

# Molly Morpeth Canaday Award 2024



Exhibition  
Catalogue

# **Nau mai haere mai ki te Molly Morpeth Canaday Award 2024**

The organisers of the Molly Morpeth Canaday Award, Arts Whakatāne and Whakatāne District Council are delighted to present the MMCA-2024 exhibition.

Featuring works by artists from throughout Aotearoa chosen from 495 entries, 62 finalists have been selected by three independent preliminary judges and the winners by Guest Judge Andrew Clifford. The final exhibition presents an exciting cross-section of contemporary artwork, showcasing the community of Aotearoa New Zealand artists working today.

Our vision is to encourage and celebrate these incredibly diverse artists and their practices, rewarding those who create outstanding works. Our judges, Arts Whakatāne and exhibition partners Whakatāne District Council have been thrilled by the quality of the work and the unwavering support by the country's best.

Our appreciation goes to the judges – Guest Judge Andrew Clifford and preliminary judges Darcell Apelu, Emily Hartley-Skudder and Jeremy Mayall. Their commitment to bringing challenging and innovative art to our attention is to be commended.

Also, very special thanks to our supporting sponsors, volunteers and organising teams. Their collective generosity has contributed to the current status of the award as one of the most recognised and important art events in Aotearoa New Zealand.

Please enjoy this exciting, ambitious and impressive exhibition.

Lynette Fisher  
*Award Coordinator – Arts Whakatāne*

# On behalf of the Molly Morpeth Canaday (Whakatāne) fund

The Trustees of the Molly Morpeth Canaday (Whakātane) Fund are proud to return as the principal sponsor to this year's awards, something we have had the privilege of doing since 1991.

The Fund also has a long history of supporting three-dimensional arts, having worked with Arts Whakatāne in initiating the first 3D Art Award in 1997.

This year's awards acknowledge artists on a local and national level for their outstanding works, encompassing three dimensional art and the mediums of painting and drawing.

The Trustees wish to congratulate the Whakatāne District Council exhibition staff and the members of Arts Whakatāne in their preparation and presentation of this highly regarded national art award.

Christine Bowering  
*MMC Trustee*

# Acknowledgements

## **Guest judge**

Andrew Clifford

## **Preliminary judges**

Darcell Apelu

Emily Hartley-Skudder

Dr. Jeremy Mayall

## **Photography**

Heidi Douglas

Mandy Hague

Troy Baker

Anne Shirley

Artist supplied

## **Branding**

Area Design

## **Website and publications**

Lynette Fisher

## **Marketing**

In house

## **Whakatāne Libraries and Galleries exhibition team**

Tangimeriana Rua

Jo Hunt

Aimee Ratana

Mariama Hunia

Maia Wharewera-Ballard

## **Exhibition curator**

Aimee Ratana

## **Entry processing**

Nikki Slade-Robinson

## **MMCA project team**

Sue Whale, Katrina Allison Sam Poots, David Glover, Caroline Stewart, Beryl Wilson, Phillipa Hales, Raeleen Van Aalst, Lynette Fisher, Tangimeriana Rua, Aimee Ratana, Jo Hunt, Greg Reid, Christine Bowering, Gaye Murphy

## **MMCA co-ordinator**

Lynette Fisher (Arts Whakatāne)

## **Special thanks**

Katrina Allison

Amanda Melville

Hannah Wynn

Heather Hourigan

The Big Idea

Te Waka Auaha Toi - Creative BOP

# The Awards

# Our Sponsors



Molly Morpeth Canaday (Whakatāne) Fund Major Award - \$10,000  
 Akel Award - \$4,000  
 Craigs Investment Partners Youth Award - \$2,500  
 Robinson Law Highly Commended - \$1,500  
 The Mayors Prize - \$1,500  
 Our Place Magazine Merit Award - \$3,500 editorial package  
 4ArtSake Gallery Merit Award - \$500  
 Gordon Harris Merit Award - \$500 (product)  
 Frames by Daniel Merit Award - \$500 (product)  
 Whakatāne Soc. Arts and Crafts & Anne Tolley People's Choice Award - \$500

## Awards

molly  
morpeth  
canaday  
whakatāne  
fund

William Akel



Whakatāne Society  
of Arts & Crafts

Anne Tolley

## Operations



## Exhibition Partners



# Guest Judge

## **Andrew Clifford MFA. Director, Sargeant Gallery Te Whare o Rehua Whanganui**

Andrew Clifford is a writer and curator, and is the Director of the Sarjeant Gallery Te Whare o Rehua Whanganui. He was previously the inaugural director of Te Uru, a destination gallery based in Tāmaki Makaurau Auckland’s forested western outskirts, where he worked from 2013–2023. Before that, he was Curator and Acting Director at the University of Auckland’s Centre for Art Studies, where he helped manage the Gus Fisher Gallery and the university’s art collection.

His research interests follow the worlds of contemporary art, performance, new media, sound and music, notably with his 2018 touring exhibition, *From Scratch: 546 Moons*. He has contributed many essays to books and publications, including texts about Gavin Hipkins, Shannon Te Ao, John Parker, Yuki Kihara, Bepen Bhana, Lisa Reihana, Phil Dadson, Billy Apple, Sean Kerr and Reuben Paterson. He has published articles in periodicals throughout the Asia-Pacific region, including *ArtAsiaPacific*, *Art + Australia*, *Eyeline*, *Art New Zealand*, *Art News New Zealand*, *New Zealand Listener*, *New Zealand Herald*, *Pavement*, *Rip It Up* and *Vogue*.

From 2002–2007 he produced music programmes for Radio New Zealand, preceded by ten years at 95bFM. He has been a judge for the Wallace Art Awards, a juror for the Walters Prize and has sat on various other selection panels. He is a trustee of the Len Lye Foundation and the Edith Collier Trust, has been a board member for the Audio Foundation and CIRCUIT, and holds an MFA from the University of Auckland.



# Preliminary Judges

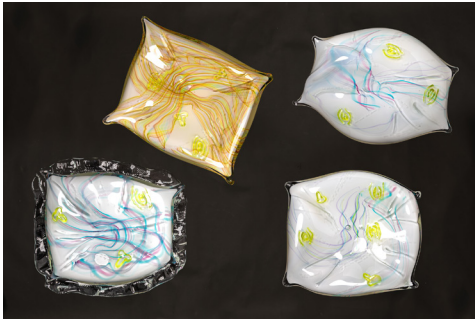


**Darcell Apelu** (Niuean, Pākehā, Te Ati Awa) is an artist and educator based in Tauranga Moana. She grew up in Mount Maunganui and graduated with a Bachelor of Visual Arts (2011), a Masters in Art and Design First Class Honours (2013) from Auckland Institute of Technology and a graduate teaching diploma from the University of Waikato. Darcell's practice utilises moving image, performance and the installation of monumental sculpture. She is a senior academic staff member at Toi Ohomai – Te Pukenga, teaching on the Bachelor of Creative Industries degree. In 2019, Darcell was the inaugural recipient of the Te Tuhi/Yorkshire Sculpture Park Residency in the UK and the Lafaiki Residency in Niue 2017. Notable exhibitions include *The Death of Prosperity 2020–2022*, at Te Tuhi Arts Centre and Tauranga Art Gallery, *Ocean Memories* at the Kunsthalle Fauste, Germany 2021, *Nectar*, Mangere Arts Centre – Ngā Tohu o Uenuku Tamaki Makaurau, *Held by the Stars*, Corbans Estate Arts Centre 2019, *Sur Sur* The Santiago Museum of Contemporary Art: MAC: El Museo de Arte Contemporáneo, Santiago Chile 2017, *All Lines Converge*, Govett-Brewster Art Gallery, New Plymouth, New Zealand 2016, *Imaginary Date Line – Pane per poveri (Bread for the poor)* Venice Biennale, Teatro Marinoni Venice Italy, *A Jester's Whisper. John Fries Award 2015 Finalist Exhibition* University of New South Wales Galleries Sydney, Australia 2015.

