



**New Zealand
Portrait Gallery**
Te Pukenga Whakaata

ANNUAL REPORT 2017

INTRODUCTION

On behalf of the Trustees and Management Board of the New Zealand Portrait Gallery - Te Pūkenga Whakaata, it is my pleasure to present the Annual Report of our activities for 2017.

As everyone in the museum sector of the visual arts knows only too well, the daily life of a public gallery is full of the kinds of challenges that we prefer, these days, to call opportunities. In 2017 we mounted a sequence of outstanding exhibitions, from the final months of Peter Simpson's beautifully curated show *Leo Bensemann and Friends: Portraiture and the Group* through to the opening on November 15 of Pamela Gerrish Nunn's equally elegant survey of the portrait art of Frances Hodgkins in *Frances Hodgkins People*. Between them came Helen Kedgley's lovely presentation, *Strangely Familiar: Portraits by Wayne Youle*, followed by the winter exhibition of cartoon portrait art *Ludicrous Likenesses: The Fine Art of*



Frances Hodgkins, *Painting Class on the Beach*, 1920, watercolour.



Leo Bensemann, *Caroline Oliver*, 1940, oil on board.

Caricature curated by Dr Oliver Stead and Hannah Benbow of the Alexander Turnbull Library (ATL); the first rich fruits of a collaboration which both we and the ATL look forward to developing into the future.

The Gallery's important role in encouraging New Zealand artists to develop their talents continues to receive gratifying external validation. The winner of our 2014 Adam Award, Henry Christian-Slane, won the 2017 Young Artist Award in the prestigious BP Portrait Award held at the National Portrait Gallery in London last year, and Julia Holden's portrait, *Caroline (Ruby Cummings, after Leo Bensemann)* has been selected for consideration in the 2018 BP Portrait Award. The latter is the portrait painted by Julia at the Gallery last year as a live performance piece created in association with the *Leo Bensemann and Friends* exhibition.

The organisation and administration of exhibitions of this quality is demanding and the seamless presentation of them owed much to the hard work

behind the scenes of our professional staff. What the public were not to know is that this apparent serenity of life at the Gallery was taking place against a background of some turbulence as, in the space of six months, we had to find a new Audience Engagement Officer, a new Registrar and Administrator, and a new Director, all to replace the much valued staff who, both to their regret and certainly to ours, were tempted away from us by other opportunities. We are delighted with the new appointments that we were able to make. The Board is particularly grateful that Ms Jaenine Parkinson, the new Director of the Gallery, had so quickly established herself, by the end of the year, as the lead figure in our affairs.

Details of all the recruitment and appointment activities, along with much information about our exhibitions, special programmes and activities, the development of our permanent collection, and the fundraising and financial management that make all of these things possible, are to be found in the body of this Report. It hardly needs to be said that fundraising remained a major focus, and that we are deeply grateful for the generous support of all our benefactors, both institutional and individual. Every member of the Management Board contributes, through hard work and advice, to the development of our affairs, but I would like to mention in particular Ms Diane Morcom, Ms Suzanne Blumhardt, Mr. Richard Tuckey and Ms Denise Almao, whose contributions in the fields of Gallery administration, fundraising, financial management and special projects have been outstanding.

The Board continued throughout 2017 to focus as best it could on the strategic direction of the Gallery. We are particularly concerned at the speed with which we have grown in the past few years, and the possibilities that exist for maintaining that growth without surrendering any of the quality with which we have become associated. We believe that the Gallery must continue to grow in order to avoid the danger of stagnation. But we are stretched for space in Shed 11; for professional staff to cope with increased workloads; for funding to meet the demands of both our facilities and our projects; and for expansion in the technical spheres of website and social media, as well as lighting, Gallery workspace and maintenance. All these areas of concern are priorities, and each is linked in some way with all of the others. We are conscious that problems of this kind are in large measure the



NZPG Chairman Dr Keith Ovenden at the opening of *Frances Hodgkins People* exhibition.

product of past successes, so that heading into 2018 we hope, if not expect, to discover solutions to them.

