

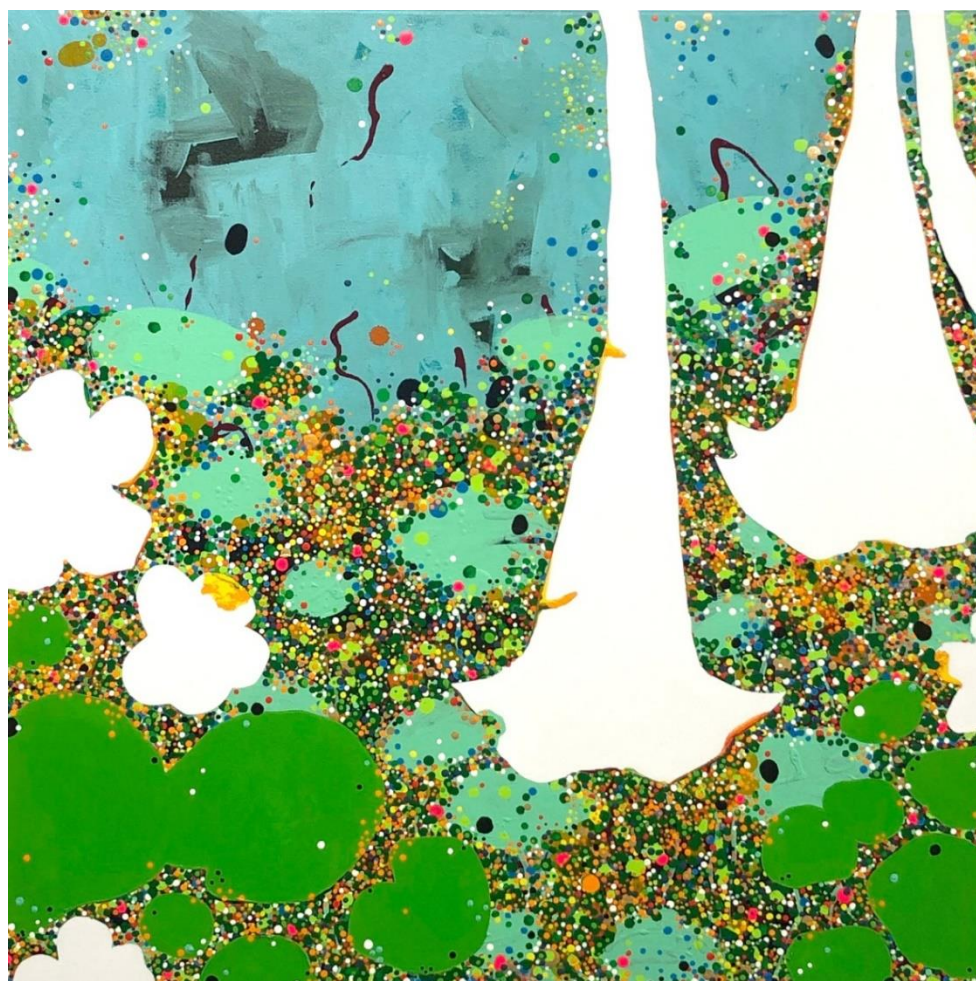


WALKER & HALL

SINCE  1899

Exhibition Catalogue

22 May - 6 June 2025



Zoë Nash

Delightfully Pernicious, 2024

Acrylic on hand-stretched canvas 750 x 750 x 35 mm

Courtesy of the artist

3rd Annual Fundraising Event May 22nd, 2025

The Waiheke Community Art Gallery Board are delighted to present our 3rd Annual Fundraising Event.

We are so grateful to our long-term gallery sponsors Walker & Hall for the opportunity to host the fundraiser exhibition and event in their historic Anzac Avenue showroom.

Their substantial support for the gallery includes the Walker & Hall Waiheke Art Award which has run for nineteen years. With a premier award of \$10,000 it is significant award event in the New Zealand visual arts calendar showcasing work from across Aotearoa.

This exhibition brings together a selection of work from previous Walker & Hall Waiheke Art Award finalists and winners and is available to view at Walker & Hall, Anzac showroom, 32 Anzac Ave, Auckland Central from 22 May to 6 June 2025.

We would like to extend a special thank you to Evan Woodruffe for being our guest speaker tonight.

Thanks also to Kirsty Wilkinson and Jo Chaplin for their incredible support with the event fundraising and catering.

We are grateful to Postage Stamp Wines for providing the wine for all Waiheke Art Gallery exhibitions and events.

We hope you enjoy the evening.

