

New Zealand Portrait Gallery Te Pūkenga Whakaata

Annual Report 2019



Chair's Introduction

On behalf of the Trustees and Management Board of the New Zealand Portrait Gallery Te Pūkenga Whakaata, it is my pleasure to present our Annual Report for 2019.



Nick Cuthell, *Portrait of Dr Alan Bollard*. 2012. Collection, Reserve Bank of New Zealand.

This is my first report to you as Chair, and I am delighted to confirm the Gallery is in good heart despite the financial challenges we continue to face.

The year's exhibition programme has been a resounding success - from John Walsh's stunning *Portrait of Ūawa Tolaga Bay* with its massive mural of an East Coast community to the three innovative and diverse exhibitions which followed. The range of experience represented by these exhibitions, as well as the small exhibitions in the front gallery, encapsulate our evolving understanding of ourselves as New Zealanders, our history and creativity.

We are very grateful to all the artists and curators for their work in bringing these remarkable exhibitions to the Gallery.

We are also very grateful to our sponsors for their backing of this year's programme. Without them our exhibitions would not have been possible. Special thanks must be given to Chris and Kathy Parkin whose generosity provided a professional publicist to promote our exhibitions. As a result, visitor numbers are running almost 6% ahead of last year. Our loyal Friends and supporters have also continued to champion projects to improve the Gallery's facilities, and the Director and her team continue to

successfully overcome the intermittent problems of operating in a heritage building and a tight budget.

I am delighted that this year the Board established an annual Winter Lecture series in honour of my predecessor, Dr Keith Ovenden. This recognizes Keith's intellectual contribution while promoting portraiture as a medium for appreciating and understanding our diverse culture and history.

Although we attracted support from generous sponsors for our 2020 exhibitions, our overall financial outlook remains difficult. As you can see in the enclosed financial statements, the Gallery's ongoing challenge is still to secure sufficient

of biography and portraiture that it aims to be. The Board will redouble its efforts to expand our funding base in the coming year.

This year the Board was very sorry to lose Hugh Fletcher who stepped down in March after 10 years as a Trustee. We are very grateful to Hugh for his wisdom, business acumen and strategic input. We wish him many productive and satisfying engagements in his future endeavours.

I also wish to thank my colleagues on the Board, the Director and her team, and the many volunteers and supporters with whom I have been privileged to work over the past year

“the Gallery’s ongoing challenge is still to secure sufficient funding to finance day-to-day operations”

funding to finance day-to-day operations. We thank our individual donors, Friends of the Gallery, and the handful of trusts and foundations whose donations provide the resources to help cover our running expenses. We have diversified our revenue sources and pruned budgets to help defray costs but despite these efforts, the gap between income and operating expenditure continues to hover around \$60,000 a year. This constrains our ability to enhance our programme and profile and grow the Gallery into the truly national museum

for their support and commitment to building the Gallery into the robust national institution that it deserves to be.

Finally, this report covers the year 2019. But it would not be appropriate to ignore the major financial issue that lies ahead as a result of the COVID-19 crisis. We are already aware that we will face tough funding challenges ahead. We will need your ongoing support.

Dr Alan Bollard
Chairman

Exhibitions

The Gallery's exhibitions programme continues to grow in quality and importance and attracts increasing numbers of visitors - 38,914 in 2019. Our exhibitions display the magnificent creativity and scope of our portrait artists and demonstrate what a museum of national biography and portraiture can contribute to our understanding of ourselves in Aotearoa New Zealand in the 21st century.

12 **38,914** **42**
VISITORS **PUBLIC**
PROGRAMMES
EXHIBITIONS

John Walsh - A Portrait of Ūawa Tolaga Bay
8 November 2018 - 10 February 2019



John Walsh *Kepa Delamere* 1986, oil on board.
Private collection.

This exhibition, curated by the artist and Helen Kedgley, presented a major survey of Walsh's portrait paintings. The 20-metre long *A Portrait of Ūawa Tolaga Bay in 1980*, was shown in public for the first time since the 1980s, as well as 14 portraits of individuals in the artist's life and community. The exhibition was a finalist in the 2019 Service IQ New Zealand Museums Awards for exhibition excellence in the Tāonga Māori category. Our thanks go to Creative NZ and the Stout Trust for making this spectacular exhibition possible.



George Crummer, *Boy and his bicycle*, circa 1914. Collection of Te Papa Tongarewa.



Edith Amituanai, *Treyrar on bike*, 2018. Courtesy of the artist.

Edith and George: in our sea of islands

21 February - 26 May 2019

Curated by the artist Edith Amituanai and Director Jaenine Parkinson, this exhibition brought together the work of Auckland-based Edith Amituanai (1980 -) and George Crummer (1868-1953) who spent much of his life in Rarotonga.

