

Mahara Gallery

Kāpiti Coast District Gallery

Annual Report 2019–2020



Pictured in front of *Māori Mana Motuhake* by Robyn Kahukiwa are Riki Kahukiwa, Reweti Arapere and Erena Baker, February 2020 February 2020

Mahara Gallery

The Mahara Gallery is the district public gallery for the Kāpiti Coast. It was founded by artists and volunteers as a charitable trust in 1996.

The Gallery operates out of the original Waikanae Library building, provided by the Kāpiti Coast District Council. It receives some private financial support as well as funding from the Council to cover operational costs.

The exhibition programme balances quality local and national content, works in partnership with local iwi and reflects the diversity of the Kāpiti arts community.

Currently the Gallery employs two full-time-equivalent staff including Director-Curator Janet Bayly. Their work is supplemented by volunteers from the Friends of Mahara organisation.

Governance is provided in the form of a Board chaired by Professor Les Holborow. The Kāpiti Coast District Council is represented on the Board along with local iwi. Other Board members bring a mix of business and specialist skills.



Mahara Gallery's first patron, Mary Zohrab (Lady Hardie Boys) and founding trust board members, Bob Gibbs & Robin Rogerson, with Director Janet Bayly (left), 2019

Significant achievements 2019–2020

Gallery performance

In a year in which the Covid-19 epidemic forced the Gallery to close for an extended period, and imposed restrictions on what we were able to do, we still managed:

- **Sixteen exhibitions**
- **10,135 visitors**
- **Sixty public programmes which attracted 2,453 people**
- **A varied programme which combined the work of 295 local artists, iwi and local school children.**
- **Celebration of Mahara Gallery's 25th anniversary.**

Progress on the Gallery Redevelopment Project

- **Finalised plans for the new Mahara Gallery**
- **Raised more than \$700,000 towards our share of the redevelopment cost, including \$450,000 from Lotteries Environment & Heritage Fund**



Kapakapanui School recipients of Children's Art and Environment Awards, 2019

Mahara Gallery Trustees

Emeritus Professor Les Holborow – Chairman

Professor Les Holborow is a former academic and university administrator. He studied at the Universities of Auckland and Oxford and taught philosophy at Auckland, Dundee and Queensland. He was Vice Chancellor of Victoria University 1985-98 and twice served as Chair of the New Zealand Vice Chancellors' Committee. In the arts field, he chaired the Lilburn Residence Trust and the Wellington Branch of the Wagner Society and has served on the boards of Chamber Music New Zealand and the New Zealand String Quartet. He was admitted to the Queen's Service Order in 2009.

Kevin Ramshaw – Secretary

Kevin Ramshaw is a former journalist and public relations practitioner. As a journalist he worked in print, radio and television. He was Managing Editor of South Otago Newspaper Ltd before working as a journalist in the United Kingdom. In the public relations field, after working in Auckland, Wellington and Hong Kong, he co-founded the Wellington public affairs agency Busby Ramshaw Grice in 1995. Before retirement in 2012, he worked for KiwiRail and its predecessor.

Glen Wiggs – Treasurer

Glen Wiggs has a background in law and marketing and has been a leader in regulation of advertising for over 28 years. He was Executive Director of the Advertising Standards Authority (ASA) in New Zealand for more than 14 years before establishing the Foundation for Advertising Research (FAR), which operates in Australia, New Zealand and the Asia-Pacific region. He was an Adjunct Professor of Advertising Regulation at the University of the Sunshine Coast, Queensland for seven years. He has also served on a number of arts-related organisations. He was admitted as a member of the New Zealand Order of Merit (MNZM) in 2009.

Queenie Rikihana-Hyland

Queenie Rikihana-Hyland is an Ōtaki-based author who trained as a journalist and worked for a number of publications in New Zealand and overseas, and taught at Whitirea Polytechnic. She is of Ngāti Raukawa, Ngāti Toa and Te Ati Awa descent and has endeavoured to represent her iwi on the Mahara Gallery Trust Board since 2001. She has been an Ōtaki Community Board member and served as a Ministerial representative of Te Wānanga o Raukawa Mana Whakahaere Board. She has recently been Raukawa nominee to the New Zealand Māori Council for three years. She is the author of *Māori Myths and Legends*, published by Reed Publications.

