



WALKER & HALL WAIHEKE ART AWARD 2024

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TRUST

This is our 22nd year of proudly sponsoring the Waiheke Art Awards, and showing our enduring commitment to support New Zealand's wider art community.

Over the decades, the diversity of work and talent of the artists has never failed to amaze and delight us. We are immensely grateful to them for this.

We cherish the connections fostered and the contributions we make in championing the unique and powerful creativity found on this remarkable and evolving island of the Hauraki Gulf/Tikapa Moana. It is a great honour for us. Thank you Waiheke.

Joe Tattersfield

Walker & Hall



It is quite a challenge selecting from such an array of artworks before actually seeing them in the flesh, as they fit into broad and remarkably open categories focussing New Zealand practice. The expectations for such an award are sizeable, different audiences desire different experiences and selections and everyone has an opinion. Given that any single art award can never hit all targets, this exhibition is a subjective selection of works - all of which captured and retained our interest, works that are striking and demand further consideration.

Mary- Louise Browne and Jenny Todd
2024 SELECTORS + JUDGES

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POSTAGE STAMP
WAIHEKE ISLAND





DIANA ADAMS

TAMING

Acrylic and latex on canvas

1000mm x 1000mm

Observed from above, verdant shoots of emerald green speak of burgeoning pubescence. In this world subverters are subjugated, the feral domesticated. A network pulls together, the individual affects the whole. Jostling for resources who can win the race? Can an outlier succeed or will all be eventually man-i-cured.



BRETT A'COURT

KING TAWHIAO'S DECLARATION

Oil on woollen blanket

360 x 920 mm

In 1881, King Tāwhiao arranged a meeting with the government's representative at Pirongia, declaring, "Listen, listen, the sky above, the earth below, and all the people assembled here. The killing of men must stop; the destruction of land must stop". This work is painted on a woollen blanket.



GLEN ARMSTRONG

REDUCTION

Acrylic on canvas

600mm x 900mm

A reduction of process to capture time passing, hanging in the air, passing through liminal spaces leaving inklings of structure. Floating and anchored, something and nothing, here and there.



CLARE BARKER

CASSANDRA #3

Oil on canvas

400mm x 500mm

This work shows my current focus on contemporary portraiture and figuration, using classical traditions as a foundation to explore contemporary approaches, with mark making and colour. I have used allegory and symbolism in my work, with the intention that the subjects are vectors for universal truths, ideas, and emotions.



SANDRA BIANCIARDI

BOOKBINDER

Oil on canvas

1000mm x 800mm

I like to convey anonymous figures through colours, and to arrange their forms among vertical or horizontal lines. Their shapes prevent them from melting into the background so that setting them up together becomes a challenge. Working with shapes and straight lines mirrors the narrative aspect of the painting.



KIRSTY BLACK
CANNONBALL KEN

Acrylic on ply
590mm x 590mm

Cannonball Ken exuberantly launched himself over the waterfall, narrowly missing the hippo pool party below! My aim is to engage viewers, creating a sense of escapade, of romping across the canvas with joyful abandon. I invite viewers to leap into playful, imaginative worlds and share in the thrill of adventure.



CAROL BUCKNELL

ON SAFARI

Oil and cold wax medium on panel

600mm x 600mm

Safari means 'journey' in the Swahili language but more commonly it refers to a hunting expedition. During a garden safari participants journey through verdant locations, their eyes continually searching for their 'prey', most often an unusual or interesting plant. This painting conveys that tension between determined hunters and the tranquillity of the gardens they explore.



PINK FLEUR

Curated Collection

Natural pink tourmaline and diamonds on white gold

This striking ring features a 3.32-carat natural pink tourmaline, notable for its vibrant warm pink hue. The central tourmaline rests in a gentle basket comprising a halo of fine white diamonds, adding sophistication and brilliance. Set in high palladium 18 ct white gold, this piece showcases the striking interplay between the vivid pink tourmaline and the sparkling diamonds, highlighting exceptional craftsmanship and design.