Photo credit: Heidi Douglas

**Emily Hartley-Skudder** was born in Tāmaki Makaurau Auckland and moved to Pōneke Wellington at the end of primary school. Studying in Ōtautahi Christchurch for five years, she graduated with a Bachelor of Fine Arts (First Class Honours) from Ilam School of Fine Arts, University of Canterbury in 2012. She has exhibited in solo and group exhibitions throughout Aotearoa and internationally, including at Dunedin Public Art Gallery, Gus Fisher Gallery, The Dowse Art Museum, Hastings City Art Gallery, The Suter Art Gallery and a solo project with Christchurch Art Gallery's Outer Spaces in 2013. She has also exhibited in Japan, Australia, and multiple exhibitions in New York City, USA. Emily was the 2018 'Wellington Asia Residency Exchange' recipient, which took her to China for three months, sparking a use of new materials. She is currently the Frances Hodgkins Fellow at the University of Otago, Ōtepoti Dunedin. Emily is represented by Jonathan Smart Gallery, Ōtautahi Christchurch.

**Dr. Jeremy Mayall** is a composer, performer, artist, producer and researcher from Kirikiriroa Hamilton, Aotearoa New Zealand. His work is primarily in music, sound art, installation and multimedia formats, with a focus on exploring the interrelationships between sound, time, space, the senses, and the human experience. Collaboration is at the core of much of his multi-sensory work, and projects have included work with musicians, dancers, poets, aerial silks performers, theatre practitioners, scientists, perfumers, bakers, authors, sculptors, filmmakers, pyrotechnicians, lighting designers and visual artists. Jeremy completed his PhD studies in Music Composition from The University of Waikato in 2015. He was also the Mozart Fellow (composer-in-residence) at Otago University for 2014– 2015. As well as his artistic practice, he is also currently the CEO of Creative Waikato, a Regional Arts Organisation.



**George Agius**  
Aorangi Feilding

*Pillow Talk*

Hot sculpted and etched glass  
300mm x 130mm x 250mm

\$4200 (each)

*Pillow Talk* delves into the provocative conversations that unfold within the intimate confines of the bedroom. The hot sculpted pillows embody the essence of intimate exchanges shared between people, exploring the depths of sexually charged communication in their most private space. With soft and inviting forms, *Pillow Talk* evokes feelings of comfort, trust and vulnerability, inviting viewers to contemplate the intense connections and passionate dialogue that transpires behind closed doors.



**Megan Archer**  
Tāmaki Makaurau Auckland

*Fantasy Flesh*

Oil on Canvas  
750mm x 1000mm

\$5500

Although flesh is not the defining characteristic of what it means to be human, it does symbolise the physical bodies we all inhabit. These folded forms and gently rounded protuberances reveal the human body in its freest form, untethered from the rigid structure of the skeleton and from the identifiability of the face - it is humanity melted down into something that is universal rather than individual. The work is not representational, yet some of the shapes bear an uncanny resemblance to intimate crevices of the human body, activating our innate human inclination to perceive the familiar within the abstract.



**Simon Attwooll**  
Pōneke Wellington

*The things we choose  
to wear*

Acrylic on aluminium composite panel in artist  
frame with tint film  
400mm x 500mm x 50mm

\$2250

Using Plato's cave analogy, *The things we choose to wear* is framed in a cave like frame with the image reflected behind a tinted acrylic, a filter-like film applied which shifts in colour as you move across it, altering the way we view the artwork behind. Similar to prisoners in Plato's cave, the images and information we consume online keep us immersed in our own perception of reality. It feels particularly important right now to be mindful of and to question the truth of what media (eg.) chooses to present to us as reality - as images and information get skewed to suit the agenda of those presenting this information. This series which continues using my archive of pre-digital found photography, I have selected images which suggest how we choose to live and how we present ourselves to the world in real life and online.



**Debbie Barber and Jules Turner**  
Tāmaki Makaurau Auckland

*Still Lives*

Inkjet photographs, mixed clays  
400mm x 800mm x 100mm

\$1500

They ask one another, "Can we talk together, can I support you, can I support your understanding alongside my own?" And, as with the telling of any story, there are the pauses, a catching of breath, an unspoken thought. These are the real treasures, and this is what they share.



**Maca Bernal**

Tāmaki Makaurau Auckland

*Molotov Cocktail*

Contemporary Jewellery Object  
300mm x 90mm x 80mm

\$2000

*Molotov Cocktail* is a response to a news article I read online that disclosed that in the year 2020, when both Covid and riots were out of control, the Carabineros de Chile (National Police) spent 15 million pesos (27,000 \$NZD) in 18kt gold pearl earrings for female police graduates as part of their mandatory uniform. Then during one of several violent street confrontations that year, two ill protected female police officers sustained serious burns by molotov cocktails thrown at their pearl adorned young faces.



**Constanza Briceno**

Pāpāmoa

*Artifacts: my dad's inventions*

Mixed media on round wood panel  
600mm x 600mm

\$1300

Constanza works with the juxtaposition of colours and textures, and endless superposition of them on many layers. Layers that together tell the story behind. She aims to show the beauty of the mistake, to explore repetition and process. *Artifacts: my dad's inventions* is a set of works carried out during 2023, which are constituted as a tribute to the endless home inventions made by her father during her childhood. Handmade objects, cheap, recycled and far from perfect. She invites you to submerge into this colourful world of imperfections.





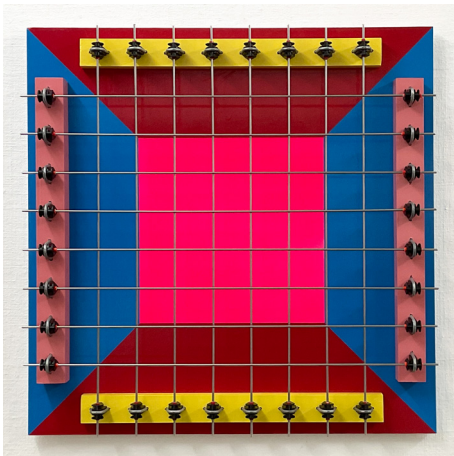
**Elijah Broughton**  
Pōneke Wellington

*Seed*

Clipboards, linseed oil  
340mm x 85mm

\$1100

*Seed* is a work made from disused wooden clipboards collected from schools around Te Whanganui-a-Tara. I am interested by the interplay between memory, translation, and authenticity by revealing the wider associations embedded within objects. Through working with the familiar, there is an opportunity to reimagine our understanding of experience in relation to time and place. The title *Seed* refers to its formal qualities while also symbolising renewal and growth. By stripping objects back to their core, we can then see them in an expanded light. Here, time suspends, the familiar becomes the foreign and the old becomes new once again.



