

**molly
morpeth
canaday
award
painting
and
drawing**



**finalist's
exhibition
catalogue
2023**

**nau mai haere mai
welcome to the
molly morpeth canaday award
painting and drawing 2023**

On behalf of the organisers of the Molly Morpeth Canaday Award, Arts Whakatāne and Whakatāne District Council, we are delighted to present the MMCA Painting & Drawing - 2023 finalist's exhibition.

Our vision is to encourage and celebrate the development of artistic practice on a national level and to reward artists who create outstanding works. Arts Whakatāne and exhibition partners Whakatāne District Council are excited to see artists pushing boundaries and capturing the zeitgeist of contemporary drawing and painting in 21st century New Zealand.

The finalists you see here have been selected from 454 entries by three independent preliminary judges - Susanna Shadbolt (Chief Executive - Te Manawa, Papaioea Palmerston North), Leafa Wilson (Artist, Curator, Writer, Waikato) and Hannah Ireland (Artist, previous MMCA Painting & Drawing Major Award Winner, Tāmaki Makaurau Auckland).

The 2023 winners were selected by Guest Judge, Kelcy Taratoa (Artist, Educator, Writer, Tauranga, and the final exhibition presents an exciting cross-section of contemporary painting and drawing - showcasing the diverse, vibrant and vital community of Aotearoa New Zealand artists.

My sincere gratitude goes out to the sponsors, volunteers, and organising teams who make this event possible every year. As a result of their collective generosity, the award is now one of the most prestigious and recognised arts events in the country.

Please enjoy this exciting, ambitious and impressive exhibition.

Lynette Fisher
Award Coordinator

history of the award

The original award began in 1986 as the Shell Art Award. It was instigated by Jacqui Hughes and Lynne Dawson of the Whakatāne District Community Arts Council (Arts Whakatāne) and then became the cornerstone event of a multi-disciplined annual Summer Arts Festival for Whakatāne.

In 1991 the Molly Morpeth Canaday (Whakatāne) Fund became the principal sponsor and the award became known as the Molly Morpeth Canaday Award - Painting and Drawing, held annually in conjunction with the Whakatāne Summer Arts Festival.

The Molly Morpeth Canaday Award - 3D was first discussed 1997. The Trust (through Greg Reid) approached the Whakatāne Society of Arts and Craft with ideas for the new project, and together with Museum and Arts collectively came up with the Molly Morpeth Canaday 3D Ceramics Award to compliment the Molly Morpeth Canaday Painting and Drawing Award. From 2018, the 3D Award developed, merged and alternated with the Painting and Drawing Award that launches February each year.

Frank H. Canaday wanted to assist the arts in New Zealand by the establishment of a series of funds. Named for his artist wife, The Molly Morpeth Canaday (Whakatāne) Fund is one of the few remaining. It benefits emerging artists nationwide in 2D and 3D work in two events: the Molly Morpeth Canaday Award 3D and the Molly Morpeth Canaday Award Painting and Drawing.

Why Whakatāne? When Frank was setting up the trust after Molly's death in 1971, he worked in contact with Molly's cousin - Whakatāne local solicitor Rex Morpeth, on the wording for the trust document that would cover Frank's wishes for the fund.

opening comments

British historian Simon Schama in his book 'The Power of Art', asserts some art has the ability to resonate so deeply and meaningfully it can evoke incredibly powerful emotions leading to unexpected actions. One painting in particular he associates with the 1789 French Revolution, Jacques-Louis David's epic historical painting, 'Oath of the Horatii', (1784). Māori artist Cliff Whiting, framed the creative activity of kaitoi (artists) as moving between the realms of te ao kikokiko (the physical world) and te ao wairua (the spiritual world), stating, "creativity is a spiritual activity". Some years back a student of mine at the time, shared a deeply moving experience she had in a gallery whilst travelling in the U.S.A. She had long been drawn to William De Kooning paintings, mesmerised by his loose and expressive brush work. When in the physical presence of his paintings, she wept, overcome by emotion and awe.

Human genealogies are tied to an ongoing engagement with ideas, and made manifest through cultural practices we attribute with art. We humans love to engage with art and its many appearances. We all look at art through our cultural lens, a paradigm, shaped over our lifetime. With these tools we attribute meaning and relevance. Having been in this position of 'judge' before, my approach to this rather precarious predicament of arriving at a paramount winner, is to trust that in the very moment of being present before all the finalist selections, one work will infest every fibre of my being. So much so that I will not be able to escape its grasp. At this moment all other works will drift off into the distance... and I will be left with the task of trying to understand why my entire being is fixated on it, and to convince you too of its significance.

- Kelcy Taratoa, *Guest Judge*

acknowledgements

Guest judge

Kelcy Taratoa

Preliminary judges

Leafā Wilson

Susanna Shadbolt

Hannah Ireland

MMCA co-ordinator

Lynette Fisher (Arts Whakatāne)

**Whakatāne Libraries and
Galleries exhibition team**

Tangimeriana Rua

Israel Randell

Valerie Noiret-Leblanc

Exhibition curators

Israel Randell

Valerie Noiret-Leblanc

Entry administration

Nikki Slade Robinson



The MMCA committee acknowledges the significant contribution Jacquie Hughes has made in the creation and organisation of the Molly Morpeth Canaday Award exhibitions since 1986. Sadly, Jacquie passed away in September last year. We hope to honour her legacy by continuing with this award for many more years to come.

We will miss you Jacquie.

