration by Sione Monū and Manuha'apai Vaeatangitau

'Thank you for all you do to enrich our extended worlds through art and words.'

—Member email

Partners and Supporters



Partners and Supporters

Partnerships with organisations and individuals make it possible for the Gallery to present the exhibitions and programmes that inspire our audiences and enrich our communities.

We work alongside like-minded organisations in the business, government, academic and philanthropic sectors, and they make a substantial contribution to the work we do. The organisations we collaborate with on an ongoing basis are acknowledged on page 118 but we would like to make note here of select partners from whom we enjoy multi-year support.

Auckland University of Technology has been a key collaborator since 2008, championing creativity and excellence across numerous projects, prizes, programmes and exhibitions. An annual highlight in our joint calendar is the Pat Hanly Creativity Awards, which introduce and celebrate Aotearoa's next generation of artists and innovators.

Over the past year, the Gallery's exhibition programme was made possible with the support of several key partners from the business sector, including HSBC, Craigs Investment Partners and Omnigraphics, who supported international exhibitions, including *Gilbert & George: The Tāmaki Makaurau Auckland Exhibition*, *Frida Kahlo and Diego Rivera* and *Light from Tate 1700s to Now*.

Philanthropic organisations and trusts support all aspects of the Gallery's activities, including those in education, conservation and research. Over the past year, the Gallery was awarded \$800,000 by the Lottery Grants Board to replace the ageing slate roof and remediate other heritage aspects of its building, and to enable us to continue to care for the city's art collection.



A longstanding supporter of the Gallery is the Joyce Fisher Charitable Trust, whose name has become synonymous with the Creative Learning Centre and wider family programming at the Gallery. Over 1.2 million visitors have participated in the activities of the Creative Learning Centre alone, where the focus is to encourage audiences to engage with art and artists' practice.

Supporters

Much of what the Gallery does is made possible through the support of individuals with a passion for art and the Gallery's mission. Their generosity extends across all aspects of the Gallery's work, including our collection, our exhibitions and projects, and our education and community programmes. Many of our individual supporters have found like-minded friends within the Gallery's donor groups.

The Auckland Art Gallery Foundation is dedicated to growing an endowment fund and provides invaluable support for major exhibitions and projects. The long-established group Patrons of the Auckland Art Gallery enable us to add significant works to our permanent collection, and the Contemporary Benefactors raise funds for our contemporary art exhibitions and programming.

The Gallery acknowledges the growing family of donors who have indicated that they intend to leave us a gift in their wills and other donors who support our work generally. Their philanthropic commitment makes a difference.

A complete list of our individual supporters is on pages 116–17.



Above

Opening of Brent Harris:
The Other Side (2023)

Left

Opening of *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico* (2022–23)

Much of what the Gallery does is made possible through the support of individuals with a passion for art and the Gallery's mission.

Gallery Whānau



Gallery Whānau

The Gallery staff works collectively to produce our exhibitions, programmes and products. In addition to our ongoing work, special projects are a regular feature. They add value to our work and enrich our visitors' experiences.

Rainbow Tick and LGBTQI+ Staff Experiences

Gallery staff have continued our Rainbow Tick journey in the past year, achieving reaccreditation in April 2023. Rainbow Tick is a certification mark for organisations that complete a rigorous diversity and inclusion assessment process. Accreditation is valid for one year and is the result of an audit of the Gallery's activities and steps to foster a supportive work environment that recognises and embraces a wide array of sexual and gender identities.

In March 2023, the Gallery circulated a new transitioning support document to all kaimahi (staff) – this outlines the support staff can expect if they transition at work and the actions managers and other staff can take to tautoko this process.

The Gallery's Rainbow Committee leads the Rainbow Tick accreditation process and undertakes an annual staff survey about our LGBTQI+ staff experiences. They also arrange informal get-togethers for Rainbow staff and allies, such as the Gallery's annual Pink Shirt Day, and liaise with Auckland Council's Rainbow Staff Network.

