

# This Year's Judge



## Dr. Ed Hanfling

*There are all sorts of things that give artists the impetus to make work, inspiring their minds and bodies into action, getting the juices flowing. In the present NZPPA exhibition, it is easy to identify some of these things. In broad, sweeping “brushstrokes”, one could not them down to whenua/land, the body, chaos and conflict, animals, whakapapa, the magic of illusion, paring back, calmness and equanimity, or a heightened sensitivity to feelings, materials or spiritual resonances, the life or potential or messiness of materials...*



You could nut them down a whole lot of other ways too, which is fine. But these things are less interesting as interpretations (or explanations) of the works than as their raw material – matters the artists grappled with, such that they could turn out something interesting on the other side. The results – what the NZPPA finalists have given us – are more than interesting. This selection, this exhibition, is a bunch of stuff I feel is worth keeping about, having around, being amongst, because each represents something peculiar, distinctive or acutely felt, something just a little outside of what we can already see or know.

Artists are constantly adding more stuff to the world. It would be understandable if someone said “stop, there is enough stuff in the world already.” After all, we should know by now the ecological consequences of human industriousness. And it is notable that some of the works in the NZPPA finalist’s exhibition are conspicuously small, as if not wanting to take up too much room or be a burden. But making art of any kind is a relatively benign activity, anyway – preferable to many of the so called productive contributions to society, which of course are thoroughly unproductive in the wider scheme of things. Some works in the NZPPA exhibition represent expressions of despair at the futility and horror of what people have created in their drive for progress and profit. However, these works offer not only a comment on what we have already, but a projection of something else, a hopeful vision of what can be.

There is a case, then, for not judging – for refusing to say an artwork is good, bad or middling, because the pursuit of art is good in itself. There is a case for suggesting that, in all avenues of life, we are too judgemental. We are addicted to discriminating, to the point where we habitually judge each other. What about if we just let be, observed, acknowledged, cared? Surely all this judgement cannot be good for us. Surely it is not necessary. Yet here I am judging an art competition.

Judgements are ways of grasping artworks – representations that are themselves creative and constructive. I hope. I have responded to the entries in this year's award in many different ways, finding different pleasures and unfamiliarities in each of the 52 works of the final selection. The other more than 350 entries that missed the cut were all, I believe, products of accomplishment and integrity. What I liked about the 52 shortlisted works was that they did not look like they were trying to be art – because trying too hard to make something that looks like art can wind up with stuff that looks like art has looked before – mere representations of art, if you like. Instead, I found the 52 works to be, in no particular order: mysteriously detailed; cheerful and eclectic; sheeny; open to the incidental and at hand; quietly clever; tightly packed and well-organised; uningratiating but rich and brave; timely; crisp and aesthetically political; innocent; wry and economical; well-scrubbed; substantial; lyrical in spite of itself; endearing and baroque; funny; twee (in a good way), chalky; tendrilled and pleasant; free and of light and earth; old-masterish; slow to take shape; smudgy and vigorous; lugubrious and amusingly repellent; exquisitely crafted; unusually spare; gluggy and blobby; carefully dashing; puckish; fine; withheld; soft and smoky; clunky; right; simple; squashed; inventive; rosy in a slightly slimy and sinister way; deep; bright and amiable; damning; furry and iridescent; archaic and fresh; casually conceptual; dreamy; accurate and evocative; heartfelt; deceptively free-flowing; solemn; edgy; endlessly interesting. That is all of them. Of course, these words are mere approximations, feeble representations. You will find your own measures of delight and surprise,

I am  
certain.



**1. Linda Cook / Matter, Mater, Mother**  
\$1500.00 / Painting; oils and mixed media on board

*Building complex surfaces of layered paint and clay on consolidated cardboard, I value and retain shonky imperfections, growing to understanding that matter has life and is in flux; awareness of the ephemeral nature of all things is sharpened. This work connects with my current inquiry into new-materiality.*



