

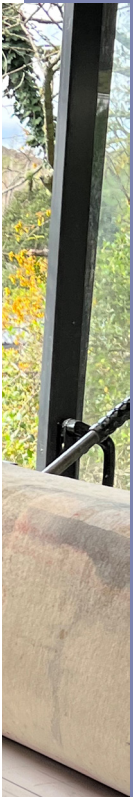
# This Year's Judges



## Carole Shephard

Ten years ago I met with the Waikato Society of Arts committee to discuss the New Zealand Painting & Printmaking Award and present to them what I saw as inequities and to argue that print will always come off second best when placed alongside paint. I totally lost this argument so it was extremely rewarding to hear that the WSA had undertaken a review and decided that in 2023 it would to be judged separately and the prize monies awarded equally.

This of course meant that this year many more printmakers entered, thank you, including established printmakers along with a new generation drawn to print by its diversity and more



flexible boundaries! In keeping with this decision my co-judge Evan Woodruffe and I decided we would each select the same number of finalists from each field.

My approach to selecting the work was to trust my experience and knowledge of print, but to also respond to works that immediately grabbed my attention. This does not mean that the most colourful, or large or 'in your face' prints had the higher ground, as nuance, subtly and quietness were also beacons that drew me in. I wanted to be curious and ask questions of the work. Another group included works for which the term 'hybridity' is used. This describes works that call upon a range of materials and processes in order to reflect on ideas related to integration, cultural assimilation or the in-between spaces, places that are becoming very attractive for many contemporary print artists. Increasingly in contemporary print practice, traditional techniques are combined with new media, some of which are translated in unusual ways. You will see some examples in my selection. Current debate firmly posits that traditional media is not separate from "new" media as is often claimed instead media constantly "re-mediate" itself as it has done throughout history.

Common questions like "How is it made?" need to be replaced by "what is this artwork trying to say" if print is to be treated equally. The prints I have chosen connect with my wish to acknowledge skill of execution, but primarily reveal 'intent'. I wanted to discover if I could understand (or come close to) what the maker wanted to achieve – and for it to be believable. In some cases this meant returning again and again to the work. Whether the work was underpinned by research or by spontaneous physical engagement – it needed to provoke a response from me in some way. I am gratified that many print artists are now working towards a limit, or sitting at the edge of a particular frame of reference. This is the crucial point of demarcation between one state (ordinary) and another (extraordinary) that I was looking for.



Thank you WSA, who facilitated and has managed this huge philosophical change, the Print Council of Aotearoa NZ for continuing to promote print nationally and to all those generous financial supporters who keep the artists, the arts and culture, alive and thriving.

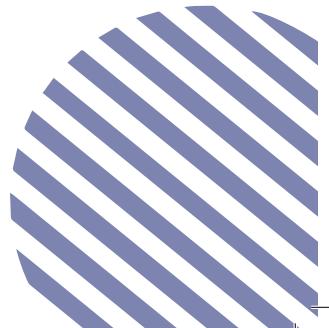
# This Year's Judges



## Evan Woodruffe

The New Zealand Painting & Printmaking Awards presents a selection made from 417 artworks submitted from around the motu. The process of building the show from such a large number involved much consideration between Dr Carole Shephard and myself. Despite my given role, while browsing through these hundreds of images, I was not judging; I was choosing. I was selecting works that caught my eye, artworks that I wanted to show you, that I wanted seen more, because I don't think they're seen enough.

I chose works that are unusual, poignant, funny, insolent, obtuse, joyful, and unravelling. Sometimes the quality of a work is obvious, sometimes it



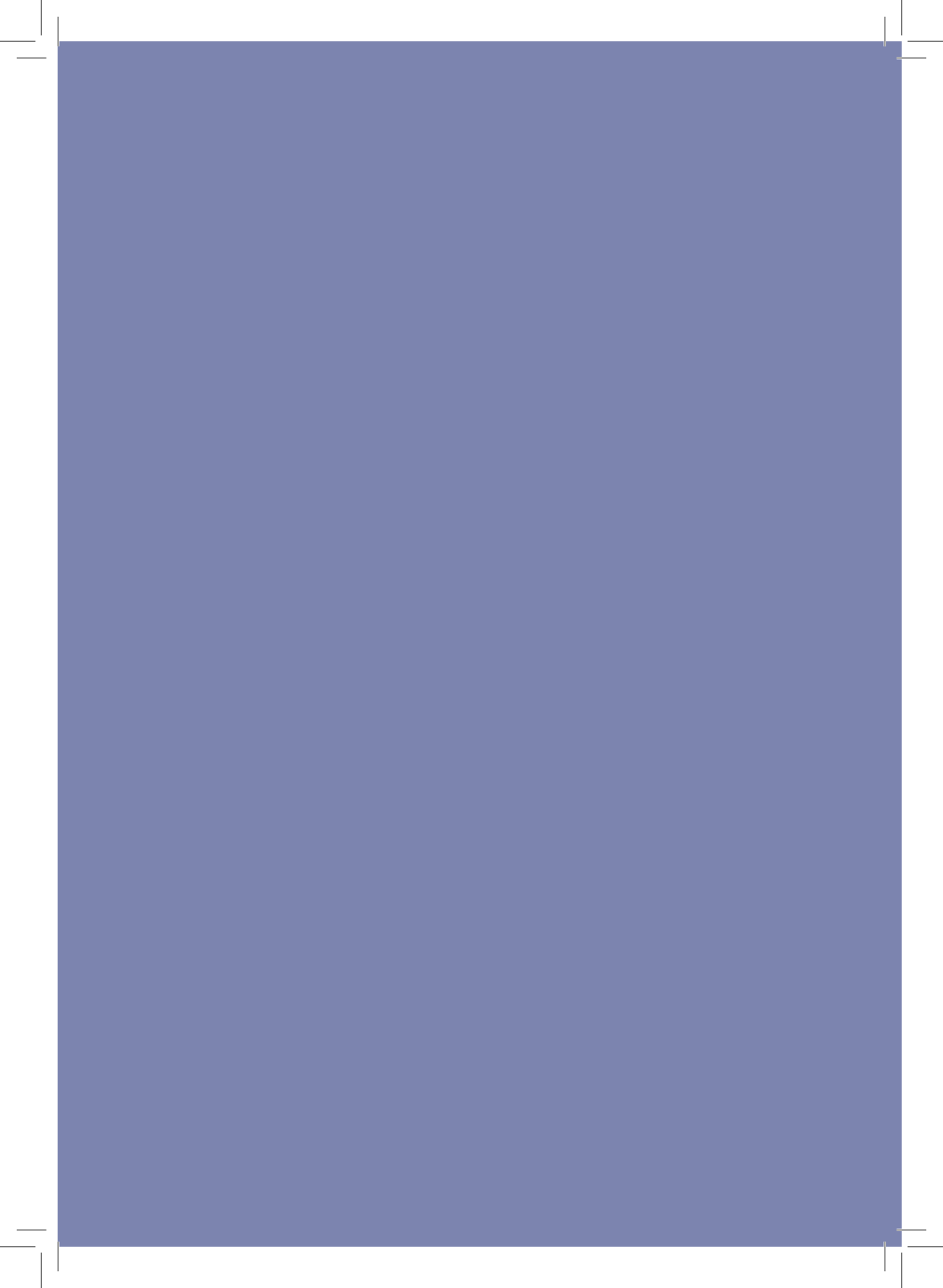
is quieter, but every time I want to see art that has a sensitivity, bravery, vulnerability, mastery; I want to see the mundane made magic.