Separated by 100 years, both performed the role of village photographer in their communities. The two sets of photographs, capturing moments in time from each culture, set up a visual conversation about colonisation, migration, settlement, cross-cultural exchange, and the notion of home and identity across time and across the Pacific.

Edith Amituanai won the inaugural Marti Friedlander Photographic Award in 2007.



Edith Amituanai. Photo: David Langley.

We are very grateful to Pub Charity and Creative New Zealand for their support in funding this exhibition.

Jacqueline Fahey's Suburbanites 1 August - 1 November 2019

This exhibition presented a major survey of the work of pre-eminent New Zealand artist Jacqueline Fahey and her significant contribution to New Zealand's art history.

Now in her 90th year, Fahey has focused for over seven decades on representing the people in her life and the network of relationships that define identity. Moving from the domestic vantage point of a young mother, out into the streets and skateparks of Aotearoa New Zealand, Fahey offered a portrait of suburbia and its inhabitants that is at once oppressive and joyous, brimming with both conflict and love amid familiar scenes - birthday parties, dinner parties and preparations for school balls. As our suburbs rapidly change, becoming more diverse and gentrified, her emotionally complex depictions of the people of suburbia continue to strike a contemporary chord.

The exhibition was curated by Director Jaenine Parkinson and Kirsty Baker, with a contribution to the exhibition catalogue by writer Thomasin Sleigh, and was made possible by generous support received from The Lion Foundation and Chris and Kathy Parkin.



Jacqueline Fahey, *Georgie Pies for lunch*, 1977.
Oil on board. Private collection.



Jacqueline Fahey at the opening of her exhibition.
Photo: David Langley.

Being Chinese in Aotearoa: A Photographic Journey

21 November 2019 - 10 February 2020

This exhibition of almost 100 compelling and rarely seen photographs celebrated the 175-year history of Chinese New Zealanders. From the first settler, Appo Hocton who arrived in 1842, to new migrants in the 2000s, from pioneering goldminers and merchants to architects and entrepreneurs, from early settlers to established communities, the exhibition recorded their rich and varied stories in photographs that are both historically important as well as artistic. It documented the struggles of the early migrants to succeed and the significant contribution that they and their descendants have made to New Zealand society and economy. The exhibition also featured a new artwork by Wellington-based artist Kerry Ann Lee, commissioned especially for the exhibition.

The exhibition was developed by Dr Phoebe Li, John B. Turner and Auckland Museum. This exhibition was made possible by support from the Asia New Zealand Foundation, Chinese Poll Tax Heritage Trust, Creative New Zealand, Massey University, and Chris and Kathy Parkin.



Family greengrocer business in the 1920s, Alexander Turnbull Library 1-2-037502-G.



Kerry Ann Lee, Same Same, but Different (Kitchen), 2017-19.

New Zealand Portrait Gallery Exhibitions Touring New Zealand in 2019

**15 December 2018 -
22 January 2019**

*2018 Adam Portraiture
Award*

Millennium Art Gallery,
Blenheim

17 April - 18 June 2019

*2018 Adam Portraiture
Award*

Ashburton Art Gallery,
Ashburton

**13 November 2019 -
16 February 2020**

*Jacqueline Fahey's
Suburbanites*

Pah Homestead,
Auckland

Partner Exhibitions

This year we collaborated with several organisations to present three exhibitions that help us tell stories about New Zealanders.



Stacey Simpkin, *Chenda and Sina*, 2019.

Cambodia Rising: A Blueprint for Generational Change

31 May - 16 June 2019

This exhibition of photographs by Auckland photographer, Stacey Simpkin, captured a decade of work by New Zealanders from the Cambodia Charitable Trust to break the cycle of poverty in rural Cambodian communities through education. Established by Tauranga-based lawyer Denise Arnold in 2008, the Trust provides support and training for teachers and schools. The photographs show how the Trust has helped to create a generation of educated and ambitious young Cambodians who will be a strong voice for development and peace.

My Life To Live - an exhibition celebrating the contribution of refugee background New Zealanders

21 - 23 June 2019



The Prime Minister Rt Hon Jacinda Ardern visting the exhibition on World Refugee Day.

This photographic exhibition portrayed the lives of six former refugees from South Sudan, Myanmar, the Assyrian community in Iraq, Ethiopia, Eritrea and Colombia. Despite their diverse backgrounds, their stories have a common thread: love for their original homes; the dangers, hardship and suffering that forced them to leave; their lives in New Zealand; experiences in traditionally low-paid jobs; and their contribution to their new home country and their hopes and dreams.

The exhibition was made possible by a collaboration between the ChangeMakers Resettlement Forum and the Living Wage Movement Aotearoa New Zealand. The stories of the six refugee background workers were recorded by Victoria University of Wellington Senior Lecturer in History, Dr Cybèle Locke, and the narratives were crafted by Wellington writer, Elizabeth Knox.