2. Patrick Lundberg / No title  
\$1900.00 / Painting (acrylic on linen glued to card)

*None*



**3. Simon Attwooll / Home Again**  
\$3550.00 / Printmaking

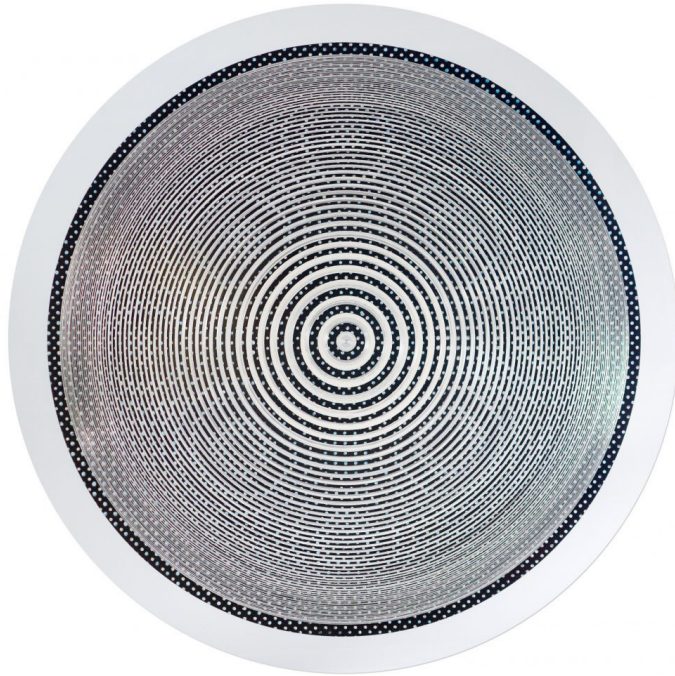
*Considering destruction as a form of creation, the house fire acts as a current image of 2021 which reflects universal anxieties surrounding loss, uncertainty and radical change yet also suggests a renewal, a fresh start from which new ideas and methods of working can have an opportunity to develop.*





**4. Garry Currin / Undisclosed Mysteries**  
\$4950.00 / Oil Painting on 300gsm paper

*To paint into that best place. The unknown and the instant  
reveals itself.*



**5. Che Rogers / In a Inner Circle**  
\$3600.00 / Painting

*In this work I'm interested in the moire pattern that forms when the large circles interact with the grid of small circles. Together these elements create something new in their own image, not unlike (human) nature.*



**6. Ruby Wilkinson / Flower For The Sun**  
\$1000.00 / Painting

*Ruby Moana Thornley Wilkinson is a female artist operating in Te Whanganui-a-tara. Ruby's paintings briefly provide a pause for viewers, a halt from the fast-paced world of today. Similarly to Ruby's innate process Flower For The Sun requires latency to be perceived, and will reveal itself further over time.*



**7. Cam Munroe / My land**  
\$1450.00 / Painting

*Shape and line set within a landscape format. Like ancient monoliths in a forgotten strange land.*



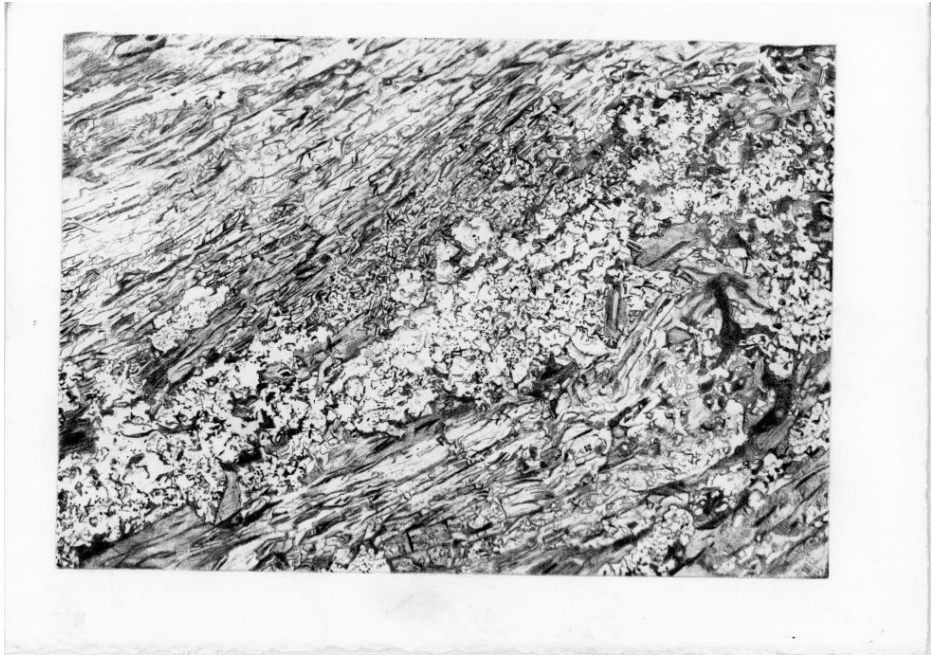
**8. Marie Strauss / Between the Real and the Imaginary lies the Dream**  
\$3000.00 / Printmaking