Below

A Rainbow Trail label in *Romancing the Collection* (2021–24)



Vale

Ron Brownson (1952–2023)

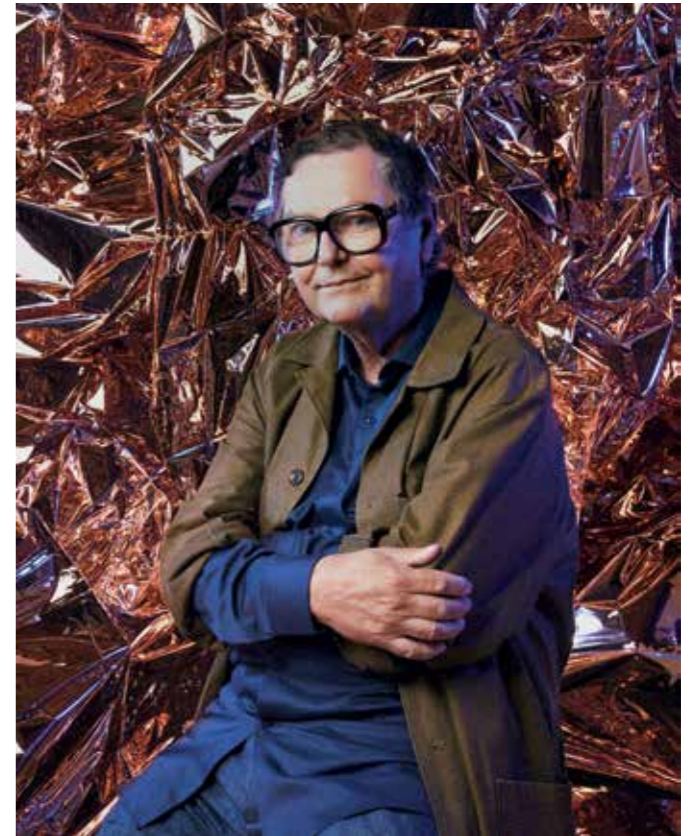
Kua hinga te tōtara i te wao tapu nui a Tāne. | A tōtara has fallen in the great sacred forest of Tāne.

In February 2023, we lost our longtime colleague Ron Brownson, Senior Curator, New Zealand Art, and held a special memorial service in his honour on 16 March, recognising his remarkable contribution to the Gallery.

Ron joined the Gallery whānau 45 years ago, when he became Research Librarian at the E H McCormick Research Library in 1978. Those who worked with Ron during this time paint a picture of a passionate librarian and archivist, who recognised the importance of recording what was happening in the visual arts in Tāmaki Makaurau and wider Aotearoa.

Ron amassed a collection of images and papers documenting the work of contemporary artists and their exhibitions, which today remain an invaluable source of information for researchers. In his tenure as curator, he continued to gather archival material for the Research Library, spearheading the acquisition of artist archives.

In many ways, Ron's approach to his work as a librarian set the course for his curatorial practice. In fact, while working as a librarian, he delivered one of his first public floor talks about Rita Angus for the exhibition *Two Centuries of New Zealand Landscape Art* in 1990; he also edited multiple Gallery publications. Ron loved bringing artworks, ideas and people under his stewardship – and, by proxy, under that of the institution.



Above

Ron Brownson photographed for Pride 2022. Courtesy of Auckland Pride

Acquisitions



Purchases New Zealand

Billy Apple®

Signature Piece (AKA Passport)

1962–63

offset lithograph on canvas

730 x 508 mm

Auckland Art Gallery Toi o Tāmaki purchased with the assistance of the Patrons the Auckland Art Gallery, 2022

June Black

Apparatus to be work to keep out unwelcome thoughts 1957

mixed media, ink wash

830 x 680 mm

Auckland Art Gallery Toi o Tāmaki purchased 2023

June Black

Dr Endedus wearing his great cross of Failure 1958

533 x 352 mm

Auckland Art Gallery Toi o Tāmaki purchased 2023

June Black

The Dry Poet 1960

mixed media

710 x 580 mm

Auckland Art Gallery Toi o Tāmaki purchased 2023

June Black

unknown circa 1957–59

mixed media on paper

830 x 620 mm

Auckland Art Gallery Toi o Tāmaki purchased 2023

June Black

White Long Bod (working title) circa 1958

ceramic sculpture

2000 x 250 x 100 mm

Auckland Art Gallery Toi o Tāmaki purchased 2023

Simon Buis

Bed (working title) 1960s–80s

silver gelatin print

203 x 253 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Car (working title) 1960s–80s

