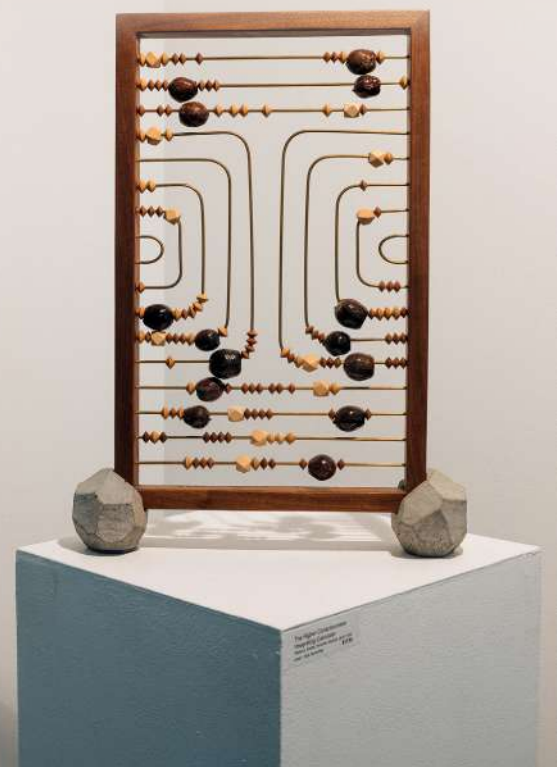


Waiheke
Community
Art Gallery
*Te Whare Taonga
o Waiheke*



IMAGE: ANNIE SMITS SANDANO TOY STORY

Established in 1995 as a not-for-profit society, Waiheke Community Art Gallery promotes the visual arts and arts-related activities to our island community and our many visitors from Aotearoa and across the world.





Waiheke Community Art Gallery Te Whare Taonga o Waiheke

Open year-round, the Gallery has a diverse exhibition and public programme, attracting around 60,000 visitors annually. Our two national award exhibitions, the Walker & Hall Waiheke Art Award for 2d work and the Perpetual Guardian Small Sculpture Prize for 3d small works, attract entries from all over New Zealand.

Further Waiheke Community Art Gallery initiatives include:

- *Perpetual Guardian Sculpture on the Gulf, our major biennial event and New Zealand's leading contemporary outdoor sculpture exhibition set on the spectacular Matiatia coastal walkway.*
- *Post graduate Diploma of Ceramics programme in partnership with Otago Polytechnic.*
- *Waiheke Art Map connecting visitors with artists' studios and galleries across the motu.*
- *Opening the doors to Waiheke's Architectural gems through the Waiheke House Tour of Art and Architecture.*

• *Hosting a biennial Waiheke Artists in Residence Programme and learning opportunities facilitated by experienced tutors.*

• *Working with mana whenua and supporting community initiatives like Matariki and Waitangi commemorations, Dark Sky Waiheke Island, Sculpt Oneroa, and the Waiheke Wine, Food and Art Festival.*

• *Working with local schools and community organisations like the Sustainability Centre, Waiheke Adult Learning, the Red Shed Arts Collective, Artworks Theatre and Catherine Mitchell Arts Centre.*

The Gallery has a shop that features ceramics, jewellery, glass, books and artworks from across Waiheke and around New Zealand.

Sculpture on the Gulf is a limited liability company that operates as a distinct subsidiary entity of its shareholder, the Waiheke Community Art Gallery Incorporated, which is a registered charity.

Sculpture on the Gulf and Waiheke Community Art Gallery are governed by a Board of Directors who direct and oversee the company's strategy and operations. Operational management is the responsibility of a management team.

IMAGE: WANDA GILLESPIE A COUNTING FRAME FOR CIRCULAR ECONOMIES
PHOTO: PETER REES



IMAGE: YONA LEE, FOUNTAIN IN TRANSIT, 2023
PHOTO: PETER REES



Our Purpose
‘Connecting people through art to the essence of Waiheke’

Our Mission
‘To foster and promote Waiheke as a creative island’

Our Values

Kaitiakitanga / Guardianship

We acknowledge that we are merely custodians of the land and abide by the principles of Kaitiakitanga – pledging to leave the people and environment better for their experience.

Manaakitanga / Inclusivity

We warmly welcome the Waiheke community, friends, whānau, guests and people of all abilities to Waiheke to enjoy their experience their way.