*The Lino print represents my interpretation of how 'unreal' our reality/life currently is. It is like a dream, with nightmarish and frightening images, also dreamlike and fantastical imagery as well a reference to our physical self, in anatomical details.*



**9. Dion Jakich / Westernesion**  
\$2400.00 / Printmaking

*Influences. Gestalt precept of the whole. Reverse Ground. Reverse reaproation. Select shapes. Picasso-le des avagoin. Messim,canoe prows West papa new Guinea. Aotearoa nz.waka prows. A Modern perspctive of Art culture dnas Future, past moving forward.*



**10. James S Watson / Untitled Texture Series 1,2,3**  
\$500.00 / Printmaking - DryPoint Intaglio

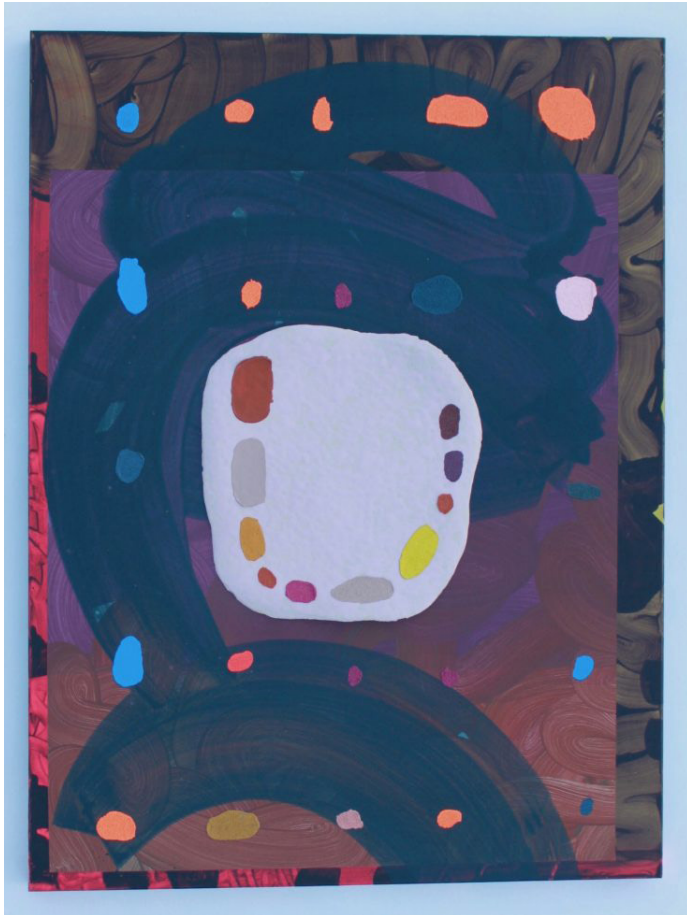
*Nature is full of interesting textures. Even the most mundane of trees can hide incredible details. These three images highlight abstraction in its most natural form.*



**11. Fiona Lee Graham / Ever Changing World I**  
\$900.00 / Painting- acrylic on board

*In this work I attempted to allow the subconscious to reveal itself through the creative process. I am driven by an interest in the spiritual journey and the questions we all face regarding our existence. While creating this work concerns regarding our environment and where our planet is heading kept resurfacing.*





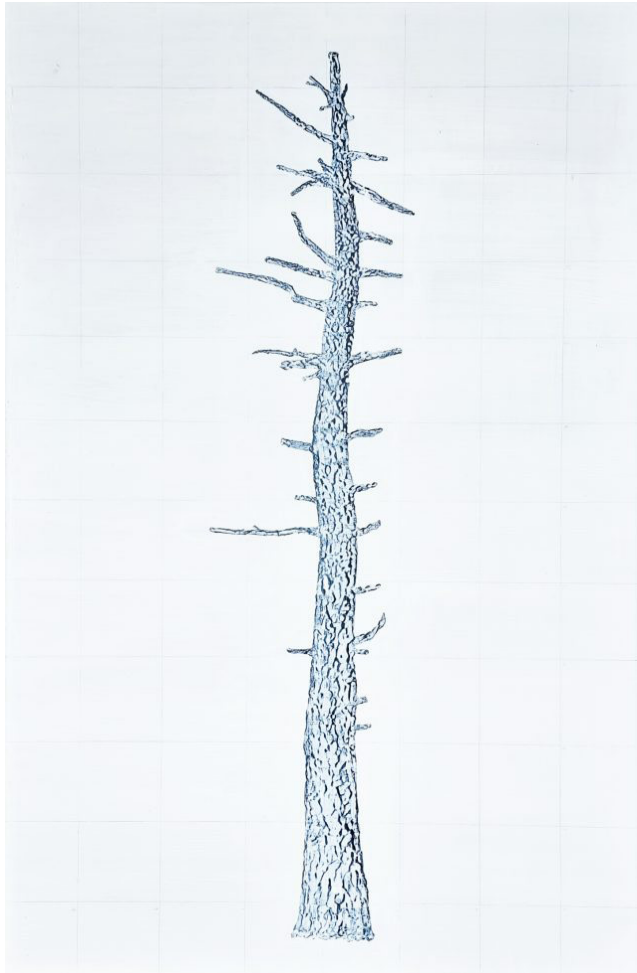
**12. Annie Smits Sandano / The Listener (Head), 1947 (2022)**  
\$4100.00 / Painting