silver gelatin print

203 x 253 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Child (working title) 1960s–80s

silver gelatin print

203 x 253 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Clothesline (working title) 1960s–80s

silver gelatin print

203 x 253 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Couple 1974

silver gelatin print

204 x 253 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Cross (working title) 1960s–80s

silver gelatin print

202 x 253 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Do Van Toan 1960s–80s

silver gelatin print

164 x 120 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Do Van Toan 1960s–80s

silver gelatin print

253 x 201 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Festival (working title) 1960s–80s

silver gelatin print

254 x 203 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Hapu (working title) 1960s–80s

silver gelatin print

252 x 203 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Lina and Her partner Gerhardt

1960s–80s

silver gelatin print

253 x 203 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Mother and Child (working title)

1960s–80s

silver gelatin print

252 x 203 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Philip Clairmont and Children

(working title) 1960s–80s

silver gelatin print

253 x 202 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Tapa (working title) 1960s–80s

silver gelatin print

203 x 253 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Woman and house plants (working title) 1960s–80s

silver gelatin print

252 x 201 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Young couple (working title)

1960s–80s

silver gelatin print

253 x 202 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Simon Buis

Young couple in back garden (working title) 1960s–80s

silver gelatin print

303 x 253 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Ayesha Green

Two Māori boys in an English field

2022

acrylic on canvas

2400 x 3800 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Lonnie Hutchinson

Can you see me? 1997

performance with three-channel video

48:48 min

Auckland Art Gallery Toi o Tāmaki purchased 2022

Dave King

Unknown 1960s-1980s

silver gelatin print

253 x 201 mm

Auckland Art Gallery Toi o Tāmaki purchased 2022

Suji Park

Dodo 2022

ceramic (mixed porcelain stoneware and local clays), glaze, ceramic paints and epoxy clay and resin

1000 x 230 x 250 mm

Auckland Art Gallery Toi o Tāmaki purchased 2023

Suji Park

Eeya 2022

ceramic (mixed porcelain stoneware and local clays), glaze, ceramic paints and epoxy clay and resin

1000 x 230 x 250 mm

Auckland Art Gallery Toi o Tāmaki purchased 2023

Suji Park

Wol (head) 2022

ceramic (mixed porcelain stoneware and local clays), glaze, ceramic paints and epoxy clay and resin

1000 x 230 x 250 mm

Auckland Art Gallery Toi o Tāmaki purchased 2023

Suji Park

Yuyi 2022

ceramic (mixed porcelain stoneware and local clays), glaze, ceramic paints and epoxy clay and resin