The photographs of the refugee background workers were taken by

Iranian PhD student, Ehsan Hazaveh. The Prime Minister the Rt Hon Jacinda Ardern visited the exhibition on World Refugee Day 20 June 2019.

In The Round - an exhibition by Margaret Tolland, and students from Samuel Marsden Collegiate School

28 June - 21 July 2019

Margaret Tolland is an artist and illustrator who was Samuel Marsden Collegiate School's Artist-in-Residence for 2019. The exhibition mingled the worlds of science and art by featuring eight paintings of New Zealand's rich flora and fauna through the lens of eight environmental champions. Tolland's illustrations captured each person's relationship to the species, conservation interests and projects they supported. With the survival of so many of our endemic species hanging in the balance, the exhibition highlighted the commitment and dedication of many of these New Zealand role models of conservation.



Margaret Tolland, *Tuatara mandala*.

The Front Gallery

The Front Gallery is an intimate space for exhibitions featuring works from the New Zealand Portrait Gallery's own permanent collection. In 2019 the exhibition programme was as follows.



Alan Pearson, *The Eye Sees Only What It Can Feel*, 2001. Charcoal on paper. NZPG collection. Gift of the artist.

The Deane Gallery, generously funded by Sir Roderick and Gillian, Lady Deane, provides an intimate space for exhibitions featuring works from the New Zealand Portrait Gallery's own collection. In 2018 the exhibition programme was:

Reflections on the Self 21 December 2018 - 17 March 2019

Curated by Robert Laking, the 2018 Liz Stringer Curatorial Intern, this exhibition examined the role of self-portraits in allowing artists to express their moods, thoughts, feelings, and style. The exhibition featured the works of two established artists in the Gallery's permanent collection, Melvin Day and Alan Pearson, as well as two contemporary artists, Jordana Bragg and Bryce Galloway.



Ayesha Green, *Mea*, 2016. Private collection.

Modern People 25 March - 9 June 2019

This exhibition curated by Director, Jaenine Parkinson, showed how New Zealand artists drew on international trends such as cubism and pop art to communicate ideas beyond the mere physical likeness of their subjects. The New Zealand works presented included examples of symbolism and surrealism, using techniques such as fractured compositions, collage, synthetic colouring, minimal detail and expressive line.



Peter James Quinn, Ron "Sparrow" Sparks (left) and Mark Daily at the end of a shift at the Sullivan underground coal mine at Denniston on the South Island West Coast 1994.

Working Life: Photographs by Peter James Quinn
15 June - 15 September 2019

This exhibition by documentary photographer, Peter James Quinn, brought together 40 of the thousands of images he captured of New Zealanders at work over the past 30 years. From coal mining on the West Coast, to commercial fishing, to forestry gangs in the Raukumara Range, Quinn, who was named 2014 Photographer of the Year by New Zealand Geographic, has documented the changing nature of work over this period including increasing automation and the shift away from rural labour to corporate units. Aware that he was also tracking changes in our collective and individual identities, Quinn's photographs are the memory of occupations and cultures that no longer exist. Statistics NZ generously provided information on the changing nature of work in New Zealand for the exhibition.



Chanel Hati in front of Nicolette Page's *Portrait of Carmen Rupe* 2012.

Poutokomanawa: The Carmen Rupe Generation

21 September - 15 December 2019

This exhibition co-curated by Chanel Hati, Talei Langley, the Gallery's Registrar, and Georgie Keyse, the 2019 Liz Stringer Curatorial Intern, featured the portraits and stories of the transgender women of Carmen Rupe's generation including Chrissy Witoko, Georgina Beyer, and Dana de Milo. The exhibition presented Carmen, an iconic symbol of the Wellington transgender community, and her generation as the Poutokomanawa (heart-post or central supporting pole in a whare) who achieved significant social changes that paved the way for future generations. A centrepiece of the exhibition was the portrait of Carmen generously donated by artist Nicolette Page to the Gallery's collection. This portrait was a finalist in the Australian Doug Moran National Portrait Prize in 2012.

Not Just My Face

19 December 2019 - 15 March
2020

This exhibition curated by Georgie Keyse, the 2019 Liz Stringer Curatorial Intern, presented a selection of portraits from the Gallery and public and private collections that use unconventional approaches to portraiture and explore ways of communicating diverse identities through portraits. The inspiration for the exhibition was Frances Hodgkins' *Still Life: self-portrait* (1935) kindly loaned by Te Papa for the exhibition. In this painting, Hodgkins used an abstract flattened arrangement of her possessions - beret, scarf, shoes, bag - instead of her own features to communicate her personality and interests.



Frances Hodgkins, *Still Life: self-portrait*, c.1935, oil on panel. Collection of Te Papa Tongarewa.