Joseph Tattersfield



HANA CARPENTER

LAND LOCKET

Oil on canvas and board framed with recycled cedar

Diptych each work 600mm x 300mm

My work uses multiplicity to evoke memories and explore the provenance and absence of family heirlooms. I seek to uncover and recover familial narratives of adoption, identity fabrication and ethnicity discovery. The broken necklace is a surrogate heirloom, bought to replace a lost piece belonging to my grandmother.



TRACEY COAKLEY
CHANGES WITHIN ME
Oil on canvas
1060mm x 890mm

I see myself in the mirror and wonder how I got here, the ageing in my body. Age seems to catchup with us eventually, learning to deal with the slow shift. Throughout my changes externally, internally I continue to carry the burden of anxiety and depression, like a rollercoaster.



BRENNA COLEMAN-SMITH

A PORTRAIT OF MY FATHER

Graphite pencil on 110 gsm paper

170mm x 250mm

This is a portrait of my Dad. I wanted to capture every small detail of his face. His gentle expression. The light coming in and softening his textured skin. Dad has encouraged my art right from the start, so it only feels right that he be turned into art, too.



DEBORAH CROWE

NEGATIVE GROWTH (AND PESTS), 2024

Archival pigment print on Hahnemühle fine art paper

455mm x 465mm

While the scent of the scrambling climber filled the room my mind wandered between the usual topics: the future of the planet; when or if nature would actually win; and whether those in power would ever acknowledge the value of arts in the lives of children.



YELLOW DIAMOND

Curated Collection

Yellow and white diamonds on white and yellow gold

This exquisite ring features an impressive 4.01-carat cushion cut natural yellow diamond, radiating an opulent golden shade. The central diamond is perfectly balanced by two significant rare Demi Lune cut shoulder diamonds, enhancing the ring's elegance and brilliance. This piece exemplifies exceptional craftsmanship and the harmonious combination of rare and luxurious gemstones. *Joseph Tattersfield*



ANTONY DENSHAM

C2. 2024

Acrylic on canvas

750mm x 1000mm

I paint landscapes on the verge of recognition. Horizon lines and representational tropes are assigned then interrupted in parts by an abstract language that toggle the viewpoint from vista to pure mark making. I need both control and chance as a dual strategy that conforms to, then confounds my expectations.



SONJA DRAKE

DRAWN IN SEDIMENT

Watercolour paint, pencil and sediment paint on 300 gm Canson watercolour paper
1200mm x 1200mm

We shape the world in ways visible and invisible. There is a woundedness above and below the surface of the land. In the waterways, aquifers, the sea, and the bird, insect, plant, and animal life, human impact on our environment is not separate from us; it is part of us.



ANAH DUNSHEATH

HOMEWORKING

Mixed media and paint on canvas

1200mm x 850mm

Unexpected challenges and changes are life itself. In my art I often reflect on busy architecture and perspectives of cityscapes, now quiet.



CAT FOOKS

LONG OTTO, 2024

Oil and mixed media on board

315mm x 330mm

The 'Plimsoll line' on a ship's side indicates the maximum depth it may be immersed when fully loaded. Fooks' own vessels are often seriously overloaded. Plimsoll's attention to buoyancy resonated with her experience of submerging objects in copious quantities of paint.



NATALIE GELDER

APRICITY

Oil on ACM

600mm x 450mm

I make work that celebrates putting the brakes on, and stopping to look around once in a while. Soaking up the moment and feeling the sobering miracle of our existence.



FIONA LEE GRAHAM

THE ENCHANTED GARDEN

Oil on paper

560mm x 770mm

I have an ongoing interest in the spiritual journey and the human psyche. While completing my MFA 2022-2023, I investigated mythological and environmental concerns and became interested in their connections. *The Enchanted Garden* is an extension on this research but with more focus on paint exploration and experimentation.



VINTAGE PERIDOT SET

Curated Collection

Natural peridot and pearls on yellow gold

This exquisite Edwardian peridot necklet and earring set is a stunning example of the elegant and intricate jewellery designs of the Art Nouveau period. This suite features classic elements of the style, including delicate beaded gold settings and platinum filigree work, floral motifs, and naturalistic forms.