1000 x 230 x 250 mm

Auckland Art Gallery Toi o Tāmaki purchased 2023

Natalie Robertson

Buried House – Barton’s Gully

(Mangarārā stream flowing into

Waiorongomai river) 2018

c-type photographic print

790 x 1000 mm

Auckland Art Gallery Toi o Tāmaki purchased 2023

Natalie Robertson

A Red-Tipped Dawn – Pōhautea at

Waiapu Ngutu Awa (7th August

2020) 2020

c-type photographic print

790 x 1000 mm

Auckland Art Gallery Toi o Tāmaki purchased 2023

Purchases New Zealand

Natalie Robertson

Te Puna o Rangitauāki, Te Rimu 2018

c-type photographic print

790 x 1000 mm

Auckland Art Gallery Toi o Tāmaki

purchased 2023

Natalie Robertson

Tera te haeata e takiri ana mai! Behold

the first light of dawn! (Waiapu Ngutu

Awa, 7th August 2020) 2020

c-type photographic print

1000 x 800 mm

Auckland Art Gallery Toi o Tāmaki

purchased 2023

Suzanne Tamaki

For God. For queen. For Country. 2011

digital photograph, Lamda c-type
print

1580 x 1200 mm

Auckland Art Gallery Toi o Tāmaki

purchased 2022

Suzanne Tamaki

For Māori. For Sure 2011

digital photograph, Lamda c-type
print

1580 x 1200 mm

Auckland Art Gallery Toi o Tāmaki

purchased 2022

Angela Tiatia

Balance 2015

3 channel moving image installation

16:9, colour, sound

2:46 min

Auckland Art Gallery Toi o Tāmaki

purchased 2023

Angela Tiatia

Push 2015

3 channel moving image installation

16:9, colour, sound

5:25 min

Auckland Art Gallery Toi o Tāmaki

purchased 2023

Angela Tiatia

Soft Power 2015

3 channel moving image installation

16:9, colour, sound

31:31 min

Auckland Art Gallery Toi o Tāmaki

purchased 2023

Teuane Tibbo

Untitled 1973

acrylic on canvas board

590 x 790 mm

Auckland Art Gallery Toi o Tāmaki

purchased 2023

Luisa Tora, Molly Rangiwai-

McHale

Decolonise your tongue 2022

inflatable PVC

3500 x 2200 mm

Commissioned by Auckland Art

Gallery Toi o Tāmaki

purchased 2022

Purchases International

Albert Dubois-Pillet

Paysage à l'Écluse (The Lock) 1886–87

oil on canvas

250 x 310 mm

Auckland Art Gallery Toi o Tāmaki,

purchased with the assistance of the

Lyndsay Garland Trust, 2022

Gilbert & George

COMMIT NO NUISANCE 2020

mixed media

4440 x 2270 mm

Auckland Art Gallery Toi o Tāmaki,

purchased 2022 with support from

the Elise Mourant Bequest and Peggy

and Richard Greenfield

Giovanni Battista Piranesi

The Arch with a Shell Ornament 1770s

etching, engraving and drypoint

405 x 548 mm

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

purchased 2022

Jasmine Togo-Brisby

Open City (In Suspension) 2022

sculpture/vacuum formed moulds

made from styrene and finished with

Resene acrylic print (Black Jaquar)

9600 x 3600 mm

Auckland Art Gallery Toi o Tāmaki

purchased with support of Andrew

and Jenny Smith, Rose Dunn and

other donors of the Auckland Art

Gallery Foundation, 2022

Haegue Yang

Sonic Sphere – Diagonally-

ornamented Copper and Nickel 2015

powder-coated steel stand, powder-

coated metal grid, casters, copper and

nickel-plated bells, metal rings

990 x 820 x 830 mm

Auckland Art Gallery Toi o Tāmaki

purchased 2022

Gifts and Bequests New Zealand

Jim Allen

Arena 1970

galvanised steel, barbed wire, rope, clothing donated by friends and family

2000 x 2000 x 2000 mm

Auckland Art Gallery Toi o Tāmaki

gift of the artist, 2021

Jim Allen

Community 1970

galvanised steel, hessian, barbed wire
1018 x 75 x 75 mm

Auckland Art Gallery Toi o Tāmaki

gift of the artist, 2021

Jim Allen

O-AR II 1975

1018 x 75 x 75 mm

Auckland Art Gallery Toi o Tāmaki

gift of the artist, 2021

Simon Buis

Artist with their work (working title)

1960–80

silver gelatin print

303 x 253 mm

Auckland Art Gallery Toi o Tāmaki

gift of Martin & Kathryn Buis, 2023

Simon Buis

David Mitchell and friend (working title)