(Left) Hemi MacGregor, *I Am No. One, You Are No. One* 2003. Cotton, thread, fibreglass, wood, metal. The Dowse collection. (Right) Gina Matchitt, *He Tangata toa ki te Waiata (The Great Singer)* 2004. Laminated magnets and magnetic painted metal. The Dowse collection.

Public Programmes

The Gallery's Public Programmes continued to grow in number and quality in 2019. Over 40 events were held to increase visitors' intellectual, aesthetic and sensory appreciation of the artworks in our exhibitions and encourage their participation in Gallery and city-wide events. There were also numerous informal attractions including a photobooth competition and drawing on the floor for children.

42

EVENTS

631 Students

809+

Participants

11 Artists & Topics

Artist and Curator Talks



Jacqueline Fahey with the co-curators of her exhibition, Jaenine Parkinson (left), and Kirsty Baker (right).

Some 11 talks were given by the artists, curators and subject specialists in the 2019 exhibition programme. These included Bryce Galloway, Edith Amituanai and Anna Miles, Grace Hutton, Leimomi Oakes, Haru Sameshima, Margaret Tolland, Jaenine Parkinson, Kirsty Baker and Thomasin Sleight, Bronwyn Labrum, Georgina Beyer, Christina Barton, and Kerry Ann Lee.

Special Events

Contemporary dance performances, tivaevae quilting demonstrations, and lectures on genealogical research in the Pacific were among the special events held during *Edith and George: in our sea of islands*.



Expert quilters demonstrate the art of tivaevae in the Gallery.

This year the Trustees launched a new annual Winter Lecture series in honour of former Chairman, Dr Keith Ovenden, who gave the inaugural lecture on 15 August. His subject, *Enlarging the World*, discussed portrait art and its place in our society by examining a selection of notable portraits including by Russell Clark and Janet Paul. A reception for the audience of 100 was held afterwards.



On 3 October the Associate Minister for Arts and Culture, Hon Grant Robertson chaired a stimulating panel discussion at the Gallery on Creativity and Wellbeing. The question of whether the arts and creativity can help address significant national concerns about mental health, social inclusion, aging and social and cultural inequalities were discussed by panellists Richard Benge (Arts Access Aotearoa), Stephanie Clare (Age Concern New Zealand), Tānemahuta Gray (Taki Rua), Sue Orr (Write Where you Are), Aroha Rangi (Creative NZ). A video of the discussion is available for viewing on our website.



Panellists: Hon Grant Robertson (Chair), Richard Benge (Arts Access Aotearoa), Stephanie Clare (Age Concern New Zealand), Tānemahuta Gray (Taki Rua), Sue Orr (Write Where You Are), Not pictured: Aroha Rangi (Creative NZ).

During the *Being Chinese in Aotearoa* exhibition, we held a number of public events including a local history walking tour, a film screening, a gala preview of the 2020 Chinese New Year festival programme and a community conversation with members of the Wellington Chinese community - *Growing Up Chinese in Wellington* - to share stories and discuss how histories are written. A photographic backdrop was provided by authors Kirsten Young and Nigel Murphy.

Eat Your Art Out was a ticketed edible art experience held on 1 November where Caitlin le Harival created at the Gallery a whimsical foodie experience responding to the exhibitions (Jacqueline Fahey and Carmen Rupe).



An enthusiastic guest samples the wall-paper at *Eat Your Art Out*.



The Wellington Chinese community conversation about *Growing Up Chinese in Wellington*.

Founders Day



Trustee Donna Nicolof, Chairman Alan Bollard, Suzanne Blumhardt and Gallery Director Jaenine Parkinson after the presentation to Suzanne at Founders Day.

Founders Day was co-hosted by the Trustees and the Friends on 1 December. Alan Bollard, Chair of the Board of Trustees, reflected on his first year in the role and Suzanne Blumhardt was awarded an Honorary Life membership of the Friends for her significant contributions to the Gallery over many years.

Saturday Sittings

Eleven Saturday Sittings were held during 2019. These free monthly sessions attracted portraiture enthusiasts ranging from complete beginners to accomplished artists. The opportunity to draw and paint a portrait in a relaxed collegial setting is becoming ever more popular and a community is growing around the event. Coffee was provided by Mojo.

Education Visits



This year we attracted some 630 students on pre-booked visits. These included 387 primary and secondary school students from schools throughout the region as well as 244 students from tertiary and other educational institutions.

Administrative Matters

In the early days of the Gallery, administrative matters were largely the responsibility of the Administration Committee. The Committee made decisions and undertook background work on matters such as the move to Shed 11, the development of policies on health and safety, the content and design of the website, and the seismic strengthening of Shed 11. Work of this kind has increasingly been devolved to the Director and her team. This has been made possible by the appointment of highly experienced team members, and

At the same time, the Board agreed to new acquisition and exhibition policies to guide the Director and those advising her on programme and acquisition matters. A new Programme and Acquisitions Committee is to be set up in early 2020.