The Board would also like me to affirm that throughout the quest for answers to our challenges, and all the minutiae and detail that that entails, we intend never to lose sight of the main objective: to bring to the New Zealand public the benefit of a portrait gallery that is a true museum of biography, committed to the portrayal of our people, our history and our portrait art in a way that is accessible, vibrant, stimulating and entertaining.

Dr Keith Ovenden
Chairman

EXHIBITIONS AND PUBLIC PROGRAMMES



Wayne Youle, *King Michael*, 2014; *Softly, Softly*, 2016; *Oysters with a side of stars*, 2014.

The Gallery's exhibitions programme continued to grow in quality and importance and attracted 35,630 visitors in 2017. As the Gallery's reputation grows, our exhibition curators are increasingly able to draw on important artworks held in public and private collections throughout the country.

24 November 2016 - 26 March 2017

Leo Bensemann and Friends: Portraiture and the Group

With generous support from the Stout Trust and the Lion Foundation, we were able to mount this highly acclaimed exhibition, curated by the noted historian and prize-winning author, Peter Simpson. The portraits in the exhibition were all created by the Christchurch-based artists known as The Group. Collectively they reinvented the art of portraiture for their time and place. Their portraits were not of prominent people but of and for each other. They frequently painted themselves, fellow artists, close friends, and family - fathers, wives, children and lovers. Leo Bensemann was at the heart of the exhibition because he knew them all and favoured portraiture above all else. As well as works by Bensemann, the exhibition featured works by Rita Angus, Evelyn Page, Olivia Spencer Bower, Colin McCahon, Doris Lusk and Toss Woollaston, loaned from around the country. This was the first of the Gallery's own exhibitions, other than the biennial Adam Award, to tour outside Wellington.

The accompanying Public Programme:

25 February: Exhibition curator Peter Simpson, winner of a 2017 Prime Minister's Award for Literary Achievement, historian and author of the prize-winning book *Bloomsbury South: The Arts in Christchurch 1933-1953*, and Gregory O'Brien, curator, poet, novelist, art commentator and visual artist, engaged in a conversation about the exhibition.

11 March: Performance Painting by Christchurch-based artist Julia Holden. Using the human body as her canvas, Julia Holden's unique process involved recreating a living version of the subject of Leo Bensemann's 1940 portrait of Caroline Oliver using paints and props. During the session Ruby Cumming was transformed into a striking living portrait of Caroline with paint, lighting and a clay "wig" while the performance was narrated by arts commentator Grant Banbury. This event was made possible by a generous donation from the Friends of the New Zealand Portrait Gallery and in kind contributions from Resene and Courtenay Studios.



Gregory O'Brien (left) and Peter Simpson (right).

6 April - 18 June 2017

Strangely Familiar: Portraits by Wayne Youle

This exhibition, curated by Helen Kedgley, brought together many bold new works by Wayne Youle of well known art-world personalities including musicians, poets, writers and visual artists such as Billy T James, James K Baxter, Margaret Mahy, and Len Lye. Several works were created especially for the exhibition. Like many artists of his generation Wayne Youle looks to Pop Art for inspiration with bright saturated colours, hard-edged style and appropriated imagery. Having reinvented portraiture as a viable and relevant art form for today, Wayne Youle is now highly sought after by contemporary collectors in New Zealand. The exhibition was made possible thanks to the generous assistance of Pub Charity, Suite Gallery, and a number of private collectors who loaned their portraits. The exhibition is currently completing a 14-month tour of New Zealand.

The accompanying Public Programme:

6 April: Opening Day Talk by the artist Wayne Youle, curator Helen Kedgley, and Suite Gallery's David Alsop who discussed the works in the exhibition, the artist's creative process and the subjects' stories.

2 August - 23 October 2017

Ludicrous Likenesses: The Fine Art of Caricature

This exhibition, which marked the 25th anniversary of the New Zealand Cartoon Archive, brought together depictions both hilariously crude and subtly subversive from the Cartoon Collection of the Alexander Turnbull Library (ATL). Curated by Dr Oliver Stead, Curator Drawings, Paintings and Prints at the ATL, and Hannah Benbow, Research Librarian, Cartoons at the ATL, the exhibition covered more than 300 years of cartoon portraiture, with a wide range of styles from traditional drawings and paintings to contemporary digital media including works by well-known cartoonists such as Sharon Murdoch, Chris Slane, Tom Scott, Murray Webb

and others. We are very grateful to the Alexander Turnbull Library and the Stout Trust for their generous support for this exhibition.

