

This Year's Judges



Lynn Taylor

The integrity and understanding of printmaking have long been challenged in ways that frustrate and are often incomprehensible to contemporary printmakers. The NZPPA exhibition provides a platform to communicate the evolving voice of print in Aotearoa, a ring fence of sorts against misconceptions and challenges such as AI. Selecting print works for the 2025 NZPPPA was an uneasy honour, the overall standard was extremely high, and printmakers are generally democratic, we do not like to leave anyone behind. While judging is inherently subjective, my selection criteria focused on work that displayed skilled experimentation with the medium's boundaries yet also sensitively held space for

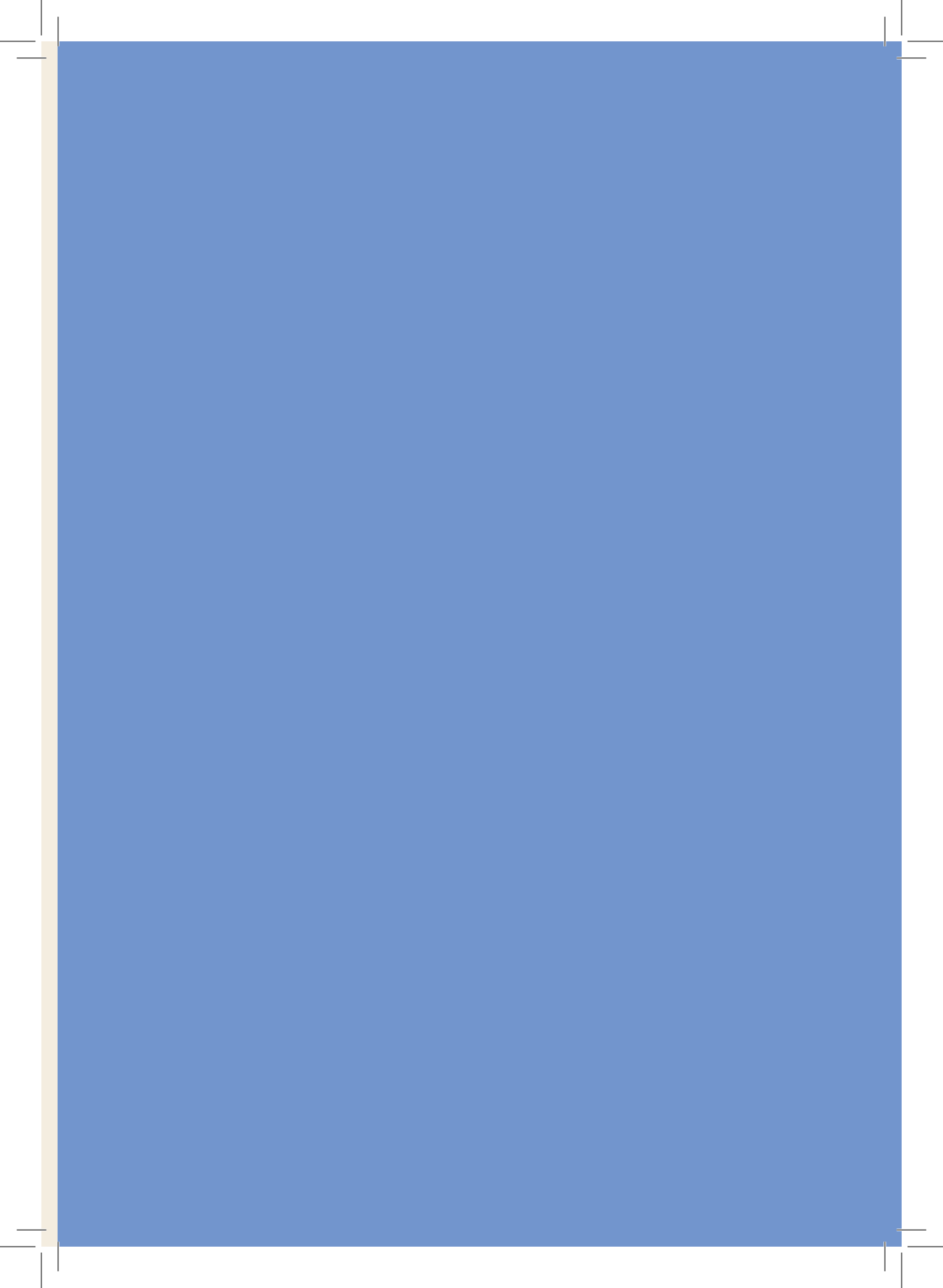


traditional techniques. Printmaking is not just about aesthetics; I selected operating within the role of printmaking, namely works which engage with cultural, political, societal, and environmental issues. This exhibition will shape how we think and springboard many conversations.

Dunedin artist Lynn Taylor (Dip Tch, BEd, BFA, MFA) is known for nautical and historically themed work focusing on mapping, memory, and the poetics of place which transcribe into creating layered artworks. Lynn approaches her art practice with a 'printmaker's sensibility', utilising various research methodologies, focused on discovering links between ideas and materiality, integrating techniques between disciplines, and responding to graphic surprises. This also parallels her philosophy of seeking more sustainable practices through repairing, using safer materials, and reinterpreting prints.

Teaching and arts facilitation form a dual career path, combining work in the Architectural Studies and School of Art departments at Otago Polytechnic with collaborative research in Sci-Art @ Otago University and facilitating workshops in the community. Contributions to the research environment include presentations, judging roles, and writing articles, the most recent being published in Scope 2024.

Her work is exhibited nationally and internationally and is regularly commissioned and held in public and private collections. She has received several scholarships, awards, and residencies that have offered international experiences in Japan, South Korea, Newfoundland, and locally at the Caselberg House, Quarantine Island, and A Gallery in Whanganui (Summer 2024-25). She is an active participant in the Aotearoa NZ Print Council.



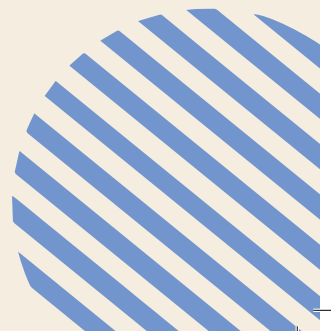
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Matthew Browne

It has been an honour to step into the role of judge for the NZPPA, 2025, though the enormity of the task soon became apparent. Not only was I stepping into the vast void left by the tragic passing of Mark Braunias on the eve of the judging process, but I also faced the responsibility of objectively selecting 30 (actually 34) paintings from 261 painting entries. I quickly realised that this was going to be a challenge.

The standard of entries was immensely high with works of great accomplishment painted with verve and heart and containing within their bounds rich seams of content and meaning. I repeatedly went



through the entries with a need to look past the many painting genres and approaches, so as to curatorially combine an exciting and eclectic selection.

Some paintings grasped my attention immediately, whilst others were a slow burn and I returned to them to give them more time. Remembering Aristotle's famous quote, "The whole is greater than the sum of the visible parts", I looked for a natural synergy between mind, materiality and action.