**David Brown**  
Pōneke Wellington

*AR 2023-174/ixHen*

Tail paint, enamel acrylic, stainless steel,  
fence post staples, insulators  
600mm x 600mm x 78mm

\$5400

750 sq cm is the size of the fluorescent pink square which uses tail paint as its medium and is formally situated in the centre. Is it an Albers like square seeking balance of hue with surrounding hues and shapes? Or is it the space allowed for one hen in the colony cage model which came in to reform the battery cage? These dualities can give two reads – one the cage and the other the art grid. *AR 2023-174/ixHen* explores this divide using agricultural materials and working these in with formal geometric attributes.



**Kara Burrowes**  
Ōtautahi Christchurch

*Peripheral Haze*

Embroidery on cotton with steel frame  
320mm x 300mm

\$5500

Intuitively woven, this work is a quiet intimate reflection. 6x4, it's the size of a traditional photograph, a snapshot to my world, a recollection of a moment, mundane, but still a moment. It's complex and layered, yet meditative with some elements concealed. The thread operates similar to different pencil leads, by splitting 5 stranded embroidery threads into 1, 2 and 3 strands for lightness or depth. The steel frame has been chosen in direct contrast to the soft threads to add tension and weight and to further emphasise the tactile quality and connection of the work.



**Oliver Cain**  
Tāmaki Makaurau Auckland

*Fruit Bowl Noir*

Ceramic and Bronze  
588mm x 500mm x 365mm

\$10,000

On the surface, this artwork appears absurd or even comical, its playful juxtaposition of a functional object and a whimsical fruit.

The use of bronze elevates the banana, transforming it from a common fruit to an object of desire and value. Bringing to attention our obsession with perfection and the commodification of everything, including our own bodies. Yet, upon deeper reflection, it raises questions about the nature of masculinity, sexual identity and ideas around shame and pride. Drawing upon the rich history of art to create a thought-provoking work that challenges the viewer to reconsider their assumptions about these concepts.



## Elliot Collins

Taranaki

*One Million, Two Hundred Forty-four Thousand and Three Hundred Acres*

Oil on found paintings  
1730mm x 1100mm

\$2700

This work is a reminder of the difference in perspective between the Māori and Pākehā view of whenua/landscape. One does not translate to the other. One million, two hundred forty-four thousand and three hundred acres of whenua was stolen from the iwi of Taranaki, where I now call home. The genuine attempt at landscape painting that each of these unknown or unknowable painters reflects the problem of time, memory, and loss. These paintings have travelled through time, recording the memory of landscape as the whenua remained lost to its people. I collaborate with these artists, whom I'll never meet.



## Elliot Collins

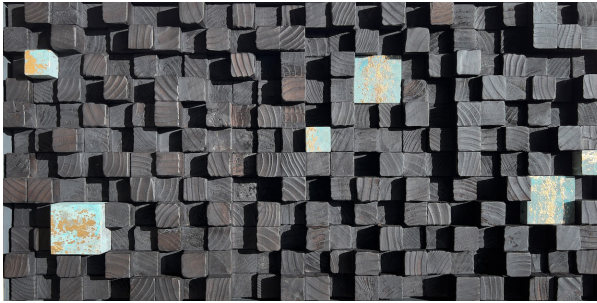
Taranaki

*Did you get the watercress I left you?*

Acrylic and wood in shopping trolley  
400 mm x 860 mm x 350 mm

\$3700

Mātauranga. A beautiful kuikui who walks the beach every day, rain or shine, described the colour of the waves at a particular time of day, as worn light blue denim, and it's changed the way I want to see the world. She sometimes has her mokos' with her but sometimes she just walks the beach alone. She tells me that coming down to the sea is her medicine. But she also said, "If you see me fall over come pick me up" – she walked away laughing and said, "Did you get the watercress I left for you?!"



**Jimi Colzato**  
Tauranga

*Untitled 001*

Charred wood, copper oxide  
and gold leaf on board  
1220mm x 630mm x 50mm

\$2025

Born in France, Kiwi from adoption since 2007, Jimi is a multi media artist with a keen eye for anything textured and 3D. Currently a 3D animator and plastician, Jimi has exhibited in galleries in Tauranga.



**Linda T Cook**  
Ōtepoti Dunedin

*Bodements of Becoming II*

Pigment, paper, clay and oil on cardboard  
supported by aluminium

240mm x 450mm

\$1750

Sandwiched between the layers of this work exists a messy vitality of uncontrollable material; containing workshop detritus, packaging off-cuts and other found objects. The pleasure of making is apparent in the materiality, bearing witness to the rough and ready delights of painting as an occupation. Satisfaction exists in the discordant, asymmetrical picture plane and random slippage of an edge. The ooze of vibrant fluids culminates in works which pay homage to their origins. The edges reject a termination point reaching out to meet the viewer in the room; focusing our senses on being in time.



**Marion Courtille**  
Ahuriri Napier

*I love your guts III*

Leather, bricks, paint  
500mm x 250mm x 300mm

\$1100

Part of a body of work that explores the intricate relationship between resilient traditional craft and the relentless march of industrialisation.

Delicately patterned, sensual, warm leather adds a human touch. Contrastingly, the industrial setting is characterized by cold, mechanical bricks. The interplay between both is highlighted through visual juxtaposition.

I aim for dialogue about complexities of progress and the impact on traditional craftsmanship, raising questions about preservation of cultural heritage despite rapid industrialisation; the potential loss of time-honored techniques passed down through generations. Using monochrome black, the visual difference is subtle and is told only through textures and feel.



**Bridgit Day**  
Whangārei

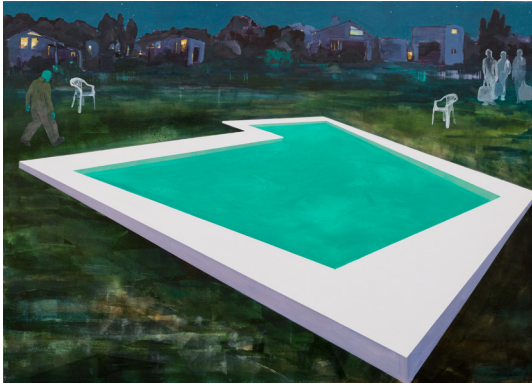
*Green on Green*

Ceramics  
430mm x 180mm x 150mm  
310mm x 280mm x 120mm

\$1200

My ceramic works are an exploration of contemplative sculptural form. The work aims to build a relationship with the viewer, telling a story or creating a space for contemplation. The final result is important but equally is the process, the time spent making. Each piece is informed from the previous piece.

I'd like the work to hold you, just for a moment, long enough that you stop and pause. My work is about connections, whether it is a connection with ourselves, with the object, with nature or between the artist and the viewer.



**Jennie De Groot**  
Kirikiriroa Hamilton

*OK, Boomer*

Oil on Wood panel  
1000mm x 1400mm

\$6000

Intergenerational friction is a natural component of society's development and signals a time of change. Misunderstandings and defensive language between Boomers and Millennials should prompt productive dialogues on pressing issues like climate and housing crisis, but their language of defence makes them adversaries. The footprint of this suburban pool and garden is comparable to that of a family-sized home. The land wealth of the Boomers leaves their grandchildren, Millennials and Generation Z as rental refugees. This painting holds them both in a wry observation of their combative stance on the beliefs and attitudes of the other.