The accompanying Public Programme:

3 August: Curators' Floor Talk: The exhibition's curators, Dr Oliver Stead and Hannah Benbow of the Alexander Turnbull Library, spoke about the components of the exhibition that they each curated and the role of cartoons in historic and contemporary life.

New Zealand Portrait Gallery Exhibitions Touring New Zealand in 2017

16 December 2016 - 30 January 2017

2016 Adam Portraiture Award
Millennium Art Gallery, Blenheim

10 February - 4 March 2017

2016 Adam Portraiture Award
City Gallery, Invercargill

11 April - 28 May 2017

Leo Bensemann and Friends: Portraiture and The Group
TSB Wallace Arts Centre/Pah Homestead, Auckland

16 June - August 2017

2016 Adam Portraiture Award
Aigantighe Gallery, Timaru

28 October - 8 January 2018

Strangely Familiar: Portraits by Wayne Youle
Waikato Museum, Hamilton



Wayne Youle in his studio.



Curator Pamela Gerrish Nunn at the opening of the *Frances Hodgkins People* exhibition.

The Deane Gallery, generously funded by Sir Roderick and Gillian, Lady Deane, provides an intimate space for smaller exhibitions which generally feature works from the New Zealand Portrait Gallery's own collection. In 2017 the exhibition programme was:

4 November 2016 - 19 February 2017
Mau Āhua - Portraits by contemporary Maori artists

20 February - 7 May
Capture - photographs from the Gallery's collection

8 May - 29 June 2017
Brand New: Recent Acquisitions for the permanent collection including Shannon Novak's abstract portrait of Michael Smither and Trevor Moffitt's intimate portrait of his wife's friend and carer

29 June - 24 August
Feeling Blue - works from the collection featuring the colour blue in a variety of manifestations

8 September - 1 October
Eye to Eye - works from the permanent collection curated by interns Nicola Caldwell and Peter Derksen with a focus on the act of looking shared between artist and subject, subject and viewer

7 November - March 2018
Portrait Plus - works from the permanent collection. A multi-media exhibition curated by interns Nicola Caldwell and Peter Derksen showing portraits of creative women and their work.

18 August: Cartoons - Will They Survive the Digital Age? This highly entertaining and provocative panel discussion featured well-known political columnist Jane Clifton, award-winning cartoonist Toby Morris, cartoon historian Ian Grant and Ian Fraser as moderator. This was the first event organised jointly by the Friends of Te Papa and the New Zealand Portrait Gallery.

16 November 2017- 14 February 2018

Frances Hodgkins People

Curated by art historian and 19th century specialist in women artists, Dr Pamela Gerrish Nunn, this exhibition spanned 50 years of Hodgkins' life and brought together figurative works from private and public collections, including some that have rarely been seen. It illustrated the significance of the human figure and face in the work of Frances Hodgkins (1869-1947). This was one of the Gallery's most ambitious exhibitions to date and the biggest collection of Frances Hodgkins' paintings seen in Wellington for many years. The exhibition was made possible by generous grants from the Stout Trust and Lion Foundation.

The accompanying Public Programme:

18 November: The exhibition's curator, Dr Pamela Gerrish Nunn, gave a floor talk about Frances Hodgkins, her work and life, and the process of selecting works for the exhibition.

22 November: A public discussion on The Generation Gap: Curatorial insights from senior and emerging curators, in which Pamela Gerrish Nunn and curatorial interns Nicola Caldwell and Peter Derksen discussed their experiences with Melanie Oliver, Senior Curator at the Dowse Art Museum.



From left to right: Friends of Te Papa President Elizabeth Kay, cartoonists Sharon Murdoch and Toby Morris, columnist Jane Clifton and Denise Almao of the NZPG Management Board

EVENTS



Curator Pamela Gerrish Nunn, Director Jaenine Parkinson, and NZPG Chairman Dr Keith Ovenden at Founders Day

Special Events at the Gallery

25 January: The Great Scavenger Hunt

Working closely with Wellington's Capital E organisation, the Gallery was temporarily transformed into *Astronaut Registration Bureau*. Its role was to accept applications from aspiring young astronauts for their licence to travel in space. Over 1,000 children and families visited the *Bureau* as part of Capital E's Great Scavenger Hunt. We answered questions ranging from "What will you take with you to space?" (food, Mum and my Xbox were common answers) to "What skills will make you a good astronaut?" (jumping was most frequently cited). Each new recruit was accepted into the team and given the opportunity to have their photo taken in our *Astronaut of the Year* photo booth.

