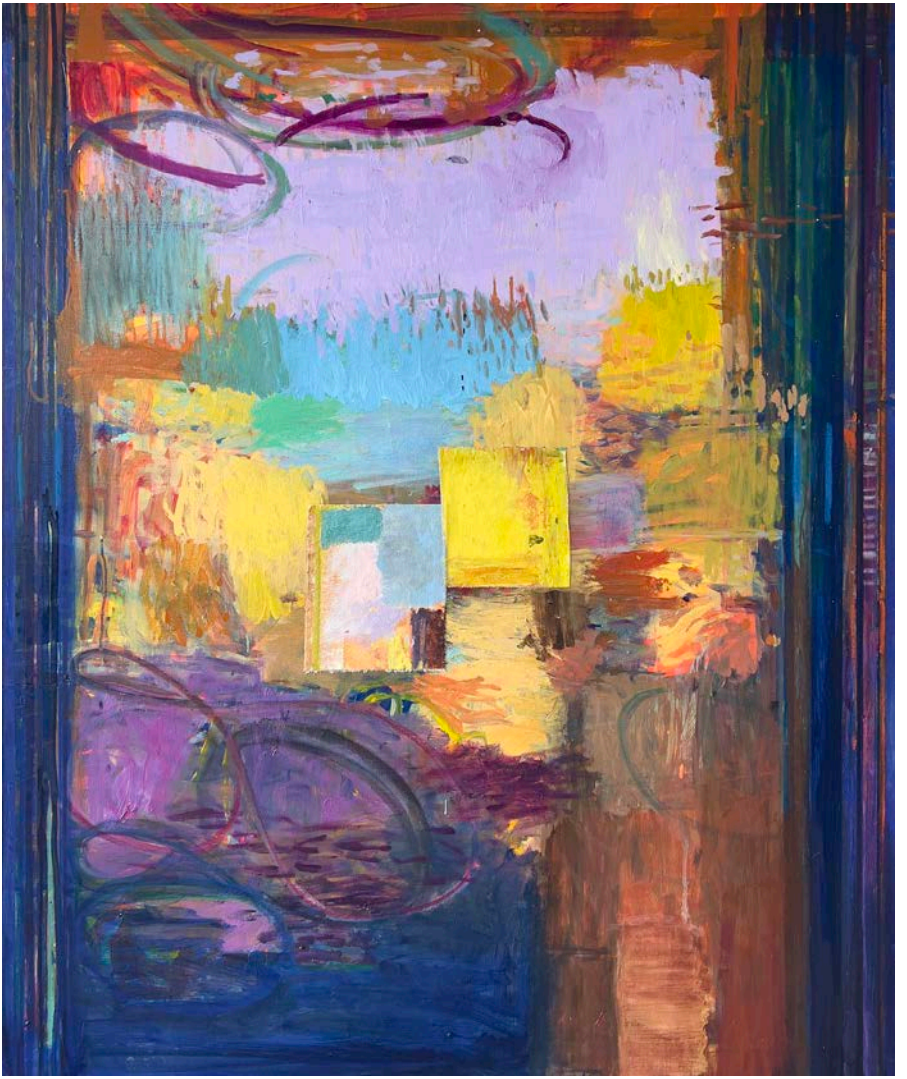

THE WALKER & HALL **WAIHEKE ART AWARD** 2026

WALKER & HALL
TRUST

Waiheke
Art
Gallery
Te Whare
Taonga o
Waiheke

WALKER & HALL

TRUST

On behalf of the Walker & Hall Trust, it's a true joy to be the key sponsor for the Waiheke Art Awards for the 21st year - and we are also thrilled to celebrate a record-breaking number of entries this year. It is incredibly exciting to see this event grow, gathering the creative energy of our own island artists alongside others from across New Zealand and beyond. These pieces don't just capture our heritage; they give us a glimpse of our future.

Our deep friendship with the Waiheke Art Gallery is built on a shared passion to help the arts thrive. More than just a competition, these awards have become a celebration of connection, of conversations and the power of creativity. We are incredibly proud to support an initiative that honours both craftsmanship and the bold, fresh ideas shaping our part of the world.

Joe Tattersfield
Walker & Hall

Waiheke Art Gallery

Te Whare Taonga o Waiheke

Let's say from the outset…it was a helluva job. Boiling 281 entries down to 38 finalists was not for the fainthearted.

Obviously, in any competitive situation not everyone can make it through the selection process, and I have the utmost respect for everyone with the courage to have a go. I know…I've been culled myself and i have to say, it took me awhile to get over it.