I see my paintings as a way to encourage and make visible those metaphorical images and sensations that normally reside deep in the unconscious. I like to believe that I am embracing Rudolf Arnheim's statement that "Truly productive thinking takes place in the realms of imagery".

Matthew Browne is an abstract painter based in Tamaki Makaurau Auckland. His striking geometric paintings feature sharp lines with bold, experimental colour palettes. His works could be read as overtly formalist, and connected to a long tradition of abstract painting, meshed in a discourse of surface, colour, form, and grids. But, in their subtleties, there is also something more open-ended and exploratory at play. Browne has described a process that starts in exploring formal relationships in colour and form but develops greater complexity as the work progresses. There is a subtle but palpable visual tension in his paintings. Areas of soft transparency appear in some of the hard-edged linear forms. Subtle differences in underlying surface treatment create areas of discrepancy in a seemingly uniform block of colour. Sharp lines meet the textural weave of linen, and the heterogeneous nature of matter subtly undermines the precision of the calculated shape. Different grades of substrate bring faint differences to the resolve of the paint. Overlapping areas of colour feature distinctions in paint medium, creating contrasting finishes. Matte flashe meets glossy oil. Such material frictions are part of the essence of

painting, they arise from the specific properties of the materials themselves. Browne is interested in the perception of the viewer and their relationship to the work. Too much precision, in his consideration, can make a work impenetrable. Whereas an element of material vulnerability can bring the work back to the relatable. This is a necessary aspect of the work – painting, after all, is a form of communication, though what it communicates is often outside of verbal language. For Browne, a key aspect of what the paintings communicate is stillness, a respite from the cacophony of the world. Browne's process of titling taps into many of the themes of language, along with larger discourses around abstract painting. These titles are somewhat mystifying and deliberately so. They invite the viewer to look at the painting with wonder, and they convey some of the complexity of communication.

Browne holds a BA (Hons) in Painting from Camberwell College of Arts, London (1982) and an MFA (Hons) from Elam School of Fine Arts, University of Auckland (1999). He has exhibited his work throughout New Zealand, Australia, and the UK. His works are held in private collections throughout these countries, along with Denmark, Singapore, Canada and the USA. Public collections include The Royal Overseas League, London, and the Parliamentary Collection, Wellington.

Gow Langsford Gallery has represented Matthew Browne since 2022.



1. Cap Jacobs / Heat

Acrylic painting on board / \$900

Heat: The sun and stars churn with it. The heat of the moment can change a life. Love's desire heats up. And, heat might be the doom of mankind. "Heat" continues my long-standing program of precision painting on board using only straight lines, a single circle and unblended colours.



2. Mandy Rodger / Clarity
Painting - acrylic on canvas / \$1,500

The trails left by the artist's actions call to mind social media content pulling us like quicksand. Engagement becomes a hypnotic rhythm. The barrage overwhelms, disconnecting thoughts. Breaking free, emerging in a haze, how do we connect with content to foster understanding and clarity?



3. Angela Amerigo / Erase/Rewind
Painting / \$820

Art is a way to express our inner world. Each mark represents a thought, feeling, memory or dream, which layer over each other and collectively contribute to our own uniquely perceived reality. My practice explores colour, space, composition, and spontaneous, immediate gestures. The result is playful, vibrant and dynamic.



4. Judith Lawson / To Howl and to Hoot, to Weep and to Dance
Painting / \$1,650

The atmosphere contained in a painting is that of the particular time an artist is living. These times sometimes feel like the end of days yet others are full of hope. This work embodies my thoughts about the natural world now, it contains expressions of awe, horror, sadness and joy.



5. Mark Soltero / Some Positions in Space and Time; Cabrillo
Painting / \$4,000

Some Positions in Space and Time is a series exploring typographic forms aligned with specific locations; street names and neighbourhoods. In Cabrillo, figure/ground relationships are challenged by transparent layers, and elements of camouflage, while aspects of familiar letter forms resist becoming fully comprehensible.



6. Janet Mazenier / After the Rain
Painting (mixed media) / \$7,300

Considering place as a literal and metaphorical space for and of production, contemplation of being in place and creating place means being acutely aware of its affect. Challenging the viewer to think about space, place and time, my work with its multiple layers contains palimpsestic histories of fugitive marks and colours. The work invites physical engagement “ a response to experience, its ephemeral surface speaking to a feeling of walking, looking down, contemplating the places we walk on, following a drenching downpour of rain.



7. **Brett a'Court** / Octavius Hadfield
Oil on woollen blanket / \$2,050

Octavius Hadfield was a nineteenth century missionary in New Zealand. In 1860 he wrote a pamphlet called 'One of England's Little Wars'. It was a public appeal for justice over the government's unjust purchase of land in Waitara Taranaki. This work is painted on a woollen blanket.



8. Amy Potenger / Dither

Oil, ink, acrylic and canvas on linen / \$1,500

My painting practice explores the tension between shallow pictorial spaces and physical surfaces, creating perceptual puzzles that challenge both artist and viewer. I find new pathways through painting by creating rule-driven systems that are continually revised and adapted. I'm interested in the glitches, mistranslations and misalignments that occur while working between digital and non-digital spaces. By using strategies of layering, accumulation, and fragmentation, I resist fixed readings and bring each painting to the brink of coherence. Meaning unfolds gradually, and resolution is continually deferred.



9. Garry Currin / Portal

Oil on 300gsm Fabriano paper / \$6,700

Portal, the illumination of possibilities for change.



10. Susan Mabin / Northernscapes

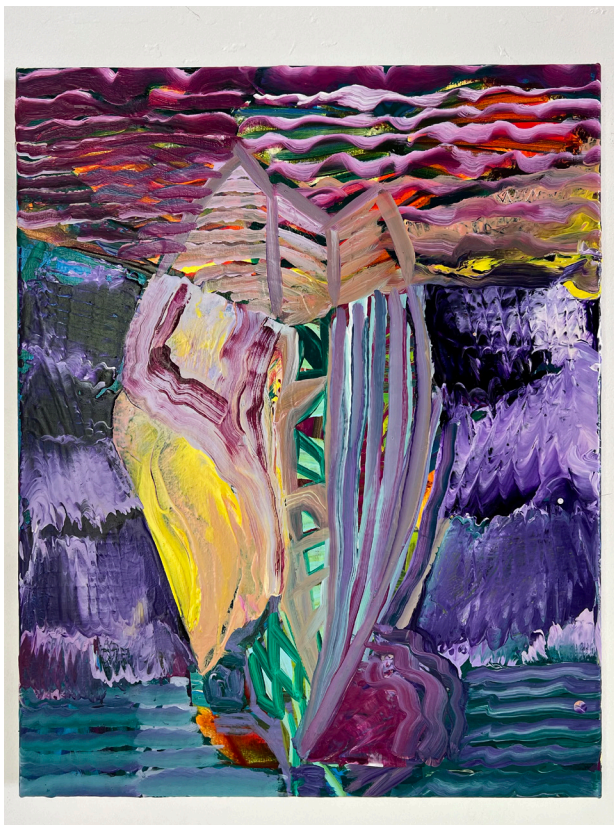
Painting, drawing and mixed media on handmade paper / \$4,500

'Immersed in a 6 week artist residency in Korpo/Korppoo, one of the islands in the Turku Archipelago (Southwest Finland), the shapes and colours of the land, the ancient rocks, the trees, the man made structures and the icy sea, all infiltrated into my mind and from there, moved out onto the hand-made paper, using art materials that I had carried with me on my journey from Aotearoa, New Zealand.'