Janet Holborow – KCDC Representative

Janet Holborow has been a Kāpiti Coast District Councillor since 2013 and before that was a member of the Paekākāriki Community Board for six years. She is currently Kāpiti Coast District Council Deputy Mayor. She holds an RMA Chair's Accreditation and has a strong interest in environmental and planning issues. With a Master's degree in Composition and an Honours degree in Performance cello, she continues this dedication to the arts as a member of the Mahara Gallery Trust Board and the Kāpiti Performing Arts Centre project committee. She is Deputy Chair of the District Licensing Committee.

Gordon Shroff

Gordon Shroff is a former senior civil servant with an interest in the arts. He graduated in History from Auckland University in 1967 and joined the NZ Ministry of Foreign Affairs. He was Deputy Secretary of Foreign Affairs, serving in New York, London and Samoa during his career. In the mid-1980s he headed the New Zealand Immigration Service. He was President of the Friends of Te Papa from 2012 to 2015 and served on the Friends' Board for eight years. He was admitted as a Companion of the New Zealand Order of Merit (CNZM) in 2004.

Jill Griggs

Jill Griggs joined the Board during the 2020 year. She has an extensive background in public- and private-sector consulting work, starting as a business strategist in the engineering field and, more recently, managing legislative change in the public sector. She currently runs her own consulting business that provides facilitation, planning, governance and other similar roles to the private and public sector. She is also a mediator, professionally accredited by AMINZ.

Gallery Director-Curator

Janet Bayly

Janet Bayly has been director-curator of Mahara Gallery since 2006. Prior to that she was an independent curator specialising in photography. She has lectured in photographic histories, design and critical theory at Massey University (2000-2002), and UCOL (formerly Manawatu:Polytechnic) 1994-1999. She holds a Bachelor of Fine Arts (1976) and a Master of Fine Arts (1979) in photography, film and art history from Elam School of Fine Arts, University of Auckland, and has worked for numerous galleries and museums around New Zealand. She develops a very active programme of exhibitions and public programmes at Mahara which presents local, national and international artists, an innovative education programme and, in particular, exhibitions, research and publications around the Field Collection based on Frances Hodgkins' early work.

Chairman's introduction

This report, submitted in the year marking the gallery's 25th anniversary, contains an impressive record of achievement in another really testing year for the Gallery and its staff. Having come through the disruptions to normal activities in Mahara Place last year, fresh major challenges were presented by the need to secure substantial additions to the funding for the redevelopment project and then to manage our response to the threat posed by the Covid-19 virus.

It is therefore appropriate to begin by acknowledging the sterling efforts and commitment of the Director and staff as well as the additional assistance required of volunteers, including Board members, with our Secretary Kevin Ramshaw setting an example of persistent stamina and delivery in the face of greatly increased demands. The required funding applications were completed on time with the result that to date we have received a grant of \$450,000 from the Lotteries Environment and Heritage Fund and \$50,000 from the Wellington Community Trust. Additional support from private donors amounting to over \$280,000 has been donated or pledged and we await decisions from the Ministry for Culture and Heritage and another Trust for amounts, which would take us close to our Board target if successful. We are grateful for the continuing support of the Field Collection Trust whose gift of the Field Collection provided the original impetus for the redevelopment of the Gallery.

The Director's report below reveals that all of this activity has not been at the expense of the artistic programme. There have been many and varied exhibitions by well-established and newly discovered artists as well as educational and socially challenging events. We again acknowledge the crucial support for our programmes from the Deane Endowment Trust and for our educational activities from the Philipp Family Foundation. The contribution from artists from our tangata whenua has been significant and increasingly appreciated by our supporters and visitors. We have worked to maintain and enhance our relationship with Te Wānanga o Raukawa at Ōtaki. Sales of works across the range of our coverage have been at a higher than normal level despite the disruptions to our activities.

From a financial perspective, the Gallery coped well in difficult circumstances. It attracted total revenue of \$349,975 and recorded expenditure of \$324,545 resulting in a surplus for the year of \$25,430. This was a satisfactory result bearing in mind the Gallery was closed during the Covid-19 lockdown period.

Funds held for the redevelopment project increased by \$107,355, being proceeds of the auction of donated works, cash donations and interest. The total held at 30 June was \$635,530.

Significant changes at Board level have included the appointment of Jill Griggs, after discussion with the Waikanae Community Board about a closer relationship, and the appointment of Board member Glen Wiggs as Treasurer to assist in meeting our increased financial responsibilities. The establishment of a Quistclose account arrangement with our lawyers Breaden McCardle gives greater security to donors and improves our own accountability arrangements. Effective liaison and co-operation with Kāpiti Coast District Council has been maintained and our architects, Athfield, have been consistently responsive and helpful at all times. We await greater clarity about funding and the future so that we can plan more definitively to realise our vision of an enhanced Mahara better serving and providing ongoing inspiration to its community.