1960–80

silver gelatin print

315 x 215 mm

Auckland Art Gallery Toi o Tāmaki

gift of Martin & Kathryn Buis, 2023

Simon Buis

Marilynn Webb 1960–80

silver gelatin print

304 x 254 mm

Auckland Art Gallery Toi o Tāmaki

gift of Martin & Kathryn Buis, 2023

Simon Buis

Max Oettli 1960–80

silver gelatin print

139 x 88 mm

Auckland Art Gallery Toi o Tāmaki

gift of Martin & Kathryn Buis, 2023

Pat Hanly

Pintado Protest 1978

oil and enamel on board

1230 x 1210 mm

Auckland Art Gallery Toi o Tāmaki

gift of Dennis and Lisa Rose and

family, 2022

Frances Hodgkins

Māori Child 1896

watercolour

355 x 241 mm

Auckland Art Gallery Toi o Tāmaki

gift of Jane and Malcolm Clader

in memory of her grandfather

James Cecil Palmer and her father,

Humphrey Josphe Palmer, 2022

Frances Hodgkins

Sailboats, Dordrecht 1907–08

watercolour

430 x 540 mm

Auckland Art Gallery Toi o Tāmaki

gift of Mr and Mrs Norman and

Shirley Kent, 2022

Emma McIntyre

Badlands 2021

oil, oil stick and pastel on linen

1980 x 2400 mm

Auckland Art Gallery Toi o Tāmaki

gift of Arif Suherman, 2023

Michael Parekōwhai

The Story of a New Zealand River 2001

paua, Capiz, lacquer and wood on a

concert grand piano

1015 x 1580 x 2725 mm

Auckland Art Gallery Toi o Tāmaki

gift of Thanksgiving Foundation,

2023

Gifts and Bequests International

Eileen Agar

Tree of Knowledge 1938

mixed media on copper and plywood

725 x 510 mm

Auckland Art Gallery Toi o Tāmaki

gift of Thanksgiving Foundation,

2023

Pierre Bonnard

Compotier des Pommes [Bowl of

Apples] circa 1930

oil on canvas

354 x 325 x 21 mm

Auckland Art Gallery Toi o Tāmaki

gift of Julian and Josie Robertson

through the Auckland Art Gallery

Foundation, 2023

Georges Braque

La tasse [The Cup] 1911

oil on canvas

240 x 330 mm

Auckland Art Gallery Toi o Tāmaki

gift of Julian and Josie Robertson

through the Auckland Art Gallery

Foundation, 2023

Georges Braque

Le Guéridon (Vase Gris et Palette).

[Pedestal table (Grey vase and

palette)]

1938

oil on canvas

1076 x 865

Auckland Art Gallery Toi o Tāmaki

gift of Julian and Josie Robertson

through the Auckland Art Gallery

Foundation, 2023

Paul Cézanne

La route (Le mur d'enceinte). [The

Road (The Old Wall)] 1875–76

oil on canvas

463 x 556 x 18 mm

Auckland Art Gallery Toi o Tāmaki

gift of Julian and Josie Robertson

through the Auckland Art Gallery

Foundation, 2023

Martin Creed

Work No.2575 2015

dual channel digital video, colour

2:07 min

Auckland Art Gallery Toi o Tāmaki

gift of Thanksgiving Foundation,

2023

Salvador Dalí

Instrument masochiste [Masochistic

Instrument] 1933–34

oil on canvas

621 x 477 x 21 mm

Auckland Art Gallery Toi o Tāmaki

gift of Julian and Josie Robertson

through the Auckland Art Gallery

Foundation, 2023

André Derain

Paysage à l'Estaque [Estaque

Landscape] 1906

oil on canvas

540 x 655 mm

Auckland Art Gallery Toi o Tāmaki

gift of Julian and Josie Robertson

through the Auckland Art Gallery

Foundation, 2023

Henri Fantin-Latour

Vase des Roses 1875

oil on canvas

388 x 347 x 23 mm

Auckland Art Gallery Toi o Tāmaki

gift of Julian and Josie Robertson

through the Auckland Art Gallery

Foundation, 2023

Paul Gauguin

Paysage de Normandie, vache dans un

pré [Normandy Landscape, Cow in a

Field] 1884

oil on canvas

560 x 460 mm

Auckland Art Gallery Toi o Tāmaki

gift of Julian and Josie Robertson

through the Auckland Art Gallery

Foundation, 2023

Jenny Holzer

STATEMENT – Truisms + 2015

four-sided vertical LED sign: RGB

diodes, stainless steel housing

2565 x 127 x 127 mm

Auckland Art Gallery Toi o Tāmaki

gift of Thanksgiving Foundation,

2023

Fernand Léger

Les Pistons [The Pistons] 1918

oil on canvas

920 x 730 mm

Auckland Art Gallery Toi o Tāmaki

gift of Julian and Josie Robertson

through the Auckland Art Gallery

Foundation, 2023

Gifts and Bequests International

Henri Matisse

Espagnole (buste) [The Spanish Woman] 1922

oil on canvas
505 x 345 mm

Auckland Art Gallery Toi o Tāmaki,
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Formes (Forms: White Torso and Blue Torso) 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Icarus 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Jazz 1947

original portfolio with text
673 x 438 x 25 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