11. Emma Davie / Reverence
Acrylic and Oil on Canvas / \$2,200

My painting approach is intuitive & emotive, focusing on the subconscious bond between myself, the landscape, and the viewer. I embrace spontaneity, using nature to evoke emotions and memories. My work features layered textures and colours, reflecting unspoken truths and deep connections, inspired by fleeting moments observed in my travels.



12. Ekaterina Dimieva / Sail Away

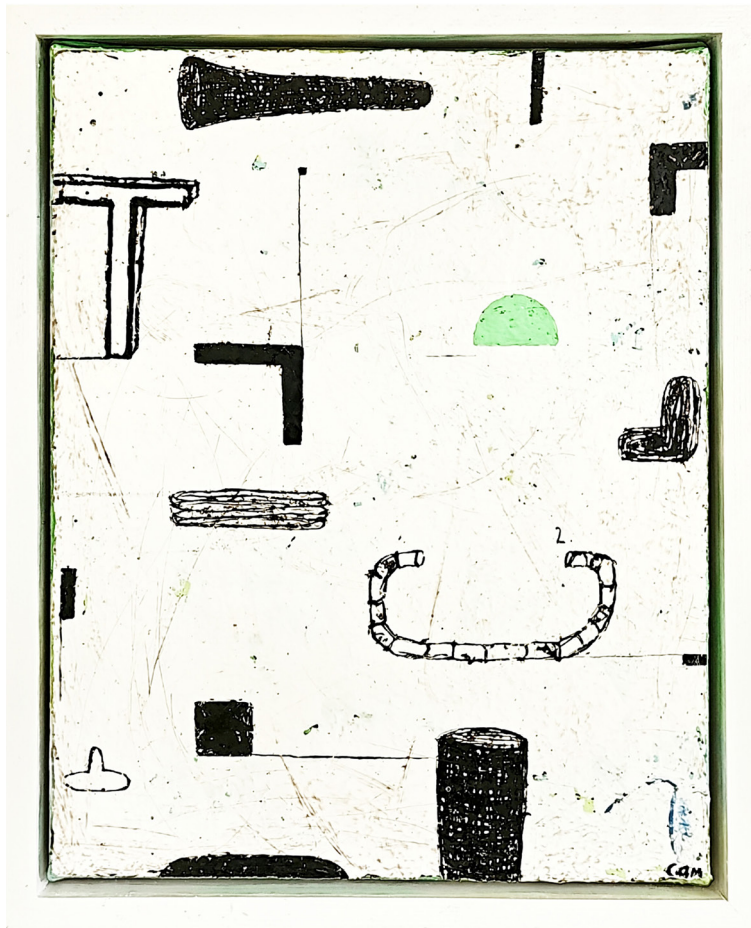
Oil on canvas / \$1,500

The phrase "sail away" evokes a feeling of release, freedom, and the peacefulness that comes with moving forward. It could represent the act of letting go of past burdens, worries, or attachments, as one sets sail into new experiences or opportunities. The imagery of sailing often symbolises a journey, an exploration, and a transition, also the act of "letting go" which suggests releasing control or accepting change. In a metaphorical sense, it might imply the emotional process of leaving behind old ways of thinking or situations that no longer serve you. It could be about finding peace with the past, accepting that it's time to move on, and embracing new beginnings with a sense of liberation. The wind, the sea, and the horizon can symbolise freedom and the unknown, emotional healing, or embarking on a fresh new chapter.



13. Lynda Cullen / Masked Woman With Flower Hair Enjoys a Matisse Afternoon
Gouache paint / \$1,250

This work on paper involves an homage to a well-known artist - a pastiche that is playful in its composition.



14. Cam Munroe / Small Study With Green Arch
Painting / \$640

Lines and shapes meander, leading the eye through a maze of possibilities, like life's intricate paths. Amidst the purity of white, a solitary shape bursts forth in luminous colour, symbolizing moments of vivid clarity in my life's journey.



15. John Brown / Buried beliefs
Acrylic on board / \$6,350

My painting "Buried beliefs", investigates my relationship to the land to obtain a sense of belonging through a narrative transmission. A notion of information shared and passed down between individuals and across generations. Explored along numerous pathways: events, both historic and contemporary, landscapes, history and impressions or representations of people or moments.



16. Loren Marks / Waiting for the Right Time
Painting / \$12,250

My paintings explore both abstraction and the figurative. I work in free verse, through the meditative, alchemic process of painting. I see characters and forms emerge like artifacts being unearthed as if through an excavation process. These statuesque, otherworldly figures are deeply emotive and ground us in the human condition.



17. Siobhan Wooding / Pressed Time (whenua)
Oil Paint, oil stick / \$1,150

From one encounter of immense pressure, two separate paintings are brought together, forever entangled. We are left to investigate similarities, which only further highlights the resilient differences. Positioned as both Maori and Pakeha, this painting process generates questions about the nature of exchanges within Aotearoa New Zealand, and myself.



18. Eliot Coates / Above Dusty Hills III
Painting / \$1,350

"Above Dusty Hills III' is from a series of works exploring abstracted cloudscape painted in monochrome. In common with previous work is an emphasis on light, dimension and atmosphere suggesting meditative and otherworldly spaces - immersive dreamscapes which afford the viewer momentary respite from words and daily concerns."



19. Erin-Monique O'Brien / Untitled (divine purple and green 81 squares)
Painting (Mixed Media) / \$12,400

My process is sensitive and curious. I'm making connections and finding balance in what I'm making. I hope to make work that requires, in return, all of these things from the viewer.



20. Hana Carpenter / Imposition

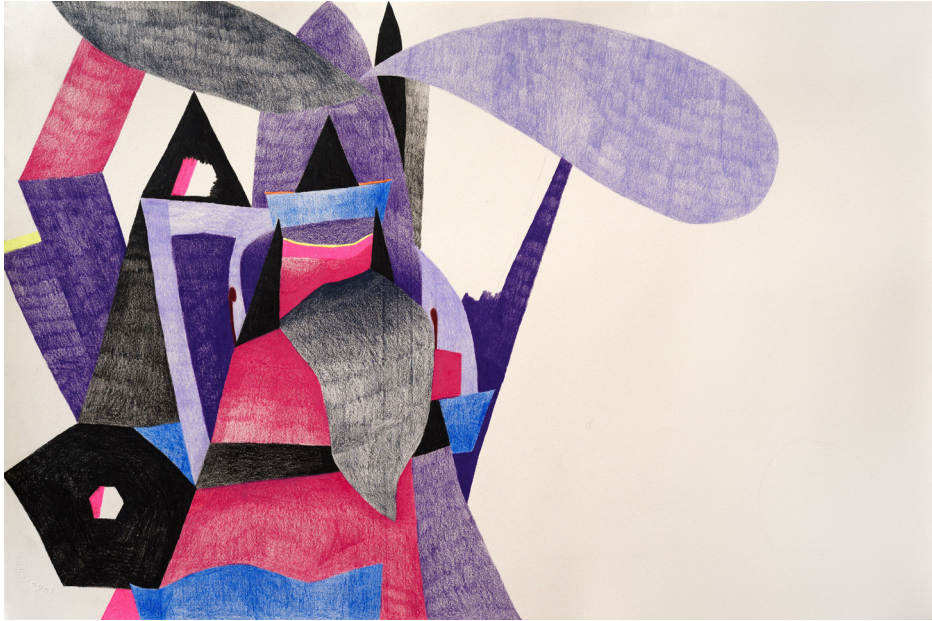
Oil paint on board framed with reclaimed cedar from St Paul's Church organ pipes, Waiwhetu / \$1,750