My selection is subjective, and my knowledge as an artist, educator, collector, and advocate for the visual arts informs my view. If it interests me, I'm sure you'll find enough in the exhibition to interest you. Interest rather than "like" – this is no casually scrolled stream of images. Each artwork has been deliberated over and carefully composed by a thoughtful human, so even if we dislike, or are challenged by it (yes, please!), we should be able to appreciate that there is a story there, an emotion, even if from an unfamiliar viewpoint.

Many of the Finalists have been making art for decades, continuously being both curious and critical about their work. They have achieved recognition from their peers and from patrons. Others are relatively fresh, having just graduated art school; or are older and have recently rediscovered their joy in mark-making. I applaud them all for engaging seriously with the foolhardy and glorious undertaking of art making.

That goes too for those not in the exhibition. Use your disappointment as an energy in making work, and to make it even better. Rejection is something all artists must make peace with, as rejection and doubt are our constants, and understanding them brings success in the studio.

Thank you especially to the Waikato Society of Arts for bringing artists and audiences together; and for the generous financial support given by the Print Council Aotearoa NZ, Chow Hill Architects, Susie and Cliff Allen and Vision Complete Earthworks, Nancy Caiger, Ruth Davey, Golden Homes, and Gordon Harris Art Supplies.





**1. Belinda Griffiths / The Anatomy of a Neck (after da Vinci)**  
\$6,000.00 / Monotype on parachute silk mounted on wooden rail

*An experimental monotype on parachute silk from a series of works referencing anatomy illustrations by daVinci and Barcsay. Whilst making the works, I discovered that daVinci recorded the first known pictorial evidence of a parachute design in 1514 - An interesting parallel with the substrate I was working on.*



**2. Beverly Rhodes / The joy of regeneration 2**  
\$2,450.00 / Oil painting on stretched canvas

*This work is part of a series referencing the regeneration of native bush surrounding the artist's home after a bush fire in 2022. It is about the joy of renewal and a new beginning.*

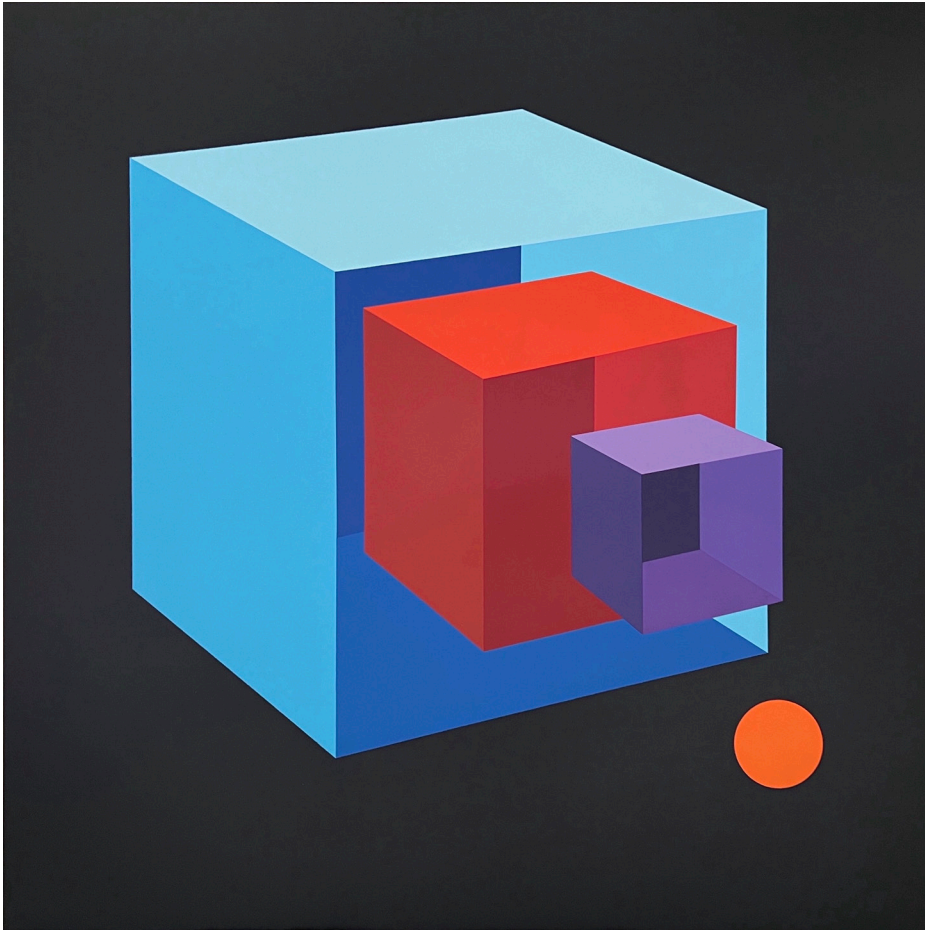




**3. Brett a'Court / Te Raukura**  
\$1,350.00 / Oil on woollen blanket

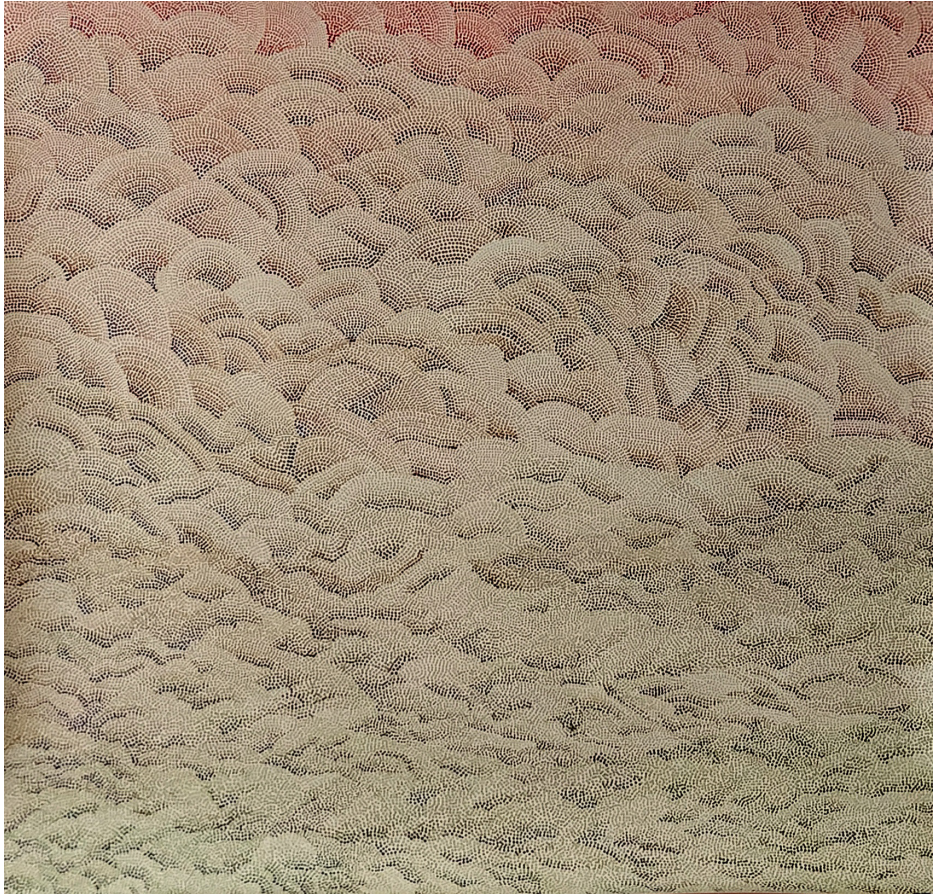
*In the 1860's, the prophet Te Whiti -o-Rongomai spoke of a spiritual white Albatross seen as a symbol of peace. He saw it as a divine presence, like an angel, bringing a voice and a message to fight against the land confiscation at Parihaka by non violent means.*