With these changes the Gallery will have three committees: Management; Development; Programme and Acquisitions, as well, of course, as the Friends Committee. These slimmer arrangements are suitable for the Gallery's current stage of development. They have eliminated

"A new Programme and Acquisitions Committee is to be set up in early 2020"

by the increase, from 2017-18, in the number of permanent staff.

Against that background, the Board agreed in September 2019 to disband the Administration Committee and the Finance and Planning Committee. In their place a new Management Committee was set up, with a broad mandate. Its role is to facilitate the work of the Board between meetings; provide a governance perspective for the Board on administration and finance matters; support the Director as required; and provide a forum for preliminary discussion of policy and other matters.

the duplication of previous arrangements and are working well.

The most significant administrative issue of 2019 has been the search for a solution to improving the Gallery's temperature and humidity level stability. Proper climate control will enhance our ability to borrow and care for significant works from major collections. Graduate students from the Victoria University School of Architecture undertook an energy audit of Shed 11 during the year, and subsequently provided some helpful options for potentially reducing energy use and increasing the stability



VUW students after presenting their marketing proposals to the Gallery Director, Chair and Registrar.

of the Gallery's internal climate. Towards the end of the year we were fortunate to have a well-known company working in this area provide us, free of charge, with professional advice on the groundwork needed for establishing detailed costed options. If the project proceeds it will have major cost and operational implications and we will need to identify possible sources of funding.

Our links with Victoria University included a collaboration with Dr Daniel Laufer of the Victoria Business School. We were selected as a case study for his students to use for their

final year marketing assignments. Each of the marketing proposals presented by the top students contained new and arresting ideas for our consideration, particularly for reaching out to young people.

The Director and her team – both permanent and casual – and the many individuals who volunteer at the Gallery have again done an excellent job in making the Gallery a thriving and interesting place. The Committee is very grateful to them all.

Diane Morcom

Chair, Management Committee

Fundraising

Our thanks go to all our dedicated volunteers, loyal supporters and trusts and foundations who have supported the Gallery financially over the past year. The Gallery receives no government funding apart from the very welcome contract funding received from Wellington City Council since 2016. This grant covers some 4.7% of our annual expenses. The remaining 95.3% has to be met each year by donors in the private sector. This challenge requires us to maintain very strict controls on all expenditure while presenting quality exhibitions and events.

We are constantly seeking opportunities to put our funding on a more secure basis. In the past year we have increased revenue

from sources like the Gallery Shop and venue hire of Shed 11 but are still heavily reliant on the loyal support of individual donors. Their contributions help us to meet the day-to-day expenses that most institutional donors will not cover.

We are grateful to Wellington City Council for extending its annual contract funding grant for two more years until June 2021. Such multi-year grants are vital for providing the Gallery with certainty in planning ahead. The Aileen Drewitt Trust, Guild Holdings Ltd, the Freemasons Foundation, the Jack Jeffs Trust, as well as private donors who have pledged donations of \$5,000 or more for five years, provided essential underpinning for our activities. The NZ Community Trust and Wellington Community Trust assisted with contributions towards the salaries of the Director and the Audience Engagement Coordinator, for which we are very grateful.

A special appeal was launched during the year to raise money to improve the Gallery's sound system. Thanks to the generosity of several supporters, we were able to purchase an additional speaker and equipment.

Grants are essential to help cover the costs of our exhibitions. A great deal of work goes into submitting funding applications for each new exhibition, and positive results can never be taken for granted. In 2019



Gallery shop during *Edith and George* exhibition

grants were received from the Stout Trust, Pub Charity, Creative New Zealand, The Lion Foundation, the Asia New Zealand Foundation and the Chinese Poll Tax Heritage Fund for our main exhibitions. The Deane Endowment Trust and the Chrissy Witoko Memorial Trust assisted with financial support for intern exhibitions in the front gallery while Liz Stringer

grateful to The Arts Society Wellington for its generous contribution this year in support of our public education programmes.

I am also pleased to record our thanks to the estate of Natalie Smith, first President of the Friends, who kindly left a generous bequest to the Gallery in her will. I encourage all our private supporters to consider following her

“Multi-year grants are vital for providing the Gallery with certainty in planning ahead”

again provided funds for an intern to spend several months with us gaining hands-on gallery experience.

None of our fundraising efforts would be successful without the promotional tools required to attract audiences. Media coverage and public addresses (e.g. by the Director to U3A) increase awareness of the Gallery and enhance its reputation. The role of Rebecca Reed of Arriba PR, the publicist sponsored by Chris and Kathy Parkin, has been crucial to expanding media coverage and increasing our visitor numbers by almost 6%.

We thank the Friends of the Gallery for their contribution towards our day-to-day expenses and several one-off donations to help improve the Gallery's facilities. We are also very

example. A legacy is a good way of helping to secure the future of the Gallery.