Les Holborow
Chairman

Director's report on the year's programme

Mahara Gallery has not only survived, but flourished during, a year of exceptional challenges and achievements. We produced 16 exhibitions, which attracted 10,135 visitors, 2 publications, 1 film, and ran 60 public programmes, which attracted 2,453 event visitors.

The year began with visitors slowly returning from late August 2019 after five months of major reconstruction work on our doorstep in Mahara Place. This resulted in less than half our expected Matariki visitation in July – a show which is usually very well attended. In the wake of the Christchurch massacre we took a slightly different approach to marking Māori New Year; *making place for new ways: Matariki at Mahara* included 13 artists of diverse cultural backgrounds and also made space and created opportunities for the public to engage extra closely with the work and each other. With 10 special events and new work created onsite by gallery visitors, the gallery became a live and healing creative space. People of all ages and cultures decorated leaves and wrote messages for a Positivitree supported by artist Yvonne de Mille. Women and children made Nga Manu wall hangings in two workshops led by Maungarongo Te Kawa, fabric artist and Māori Educator of the Year 2019. Workshops, talks and poetry readings took place around Kath Foster's 'reproportioned tables', which are active artworks that can be used for community conversations and activities. These events shared the space with one of Colin McCahon's significant late 1950s landscape paintings and *aroha mai, aroha atu* by Robyn Kahukiwa.

'Feedback was excellent for the creative character and art-making activities available through the Matariki show. Visitor comments to front-of-house staff and on our survey form indicated how much the exhibition enhanced the quality of life of individual visitors and enhanced the attractiveness of Waikanae as a place to visit. It increased the association of good quality art and cultural experiences with Waikanae and Mahara Place and strengthened the perception of greater Waikanae as a site for arts, culture and heritage attractions.' (from Accountability Report to Waikanae Community Board)

This show and others this past year demonstrated that despite our modest budget, limited space and minimal staffing, we continue to attract and mount shows with artists of national and international calibre and reputation, alongside supporting over 140 local artists. We also have good relationships and networks which enable us to be generously supported by lenders from significant collections, donors and philanthropic trusts. This is while maintaining an active, well-supported and diverse community base which offers

opportunities at different levels for engaging with art experiences and ideas.

A visitor survey for the Matariki exhibition enabled us to calculate the cost benefits accrued to a grant of \$3,230 from Waikanae Community Board. This indicated that despite lower than normal visitor numbers, 98.7% of visitors to this show and events also visited other local business and attractions and through their spending added value of \$54,384 into Waikanae, representing a \$13.6 return on investment for every dollar of the Waikanae Community Board grant.

Economic research undertaken by Berl for another cultural institution suggests that the Gallery contributes almost \$1 million to the Kāpiti economy each year. The less direct economic benefits are further reinforced by commentary offered by Professor Arthur Grimes (VUW) in a paper prepared by Motu, an economic think tank, for the Ministry for Culture and Heritage (2013). His advice reaffirmed that this finding still holds today. He also stated “that the direct economic benefit of a cultural event or a cultural institution may be “dwarfed” by a number of indirect benefits, among them the added attraction and appeal of a town to talented people as a place to live.’ This finding has gained added weight in the period since, affected by Covid-19, in which the importance of arts and culture to individual and community wellbeing and regeneration has been further highlighted.

In August we presented a ceramics show by Kirsty Gardiner, toured by Aratoi, which also attracted strong interest. This was the first of several exhibitions to make strong sales which cumulatively doubled our previous annual income on commission from artist’s sales. Again this was despite smaller annual visitor numbers, and highlights the economic contribution of the arts to the Kāpiti district.

In September and October we presented our eighth children’s art and environment project, *He Whenua Ora, Living Land*, in partnership with Nga Manu Nature Reserve and generously funded by the Philipp Family Foundation. The results of several months’ work with the highly motivated, supportive staff and students of Kapakapanui School delivered another superb exhibition, book and film. It was produced by a creative team including artists Michelle Backhouse, Harriet Bright, poet and film-maker Dean Hapeta, all nationally known and awarded artists of high calibre, and book designer Amanda Smart. We are very grateful also for the hard work contributed by Rhy Mills, Sarah Field and Matu Booth of Nga Manu Nature Reserve in developing and presenting high quality workshops and hosting the class visits in their classroom, Robin’s Nest. This show was joined by a small show of book illustrations, *Boy, Girl*, by esteemed artist Robyn Kahukiwa.