*Negotiating within absurdist canons, a proposed response piece to Colin McCahon's The Listener (Head) painted in 1947. A new depiction of the same subject, produced in 2022.*



**13. Marie Brunskill / Portrait of a cow**  
\$1000.00 / Oil Painting on paper

*The conventions of traditional portraiture have been used to represent an animal regularly consumed, through food or clothing, but less often considered as an individual. As our populations increasingly occupy urban environments, our interactions with farmed animals have decreased, causing our relationship with them to become increasingly distant.*



**14. Andrew Cox / Singular Expression**  
\$2750.00 / Acrylic paint on board

*From an early age I have loved the dancing, textural, personalities of trees, however my artwork represents the opposite of that, more of a singular, truncated image, forlorn and alone. I have painted this work to represent fortitude, strength and resilience in the face of adversity.*



15. **Geoff McGowan / Opihi Taniwha / Aotearoa** (pair on black paper) \$750.00 / Printmaking - Woodcut (MDF)

*The changing fortunes of the Maori language: at the time of Douglas Kee's 1960 postage stamp it was considered a dying language, discouraged in schools; in recent months there has been discussion about its words better representing us in the name of our nation.*



**16. Morag Stokes / Uprising**  
\$1200.00 / Painting

*This painting was the result of two recent lines of study. Firstly, to create the illusion of forms rising off the page. Secondly, to showing the material reality of a unique interaction between gold paint, Chinese ink and graphite. My painting tool was a partially deflated balloon.*



**17. Amanda Watson / A morning in a spot under the Puriri canopy,**  
8-11am, May 2021  
\$3500.00 / Ink on Canvas

*The marks in this work have been made by wrapping surfaces of the land with canvas and applying inks to create the marks, along with painterly interventions in the studio they record my encounters with environments.*



**18. Michael Cooke / Spellbound on Northbound**  
\$3250.00 / Painting, Acrylic on Canvas

*Spellbound on Northbound pictures a horse and rider. It is a picture of a poised action, a stopped motion. It is a picture that alludes to origin and destination, departure and arrival, and the perpetual here-and-now transit in between.*



19. Siobhan Crowley / I Might Not Be All Here In The Morning  
\$4500.00 / Mixed Media on Canvas

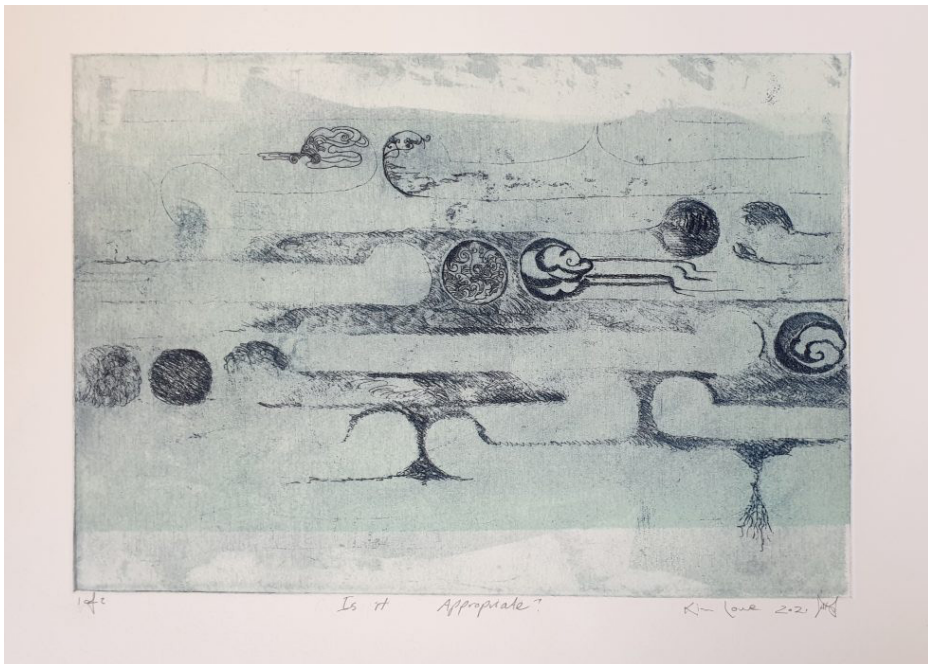
*Please don't hang my painting on the wall behind your sofa. I spent quite a bit of time painting it so it would be nice if you spent a bit of time looking at it. You could always have a beer...a red ale would be good. Cheers!!*