I am grappling with the murkiness of my own story: my dual heritage as a descendant of settlers and an artist working within European painting traditions. This work is based on my photographs of a glass museum display case on black velvet, which read duplicitously as landscape reflections. The lines created by the edges of the glass enact the demarcation and dissection of the colonial project. The painting is formed through a process of removal. Lines that begin with hard edges are diffused, a metaphorical uncovering and dispersal of the hard lines within me.



21. Lucy Rice / The Ships Are Coming
Painting / \$2,590

My work explores the intersection of physical and emotional landscapes, weaving together a narrative of transformation and connection. I am particularly interested in how colour, form, and composition interact to create a balance that speaks to both the tangible and the intangible. The piece I am submitting, *The Ships Are Coming*, holds particular significance in my journey as an artist. Three years ago, I experienced the profound loss of my mother. Since then, my artwork has become a way to honour her memory, a series of love letters that communicate my grief, my hopes, and my ongoing connection to her. *The Ships Are Coming* reflects themes of moving on, rebirth, and renewal.



22. Krystie Wade / To Be Distinctive, And Equally To Be Dismissed
Drawing / \$2,500

It has a life of its own, this elaborate harmony of colouring. I experience a gradual transition from one state of consciousness to another. The works become portals to other spaces or personalities that refuse to conform. The dance of colour on the page is to perform a balancing act.



23. Peter Miller / Quietus- In The Shadows Answers Lie
Painting / \$9,000

Upon reaching our final breath we stand upon the stage of life, the spotlight upon us, the final act playing out within the play that we call life our final lines being delivered. But still we ignore that this will come to pass, until there is nowhere left to hide and no distraction left to hide within.



24. Sean Hill / Electricergy

Acrylic, spray paint and metallic on framed refurbish wood / \$3,150

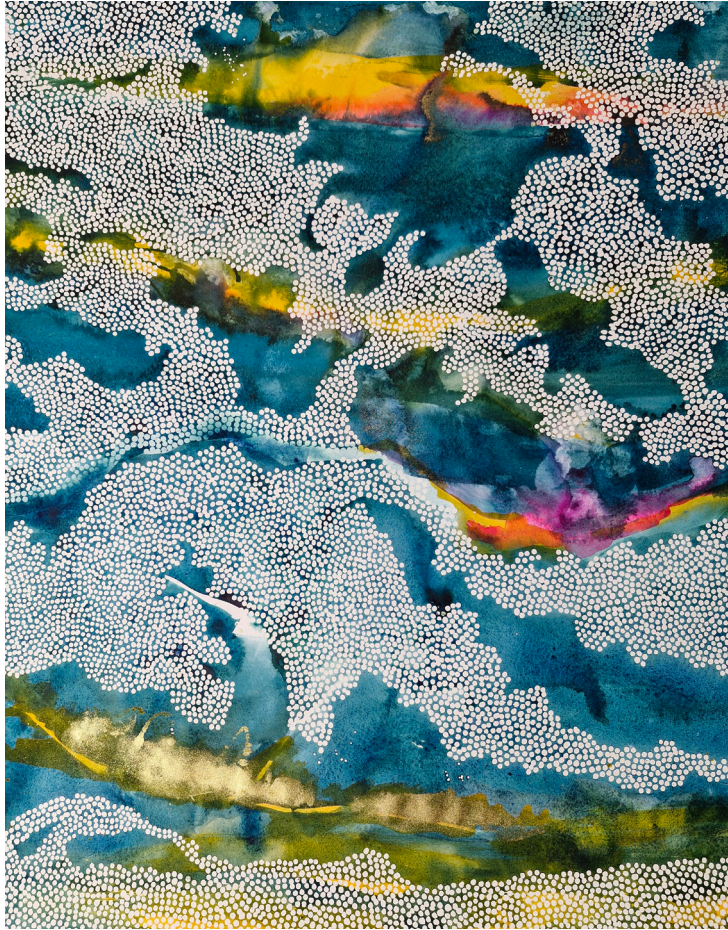
The artwork blends electricity and energy, exploring frequencies, color, and the connection between material and spiritual worlds



25. Hannah Ireland / Skewed Skewer

Watercolour, acrylic and flashe on etched perspex. Sewn to stretched canvas, acrylic and watercolour / \$3,000

Licking / tasting / scratching / mapping / wrapping / spinning / flipping / pinching / dancing / sitting / looking / seeking.



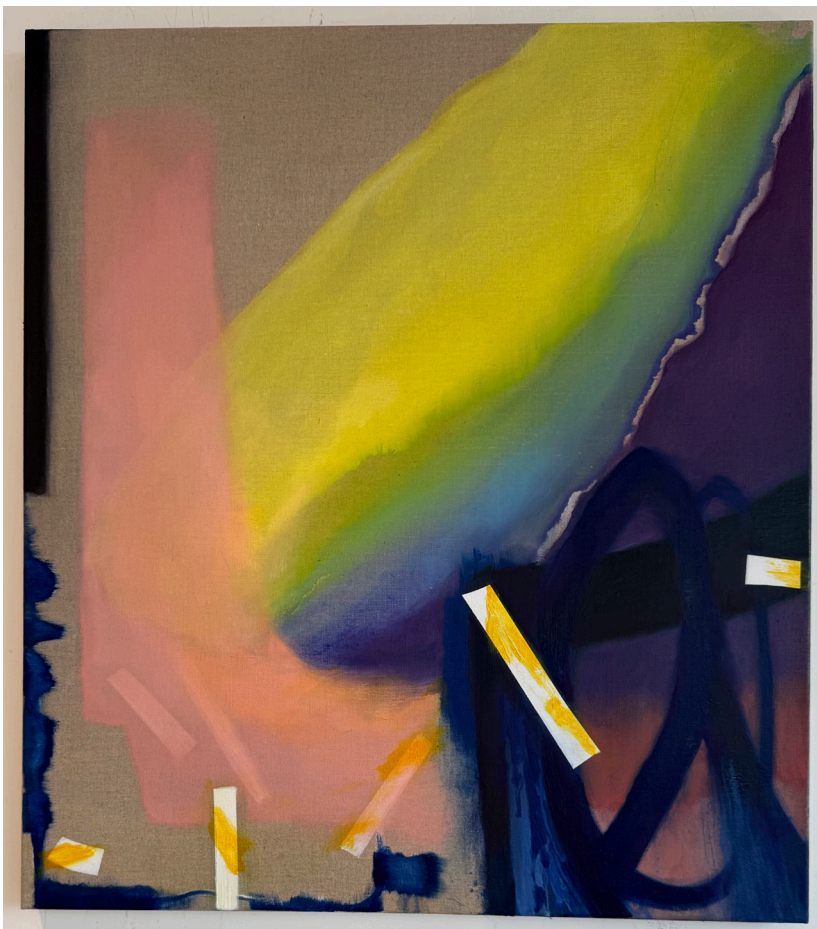
26. Cara Fotofili / Shoo-bee-doo-bee-doo-bop
Watercolour painting / \$2,350