Mana Toi / Creativity

We champion artists, the arts and people’s experience of art. We appreciate the multifaceted value the creativity of artists brings to our community.

Mahi Tahi / Collaboration

We collaborate with artists, mana whenua, our community and our partners and supporters, to co-create successful outcomes for all.

Our Strategic priorities

1) Ensure a financially sustainable and environmentally responsive operating model

Financial Sustainability

We will deliver and maintain a financially sustainable operating model, including building an endowment for the future. Optimise commercial opportunities to build financial sustainability and self-generated revenue.

We will deliver this by:

- All activities, including exhibitions, will have a fully costed business plan, including funding before approval to proceed.
- Setting annual fund-raising targets, including from donors, grants, trusts and foundations, to cover annual operating costs + 10% for contingency.
- Developing an endowment fund or capital raising programme.

Environmental Sustainability

Create a sustainability policy with annual and long-term environmental targets.

We will deliver this by:

- Partnering with environmental sustainability groups.
- Minimising operational waste.
- Working with responsible suppliers.
- Committing to delivering zero waste events.

2) Grow and diversify our audiences

- Establish a vibrant programme of exhibitions and events that reflects diverse audiences.
- Develop and implement a plan that engages all stakeholders and grows participation.
- Create a greater sense of occasion across our exhibitions and events.

We will deliver this by:

- Implementing a biannual open call for proposals overseen by a Curatorial Advisory Panel.
- Identifying and targeting cultural segments.

3) Foster enduring partnerships

Create a vibrant arts community through fostering aligned and sustainable partnerships

We will deliver this by:

- Creating opportunities for regular partnership and participation with mana whenua.
- Facilitating opportunities for local artists to connect.
- Developing relationships with international artists and institutions.
- Delivering regular events for Patrons and Members.
- Maintaining multiyear commercial and funding partnerships across all exhibitions and events.

4) Celebrate Waiheke's unique identity

Be the cultural gateway for visitors to the motu.
Be a leader and platform for local creative practice.
Create a vibrant and welcoming destination.

We will deliver this by:

- Creating international connections.
- Connecting with organisations and business events.
- Providing exhibition and retail opportunities for artists
- Exhibiting the best in contemporary visual arts practice.

5) Build creative sector alignment and capability

- Create a *whare wānanga* (house of learning) for the arts on Waiheke.
- Develop collaborative projects with other cultural providers and institutions.
- Develop our volunteers and staff.

We will deliver this by:

- Ongoing network engagement.
- Committing to a touring exhibition programme.
- Development of a comprehensive learning and public programme.
- Securing funding for professional development programmes and subsidised learning and public programmes.

Director

Fiona Blanchard

Director Waiheke Community Art Gallery/ Te Whare Taonga O Waiheke and Sculpture on the Gulf.

Fiona Blanchard is an experienced cultural sector leader who has headed up world-class, customer-centric, and operational teams for the City of Sydney, Auckland War Memorial Museum, and City Gallery Wellington. A former Sculpture on the Gulf Board member Fiona currently serves on the committee of Waiheke Island Tourism Inc. (WITI).

Our Board

Dr Kriselle Baker - Co-Chair Curatorial

Kriselle (Ngāpuhi, Ngāruahine) works as an arts writer, editor, and publisher. She has a Ph.D. in Art History from The University of Auckland with an undergraduate degree in languages. Kriselle was a founding member of the Auckland Art Gallery Toi o Tamaki Contemporary Benefactors; she currently serves on the Board of the Auckland Art Gallery Foundation and has previously served on the Boards of Te Tuhi and The Hotere Foundation.

Anna Brealey - Co-Chair Financial

Anna Brealey has worked as a Financial Controller and Marketing Manager for the family property development company NZ Living for the past 18 years. Now that the business requires less of her time, she is keen to put more effort into community activities. Anna has been a volunteer for the last three Sculpture on the Gulf exhibitions. She is currently a director on the board of Simplicity Living Limited. Anna and her husband Shane are full-time residents on Waiheke.