In August Suzanne Blumhardt stepped down as Chair of the Development Committee, having served on it since 2011. I wish to extend the warmest thanks of the whole Gallery community to her for her tireless work as our chief fundraiser over that time. I also wish to thank all members of the Development Committee, especially Dana Hudson who has been invaluable in serving as Secretary, caterer *extraordinaire* and promoting outreach to new members. I have been very grateful for everyone's support.

James Kember
Chair, Development Committee

Friends of The New Zealand Portrait Gallery



Friends Committee members working behind the scenes at an exhibition opening: Diana Morrison, Shona Willis, Denise Almao, Jane Kirkcaldie. Photo: David Langley.

The continued support of the Friends is vital for the well-being of the Gallery and for the contribution the Committee makes on your behalf. We welcomed 40 new members during 2019 creating more energy and vitality for the Gallery. It has been a positive year for the Friends and your generosity has enabled the Committee to make the following donations:

- \$10,000 to the NZPG for operating costs
- Lundia shelving for the Gallery shop
- An art trolley with supplies for visiting school groups
- Accommodation costs for the Director's December visit to Canberra and Sydney.

This was a total of approximately \$18,000 which was all thanks to

generous donations from you, the Friends.

2019 saw more of our popular, art-inspired visits:

- A group of 24 Friends enjoyed a memorable day trip to the Wairarapa to see Jo Beetham's art collection and to visit Rhondda Greig's studio and personal collection of her art and the ceramics of her late husband, James Greig
- Behind the Scenes at Te Papa with Dr Rebecca Rice and Dr Mark Stocker to see examples of portraiture in storage



Friends at the opening of *Edith and George: in our sea of islands*. Photo: David Langley.

- Visit to the Alexander Turnbull Library where Dr Oliver Stead curated a private show of rarely seen treasures and recent acquisitions.

The Friends continue to support exhibition openings, to promote awareness of the NZPG and to encourage new membership. Founders Day, which was co-hosted by the Trustees and the Friends in early December, was a celebration of a successful year in the life of the Gallery.

On behalf of the Committee, thank you to all Friends for your continued support of the Gallery. Renewing subscriptions and your donations, your presence at exhibition openings and participation in tours and events, gifting NZPG Friends membership, volunteering in the day-to-day running of the Gallery - support comes in many different ways and is very much welcomed and appreciated.

“The continued support of the Friends is vital for the well-being of the Gallery”

As always, I am grateful to the hard-working and supportive members of the Committee, and the Friends volunteers. We were delighted to welcome Shona Willis as a new committee member in the second half of the year.

The Committee looks forward to an exciting, stimulating 2020 and welcoming you to events as we celebrate the 25th anniversary of the Friends.

Jane Kirkcaldie
President

In Memoriam

Bill Buxton (1931 – 2019)



Kay McCormick, *Jill's brother (portrait of Bill Buxton)* 2012, watercolour on paper. Gift of Kay McCormick. NZPG collection.

Bill Buxton was a great stalwart of the New Zealand Portrait Gallery from its earliest days. It was Bill's interest in art that led him to the position of Manager for Art and Cultural Heritage in the Department of Internal Affairs in the 1970s. From there he was drawn to help Judy and Bill Williams secure funding to establish the Gallery. With his life-long love for making things from timber, he also became an indispensable volunteer, assisting with designing, constructing and maintaining display cases, plinths and other structures for numerous exhibitions and projects, often working from his home workshop. A longstanding member of the Programming Committee, Bill continued to work tirelessly on fundraising for the Gallery. His support and contribution to building the Gallery in every area of its operations are hugely appreciated by all who knew and worked with him.

Collin Post (1938 - 2019)



Collin Post.

The whole Gallery community was deeply saddened to learn of the sudden passing of Collin Post in 2019. Collin was one of our most unfailingly loyal and enthusiastic supporters, a genial and urbane guest at exhibition openings, and a generous benefactor over many years. He was always willing to assist our fundraising efforts by including his superb collection of New Zealand art in our special art tours. Born in the UK, Collin emigrated to New Zealand at the age of 10 with his parents and sister. His father, Captain Mack Post, was a decorated war hero, having saved dozens of lives after their merchant navy ship was torpedoed in the north Atlantic in 1940 and spending a fortnight adrift in a lifeboat before rescue. Educated in Wellington and Whanganui, Collin began his professional career as a stockbroker before taking over a family business and becoming a highly respected expert in the field of financial investment. A dedicated

Wellingtonian and philanthropist, Collin supported numerous causes throughout his life, particularly those for disabled children and many of the city's arts organisations. Collin also inherited his father's love of adventure and visited over 170 countries in his lifetime. His knowledge and love of art, his *joie de vivre* and commitment to the city will be sorely missed by all who knew him and enjoyed his company.

Gavin McLean (1957 – 2019)



Gavin McLean with a portrait of former prime minister Helen Clark.