The necklet features a softly toned peridot of mixed shapes and seed pearls, which add an organic element to the design. I appreciate the added interest of the seed pearls featured in the chain section of the piece, creating a delicate and feminine effect. The clasp of the necklet is encrusted with diamonds, providing an extra layer of luxury, and security is assured by a safety clip. The perfectly matched earrings add to the appeal and collectability of the set as it is unusual for earrings of this period to last the passage of time. *Joseph Tattersfield*



ADRIAN JACKMAN

TRIX

Acrylic on canvas

750mm x 1000mm

This particular portrait from my series is of Trix (Tracey Collins), an Auckland icon, artist, and production designer. This painting explores ‘glitch aesthetics’ and ‘digital disruption’ themes, forging new narratives that merge historical print media with new technologies. I encourage you to view the painting through your phone camera from a distance.”



JULIA HOLDEN

DOPPELGÄNGER (COBI TFJ BOSCH)

Archival pigment print and oil on linen

1100mm x 700mm

Doppelgänger refers to the biologically unrelated look-alike, the uncanny double of a living person. Ceramic artist Cobi tfj Bosch is depicted, twice, as a pseudo ceramic figurine in his key materials of white porcelain and gold paint. The diptych comprises two portraits: acrylic on figure photograph and oil on linen.



KATE HORN

THE EDGE OF ELSEWHERE

Acrylic on canvas, framed

600mm x 900mm

I value the power art has to transform our frame of mind and emotions. This work encapsulates pieces of the philosophies I admire. *The Edge of Elsewhere* is a journey inward, a shift away from noise of the conscious mind towards a deeper stiller place.



STUART JOBLING

THE BACK GARDEN

Mixed media

750mm x 1000mm

The back garden which is part of my everyday life.



VINTAGE PURSE

Curated Collection

Yellow gold, of European origin

Having always appreciated antiques and with an interest in history, this piece struck a chord. It is an item of extravagance representative of an indulgent inclination in a time of prosperity. Being of sound condition with original silk and well-constructed from high carat gold adds considerably to its appeal.

With such rapid changes in commerce over the last century it is interesting that motivation to seek advantage, as evidenced by the under stamping of this item, will always remain a constant. *Joseph Tattersfield*



HELEN KEEN

ROLLING IN THE DEEP

Solid encaustic wax, mixed media on wood, oak frame

1030mm x 1030mm

My painting experiments with encaustic wax which dates back to 100-200AD; an organic, durable, vibrant and unique signature material. Fragmented light actioned into being, by naked flame; melting upwards of 50 beeswax and dammar-resin layers and mixed media to alchemise this translucent surface. Experience, by sight, touch and alluring aroma.



TATYANA KULIDA
SWEET PEAS AND PAUA
Oil on panel
400mm x 400mm

In the world overloaded with images I choose to paint exclusively from life. I love objects and florals as much as people- creating experiences of presence from life. The works serve as anchor of rest for the owner and a journey that comes alive with every visit.



SARA LANGDON

O TE NGAHERE

Acrylic on board

700 x 700mm

Composed as a portrait, without reference to a particular time or place, '*O te Ngahere*' celebrates the beauty and majesty of the native NZ bush and our connection with the land. I am particularly drawn to the relationship between the softness of the atmosphere and the complexity of the foliage.



JUDITH LAWSON

NOT A PRETTY SUNSET

Acrylic and oil on canvas

1050mm x 940mm

I paint intuitively, motivated by a love of nature. My work contains both a sense of wonder and that of unease or alarm at being in the world today; climate change, ecological collapse. I am interested in historical painters of the sublime and what it means to paint contemporary landscape.



GABRIELLA LEWENZ

MERCIFUL SEAS

Oil, wax and graphite

1020mm x 1200mm

My paintings combine blended mediums of oil, washes, wax, marble dust, and ground stone. My process engages a fluid and intuitive approach, weaving textural imagery and colour, evoking the lyricism of the natural world and my deep connection with the landscape.



ZOE MARSDEN

THE WATCHTOWER

Oil on cradled board

555mm x 755mm

Abandoned, overlooked and unusual buildings and structures form the main subject of my work. Now often without purpose and no longer performing their function, I'm drawn to their somewhat forlorn, enigmatic and eerie presence. I aim to capture the atmosphere and haunting beauty of these places within my work.