Lewis Holden - Deputy Chair

Lewis Holden is an independent analyst and Director with extensive experience in the public and not-for-profit sectors. Lewis was previously Chief Executive Officer of Manatū Taonga, the Ministry for Culture and Heritage and has held senior roles in the Department of Prime Minister and Cabinet, the Treasury, and the Ministry of Economic Development. A chartered member of the Institute of Directors, Lewis has represented New Zealand on the Boards of the World Bank and the International Finance Corporation in Washington D.C. His current directorships include roles as Deputy Chair of the Reconnect Trust Board and Reconnect Family Services Limited and as a Board Member of Ngā Taonga Sound and Vision. Lewis joined the WCAG Committee in late 2021 and sees the Gallery and its activities as key contributors to Waiheke's ongoing cultural and economic development.

Jon Ewer

Jon Ewer has many years of governance experience in both the private sector and not-for-profit organizations, and has a background in engineering. Jon is a committee member and steadfast supporter of the Waiheke Community Art Gallery. Having served on the Board of Sculpture on the Gulf in 2013 and helped organise the 2015 and 2017 events.

Ingrid Waugh

After training as an educational psychologist; Ingrid has worked in a wide variety of roles, using her psychology background. These included personal and leadership development, counselling, and coaching, and on return to New Zealand she moved into consulting, psychometric assessment and human resources and organisational development. She has worked in a range of organisations from small consultancy to large multinationals in generalist and specialist HR roles including Global Talent Manager for Beca.

Our Board - Continued

Andy Hill

Andy joined the Ministry of Business, Innovation and Employment in 2020 as Director Auckland. He has significant government experience and prior to his current role spent 15 years working for the Ministry for Primary Industries focused on policy development and natural resource management. Over that period Andy had secondments to the Department of Conservation, the Ministry of Foreign Affairs and Trade and as Private Secretary to the Minister of Fisheries. He is also Chair of Eco Choice Aotearoa, New Zealand's government owned ecolabel. Andy has had a family connection to Waiheke for many years and has been a permanent resident since 2020.

Roger King

Roger King is an experienced strategist and consultant in the creative sector. Formerly, an arts and music festival director with significant experience in programming and managing 16 performing arts festivals in New Zealand, as well as five WOMAD (World of Music, Arts & Dance) Festivals. He created the Taranaki Arts Festival Trust (TAFT) and programmed it for 20 years, achieving significant financial reserves and initiated and directed arts festivals in Taupo and Tauranga.

Natasha Beckman

Natasha Beckman is the Director of British Council New Zealand and the Pacific. Natasha has many years of experience in Festivals, Artist Management, Events, Museums and Galleries. Her training includes a BA in Art History and Law and an MA in Art History, specialising in Māori and Pacific Art. She also completed an internship at The Smithsonian Institution in Washington DC. Previous Auckland posts include Public Programmes & Cultural Relations Manager, Auckland Museum; Visual Arts & Public Programmes Manager, Auckland Arts Festival; and Manager of Alberton House, Heritage New Zealand Pouhere Taonga. Previous international posts include Director of Urban Soul Orchestra, London, Visual Arts Officer, Arts Council England and Patrons Programme Manager, Venice Biennale for Creative New Zealand. Natasha currently advises on several Boards including the British New Zealand Business Association.

Richard Maloy

Richard Maloy is an artist, arts educator and resident of Waiheke Island. Maloy's work has been exhibited locally within Sculpture On the Gulf, public museums and art galleries including; Artspace Aotearoa, Auckland Art Gallery Toi o Tāmaki, City Gallery Wellington Te Whare Toi, Christchurch Art Gallery Te Puna o Waiwhetū and Govett-Brewster Art Gallery New Plymouth. Maloy has exhibited internationally including; Encounters the curated section of Art Basel Hong Kong and Asia Pacific Triennial Brisbane. Maloy is currently Programme Leader School of Fine Arts Undergraduate Whitecliffe.

Hamish Boyd

Hamish Boyd is a Principal with JASMAX Architects and a Fellow of the New Zealand Institute of Architects. His design work focus is on public architecture. He is a member of the Ministry of Education Design Review Panel; he sits on the board of the Parnell Business Association and is the establishment Chairman for Learning Environments NZ. He served for a six-year term on the board of the Building Research Association of New Zealand. He is the immediate past chairman and an active master's rower for the Auckland Rowing Club and committee member of the Waiheke Rowing Club.

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“We rely heavily on the sale of artworks in addition to public and private patronage. The purchase of artworks allows us to continue to develop the gallery programme in new and exciting ways and to reach out further into the community.”