We contributed to the popular Kāpiti Arts Trail over two weekends in November and attracted more visitors than previous years with our biannual local artists exhibition, *Mahara Arts Review*, with 74 Kāpiti-based artists. Selected by artist Jim Gorman and curator Vicki Robson, the Open Award of \$1,000 sponsored by John Mowbray was

made to Ben Caldwell. He gained his Master of Fine Arts from Elam Fine Arts two years ago and has returned to live and work in Kāpiti as a full-time artist. He is following up in 2020 with a solo show of his sculpture and installation work in the Gallery.

Two summer shows spanned a small group of senior artists and Gallery founders marking the Gallery's 25th anniversary, and a solo show by sculptor Michelle Walton. This also made strong sales and enabled her outstanding work to be introduced to new Wellington and national audiences and collectors.

Our contribution to the NZ International Arts Festival 2020, *Amokura*, featured Erena Baker, who affiliates to Te Atiawa ki Whakarongotai, Waikanae, and Reweti Arapere, in an exploration of the intergenerational transmission of Māori cultural knowledge. Their mixed-media collaboration presented new work from their joint artist's residency in Banff, Canada, in 2018. The prints, photographs and a moving-image animation ran on the festival and the Gallery websites. There was also a small but powerful show of paintings critiquing the legacy of Captain Cook by Robyn Kahukiwa. Both shows were attracting a strong response when they were closed early as we went into lockdown for seven weeks, and several pending sales were cancelled.

In February and March, Gallery staff were also engaged with supporting board members in preparing major funding applications for the Gallery redevelopment to the Lottery Grants Board and the Ministry for Culture & Heritage. The first application was delivered in late February and resulted in \$450,000 being awarded to the project in early June. The second was delivered just before lockdown on 25 March. Both applications required further work due to the context of Covid-19's impact on the wider economy. We needed to revisit, and duly received, confirmation that major commitments made by all of our core funders, partners and future key donors remained in place. Delays incurred by Covid-19 have also extended the expected date for receipt of a response from the Ministry for Culture & Heritage Regional Museums Project Fund.

During lockdown our staff of two FTE continued working from home and put five shows online, which was a first for us. We started using more social media as well. Despite technological and communication challenges and the extra work involved, our new online presence was achieved for a relatively small investment of funds. Our administrators Kathryne Simonsen and new part-time person Tracey Hall, put useful time away from gallery interruptions to archiving, back-of-house and administrative catch-up projects. Lockdown involved extra planning and reprogramming, with four pending shows being restructured or newly created at short notice. We felt lucky to have ongoing core funding from council, and to qualify for the first Wage Subsidy, due to a 30% reduction in our usual revenue through sales and grants compared to the previous period from March to June. Unexpectedly strong sales from another solo show, *Capital Views* by Jack Register in May and June, and the receipt of three smaller grants, meant we did not qualify for an extension of the subsidy beyond June.

It became apparent as the pandemic crisis escalated in March that good quality communication and prioritising the welfare of our staff, visitors and artists was the most important aspect of our role in the community as the district Gallery. We focused on keeping contact with our artists, encouraging them to keep working, and connecting with our network of 30-odd volunteers who are important to us. We celebrated National Volunteer Week on June 24 with a morning tea. However, when the Gallery reopened, a number of volunteers could not return due to health concerns which has involved Gallery staff in more time manning front-of-house and interrupted work programmes. We also decided to close on Sunday afternoons for the foreseeable future, which has saved some money and workload in keeping the 3 hour session rostered and staffed. After we re-opened on 19 May and throughout June we found the public also responded strongly to reassurance and leadership from us.

The period from March to June required flexibility and extra planning as Covid alert levels went quickly up and down. Due to going back down to Level 1 quickly on 10 June, we were able to continue planning and delivery of our new Matariki exhibition for 2020, *Toi Whakarākai, Ngā Aho o Te Whenua*, with taurira, tutors and associated artists of Te Wānanga o Raukawa, which opened on 3 July.

In lockdown I attended numerous webinars and zoom hui in the business sector, charitable sector, and arts and museums sector, during which new knowledge and networks were made or extended. This has been a challenging time for arts and culture funding, the impacts of which will continue for some years ahead. It requires a refresh on many levels of content, priorities and delivery platforms, while presenting opportunities for a re-think of established museum principles, communities and practices.