I think about how the world we experience manifests from an infinite incomprehensible reality



27. Glen Hutchins / Day Glo
Painting / \$3,600

This work was inspired by the landscape and the ocean, in particular the west coast of the North Island. By using the surrounding landscape and ocean as a starting point, it is my intention to create a sense of space and investigate notions of colour, materiality, and space within painting.



28. Penelope Civil / Tousled

Painting- acrylic and oil on linen (primed with transparent gesso) / \$1,500

The painting is a coexistence of rhythmic differences. The fluidity of paint creates atmospheric passages and runs. These are shadowed by the artist's responsive marks and gestures. A nomadic process or journey that becomes a tousle between materiality, chance and intent.



29. Miranda Parkes / Ecstatic Dancer

Painting: Acrylic paint, metallic leaf and varnish on canvas / \$5,400

Ecstatic Dancer seeks connection with its audience by reaching out from the wall and into our bodily space. Sections of metallic leaf are activated by the environment as they reflect ambient light. Made with traditional painting materials - canvas, paint and stretcher - Ecstatic Dancer is not a sculpture, but a painting that asks to be admired from all directions.



30. Sonja Drake / I Feel it in My Bones
Painting / \$3,200

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.



31. Robyn Penn / Morning Light III
Encaustic Oil on Canvas / \$1,800

For me, the reality of life is like a Charles Bukowski poem - brutal and beautiful in the same breath. You can't use an image like an atomic cloud and not speak of horror on some level. I remember watching a BBC documentary on the Hiroshima/ Nagasaki disasters and seeing interviews with survivors of the atomic bombs. They were recalling what they were doing at the time, 8.45 am; the bombs were falling in the sky above them before exploding; they were banal things. An older man remembered that he was a young boy and was counting. As a girl, a woman recalled that she was preparing a tea tray. Their reminiscing brought me back to the humanness of the everyday. Even in a disaster, there is a day, and parts of it are unfettered by our influence. This atomic cloud is a memento mori. Clouds remind us how fleeting and brief life is, how inevitable death is, and how we should celebrate this moment. On the surface, atomic clouds could signify the everyday chaos; the domestic madness of my home studio is fractured. The constant noise and interruption caused a shift in my work from sublime skyscapes to explosive clouds. More importantly, underlying all my work and consciousness is the madness of humanity racing headlong into an existential catastrophe. We are 60 seconds from midnight as measured by the Doomsday Clock, with midnight marking our self-imposed demise.



32. Rebecca Wallis / A Loosening of Order
Print identifying as a Painting / \$1,050

This piece is concerned with absence. I identify with the vulnerable transparency and the fragility of these materials. I'm seeking to question our desire for order, our need for the fixed. This piece reviews these moments when we have been jettisoned into this place of deep vacancy and silence.



33. Alan Ibell / Lessons Learned from Poor Decisions
Painting - acrylic on canvas (with rimu frame) / \$10,500

Lessons Learned continues my interest in balancing narrative figuration and formal abstraction within my painting practice. I see the work as having two zones, one representing the phenomenological world and one the psychological world in which rituals, memories, and fantasies are created, imbuing the other world with meaning.



34. Belinda Griffiths / Passing Through
Acrylic on board / \$8,000

This work utilises a process I have developed whereby paint is directly applied to a large sheet of polythene and then transferred as a paint skin onto prepared board. The initial application of paint is bold and gestural but the paint skin itself is delicate and can pull and tear, making for an interesting juxtaposition.



35. Aleina Riddler / Finding Joy
Linocut Print / \$280

For this print I wanted to capture the joy of putting together an arrangement of flowers, from studying their many colours, shapes and textures and then challenging myself to simplify all of these elements in order to work within the limits of a linocut print.



36. Andrea Cooper / The Shift
Printing /mixed media / \$480

The challenge of working on a new surface, experimentation and repurposing are wonderful inspirations for my printmaking practice. Pianola paper already has its own voice. It is exciting to be influenced and add a visual layer to those marks already there.



37. Andrea Jensen / Terra Firma
Bamboo Etching Print, hand coloured / \$550

Shags stand sentinel over the space between land and sea, trees reach into the space between land and sky, whales fly through the water and breach into the air above.

We find our homes in the spaces in between. We are just resting on this uneasy land, and the whim of earthquakes, storms, and sea level rises. We must find our balance, sway with the changes, and work with nature to keep our footing.



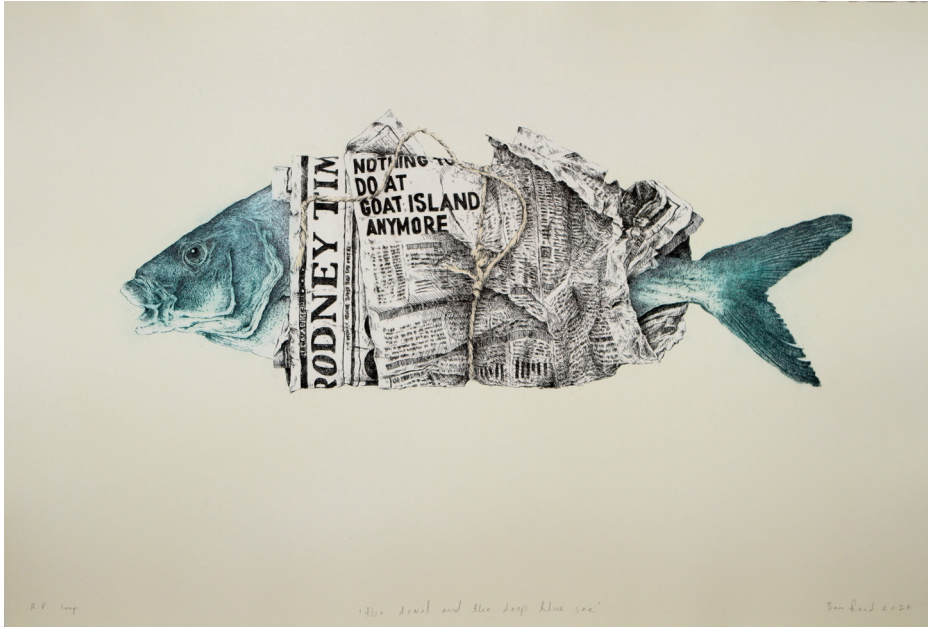
38. Angus Collis / Nostalgic pool
Woodblock print / \$550

My print is about escape. While my wife was in Kyiv, Ukraine, caring for her mum after a hip operation, she was hiding as bombs dropped on the city. I was here making this piece. Printmaking is something absorbing and was cathartic. "Nostalgic Pool" is about finding space. Faded yellows, sepia tones - calm turquoise waters. Memories from another time. A glimpse of childhood. Reflecting on our sheltered life here in New Zealand. Calm within disruption. The power to remember, to create, to survive.