KRISSELLE BAKER





IMAGE: SOPHIE PERKINS, RED BOX KITE

WCAG / SOTG Chairs' Report 2024

As the current WCAG/SOTG Board moves into their second year of governance of the Waiheke Community Art Gallery and Sculpture on the Gulf, we would like to acknowledge the continuing effort and dedication that the trustees devote to the Gallery and the three main fundraising events that the board oversees.



IMAGE: MIKE CRAWFORD, HE MANU KI UTA, KE MANU KI TAI

Contrary to expectations, boards responsible for the governance of small charitable institutions often devote significantly more time to a charitable trust than a larger commercial entity.

This has certainly been true for the WCAG/SOTG board. With this in mind, we would like to thank each of the

trustees individually: Lewis Holden (Deputy Chair), Jon Ewer (Secretary), Ingrid Waugh, Roger King, Andy Hill, Natasha Beckman, Richard Maloy, and Hamish Boyd, with an additional thank you to our dedicated note-taker Margaret Peacocke. Each trustee brings a unique set of skills to the board with many years of experience in business and the arts; we are grateful for the knowledge they bring and their many other contributions.

The past year has presented numerous challenges for the Gallery as it has for many arts entities, some of which have not survived the economic downturn. However, we are confident that with the board's support and the dedicated and skilled management of the director, Fiona Blanchard, that WCAG will 'survive until 2025' and well beyond. Achieving this, of course, has been a challenging task for the gallery director. Throughout this past year, Fiona has maintained an energetic focus on the Gallery's

financial position while presenting an excellent curatorial offering and a series of public programmes. This has been no small feat with limited resources and a very small, although dedicated, team of part-time staff and volunteers. We want to commend Fiona for her management of the Gallery, which she has done with admirable equanimity while maintaining her trademark sense of humour in a tough economic climate.

As a hybrid commercial and public gallery, we rely heavily on the sale of artworks in addition to public and private patronage. We are therefore very grateful not only for the support of our members, partners, and patrons but also those who continue to support the gallery through the purchase of artworks. The purchase of artworks allows us to continue to develop the gallery programme in new and exciting ways and to reach out further into the community.



IMAGE: PERPETUAL GUARDIAN SMALL SCULPTURE PRIZE 2023
PHOTO: SIMONE CILEA

Our strategic aims remain constant as does our purpose of *connecting people through art to the essence of Waiheke*. This, along with our five—and ten-year plans, means we will continue focusing on building a reserve fund for the Gallery, with a long-term ambition to begin public consultation on building a new gallery for our members and for the island.

Our three main fundraising events continue to be important for the Gallery contributing much-needed funding and raising our profile with the broader public and the professional art world. With the increasing number of other sculpture events now held throughout New Zealand and Australia, the SOTG board is aware that we are facing several challenges. Prominent among these is a need to distinguish SOTG from other sculpture events while continuing to attract a high calibre of artists. However, in doing this we know that we need to be mindful of appealing to the broader public while also maintaining the attention and support of the art world. This is not an easy task but one we firmly believe is achievable.

SOTG24 did not attract the same level of visitors as in some previous years. There were several reasons for this amongst which was a more sombre offering from the artists and curators. However, in engaging experienced curators 2024 has had some unforeseen ongoing benefits. We have continued to sell the SOTG24 artworks and to commission new works well after the exhibition has closed. That said, we have listened very carefully to your feedback from SOTG24 and will be making changes accordingly while still maintaining some of the gains we have made.

Our other two main fundraising events the Waiheke Artist in Residence Programme and the Waiheke House Tour of Art and Architecture are currently being developed with a dedicated team of volunteers. Our volunteers are an extremely important part of the Gallery, and we are grateful for your time and your commitment.

As we look ahead, with the economy due to improve over the next year to 18 months and a stable and experienced board overseeing the Gallery and SOTG, alongside an experienced director, we are looking forward to a bright future for the Gallery and SOTG.

Kriselle Baker Co-Chair Curatorial

Kriselle Baker

Anna Brealey Co-Chair Financial

“Our strategic aims remain constant as does our purpose of *connecting people through art to the essence of Waiheke.*”

29

YEARS IN OPERATION

Twitter: 358
Facebook: 2375
Instagram: 2446

Community Usage Events –
Waitangi and Matariki activities,
Artists talks and workshops,
School holiday programmes

57,560

ART GALLERY VISITORS

552

MEMBERS

FORMAL LEARNING PROGRAMMES:
DIPLOMA IN ARTS AND DESIGN
(CERAMICS)

20

17 EXHIBITIONS FEATURING
LOCAL WAIHEKE ARTISTS

RETURNED TO ARTISTS

\$304,561

In Kind & Sponsors: Walker & Hall, Perpetual Guardian, Skin Institute Waiheke,
Geoff and Lesley Land (Owhanake Barn), Davis Funeral Care, Waiheke Wine Centre,
Postage Stamp, Cable Bay Vineyard, Allpress Olive Groves, Gordon Harris.

