

# Mahara Gallery

Kāpiti Coast District Gallery

## Annual Report 2020–2021



Image: Pip Devonshire, Hinepūrorangi Tahupārae, Whaea Sonia Snowden, Diane Prince,  
Chris Nohorua Gerretzen & Elaine Bevan, June 2020  
Image credit: Kevin Ramshaw

# 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.



Image: St Peter Chanel School & Te Kura Kaupapa Māori o Te Rito students, June 2021  
Image credit: Jack Penman

# Significant achievements 2020–2021

## Gallery performance

In a year in which the Covid-19 epidemic continued to impact on the gallery's programme and visitor numbers, we still managed:

- Eleven exhibitions
- 10,915 visitors
- 90 public programmes which attracted 2,391 people
- A rich programme which presented the work of 169 local artists, iwi and local school children.
- An increase on gallery sales from the previous year of 36%
- Strong community support for the gallery and artists who also contributed with great generosity towards the gallery redevelopment fundraising.

## Progress on the Gallery Redevelopment Project

- Secured a grant of \$2.1million (including a contingency provision of \$432,000) from the Regional Culture and Heritage Fund administered by the Ministry for Culture and Heritage.
- Total fundraising reached a level sufficient to trigger the KCDC funding commitment to one third of project cost provided for in the Council's Long-Term Plan.
- Construction currently scheduled to begin late in calendar 2021 with completion late in 2022/early 2023. This represents an enormous advance on where the project stood a year ago.
- KCDC agreed to underwrite the balance of the Trust's funding share so the project could proceed without further delay. The Trust committed to continuing fundraising.



Image: Janet Bayly and Gallery volunteers Sarah Jolly, Ann Goble, Harri Ramshaw, Helen McClurg, Addy Iron, Pauline Darlington, Chris Blackler & Jilly Martin, 2020  
Image credit: Kevin Ramshaw.

# Mahara Gallery Trustees

## Gordon Shroff – Chairman

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.

## Emeritus Professor Les Holborow

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 Newspapers 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 Ōtāki-based author who trained as a journalist and worked for a number of publications in New Zealand and overseas, and taught at Whitireia 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 Ōtāki 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.

### 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.

### Margaret Stevenson-Wright

Margaret Stevenson-Wright, who is currently Deputy-Chair of the Waikanae Community Board, has held a range of key roles within the education sector including at AIT (now the Auckland University of Technology), Director of Executive Development at Victoria University of Wellington and key roles within the Public Sector. Within NZQA she managed the development of art, craft and design qualifications and with the Department for Courts, the development of the first qualification for Court Registrars. She served for five and a half years on Massey's HUHEC Ethics Committee and is a Justice of the Peace.

### David Shand

David Shand worked for the World Bank, International Monetary Fund and OECD before returning to New Zealand in 2006. He is a graduate in economics and accountancy from Victoria University of Wellington. He is currently an independent director of Auckland City Mission Housing Ltd. He was formerly chair of the Tertiary Education Commission, a member of the Royal Commission on Auckland Governance, chair of the 2007 Rates Inquiry and a director of Meridian Energy. He was a board member of the NZ Portrait Gallery for eight years and chaired its finance committee. He has held a financial advisory role in his iwi, Ngai Tahu.

## 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

The 2020-21 year was challenging, demanding and exciting for Mahara at both operational and governance levels. Covid-19 impacts and securing funding to launch the Gallery's redevelopment made additional demands on the time and energy of our Director and her staff, of our volunteers and friends and supporters, of our partners in the Kāpiti Coast District Council (KCDC) and Field Collection Trust, of our collaborating artists and of Mahara Gallery Trust Board members. Everyone responded with great commitment and their efforts are greatly appreciated and acknowledged.

The Director's report that follows shows how, despite the constraints of Covid-19, Mahara was able to once again offer a strong programme of varied exhibitions for diverse audiences which generated a high degree of interest and clear evidence of community desire for engagement with creative activity. Equally striking was the increase in Gallery sales and the remarkable generosity of numerous Kāpiti artists in donating proceeds from their work to the redevelopment project.