If you would like to purchase a work prior to or following the fundraising evening, please contact the Director Fiona Blanchard director@waihekeartgallery.org.nz / +64 21 271 7763.



POSTAGE STAMP
WAIHEKE ISLAND

1. Kirsty Black

Razzle Dazzle, 2023

762 x 762 mm

Acrylic on canvas

Courtesy of the artist

\$1,600



Finalist in the Walker & Hall Waiheke Art Award in 2022, 2023, and 2024.

Kirsty Black aims to engage viewers by creating a sense of escapade, romping across the canvas with joy. Using intuition, spontaneity and considered mark making, she lets the imagination run free, inviting viewers into a narrative landscape where they can explore, connect and find their own stories.

Born in the UK, Black grew up travelling extensively and living in various countries. Her work is inspired by experiences, curiosity, and a vivid imagination along with a lifelong love of abstract art. Black's study at Otago University deepened her appreciation for early 20th-century European and Russian art movements, influencing her practice. A finalist in multiple notable art awards, Black paints from her studio in Maraetai, Auckland.

2. Mike Crawshaw

Memory of Fire No. 2, 2024

Oil on canvas

900 x 900 mm

Courtesy of the artist

\$3,695



Premier Award Winner of the 2023 Walker & Hall Waiheke Art Award.

Mike Crawshaw is a Waiheke-based figurative and landscape artist, having previously worked as a manager and refugee decision-maker with Immigration New Zealand. In 2022 he resigned from his position with INZ to devote his full time to painting.

Mike has a MA (Hons.) in Political Studies from the University of Auckland (1990) and an MFA (Hons.) from Whitecliffe School of Fine Arts (2025). In 2023 Mike was awarded the Premier Award from the Walker & Hall Art Award. Mike has exhibited at the Waiheke Community Art Gallery, Studio1081, Anomalous and the Emergent Artists Exhibition at Sanderson Gallery.

3. Mike Crawshaw

Starfield Simulation, 2024

Oil on canvas

500 x 500 mm

Courtesy of the artist

\$1,850



Inspired by the ancient boulders of Stony Batter on Waiheke Island, these recent paintings delve into Earth's deep history and its dialogue with time. Formed around eight million years ago, the boulders are remnants of extensive lava flows and have been shaped by the elements over millennia. Water running down the boulders from bygone trees has etched its record onto the stone in undulations now inscribed by blooms of coloured lichens. Amid climate change, these ancient stones stand as enduring witnesses to Earth's deep past, urging us to honour and protect the fragile world we share. These works represent my own efforts at recording the significance of this place and the majesty of these granite forms.

Shaped by time and the elements, the forms evoke both Earth's endurance and its fragility—a duality Crawshaw seeks to explore through disorienting palette and draws inspiration from the ideas of Donald Hoffman and the tradition of Analytical Idealism. Guided by Hoffman's insight that perception is an active intellectual process, Crawshaw aims to capture the dynamic interplay between our perceptions and the external world. In exploring these constructed experiences, he invites the viewer to reflect on the ways perception shapes their understanding of the world and their place within it.

4. Deborah Crowe

Outlook 07.09.24 Making Space, 2024

Archival pigment print on fine art paper. Limited Edition of 3. 1/3

480 x 480 x 30 mm Framed (black with art glass)

Courtesy of the artist

\$2,750



Awarded the Zinni Douglas Merit Award in 2015, and a finalist in the Walker & Hall Waiheke Art Award 2013, 2015, 2016, 2017, 2018, and 2024.

Outlook 07.09.24 Making Space was made after attending a presentation on Auckland Council's 10-year programme, Te Whakawātea mō te Wai Making Space for Water. This programme was launched in 2024 in response to the severe storms in early 2023. Part of the Tāmaki Makaurau Auckland Recovery Plan, it is co-funded by central government. As Crowe constructed this image, she was thinking about the need to give water more reverence and space to flow safely through our urban spaces; the relationships between her hopes and fears for the future; and particularly the recurring thought that we simply cannot expect the future to look like the past.