5 Awards presented: Walker & Hall
Art Award Premier prize, Michael Evans
Award, Zinni Douglas Award, People's
Choice Award, Goron Harris Award

4380

WAIHEKE COMMUNITY ART
GALLERY VOLUNTEER HOURS

2213

SCULPTURE ON THE GULF
VOLUNTEER HOURS

RETURNED TO SUPPLIERS

\$218,922

13,266

SCULPTURE ON THE
GULF 2024 VISITORS

WCAG / SOTG Director's Report 2023

Although none of us love writing reports they provide us with a wonderful opportunity to step back, take stock, reflect on challenges and celebrate our successes. Looking through the past years' collated data, summary of programmes and visual documentation of exhibitions and events I'm again struck by the volume and diversity of what we've achieved with our small but mighty team supported by an army of volunteers, a highly talented and proactive board and surrounded by our enthusiastic community of members, patrons and partners.



IMAGE: DOROTHY WAETFORD TE MAURI
O TE WAI

Underpinning this delivery is a robust 5 year strategic plan which informs the focus and budget for every project and programme. New and established initiatives are stress-tested against their ability to be financially sustainable, build and diversify audiences, celebrate the unique identity of Waiheke, align with the wider cultural landscape and so on. Under the leadership of Kriselle Baker,

there has been significant progress in building an experienced board focussed on governance, the long term future of the gallery and Waiheke as a cultural destination.

The appointment of Anna Brealey as Co-Chair and Treasurer brings immense commercial, financial acumen and support to streamline processes and maximise revenue. I want to take this opportunity to thank Kriselle, Anna and the Board for their work and support this year.

Our small paid team have demonstrated agility, resilience and commitment to their mahi achieving continuous improvement while working with a constrained budget and resources. My thanks go to Kim Wesney, Bella Hessel and Kiva Harrison-Hughes and casual staff for supporting me through all of the highs and lows of the past year. Gallery and Sculpture on the Gulf volunteers have contributed thousands of hours

supporting daily operations, sales, exhibition deinstall, visitor experience, fundraising, events and contributing to subcommittees.

Patrons and Partnerships

It's no secret that the past year has been one of the most challenging for businesses, organisations and households. Financial constraints have required us to dig deep, ask for support and broker collaborations. Times like this underpin the importance of developing and maintaining aligned, long-term relationships. Again, our patrons have stepped up to back our projects and operations contributing significantly to our income.

Partnering with businesses and organisations contributes financial, in-kind and industry support. We're working on collaborations for 2025 with private and public galleries, and arts organisations such as the Eden Arts Trust and The Chartwell Trust. Further afield international connections



IMAGE: CLIVE HUMPHREYS PORTAL, 2023

are being forged in the UK and Japan. These joint projects bring new ideas and audiences to our programme as well as building capacity within the gallery and across the island.

Ngāti Paoa works alongside us to support exhibitions and programmes imparting traditional knowledge of Mātauranga Māori, tikanga or customs and supporting funding applications.

The Waiheke Local Board continues to advocate and provide funding to the gallery and is currently working with the Auckland Council to review our level of financial support.

We are grateful for the valuable support we've received from Tātaki Auckland Unlimited, Perpetual Guardian, Fullers 360, GO Media, Foundation North, Lottery Grants Board, Waiheke Local Board, Walker & Hall, NZME, Sealink, Allpress Olive Groves, DAVIS Funeral Care, JASMAX Architects, Manatū Taonga Ministry for Culture & Heritage, INEX Metals, Mainfreight, Sotheby's International Realty Waiheke, Placemakers, All Manor, Be My Guest, Postage Stamp Wines, Sign Maidens, Skin Institute, This Island Studio and Waiheke Wine Centre.

Focus on Learning

Aligned with our priorities to diversify our audiences and build capability we've focused on building our suite of learning and public programmes.