Photography

Mandy Hague (event)

Artist supplied

Audio visual

Peter McKenzie

Graphic design

Michael Hourigan

Website and publications

Lynette Fisher

Marketing

In house

Special thanks

Heather Hourigan

The Big Idea

Creative BOP

Theatre Whakatāne

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Sue Whale, Amanda Melville,

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awards

Major Awards

Molly Morpeth Canaday (Whakatāne) Fund Major Award - \$10,000

Akel Award - \$4,000

Craigs Investment Partners Youth Award - \$2,500

Highly Commended Awards

Robinson Law Highly Commended - \$1,500

Whakatāne Museum and Arts Charitable Trust Highly Commended - \$1,000

Arts Whakatāne Highly Commended - \$1,000

Merit Awards

4ArtSake Gallery Local Merit Award - \$500

Browne School of Art Merit Award - \$500

Gordon Harris Merit Award - \$500

Frames by Daniel Merit Award - \$500 (product)

Whakatāne Society of Arts and Crafts and Anne Tolley People's Choice Award - \$500



guest judge

KELCY TARATOA Te Whānau-a-Tauwhao, Te Materāwaho, Ngāti Tapu, Ngāti Kapu

Kelcy Taratoa (b. 1972), is an artist and educator living in Tauranga. He grew up in Taitoko Levin and Ngāmotu New Plymouth. Taratoa is a graduate of the highly successful Māori Visual Arts programme created by professor Robert Jahnke at Massey University in Te Papaioea Palmerston North. Taratoa holds both Bachelor and Masters degrees from this school.

Taratoa is an academic staff member at Toi-Ohomai - Te Pūkenga, teaching on the Bachelor of Creative Industries degree. He has previously served as judge for the Miles Art Award at Tauranga Art Gallery Toi Tauranga, and The Parkin Drawing Prize in Te Whānganui-a-Tara Wellington.

Taratoa has exhibited extensively in museums and public galleries throughout Aotearoa New Zealand and his work is held in private, corporate and public collections here and abroad.

In recent years he has completed commissions at Tauranga Art Gallery Toi Tauranga, which included a mid-career survey exhibition in 2019. In 2020 he undertook a double commission at Christchurch Art Gallery Te Puna o Waiwhetū and the exterior walls of the library tower at University of Waikato Te Whare Wānanga o Waikato. The outdoor mural for Masonic Park, Tauranga *Te Papa o Ngā Waka* was commissioned and completed in 2021. He was the guest art director for architecture magazine *'Here 05'* in 2021, exhibited at the Auckland Art Fair, and followed that with a solo exhibition *'Te Aio'*, both with his Wellington dealer Bartley & Co.

His book, *'Kelcy Taratoa Episode 001'* written by Dr Warren Feeney was released in 2021 and translated into Māori and English; and in 2022 Taratoa exhibited in Paris, France at Christie's Auction House. Simultaneously he held a solo exhibition with Melanie Roger Gallery titled *'A Delicate Balance of Grey'* - closely followed by a group exhibition celebrating the newly purpose built Nadene Milne Gallery in Christchurch.



preliminary judges



Leafā Wilson

Leafā Janice Wilson holds a Masters of Philosophy and is a well-known curator, artist and art writer. She held the position of Curator of Art at Waikato Museum Te Whare Taonga o Waikato in Kirikiriroa-Hamilton for the last 17 years and has recently held the position of Cultural Activator (Sth Waikato) at Creative Waikato. Leafā is a multi-media performance artist. She has performed nationally and internationally. Leafā is represented in numerous private collections and at The Museum of New Zealand Te Papa Tongarewa.

Hannah Ireland

Hannah Ireland (Ngāti Hine, Ngāpuhi) is an artist based in Tāmaki Makaurau and was raised in the regions of South and East Tāmaki. Their practice playfully orchestrates a personal theatre reflective of social environments. Ireland graduated from the University of Auckland in 2021 with a Bachelor of Arts majoring in Psychology and a Bachelor of Fine Arts with First Class Honours. In 2021, Ireland received the Supreme award at the Molly Morpeth Canaday Awards for their work *They Laughed, I Cried*. Recent exhibitions include *It Feels So Good to Be Alive*, Jhana Miller Gallery (2022); *I'm Just a Spectator*, Laree Payne Gallery (2022); *A New Net*, Tim Melville Gallery (2021); *Hate to Rain on Your Parade*, Sanc Gallery (2021); *In Praise of Shadows*, Ivan Anthony Gallery (2021).

Image by Sam Hartnett

Susanna Shadbolt

Susanna is an experienced senior museum professional with a MA (1st class Hons) in Art History and Classical Archaeology from the University of Cologne (Germany) and a Postgraduate Diploma in Museum Studies from Massey University. She has also completed a Graduate Diploma of Teaching at Massey University and is currently studying towards a Graduate Diploma in Business Studies through Massey. With a strong interest in Māori arts and culture, she has undertaken studies in Te Reo Māori and Māori Visual Arts.

Originally from Germany, Susanna has enjoyed 20 years working in curatorial and leadership positions in Aotearoa's public gallery and museum sector, as well as lecturing in Museum Studies at Massey University. She has worked at Christchurch Art Gallery Te Puna o Waiwhetu and held positions at Museum Ludwig in Cologne, Stedelijk Museum in Amsterdam and more recently been the Director of Aratoi Wairarapa Museum of Art and History.

Susanna is the newly appointed CEO for Te Manawa Museums Trust in Te Papaioea Palmerston North.



Estuary Study, Māngere, 2022

Alan Fletcher, Manukau

Oil on canvas

1400 x 1070 mm

\$1,400

This work is part of an ongoing investigation of painting estuarine environments. I am drawn to these sites as complex propositions of life in flux within a changing and evolving environment. Numerous layers are applied where portions of the surface may be scrubbed away or washed over, paralleling a cycle of tidal changefulness in a metaphorical sense. Western landscape painting traditions have bound land within a frame of pictorial splendour. My intention is a shift away from idealised views towards a relationship of body to its environment.