**Jennie De Groot**  
Kirikiriroa Hamilton

*Cold Comfort*

Oil on Mylar mounted on archival photomount  
450mm x 350mm

\$1500

I often find myself standing in front of the open fridge door, mindlessly seeking comfort. My mother's fridge offers solace: meatballs, nice cheese, interesting leftovers. I'm bored by my own fridge filled with virtuous options and known leftovers. I want to find a magically hidden tiramisu. In truth, I am not hungry but bored, anxious and lonely. This universal fridge-gazing ritual unravels the threads of societal anxiety woven into our everyday lives, illuminating how our choices, even in front of a fridge, mirror the pulse of our shared psyche. Standing at the altar of chilled desires, I find cold comfort.



## Akiko Diegel

Tāmaki Makaurau Auckland

### *The victory of little broken wings*

White thread on paper  
430mm x 460mm

\$2000

In Asia, a white thread, called 'sai sin', represents the Buddhist sutras. It's a constant reminder to act according to Buddhist principles – to treat every living thing with respect, kindness and compassion. White is the colour of snow and represents starting with a clean slate. This peaceful colour represents purity and truth, but also death and mourning.

This work explores life and death, perfection in imperfection, the tension between destruction and reconstruction and contemplates what it means to be human. The use of fragile white thread considers a critical engagement with the viewer, confronting questions about life and victory.



## Donna May Dinsdale

Te Puke

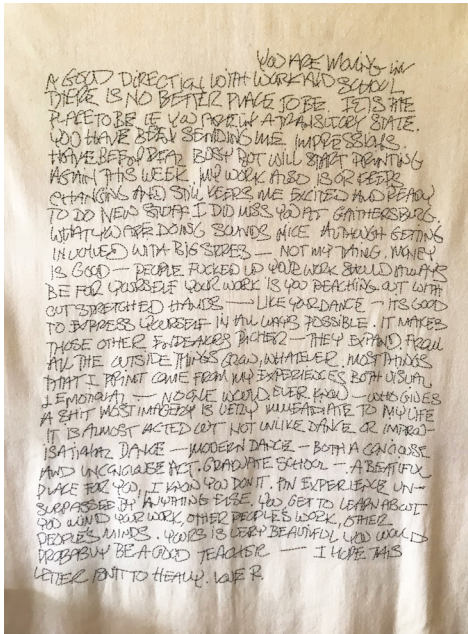
### *1838*

Re-purposed painting drop sheet, harakeke, vintage New Zealand woollen blankets, perspex  
1800mm x 1000mm

\$3000

*1838* prompts the audience to explore the relationship between individuals, their clothing, and the societal influences shaping fashion and culture. References of cross-cultural dressing through woven taonga and aged textiles aims to challenge historical narratives. This material and cognitive intervention brings to the forefront the complex interactions and adaptations that occurred as a result of contact between Māori and European settlers. *1838* serves as a reflection and catalyst for change, renewal and movement within the cultural and historical context of Aotearoa, encouraging a critical examination of the past and present, using clothing as a lens to potentially reshape social dynamics.

*Note: The harakeke puihui kindly bestowed for use in this piece originates from the people of Ngāti Marukukere, Hāpu of Tapuika Iwi, hailing from the Te Arawa waka in the Bay of Plenty. Crafted with aroha by the designer's sister-in-law and worn with pride on numerous distinguished occasions by the designer's nephew, this puihui symbolizes a profound connection between cultures, whakapapa, and sincere acknowledgment.*



## Leslie Falls

Karanema Havelock North

"For what it's worth" Postcard advice

Embroidery cotton on wool blanket  
1560mm x 2000mm

\$1000

Leslie lives on an orchard in Hawkes Bay with her husband. She has taught art at secondary and tertiary institutions in Hawkes Bay as well as at Hawkes Bay regional prison. She has exhibited throughout New Zealand and America. Leslie's work explores themes of process, time and the celebration of labour. Focusing on the concept of domesticity, particularly the traditional female role, her work reflects its complex joys and implicit constraints. Taking familiar materials and processes, she asks her viewers to consider them in new, unexpected ways, frequently delighting the viewer with the intricacy of the small.



## James R Ford

Te Awa Kairangi ki Tai Lower Hutt

*Finitude* (BSCL2)

Emulsion paint and acrylic ink on canvas  
700mm x 700mm

\$3500

Each *Finitude* drawing is a series of lines and marks created by an outdated, robotic vacuum cleaner. The robot has been hijacked, modified, and made to perform a task not fit for its intended purpose. The works reference human finitude; our limits of time, space and ability and how we metaphorically hit brick walls, backtrack, meander, and sometimes move in circles trying to figure things out. The work's naming convention utilises gene symbols, such as A2M and BSCL2. The genes referenced are all related to ageing, which in itself is a symbol for the natural finitude of human life.





**Wesley John Fourie**  
Kōpūtai Port Chalmers

*Ray of Light (Genesis)*

Bleach on found fabric with wool, cotton, silk and acrylic embroidery in copper frame with patina

378mm x 340mm

\$2200

This artwork explores the micro and the macro; held within the edges of its copper frame are a multitude of stitches, a galaxy of little worlds, suspended in a cosmic plane. Presented in the round, this work exposes the binary of its materiality. The working side, usually hidden behind a frame or glued onto a backing board is presented as an image itself, celebrating the labour involved in the completion of the work.



**Hemaima Tracey Kim Gardner**  
Whakatāne

*Whānau of Light*

Acrylic (5 types), laser cut and etched  
292mm x 292mm

\$1600

This art piece represents the whakapapa (genealogy) of light and the beauty that is revealed through creation. The central koru depicts the union between Tangotango (darkness of night) and Wainui (the ocean) with the four outer quadrants representing their offspring; Tama-nui-te-ra (sun), Te Marama (moon), Ngā Whetū (stars) and Hinātore (phosphorescent light). The different acrylics come together to visually depict the many layers of whakapapa to this story. This piece inspires us to make sense of our own journey to self-actualisation and (re) connection with whakapapa.



**Sandy Gaskell**  
Whitianga

*Mō Te Aroha Ki Te Whenua*

Contemporary Weaving Huruhuru  
Whakapaipai  
600mm x 600mm

\$3855

*Mō Te Aroha Ki Te Whenua* was inspired by the NZ Wars of 1845–1872 which resulted in the loss of land and over 3000 lives. 75% of the floating feathers represent tangata whenua being 75% of those killed during the wars. Red represents the blood that flowed and the green, of course, the land. I have been weaving kāhu huruhuru for two and a half years and now wish to take those skills to create pieces that are perhaps thought provoking as well as beautiful.



**Wanda Gillespie**  
Tāmaki Makaurau Auckland

*Counting Frames for a Transient Era*

Sculpture/Craft and Object  
439mm x 308mm x 47mm

\$3000 (\$1050, \$1950  
individually)

*Counting Frames for a Transient era* were created as an object to use in the act of contemplating our age of transformation. It acknowledges that as humanity embarks on a journey into a new epoch, our traditional methods of valuing what is significant to us require reevaluation, with new structures formulated for this accounting.

These Abaci were conceived during a residency at Karekare house, amidst the fluctuations of time between lockdowns. The central hourglass design symbolizes this temporal fluidity and the current era of transition. It juxtaposes the conventional, linear perception of time with the profound, evolutionary timescales embedded in its materials.