5. Esther Deans

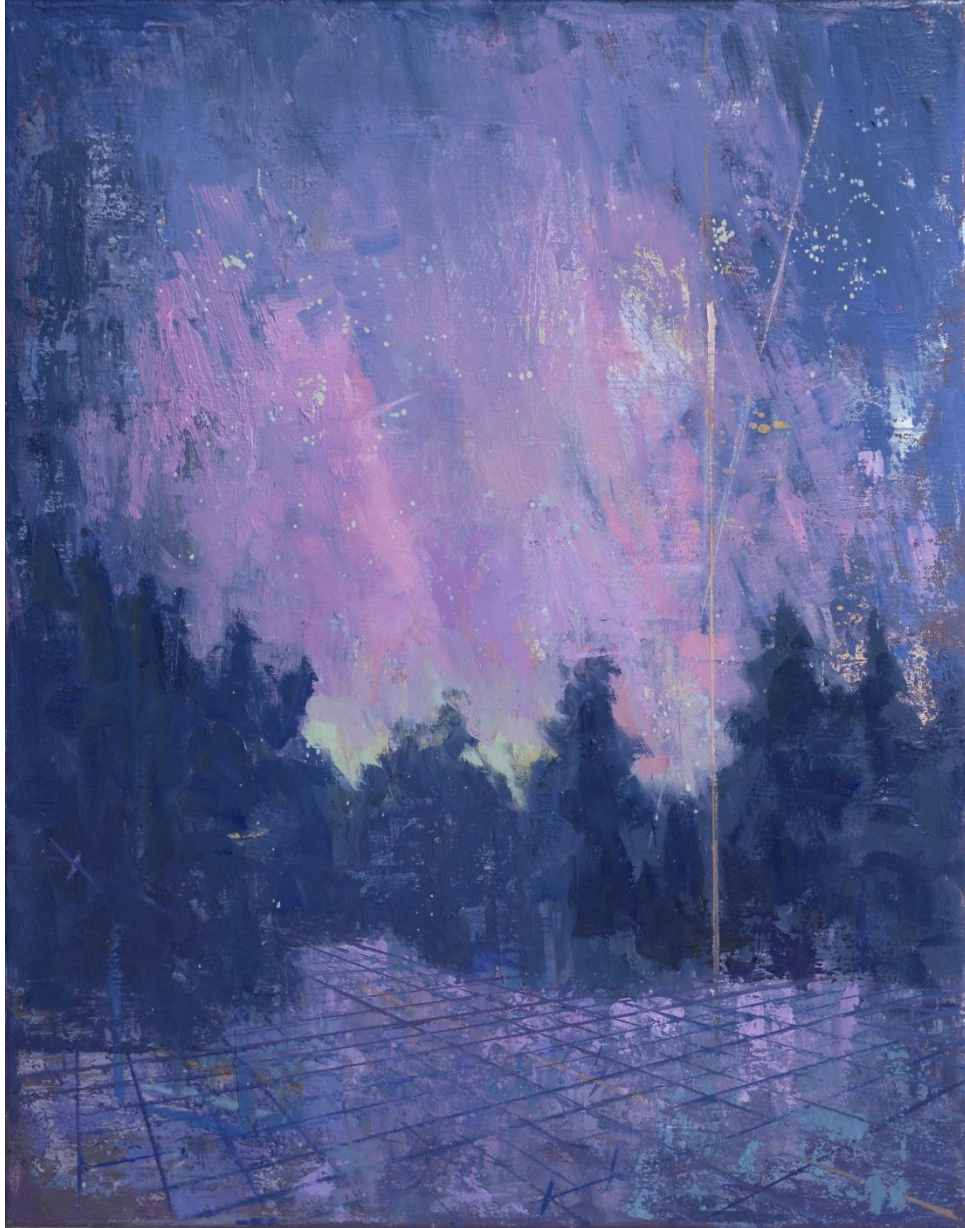
Aurora Australis, 2024

Oil on canvas

255 x 455 mm

Courtesy of the artist

\$2,100



Finalist in the 2021 Walker & Hall Waiheke Art Award.

“Aurora Australis is part of a larger body of work exploring natural phenomena and our human reactions to it – whether to measure it, to reduce it to a more manageable size, to expand it into a sign of divine intervention, to exploit it.”

6. Esther Deans

The River II, 2025

Oil on canvas

510 x 610 mm

Courtesy of the artist

\$2,500



“The River II comes from a series of work exploring religious belief, faith, cults and the literature of Apocalypse. In these works, I have been exploring – the appearance and symbolism of glass and transparency, the idea of layers, acts of ritual, an image of evangelicalism or faith.”