Born in Oamaru, Gavin McLean's love of history developed at an early age. After gaining a BA with honours from Otago University, he moved to Wellington where he was a key figure in the Professional Historians Association of New Zealand-Aotearoa (PHANZA) and taught museum and heritage studies as well as architecture at Victoria University. After working for Government Print and the Historic Places Trust, he joined the Historical Branch of the Department of Internal Affairs as a senior historian in 1999

before moving across to the Ministry for Culture and Heritage when it was formed in 2000. He was hugely productive as an historian, writing, editing and or co-editing more than 50 publications as well as numerous journal articles and features for Te Ara. An avid supporter of the Gallery, Gavin served on the Programming Committee and curated several exhibitions including *The Cabinet Makers* (2009) and *Facing the Front* (2014). We are deeply appreciative of his many valuable contributions and professional support and advice over the years.

Trustees and Officers of The New Zealand Portrait Gallery 2019

Patron	Her Excellency The Right Honourable Dame Patsy Reddy GNZM QSO, Governor-General of New Zealand
Trustee Emerita	Elizabeth Stringer
Trustees	Dr Alan Bollard CNZM (Chair) Michael Curtis Hugh Fletcher (until 11 March 2019) Dr David Galler Phillip Green (from 10 June 2019) Helen Kedgley Diane Morcom CNZM, CVO Donna Nicolof Richard Thomson (from 2 December 2019) Eve Wallace
Honorary Treasurer	Michael Curtis
Director	Jaenine Parkinson
Registrar & Administrator	Talei Langley
Audience Engagement Coordinator	Melissa O'Brien
Friends and Donor Support	Denise Almao
Gallery Designer	Jess O'Brien
Exhibition Installer	Tom Westlake
Gallery Supervisors	Sambrene Chandler, Samuele De Stefani, Brianah Lee, Ian Ngan, Hanahiva Rose, Mike Tiller

**Management
Committee (from
September 2019)**

Diane Morcom
(Chair)
Denise Almao
Dr Alan Bollard
Mike Curtis
Phillip Green
Helen Kedgley
James Kember
Jaenine Parkinson

**Development
Committee**

Suzanne
Blumhardt
(Chair until 5
August 2019)
James Kember
(Chair from 6
August 2019)
Denise Almao
Dr Alan Bollard
Dana Hudson
Jane Kirkcaldie
Heather Ann
Moodie
Niels Holm
Jaenine Parkinson
Janet Waite

**Programme and
Acquisitions
Committee**

Jaenine Parkinson
(Chair)
Suzanne
Blumhardt (until 2
September 2019)
Dr Pamela Gerrish
Nunn
Christopher
Johnstone
Joan McCracken
Dr Keith Ovenden
Richard Wolfe

**Friends
Committee**

Jane Kirkcaldie
(President)
Jane Aim
Denise Almao
Jennifer Button
(Deputy)
Joy Dunsheath
Diana Morrison
Gwynn Narraway
Sue Upton
Janet Waite
Carla Wild
Shona Willis

Gallery Volunteers

Margaret Calder
Rosemary Cole
Elizabeth Ellis
Kendall Gibson
Laura Hubbard
Cr Paul Lambert
Sophie Levestam
Olivia Martin
Grace McNulty
Maya Neupane
Kath
O'Shaugnessy
Margaret Walls
Jane Wright

**Liz Stringer
Curatorial Intern**

Georgie Keyse

**Museum Studies
Intern**

Juliet Levesque

Gallery Finances

Summary financial statements are set out below. The full 2019 financial statements as reviewed by the Accounting for Charities Trust are available on the NZ 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 2019

	Notes	2019	2018
		\$	\$
Revenue			
Donations, fundraising and other similar revenue		315,007	331,984
Fees, subscriptions and other revenue from members		10,109	7,844
Revenue from providing goods or services		72,178	80,157
Interest, dividends and other investment		3,254	1,912
Total Revenue		400,548	421,897
Expenses			
Expenses related to public fundraising		3,024	1,660
Volunteer and employee related costs	4	208,582	201,193
Costs related to providing goods and services	1	241,996	263,817
Other expenses		10,326	8,700
Total Expenses		463,928	475,369
Surplus/(Deficit) for the year		(63,380)	(53,472)