## Tony Guo

Tāmaki Makaurau Auckland

### Stale

Oil on linen  
850mm x 1000mm

\$4800

*Stale* is a part of my ongoing series that explores genre painting through a contemporary queer working-class absurdist lens. Steeping the canvas in juxtapositions between humour and discomfort, I create banal scenes with oil painting where narratives unfold without linearity. These scenes serve as a satire to formalise the monumentality of insignificant and absorptive human actions. The focus is not on the radical emptying of meaning; rather, I wish to exert control on the ineffable traits of human experience in my painted narratives.



## Natalie Holland

Pōneke Wellington

*In the shadow of the mouna a katene starts to bloom*

100% wool on monks cloth  
440mm x 440mm

\$890

This piece explores navigating first time motherhood - in those early weeks that consist of bone numbing tiredness, filtering through the "helpful" advice you are given and a sense of a loss of identity, the days can feel relentless. Then, sometimes without even realising, there is a shift; it can be caused by something small - a first smile, getting more than an hours sleep, sitting feeling the sun on your face, and you begin to bloom as a different version of yourself, one who can flourish with the love and support of your village.



**Paige Jansen**  
Ōhinehou Lyttelton

*Lattice Breath*

Hand woven textile, natural dye on steel  
1020mm x 1900mm

\$2600

Paige Jansen is a multidisciplinary maker based in Lyttelton. Working across fields of clothing, weaving, craft, and installation. In 2017 she completed a Bachelor of Design in Fashion (distinction) at Otago Polytechnic. Her recent work includes, 'Gutter silk, peeling iron' (2023) at Public Record. An independently exhibited home show title 'Here, I am pleasantly free from the wind' (2021) and multidisciplinary contemporary dance performance, 'She was the smell of good mud, she is lady grey' in Dunedin and CoCA Centre of Contemporary Art Toi Moroki, 2019.



**Madison Kelly**  
Ōtepoti Dunedin

*Tautiaki splash*

Bronze, tī kōuka/cabbage tree, sea glass, river kōhatu/stone, steel  
500mm x 400mm x 300mm

\$6500

The enmeshed whakapapa of mokomoko/lizards, wai/water, and kōhatu/stones offers understanding towards long enduring systems of regulation and reciprocity. These lessons are learned and shared with the careful making of haptic, participatory surfaces. Identifying scales from the hand prints of endemic geckos and skinks are drawn into two hand pinched cymbals. Cast in bronze, they follow the dimensions of splashes- small, thick cymbals that serve short, punctuated accents. Sea glass and a river stone, shaped by water and time, are offered up as percussive figures, bringing to voice the calls (or alerts) of the sensitive palmed surfaces.



**Claudia Kogachi**

Tāmaki Makaurau Auckland

*Beluga whales swimming in the air*

Wool with cotton backing, walnut frame  
1230mm x 930mm

\$12,500

During my Karekare House artist residency in mid-2022, a dream sparked this tapestry woven from threads of imagination. Partner Josephine and I immersed ourselves in creating, inspiration drawn from the ever-shifting Karekare coastline. Daily, wind dressed us in salt and waves, a symphony of constant change, whispered stories of the sea. At night, my dreams danced with wild visions – horses in rockpools, spectral trees, and beluga whales adrift in the celestial sea.

This rug, born from dreams and the embrace of Karekare, stands as a testament to those ethereal nights and the creative spirit that thrived in their midst.



**Skye Lu**

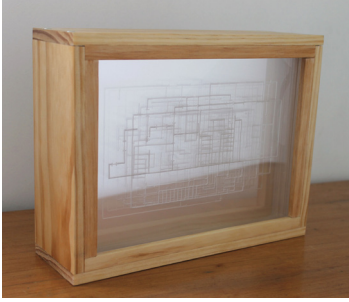
Tāmaki Makaurau Auckland

*Stranded #1*

Acrylic on birch tondo  
600mm x 600mm

\$900

My recent visit to Arrowtown's Chinese Miners Settlement profoundly impacted my work, resonating with my personal journey from Mainland China to New Zealand as a teenager. My 'Couplets' series draws inspiration from Chun Lian, traditional red paper decorations during the Chinese Spring Festival. In Ah Lum's Store, a translated Chun Lian reads "Safety is a Blessing," echoing the struggles of original Chinese miners who faced discrimination and the oppressive poll tax. My art conveys the miners' hardships, stripping away commodification of precious materials, returning them to their elemental landscape, while alluding to the alienation they felt in a foreign land.



## Rose Meyer

Tāmaki Makaurau Auckland

### *home/space*

Perspex and pine  
270mm x 210 mm x 90mm

\$1378.35

### *home/həʊm/*

noun 1. the place where one lives permanently, especially as a member of a family or household.

### *space/speɪs/*

noun 2. the dimensions of height, depth, and width within which all things exist and move.

These houses, their layouts drawn from my imperfect memory, gather here as a mapping of my experiences. My transitory history through suburb, town and city and my encounters with *home/space*, however brief in duration.



## Jane Molloy-Wolt

Kerikeri

### *It was a sad day when I left Loppersum*

Acrylic/Indian ink on vintage cotton drop cloth, organic Japanese wood stain on Rimu rods with organic cotton rope hangers  
1950mm x 1230mm

\$3000

A 60 year old drop cloth once belonging to my Father-In-Law, inspired the re-purposing and charting of this young man's journey in 1952 from the Netherlands to New Zealand after the trauma of WW2.

Through a repetitious mapping process, memories and stories are translated onto this aged surface; acknowledging his history and the challenges and struggles of a displaced immigrant family in an unfamiliar land. The importance of his cultural traditions allowed connection, integration and a sense of identity and belonging within a new community.

The preservation of his cultural heritage from the past benefits the present and future generations.



## Jane Molloy-Wolt

Kerikeri

### *My Father's Journey*

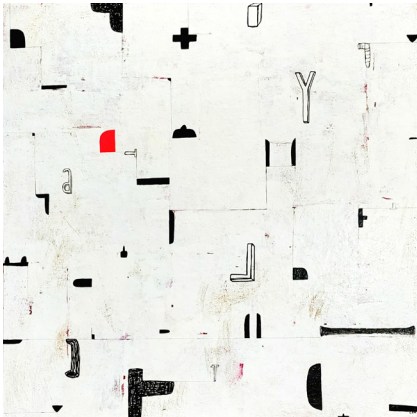
Acrylic/Indian ink on vintage cotton drop cloth  
Organic Japanese stain on Rimu rods with  
organic cotton rope  
1950mm x 1230mm

\$3000

He was the son of a poor Irish Immigrant who died during the 1930s tuberculosis epidemic, leaving him orphaned. My father's formative years were spent in 'State of Care', foster homes until release at the age of 19 years.

After a lifelong journey in botanical science research, he found his place and connection to the land, mountains, rivers, and forests throughout New Zealand.

The repetitive symbols and patterning within this transcript are an important process - documenting events and unraveling personal memories and stories of my father's 92 year journey, searching for his identity and a sense of belonging within the landscape.



## Cam Munroe

Ōtaki, Kāpiti

### *Labyrinth*

Acrylic on canvas  
1000mm x 1000mm

\$3800

My square white canvas invites viewers on a journey. Lines and shapes meander, leading the eye through a maze of possibilities, like life's intricate paths. Amidst the purity of white, a solitary shape bursts forth in fluorescent pink, symbolizing moments of vivid clarity in our journey. Lettering, hidden within the labyrinth, whispers the enigma of existence. Just as we navigate the labyrinth of existence, *Labyrinth* underscores the significance of embracing the unexpected, finding meaning in chaos, and appreciating the brilliance that emerges from the ordinary.