An upgrading of the website is ongoing in the context of a wider review of strategy and branding, but it was good to have that focus on it during lockdown. Online presentations can't ever replace the direct experience of artworks, exhibitions and events in person, but they have become a useful and necessary adjunct to and extension of our programmes and enabled us to reach wider and new audiences. For Mahara this included a large second local artists show involving 42 artists, which changed from an exhibition in the Gallery raising funds for the redevelopment, to the rolling show *re-framed//lockdown*. It was launched online and then migrated back into the Gallery when we reopened on 19 May. The project raised just under \$5,000 for the Gallery redevelopment and proved how much local artists valued the Gallery.

Our strengths in responding to Covid-19 have included our small hard-working team, lack of reliance on a cafe or other related facility for income, and our ability to pivot quickly on our exhibition programme. This enabled us to re-open and offer new shows earlier than many larger galleries and museums. We found Kāpiti residents very keen to reconnect with the Gallery and support us through purchasing art by local artists. Our call for a renewal of the annual Friends membership also met with a strong response, despite also losing our dedicated voluntary Friends Convenor Julie Sperring during lockdown.

Artist educator Harriet Bright quickly developed an attractive programme of weekly art workshops limited to 12 participants, and we found them keenly supported.

Visitors also loved seeing the activity and warmth occurring again in the Gallery space. This applied the same principle used for the 2019 Matariki show: that in times of community stress and challenge, people need to be able to come together for social contact, opportunities to engage with art and ideas, and to make something, however modest. It is an important element of supporting individual and community health and wellbeing.

The biggest lessons learnt from this past year have been the need for ongoing flexibility and adaptation in the arts and culture sector, and the importance of the arts in meeting the community's need for reassurance, continuity, hope, connection and leadership in testing times.

In a positive sign of arts recovery and community engagement, a mural focused on artist Frances Hodgkins, who is key to the future of Mahara Gallery, was begun opposite the Gallery in March on the Old Waikanae Library walls. Designed and painted by local artist Kate Hartmann and Porirua-based mural artist Ruth Robertson-Taylor, they were able to finish it just after lockdown in June. It was supported by Council through the Public Art Panel of which I, as Gallery director, am a delegated member. We look forward to greeting new visitors and supporters to Mahara through the instagram site [@franceshodgkinsatmahara](https://www.instagram.com/franceshodgkinsatmahara) as well as to our Gallery space in the coming year.

Janet Bayly
Director Mahara Gallery



Kaumatua Don Te Maipi blesses the new Old Waikanae Library mural, August 2020

A sampling of Visitor Book comments:

making place for new ways: Matariki, group show **22 June to 28 July, 2019**

17/7/19 Michael Dudley: "Informative and inspiring!"

27/7/19 Tricia Bailey, Jamaica: "Beautiful!!"

27/7/19 Karl Webber Motu Ngarara – Kāpiti Island: "Lovely"

Through Female Eyes, Gillian Cronin and Remnants, Remains, Kirsty Gardiner **4 August to 15 September, 2019**

8/8/19 Lynda Mapplebeck: "Women everywhere rejoice!"

9/8/19 MP Dowling: "Charming and delightful, must come again"

9/8/19 Sutui Beachamp, Waikanae: "Most imaginative exhibition of remnants Kirstie"

25/8/19 Stephanie Montana, Otaihanga: "Very impressed by Gillian"

31/8/19 Michele Parata-Hamblin, Takapuwhia: "Hi Tino pai nga taonga tenai!"

15/9/19 Rachel, Otaki: "Love the quirky Kirsty and Gillian story telling"

He Whenua Ora, Living Land, Kapanui School and Boys, Girls, Robyn Kahukiwa, **1 September to 25 October, 2019**

21/9/19 Leigh McDonald, Upper Hutt: "Love the children's art! Such creativity."

27/9/19 Linda & Bill Deacon, Waikanae: "Just blown away! Amazing"

28/9/19 Diana Loubser, Waikanae: "A celebration of poetry, art and song"

11/10/19 Brent Morrison, Porirua: "Robyn Kahukiwa's portraits are fantastic and the hearts are a thought provoking creation"

16/10/19 Judith White, Brisbane, Australia: "Everything in life is connected"

Mahara Arts Review, 74 Kāpiti artists **2 October to 6 December, 2019**

2/11/19 Tracy, Stokes Valley: "Great variety of mediums"

6/11/19 John & Sue Vercoe, Mount Manganui: "Fabulous!"

10/11/19 Yvonne van Leeuwen, Raumati: "Lovely absorbing so much varied creativity in one space!"