VINTAGE PEARLS

Curated Collection

Black pearl and diamonds on yellow gold

This unique ring captures the essence of 1970s design with its organic bark-textured gold mount, adorned with two luminous black pearls. A single, discreetly placed diamond adds a touch of further asymmetrical elegance to this vintage piece. The juxtaposition of textures and materials creates a captivating visual harmony, making it a timeless example of 1970s fashion and culture.

Joseph Tattersfield



CAM MUNROE

NEVER THE TWAIN

Acrylic ink and oil on hardback book cover (wood block mounted)

294mm x 193mm

Contrasting black and white forms symbolise the clash of differing opinions. The two halves of the one artwork invite reflection on how distinct perspectives can coexist, while the subtle interplay of shapes suggests dialogue and discernment. This artwork embodies the elegance of diversity in thought through restrained visual language.



ASHLEE O'HAGAN

ALL THREADS

Oil on canvas

450mm x 600mm

“When you have a child, so begins the braiding.” Our lives are bound together in the most organic of ways. Sometimes we are unaware of the threads that bind us, but birth and death have a way of revealing to us the braids we have been woven into.



KATHY READY

INSIDE VOICE

Oil and pencil on canvas

410mm x 480mm

Colour is the driving force behind all of my work. I use the unique and universal language of colour to connect with people through my paintings; creating rich, layered colourscapes that evoke an emotive response, influence moods and transform spaces in an uplifting way.



JILL SUTTON

MEET ME BEHIND THE BACK OF THE BOATSHEDS

Acrylic

455mm x 355mm

I am inspired by the architecture of the Wellington region from the colour and individuality of the rows of multicoloured boatsheds to villas hanging on the hillside. My work is characterised by an attention to detail and a love of the buildings and landscape they portray.



VINTAGE ART DECO

Curated Collection

Diamonds and pearl on platinum

Discover the essence of Art Deco sophistication in this platinum brooch, featuring 120 diamonds encircling a single luminous pearl. Crafted with meticulous attention to classic Art Deco geometric patterns typical of the era, its flawless craftsmanship and premium materials reflect a high level of skill and luxury. This brooch likely symbolizes a significant original event or person, embodying the era's commitment to precise design and timeless appeal. *Joseph Tattersfield*



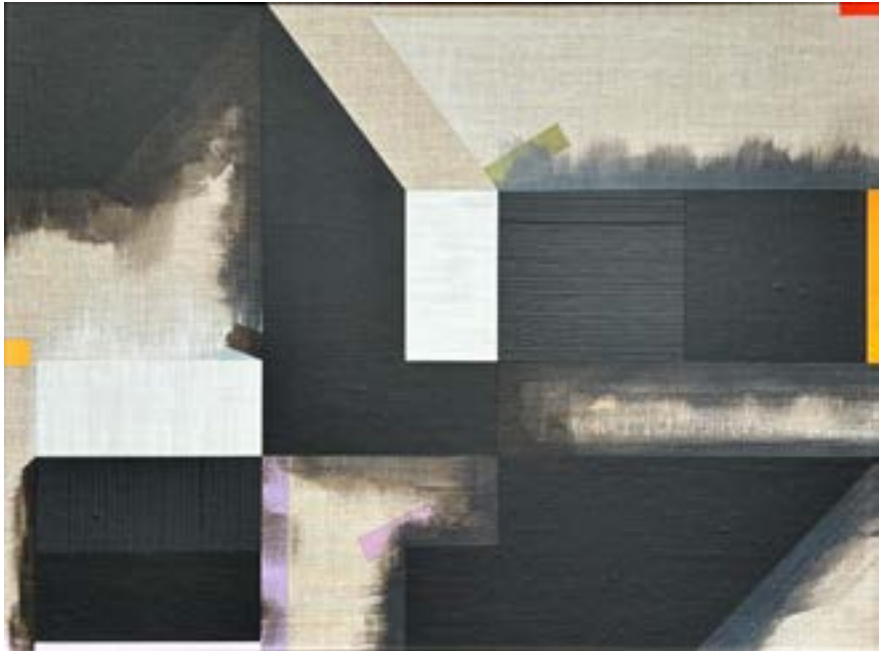
DEBBIE TUBB

SHUFFLE, SWEEP, SKEDADDLE

Acrylic, fabric and thread on canvas

250mm x 325mm

In *Shuffle, Sweep, Skedaddle*, painting, cutting, piecing and stitching creates spaces where generational narratives can converge and intersect. Holding references to historical generational narratives of cloth, the work shares the potential to discover new perspectives within familiar landscapes. Whilst unsettling the preconceptions of where and how an image 'should' exist.