7. Sonja Drake

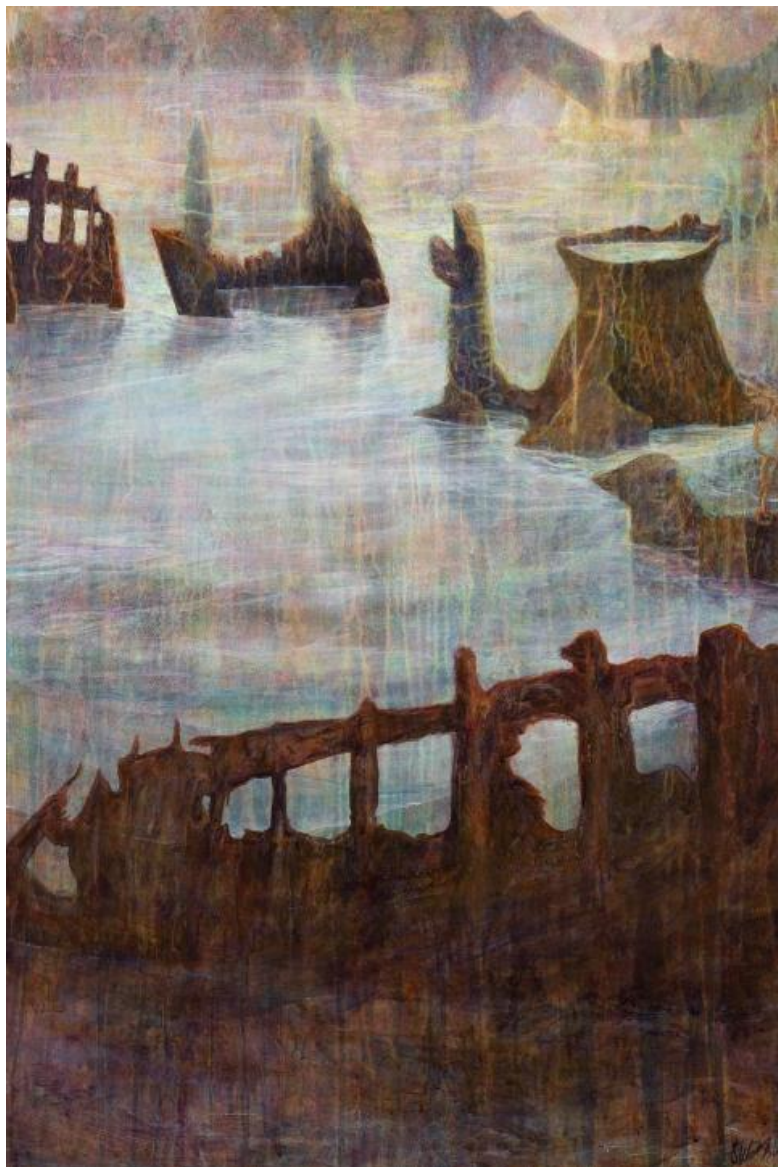
Passing Through, 2018

Acrylic on floating art board

670 x 1000 mm

Courtesy of the artist

\$1,980



Premier Award Winner of the 2024 Walker & Hall Waiheke Art Award.

Sonja Drake is a visual artist based in Tāmaki Makaurau, Auckland. She holds a BFA from Elam School of Fine Arts at the University of Auckland and an MFA (with Honours) from Whitecliffe College of Art, completed in 2021. Primarily a painter, Drake’s practice engages with themes of ecology and the elemental relationship between land and water — exploring waterways, wetlands, and the flow of water both above and below the earth’s surface. Her work often investigates landscapes tied to her settler heritage, considering how human presence shapes the environment in ways seen and unseen. Through layered observation of the natural world, Drake reflects on the deep interconnection of all matter and energy, drawing attention to the fragile balance that sustains life. Her paintings evoke a reverence for natural systems and a quiet unease at their precarity. Drake has exhibited extensively, including seven solo exhibitions. She has been a finalist in and winner of several national awards, including the People’s Choice Award at the Estuary Art and Ecology Award (2016) and the Waiheke Walker & Hall Art Award (2024).

8. Kate Horn

The Edge of Possible, 2025

Acrylic on canvas

1200 x 750 mm framed

Courtesy of the artist

\$5,500



Finalist in the 2024 Walker & Hall Waiheke Art Award.

Kate Horn is a contemporary artist based on Auckland's North Shore. Painting professionally since 2022, she creates bold landscapes inspired by composition, light, and philosophical reflection. Her work, while rooted in the landscape tradition evokes spaces beyond a specific time or place, exploring timeless emotional and experiential themes. *The Edge of Possible* explores the horizon as a symbol of the future. It reflects on approaching what lies ahead with a sense of possibility - looking toward the horizon with openness rather than worry or anxiety.

9. Stuart Jobling

My Back Garden, 2025

Acrylic and mixed media on canvas

760 x 760 mm

Courtesy of the artist

\$850



My Back Garden (detail)

Finalist in the Walker & Hall Waiheke Art Award 2006, 2015, 2016, 2017 and 2024.