**4. Cap Jacobs / The surprise**  
\$3,000.00 / Painting

*The surprise continues my long-term artistic exploration of visually arresting, precise paintings involving only straight lines and a single circle. The cool blues on the left side transform into reds and then purples in this babushka-like cubic construction. And then, out of the inner-most cube falls a surprise.*



5. Cara Fotofili / The things we don't know we don't know #2  
\$1,900.00 / Watercolour on 300gsm paper

*This is a great opportunity to exercise apophelia.*





**6. Carolyn Currie / ESTUARY**

\$900.00 / Printmaking

*Inspiration for these monoprints was drawn from historic charts that document the navigation of the Avon River.*

*I have created depth and interest through layering of colour, texture, shapes and line, using prepared carborundum plates. Colours reflect the local environment and linework is representative of the shape of the river.*



7. Christian Dimick / Resting in the words  
\$1,100.00 / Painting

*Painting is thought to be a silent language. Yet sometimes, certain works begin to murmur. When they do you will find me resting in their words.*



**8. Cora-Allan Lafaiki Twiss / A sample of bush flowers**  
\$6,500.00 / Whenua and kapia ink on Hiapo

*Using whenua pigments on Hiapo the sampler refers to research processes and roles of botanists and artists on early colonial voyages in Aotearoa. Using traditional Maori practices of creating colour to apply on Hiapo (barkcloth) she has beaten herself is a folding of knowledge from both her cultures.*





**9. Duane Moyle / St Luke Arrives at Te Papa**  
\$1,450.00 / Oil paint on plywood panel

*During the battle of Gate Pa, local Maori defending their homelands displayed premeditated kindness due to their code of conduct. The first gospel in Te Reo was Luke. The graphic in the centre is a symbolic depiction of St Luke as a calf from the Book of Kells.*



10. **Ellie Lee-Duncan** / I woke up from surgery crying,  
I felt so happy  
\$350.00 / Painting Monoprint from top (gender affirming) surgery  
scars, acrylic paint on glitter paper, plastic gemstones

*I lie on this paper, gold glitter catching the outline of my wounds  
like St. Sebastian. Embellished with jewels like a religious icon.*





**11. Erin-Monique O'Brien / Untitled (performance)**  
\$1,500.00 / Mixed Media

*Although the artist is primarily focused on the process, the work draws our attention to a fragile energy. Fragility not as a weakness but instead a signal for a change in direction or a discovery, the potential. It is here the work becomes active in front of our eyes.*





## 12. Esther Hansen / Palimpsest 1

\$1,200.00 / Collograph, monotype, with pronto plate print

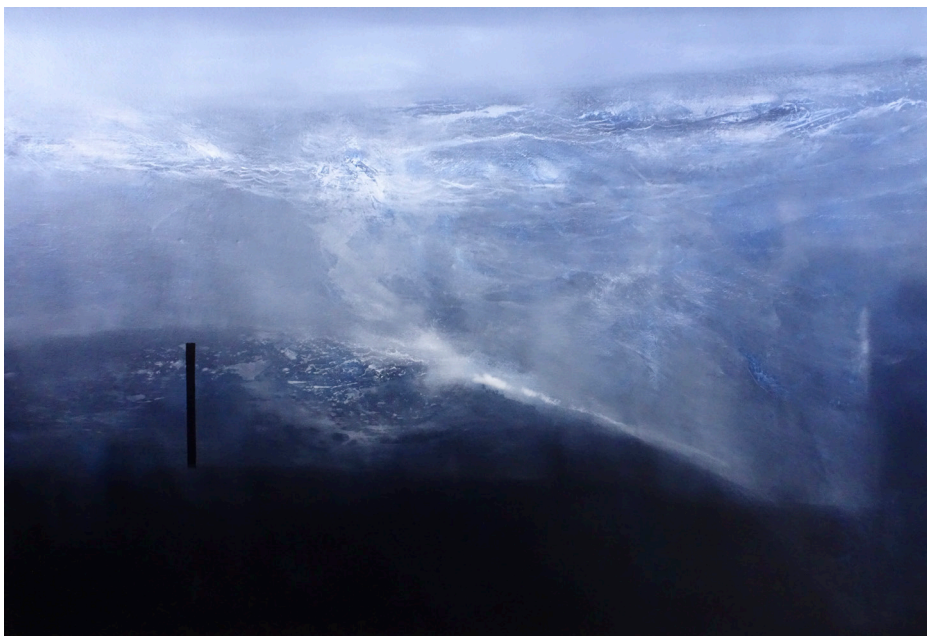
*A Palimpsest has been superimposed over an earlier text, erasing what came before. In this print layers of identity and culture overlap, obscure, and erase what has come before. Much like the construction of identity. Names are powerful, they bring meaning, promise, destiny and heritage, they act as cultural signifiers.*



**13. Faith McManus / Te Ikaroa**

\$2,500.00 / Woodcut, chine colle and collage on cotton rag and harakeke paper

*Ikaroa is one of the names for a variety of Hue or gourd. It is also a name for The Milky Way. These cosmic Hue are a sign of remembrance and a container of memory of loved ones passed. The body has gone but the imprint remains.*



**14. Garry Currin / Conversation with the Moon (2023)**  
\$6,500.00 / Oil on paper [300gsm Fabriano]

*The Moon, always mysterious, a distant gaze. Night or day it exerts a quiet response and we can recognise our place. I like these reminders that we all have a special relationship with the force of the moon and this planet. It brings the weight back to the earth.*