Landscape with Figure (Fracture)

Alan Ibell, Papaioea Palmerston North

Acrylic on canvas

1930 x 1560 mm

\$13,800

Landscape with Figure (Fracture) aims to balance narrative figuration and formal abstraction. Conscious and unconscious are suggested by the black and white of the upper and lower sections of the composition, separated by the folds of a landscape whose patchwork of colour connects it with the figure beneath.

This painting continues my interest in the dialogue and conflict between the inner and outer facets of the self, and how they are situated within their environment. The doubling of the figure and her fractured shadow hints towards the psychological complexities of this balancing act.

Arising

Amanda Wilkinson, Pōneke Wellington

Acrylic on canvas

467 x 615 mm

\$2,100

Arising represents memories of a place and a time. I'm interested in how we can have hazy memories of a place that we can't really bring into focus, though the memory feels strong -

like how dreams don't quite make sense, or you can strongly recall a feeling from a dream but some of the visual details are unclear.



Selfie with teacup

Angela Rowe, Whangārei

Found textile dyed with avocado skins and seeds, pencil, embroidery thread

920 x 1120 mm

\$3,200

Countering ideas commonly associated with 'Selfies' as being superficial and momentary, the process of drawing and embroidering slows the process and creates a permanent object from a fleeting digital image. Choosing to reveal the usually hidden back of this embroidery, I invite the viewer to see what I would usually conceal, the image that forms without my attention, perhaps the hidden or subconscious self.

In *'Seeing Ourselves: Women's Self-Portraits'* Frances Borzello claims the Selfie lacks agency, relegating the Selfie to poorly executed folk art. I disagree, Selfies can engage with the traditions of self portraiture, and can reveal other narratives that connect with current issues and concerns.



(Borzello, *Seeing Ourselves: Women's Self-Portraits*, 2016).

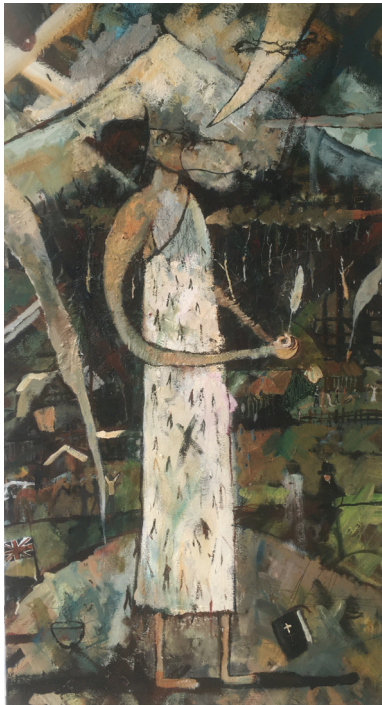


C7.2022

Antony Densham, Tāmaki Makaurau Auckland
Acrylic on canvas
750 x 750 mm

\$7,000

A couple of years ago I stumbled across the definition of the word *Vista* which read, "An extensive mental view (as over a stretch of time or a series of events)". I'm surprised by how open-ended the definition is and how it relates particularly well with the process of a painting as it develops. I'm interested in marrying memories of form from a distance with textural form, or form up close. These relative proximities also relate to psychological frameworks of perception. Often when I'm 'too close' to the painting I'll rotate it to gain distance again.



Te Whiti and the Invasion of Parihaka

Brett a'Court, Waipū
Oil on woollen blanket and canvas
1020 x 560 mm

\$4,800

Te Whiti-o-Rongomai was a Māori prophet, whose stature in the Māori traditional world was augmented by a deep knowledge of Christian doctrine. On the 5th November 1881, with his fellow prophet Tohu Kākahi, he led a peaceful protest against land confiscation at the settlement of Parihaka. The Māori inhabitants put up a peaceful resistance, greeting the colonial forces with singing. The soldiers then systematically wrecked the settlement, and Māori tradition speaks of brutality and rape. Over the last few years I have been painting on woollen blankets. The blankets are the connection and metaphor between colonisation, Christianity and the Māori prophets.

Pakuranga highs

Brunelle Dias, Tāmaki Makaurau Auckland

Oil on canvas
1500 x 900 mm

\$3,550

My practice explores the fluctuating nature of my everyday. It was activated from a desire to connect to my environment, its conditions, objects and relationships. When spending time in my most immediate environments like home, I noticed its transient, fluctuating physical and metaphysical nature; the everyday is not a background, rather it ebbs and flows. Painting becomes a vehicle for understanding the interconnection between bodies and their environment. Broader ideas such as intimacy, Indian diaspora perspectives on home and the interconnection of past and present arise from my practice.



The Habitable Zone

Cathy Carter, Tāmaki Makaurau Auckland

Brushed Aluminium, LED lights
2000 x 425 x 500 mm

\$5,000

The Habitable Zone speaks to Earth's position in the 'Goldilocks zone'- an area of space where water can exist in a liquid state. Light draws triangular geometric shapes across the wall emanating from rectangular lines drawn in aluminium. An impersonal factory aesthetic associated with the minimalist Bauhaus School, these hard lines represent Capitalism's narrow perspective of water as resource. In contrast, the colour of the triangles changing through the spectrum reflects a 'state of flow', water's true nature as 'Source'. This juxtaposition poses questions and possibilities to address issues concerning water as we enter the Anthropocene.





One Million Marks

Chauncey Flay, Ōpunake

Stone paint, stone paper, card, wood

1700 x 1100 x 230 mm

\$100,000

What started as a question 'What is infinity?' turned into a philosophical deep dive testing the limits of my physical and mental stamina through an endlessly repetitive and recursive process-based work of mark making.