The 38 cut-off was tough and I had quite a pile in reserve…each one as good as the finalists.

The whole thing was a healthy display of optimism and skill. Pretty much what we need right now.'

Dick Frizzell 2026 SELECTOR + JUDGE

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thanks also the support of

SKIN INSTITUTE

Gordon Harris
THE ART & GRAPHIC STORE

REX ARMSTRONG
LOOKING IN ALL THE WRONG PLACES
Acrylic and resin on canvas
1120mm x 835mm

We continually search for inspiration; it's a life's work, whether it's in literature, films, art, or just places for inspiration or solitude. But there comes a gradual realisation that perhaps we can spend a lot of time just looking in all the wrong places.

CUSHION 3.65

1899 Curated Collection

Natural Diamond on Yellow Gold

An antique-style 3.65ct elongated cushion cut diamond in 18ct yellow gold, bezel set to trace every soft corner and open facet, the stone's unmistakably natural character and old-world warmth balanced by a clean, modern silhouette that rewards being lived with, not just admired. *Joseph Tattersfield*

SALLY BARRON
EVENT
Oil on canvas
1000mm x 1200mm

Barron's paintings emerge from the sights, sounds and fragmented landscapes encountered while walking through urban Auckland. Restless and preoccupied by earlier paintings, Barron begins without a fixed composition, allowing each work to unfold through layers, gestures and responses. Forms grow, connect and shift, as the image continually reconfigures itself.

EMMA BASS
LOVE LIES FLOWING
Pigment art print
900mm x 900mm

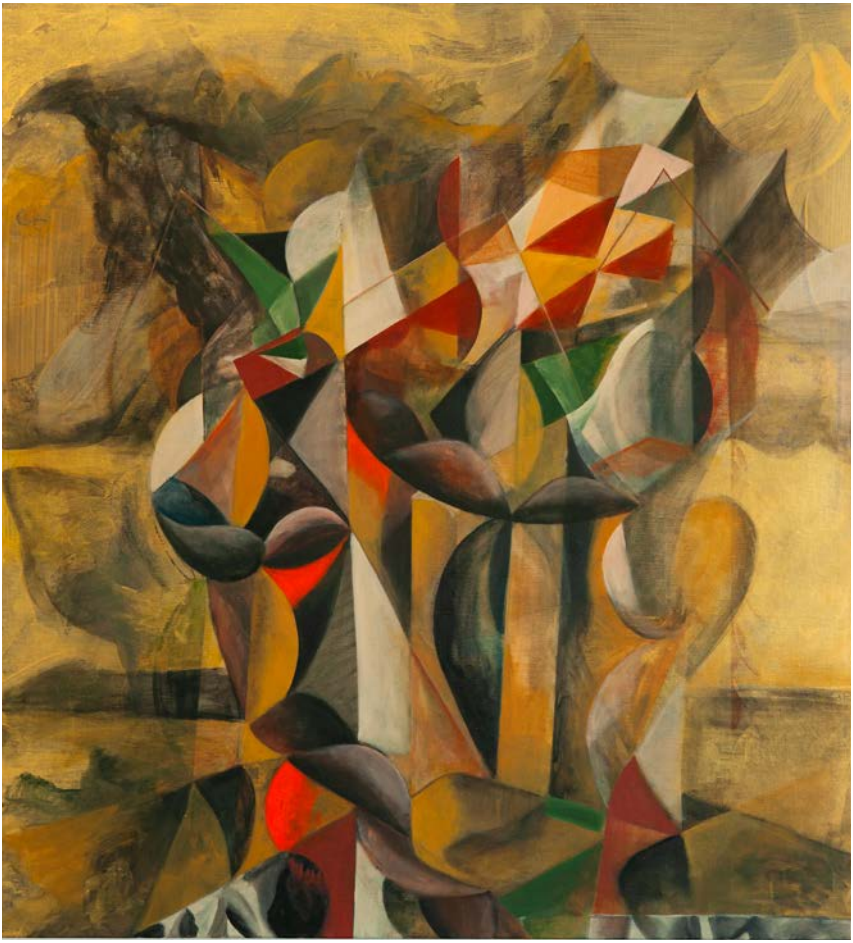
Love Lies Flowing examines the tension between abundance and impermanence. Cascading amaranths collapse the boundaries between botanical form, gesture and ornament, creating a suspended field in which the nest and butterflies operate as quiet markers of temporality. The work considers nature as both material and metaphor: excess, fragility, transformation and renewal.