AMANDA WILKINSON
UNFINISHED BUSINESS
Acrylic on linen on board
458mm x 612mm

When life feels chaotic I channel control into my art, usually resulting in precision. This piece was a conscious effort to let go. Traces of my usual detail remain, but also playful chaos. And no, that's all paint, not tape — so perhaps not quite as spontaneous as it looks!



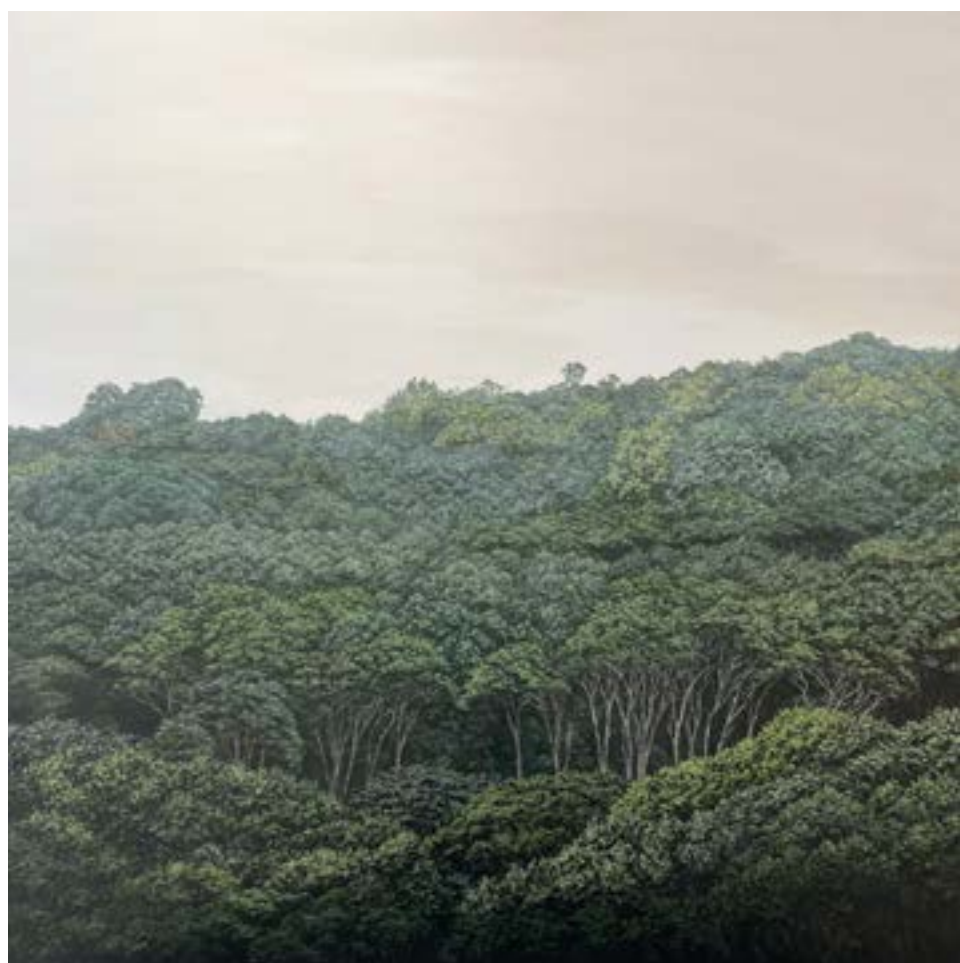
TOM WILSON

LAST LIGHT

Acrylic on canvas

800mm x 1000mm

This painting (*Last Light*) is the continuation of a recent series, using various subject matter (especially native trees) to explore the balance between life, loss and emptiness.



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