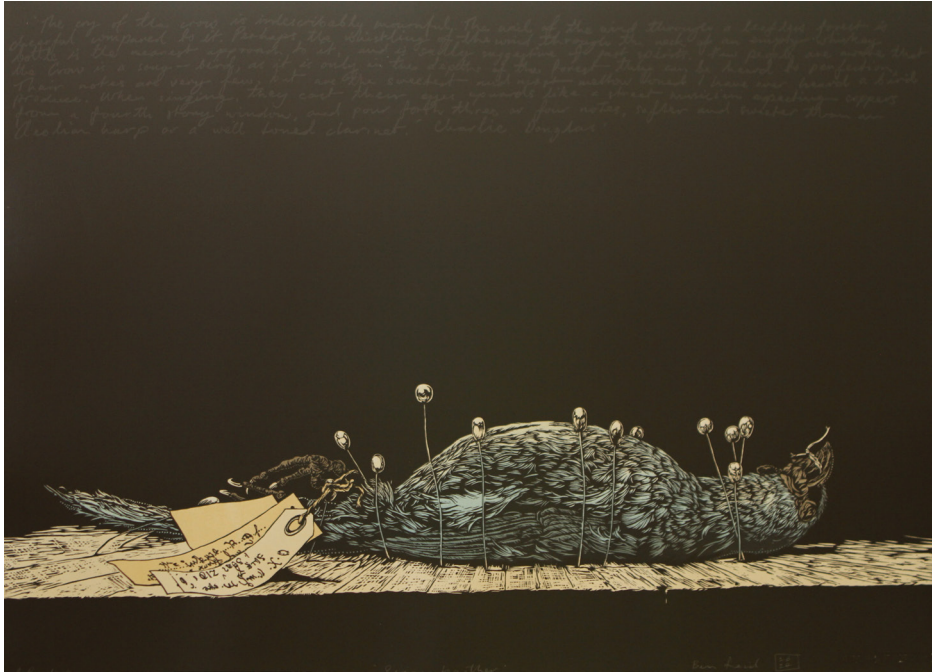
39. Antonia O'Mahony / Sinai
Etching, sugarlift, copper / \$850

The print and the matrix work together as one artwork or separately as body or wall adornment. The image, inspired by a fading memory of crossing the Sinai over land and water in 1989, and its arrangement with the pendant is a contemplation of this ancient place and its potential for retreat.



40. Ben Reid / The Devil and the Deep Blue Sea 2024
Drypoint and relief / \$4000

The artist brings together a myriad of references that draw attention to the complexity of our relationship with the natural world that has been both exploitative and beneficial to humanity. He recognises there are no easy solutions yet his images retain a faith in the redemption of this relationship with nature.



41. Ben Reid / Sing Together 2024
Multi-plate woodcut / \$5,000

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42. Carolyn Currie / Guthrey Lane
Monoprint / \$900

My work explores hidden narratives of alleyways and transitional spaces - sites of alternate perspectives; places where the ordinary becomes extraordinary. I try to capture the tension between their utility and their mystery, highlighting how, by changing your viewpoint, they can offer disparate views that challenge traditional perceptions of urban spaces.



43. Celia Walker / Particulates Matter
Printmaking - collagraph / \$1,600

While harms of black carbon from burnt fossil fuels and wood fires takes second place in our minds to the effects of carbon emissions, these particulates do matter. It troubles me now that past inner-city living was coupled with breathing in particulate matter from petrol exhaust, and might have long-term implications for my health



44. Ché Rogers / Oblique Orbit

Led, inscribed perspex, dichroic film, oneway mirror glass. / \$2,800

Oblique Orbit explores the interplay between light, sound, and perception. Using LED lights, inscribed circles, dichroic film, and one-way mirror glass, the work creates an infinity effect and dynamic color shifts depending on the viewer's perspective. Reflecting themes of human interaction with technology, it invites multi-sensory engagement.



45. David Loughlin / Puawhananga dream 1/1 2024

Wet plate Ambrotype (19th Century Collodion process on to Black glass) / \$595

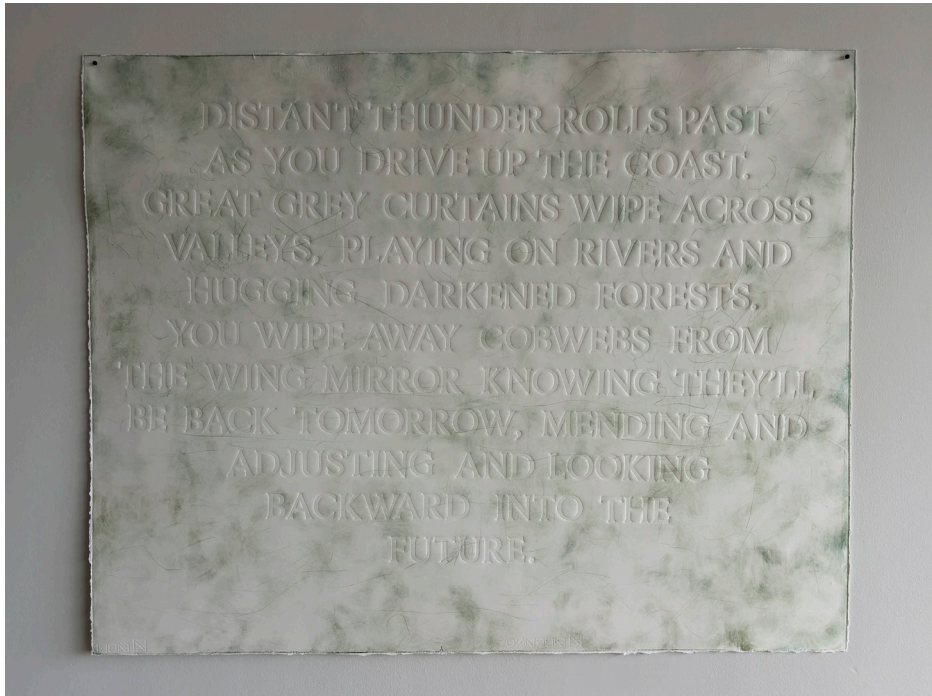
In praise of the New Zealand spring, Suddenly, over only a few weeks, countless tons of biomass appear, seemingly out of nowhere. Where did all those molecules and atoms come from? just out of the air and the water in the ground? And how did they get transformed so quickly into leaf fibre and things of beauty? Think about all those plants lying dormant over winter dreaming of an awakening...



46. Deborah Crowe / Strange Haze

Archival pigment ink print on fine art paper / \$5,200

When reflecting on how we face and manage ecological crisis, some days are good. Others uglier. Intense thoughts and emotions glitch like distorted light beams. That's when I find myself considering altered environments, aberrations, and weird species. Hypothetically, these propagate alongside my straining hopes and fears. In some strange place.