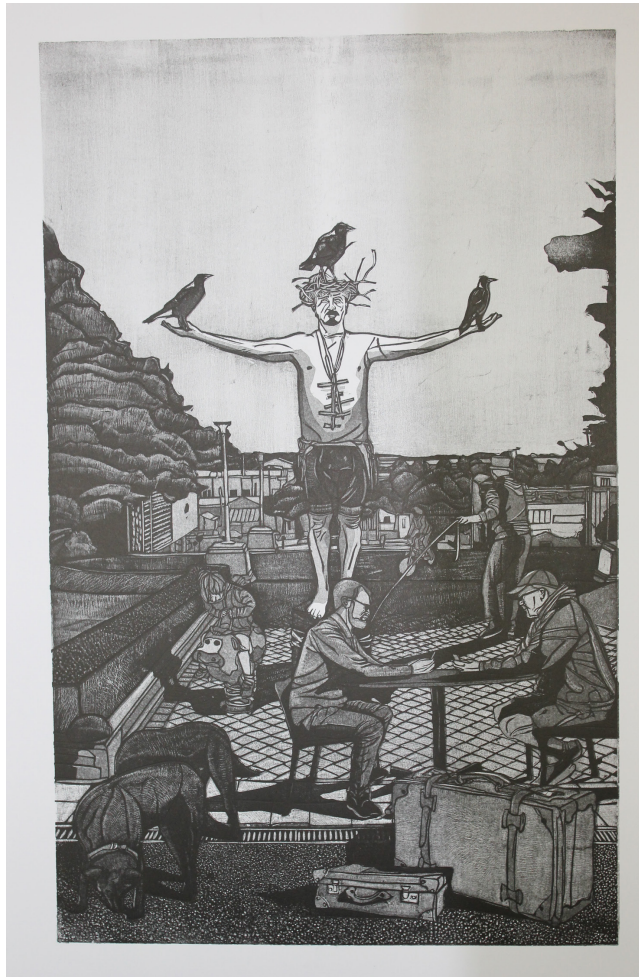


**15. Geoff McGowan / Another War**

\$1,950.00 / woodcut (MDF); one of 16 hand coloured prints, labelled on rear

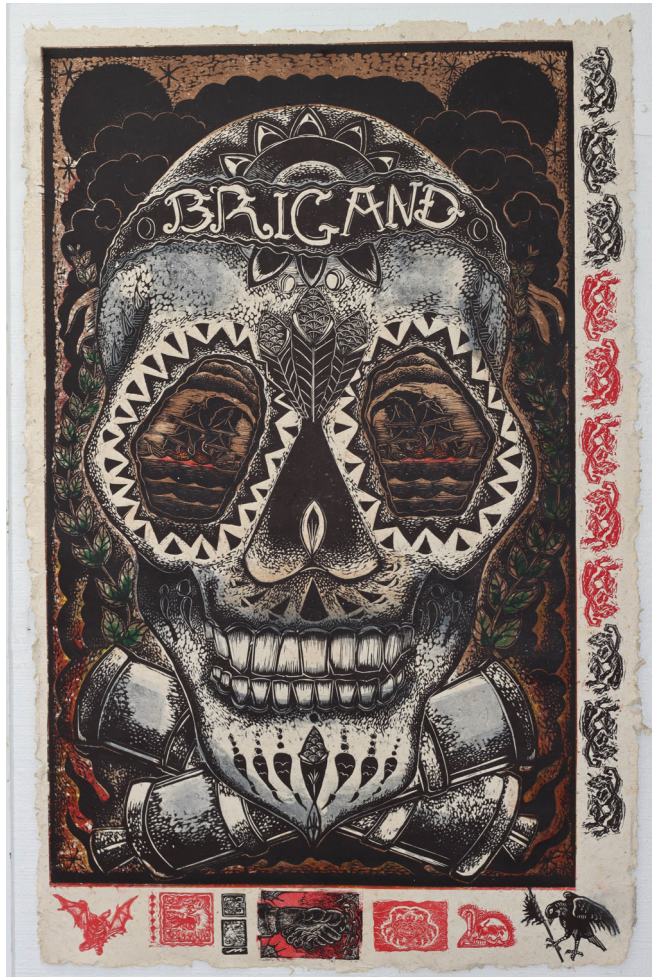
*(After Durer's Small Passion title piece, 1511; see Smithsonian website, accession number 1950-131-140; public domain)*

*Humanities biggest problem isn't global warming, or pollution or natural disasters, pandemics, over population, or any other modern worry. Humanities biggest and oldest problem is ... human nature.*



**16. Graham Hall / the 10th station of the Cross ...Jesus is stripped of his Clothes**  
\$1,000.00 / Woodcut

*The tenth print from a series of 14 woodcuts depicting the journey through the via dolorosa (way of sorrows). Set in a contemporary New Zealand context.*



**17. Hamish Oakley-Browne / Ngā ture**

\$6,000.00 / Printmaking: 8 Woodcuts and 7 color monotype on handmade pahekoheko paper

*My choice of print and papermaking techniques is guided by its whakapapa. This supports the narrative of the pictorial impressions I create. In 1842 a nation was conceived in an idea, Ngā ture. This body of research guides my process and my chosen print and papermaking techniques support its retelling.*





**18. Holly Roach / Turning**  
\$725.00 / Acrylic on raw canvas

*Turning' is one in a series of paintings exploring time and place, formed from memories acquired and imagined. As time has moved strangely, slowly and quickly, these past few years, I was inspired paint these memories that are surfacing.*



**19. Jacqueline Aust / Revised memory**  
\$2,400.00 / Carborundum collagraph, drypoint and collage

*I have been revisiting plates that hold memories of past places and themes. It seems my memory is an unstable matrix leaving impressions of shifting parts through which light and colour leak. So I move through a process of recollection, placing and replacing elements to trace a revised story.*





**20. Jay Allen / Echo**

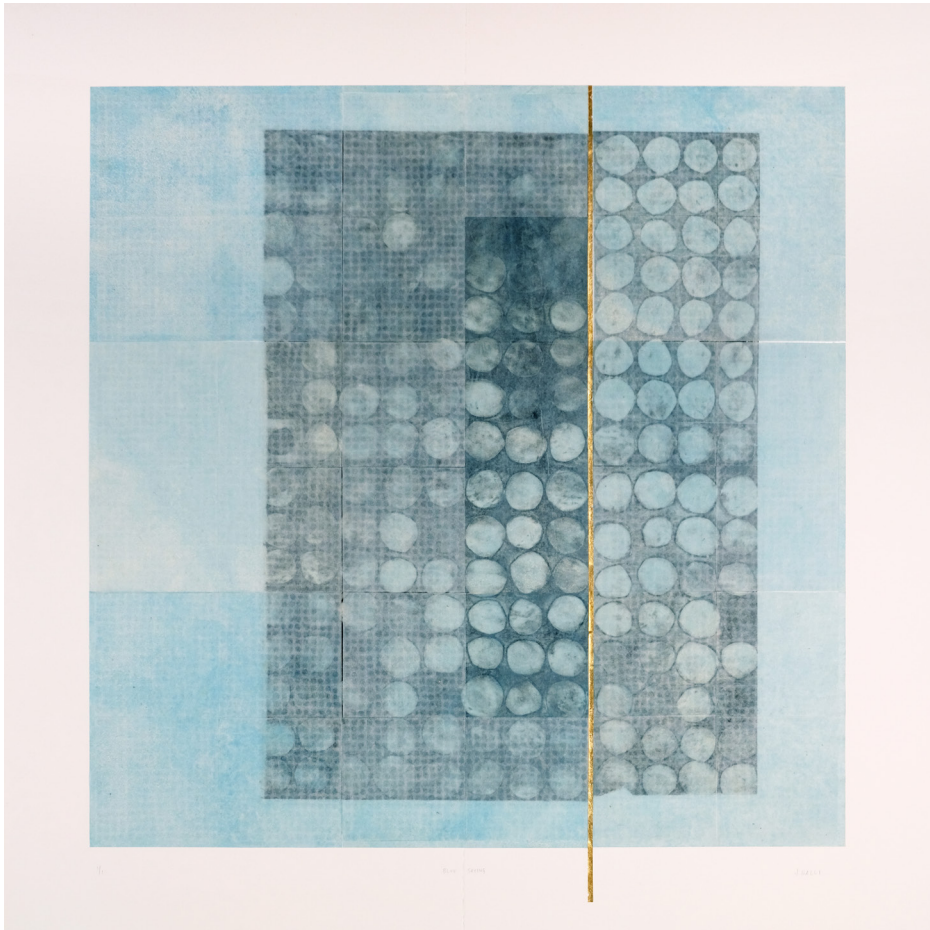
\$2,000.00 / Printmaking - Drypoint, lino and gelle

*This work explores the concept of the life force, memory and energy that exists within formally curated historical collections of taonga. The spaces between what is seen and what can be felt.*