Stuart Jobling's work is inspired by the coast and islands of the Hauraki Gulf. He uses an original process of hand colouring and overlaying paper to create texture and dimension with creative use of colour. This work is inspired by his back garden on Waiheke Island.

Born in Auckland. Educated at Auckland Grammar. Worked in London for Liberty and Company as a Designer. Jobling has been a finalist the Goldwater art award, Walker & Hall Art Waiheke Award and Waitakere Art Award 3 times.

10. Helen Keen

Breathe In / Breathe Out (diptych), 2025

Encaustic wax, oil, paper, transfer,

24k gold, wood mounted, with wood frame

440 x 340 x 50 mm each

Courtesy of the artist

\$3200



Breathe In, 2025



Breathe Out, 2025

Finalist in the 2024 Walker & Hall Waiheke Art Award.

Helen Keen employs a unique blend of encaustic wax and mixed media. Encaustic wax is an organic medium (beeswax & dammar resin) that is painted in molten form, fused with naked flame, cured and then polished. Believed to have been used more than 5000 years ago this medium pre-dates other painting materials; and elicits senses of visual, tactile and smell. The culmination of several years of experimentation renders this latest body of work with a sense of timelessness. It narrates through gesture, depths of field, and light inducing feelings of nostalgia and escapism. Tree silhouettes communicate narratives of grandeur gazing skyward - striking chords of reverence and serenity within their seasonal dormancy. Watery landscapes depict a frivolous tenderness; where Helen has created a world that is part-imagined and part-remembered in her compositions.

11. Helen Keen

Charmland / Accept The Gift (diptych), 2025

Encaustic wax, oil, paper, transfer,

24k gold, wood mounted, with wood frame

440 x 340 x 50 mm each

Courtesy of the artist

\$3200



Charmland, 2025



Accept The Gift, 2025

In this series, Keen's distinctive, impressionistic style intertwines with a limited palette, distilled forms and sweeping brushstrokes amplifying the visual vibrancy of nature in a unique way. Painted intuitively, in stages, first in oils and acrylics; working on multiple paintings without preconceived ideas allows suggestive gestures and unpredictable mark making to reflect the energy of organic chaos beneath the surface while resisting order as each layer evolves. Embedded elements include transfers of trees, text, paper, collage, impasto and glimpses of 24k gold. Watery landscapes feature the element of a French chintz floral on transparent rice paper, referencing delicacies and historical memories.

12 & 13. Helen Keen

Everlasting Dream, 2025

Emerge, 2025

Encaustic wax, acrylic, ink, collage on paper, wood mounted, with wood frame

550 x 450 x 50 mm each

\$1,800 each

Courtesy of the artist



Everlasting Dream, 2025

Encaustic wax, acrylic, ink, collage on paper,
wood mounted, with wood frame

550 x 450 x 50 mm

\$1,800



Emerge, 2025

Encaustic wax, acrylic, ink, collage on paper,
wood mounted, with wood frame

550 x 450 x 50 mm

\$1,800

13. Sara Langdon

View from Onetangi, 2023

Acrylic on board

530 x 330mm, framed

Courtesy of the artist

\$3,900



Winner of the Michael Evans Figurative Award in the 2024 Walker & Hall Waiheke Art Award.

Sara Langdon (b. 1976) is a contemporary landscape painter who draws inspiration from the beauty of familiar and distinct local New Zealand landscapes and coastlines. She is most interested in connecting people to the land and its beauty and achieves this through her fresh approach to landscape realism, highly detailed brushwork and bold compositions.

14. Sara Langdon

Waitemata Dawn, 2023

Acrylic on board

430 x 330 mm, framed

Courtesy of the artist

\$3,500



Sara studied Graphic Design (BGD) majoring in Photography and has taught Art and Art History (Postgrad Dip Tchg Sec) before turning her love of painting into a full-time practice in 2013. Her background in photography strongly influences Sara's detailed, light-filled landscapes, which are often closely cropped. Her style is contemporary, exploring the colour, form, textures and light unique to New Zealand. Since 2015 she has been working on a series of acrylic paintings and Limited-Edition prints based on the volcanic cones of Auckland and have more recently turned her attention to the New Zealand bush. Sara has been represented by Parnell Gallery since 2013. Her work hangs in private collections locally and internationally.