For the Board our major focus, as it has been for a decade, was the Gallery redevelopment project being undertaken in partnership with KCDC and the Field Collection Trust. The Mahara Trust has been responsible for raising two thirds of the total estimated project cost and in 2020-21 we had a major success in securing a grant of \$2.1million (including a contingency provision of \$432,000) from the Regional Culture and Heritage Fund administered by the Ministry for Culture and Heritage. Together with past pledges, supplemented in recent months by a significant grant from the Philipp Family Foundation and substantial donations from private individuals, our total fundraising reached a level sufficient to trigger the KCDC funding commitment to one third of project cost provided for in the Council's Long-Term Plan.

A formal funding agreement concluded in May with the Ministry for Culture and Heritage and KCDC saw progress on detailed architectural work on plans and a start on the process of identifying a building contractor. The current project plan provides for construction to begin late in calendar 2021 with completion late in 2022/early 2023. This represents an enormous advance on where the project stood a year ago.

The Mahara Gallery Trust is extremely appreciative of the grant from central Government funding through the Ministry for Culture and Heritage, which is welcome recognition of the regional and national significance of the Field Collection and Kāpiti's need for a fit-for-purpose district gallery. Likewise, we are grateful to KCDC for agreeing to underwrite the balance of the Trust's funding share so the project could proceed without further delay. The Trust is committed to continuing our efforts to achieve our goal. In that effort we have drawn great encouragement from the Philipp Family Foundation grant which cements a constructive relationship that has grown out of an innovative annual children's art and environment project launched ten years ago. We will in coming months build on these successes to offer Kāpiti people opportunities to contribute to bringing the redevelopment project to fruition.

The past year also saw some changes in the Mahara Gallery Trust Board. With funding issues becoming a principal focus, it was thought desirable to formally designate a member as Treasurer and Glen Wiggs was good enough to take on these specific responsibilities. In December, Emeritus Professor Les Holborow decided to step down from his leadership role as Chair but remained on the Board until mid 2021 to facilitate the handover to his successor and to contribute to the ongoing fundraising efforts. Margaret Stevenson-Wright joined the Board to take over from Jill Griggs in representing the interest of the Waikanae Community Board, which has been a long-term supporter of the redevelopment project. The Board was fortunate to be able to recruit David Shand, with his experience in financial affairs, international agencies and arts administration, to fill the vacancy left by Prof. Holborow's departure.

Looking to the year ahead we and our partners are going to face some further challenges. As well as achieving the balance of fundraising required, the Mahara Gallery Trust Board is going to have to secure temporary accommodation for the Director and staff and to explore innovative ways to maintain a Mahara Gallery presence in Kāpiti community life. At the same time the Trust and KCDC will need to develop operational and governance relationships for the gallery and its enhanced capacity after the redevelopment has been completed. I am confident that these current and coming challenges will be successfully dealt with given the constructive and flexible approach apparent amongst all the partners as the Mahara project redevelopment has moved from being a distant goal to a practical reality.

In conclusion, I must record the Trust's appreciation of the leadership and significant personal support provided by Emeritus Prof. Les Holborow in recent years, which have made possible the progress recorded in this report. Our thanks are due also to Director Janet Bayly and her staff, and to our volunteers, for their extraordinary efforts in maintaining operations and successful shows in the Gallery in the face of Covid-19 constraints and the additional work generated by redevelopment planning. As the new Chair, I am particularly grateful for the support and assistance I have received from Kevin Ramshaw, the Trust Secretary, and from all other members of the Board.

**Gordon Shroff**  
Chair, MGTB

# Gallery Director's Report

Mahara Gallery has experienced a challenging but rewarding year of vibrant and diverse exhibitions, interactive public programmes and strong community support, despite the ongoing challenges and effects of Covid-19. While visitor numbers of 10,915 have remained lower than our usual annual average of around 15,000, the Covid-effect was counterbalanced by enthusiastic engagement through 90 free and varied events – 30 more than the previous year. Gallery sales also increased by 36 per cent on the previous year through our retail space and exhibitions programme. Regional and national visitors were energised to demonstrate their support for local arts and culture post-Covid. Five events were cancelled in August due to a return to Alert Level 2 and two ran with limited numbers. Our first major opening in six months took place in early September and was limited to 70 people. Visitors demonstrated their strong desire to renew social contact, get involved in creative workshops, and to support artists and their local gallery as much as they could. We had a short return to Alert Level 2 in late February but, overall, the impacts of Covid-19 have been milder in our case than for many other public galleries nationally and internationally.