**21. Jennie de Groot / F@%! around and Find Out**  
\$6,000.00 / Painting

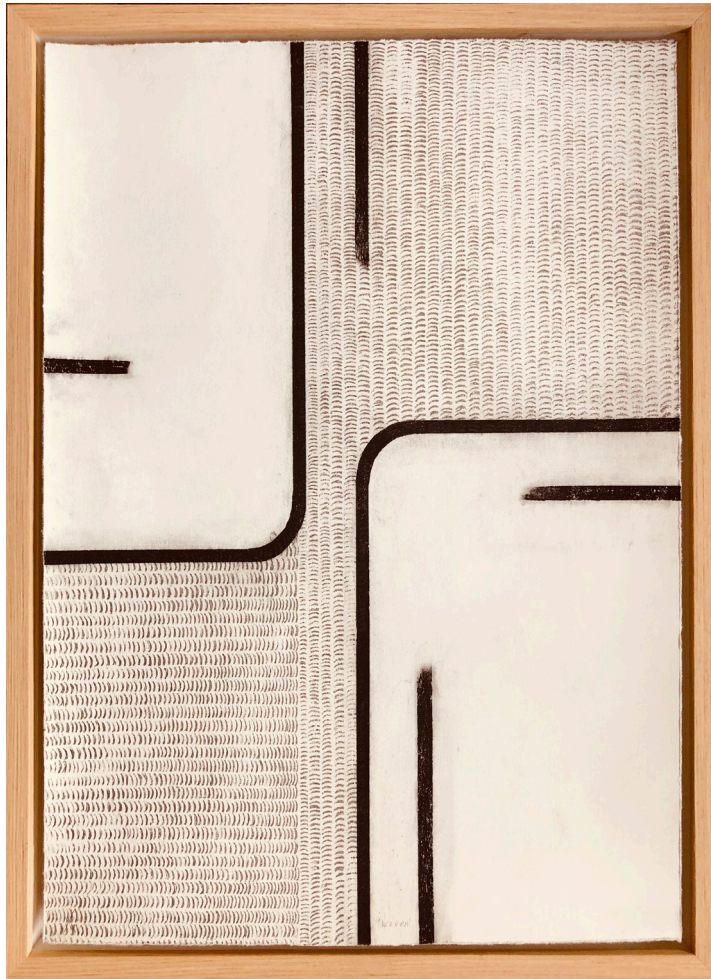
*I aim to showcase the narrative potential of painting by juxtaposing absurd figures and peculiar subject matter within the context of traditional landscape painting. I hope to draw the viewer's attention to the absurdity of climate denial by gently but pointedly critiquing this damaging ideology.*



**22. Jennifer Halli / Blue Skying**  
\$3,500.00 / Printmaking: Collagraph and Woodblock on Thai kozo

*Blue - the place between two lands,  
the place you can never go.  
Living a layered life between two such lands  
sometimes it feels closer than others.*





**23. Jo Giddens / Woven**

\$2,040.00 / Mokulito Wood Lithography on Hahnemuhle paper  
(ed of 6)

*Woven In this latest work I continue to explore handmakingness in the process of my printmaking. The drawing of 'Woven' was inspired by Japanese tea house architecture and traditional tatami patterns. I wrote a haiku to accompany this Mokulito wood lithograph. Woven over time. Ceremonial patterns. Shift with changing light.*



**24. Joanna Fieldes / 'Venture South, Landed'**

\$1,680.00 / Printmaking - (monotype) , Paper 100% cotton Fabriano Tiepolo 290gsm, charbonnel intaglio etching ink, hand coloured with Faber Castell Polychromos pencils

*The dominant theme of my art practice reflects on the impact of New Zealand's colonial past, the country's varied landscapes and the life-forms, indigenous and introduced, that inhabit them. With a wry sense of humour, I take history for a walk.*



25. Joon-Hee Park / My Solitude  
\$4,800.00 / Oil on canvas

*I experience the body of my work as a journey between reality and dream, the composition of my psyche. I dive deeply into the vivid world that live within my imagination, and embrace and celebrate my bitter sweet memories, fear, loneliness and dreams.*



**26. Kai Tee / Offset**  
\$1,490.00 / Mixed Media

*The chosen image used, has been mirrored to create another. Dots are placed on the 2mm square to capture the picture. The resulted effect is the images enhanced, negotiated, fought, blurred to gain one's visual interest.*





**27. Kate Symmans / G-11**

\$750.00 / Dirt from my driveway and binder on 100% cotton rag, on panel.

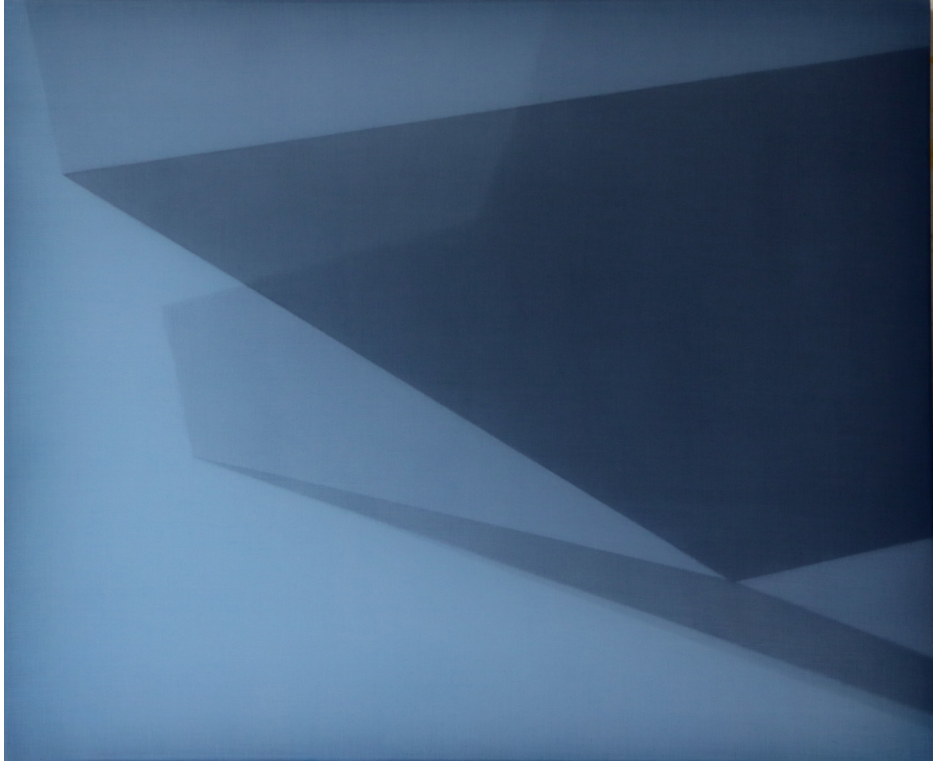
*Purchasing a house has given me pause to consider my place within land ownership in Aotearoa. Alongside a research project, G-11 is one of hundreds of pigment studies collected from my section. Dried, sifted, categorised and made into paint in humble appreciation for our land prior to human intervention.*





**28. Kathleen Boyle / In need of repair**  
\$2,000.00 / 2 layers, relief, mono print on plaster paper and Lokta paper

*Like putting on a coat to hide what is underneath, cheerfulness covers and hides insecurities and self doubts. But as with any well used garment it frays at the seams, homes appear*



**29. Kathryn Stevens / Skim**  
\$3,500.00 / Painting

*My current work is part of an ongoing exploration of the tension possible between; the flatness of the surface of a painting, and the spatial ideas that it can hold. The drawings and paintings are currently informed by the concept folding as a transformative and generative process.*



**30. Katie Blundell / Roundabout Home**

\$3,250.00 / Printmaking: 1/5 limited edition reduction woodcut print, 2022, floated in white box frame

*A Hall bought about by community love, Hug pink, Does it work today? Sobering ochre, Blended whirlwind of change, Chaos orange, Now a relic or part of the new world? Strange green, Holding onto a hopeful future, Steadfast grey, Roundabout Home.*