Exhibitions are enhanced by artist talks and workshops, a range of short, practical workshops provide opportunities to explore creative processes and school holiday programmes are proving popular.

In early 2025 we're excited about partnering with Wayfind Creative and Depot Artspace to deliver a Waiheke-based, subsidised programme for creatives to work with industry experts across business and project planning, finance, marketing and funding. We'll continue to expand on our exhibition and skill-based learning programmes for all ages.

Three decades in the making

Three decades in the making 2025 will mark 30 years since the Gallery's incorporation and an opportunity to celebrate and champion the role the Gallery has played in the community, and creative economy and fostering Waiheke as a vibrant destination.

Three decades involves so many and we'll be calling on our Members and past collaborators to feed into and support the planning. Anniversaries are also a time to look forward and plan for the years ahead. We'll be marking the occasion with a refreshed brand, a vision for a new Gallery and the launch of a Foundation.

As we gallop toward the end of 2024, I'd like to wish you all a wonderful holiday season and summer.

Warm regards/Ngā mihi mahana,
Fiona Blanchard

“2025...
an opportunity
to celebrate and
champion the
role the Gallery
has played in the
community...”

Perpetual Guardian Sculpture on the Gulf 2024 Summary

The 21st biennial Sculpture on the Gulf exhibition was held from 24 February to April 1, 2024, on the iconic Matiatia Coastal Walkway and featured 23 sculptures from international and New Zealand artists. An estimated 13,266 people visited the exhibition as calculated by Bellwether. Ticketing generated over \$230,000 in revenue.

575 primary and secondary school students from 5 schools participated in the Learning Programme. Over 115 volunteers supported the day to day running of the exhibition, donating over 2212.5 hours of their time. A comprehensive marketing and PR campaign generated extensive reach across digital and print media.

Future direction

Building on the success of 2022, Perpetual Guardian Sculpture on the Gulf 2024 directed the exhibition's future as an internationally renowned biennale growing the profile of the event and attracting visitation to Auckland. To achieve this aspiration, we looked to a combination of public and corporate investment to secure high calibre artists and projects, support marketing, PR opportunities, and deliver operational excellence and an enhanced visitor experience.

Perpetual Guardian Sculpture on the Gulf 2024 sought to position the exhibition as a key event in the Asia Pacific cultural circuit through appointing two new highly accomplished and internationally renowned curators Robert Leonard and Brett Graham.

Visitation

Ticket sales and visitation were below the level of 2022 due to a challenging economic climate and a reduction in domestic spending.

A number of opportunities have been identified to boost visitation for future events including connections and promotions with the Cruise Ship market, pre booking with external tour operators and connecting further with local tour companies and hospitality businesses to offer packages and group bookings.

Key learnings

Wet weather across many weekend days impacted visitation resulting in significantly lower weekend numbers. In addition, the event ran at the time of an economic downturn impacting affordability of the combined ferry and event ticket. The event landscape was competitive at this time with many free of charge and city-based events diverting traffic.

The new focus and format of the exhibition was challenging for some visitors and several recommendations will be proposed for the future events including a more collaborative curatorial approach, increased partnership support, better event timing, as well as improved marketing and PR. Based on visitor feedback future exhibitions will revert to the previous length of walk and number of artworks.

“Feel engaged with the visceral and post-apocalyptic nature of Isabella Loudon’s work, or the joy of Seung Yul Oh’s work, or the beauty of Marie Shannon’s work on the ferry, or the mad cap nuttiness of Eddie Clemens’ work, or the horror of the shallow grave of the statue, the dominance and foreboding of Brett Graham’s work, and the shelter offered by Lonnie Hutchinson’s work.

How clever all the works were, Simon Ingram’s, Zac Langdon-Pole so amazing, loved Gavin Hipkins flag work, loved Seung Yul Oh’s work. Chris Booth a lovely way to get into the swing of it, the weight of stone, the warm texture of wood, the verticality of the post...perfect. Plus, Yona Lee told us the time halfway round!!”