Some of the renewed desire to support the gallery post-lockdown was directed into supporting its future through donating sales proceeds to the redevelopment project fundraising, rather than the gallery's day-to-day operations; \$13,195 of this came directly from artists contributing either 100 or 50 per cent of their gallery sales to the redevelopment project. These included senior Kāpiti artist Jim Gorman who donated \$7,337 from his sales from his survey show *Jim takes a line for a walk, works by Jim Gorman*, after costs were deducted. Another \$5,858.50 was donated through individual gallery sales over the year by nationally significant artists based here such as Robyn Kahukiwa and Gerda Leenards, well-known local artists such as Cushla McCaughey and Peter Augustin, and numerous others. In total we displayed the work of 169 local artists in the main galleries, plus many more in our retail area, and sold almost \$60,000 worth of their work across the financial year, demonstrating the value that Mahara Gallery contributes to the local economy.

Covid-19 also impacted on our older cohort of volunteers, some of whom reduced their donations of time to us due to increased health caution. Several very effective younger volunteers also moved on to further study or full-time jobs during the year. This inevitably had an impact on the workload of our very small, multi-tasking team of three. On the upside, we noticed more regional and national cultural tourists visiting us, offsetting the loss of international tourists who pre-Covid-19 contributed around 20 per cent of our visitors.

Following Lockdown, we made extra efforts to offer interactive events and workshops with artists, responding to many visitors strongly expressed desire to gather again after being isolated. There was a clear demonstration of the health and wellbeing benefits gained by individuals through engaging in creative activity. These events attracted 2,391 people into the gallery and supported several artists for their delivery. We hosted several live music events that were also well received.

We delivered a strong programme of exhibitions offering high quality experiences for diverse audiences throughout the year. The exhibition year started with **Toi Whakarākai, Ngā Aho o Te Whenua**, featuring leading national and international weavers alongside taura of Te Wānanga o Raukawa, including Whaea Sonia Snowden, Pip Devonshire, Elaine Bevan, Hinepuororangi Tahuparae, Diane Prince and Karl Leonard, and carvers Chris Gerretzen, Hemi Tahuparae and others. We received excellent feedback for the quality of the show and its high standard of presentation and the opportunities it offered to engage with weavers personally, despite some events being cancelled due to Covid-19.

**Living the dream**, a challenging solo show by contemporary Kāpiti sculptor Ben Caldwell, was supported by two Paekākāriki artists shows responding to Covid lockdown by photographer Bob Zurr, **The bubbles of Paekakariki: Portrait of a village in lockdown** and **The Lockdown Alphabet** by printmaker Joe Buchanan, who offered a printing workshop for children which was very successful. These were joined by a small show, **Frances Hodgkins & the Field Collection**, curated by me to complement and do cross-promotion for the touring show **Frances Hodgkins: European Journeys** at the Adam Gallery, Victoria University Wellington, which included three loan works from the Field Collection. We brought its curator, Mary Kisler, from Auckland for an illustrated lecture in the gallery for our Friends, which was very well attended. Adam Gallery director Christina Barton also offered a special guided tour of **European Journeys** to our Friends in late November, which was much enjoyed.

**100 Days: A Journey 2020**, featured 24 mostly Kāpiti artists and was delivered in partnership with Tutere Gallery + Creative Space, led by Kāpiti artists Kate Hartmann and John Cornish. It was extended by six group meetings in the gallery between July and September, four days of the artists engaging with over 500 visitors in the gallery during two Kāpiti Arts Trail weekends in early November and strong sales.

Trevor Pye's solo show **The Still Life of Reverie** ran over the summer and also made good sales; we also ran a diverse show **Walking the creative path to wellbeing** by Te Ara Korowai, a Kāpiti mental health organisation which offers many creative workshops. It was very well supported and they made \$690.00 of sales on which we waived our standard 33+1/3 commission.

Hemi Macgregor's solo show **Toitū Te Whenua, Toitū Te Moana, Toitū Te Tangata** ran for eight weeks from late February to late April, made two sales of significant artworks and featured in a significant review <https://www.nzherald.co.nz/nz/kete-a-tribute-to-whanau-in-new-exhibition-at-mahara-gallery/XU5UF7XHWFR7Y3IRAHXD5LO2U4/>. It was supported by **an observational practice**, a small show of four Kāpiti artists working with the natural world.