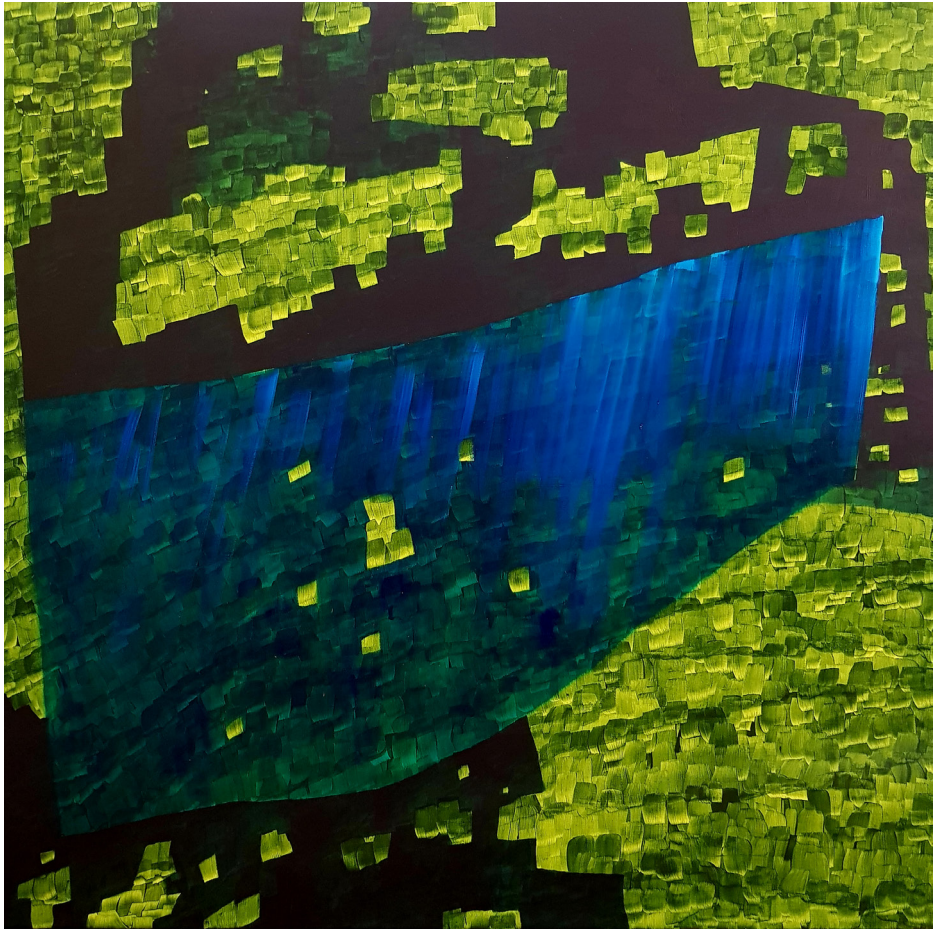
31. Kirstin Carlin / I'm Glad the Sky Is Painted Blue  
\$4,500.00 / Oil on Aluminium Composite Panel

*The title I'm Glad the Sky is Painted Blue comes from the title of a children's poem, author unknown.*



**32. Kirsty Black / Sauntering Sybil**  
\$3,600.00 / Mixed Media

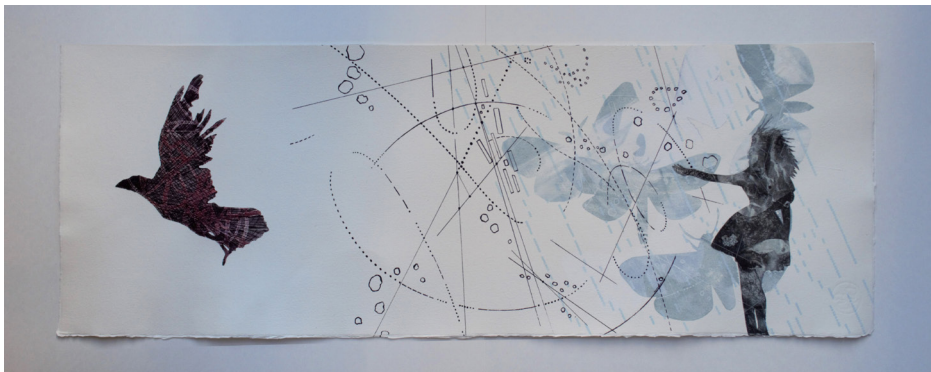
*I paint dynamic adventures in colour often with a mischievous twist, using freeform brushstrokes to convey a sense of escapade, of romping across the canvas with joyful abandon.*



**33. Krystie Wade / Floating and Falling**  
\$5,300.00 / Acrylic and Oil

*This work has been an exploration of ideas around time, space, and gravity. The process is a meditation, where a bigger picture of the last few years come forward, states of floating and falling through various emergencies. The beauty of nature is a place to retreat and recover.*



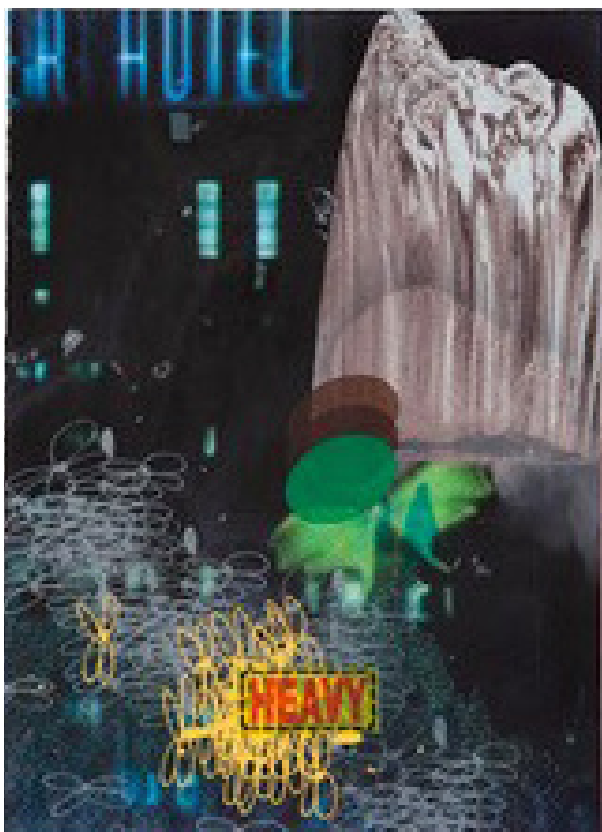


**34. Lisa Feyen / State of flux**

\$950.00 / Hybrid print; screen print, collagraph, woodblock and etching on Hanhemuhle paper.

*This work explores the impact of change, whether it be individual or global, political, environmental or personal change is constant and frequently laced with an element of the unknown. Often regarded as a threat, change also brings about opportunities for positive growth and renewal.*