6/12/19 Stacy White, Canada: "Amazing collection!"

In One Piece, Michelle Walton and Mahara Marks 25 Years, Bob Gibbs, Robin Rogerson & Mary Zohrab
15 December 2019 to 16 February 2020

19/12/19 Wendy Smith, Queensland, Australia: "Exceptional display"
24/12/19 Ava Niccol Malibu, California, USA: "Amazing work"
3/1/20 Margaret Leitch, Napier: "Annual visit to gallery, enjoyed again"
26/1/20 Fiona Lee Ayreshire, Scotland: "Gallery punches above its weight"
29/1/20 Kay Bloomfield, Waikanae: "Orizome dying workshop, was above expectation. Yvonne & Lily skilfully shared their knowledge & the results were stunningly colourful & creative. Thank you Mahara Art & Gallery from Nana Maggie & Owen"
7/2/20 Robyn Sullivan Maitland, NSW: "Wonderful, great staff"

Amokura, Erena Baker & Reweti Arapere and Let's NOT celebrate Cook, Robyn Kahukiwa, 21 February to 27 June, 2020

22/2/20 J Lawrence, Wairarapa: "Thought provoking – good to be challenged, translation would be helpful for non Te Reo speaker."
22/2/20 The Fouthins: "The exhibition was very good and certainly makes you think from another perspective!"
13/3/20 Theresa Tehuia, Wellington: "Awesome art work"
19/3/20 Elizabeth Uttley: "Amokura is best exhibition to date"
23/3/20 Anne Phillips, Wellington: "Terrific works especially of new artists"

re-framed// Lockdown, Kāpiti artists and Capital Views, Jack Register
9 June to 27 June, 2020

13/6/20 Anna O'Brien: "Really liking the curation of this show!"
16/6/20 Alison & Dirk Runckes, Waikanae: "Glad we called, lots to like and appreciate"
24/6/20 Lucy Potter, Manakau: "Reframed/Lockdown – What a refreshing selection of work, very impressed"
26/6/20 Pauline Inder, Munich, Germany: "Great to see Jack's work again"
27/6/20 Rowena & Bruce Taylor: "Great to see Jack's work"

The following exhibitions were staged during the reporting period: 1 July 2019 – 30 June 2020

Date	Exhibition Name	Venue Space	Attendance
1 – 28 July 2019	<i>Making place for new ways: Matariki at Mahara</i>	Main Space & newSPACE	759
3 Aug – 15 Sept 2019	<i>Remnants, Remains</i> , Kirsty Gardiner	Main Space	1184
3 Aug – 15 Sept 2019	<i>Through Female Eyes</i> , Gillian Cronin	NewSPACE	
20 Sept – 27 Oct 2019	<i>He Whenua Ora, Living Land</i> , Kapanui School Children's Creations	Main Space	1641
20 Sept – 27 Oct 2019	<i>Girls; Boys</i> , book illustrations by Robyn Kahukiwa	newSPACE	
2 Nov – 8 December 2019	<i>Mahara Arts Review 2019</i>	Main Space & newSPACE	2026
14 Dec 19 – 16 Feb 20	<i>In one piece</i> , Michelle Walton (Backhouse)	Main Space	2195
14 Dec 19 – 16 Feb 20	<i>Mahara marks 25 years</i> , Robin Rogerson, Mary Zohrab & Bob Gibbs	newSPACE	
20 Feb – 1 June 20 *	<i>Amokura</i> , Erena Baker and Reweti Arapere	Main Space	1226
20 Feb – 1 June 20 *	<i>Let's NOT celebrate Cook</i> , Robyn	newSPACE	

	Kahukiwa		
2 June – 27 June 20	<i>re-framed//lockdown</i> Kāpiti artists supporting the Mahara Gallery Redevelopment Project	Main Space	951
2 June – 27 June 20	<i>Capital Views</i> , Jack Register	newSPACE	

Total Exhibition numbers (including public programmes) 1 July 2019 – 30 June 2020: 10,135

* - Covid19 Lockdown (19 March – 19 May 2020)

Public Programmes held in, and developed by, Mahara Gallery, 1 July 2019 – 30 June 2020