**20. Sharon King / A Seascape From Whiritoa**  
\$7000.00 / Oil paint on board

*In my oil painting titled A Seascape from Whiritoa. I have tried to convey a sense of peace and tranquility a reflection of how a beautiful landscape makes me feel. I have always loved to paint, by doing so it calms me down especially during these troubling times and covid19.*



**21. Kim Lowe / Is It Appropriate?**  
\$600.00 / Intaglio (acid etching) with monoprint.

*This work is questioning cultural appropriation; my appropriation of Gordon Walters' appropriation of the koru form; and whether it is appropriate for me to appropriate Chinese motif.*



**22. Jolene Pascoe / Tuawhenua (Mainland)**  
\$495.00 / Printmaking

*'Tuawhenua (Mainland)' is a story of my whakapapa, my tapuna, my whanau. Based upon the principle of Te Ao Maori that everything is connected, and everything has a whakapapa this piece builds upon my lens of the world around us. Wharenui is present, the meeting space, connecting, sharing whanaungatanga.*



**23. Megan Archer / Reflected Forms**  
\$2500.00 / Painting

*My process combines digital and traditional art-making techniques, using Photoshop to morph and layer images of human bodies into near-abstract forms, before executing the final artworks in oil on canvas.*



**24. Mo Stewart / Grapple**  
\$2950.00 / Graphite on Lana Aquarelle 640gsm

*Grapple is a space between action and image. In this work, I trace, draw, gesture and move directly in, on and around the surface of the paper. My body becomes the 'method' of making emphasizing the agency of the female body.*



**25. Mark Graver / Rangihoua II**  
\$1250.00 / Printmaking

*Rangihoua, the Bay of Islands. One of the earliest trading posts, the earliest mission station, the earliest recorded church service, the earliest European school and the first formal transfer of Maori land in New Zealand. When the mission closed in the 1850s very little land was left in Maori possession.*



26. Tony Guo / The Nutcracker  
\$2600.00 / Oil on canvas

*This painting depicts a hair-pulling statuary figure saturated in a surreal atmosphere. The gesture traces a queer emotional landscape, projecting a sense of paradox and imprisonment.*



**27. Vanessa Edwards / Parekawakawa - Crown of Kawakawa**  
\$1600.00 / Printmaking - monoprint on rice paper,  
with kawakawa leaves

*Parekawakawa is the memory of a thing, the impression left behind, the remains. It is kawakawa and acknowledges the ability of the whenua to heal itself and regenerate from what once was. I also refer to my homeland, Ngati Parekawa on the western shores of Lake Taupo.*





**28. Tessa Williams / Skin of the first woman**  
\$1499.00 / Printmaking

*Made from red ochre, charcoal, water, almond oil and tree bark cellulose. I engraved mangopare patterns into an acrylic sheet, pressed the pigment into the engraving, then poured the rest of the ingredients across the entire acrylic sheet. Once dried the bioplastic is imbued with the imprint of the engraving.*



**29. Emma Hercus / Bikini-clad**  
\$2250.00 / Painting

*An exploration of feminism, female aging and body positivity has resulted in a series of work that seeks to celebrate these forms. The figure dons a shabby swimsuit with patchy skin and a non-perfect body. I appreciate the beauty in these things.*