31 March: International Transgender Day of Visibility

To celebrate and support the accomplishments of trans-people around the globe, the Gallery displayed the portrait of *Carmen Rupe - The Final Portrait* by artist Te Mete which is on loan from Wellington City Council.

28 October - 5 November: Transplanted: Refugee Portraits of New Zealand

The Gallery was honoured to host this special exhibition of stunning two-metre tall black and white portraits by renowned photographer Alistair Guthrie. The curator of the exhibition, journalist Tracey Barnett, also organised a stimulating series of public forums and panel discussions about the individual 'refugee' subjects of the portraits.

6 September: Donors' Lunch

The curators of the exhibition *Ludicrous Likenesses: The Fine Art of Caricature*, Dr Oliver Stead and Hannah Benbow, spoke to key donors at this informal lunch event in the Gallery.

2 November: Tour of Three Important Private Art Collections

The Gallery's first tour of private art collections was a resounding success. Almost 100 friends and supporters were split into two groups and viewed three rarely-seen important private collections in Wellington. The late afternoon tour ended with a sumptuous buffet supper.

26 November: Founders Day

The 2017 Founders Day reception was very well attended. It featured a penetrating reflection by art historian Dr Pamela Gerrish Nunn on the role and future of portrait galleries and the New Zealand Portrait Gallery in particular. Tributes and presentations were also made to the outgoing Director and Registrar by the Trust Chairman and the Friends of the Portrait Gallery.

2 December: Edwardian Photo Booth

This special Saturday entertainment invited friends and families to get into the spirit of Frances Hodgkins' era by dressing up in Edwardian costume and have their portraits taken. The event was supported by Costume Cave.

Regular Events

Saturday Sitings 1-3 pm on the last Saturday of the month

Each month we continued to host a portrait drawing session in the Gallery. We provided the sitter and snacks, and our neighbour Mojo provided delicious coffee. This year the sessions ran between January and November, with no session in July. We are often asked to provide more portrait drawing sessions and are looking into this possibility.

Touch and Audio Groups

We continue to liaise with the Blind Foundation and other groups about tours for their blind and visually impaired clients.

School Groups

This year we had a very pleasing increase in the number of school visits, with 24 schools visiting in 2017, compared to 11 in 2016.



A school group at the Gallery

ADMINISTRATIVE MATTERS

2017 saw major change in Gallery personnel, with new appointments being made to all three salaried positions following the resignation, for various reasons, of long serving staff. The Board is very grateful to all our staff – including the Gallery supervisors and attendants – as well as the volunteers who staff the front desk, for the excellent work they have again done in running the Gallery in a busy and exciting year.

The Gallery has only 2.5 full-time equivalent staff, supported by many volunteers. Director Gaelen Macdonald, on parental leave until the end of 2016, had expected to return to full time work by mid-year. That did not prove possible and she did not renew her contract for family reasons. She was replaced near the end of the year by Jaenine Parkinson, who brings impressive professional experience from her time at the Auckland Art Gallery. Her previous positions include Arts, Museums and Heritage adviser for the Kapiti Coast District Council. She was also part of the Creative New Zealand team at the Venice Biennale in June- July 2017. Jaenine has an MA in Art History from the University of Auckland.

Audience Engagement and Communications Officer Ruby Eade, with the Gallery for three years, resigned mid-year to travel overseas. We were delighted to learn that, shortly after arriving in London, Ruby was appointed to a job in the Tate Enterprises Merchandise, responsible for the development and purchase of merchandise for Tate shops. Melissa McNulty replaced Ruby in July. She brings valuable experience to the Gallery from various roles, including Customer Service Officer at NZ Post and Kiwibank, Visitor Programme Coordinator at Old St Paul's, Senior Bookseller at the Children's Bookshop, and a community engagement and fundraising role at the Wellington Hospitals Foundation. Melissa has a BA in English literature from Victoria University.