Two large shows filled the gallery for the final two months of May and June: Jim Gorman's 50-year survey show **Jim takes a line for a walk, works by Jim Gorman** curated by Vicki Robson with an accompanying illustrated essay, and **Ngā Manu, Birds: ngā mahi toi o ngā taura o Hato Petera Kaniera me Te Kura Kaupapa Māori o Te Rito**. This marked the 10<sup>th</sup>

year of our art and environment partnership with Ngā Manu Nature Reserve, which is generously supported by the Philipp Family Foundation. Both received excellent visitor feedback for the quality of art experiences they offered.

**Ngā Manu, Birds** included a film by Dean Hapeta (Kia Kaha productions) featuring young poets reading their work and a book designed by Amanda Smart (*sm[art] visual communication design*) featuring all the artworks by 93 Ōtaki tamariki. All children received a copy of the book and copies are now being distributed in the U.K. and have been gifted to our supportive local MPs, Terisa Ngobi and Barbara Edmonds. The Gallery offered four popular art-workshops for the school holidays, which were included in KCDC's *No 8 Wire Week* programme and Kāpiti district's Matariki programme. The whole project was greeted with delight, joy, tears and accolades.

'It is so uplifting and hopeful to see children being taught to relate to the environment and create art and literature from that! Bravo!' – Nyeke Van der Schaef, Waikanae Beach, 22.6.2021.

Mahara Gallery worked with a budget of \$29,000 from the Philipp Family Foundation for this project. Aside from its direct educational and social benefits to two Ōtaki kura, including 93 children, this also created economic benefits for the wider district. These included paid work for eight Kāpiti-based artists, poets, designers, technicians and photographers; hire fees for three community facilities and a local bus company; and support for 14 Kāpiti businesses including hardware, paint and packaging suppliers, a bookshop and numerous cafes, a Levin printer and four local media outlets.

The Deane Endowment Trust supported the special event with curator Mary Kisler presenting **Frances Hodgkins, Waiting for the Train, 1901-1912** and a video of this was posted to our website. They also granted \$10,000 to support ongoing work for the coming year on recording and publishing the Field Collection archive and related gallery projects. It will also go onto our website as part of an ongoing redevelopment of it alongside a development of a new visual identity.

The Friends of Mahara enjoyed a steady year of renewal supported by enthusiastic new convenor Diana Loubser. She organised the Friends tour to the Hodgkins show at the Adam Gallery in October, and presented an illustrated talk on her work on ancient African rock art in mid-May. As well as supporting a Mahara sales-&-info table and encouraging new Friends and visitors for Mahara during the Waikanae Spring Fair on Labour Weekend, Diana then organised a monthly gallery sales and information table in Mahara Place for market mornings in May, which focused more attention on the upcoming gallery redevelopment. She has also joined a Fundraising Committee working with the Mahara Gallery Trust Board, and her support is greatly appreciated.

A second work-stream for the year aside from Covid-19 was a high level of work required of gallery staff to support the redevelopment project. This involved two major funding applications, many extra meetings, the development of various resources to support applications, and workshops and consultation on gallery design matters, website redevelopment and visual identity rebranding. We are working with Studio Catherine Griffiths, Amanda Smart and Jack Penman on the latter project.

We lost two significant arts friends this year. Curator, donor and gallery supporter Avenal McKinnon (MNZM) passed away on 12 March. Since 2000, when she curated the first showing and publication of the Field Collection, Avenal had supported Mahara through many exhibitions and loans from her own extensive private collection and sharing her huge enthusiasm for this artist and her family. The second loss was potter Wilf Wright who founded Reikorangi Potteries with his wife Jan and established what became an iconic rural Waikanae destination for many local people, national and international visitors over the past 50 years. Mahara mounted a survey exhibition of Reikorangi Potteries in 2013. Wilf Wright's robust work is referenced in the Athfield Architects' design for the new gallery.

I want to thank my supportive, talented and hard-working staff, Kathyne Simonsen and Tracey Hall, our numerous independent contractors, our wonderful volunteers, the Friends of Mahara and their convenor Diana Loubser, the Mahara Gallery Trust Board and the many individual artists, curators, lenders and buyers who continually support and encourage us in our mahi for the arts: *he tangata, he tangata, he tangata*.

### Janet Bayly

Mahara Gallery Director



left: Mary Kisler presents to Frances Hodgkins, *Waiting for the Train 1901-1912* to Friends of Mahara, October 2020  
right: Vicki Robson presents in *Jim takes a line for a walk*, May 2020