15. Deborah Moss

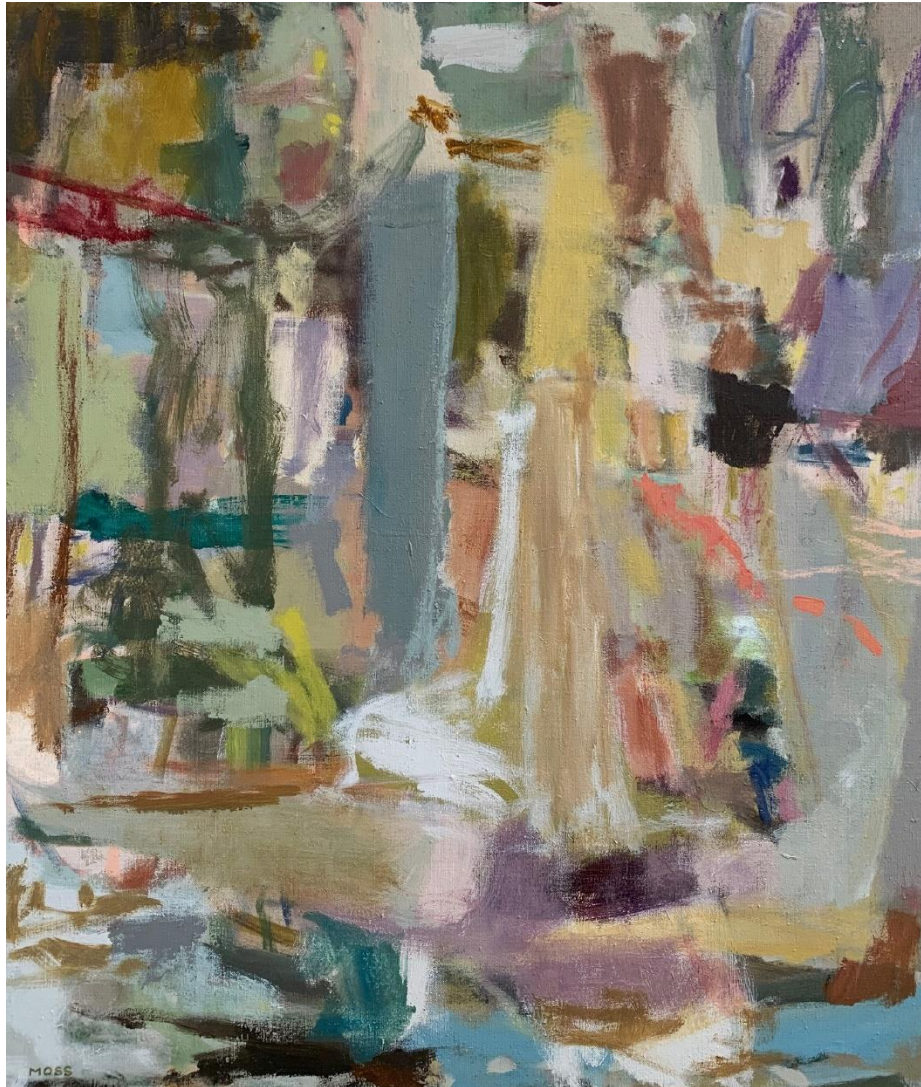
The life within, 2025

Mixed media on linen

1015 x 870 mm, framed

Courtesy of the artist

\$5,600



Finalist in the Walker & Hall Waiheke Art Award 2020, 2021, and 2023.

Deborah Moss lives in Wainui, North Auckland and creates expressive, process-driven artworks inspired by her rural surroundings. Her work explores the relationship between the natural world and her inner vision, unfolding through layers of paint and surface discoveries. She exhibits widely in New Zealand and Australia, with works held in private collections internationally. A regular finalist in prestigious art prizes, she won the 2022 Craigs Investment Partners Prize and has been shortlisted for multiple national awards. Deborah's 'Planting hope' initiative plants a native tree for every artwork sold, supporting environmental sustainability.

16. Rachel Moore

GILDED VALE, 2025

Watercolour and pen on paper, with natural wooden frame

430 x 530 mm, framed

Courtesy of the artist

\$550



Finalist in the 2022 Walker & Hall Waiheke Art Award.

Contemporary landscape in hues of jade and soft caramel washes highlighted with metallic gold needle tip detailing invoking the riches hidden within the vale.

17. Rachel Moore

IF WE LISTEN, 2025

Watercolour and pen on paper, with natural wood frame

450 x 620 mm, framed

Courtesy of the artist

\$600



Washes of dark and misty indigo blues blend in this tree-scape with hand illustrated detailing in black adds contrast to the fluidness of the paint, and stillness of the setting. Are they taking the time to stop and listen? or enjoying the twilight night? or are we listening in on their conversation?