**Lisa Passmore**

Waihi

*Cliabh*

Harakeke / NZ flax leaf and fibre  
400mm x 750mm x 350mm

\$1300

A modern day Ode to the Cleibh. A New Zealand descendant of Irish immigrants in the 1860's explores her whakapapa using native Māori basketry techniques and the tino taonga of harakeke. To connect through the umbilical cord of weaving, one ancient homeland to a new one. Change is inevitable, history remains the same.



**Ming Ranginui**

Pōneke Wellington

*Till the clock strikes five*

Satin, wadding, beads, vinyl cord, cord lock, clock mechanism  
680mm x 680mm

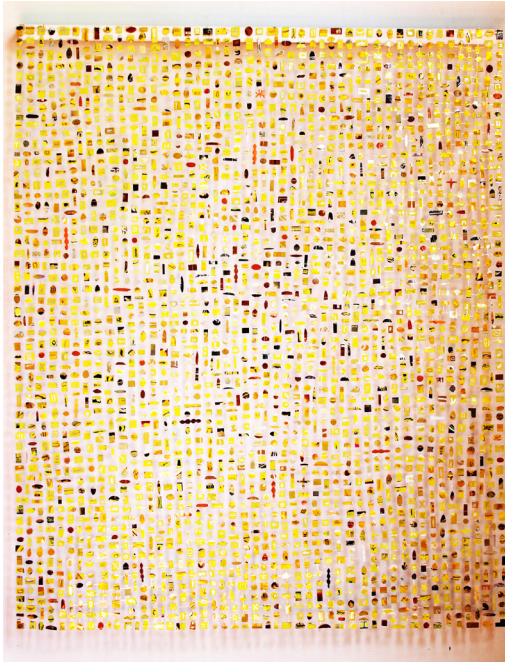
\$5500

This is a Cinderella-inspired commentary on my experience of working nine to five in retail. Cinderella must leave her fairytale when the clock strikes midnight, and return to her life as an exploited servant within her own home. The contrast is drawn between one's expression of mana and sovereignty inside and outside of work.

Capitalism forces the working class to choose between being able to afford basic necessities or the freedom to live life by your values.

The statement made by the clock is that like Cinderella, the right to Tino Rangatiratanga for Māori disappears until the clock strikes 5.





**Claudia Recorean**  
Kawatiri Westport

*Canary Theory*

Mixed media collage  
1330mm x 1080mm

\$40,000

Claudia Recorean has had numerous solo and group exhibitions in Berlin, Mongolia and New Zealand. She lives and works in Westport.



**Clark Roworth**  
Pōneke Wellington

*Skew*

Watercolour and graphite on paper,  
wood and plaster frame  
860mm x 860mm

\$1900

This drawing captures an ethereal realm where limbs emerge from organic forms, weaving a narrative of subconscious exploration. In this enigmatic space, ideas materialize, molded by the interplay of light and shadow. Through an atmospheric and moody lens, it invites viewers to delve into the profound process of shaping conscious thoughts, as the surreal setting transcends the ordinary into a realm of creative genesis.



**Moniek Schrijer**

Te Awa Kairangi ki Tai Lower Hutt

*Michelangelo*

Cubic zirconia, brass, gold pearl shell,  
paint, silver, patinated brass  
200mm x 160mm x 60mm

\$4600



**Taarn Scott**

Tāmaki Makaurau Auckland

*At the Altar (shrine series) 2023*

Porcelain, various glazes, gold lustre,  
beeswax, twine  
230mm x 170mm x 120mm

\$775

This work is from a series of porcelain hives with beeswax candles, suspended in the space and growing from the walls. While the series explored the often unnoticed and under-researched Ngāro Huru hūru and their habitats (and consequent loss of habitat), this piece references their introduced counterparts, commercial honey production and box hives - reimagining and returning to their worlds - organic, sprawling and reverent. When lit the piece emits its own audio, low shifting light and the scent of beeswax. The installation of wall hives, glowing and obvious mimicked the interspecies dynamic, with often less focus on our indigenous species.



**Karen Sewell**

Tāmaki Makaurau Auckland

*Stardust (from my back yard), 2023*

Soil, water, sand, clay, straw, pigments, brass rod and brass wire  
1100mm x 1290mm x 1100mm

\$1550

Stardust sculpted spheres are dorodango (mud dumplings), an ancient Japanese art form – traditionally a form of play for children. Created from common garden materials of earth and water that are moulded together by hand producing a seemingly magical alchemy. Making is slow, meditative, requiring patience. In the simplicity of dorodango we find a metaphor not of complexity, but for all of the richness of life, a memory of place, the connection of all things. Stardust (literally cosmic dust) that is small particles of matter floating through space that are believed to make up all matter in the known universe.



**Liz Sharek**

Tāmaki Makaurau Auckland

*REEF*

Clay, glaze and dried plant material  
330mm(550mm with additions) x 230mm

\$650

This piece explores clay and glaze, trying for that sweet point between control and disaster which needs to be mindful of not exceeding the tipping point of the materials. The idea of the tipping point also finds its parallel in the form which is suggestive of fragile reef ecosystems.

Liz exhibits widely in New Zealand and overseas and her work is represented in a number of public and private collections including Te Papa Tongarewa and The Wallace Arts Trust.



**Louann Sidon**  
Ōtautahi Christchurch

*Bibelot*

Watercolour, bronze powder, oil  
bronze, phosphorescent paint on  
paper  
1090mm x 540mm

\$2000

This work explores personal themes around grief and anxiety, depicted through collections of relics and seemingly random objects. Created using an intuitive and loose watercolour technique with a limited, muted colour palette, symbols and objects become abstracted through blooms of paint and inverted picture planes. Each shape is placed instinctively next to one another as the work takes form. The ethereal nature of watercolour lends itself well to the exploration of human emotion. This work not only delves into the artist's own experiences but encompasses mythology, religion and rituals of humankind throughout history.



**Rowan Thomson & Peter Derksen**  
Tāmaki Makaurau Auckland

*Transmutation (drift)*

C-type digital print, cast reclaimed pewter, steel  
& aluminium backing  
670mm x 540mm x 65mm

\$5800

In *Transmutation (drift)*, common pewter artefacts collected from thrift stores are destroyed, melted and cast into a new form that encloses Rowan's mutating body. Their distorted reflection (a mirror selfie taken in a mylar prism) shifts between fixation on their body's genderless form and its attempt to evade perception. Peter's sculptural frame metabolizes pewter vessels to echo this destabilization, creating a new 'vessel' that both cradles and contains the self. Both of us are queer artists who search for metamorphosis, material and image ambiguity, and want to escape the borders imposed on us by society through collaborative, mutual practice.



**Adele Tierney**  
Whakatāne

*Te Waharua - the narrow door*

Pen and Ink  
297mm x 420mm

\$5000

*Te Waharua* is No. 2 in a series of 27 drawings, which, collectively, describe a journey (Te Haerenga - the Bushwalk). Waharua are entranceways, thresholds, portals, and doorways. They are interstitial spaces (boundaries) between worldviews, worlds, domains, and peoples. *Te Waharua* is the doorway into Te Pō - a night realm.

Here, Light is entering the Night.  
Step into this doorway.  
And you're on your own.  
You walk alone.