Long-time Registrar and Gallery Administrator, Anita Robertson, resigned in November to take up a position as Senior Registrar at Waikato Museum. Anita's replacement is Talei Langlely, who joins the staff in January 2018. Talei has a strong background in arts administration, coming to us after five years as Membership Services Manager at Museums Aotearoa. Talei has a BA in Art History and a post graduate diploma in Museums and Heritage Studies, both from Victoria University. Mike Britton, appointed mid-year to the role of Development and Donor Support Officer established on a one year part time trial basis in July 2016, resigned at the end of 2017. Mike had joined us after a career in conservation and returned to that world when he had the opportunity of a job at Zealandia ecosanctuary.

It is a tribute to the staff and to the wider Gallery community that our activities continued as usual during this period of staff change. Gaelen and Anita were farewelled at a very well attended reception in late November to mark Founders' Day, presented with gifts from the Gallery and from the Friends, and warmly thanked for the very significant

contributions they made during their time at the Gallery. The new staff are well qualified, with very relevant academic qualifications, experience and skills. In recognition of the expanding activities of the Gallery the weekly hours of the Audience Engagement and Communications Officer have been increased to 3 days a week. And the Registrar and Gallery Administrator position has been made a full time, rather than part time, role. The Board considers that the new complement of staff - and increased staff capacity - as we move into 2018 will enable us to build well on the successes of the past year.

Generous support from Liz Stringer enabled the Gallery to offer two curatorial internships in 2017. The interns, both studying for the post graduate diploma in Museum and Heritage Studies at Victoria University, spent several months at the Gallery in 2017, working alongside Gallery staff on exhibitions and associated work. They curated two innovative and well received exhibitions in the Deane Gallery. The Board considers that internships offer an excellent opportunity for the Gallery to support young curators and arts administrators by giving them the chance to learn curatorial and other Gallery skills in a small, friendly, hands-on environment. The involvement of the interns has advantages for the Gallery too, in giving us the perspectives of a new generation of curators.

Our telecommunications system was upgraded during the year and our copper wiring was replaced by fibre, resulting in better service and lower costs. Work continues to purchase lighting, an arrangement which, long term, will be more cost effective than our current lease arrangement.

It is especially heartening to note the growth in income from shop sales in 2017, thanks to the wider range of merchandise available including books and a range of art supplies. Plans are afoot to further extend shop activities in 2018.

Diane Morcom
Chair, Administration Committee



Curatorial intern Peter Derksen and art installer Tom Westlake assemble *Eye To Eye* exhibition in Deane Gallery

FUNDRAISING

Our thanks go to all those who have helped make 2017 an especially outstanding year for Gallery activities. Without the help of our loyal supporters and grants from trusts, the Gallery would be unable to continue functioning. The Gallery is not a government-funded institution, apart from a very welcome \$20,000 a year in contract funding from the Wellington City Council. All costs are otherwise met from donors in the private sector. With this in mind, every effort is made to ensure that we maintain strict controls on expenditure, while presenting high quality exhibitions and supporting events.

A fundraising highlight of the year was the tour of private art collections in Wellington. This raised over \$10,000 for the Gallery and introduced us to some new supporters. The feedback received from all involved was very positive. Our thanks go to the collectors who so generously opened their homes for the occasion. Such was the event's success that it is planned to hold another art tour later in 2018.

Sir Michael Hardie Boys very generously donated all the proceeds from his memoir to the Gallery. The book, which was launched at the Gallery in October 2016, has been on sale exclusively at the Gallery since then. A special fundraising effort is currently underway to enable us to save the cost of exhibition lighting hire by purchasing our own lighting system. Thanks to all those who have contributed to this effort.

Our exhibition programme continues to reach new professional heights but cannot be achieved without special financial support. Major contributions from the Stout Trust and the Lion Foundation enabled us to mount the biggest exhibition of the works of Frances Hodgkins ever shown in Wellington. The Stout Trust also provided strong support for the mid-year cartoon and caricature exhibition,



Buses ready to leave for art tour



Participants gather for tour of private art collections

Ludicrous Likenesses. The Wayne Youle exhibition, *Strangely Familiar*, received some funding from Pub Charity, but required additional Gallery funding. The support of the Adam Foundation for the biennial Adam Portraiture Awards enables us to keep this flagship event going, with the next award exhibition opening in February 2018.