18. Zoë Nash

Charming Intoxication (Brugmansia) I, 2024

Acrylic on board

330 x 430 x 55 mm, framed

Courtesy of the artist

\$1200



Finalist in the Walker & Hall Waiheke Art Award in 2012, 2020, and 2020. Awarded the Zinni Douglas Merit Award in 2012.

Zoë Nash is a multidisciplinary artist based in Tāmaki Makaurau. Her brightly coloured, celebratory works explore a slow and mindful accumulation of repeated and highly detailed mark making. Reflecting her love of nature, Zoë's works increasingly draw on selected plant and flower motifs for inspiration. Frequently initiated by things seen, things spoken, or things remembered, narrative and nostalgia are also used to trigger personal connection with viewers. Zoë has a Master of Fine Arts degree (Whitecliffe, 2002), a Bachelor of Arts degree (Auckland University, 1991) and adult teaching qualifications. Finalist nominations include the Parkin Drawing Prize, Trust Waikato Contemporary Art Awards, Small Sculpture Prize, Walker & Hall Waiheke Art Awards. Zoë is also a recipient of the Whitecliffe Post Grad Scholarship. She currently lives in coastal west Auckland, creating from her garden studio, as well as being actively involved in arts education.

19. Zoë Nash

Charming Intoxication (Brugmansia) II, 2024

Acrylic on board

330 x 430 x 55 mm, framed

Courtesy of the artist

\$1200



The three works shown here all feature the Brugmansia or angels' trumpet flower – a close relative of the datura. Nash is drawn to the heady perfume and dome-like sculptural forms of the blooms, while simultaneously aware of the potentially fatal hallucinogenic and toxic properties of the plant. There is something mildly thrilling and rebellious about the contradictory nature of this species. There is inherent danger. Look but don't touch. These complexities fascinate Nash in her exploration of noxious species.