La nageuse dans l'aquarium [Woman Swimmer in the Aquarium] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Le cauchmar de l'éléphant blanc [Nightmare of the White Elephant] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Le cheval, l'écuycère et le clown [The Horse, the Horsewoman and the Clown] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Le cirque [The Circus] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Le clown [The Clown] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Le coeur [The Heart] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Le cow-boy [The Cowboy] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Le destin [Destiny] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Le lagon [The Lagoon] [1] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Le lagon [The Lagoon] [2] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Le lagon [The Lagoon] [3] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Le lanceur de couteaux [The Knife Thrower] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Le loup [The Wolf] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Le tobogan [The Toboggan] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Les Codomas [The Codomas] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Les quatre rosaces aux motifs bleus [Four Rose Windows with Blue Motifs] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

L'avaleur de sabres [Sword Swallower] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

L'enterrement de Pierrot [Pierrot's Funeral] 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Henri Matisse

Monsieur Loyal 1947

unfolded pochoir stencil print on
Arches Vélin paper
560 x 790 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Piet Mondrian

Composition with black, red, grey, yellow and blue circa 1920

gouache with traces of pencil on
paper laid down on card
278 x 191 mm

Auckland Art Gallery Toi o Tāmaki
gift of Julian and Josie Robertson
through the Auckland Art Gallery
Foundation, 2023

Gifts and Bequests International

Ben Nicholson

1939 (composition) 1939

oil on canvas

560 x 711 mm

Auckland Art Gallery Toi o Tāmaki

gift of Thanksgiving Foundation,

2023

Pablo Picasso

Femme à la résille [Woman in a

Hairnet] 1938

oil on canvas

460 x 380

Auckland Art Gallery Toi o Tāmaki

gift of Julian and Josie Robertson

through the Auckland Art Gallery

Foundation, 2023

Pablo Picasso

Mère aux enfants a l'orange [Mother

and Children with an Orange] 1951

oil on panel

1245 x 975 mm

Auckland Art Gallery Toi o Tāmaki

gift of Julian and Josie Robertson

through the Auckland Art Gallery

Foundation, 2023

George Hairbrush Tjungurrayi

Sandhills 2005

acrylic on linen

2029 x 2907 mm

Auckland Art Gallery Toi o Tāmaki

gift of Thanksgiving Foundation,

2023

George Hairbrush Tjungurrayi

Swamp Country 2002

acrylic on linen

1812 x 3536 mm

Auckland Art Gallery Toi o Tāmaki

gift of Thanksgiving Foundation,

2023

Long-term Loan (Chartwell Trust)

Jim Allen

Cornu Copiae 1998

mixed media on paper

480 x 410 mm

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

purchased 2022

Jim Allen

Decrementum 1998

mixed media on paper

480 x 410 mm

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

purchased 2022

Jim Allen

Desolatio 1998

mixed media on paper

480 x 410 mm

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

purchased 2022

Jim Allen

Mater 1998

mixed media on paper

480 x 410 mm

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

purchased 2022

Hany Armanious

Water Lilies 2018

solvent pigment print on canvas

2550 x 6000 mm

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

purchased 2022

Nick Austin

Coffee Tables 2012

flash on carton pierre, furniture

1500 x 1500 x 1500 mm

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

purchased 2023

Bruce Barber, Bryony Dalefield

Bucket Action Still 2008

photograph

460 x 670 mm

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

gift of Samuel Holloway and Michael

Lett, 2023

Bruce Barber, Bryony Dalefield

Bucket Action Still 2008

photograph

460 x 670 mm

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

gift of Samuel Holloway and Michael

Lett, 2023

Bruce Barber, Bryony Dalefield

Bucket Action Still 2008

photograph

460 x 670 mm

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

gift of Samuel Holloway and Michael

Lett, 2023

Bruce Barber, Bryony Dalefield

Bucket Action Still 2008

photograph

460 x 670 mm

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

gift of Samuel Holloway and Michael

Lett, 2023

Bruce Barber, Bryony Dalefield

Bucket Action Still 2008

photograph

460 x 670 mm

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

gift of Samuel Holloway and Michael

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Auckland Art Gallery Toi o Tāmaki
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Lett, 2023