47. Elliot Collins / Distant Thunder
Drypoint etching and embossing on paper / \$3,000

The text reads, "Distant thunder rolls past as you drive up the coast. Great grey curtains wipe across valleys, playing on rivers and hugging darkened forests. You wipe away cobwebs from the wing mirror knowing they'll be back tomorrow, mending and adjusting and looking back into the future." The use of 'Past' is an intentional play with language, with similar sounds and making a more direct reference to time. The overuse of and also adds to the repetition and ongoingness. The etching in the background is taken from two Constable seascapes of storms off the coast, overlapped and muddled. These are just traces of distant thunder.



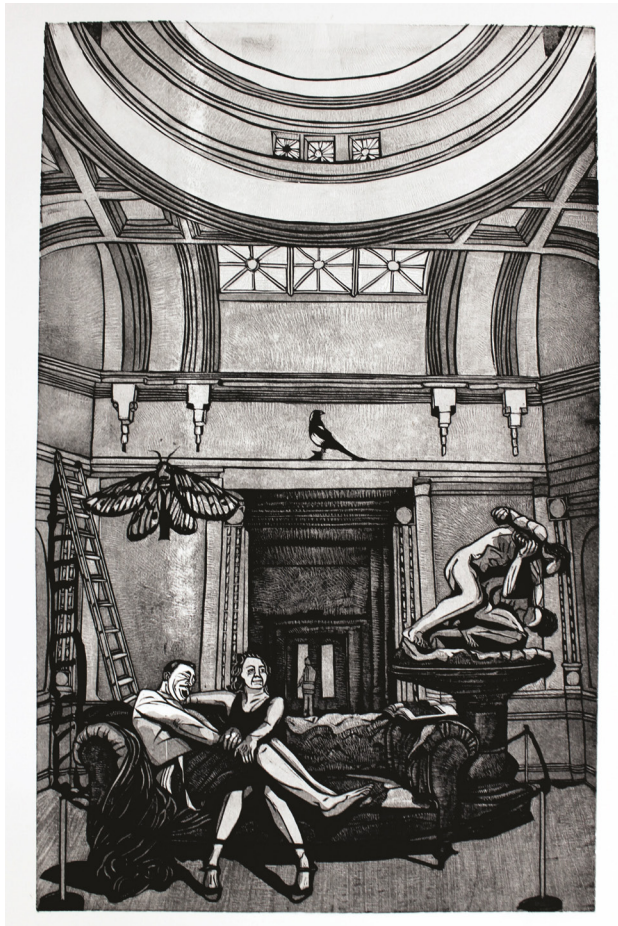
48. Gemma Thompson / Tondo Sound
Printmaking (Drypoint) / \$800

I am a multidisciplinary artist who works through sound, drawing and print to record sonic experience of place. I use drawing, intaglio and wood engraving to intuitively transcribe a sense or (intangible) feeling of place and to reimagine sound as physical presence. These 'sound forms' are then transformed into sound.



49. Geoff McGowan / The Death Of Peace
Print - woodcut (MDF) / \$385

And I saw a spear thrust into a dove, a great victory proclaimed; then a shooting star piercing the dove, and a forest of cedar felled. But most frightening, the roar of a hidden lion - its sword raised to strike at the star ...



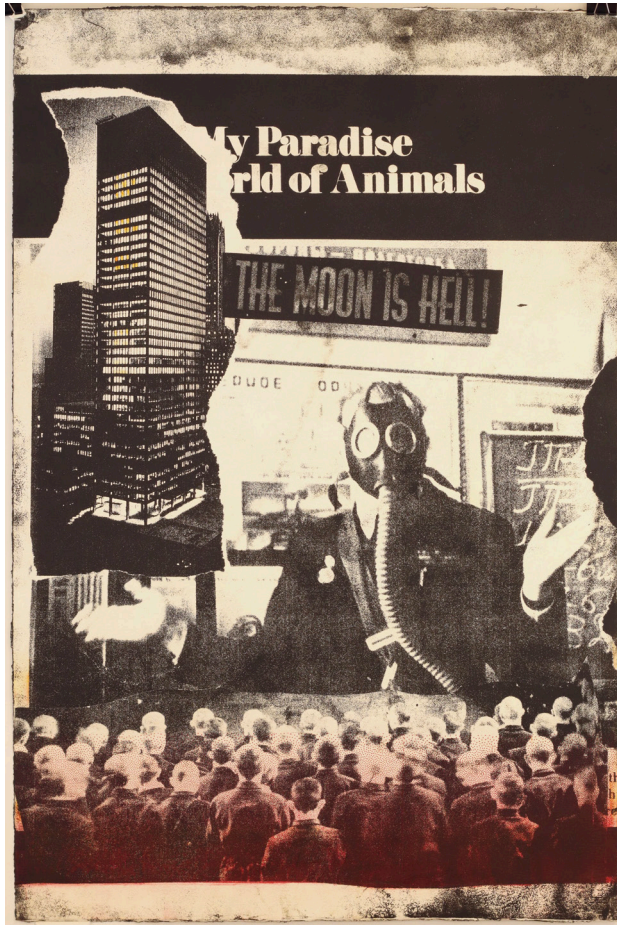
50. Graham Hall / the13th Station of the Cross... Jesus is taken down from the Cross
Woodcut / \$1,200

The Stations of the Cross traditionally depict the final hours of Jesus Christ's life, offering a space for reflection, prayer, and spiritual growth. By situating these stations within Whanganui, they create a contemplative trail that mirrors the Way of Sorrows in Jerusalem, also known as the Via Dolorosa. This alignment not only honors the profound spiritual journey of Christ's passion but also connects it to Whanganui's unique landscape, culture, and artistic heritage, making the experience both meaningful and locally rooted.



51. Hamish MacCaulay / Tidal Shift
Unique Monotype Print / \$1,000

Tidal Shift draws the viewers eye across the golden foreshore, over the vast expanse of sparkling, wet sand to the low tide in the distance. Gently breaking waves glimmer in the sunlight, perfectly framed by the distant landforms. Hamish is an award-winning printmaker & painter based in Kapiti. He recently returned home to Aotearoa NZ after 14 years living in London. The varied subjects in his art repertoire range from conceptual abstracts to figurative landscapes/seascapes. Because of his love of nature and his surroundings there is usually a nature-based narrative underpinning his work.



52. Hamish Oakley-Browne / Despite All My rage I'm Still Just a Rat In A Cage
Printmaking Intaglio and Relief Techniques / \$3,500

Printmaking has been connected to activism and politics from its beginnings. Printmaking's innate democracy subverts traditional boundaries and power structures. An important tool for creating networks, encouraging community its accessibility and cost effective options for reproduction and distribution foster opportunities for voices of dissent and deepen conversations about social justice.



53. Joanna Fieldes / Mighty Totara

Printmaking (The multi-plate monoprint is sandwiched between two gray boat shaped laser cut 4.5mm clear acrylic cutouts, mounted together by six metal mirror clips). / \$1,350

The gray boat shape can be viewed as a vessel of culture, which landed in Aotearoa along with my colonial ancestors.