Using handmade paint pigments from 100 South Island stones I averaged 3,039 marks per day finally reaching a million after 331 days. I bound these pages into 100 volumes as a record of deconstructed time - a full year's creative output.

This conceptual work has both a temporal and physical dimensionality. It gave me a profound understanding that the 'Why' is both the question and answer.



Standard (Ideal)

Christian Dimick, Pōneke Wellington

Oil and pastel on canvas

250 x 200 mm

\$1,080

As a rule of thumb I work instinctively and quickly as a painter, ideas are produced through the act of making and are often understood subsequently, through the act of slow looking.

Standard (Ideal) is a work that picks up on the small symbolic resonances that fill our visual world. Within the work the two '+' figures move towards the right of the picture plane. The central '+' figure pulling its companion into the frame. For me this picture poses as a visual analogy or reminder, to pull someone in, to be inclusive.

Dishpan Hands

Emily Hartley-Skudder, Pōneke Wellington
Oil on linen, vinyl on aluminium composite
panel, microfibre towel, aluminium
1009 x 926 x 85 mm

\$6,800

My practice indulges in the artificial ordinary and the faux domestic - think life-sized dollhouses and carpeted bathrooms; colour-coordination to the extreme. The objects in my still lifes have connections to intimate aspects of our lives: cosmetics, sanitisers, cleaning products and snake-oil hygiene tools. I'm interested in our relationship with objects and what they reveal about the expectations we place on our bodies. For me, the bathroom is a gendered space of everyday ritual; a place to hide, wash, excrete, clean up, make up and break down. My works could be interpreted as strange, elaborate advertisements, but you're never quite sure what they're trying to sell you.

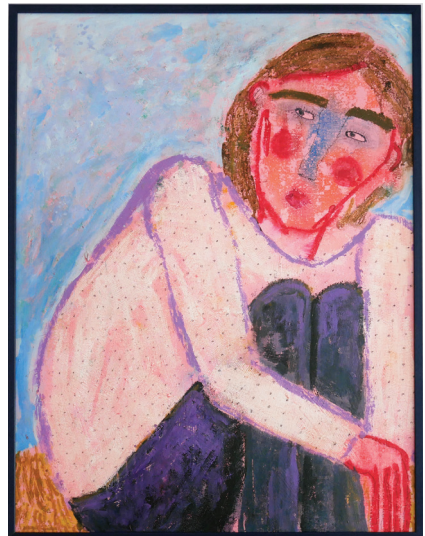


Miss. Understood

Emma Hercus, Taupō Plimmerton
Acrylic and gouache stick on wood panel
820 x 620 mm

\$2,100

Miss. Understood - Isolated, invisible, mistrustful of her surroundings, misunderstood. The wood panel was primed with sawdust filled primer then sprayed so it slightly resisted the water based paints. Acrylic paint was then applied onto thick hessian and pushed down onto the board to create an image. The paint squeezed through the holes in the coarse fabric formed a patterned surface with interesting textures. Using gouache sticks helped produce the simple image.





two hands, twenty-two years apart

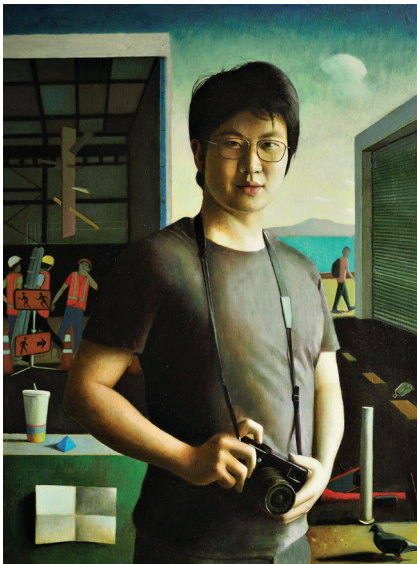
Emma Savage, Kirikiriroa Hamilton

Acrylic on board

531 x 425 mm

\$900

This painting deals with the idea of self at several points in time. Myself as a toddler, myself looking at a photograph of me as a toddler, and myself making a painting of these two times. In the painting, I've included the reflection of my hand in the photograph's shiny surface. We can think about the philosophical thought experiment of Theseus' paradox, which questions whether an object that has had all of its components replaced remains fundamentally the same object. As I grow older, do I become an entirely different person? What advice could my past self give me?



Yakun and the urban labyrinth of curiosities

Gavin Chai, Tāmaki Makaurau Auckland

Oil on Poplar panel

435 x 333 mm

\$2,000

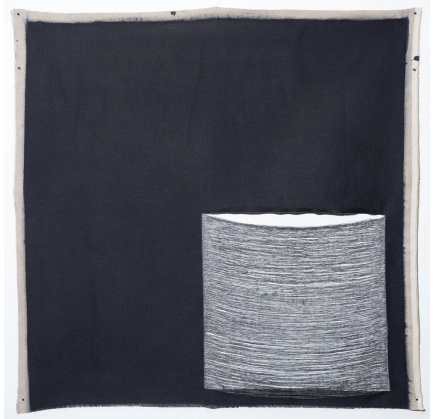
This friendship portrait dances to the intellectual curiosity, dialogue and shared memory between artist and the sitter. It shows a friend, Yakun, who is a brilliant photographer, flâneur and thinker. Technically, the painting was painted on Poplar panel in a manner closely resembled that of the early Italian and Netherlandish painters such as Antonello da Messina.

Un-squared

Gill Newland, Pōneke Wellington
Acrylic on Belgian linen
840 x 850 mm

\$1,750

Applying a process to a material rather than creating a representational image, I invite viewers to engage with the interior logic of the work and how it is made. I remove threads from my painted surface revealing how paint adheres to the warp and the weft. Take away the weft and you have a new tone made by dots that seem to oscillate. The "cut" is formed by the process, a void opens up allowing the wall to be active in the work. The square itself is questioned as draped threads break through the frame.