Meeting the operational costs of the Gallery is an ongoing challenge, so we are particularly grateful to those trusts and individuals who provide a level of certainty by making multi-year contributions. These include the Freemasons Foundation, the Deane Endowment Trust, Guild Holdings, the Aileen Drewitt Trust and Morrison Kent, and those individual supporters who pledge \$5,000 a year for five years. We are also always grateful to our private supporters who make one-off contributions to the Gallery each year including the Friends of the Gallery. We are always looking for new donors to add to our honours board which is displayed in the entrance to the Gallery.

Our small but very professional salaried team are critical to the success of the Gallery. We were pleased in 2017 to receive support from the New Zealand Community Trust towards the Director's salary, and from the Wellington Community Trust for the work of the Audience Engagement Officer.

An increasing effort is being made to encourage our supporters to consider making a bequest to the Gallery in their wills. Bequests can have a lasting benefit to the Gallery providing a financial foundation to underpin our yearly fundraising work.

Suzanne Blumhardt
Chair, Development Committee

FRIENDS OF THE NEW ZEALAND PORTRAIT GALLERY

The Friends' Committee has continued to support the Gallery with its ongoing promotion to increase awareness and membership. We have seen a 13.5% growth in new members, giving a total of 550 and a strong support for various events during the year. I am very grateful to the enthusiastic and collaborative members of the Committee: Jennifer Button (Deputy), Diana Morrison, Joy Dunsheath, Jane Aim, Denise Almao, Sue Upton, Carla Wild, Gwynn Narraway and Janet Waite. I would also like to acknowledge and thank Richard Tuckey for his contribution as Hon. Treasurer. In a year of change when we farewelled Gaelen Macdonald, Anita Robertson and Ruby Eade, I would like to thank the Friends' volunteers who have worked at the Gallery's reception desk to ensure seamless transitions.

Our support of the Gallery this year covered a range of initiatives:

- We made a financial contribution of \$10,000, to include the purchase of a camera and tripod.
- Our popular visits to artists' studios continued through the generosity of Harriet Bright, winner of the 2010 Adam Portraiture Award, and Dinah Priestley, artist, writer, cartoonist and historian.
- These tours provide a stimulating insight and it is a privilege for our group to have such opportunities. We have further tours planned for 2018 and I encourage all Friends, particularly those who haven't been previously, to join us on an exciting foray into creativity.
- We celebrated Rita Angus' 109th birthday with the showing of Gaelene Preston's film *Lovely Rita* and invited Friends to bring a friend.
- The Friends gave financial support for Julia Holden's spectacular performance painting when she brought to life the striking portrait *Caroline Oliver, 1940* by Leo Bensemann. This coincided with the hugely popular exhibition *Leo Bensemann and Friends*.
- The Long-Term Members' lunch was held during *Transplanted*, a photographic exhibition of refugees. Dr Keith Ovenden gave an account of the year of change at the Gallery and the Committee was delighted to acknowledge and thank some of our long term supporters at this event.
- The Friends gave enthusiastic support to the very successful fundraising event, a tour of three important private art collections, which was organised by the Gallery's Development Committee.
- Founders' Day once again saw a convivial gathering of Friends and supporters of the Gallery with guest speaker Dr Pamela Gerrish Nunn, the curator of *Frances Hodgkins People*. Dr Keith Ovenden introduced and made presentations to departing Director, Gaelen Macdonald, and Administrator / Registrar Anita Robertson. On behalf of the Friends, Diana Morrison and I presented farewell gifts and Life Memberships of the Friends in acknowledgement of the contribution made by both Gaelen and Anita.

2018 has burst upon us with the opening of the Adam Portraiture Award in late February. The Friends look forward to working with the new Director Jaenine Parkinson, Registrar/Administrator Talei Langley, and Audience Engagement Officer Melissa McNulty. The Inside Look continues to give information on forthcoming events and tours, including the Friends' trip to Canberra and Sydney planned for mid-2018.