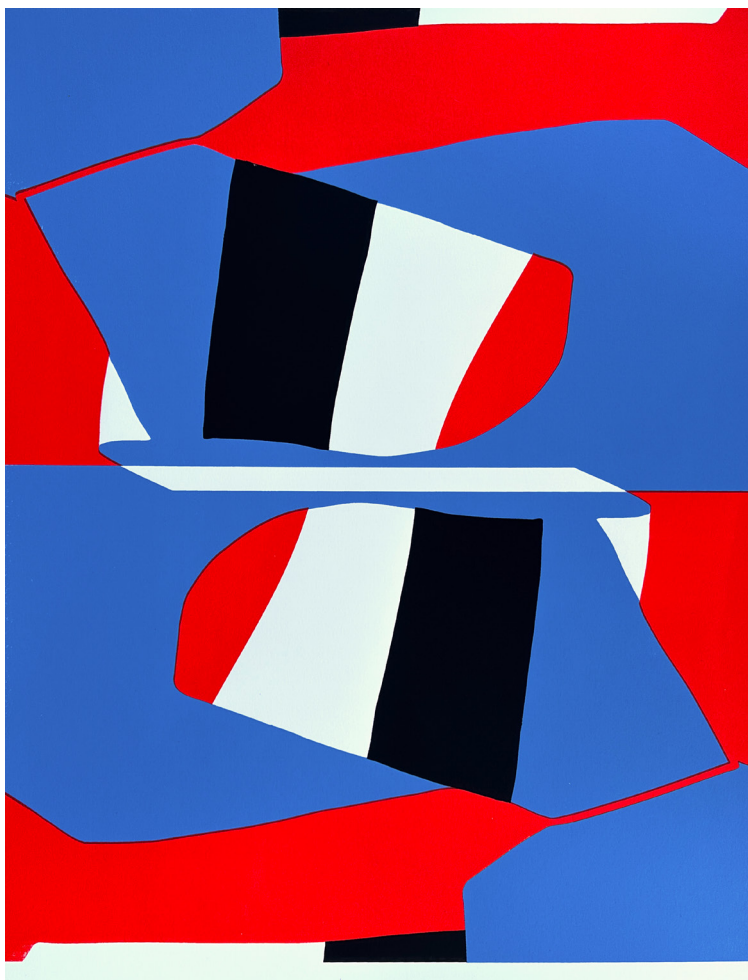




35. Luca Nicholas / LUNESTA!!!!

\$2,200.00 / Screenprint on Fabriano Tiepolo paper

*MAXIMISING EFFICIENCY IS A BAD IDEA!!!!*



**36. Marci Tackett / (im)possible 4**  
\$1,700.00 / Screen print on paper

*This work explores ambiguity within visual perception, using colour and shape relationships to create points of tension between figure and ground. Rotation adds another element to obfuscate the viewer's reading of the work.*



**37. Marie Brunskill / Portrait of a Rooster**  
\$1,000.00 / Oil on canvas

*None*



**38. Mark Dustin / Untitled (JH)**  
\$1,450.00 / Screenprint on wool suiting fabric

*Untitled(JH) stages a narrative that is both incomplete and inconclusive. The fragmentary elements of image and material present an unresolved story that is both familiar and unknown. Not concerned with telling linear stories, instead this work is focused on examining the viewers own processes for creating identity building narratives.*





**39. Mark Graver / Coral I**  
\$1,350.00 / Archival pigment print

*Small thumb sized corals found in Niue immediately showed their graphic potential. The patterns, forms, shapes washed from the reef. Photographed and left in situ, objects and time fixed. The substantially enlarged images were manipulated and layered to create an on-going series of prints, a record of place and time.*



**40. Mark Raymer / Homebody**

\$2,000.00 / Printmaking: trace monotype, relief print, intaglio

*I find myself in a position of floating from one rental to another my entire adult life. The uncertainty that come with that and the desire to find one's space and place amidst a housing crisis, navigating personal history with a history of place is what is driving my practice.*



**41. Michael Greaves / data generator (Scraper) 1st state**  
\$3,200.00 / Acrylic, airbrush and oil on linen panel

*I played out endgames in the painting that I could not make, that might not be seen, that might never exist. I developed projects and ideas totally within the frame of the mind. To paint now requires a collaboration with this new modern fatigue.*



ODE TO DETRITUS

**42. M. B. Stoneman / Ode to Detritus**

\$540.00 / Mezzotint, letterpress

*'Ode to Detritus' shines a light on an object of common insignificance, raised to the forefront of our daily lives over the past few years. Containing perilous and deep connotations, this throw-away object has become a dark symbol of our times, evoking emotional response.*





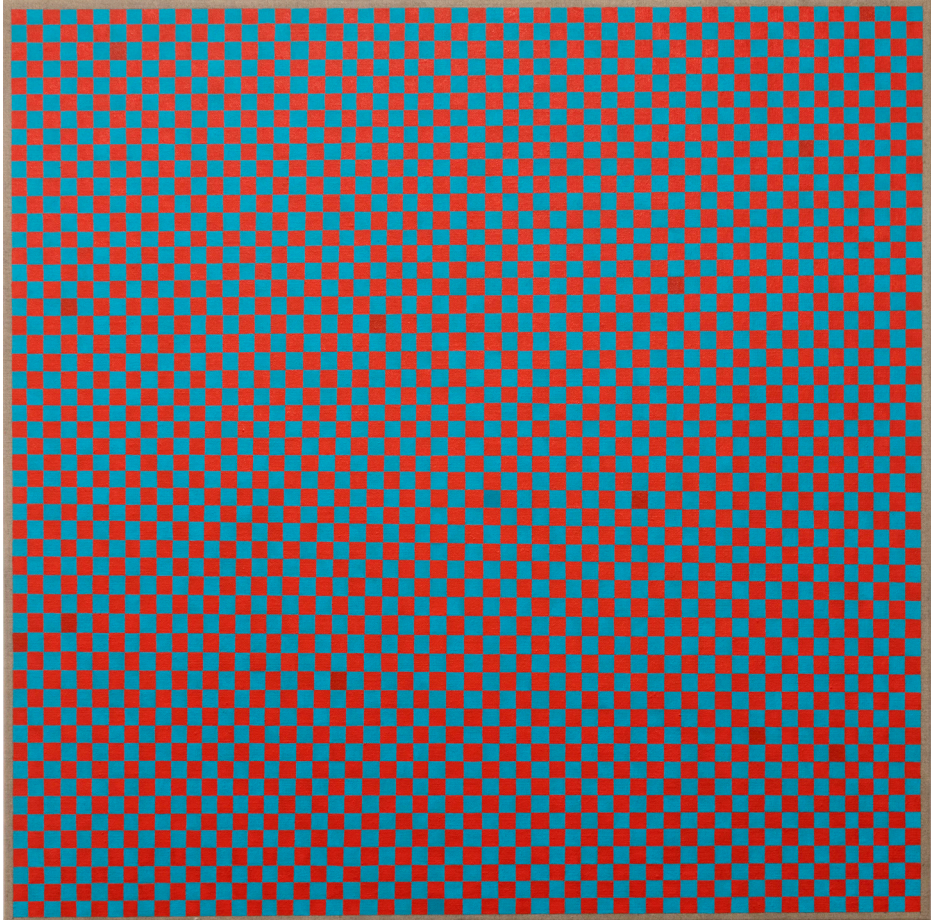
**43. Nicol Sanders-O'Shea / Stand-Off**  
\$2,200.00 / Screen print on fabric

*The Stand-off is created with screen-printed found imagery. Overprinting explores current social issues and power relationships. Truth and fabrication become indistinct. Creative strategies intentionally disrupt and visually overload. Random dots dislocate and reference Ben-Day dots, signifying the commercial printing process employed.*



**44. Paul Darragh / I Want You To Get Together**  
\$2,950.00 / Painting on canvas

*This painting explores the intersection of a sleeping couples dreams through geometric abstraction. Two quarter arches sprout from the centre of the frame, each belonging to a singular mind. At the top of the composition the ideas combine to create an entirely new surrealist inspired landscape.*



**45. Bonco** / Virgo in turquoise/light red  
\$5,000.00 / Painting

*This work is hand painted (no tape) and is intended as a meditation on the existential questions of humanity and societal structure. Drawing on the modernist grid in art and its relationship to exploring a window to the Universal, I have incorporated a hidden mapping of the zodiac constellation Virgo.*



**46. Rebecca Moore / From Darkness to Lightness**

Lead me There

\$670.00 / Linocut

*The vein running through this work is the artist's exploration of a spiritual journey. It tells a tale of birth and death; awakening and shedding of old programming.*





47. Reece King / Auntie Bill  
\$4,500.00 / Oil paint on canvas

*I hope the viewer walks away a little lighter after looking at the work.*

29/01/23 - 7/02/23  
 Canvas purchased on 17/12/2022 from Studio Art Supplies (Lancaster Road, Boreham,  
 Essex) and arrived 18/12/2022. It was stored until early January 2023 when the plastic  
 with three A4 labels. It was stored until early January 2023 when the plastic  
 covering was removed and the work began. At the initial meeting the artist  
 took notes over many projects. Notes and layout plans developed. Sketches and research  
 into provenance, meaning and representation. Discussions with other artists/curators  
 as to the relative importance of Provenance, function and other issues relating  
 to authenticity, representation, integrity, quality and quantity in relation to Art  
 making, sales and presentation. Integrity