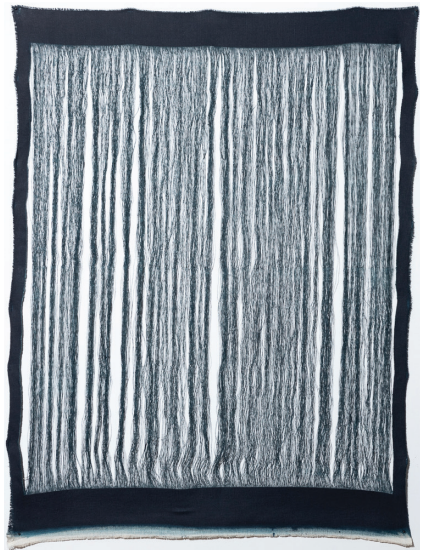


Drawn By a Thread

Gill Newland, Pōneke Wellington
Acrylic on Belgian linen
940 x 700 mm

\$1,750

My practice focuses on investigating process and material - inviting viewers to look at how the work is made, rather than for an image or outside explanation. Repetitive action and the choice of where and the extent to which I remove threads from the painted surface determines some of the outcome. Threads form their own densities and spacing, suggesting tone and line drawing - implying an image that isn't intended and can't be held - it's paint with half its surface removed. The gaps between line formations allow the wall to become part of the work. Real shadows, not illusions, are created.





Whakapapa

Hana Pera Aoake, Ōtepoti Dunedin
Whenua stained wood, Kawakawa dyed
cotton, cotton, vinyl and silk thread
1200 x 2000 mm

\$8,000

I began this work in the early stages of my hapūtanga and completed it shortly before my daughter's first birthday. I drew and sewed pūrākau that was concerned with her whakapapa across the maunga, including her connections between both Te Wai Pounamu and Te Ika-a-Māui, stories of the demigod Māui, and creatures from Tāne Mahuta's Ngahere and Tangaroa's Moana. It is imbued with the love I have for Miriama Jean and my desire for her to always know her ancestors, their struggle for mana motuhake and her many tūrangawaewae from Te Teko to Ōtepoti.



A Place for All My Things

Hannah Depree, Ahuriri Napier
Oil on panel
200 x 390 mm

\$2,500

Transition and construction have always been points of interest to me. As our own landscape changes both physically and socially there is a stability in celebrating process. As a painter this manifests itself in making visible the dynamic shift between mark making and perceived subject. There is an ongoing transience in painting, a series of notations, actions, marks, erasings. The aspiration that these will find their balance is the joy in the labour.

Can I Sleep in Your Dreams Tonight?

Hugo van Dorsser, Tāmaki Makaurau Auckland
Acrylic, Spray paint
1500 x 1000 mm

\$4,950

Self-taught in painting with a background in graphic design, Hugo Van Dorsser's practice is in its infancy. Compositions commonly host richly pigmented, thematic cacophonies that perplex perception and recognition. Rooted in connotations of popular imagery and morphed figurations, Van Dorsser's work is at the intersection of satirical and calculated.

Coercing audiences into an analytical diagnosis of his formed imagery, whether intentional or not.



Kaituhi

Ilya Volykhine, Tāmaki Makaurau Auckland
Oil & mixed media on canvas
1400 x 1200 mm

\$15,000

My work is generally based on exploring domestic interior/exterior spaces and how the figure moves, sits and interacts within these places. I love the feelings of awkwardness that my paintings project through the mix of naive brushwork, stylization and strange situations. This uncompromising streak is how I have aligned myself with the universe.

It is very simple and ordinary because it is nothing more than expressing my nature - I'm an artist doing what I'm meant to be doing.

I believe that art can be defined as line and form coming through the hand, the head and the heart.





Pepper

Jason Burns, Whakaoriori Masterton

Acrylic on stretched canvas

1215 x 1215 mm

\$2,900

My paintings can come across as quite hectic and busy, I find this interesting because I feel the most calm and relaxed while working on them. I kept a written diary in my younger days and I see my paintings in some way as an extension of that.

I enjoy using text in my artwork, I think it forces people to stop and look for that extra moment.



Three Figures

Jennifer Mason, Tāmaki Makaurau Auckland

Oil on board with artist-made plaster frame

1170 x 1730 mm

\$16,000

Three Figures displays a female form tripled and floating. It is a pregnant figure and the body turns as it rests. Borrowing from art history, *Three Figures* is uniquely contemporary and sits 'out of time' and cannot be defined by any current art trend. Its influences draw from the artist's own Catholic upbringing, to training as a professional ballet dancer and from being a nurse. Although sensual, it is not sexual and hovers around ideas of transcendence, pleasure and ideas around the body. It is a distinctively female depiction.

Inhale

Julia Christey, Kirikiriroa Hamilton

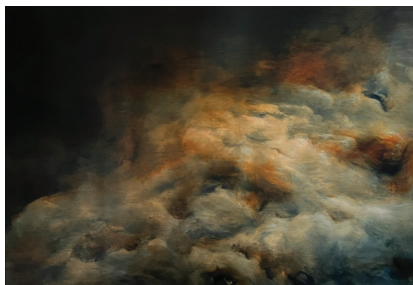
Oil on paper
1000 x 700 mm

\$4400

The atmosphere is commonly viewed as a major carbon sink for exhausted fossil fuels and other pollutants. Chemical compounds stay in circulation and matter forms new associations, disrupting the earth's systems.

Elusive and largely invisible, it holds much matter and the invitation to inhale can be a mixed prospect.