STATEMENT OF FINANCIAL POSITION

As at 31 December

	Notes	2019	2018
		\$	\$
ASSETS			
Current Assets			
Bank accounts		172,775	304,545
Debtors and prepayments	3	13,069	5,315
Interest receivable		2,464	-
Inventory	3	10,326	6,135
Other Current Assets			
Total current investments		150,622	-
Total Other Current Investments		150,622	-
Total Current Assets		349,256	315,994
Non-Current Assets			
Property, Plant and Equipment		62,572	61,927
Art Collection	3	133,812	133,812
Shed 11, Prepaid Rent	1	899,000	957,000
Total Non-Current Assets		1,095,385	1,152,739
Total Assets		1,444,641	1,468,733
LIABILITIES			
Current Liabilities			
Creditors and accrued expenses		25,508	18,592
Deferred income		46,225	12,104
Other current liabilities		297	2,045
Total Current Liabilities		72,029	32,741
Total Liabilities		72,029	32,741
Total Assets less Total Liabilities (Net Assets)		1,372,612	1,435,992
Accumulated Funds			
Capital contributed by owners or members		1,279,867	1,333,339
Accumulated surpluses or (deficits)		(63,380)	(53,471)
Reserves	2	156,125	156,125
Total Accumulated Funds		1,372,612	1,435,992

Notes:

- 1 The Trust's total accumulated funds of \$1,372,612 mostly consists of the prepaid gallery rental of \$899,000 which accounting rules require to be allocated over the period of the lease. The annual rental allocation of \$58,000 is included in the Statement of Financial Performance under costs related to providing goods or services.
- 2 The Trust's reserves include \$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.

Gallery Benefactors 2019

Masters Circle

Denise Almao
Kate Fortune
Sir Michael and
Lady Hardie Boys
Mary Annette Hay
Avenal and
John McKinnon
Dr Keith Ovenden
Estate of Natalie Smith
Elizabeth Stringer and
Rob Morrison
Janet Waite

Artists Circle

Suzanne Blumhardt
Diana Morrison

Canvas Circle

Sarah Acland
Gael Black
Elizabeth Boag
Anonymous
Barbara and Don Crump
Peter Diessl
Tony and Diana Doogue
Robin Dossor
Joy Dunsheath
Beverley Eriksen
Val Fergusson
Suzanne Snively and Ian
Fraser
Hon Laurie Grieg
Jane and Andrew Hyder
Sir Kenneth and Lady Keith
Jane and Denis Kirkcaldie
Dr David Langley
Ann Mallinson
Diane Morcom
Jim Norris
Peter Scholes
David Shand
Anna Shires
Marie and Gordon Shroff
Alison Stokes
Supertonic Choir
Edith Tripp
Prof Ann Trotter
Judith Trotter
Vivienne Ullrich and
Philip Green
John and Sue Upton
Dr Bridget Williams
Loretta and William Wong
Kirsty Wood
Nicola Young

Graphite Circle

Kristin and Tony Arthur
Karin Beatson
Beverley Shore Bennett
Jeanette Bornholdt
Rosemary Bradford
Jocelyn Brandon
Jennifer Button
Lynne Ciochetto
Monique Cohen
Paul Deans
Diana Duff Staniland
Sally Edmonds and
Lindsay Tairoa
Elizabeth Ellis
Peter Fabian
John and Phillippa Fletcher
David and Jan Fullarton
Jonathan Gooderham
Janet Grieve
Bronwyn Hale
Sir Roger Hall
Bernard and Angela Hill
Peter Leslie
Simon and Pip Murdoch
Julia O'Connor
Sarah Dennis and
Dominique Santini
Paul Ridley-Smith
William and Jackie
Sommerville
Sarah Romans
Jan Strickland
Rachel Underwood
Helena Walker
Dr Ann Weston

We are grateful to all those who have supported the Gallery with donations

Corporate Sponsors, Trusts and Foundations

Principal Partners



Guild Holdings Ltd

Chris and
Kathy Parkin



**Absolutely Positively
Wellington City Council**
Me Heke Ki Pōneke

Aileen Drewitt Trust

Major Partners



Deane
Endowment
Trust



Friends of the
New Zealand
Portrait Gallery



Programme Partners

Alexander Turnbull Library

Adam Art Gallery Te Pātaka Toi

Auckland War Memorial
Museum Tāmaki Paenga Hira

Auckland Art Gallery
Toi o Tāmaki

Christchurch Art Gallery
Te Puna o Waiwhetū

Museum of New Zealand
Te Papa Tongarewa

The Dowse Art Museum

Wallace Arts Trust

Aigantighe Art Gallery

University of Otago
Te Whare Wānanga o Otago

Photival

University of Canterbury
Te Whare Wānanga Waitaha

Unitec Institute of Technology
Te Whare Wānanga o Wairaka

Sharp

Stats NZ Tatauranga Aotearoa

Chapman Tripp

New Zealand Prostitutes
Collective

BNZ

Mojo

WSP

TerraVin Wines

Portrait Acquisitions



Nicolette Page, *Carmen*, 2012, oil on canvas. Collection of the New Zealand Portrait Gallery Te Pūkenga Whakaari. Gift of the artist.



J. H. Daroux, Wellington Harbour Improvements: Customhouse Quay, showing the new Harbour Board Sheds. Taken from the supplement to the Auckland Weekly News 18 May 1905 p13. Auckland Libraries Heritage Collections AWNS-19050518-13-2.