	Event	Date & Time	Audience	Attend-ance	Venue
1	Lantern Making with Yvonne de Mille	2-Jul-19, 3.30-5pm	Children	7	Mahara Gallery
2	Pouwhenua workshop with Chris Gerretzen & Brian Climie	6-Jul-19, 10-11.30 am	Public	9	Mahara Gallery
3	Tu Meke Kapahaka with Koro Don Te Maipi	9-Jul-19, 11am – 12 noon	Public	20	
4	Positivitree workshop with Yvonne de Mille	9-Jul-19, 10-11 am	Children	5	Mahara Gallery
5	Make a Matariki Bird with Ron Te Kawa	10-Jul-19, 1.30 – 4.30 pm	Children	12	Mahara Gallery
6	Make a Matariki Bird with Ron Te Kawa	11-Jul-19, 9.30am-1.30pm	Children	14	Mahara Gallery
7	Poetry event for Matariki	12-Jul-19, 2 – 3 pm	Public	22	Mahara Gallery

8-9	Kapanui School - <i>He Whenua Ora, Living Land</i> project - two classes	22-Jul-19, 9.30-- 10.30am & 11am-12 noon	Children	68	Nga Manu Nature Reserve
10-11	Kapanui School - <i>He Whenua Ora, Living Land</i> project - two classes	23-Jul-19, 10.30- 11.30am & 1.30-2.30 pm	Children	59	Nga Manu Nature Reserve
12	Birgit Moffatt – Wire-looping workshop	24-Jul-19,	Adult	14	Mahara Gallery
13-14	Kapanui School, <i>He Whenua Ora, Living Land</i> project class 2	24-Jul-19, 10-11.50am, 12.30- 2.30pm	Children	31	Nga Manu Nature Reserve
15	Poetry group, <i>He Whenua Ora, Living Land</i> project – with Dean Hapeta to visit Kapanui	25-Jul-19, 10am-12pm	Children	22	Kapanui School
16	Kapanui School <i>He Whenua Ora, Living Land</i> project - class 3	26-Jul-19, 10-11.50am, 12.30- 2.30pm	Children	30	Nga Manu Nature Reserve
17	Kapanui School, <i>He Whenua Ora, Living Land</i> project I – Poetry Group	26-Jul-19, 9.25- 10.35am	Children	24	Nga Manu Nature Reserve
18-19	Kapanui School, <i>He Whenua Ora, Living Land</i> project, class 1	29 Jul 19, 10-11.30 am, 12.30- 2pm	Children	30	Nga Manu Nature Reserve
20	Kapanui School, <i>He Whenua Ora, Living Land</i> project class	29 Jul 19, 12.30-2pm	Children	30	Nga Manu Nature Reserve
21-22	Ngā Manu, <i>He Whenua Ora, Living Land</i> project, class 4	30-Jul-19, 10-11.50am & 12.30- 2.30pm	Children	30	Nga Manu Nature Reserve
23-24	Ngā Manu, <i>He Whenua Ora,</i>	31-Jul-19, 10-11.50am	Children	30	Nga Manu Nature

	<i>Living Land</i> project (am & pm) class 5	& 12.30-2.30pm			Reserve
25-26	Ngā Manu, <i>He Whenua Ora, Living Land</i> project class 3 / Ngā Manu class 4	1-Aug-19, 10-11.50am & 12.30-2pm	Children	60	Nga Manu Nature Reserve
27	Ngā Manu, <i>He Whenua Ora, Living Land</i> project (am) class 5	2-Aug-19 10-11.30 am	Children	30	Nga Manu Nature Reserve
28	Exhibition Opening: <i>Remnants, Remains</i> , Kirsty Gardiner & <i>Through Female Eyes</i> , Gillian Cronin	3 Aug 19 5pm	Public	55	Mahara Gallery
29	Artist's floortalk with Kirsty Gardiner	14-Aug-19, 11 am-12 noon	Public	10	Mahara Gallery
30	Artist's floortalk with Gillian Cronin	21-Aug-19, 11 - 12 noon	Public	9	Mahara Gallery
31	Friends event – Presentation with Nick Mouat, Athfield Architects	25-Aug-19, 4-5.30 pm	Public	40	Mahara Gallery
32	Te Horo School visit	28-Aug-19, 11-12 noon	School children	57	Mahara Gallery
33	Exhibition Opening: <i>He Whenua Ora, Living Land</i> Kapanui School children's creations and <i>Boys; Girls</i> , book illustrations by Robyn Kahukiwa	20-Sep-19, 5 pm	Public	266	Mahara Gallery