30. Helen Dowling / Elemental  
\$2500.00 / Painting - oil

*Earth is and always has been a somewhat confusing and mysterious place.*



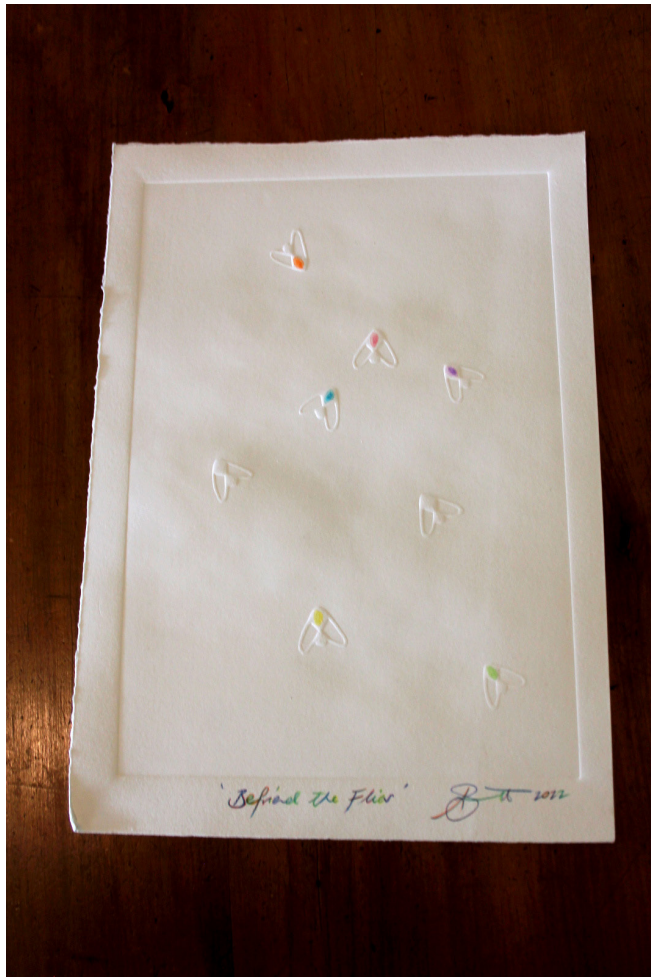
**31. Jamie Chapman / I'm usually much better than this (I'll try harder next time, I promise) (2022)**  
\$1800.00 / Oil Paint

*Throughout the painting process there is a constant conflict between paint and image; with the push and pull of the surface and picture depth. There is always a struggle to let go of the source image and let the paint be paint.*



**32. Hannah Ireland / Platter Plate**  
\$2800.00 / Painting

*Smears of colour woven together by painterly gestures. The original-painting collapses as it is squashed and pushed against one surface to another. Force resembling a paintbrush striking its target, the watercolours resting place is now divided into two. Material no longer reduced as support but now seen as a coequal.*



**33. Amanda Blewett / Befriend the Flies**  
\$350.00 / Printmaking - Embossing with watercolour

*Research notes that modern life is making us lonely, and that was before Covid. There is a real stigma about identifying as lonely or socially isolated and that's a real barrier for people to come forward and get help. Do you know anyone who may find a simple housefly companionable?*



**34. Wesley John Fourie / Shell (seven years a painter)  
\$2200.00 / Painting - oil and acrylic on cotton triptych**

*Considered ubiquitous amongst artists are our painting outfits, old clothes that now carry traces across time. Like a snake sheds its skin every seven years, presented here my shell, and uniform, of the last seven years. Scrawled across the surface of each sweater are the marks of my developing practice.*



**35. Cathy Tuato'o Ross / The family gathering was the same every year**  
 \$1750.00 / Painting

*Stereographs are Victorian photographic novelties - dual-lens, simultaneous shutters that mimicked left and right eye views. With a purpose-made device, a stereograph appeared as a 3D image. Translated into painting, the format fails at every turn. Time is indistinct (same moment? same day? same year?) No viewing device is available.*





**36. Katrina Alexandra / Tree lovers**  
\$450.00 / Printmaking

*As I walked through the trees of Waipatiki, amongst the beautiful native bush in the north of Hawkes Bay, I saw them. Twisted into the tree roots, invisible to someone who's not really paying attention. They showed themselves to me shyly, loving and connected. I honour them with this piece.*



**37. Judith Lawson / Consuming landscapes**  
\$550.00 / Painting

*A small piece of indestructible polystyrene waste, a nod to historical landscape painting. Gold, for reverence, awe, ownership. Addressing questions of the interconnectedness of everything, the delusion humans have that they own the earth, the mess created from rampant industrialization, consumerism and mass production of throwaway goods cannot be undone.*



**38. Isabel Pearson / Test Piece**  
\$450.00 / Printmaking

*I re-examine the past to visit my roots. Moving from lithograph print, to silkscreen print, to tissue transfer. I recycle, stamp and piece together my findings until finally, I fortify the results at 1300 degrees Celsius.*



**39. Rebecca Wallis / Am Breathed**  
\$7800.00 / Painting

*Transition. Unfolding and allowing of the way I am, the way it is, in my natural state. As in the absolute beauty of the formations of decay, just as it is, as we are, in this life of decaying and growing at once. In all of it's horror and beauty.*