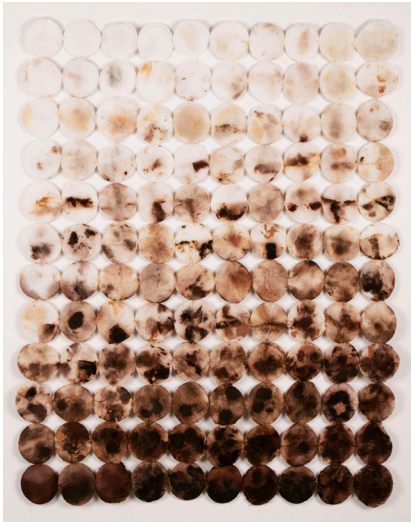
**Debbie Tipuna**  
Tauranga

*Adornment*

Harakeke, bone, metal, wood paint.  
430mm x 630mm

\$1400

A monument to manu Huia, these objects are encapsulated in a man made case and placed on display, much like the birds killed and sent to museums around the world. The demise of the Huia around 1907 can be partly attributed to the vanity and acquisition habits of mankind. The feathers and korowai made from muka, the replica, carved claw pendant and the beak brooch are a silent reminder of our fascination with adornment and status. They are also a testament to the detrimental impact we inflict on our environment.



**Anna Turnbull**  
Ōtautahi Christchurch

*Make-up, Makeup*

Cotton makeup removal pads, cotton, ribbon  
740mm x 560mm x 8mm

\$2200

To adorn is as old as time and *Make-up, Makeup* is a pondering of the urges and practices of adornment. *Make-up, Makeup* is made of used cotton pads gathered daily, meticulously organised and sewn into a grid. A ritual born from ritual. Each item bears traces of its history - each a cast-off fragment, salvaged and archived from the process of cosmetics application - which in itself is a time-based bodily interaction. The process of repurposing the used cotton pads concludes in a form that teeters on the boundary between fine art and craft.



**George Turner**  
Te Awa Kairangi ki Tai Lower Hutt

*Gorse in my Shoe (2023)*

Photography, photogrammetry, 3D render on archival photo rag  
1305mm x 900mm

\$6400

George Turner (Pākehā) was born and lives in Te Whanganui-a-Tara. Turner's work consistently traverses an ecological narrative aiming to unpack aspects of trauma still rooted in Aotearoa, exploring Pākehā relationships with land, engaging with past and present attitudes, imagery, and actions. Combining digital techniques from photogrammetry to photography, this artwork is a hyperreal depiction of Lake Brunner. This work strives to nurture an understanding of the past and its implications for the future, envisioning a harmonious coexistence with nature, one that honours indigenous wisdom, embraces sustainable practices and paves the way for a more compassionate and resilient tomorrow.



**Kate van der Drift**  
Whāingaroa Raglan

*Esk River I (after Gabrielle)*

C-type photograph  
1423mm x 1100mm

\$5850

*Esk River I (after Gabrielle)* is a cameraless exposure made by collecting sediment-covered fermenting apples and water from the mouth of the swollen Esk awa. The process is a durational accretion, the interaction between river water, fermenting apples and potentially toxic sediment with an unexposed filmic substrate. The trace becomes a form of writing or drawing by the whenua (land) carried by water as it moves from its original resting place. Not a landscape depiction but rather the landscape depicting itself. In some areas the negative surface is peeling apart, also in a state of decay and transformation.



**Charrette van Eekelen**  
Ohikaparuparu Sumner

*Breathing in Spring*

Taffeta, lycra, velvet, netting, thread and paint  
1228mm x 1030mm

\$4100

I make textiles and draw on the language and histories of painting and craft. The works are made from fabrics, worn clothes, blankets that have slept under, paint and embroidery. I bridge between personal and universal imagery, drawing from my memory and revered masterpieces alike. Embroidery stitches hold the materials in place, direct the viewer's eye and indicate time. The stories of the materials, the history of textiles and painting and how we relate to them, intertwine with the imagery to create a layered narrative of time and place.



**Charrette van Eekelen**  
Ohikaparuparu Sumner

*Big Magic*

Velvet, lycra, netting plastic, materials,  
thread, paint,  
975mm x 1100mm

\$4100

I make textiles and draw on the language and histories of painting and craft. The works are made from fabrics, worn clothes, blankets that have slept under, paint and embroidery. I bridge between personal and universal imagery, drawing from my memory and revered masterpieces alike. Embroidery stitches hold the materials in place, direct the viewer's eye and indicate time. The stories of the materials, the history of textiles and painting and how we relate to them, intertwine with the imagery to create a layered narrative of time and place.



**Janna van Hasselt**  
Ōtautahi Christchurch

*Condition Report*

Glazed porcelain, acrylic on wood  
300mm x 300mm x 300mm

\$650

Ceramics are fragile: they can break, shatter, chip and crack; their glazes can craze or lose their shine. Even in carefully monitored exhibitions, accidents happen and works can get damaged. But what happens to the broken pieces? *Condition Report* is a repurposed piece which makes use of damaged remnants of a past installation, each shard with its own story to tell. Fused together through multiple firings and visceral red glaze, this stack of porcelain brushstrokes blends the delicious with the grotesque.





**Ruth Vickers**  
Tauranga

*Dust*

Ceramic  
270mm x 270mm

\$475

From the Earth series, 'DUST'.  
From the earth we were formed and to the  
earth we will return.

Death the equaliser of us all.



**Sonja Walker**  
Whakatū Nelson

*Everything but...the bowl*

Oil on canvas  
410mm x 610mm

\$2200

It's a bowl yet, everything but. Covid demanded a withdrawal from the outside world and forced a retreat to the home and the simple things as a source of joy. Home became a place not only of comfort, but of control. The sense of order achieved in our daily routines acts as a shield against the unpredictability beyond. Putting paint to canvas was a means of escape, searching for beauty in the everyday, and slowly gaining control through the paint, all with the aim of restoring the connections of society. After all, everyone relates to the chore of the unwashed bowl.



**Tim Wigmore**  
Ōmata

*Tahi*

Various timbers & brass  
850mm x 480mm x 450mm

\$16,500

*Tahi's* tōtara base represents Wairoa-Iti beach's fossilized tree trunks, or perhaps whirlwinds spiraling up to support the three layered ventifact shaped case. Pulling the axe handle separates the layers, triggering audio of Wairoa-Iti beach's howling winds. The first (maire) layer representing Ranganui, depicts geckos guarding the Kohi caves. The middle tōtara wedge representing Tane Mahuta could hold Te Awhio-Rangi the sacred toki that separated Rangi and Papa. The top (pine) layer representing Papatuanuku references the sawmill that was once the driver of Wairoa-Iti's economy, its form suggests the windmill blades that recently have become a visual feature of the town.



**Llyr Williams**  
Pōneke Wellington

*The Belisha Beacon*

Found Polyethylene, Cnc'd Walnut  
1530mm x 550mm x 360mm

\$4800

*The Belisha Beacon* was created using a zebra crossing bulb that I found washed up at Lyall Bay beach.

The potential I saw in this once purposeful but now rejected item, compelled me to re-establish it as an object. I used its archetype and referenced aspects of its past purpose to inform a new design. Creating this was a way of easing my frustrations towards the human impact I see influencing the natural environment. It felt like I was correcting something in the world, gaining a small amount of control over something that feels out of my hands.