On behalf of the Committee, I thank all members for their continued support of the Friends and the Gallery in many different ways. We look forward to welcoming you to exhibition openings and your support at our events during the course of the year is very much appreciated. With your on-going commitment we are able to pursue our endeavours in promoting the Gallery so that not only Wellingtonians, but all New Zealanders, are aware of and can benefit from this jewel in the crown of Wellington, our City of Culture.

Jane Kirkcaldie
President
Friends of The New Zealand Portrait Gallery



Gallery supervisors Hannah Amundsen, Hanahiva Rose and Mike Tiller farewell Registrar Anita Robertson



Outgoing Director Gaelen Macdonald speaks at Founders Day reception

TRUSTEES AND OFFICERS OF THE NEW ZEALAND PORTRAIT GALLERY 2017

Patron	Her Excellency The Right Honourable Dame Patsy Reddy GNZM QSO Governor-General of New Zealand
Trustee Emeritus	Mr Denis Adam, CNZM
Trustees	Dr Keith Ovenden (Chairman) Mr Michael Curtis Mr Hugh Fletcher Dr David Galler Ms Helen Kedgley Ms Diane Morcom CNZM, CVO Ms Donna Nicolof Ms Elizabeth Stringer Ms Eve Wallace
Honorary Treasurer	Mr Richard Tuckey
Management Board	Ms Denise Alamo Ms Suzanne Blumhardt
Director	Ms Gaelen Macdonald MFA (Auckland); BVA (AUT); PGDipNFP Management (UNITEC) (until 13 October 2017) Ms Jaenine Parkinson MA (Auckland) (from 20 November 2017)
Administrator & Registrar	Ms Anita Robertson BA & PGDip Art Curatorship (Canterbury); PGDipMusStud. (Massey) (until 17 November 2017)
Audience Engagement & Communications	Ms Ruby Eade BFA (Hons) (Massey) (until 14 July 2017) Ms Melissa McNulty BA (Hons) (VUW); PGCert Paralegal Studies (USD) (from 10 July 2017)
Development and Donor Support	Mr Mike Britton (26 June - 19 December 2017)
Gallery Designers	Emma Dacey, Jess O'Brien, Mary Becker
Gallery Supervisors	Misses Hannah Amundsen, Sambrene Chandler, Brianah Lee, Gina Matchitt, Lizzie Minnis, Hanahiva Rose and Lucy Wardle, Mr Mike Tiller

Administration Committee

Ms Diane Morcom (Chair)
Ms Denise Alamo
Mr Niels Holms
Ms Helen Kedgley
(from June 2017)
Dr Keith Ovenden
Ms Anita Robertson
Ms Liz Stringer
Mr Richard Tuckey

Programme Committee

Ms Gaelen Macdonald (Chair)
Ms Suzanne Blumhardt
Ms Jenny Button
Dr Pamela Gerrish Nunn
Mr Christopher Johnstone
Ms Joan McCracken (ATL)
Dr Keith Ovenden
Mr Richard Wolfe

Finance & Planning Committee

Mr Michael Curtis (Chair)
Ms Denise Alamo
Ms Suzanne Blumhardt
Ms Gaelen Macdonald
Ms Diane Morcom
Ms Donna Nicolof
Dr Keith Ovenden
Mr Richard Tuckey

Friends' Committee

Mrs Jane Kirkcaldie (President)
Mrs Jane Aim
Ms Denise Alamo
Ms Jenny Button
Mrs Joy Dunsheath
Mrs Diana Morrison
Mrs Gwynn Narraway
Mrs Sue Upton
Mrs Janet Waite
Mrs Carla Wild

Development Committee

Ms Suzanne Blumhardt (Chair)
Ms Denise Alamo
Mr Mike Britton
Ms Dana Hudson
Ms Gaelen Macdonald
Dr Keith Ovenden
Mrs Janet Waite

Curatorial Interns

Ms Nicola Caldwell
Mr Peter Derksen

Gallery Volunteers

Ms Ruth Anthony
Ms Jenny Button
Mrs Margaret Calder
Ms Gillian Clark-Kirkcaldie
Ms Sophie Crichton
Ms Katie Delany
Mrs Elizabeth Ellis
Ms Barbara Fuchs
Cr Paul Lambert
Mrs Stephanie Lambert JP
Ms Grace McNulty
Mrs Diana Morrison
Ms Madeline Morton
Mr Ian Ngan
Ms Chantel Rich
Ms Grace Skene
Mrs Sue Upton
Mrs Margaret Walls
Ms Myrah Walters
Mrs Jane Wright

GALLERY FINANCES

Summary financial statements are set out below. The full audited financial statements accounts are available from the New Zealand Portrait Gallery's website and the Department of Internal Affairs Charities Services website.