20. Zoë Nash

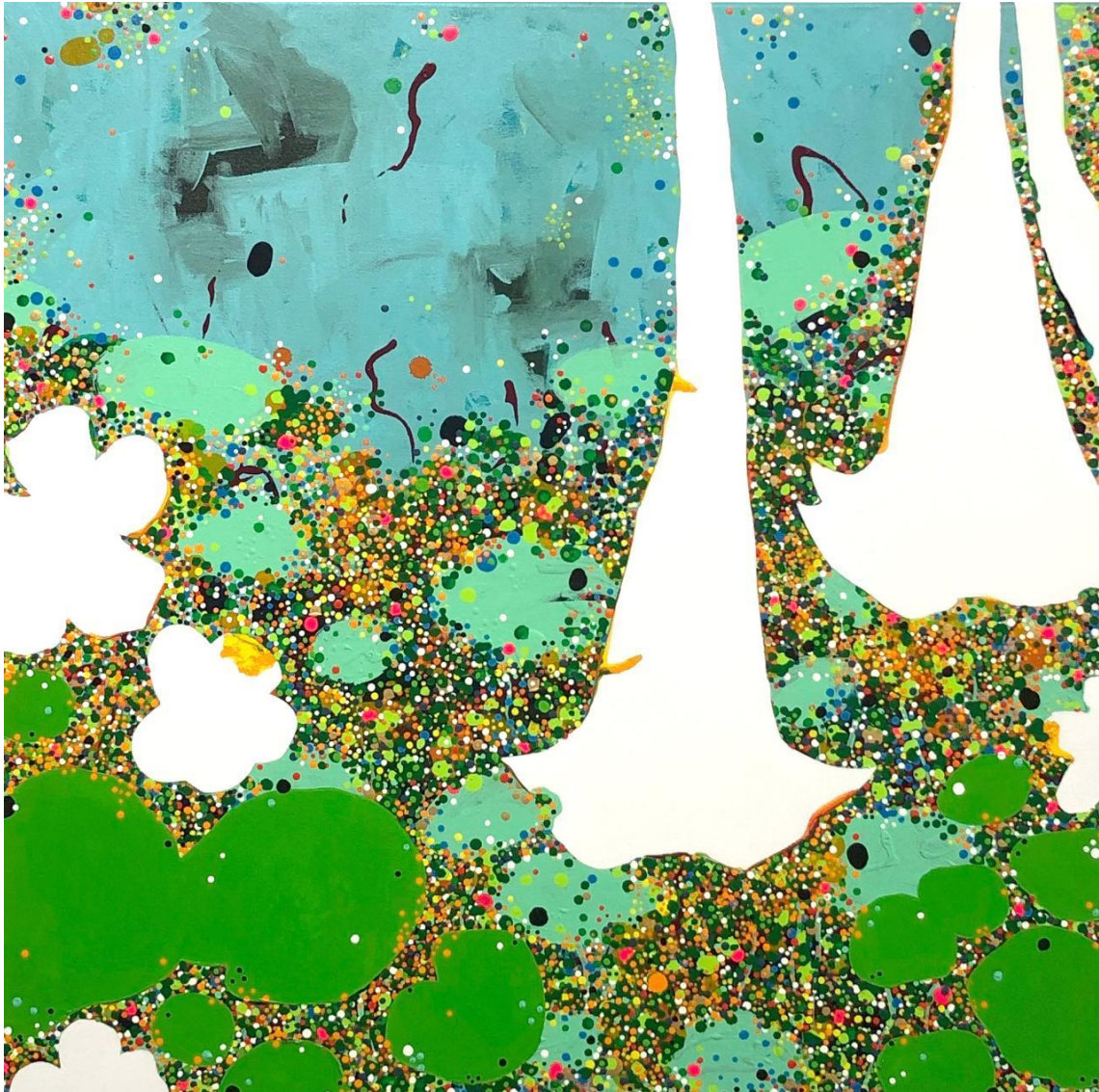
Delightfully Pernicious, 2024,

Acrylic on hand-stretched canvas with New Zealand Pine frame

750 x 750 x 35 mm

Courtesy of the artist

\$1500



21. Joon-Hee Park

Tide of Memory, 2025

Oil on canvas

600 x 700 mm

Courtesy of the artist

\$4400



Premier Award Winner of the 2021 Walker & Hall Waiheke Art Awards.

My work is deeply rooted in the exploration of childhood memories and dreams—moments suspended in time that are tangled up in a complex web of emotions. These works delve into the bittersweet nostalgia of a past that is both comforting and haunting. I'm drawn to the way our memories blur over time, like a dream that lingers after waking.

In this particular painting, Park revisits a memory from my childhood—a time when she felt both lost and scared. 'I was playing on the beach, and the vastness of the ocean overwhelmed me. The feeling of awe and fear I experienced then still echoes in my mind. In my painting, the ocean transforms into a dark, enchanting forest, drawing me in with its mystery. There's a sense of curiosity mingled with a deep unease, as though I'm being tempted by something I can't quite understand, like following candies into the unknown.'

Through this piece, Park invites viewers to interpret the narrative in their own way. She wants them to connect with the emotions and stories that emerge from the painting, just as we all connect to our own personal memories and dreams. The tangled thoughts and emotions Park expresses are not meant to be definitive—they are merely a starting point for each viewer to discover their own meaning, just as dreams do.

22. Debbie Tubb

Shuffle, Sweep, Skidaddle, 2025

Acrylic, fabric, and thread on canvas

325 x 250 mm

Courtesy of the artist

\$850



Finalist in the Walker & Hall Waiheke Art Award in 2023 and 2024.

Searching for a connection in the fragmented, Tubbs works through a dialogue between past and present. Painting, cutting, piecing and stitching is utilised to unsettle preconceptions of where or how an image is constructed, allowing for the potential to discover new perspectives within familiar landscapes.

23. Debbie Tubb

Snobsville, 2025

Thread, beads, and wood

540 x 375 x 15 mm

Courtesy of the artist

\$750



24. Tom Wilson

O (Akepiro)*, 2024

Acrylic on canvas with reclaimed Rimu frame

1000 x 1250 mm

Courtesy of the artist

\$7400



Finalist in the 2024 Walker & Hall Waiheke Art Award.

Born and raised in Aotearoa New Zealand, Wilson is a self-taught painter, working primarily in acrylics. His work explores broader themes of life, loss and emptiness.

As a metaphor for the brevity of life, the Japanese traditions of Hanami and kouyou celebrate the transitional seasons of spring and autumn. With my botanical work, Wilson looks to apply the same reminders of life's fragile balance to our own evergreen forests.

25. Tom Wilson

Bow Low (Titoki), 2024

Acrylic on canvas with reclaimed Rimu frame

1000 x 1250 mm

Courtesy of the artist

\$7200



26. Michael Walker and Ellen Johansen

Mystery of Entanglements (Dancing on the Edge), 2021

Acrylic, ink and damar on board

1000 mm x 1000 mm

Courtesy of the artists

\$6500



Finalists in the Walker & Hall Waiheke Art Award in 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2021, and 2023.

In recent collaborative paintings, Walker and Johansen examine ideas of individual, cultural and spiritual transformation. This collaborative work explores the Eastern idea that human experience is limited or 'tangled' within an illusory dream created by the mind. It is proposed, in this tradition, that freedom from 'entanglement' emerges through spiritual insight.