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.



54. Kathy Boyle / Yellow Stickered

Printmaking: etching, monoprint, graphite on plaster paper / \$3,795

The rain, the wind, the devastation, the desolation, the heartbreak.



55. Rosemary Mortimer / PlayHouse
Intaglio from Found Object / \$1,850

Making work from the detritus of nature and industry, allows me to embrace the discarded. Manipulating oily ink directly into this abandoned construction, I record its gradual disintegration. PlayHouse explores ideas of place, impermanence, dark secrets and even rats, lurking in hidden spaces.



56. Mark Graver / Broad Bay II

Printmaking - Etching, Collagraph, Carborundum / \$650

The traces of time etched into the environment, be it natural or urban, external or internal, personal, historical or shared; the surfaces making up a city, a place, or the forms of nature, observed, remembered and abstracted.



57. Nicol Sanders O'Shea / Reimagining the reimagined
Screen print on fabric / \$1,250

Outdated imagery is selected to rethink the past in light of contemporary gender discourse. Traces of the original reflects both historical norms and contemporary shifts that shape our understanding of identity. Individual images are screen-printed, with the composition emerging through a balance of spontaneity and intention. Random dots represent the commercial yet practical printing process employed.



58. Paul McLachlan / Hydro Race
Engraved paint on canvas / \$12,000

Mataura, named for the iron-rich waters that leach into the river, meaning “red eddying,” serves as both subject and site for this engraved painting. The orange-stained banks of the Mataura River, tinted by natural iron deposits, converge with the rusting steel and decaying clay bricks at Mataura Falls. The Mataura Paper Mill, built on the falls Te Au Nui, meaning “big swirling waters” marks a junction of natural and industrial forces. It is also where my studio is located. Once a significant mahika kai (food-gathering place), much of the falls have been dynamited, with water diverted through hydro-races to service factories and turbines.



59. Rebecca Moore / Time is for the Wasting
Monoprint / \$2,000

I have extreme conditioning in the virtue of productivity. Time is for the wasting has been my mantra (and I don't mean wasting as a pejorative) as a means to de-program. Here we are slip-sliding around, creating the illusion of productivity, appeasing the societal monoliths that demand we march on.



60. Oliver King / When I was little I used to pray beside my bed
Digital Print on Acrylic and Mixed Media / \$4,000

We have been spending a lot of time in the garden recently planting cuttings from a friend. Delphiniums, salvias, roses, hydrangeas, different varieties of geraniums, clematis, star jasmine, artichokes, wisteria. The passionfruit vine we planted last summer is now clambering over the shed and is beginning to flower. I watch the grass clippings. I feel scared. I'm not sure why. When I was young my grandparents would spend their days in the garden. I remember our first night together at my father's second wedding. Or was it his third? I'll do better next time. Everything's gonna be ok.



61. Robyn Penn / Deep Time II
2-Plate Softground Etching / \$700

The graphite marks of this hastily, but carefully sketched cloud seem to resonate with a past time. I am interested in portraying the incommensurability and ungraspability of the world. I am interested in temporal perspectives, the sublime, and entropy. My practice straddles painting, printmaking, and drawing. Working in multiples allows me to watch and record time passing, to see into the heart of things.



62. Stephanie McLellan / Domestic Treasure
Print - Etching and aquatint / \$385

Teapots, regarded as a 'work-a-day' kitchen implement, are one of the domestic objects that traverse cultures. The humble teapot symbolises friendship, harmony, hospitality and the telling of stories over a 'brew'. In the realm of tea culture the teapot embodies more than a brewing vessel, it represents history, art and tradition.



63. Sybille Schlumbom / Paper Princess I+II

Rust print on Tengucho paper, gold leaf repair, mounted with mild steel and walnut-dyed silk / \$3,240

Paper Princess I+II, Conversations with Puriri in Winter and Cherry Blossom April are part of a series. Every piece develops through exposure to time and space, gathering impressions and memories, fixed in steel, paper, silk and self-imposing natural pigments.



64. Toni Mosley / Lost Album #5

Mixed media print (screenprint, collage-photo/print, paint) / \$275

This series comes from acknowledgement of loss and the history that would have been thrown away. Using my old hand pulled prints combined with old photos then over printed to create fresh narratives. Instead of excavating stories I am building them.



65. Jacqueline Aust / Untitled (III)
Drypoint, collagraph and collage / \$1,350

Mark making as a means of expressing my place in the world is integral to my printmaking. Taking those often repeated marks and arranging them using collage enables me to explore the characteristics of a place in time.



The New Zealand Painting and Printmaking Awards 2025 bring together an exceptional array of artistic vision, creativity, and mastery. This year's exhibition continues to celebrate the ever-evolving landscape of contemporary art in Aotearoa, offering a glimpse into the diverse practices that define the spirit of our time.

The works presented in this catalogue are a testament to the talent, innovation, and cultural dialogue that New Zealand artists contribute to the broader global conversation. From the delicate intricacies of printmaking to the sometimes-bold expressions of paint, the artists featured here challenge conventions, provoke thought, and inspire new perspectives. Each piece reflects the unique voices and experiences of its creator, rooted in the complex histories, stories, and values of our land.

This year's awards underscore the importance of experimentation, exploration, and the vital role of visual art in fostering connection and understanding. The works selected for this exhibition demonstrate a shared commitment to pushing the boundaries of form, while celebrating the rich tradition of painting and printmaking that has long been integral to New Zealand's artistic identity.

We invite you to engage with each piece, to reflect on the ways in which these artworks resonate with your own experiences, and to immerse yourself in the unique world created by these artists. This is more than just an exhibition—it is a conversation, an invitation to witness the power of art to shape, challenge, and transform the world around us.

The Waikato Society of Arts is proud to present the New Zealand Painting and Printmaking Awards 2025 and to honor the artists whose works embody the boundless potential of creativity. We hope this year's exhibition of 65 works will inspire continued dialogue, reflection, and a deeper appreciation for the diverse

artistic voices that enrich our cultural landscape.

We would like to acknowledge NZPPA Judge, Mark Braunias whose passing was sudden, it would have been a privilege to have Mark involved. He has left an impression on the NZ art scene known for his colourful, abstract paintings but also his warm community spirit, he will be missed.

We would like to thank Matthew Browne for stepping into this role and for adapting so quickly to selecting the finalists from so many works. Our appreciation to Lynn Taylor and Matthew for their professionalism, expertise and thoughtfulness as they worked through the 345 entries towards this exhibition, we are grateful to have you involved and to make this year's showcase of high-quality visual art.

To our sponsors, our ongoing gratitude. Without your support we could not continue to host this award. The platform you create for artists to prosper is incredible and can be life changing. You recognise the importance of visual arts not only to the practitioner but to the wider community and make it possible for this to be free for everyone to enjoy.

Finally, the Executive and volunteers always work enthusiastically towards making the awards and exhibition a key event on the NZ arts calendar, we appreciate your many hours behind the scenes.

Enjoy, Waikato Society of Arts.