THE NEW ZEALAND PORTRAIT GALLERY TRUST STATEMENT OF FINANCIAL PERFORMANCE

For the year ended 31 December		2017	2016
	Notes	\$	\$
Income			
Donations by individuals		123,210	99,071
Friends subscriptions		7,071	4,329
Grants: Trusts, Foundations, Corporates		138,300	135,000
Interest & gallery rental		24,113	29,493
Exhibition income		59,122	58,806
Shop sales & other income		48,030	28,735
Total Income		<u>399,846</u>	<u>355,434</u>
Expenses			
Salaries & Wages		163,895	153,728
Gallery operation		50,779	62,985
Lease annual cost	1	58,000	58,000
Office & publicity		35,368	32,155
Exhibition & shop costs		90,302	103,170
Total Expenditure		<u>398,344</u>	<u>410,038</u>
Operating Surplus (-Deficit)		1,502	-54,604
Uplift in value of Art Collection			17,531
Surplus (-Deficit)		<u>1,502</u>	<u>-37,073</u>

STATEMENT IN MOVEMENTS IN EQUITY

For the year ended 31 December		2017	2016
Accumulated Funds			
Gallery balance 1 January		1,347,043	1,401,647
Add: Surplus (-Deficit)		1,502	-37,073
Less: Transfer to Reserves			-17,531
Balance 31 December		<u>1,348,545</u>	<u>1,347,043</u>
Reserves			
Leasehold Renewal Fund	2	100,000	100,000
Art Collection Revaluation		40,918	40,918
		<u>140,918</u>	<u>140,918</u>
Total Equity		<u>1,489,463</u>	<u>1,487,961</u>

THE NEW ZEALAND PORTRAIT GALLERY TRUST

STATEMENT OF FINANCIAL POSITION

As at 31 December	2017	2016
	\$	\$
Trust Equity	<u>1,489,463</u>	<u>1,487,961</u>
Represented by:		
Current Assets		
Cash at Bank	344,535	266,587
Accounts Receivable	2,321	11,584
GST	3,320	2,132
	<u>350,176</u>	<u>280,303</u>
Non Current Assets		
Prepaid Lease	1 1,015,000	1,073,000
Art Collection	3 133,812	133,812
Fixed Assets	26,447	29,071
	<u>1,175,259</u>	<u>1,235,883</u>
Total Assets	<u>1,525,435</u>	<u>1,516,186</u>
Current Liabilities		
Accrued Charges	6,606	10,316
Accounts Payable	3,614	8,685
Deferred Income	20,469	250
Other balances	5,283	8,974
	<u>35,972</u>	<u>28,225</u>
Net Assets	<u>1,489,463</u>	<u>1,487,961</u>

Notes:

1. The Trust Equity total of \$1,489,463 mostly consists of the prepaid gallery rental of \$1,073,000 which accounting rules require to be allocated over the period of the lease. The amount of \$58,000 shown in the Statement of Financial Performance is the annual allocation.
2. The Trust Equity also includes \$100,000 allocated by the Trustees to a Leasehold Renewal fund to provide for a new lease on the expiration of the current 25 year lease.
3. An insurance valuation of the collection was made in December 2016. A 40% portion of the total valuation has been taken up in the Trust's accounts.
4. The Trust is dependent on the voluntary services of many supporters of the Gallery the value of which is not recognised in the financial statements.

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PORTRAIT ACQUISITIONS



Peter McIntyre , *Thomas McCormac*, oil on canvas.
Gift of McCormac Estate.



Kate Twigg, *Dick Frizzell*, 2015, pastel on pastel
paper. Gift of Suzanne Blumhardt.