SUE GARDINER OF THE CHARTWELL TRUST



2023 – 2024 Calendar of Exhibitions & Events (July 23 – June 24)

July 2023

The Members Show

30 June - 1 September 2023

Matariki - Oyster & Moon

30 June - 1 September 2023

Oliver Stretton Pow

30 June - 1 September 2023

Matariki Art School Holiday Programme (18) 4, 10, 11 July

Ti (tea) kōrero and kaupapa:

A Matariki workshop with

TIMMY SMITH (4) 22 July

Artists Talk with Oliver Stretton

(18) 23 July

Waharoa completion and installation in the Artworks Community Theatre show 'Ko Te Takarangi'

August 2023

Exhibitions online as closed for renovations

The Members Show

30 June - 1 September 2023

Matariki - Oyster & Moon

30 June - 1 September 2023

Oliver Stretton Pow

30 June - 1 September 2023

Artist in residence workshops

(3) 19 August - 20 August

Artist in Residence Public talk (50)

September 2023

AiR Wanda Gillespie -

The Portrait and the Abacus

8 September - 23 October 2023

Julia Holden and Tracey Sullivan -

Atawhai Whenua, and what else

I see from here

8 September - 23 October 2023

Alison Fausett - *You can't touch it, but you know it's there*

8 September - 23 October 2023

October 2023

Walker & Hall Waiheke Art Award 2023

27 October - 10 December 2023

Art and Community:

One Woman's Legacy the Catherine Mitchell Arts Centre

October - 10 December 2023

Artist Talk and Poetry Readings -

Tracey Sullivan

(10) 1 October

SOTG Artists Announcement

(60) 20 October

Walker & Hall Waiheke Art Award 2023 Gala Dinner and Award

Announcement

(94) 28 October

November 2023

Open Late at the Gallery -

Christmas shopping

19 November

December 2023

Jostle / Small Things

15 December - 7

January 2023

Diploma of Ceramics Graduation Show

15 December - 7 January 2023

Open Late at the Gallery -

The HeART of Xmas shopping

in the Artworks Courtyard

16 December

January 2024

Sally Tagg and Carol Bucknell *Tidelines*

12 January - 11 February 2024

Perpetual Guardian Sculpture on the Gulf 2024 Group Show

16 February - 1 April 2024

Ngā Wai Tohu - Waitangi exhibition

16 February - 1 April 2024

Wanda Gillespie *The Reckoning*

16 February - 1 April 2024

Artists in the Gallery, Sally Tagg and Carol Bucknell

14 & 21 January

2023 – 2024 Calendar of Exhibitions & Events (July 23 – June 24)

January 2024 (Continued)

Ngāti Paoa, Gallery Board and staff met for a dawn karakia (blessing) before installation of artworks for *Perpetual Guardian Sculpture on the Gulf 2024*

January 20

February 2024

***Perpetual Guardian Sculpture on the Gulf 2024 Group show, Ngā WAI Tohu Waitangi* exhibition,**

Wanda Gillespie *The Reckoning*

16 February

Artist Talk - Moana Te Aira Te Uri Karaka Te Waero Clarke

17 February

Perpetual Guardian Sculpture on the Gulf 2024 Opening Event at Cable Bay Vineyard

(100) 22 February

Opening *Perpetual Guardian Sculpture on the Gulf 2024*

24 February

Diploma of Ceramics programme recommences for 2024 (6)

March 2024

Curators talk – Sylvia Nelson to U3A (10) 10 March

Glaze Lab workshops with Karuna Douglas (10) as part of Ngā WAI Tohu 17 & 24 March

3 Docent talks to gallery visitors by curator Sylvia Nelson, discussing Ngā wai Tohu

Gallery and Perpetual Guardian Sculpture on the Gulf and Gallery Volunteers thank you event

(35) 24 March

April 2024

Clive Humphreys *Between Showers* 5 April - 12 May

Vinita Khanna *Charting the Present & Imponderabilia*

5 April - 12 May

Sid Marsh *Pacific White*

5 April - 12 May

May 2024

Anton Forde *Māhutonga*

17 May - 30 June

Called to Mind: Echoes from an Empty Place

17 May - 30 June

Robert Jahnke *Te Wepu*

17 May - 30 June

Clive Humphreys Artist Talk

6 April (25)

Vinita Khanna Artist Talk:

(15) 20 April

Anton Forde Artist Talk

May 18 (32)

June 2024

Annual Gallery Fundraiser Event

(80 including volunteers) June 7

Volunteers Thank You

Morning tea at Vino Vino

(20) June 19

Poetry Plate Workshop with

Sophie Perkins

(12) June 23



IMAGE CREDIT: MIKE CRAWSHAW, *LAST RITES* (DETAIL)