**T M Wootten**

Tāmaki Makaurau Auckland

*All For A Scrap Of Paper #1*

Mixed media on paper  
370mm x 390mm

\$700

It's not about facts, its about feelings. It's about remembering feelings and happiness. A definition of art is that it makes concrete our most subtle emotions – Agnes Martin



**Bonnie Wroe**

Pōneke Wellington

*Lucy*

Coloured pencil on paper in handcrafted  
walnut frame  
335mm x 275mm x 50mm

\$4000

To draw something, particularly as detailed as I have, is to give it careful attention and significance. My drawing celebrates femininity and children's play, while also suggesting the tension ever present in both.



**Georgina Young**  
Ōtepoti Dunedin

*Pikipiki*

Handwoven linen, coloured with rata, sticta coronata, walnut and uku. Cotton thread hand embroidery  
400mm x 570mm

\$6000

Ōpōtiki-born Georgina May Young (Te Upokorehe, Te Whakatōhea, Irish) lives in Ōtepoti. Using loom, needle and thread, drawing from woven histories to create a slow meditation on the awe of life, revolving around whenua, cosmic whānau and whakapapa to construct other worlds' magnified portals utilising natural materials. Exploring memories held in real and imagined landscapes and lifetimes, she's informed by the process of time, weaving literally, figuratively between ancestral knowledge, optimistic futures. Cataloguing the temporary, creating dreams, daily rituals, a slow life, her work could be from an ancient civilisation, found on a hillside or dug out of mud.



**Jonghyun Yun**  
Whakatāne

*A Dollar Fifty*

Color pencil on card  
545mm x 722mm

\$2500

*A Dollar Fifty* encapsulates the power of childhood memories. Especially as a Korean-Kiwi, this treat was always something to turn to when it came to enjoyment when buying it from a dairy down the street, which was completely foreign. This colour pencil drawing transports viewers back to the fun of buying a Freddo Frog, a symbol of nostalgia. The artwork recreates the tactile joy of holding the chocolate treat, celebrating the overlooked everyday moments. Inviting reflection on personal nostalgia and the enchantment of simple pleasures. In essence, it's a visual ode to the past, rekindling the wonder within us all.



# Index of works

<b>Agius</b>	George	Pillow Talk	14
<b>Archer</b>	Megan	Fantasy Flesh	14
<b>Attwooll</b>	Simon	The things we choose to wear	15
<b>Barber &amp; Turner</b>	Debbie & Jules	Still Lives	15
<b>Bernal</b>	Macarena	Molotov Cocktail	16
<b>Briceno</b>	Constanza	Artifacts: my dad's inventions	16
<b>Broughton</b>	Elijah	Seed	17
<b>Brown</b>	David	AR 2023-174/1xHen	17
<b>Burrowes</b>	Kara	Peripheral Haze	18
<b>Cain</b>	Oliver	Fruit Bowl Noir	18
<b>Collins</b>	Elliot	1 Million, 244 Thousand and 3 Hundred Acres	19
<b>Collins</b>	Elliot	Did you get the watercress I left you?	19
<b>Colzato</b>	Jimi	Untitled 001	20
<b>Cook</b>	Linda T	Bodements of Becoming	20
<b>Courtillé</b>	Marion	I love your guts III	21
<b>Day</b>	Bridgit	Green on Green	21
<b>De Groot</b>	Jennie	OK, Boomer	22
<b>De Groot</b>	Jennie	Cold Comfort	22
<b>Diegel</b>	Akiko	The victory of little broken wings	23
<b>Dinsdale</b>	Donna	1838	23
<b>Falls</b>	Leslie	"For what it's worth" Postcard advice	24
<b>Ford</b>	James R	Finitude (BSCL2)	24
<b>Fourie</b>	Wesley John	Ray of Light (Genesis)	25
<b>Gardner</b>	Hemaima	Whānau of Light	25
<b>Gaskell</b>	Sandy	Mō Te Aroha Ki Te Whenua	26
<b>Gillespie</b>	Wanda	Counting Frames for a Transient Era	26
<b>Guo</b>	Tony	Stale	27
<b>Holland</b>	Natalie	In the shadow of the mounnga a katene starts to bloom	27
<b>Jansen</b>	Paige	Lattice Breath	28
<b>Kelly</b>	Madison	Tautiaki splash	28
<b>Kogachi</b>	Claudia	Beluga whales swimming in the air	29
<b>Lu</b>	Skye	Stranded #1	29
<b>Meyer</b>	Rose	home/space	30
<b>Molloy-Wolt</b>	Jane	It was a sad day when I left Loppersum	30
<b>Molloy-Wolt</b>	Jane	My Father's Journey	31

<b>Munro</b>	Cam	Labyrinth	31
<b>Passmore</b>	Lisa	Cliabh	32
<b>Ranginui</b>	Ming	Till the clock strikes 5	32
<b>Recorean</b>	Claudia	Canary Theory	33
<b>Roworth</b>	Clark	Skew	33
<b>Schrijer</b>	Moniek	Michelangelo	34
<b>Scott</b>	Taarn	At the Altar (shrine series) 2023	34
<b>Sewell</b>	Karen	Stardust (from my back yard), 2023	35
<b>Sharek</b>	Liz	REEF	35
<b>Sidon</b>	Louann	Bibelot	36
<b>Thomson &amp; Derksen</b>	Rowan & Peter	Transmutation (drift)	36
<b>Tierney</b>	Adele	Te Waharoa - the narrow door	37
<b>Tipuna</b>	Debbie	Adornment	37
<b>Turnbull</b>	Anna	Make-up, Makeup	38
<b>Turner</b>	George	Gorse in my Shoe (2023)	38
<b>van der Drift</b>	Kate	Esk River I (after Gabrielle)	39
<b>van Eekelen</b>	Charette	Breathing in Spring	39
<b>van Eekelen</b>	Charette	Big Magic	40
<b>van Hasselt</b>	Janna	Condition Report	40
<b>Vickers</b>	Ruth	Dust	41
<b>Walker</b>	Sonja	Everything but...the bowl	41
<b>Wigmore</b>	Tim	Tahi	42
<b>Williams</b>	Llyr	The Belisha Beacon	42
<b>Wills</b>	Tanya	All For A Scrap Of Paper #1	43
<b>Wroe</b>	Bonnie	Lucy	43
<b>Young</b>	Georgina	Pikipiki	44
<b>Yun</b>	Jonghyun	A Dollar Fifty	44

# History of the MMCA



The original award began 36 years ago as the Shell Art Award in 1986. 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 the multi-disciplined annual Whakatāne Summer Arts Festival.

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 and alternated with the Painting and Drawing Award, launching during February each year. In 2024, the award has been refined yet again, merging all disciplines into the dynamic and diverse contemporary art exhibition you see today.

Frank H. Canaday wanted to assist the arts in Aotearoa New Zealand by the establishment of a series of funds to benefit emerging and established arts practitioners. Named for his artist wife, The Molly Morpeth Canaday (Whakatāne) Fund is one of the few remaining.

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 Rex Morpeth, and a solicitor on the wording for the trust document that would cover Frank's wishes for the fund.

# 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. We present the Molly Morpeth Canaday Award 2024 to a wide national audience.

*Purchase of artworks*

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

# Molly Morpeth Canaday Award 2024 Exhibition

## 17 Feb – 6 Apr

Award ceremony

17 Feb

Judge's talk

18 Feb

Te Kōputu a te Whanga a Toi

Whakatāne Library and Gallery



[Link to online catalogue](#)



[mmcaward.co.nz](http://mmcaward.co.nz)



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