Destabilised weather systems and pollutions have their own strange and confronting beauty. I am interested in this contemporary sublime, where the anthropogenic effects on climate deliver drama, beauty and distress force me to question my orientation to the ecology we share.



The Great Waiheke Nude (Audrey Baldwin)

Julia Holden, Te Motu-arai-roa Waiheke Island

Acrylic house paint and
mixed media on figure
630 x 1200 x 500 mm

\$5500

The Great Waiheke Nude marks the seventh performance painting collaboration between artists Julia Holden and Audrey Baldwin. This

is an on-going series directly challenging concepts of 'muse' and 'painter' and Le

Grand Nu tradition with an active feminist reinterpretation. The photograph and video are presented as a record or 'residue' of the dynamic live painting performance event

before an audience at Waiheke Community Art Gallery, May 2022.





This Is A Painting

Kaye McGarva, Maungawharau Havelock Nth
Acrylic on canvas
645 x 795 mm

\$2,500

The title is a reference to the unconventional process I use to create my paintings as well as a nod to the fact they are often mistaken for photographs. My work explores perception, illusion and the embodied nature of vision. It has been shown that we see the world as we expect it to be, rather than how it actually is. Essentially, we are responsible for creating our own reality. By encouraging the viewer to feel uncertain I am deliberately trying to interrupt that process.



Kei hea a Tiki?

Kim Ireland, Whakatū Nelson

Clay

4 x 120 x 100, 3 x 200 x 130 mm

\$1,260 (or \$180 per piece)

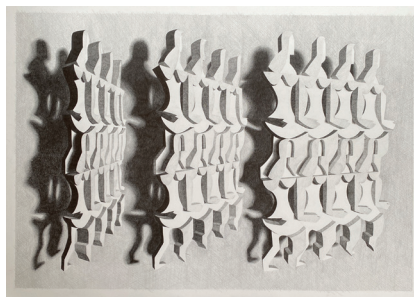
In Ngahuaia Te Awekotoku's re-contemporisation of Hinemoa, the term "hoa takatāpui" unveils Tūtānekai's special relationship with Tiki who was an "intimate companion of the same sex". Within this pūrākau there is an interplay between what is perceived as female and male identifiers, and it is this fluidity of sexual love that suggests there existed multiple states of being. In Te Ao Māori, gender and sexual diversity was normalised but during more than a century of colonial imposition of a strict gender hierarchy and static sexual identities, this balance has been oppressed.

Creature of Habit

Kirsty McLean, Ngāmotu New Plymouth
Pencil on paper
550mm x 800 mm

\$3,200

The tessellating shape of an abstract figure is a visual representation of the idea that we are shaped by our habits and repeating patterns of behaviour and thought. Multiple viewpoints are used to emphasise the concept of repetition and heighten the illusion of space. The flattened abstract forms cast dark, blurry shadows that appear to have a life of their own. They allude to the idea that our ingrained habits are driven by our subconscious mind, causing us to act automatically, almost robotically.



Revelatory, Incandescent Galaxy: Wheeling Dreams

Lea-Anne Sheather, Whakatāne
Wool, cotton, silk, paint
1060 x 960 mm

\$3,500

In this work I explore the experiences I have with the natural world. I believe that if we develop a spiritual relationship with nature, and increase our contact with the wild, we will enhance our understanding of the connectedness and interdependency of all life forms. This work reflects the dilemma of living in a consumer culture, but wanting to create sustainably. This free form embroidery draws the lines, patterns and wave-like layers that I have had in dreams and visions which reveal what interconnections might look like. Process wise, having the fabric draped over me as I work is a personal performance that enables me to capture the moody, meditative quality of my dreams.





Avant Garden

Leigh Tawharu, Kaeo
Ballpoint, thread on paper
675 x 690 mm

\$2,900

An unruly Tradescantia entangles itself in a nearby Snowdrop cactus which dreams of escape as it breaches the edge of the paper. A Peace lily sits in bloom. This work materialises an indoor gardener's pursuit of peaceful sanctuary when the outside world can seem so chaotic.

Perhaps it's about control.

Or maybe it's self-preservation.

The relationship is with the meditative quality that comes with the rhythmic action of pen to paper and the quiet observation of nature.



Silfra No 21

Lena Schmid-Tupou, Kirikiriroa Hamilton
Oil on canvas
400 x 300 mm

\$1,200

My artistic exploration lives from nature as well as from the urban environment I inhabit. My immediate perception of the things in front of and around me has been the primary driving force behind my artistic endeavours. I construct landscapes of emotions and memories. It is my poetic perception of the world that finds its language through colour and shape.

Utopia

Lesley Knight, Māwhera Greymouth
Acrylic on cotton on board
670 x 1270 mm

\$3,900

Mockingly denominated "*Utopia*", this work continues the artists' exploration of a dystopian symbolic realism. The pictorial space is ambiguous and unrelentingly bleak. Our protagonists are possibly captured at the point of instigating conflict, or alternatively, of commiserating on their less than ideal states of existence. The artist does not wish to overly prescribe the elements of this work, but rather invites the viewer to feel the drama and general sense of unease.



Peeky Yellow

Linda Cook, Ōtepoti Dunedin
Oil, clay and fillers on board
620 x 550 mm

\$1,750

Paintings pull the eye across the surface, we mustn't touch them, but we can navigate between the layers, colours and textures visually to experience the sensual skin of the work.

The formal composition of this work exists within the material's history. It's origin, a discarded supermarket box. The unrefined row of staples remains as a line, the container's former folds reference a grid. Working with colour and texture, this layered cardboard work begins to unfold, and a painting emerges as the materials coalesce.

The edges are accentuated, ensuring the work is firmly placed in the space and time it occupies.