Peter Black

Portfolio of Foliage (j) 1986
silver bromide print
220 x 340 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Peter Black

Portfolio of Foliage (p) 1985
silver bromide print
363 x 469 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Barry Brickell

Spiromorph unknown
unglazed pottery with natural patina
945 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Fiona Connor

Wall #8, Sue and Bill, Saint Andrews Road, Epsom 2022
new and recycled construction materials, hardware, mirror, paint and surface coatings, electrical fittings, incorporating two artworks by Rob Gardiner
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Paul Cullen

Untitled – Paper Construction
1984–85
pencil, wash and ink on card
272 x 339 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Paul Cullen

Untitled – Paper Construction
1984–85
pencil, wash and ink on card
273 x 338 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Paul Cullen

Untitled – Paper Construction
1984–85
pencil, wash and ink on card
272 x 339 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Paul Cullen

Untitled – Paper Construction
1984–85
pencil, wash and ink on card
250 x 311 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Paul Cullen

Untitled – Paper Construction
1949–2017
pencil, wash and ink on card
275 x 341 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Paul Cullen

Visual Evidences 1984–85
pencil, wash and ink on card
272 x 338 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

James R Ford

Leviator Ramble Aviation Detonate
2021
acrylic on linen
750 x 600 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Patrick Hartigan

Bugler 2021
collage elements on canvas (acrylic, cotton, velvet curtain and page)
2510 x 2000 x 100 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Patrick Hartigan

Prophet 2021
acrylic and collage elements on board (and page)
485 x 535 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Jean Horsley

Untitled – Abstract (Diptych) 1989
oil on board
760 x 1010 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Jean Horsley

Untitled – Composition with Abstracted Figures 1990
oil on board
800 x 1200 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Zac Langdon-Pole

The Dog God Cycle 2022
recombined jigsaw puzzles of: Stephan's Quintet (2022), NASA, ESA, CSA, and STScI Rocky mountain Landscape (1870), Albert Bierstadt
3010 x 3930 x 40 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Long-term Loan (Chartwell Trust)

Zac Langdon-Pole

A Quiver of Names 2022
wooden specimen cabinet
drawers, Blickensderfer, Royal,
and Underwood typewriters,
keys replaced with mixed ancient
arrowheads: Neolithic (circa 7000–
1700 BCE); Ancient Greek (circa
1200 BCE–600 AD); Roman (circa
753 BC–1453AD); Ottoman (circa
1400–1600 AD)
1550 x 485 x 425 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Zac Langdon-Pole

The Same River Twice 2022
borer ridden wooden shelf trolley,
gold, painted wooden shape-sorter
blocks (two sets laid out identically
on separate shelves); incorporating
FKA
720 x 460 x 750 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Virginia Leonard

*I Have Learnt Not To Share These
Experiences* 2022
clay, pure gold, resin, specific plinth
included
590 x 480 x 480 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Allan McDonald

Opunake and Coastal News,
25.05.2019–23.12.19, Hawera 2019
pigment print
845 x 1025 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Allan McDonald

Sunday Star Times 22.04.18–15.07.18,
Grey Lynn 2019
pigment print
845 x 1025 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Allan McDonald

Vision Times, 16.02.2018–19.05.2018
2019
pigment print
845 x 1025 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Robin Morrison

Higher Thought Temple 1980
cibachrome print
420 x 350 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Robin Morrison

Ratana Church Te Kao 1980
cibachrome print
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Kazu Nakagawa, Salome Tanuvasa