**40. Cara Fotofili / Self portrait**

\$2400.00 / Painting, watercolour, gold leaf, gold dust,  
moulding medium

*"To become like everybody else; but this, precisely, is a  
becoming- only for one who knows how to be nobody, to no  
longer be anybody. To paint oneself grey on grey".*

*Gilles Deleuze*



**41. Folina Vili / Inter/Intra-Space**

\$860.00 / Printmaking: Woodcut & Mono-print with acrylic paint

*Woodcut/mono-print with acrylic paint stencil. Artwork is about my Samoan-Pakeha identity. Print and paint layers convey the merging of relational and temporal space; va and wa. Personal history & selfhood, and whakapapa. Features the fa'a'atualoa centipede motif found in Samoan tatau, signifying family and strength.*



**42. Matthew Dowman / Veil**  
\$2000.00 / Mixed Media Painting & Printmaking

*I am interested in material diversity and disruption. Different methodologies, techniques and layers of information intersecting on the surface. Formal color relationships between foreground and background, hierarchies challenged.*



**43. Roger Walker / River & Town**  
\$9000.00 / Printmaking

*A tribute to Hamilton and the relationship of the rectilinear geometry of the central city streets and bridges, with the gentle meandering of the river and a reminder of how important connections between the two are.*





**44. Michael Springer / Singing songs that come from dead mens tongues.**

\$3100.00 / Painting acrylic on canvas

*None*



**45. Geoffrey Clarke / Chlorophyte 2022**  
\$8000.00 / Acrylic Paint on Panel

*Chlorophyte utilizes the visual tropes of Pop, Op and Hardedge abstraction reworked in conjunction with patterns and motifs derived from the contemporary vernacular of architectural elements, product textures, signage and graphic design. This eclectic combination of citations produces examples of hybrid Lo-fi abstraction.*



**46. Jamieson Hudson / Marks of the Moirai**  
\$600.00 / Printmaking: ink on paper

*How is our mortality measured? To some, the Moirai spin our lots with the threads of time, overseeing our destiny. Here, my own thread is visually represented. Each stitch documenting one day of narrative. Like a journal, it is able to be read as marks on a page.*



**47. Abigail Jensen / Funny Games**  
\$8000.00 / Painting

*Funny Games is not comical at all, rather a perversion of the artists whakapapa and colonial ties to the state. Painting a carnivalesque scene from the morbid realities of our past that we still endure today. A feudalist paradise woven into the backdrop of a genocidal theatre.*



**48. Nicola Jackson / When I Grow Up**  
\$650.00 / Painting

*I am an artist and printmaker from the UK, now working from my Wellington studio. The submitted works use painting and screen printing. This layered approach builds on my previous career as a textile designer. I sold my textile prints to clients including Marc Jacobs, Disney and Calvin Klein.*



**49. Wendy Murphy / Mediation on Mortality: Immolation**  
\$3400.00 / Drypoint engraving

*This work does not have a fixed subject matter. It is a meditation on mortality much like a memento mori. Although there are no specific references depicted, there is an illusion of flickering motion and drama, a fragile transience like the vanishing ghosts of Watteau or Goya. No matter what.*