Beer and Skittles

Lucia Sidonio, Te Iringa o Kahukura Cashmere
Oil, acrylic, oil stick and charcoal on canvas
900 x 1200 mm

\$1,650

The intention behind this painting was to create a window into the world of a child. While we all have our respective experiences of when we were small, I believe there to be underlying commonalities. I trust the painting encapsulates the innocent and whimsical nature of children. Through the composition, brushwork, and colour palette, I hoped to evoke an open-ended narrative. I wanted to allude to a relationship between the seen child which is entirely in frame and the anonymous adult who exists only as a pair of orange legs.



He kāwai whenua, he kāwai whakapapa

Maraea Timutimu, Tauranga
Photograph
850 x 650 mm

\$1,800

I use photography as a method of drawing to create whenua portraits. The photographic portraits depict the centrality of whenua within mātauranga Māori and the ways it can connect us to our stories, histories, identities and whakapapa.

Whenua has been collected from the waterways of my maternal and paternal kāinga at Matapihi, Tauranga Moana, and Rūātoki, Eastern Bay of Plenty. This photographic self portrait evokes the sights, sounds and smells of those connections to my past, present and future.

Cowlick

Marilyn Jones, Ngāmotu New Plymouth
Faux fur, cotton backed PVC, cowhide
770 x 770 mm

\$1,200

I've never been licked by a cow. Mum has. She remembers the cow's tongue being rough like a rasp - the rough tongue grasps the grass which helps it from falling out of the cow's mouth while it's grazing. Makes sense.

Wiktionary says a "cowlick is a lock of hair that sticks out from the skull in an unruly way - like a whorl or a vortex".

I like the idea of unruly and whorl and vortex. I'm worried about all the bright green paddocks where dairy cows hang out. Why are they such unruly shades of green?



Unsettled

Miki Nozomi, Ōmaha Leigh
Graphite
2000 x 520 mm

\$4,250

I was interested in using this dress as a subject due to it's hyper-feminine quality. Zooming in to a point where the figure hides, crouched down in the expanse of it. Ruminating and working myself through these thoughts via the long process(es) required in working with graphite.





Ahuahu (the path)

Nadia Gush, Kirikiriroa Hamilton

Oil on canvas

510 x 510 mm

\$6,250

Composed from the top of an adjacent hill, I look towards a rock-scattered rise named 'Stonehenge' by resident Pākehā. Here I overlook the elephant in the room (European settlement), directing the viewer instead to the gentle bones of the landscape, exposed literally by agricultural tree-felling, and metaphorically through incongruent imperial namesakes. I chart themes of incongruity and displacement, exposing the beauty and pain of mismatch. This is also a map of my journey on Ahuahu (Great Mercury Island), where the path to the hill was described to me with the rocks and rises depicted in the painting acting as wayfinders.



The Man Said Very Little (2022)

Ngahina Belton-Bodsworth, Ōtepoti Dunedin

Oil on canvas

340 x 450 mm

\$850

The Man Said Very Little (2022) explores healing around personal trauma and displacement as a bicultural artist, through the practice of mixed media painting. Using abstract methods with intuitive application, I intend to create tension between gestural expression and realistic representation. I explore my own inner world, pulling from memories and feelings to create a chaotic and multi-dimensional narrative around the figure and the constructed environment. My aim is to show vulnerability as a necessity, viewing an ability to allow oneself to be vulnerable as a key part of the healing process.

Trojan Moon

Paul Darragh, Tauranga
Acrylic, mixed media and airbrush on canvas
565 x 460 mm

\$1,950

This painting is from a larger collection that explores abstraction through an interweaving of our digital and physical lives. This specific painting pairs sharp geometry with organic curves that have been informed by the human form, and the idea of the "thirst trap selfies" that are displayed on social media or dating apps with the intention of attracting sexual voyeurs. There is a duality of hardness and softness when combining such a vulnerable image online to be dissected by negative anonymous critique towards one's body.



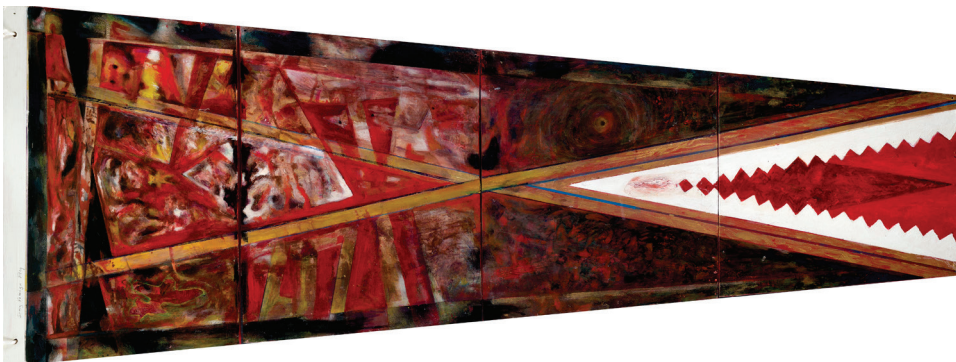
SCARY FOREIGN FLAG

Richard Osborne, Tāmaki Makaurau Auckland
Acrylic on board
600 x 1500 mm

\$700

SCARY FOREIGN FLAG

A Queen is dead.
Who are you? And who am I?
Fear or Favour?
The big fish at the crossroads of memory.
8 September 2022.





Pleasure pleaser

Ruby Wilkinson, Pōneke Wellington

Oil on canvas

300mm x 400mm

\$2,000

Pleasure Pleaser feels like a new dimension. I imagine a new dimension is created through a relationship, a landscape, a home.

We are entering, leaving, revisiting or in situ with these spaces.

They are fragments of our reality and through time these spaces change. Physical landscape moves and shifts, conversation heightens and falls. I am reminded of when I look at you from across the room and I feel you.