Wraith – Pōhutukawa 2021–22
galvanised steel wire mesh, nylon/
polyester fabrics
1820 x 400 x 240 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Kate Newby

*A little Nick Drake, a little Joni
Mitchell, a little anxiety* 2021
terracotta, glass
50 x 660 x 3100 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2021

Seung Yul Oh

Atonal Sonority_LO3 2022
acrylic on canvas
560 x 711 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Oliver Perkins

Mosca 2022
ink, watercolour and size on canvas
600 x 800 x 55 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2023

John Reynolds, Julian Dashper

Omaha Beach No.3 date unknown
oil on paper
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Theo Schoon

Silica Study date unknown
silver gelatin print
155 x 200 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Theo Schoon

Untitled date unknown
linocut
190 x 190 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Marie Shannon

Upstairs Window 2021
digital inkjet print of Ilford Galerie
Prestige 310gsm
680 x 760 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Michael Stevenson

*How Much Can You Take Before You
Give? South Pacific Television* 2001
Mental Health Telethon supporters
aid 2022
silkscreen on latex, steel, plastic
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

Salome Tanuvasa

Untitled 2022
acrylic on canvas
1000 x 950 mm
purchased 2022

John Ward Knox

No title (iii) 2022
oil, calico, wood and silk
500 x 500 mm
Chartwell Collection
Auckland Art Gallery Toi o Tāmaki
purchased 2022

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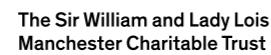
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Additional image credits: Cover: Taane Mete, *Pōhutukawa*, 2022, commissioned by Auckland Art Gallery Toi o Tāmaki, 2022 (performance still); page 2: Matariki Ahunga Nui activity, 2023; page 5: Left to right, Wi Taepa, *Untitled (Punch Patterns)*, 2022, fired white raku clay, Auckland Art Gallery Toi o Tāmaki, purchased 2018, Arnold Manaaki Wilson, *He Tangata, He Tangata*, 1956, totara, Auckland Art Gallery Toi o Tāmaki, purchased 1993, Wi Taepa, *Mahere Mapping Series, Untitled*, 2002, white raku clay, Auckland Art Gallery Toi o Tāmaki, purchased 2018 (installation detail: *Romancing the Collection (2021–24)*); pages 8–9: Ollin Yoliztli at La Fiesta for *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico (2022–23)* (performance still); page 15: *Robin White: Te Whanaketanga | Something is Happening Here (2022–23)* (installation detail); pages 16–17: Kaikaranga Riana Henry prepares for a pōwhiri at Auckland Art Gallery Toi o Tāmaki, 2022; pages 20–21: Jasmine Togo-Brisby, *Open City (in Suspension)*, 2022, sculpture/vacuum formed moulds made from styrene and finished with Resene acrylic paint (Black Jaquar), Auckland Art Gallery Toi o Tāmaki, purchased with support from Andrew and Jenny Smith, Rose Dunn and other donors of the Auckland Art Gallery Foundation, 2022 (installation detail: *Declaration: A Pacific Feminist Agenda (2022)*); pages 44–45: *Romancing the Collection (2021–24)* (installation detail); pages 50–51: Ollin Yoliztli at La Fiesta for *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico (2022–23)* (performance still); pages 56–57: Award recipients of the Pat Hanly Creativity Awards, 2022; pages 62–63: A registrar working in the Gallery's goods lift; pages 66–67: Image of work being undertaken for the Heritage Restoration Project: Kia Whakahou, Kia Whakaora; pages 70–71: The Gallery Shop fitted out for *Frida Kahlo and Diego Rivera: Art and Life in Modern Mexico (2022–23)*; pages 76–77: Catalogue for *Declaration: A Pacific Feminist Agenda (2022)* which was supported by the Ministry of Foreign Affairs and Trade; pages 82–83: E H McCormick Research Library display case, *Jim Allen: 100 Years (2022)* (installation detail); pages 86–87: Gallery members at a special event; pages 92–93: Pat Hanly Creativity Awards, 2022; pages 96–97: Drop-in Drawing, 2022; pages 100–101: *Walls to Live Beside, Rooms to Own: The Chartwell Show (2022–23)* (installation detail)