36.99

#### 48. Robyn Gibson / The Painted Provenance \$1,200.00 / Acrylic painting on canvas

*Provenance...the place of origin or earliest known history of something. A record of ownership of a work of art, used as a guide to authenticity.*



**49. Rosemary Mortimer / Fragile Worlds III**  
\$1,480.00 / Intaglio from found object

*Making work from the detritus of nature and industry, allows me to embrace the discarded without being outed as a hoarder. The abandoned nests I find incorporate diverse materials. Manipulating oily ink directly into the fragile construction I record its gradual disintegration, while exploring ideas around consumption and durability.*



50. Sam Mitchell / YOU DO YOU

\$10,000.00 / Painting on Perspex with Acrylic, enamel spray paint

*This work is a mash up of images that caught my eye on social media 2022.*





**51. Struan Hamilton / Nontopia**

\$2,445.00 / Photo-polymer intaglio with colour viscosity

*Following traditions within printmaking of exploring new technologies, my latest body of work speaks to the anatomy of the built and natural environment in an alternate setting, combining established print techniques with cutting edge AI.*



52. Susan Rhodes / Moko  
\$700.00 / Arcylic painting on canvas

*Moko*

*A reflection of loss and joy.*

*As a young mother I experienced great loss through adoption.*

*Only to receive great joy through connection and Aroha with the weaving together of Whanau.*



53. Tim Thatcher / We are here  
\$1,000.00 / Oil on Canvas

*The ebbs and flows of human migration are explored in this painting. The movement of people and our struggle to endure, borders, walls, queues and barriers is a great constant in history. I'm exploring this state by composing figures and forms in a rhythmical flow.*





54. T M Wootten / 07 2022  
\$510.00 / Mixed media

*Excerpt from A-W 2022 body of work.*





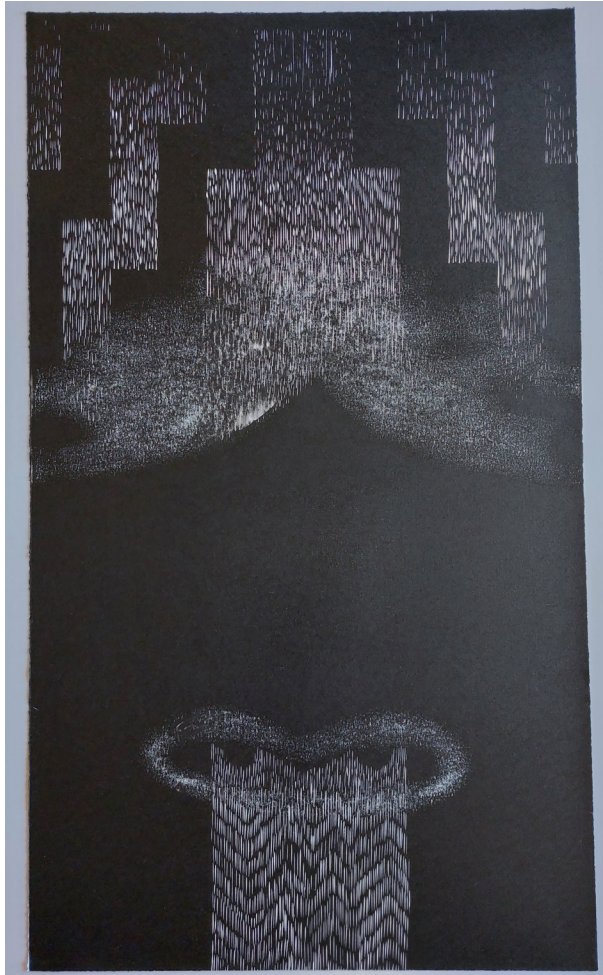
55. Tonia Geddes / Place and year of birth  
\$2,300.00 / Woodcut

*A three part wood block print referencing the beginnings of a life in the Waikato. I completed a BFA at Canterbury University majoring in Printmaking in the 1990s, followed by many years of artmaking and teaching before recently returning to live in Maungatautari, Cambridge.*



56. Tony Guo / Tilt  
\$4,500.00 / Oil on canvas

*'Tilt' is part of an ongoing reflection on the boundary between safety and discomfort. By fluctuating oil paints from subtle gestural mark-making to resolved details, I render this painting in a childhood radiance against a whimsical sense of violence.*



**57. Vanessa Edwards / Ahi Kā Burning fires**  
\$1,100.00 / Woodcut

*Ahi ka (burning fires) is a principle in Maori culture, referring to taking whenua (land rights) through visible occupation and use of land. I reckon Mt Taranaki is perhaps the original ahi ka of the west coast, occupying space both physically and spiritually. He is a volcano after all.*



58. Yasmin Dubrau / Look at What the Light Did Now  
\$2,450.00 / Watercolour and Oil Pastel

*"Look at what the Light did Now" stems from a recent series of paintings that began in Coromandel, of evening light catching on coastal rock formations. Over weeks of painting, the colour palette shifted and the perspective became more fluid. The paintings became less literal, more conversational and more suggestive.*





59. Zara Dolan / A1-3-1C-#724B71-SC  
\$3,450.00 / Monotype print

*This one-off monotype print presents a dynamic energy - a suspended moment of lively animation. Drawing on abstract expressionist gesture, the mark making is direct and intuitive, mediated only by the application of colour and the printing process. The title of the work encodes the process.*



60. Deborah Crowe / Don't Expect The Future To Be Like The Past  
\$630.00 / Archival ink jet pigment ink on Hahnemahle 310gsm fine art paper

*Sometimes a thought between balance and wonder, or between hope and fear, just sticks. 'Don't expect the future to be like the past' is one of those thoughts.*

## Welcome to the New Zealand Painting and Printmaking Awards for 2023

The Waikato Society of Arts has hosted this award for 22 years, apart from missing one year due to a pandemic, we are proud to be able to offer this annually to artists across Aotearoa. The generosity of our sponsors is the key to the longevity and the ongoing success of the awards. They recognise the value of visual arts for communities and the dedication, hard work and passion that these artists have for their craft. Our sponsors know how hard it is to make a career from the arts in New Zealand and how hard it is to find funding and employment in a frequently under valued sector. They also recognise that as a not for profit organisation, the Waikato Society of Arts is committed to supporting artistic careers and development. We thank all our sponsors for their commitment to the Prize money offered to our award winners and the operational costs involved with holding this prestigious event on the annual arts calendar.

This year, we have been thrilled to have two experts as our Judges, Dr. Carole Shephard and Evan Woodruffe. Having split our Main Prize into two equal Main Prizes, for Printmaking and Painting, we have been able to have dedicated knowledge in the two mediums for the judging process. We are thankful for their time and expertise in choosing the 60 finalists this year. This is a huge job and difficult to not be able to include more entries into the final exhibition.

The award sees over 400 artists in Aotearoa and New Zealand artists living overseas enter. These artists are a celebration of skill, knowledge and belief in their techniques. We are very grateful to be the first to see their work and privileged to show case the finalists in this stunning catalogue and 2023 exhibition, being held at the Verandah, Hamilton Lake, for the first time. Thank you for trusting us with your work and for bringing conversation, contemplation and a collection of works we can all have pride in.

Finally thank you to the WSA Executive and team of volunteers behind the scenes who pull together the exhibition and are passionate about supporting arts in Aotearoa. Many of you do not do this for the limelight and are always relied upon as giving your time so generously and for such an important reason by bringing a New Zealand wide exhibition of artistic talent from throughout Aotearoa to the Waikato for the community to enjoy.