I am reminded of entering the water and knowing I have been here many times before.



Gouge

Samih Zaia, Manurewa

Pencil/Graphite

420 x 594 mm

\$1,200

This image represents a two fold experience, one inner and one social. The creature in the image gouges out their source of connection, the light that allows them to be bound to the outside world. However, its light dims as it breaks apart, searching desperately for any form of connection. This reflects lived experiences of the Middle Eastern immigrant diaspora, searching to connect to an unfamiliar world, as well as the interpersonal challenges that come along with being different in a different place.

Kōkōwai

Sarah Hudson, Whakatāne
Ngāti Awa red ochre on wooden board
255 x 203 mm

\$5,000

Te toto o te tangata he kai, te oranga o te
tangata, he whenua, he oneone
While food provides the blood in our veins,
our wellbeing is drawn from the
land and soils.

Informed by research into customary Māori
paint making technologies and rock art
practices, *Kōkōwai* was made by rubbing local
Ngāti Awa red rocks
onto wood.



Coming Home

Sarah Jane Moon, Whakatāne
Oil on canvas
1220 x 1020 mm

\$18,000

Sarah Jane Moon specialises in figurative
painting that explores identity, gender and
connection to place. Physically, her paintings
are large, gestural and suffused with a love of
colour, surface and her chosen medium: oil
paint. Moon has exhibited widely including
with the *National Portrait Gallery* London,
Royal Society of Portrait Painters and the *New
Zealand Portrait Gallery*. Her work has been
featured in *Time Magazine*, *The Guardian*,
*Wallpaper**, *Studio International* and *House &
Garden Magazine*.





Pathos

Sharon Duymel, Tāmaki Makaurau Auckland
Oil on Belgian linen
800 x 700 mm

\$3,750

This work is charged with an uneasy silence. The raw pathos of dynamic human relations and emotional engagement can have a critical effect on mental health and mental well-being. Psychological tension can be very troubling and leave one in a vulnerable state, leading to acts of concealment, alienation and an avoidance of contact or blindness to the truth. With the practices of Michael Borremans and Lucian Freud in view, this body of work sets out to explore the psychological layers of human life, attempting to evoke a sense of introspection and psychological alienation, anguish, vulnerability and pained regret.



Do we have a problem?

Tarika Sabherwal, Tāmaki Makaurau Auckland
Acrylic and pastel on canvas
1370 x 1115 mm

\$4,000

'Do we have a problem' is grounded in the Hindu mythological tale, Agni Pariksha. Sita is the ideal portrayal of Hindu femininity, a symbol of 'purity', abiding by the rules of the patriarchal gaze. In the tale, Sita is sentenced to a trial by fire to prove her innocence after being kidnapped by a demon god. The first person perspective allows invitation to gaze as the faces gaze back, bridging the gap between the self and the other. The work explores a realm between fantasy and reality, abandoning the original patriarchal narrative to explore confrontational introspection.

Loam Plasteen

Thomas Hancock, Ōtepoti Dunedin
Oil on canvas
760 x 760 mm

\$2,700

Throughout the painting process the subject is transcribed, obscured, and reimagined to create something rooted in reality, but not tied to it. Automatic drawings, photographs of made and found objects as well as digital manipulation all combine to create the source material - the departure point from which the painting can inform its own construction.



Passengers

Tony Guo, Tāmaki Makaurau Auckland
Oil on canvas
750 x 1000 mm

\$4,800

My practice explores sentiments of a queer emotional landscape. More in depth, I question how absurd narratives in painting inform a deconstructive methodology against the binary ways of thinking that fundamentally reject queerness. From highly rendered details to expressive mark-making, I am interested in how the emotional gesture of oil painting integrates from its physicality into a sublime force.

Traversing through new horizons, my paintings entertain the trauma of coming-out-of-the-closet from a Chinese queer context by exploring the boundary between safety and fear, humour and discomfort.





Woman on The Cross

Tui Emma Gillies, Tāmaki Makaurau Auckland
Umea (red earth), ink and acrylic on Tapa cloth
1600 x 1330 mm

\$35,000.00

Woman On The Cross is a commentary on the ongoing struggles of women and the pressures put on them by so many competing powers, such as society, tradition, culture, religion and fashion. This is how I, and I'm sure many other women, feel sometimes as I make my way through life. Also I am experimenting with putting women where we are used to seeing men, in this case, Jesus. I think women experience the sacrifice represented by Jesus on the cross when he's replaced by one of their own sex, the cross represents the final and the ultimate gentlemen's only club.



Pear shaped

Vicki Fraser, Tauranga
Oil on aluminum board
532 x 380 mm

\$1,850

My take on the classic pear still-life.
My favourite way to eat my fruit is with a sharp knife. Carefully cutting away, piece by piece. I love seeing the graphic forms and sharp edges that are created. Who says a pear shape is curvy anyway?



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exhibition partners

Te Kōputu a te whanga a Toi - Whakatāne Library and Exhibition Centre

is an exceptional public space that aims to open up new ways of experiencing the arts, learning and communities. Offering a year round programme of local and national exhibitions, library services and children's programming it has established an innovative cultural hub in the centre of Whakatāne.

The Lifelong Learning team at Te Kōputu use the power of local heritage and creativity to enrich learning opportunities for the people of the Whakatāne district, supporting local and national artists to bring vibrant discussions to the Eastern Bay of Plenty.

Arts Whakatāne and Whakatāne District Council are proud to be showcasing contemporary art in Aotearoa.

Purchase of artworks

Staff located on the front desk at Te Kōputu a te whanga a Toi will assist with the purchase of artworks.

exhibition
opens **4** february
2023

exhibition
closes **19** march
2023

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a toi
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