**50. Atarangi Anderson / Pito**

\$5500.00 / Aute(barkcloth), kokowai, Kauri gum

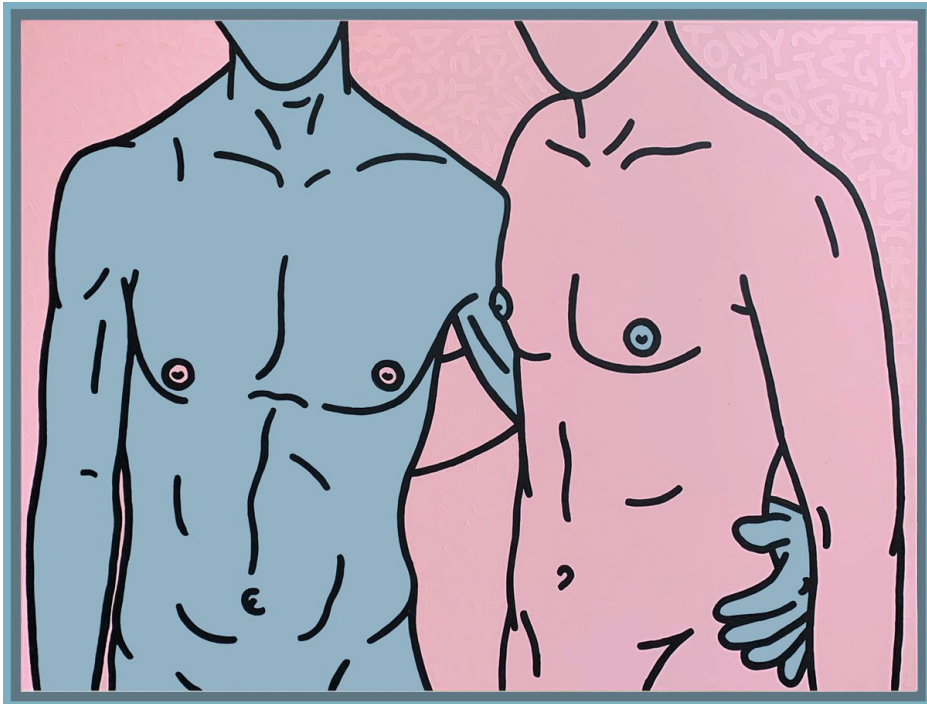
*Joining generations, woven through time, expanding the cosmos  
as an endless realm of beings in whakapapa.*



**51. Emelia French / Standing Painting**  
\$1200.00 / Wood panel, oil pastel, gouache, bronze

*I am an artist and researcher living in Tamaki Makaurau, and am currently completing my practice-led PhD Soft Feelings at AUT University. I work with a curious and playful attitude of “Hi there material, what can you do today?”, and using methods of improvisation, play, and intuition.*





**52. Oliver Cain / Joe and Scott**  
\$3200.00 / Acrylic on canvas

*Gently probing at confronting and challenging issues surrounding sexuality, gender and identity. Using ambiguity and stereotypes this playful work deconstructs the notions of sexuality and queer identity. Celebrating the male form in a simple and innocent way.*

The Waikato Society of Arts would like to thank the artists throughout Aotearoa who contributed to the 410 entries we received for the 2021 New Zealand Painting and Printmaking Awards. We thank them for their dedication to their craft and their patience while waiting for this exhibition to take place. This period has been a difficult time for artists in Aotearoa with delays in exhibitions and a lack of opportunities to showcase their work. With delays, means delay in sales, loss of income and having to be more resourceful and determined to carve out a career in the arts sector. In our 21st year, we are grateful to all these artists to be able to host the awards and exhibition.

We would like to celebrate all our sponsors who have supported us during the delays, the changing environment and who have stayed committed to their sponsorship and commitment to New Zealand artists in the Painting and Printmaking mediums. Our sponsors make the awards possible and this directly flows through to the artists to give them a platform on a national level to showcase their work. Thank you to our generous, new sponsors Bustle, Chow Hill, Vision Complete Earthworks and Bytalus Legal for continuing the 20 year legacy left from the Philip Vela Family Trust by sponsoring the Main Award of \$20,000. This award gives an artist the opportunity to invest more back into their career and put them on a platform to be noticed in the NZ art sector by heightening their profile.

Thank you to Ruth Davey and the Print Council Aotearoa New Zealand for both continuing to sponsor Print Awards. Our new and amazing sponsors Golden Homes and Nancy Caiger who are both sponsoring Painting awards. It is exciting to have new interest and enthusiasm and to be able to pass their generosity on to the artists. This is another opportunity to increase an artist's profile by gaining respect for their work in either Printmaking or Painting. Gordon Harris Art Supplies continues to sponsor the People's Choice award and we are truly grateful to Graeme Harris for this ongoing support. We have a huge amount of support from

businesses who help us with our operating costs and we would like to acknowledge the ongoing contribution they give us to this event. Kerr and Ladbrooke Catering, Primo Vino, Graeme and the team at Fusion Print for the catalogue printing, GM Creative for the catalogue design, Exhibition Hire Services for the panel installation and the Hamilton City Council for the venue and advertising costs. We thank you for your commitment to the artists, to the Waikato Society of Arts and for your generosity towards the 2021 NZPPA.

To our local community, thank you for your loyalty to this event and we hope you enjoy the evening and the 52 finalist's work that Dr. Ed Hanfling has chosen. Don't forget to vote for the People's Choice Award before you leave the exhibition.

A final word to the Waikato Society of Arts Executive and volunteers who work hard behind the scenes to keep the NZ Painting and Printmaking Awards as an annual, prestigious event on the arts calendar. Thank you for your dedication and belief in promoting, encouraging and growing artist's profiles and opportunities for success in Aotearoa.

Tēnā koutou katoa