34	<i>The Runaway Sheep</i> , puppet play by Stringbean Puppets	9 Oct 19, 10.30-11an	Children	56	Mahara Gallery
35	<i>The Monster in the Gallery</i> , puppet play by Stringbean Puppets – two shows	9 Oct 19, 11.30-12noon	Children	45	Mahara Gallery
36	Poets Reading in the gallery for <i>He Whenua Ora, Living Land</i>	19-Oct-19, 2.30-3.30pm	Adults / Children	20	Mahara Gallery
37	Pippins Visit	23-Oct-19, 3.30-4.30pm	Children	24	Mahara Gallery
38	Kāpiti Arts Trail, first weekend	2-Nov-19, 10am-5pm	Public	138	Mahara Gallery
39	Exhibition Opening: <i>Mahara Arts Review</i>	2-Nov-19, 5 pm	Public	161	Mahara Gallery
40	Kāpiti Arts Trail, first weekend	3-Nov-19, 10am-5pm	Public	132	Mahara Gallery
41	Kāpiti Arts Trail, second weekend	9-Nov-19, 10am-5pm	Public	106	Mahara Gallery
42	Kāpiti Arts Trail, second weekend	10 Nov 19, 10am-5pm	Public	76	Mahara Gallery
43	Friends event – ‘Precious to Me’	17-Nov-19, 4-5.30pm	Public	25	Mahara Gallery
44	Friends event – Forsyth Barr Redevelopment Project presentation	20-Nov-19	Public	98	Forsyth Bar
45	International Volunteers Day morning tea	5-Dec-19, 11am – 12 noon	Volunteers	15	Mahara Gallery
46	Pop-up Art Market, Mahara Place, for <i>Mahara Arts Review</i>	7-Dec-19, 10am – 2pm	Public	251	Mahara Place
47	Exhibition	14-Dec-19,	Public	91	Mahara

	Opening: <i>In one piece</i> , Michelle Walton (Backhouse) and <i>Mahara marks 25 years</i> , Robin Rogerson, Mary Zohrab & Bob Gibbs	5 pm			Gallery
48	Bird Collage with Harriet Bright	21-Jan-20, 10.30 - 12.30	Children	18	Mahara Gallery
49	Shadow Puppets with Yvonne de Mille	21-Jan-20, 1.30 - 3.30 pm	Children	3	Mahara Gallery
50	Bird Collage with Harriet Bright	22-Jan-20, 10.30 - 12.30	Children	16	Mahara Gallery
51	Shadow Puppets with Yvonne de Mille	22-Jan-20, 1.30 - 3.30 pm	Children	6	Mahara Gallery
52	Still Life with Harriett Bright	28-Jan-20, 10.30-12 noon	Children	4	Mahara Gallery
53	Orizome Dyeing with Yvonne de Mille	28-Jan-20, 1.30 – 3.30pm	Children	11	Mahara Gallery
54	Still Life with Harriet Bright	29-Jan-20, 10.30-12 noon	Children	14	Mahara Gallery
55	Orizome Dyeing with Yvonne de Mille	29-Jan-20, 1.30 – 3.30pm	Children	8	Mahara Gallery
56	Friends event – in conjunction with <i>Mahara marks 25 years</i>	2-Feb-20, 4pm – 5.30 pm	Children	49	Mahara Gallery
57	Volunteers morning tea	20-Feb-20, 11 am	Volunteers	8	Mahara Gallery
58	Exhibition Opening: <i>Amokura</i> , Erena Baker & Reweti Arapere and <i>Let's NOT</i>	20-Feb-20, 5 pm	Public	78	Mahara Gallery

	<i>celebrate Cook</i> , Robyn Kahukiwa				
59	<i>Mary Bumby's Hive of Story</i> , Wellington FRINGE Festival performance	27-Feb-20, 7pm	Public	36	Mahara Gallery
60	Artist's Floortalk – <i>Amokura</i> , with Erena Baker & Reweti Arapere for NZ Festival of the Arts	4-Mar-20, 11am	Public	14	Mahara Gallery
61	Massey University students visit to <i>Amokura</i>	10-Mar-20	Students	18	Mahara Gallery
62	'Soft' Exhibition Opening: <i>re- framed//lockdo wn</i> , Kāpiti artists supporting the Mahara Gallery Redevelopment Project and <i>Capital Views</i> , Jack Register	4-June-20, 1-4pm	Public	26	Mahara Gallery
63	Drawing a Live Musician with Harriet Bright	11-June-20, 1-3pm	Adults	13	Mahara Gallery
64	5 Senses Workshop with Harriet Bright	18-June-20, 1-3pm	Adults	11	Mahara Gallery
65	Portrait Drawing with Harriet Bright	25-June-20, 1-3pm	Adults	11	Mahara Gallery

Mahara Gallery