STEVE BOLTON
FORESTRY: BAY OF PLENTY
Oil on board
600mm x 600mm

This painting is of a hill on the road to Tauranga. The hill, covered in dense pine forest, was a prominent feature in the landscape. Then one day the whole block was felled. The trunks lay where they'd fallen. When Bolton got home, he painted it.

DENIS BOURKE
LANDSCAPE WITH ROAD
Acrylic on board
605mm x 915mm

This image relates to memories and sensations of childhood journeys into the rugged and mysterious hill country of the eastern Taranaki hinterland. The plunging dynamic of the road follows Bourke's experience of being immersed in this stripped and scarred landscape that nevertheless retains a majestic and sometimes threatening presence.



JOHN BROWN
WAYFINDER 2026
Acrylic on canvas
880mm x 970mm

Brown's current painting practice explores the relationship between landscape, memory and history. Structured compositions reflect the shifting nature of place and identity, where familiar forms dissolve into painterly fields. Landscape is not passive or fixed but an active archive holding fragments of history, movement and encounters.

TANZANITE SIERRA 12.87

1899 Curated Collection

Natural Tanzanite & Diamonds on White Gold

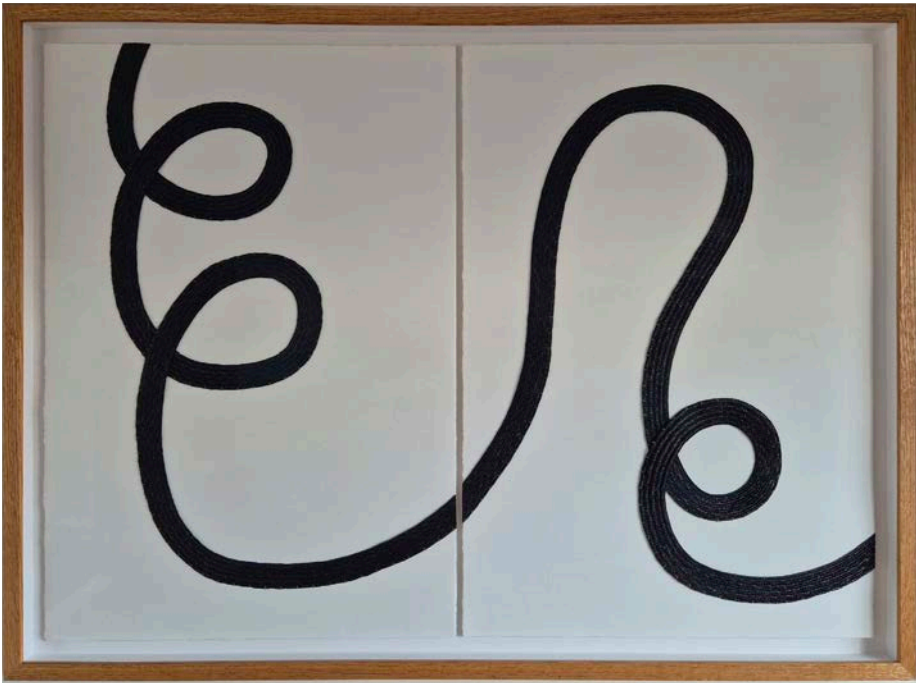
An oval 12.87ct tanzanite of shifting violet-blue set in 18ct high-palladium white gold and wrapped in a Sierra halo of diamonds - a rare, impressively scaled gem from the foothills of Kilimanjaro whose pleochroic colour and cool, sculptural setting are designed to let it quietly command the room. *Joseph Tattersfield*

EVA CADARIO
HOLDING
Oil on board
1200mm x 600mm

Holding represents Cadario's experience of being around the sea, which restores and makes her connect with nature and with herself. The limited colour palette keeps the focus on texture and rhythm. Both dynamic and calm, immersive and contemplative, the painting celebrates solitude and invites viewers to get lost in it.

GAVIN CHAI
INTERIOR 94
Oil on linen
508mm x 406mm

Thousands of hills and thousands of paths, not a trace of souls. Chai asks “Had the string remained intact would I still be happy? Time is like the wind, carrying me up and wondrously, but alas, I can no longer appreciate the light that once shined upon me a thousand dreams.”



EMMA CHEAPE

MOMENTUM

Wheat braid straw, cotton embroidery thread, cotton paper

1050mm x 780mm

Cheape loves to take materials from one discipline and reimagine them into new contexts. *Momentum* is made with traditional millinery wheat braid straw. Individual strands of straw have been sewn together row by row to create this swoopy-swirly form, then hand stitched in place with embroidery thread atop cotton paper.

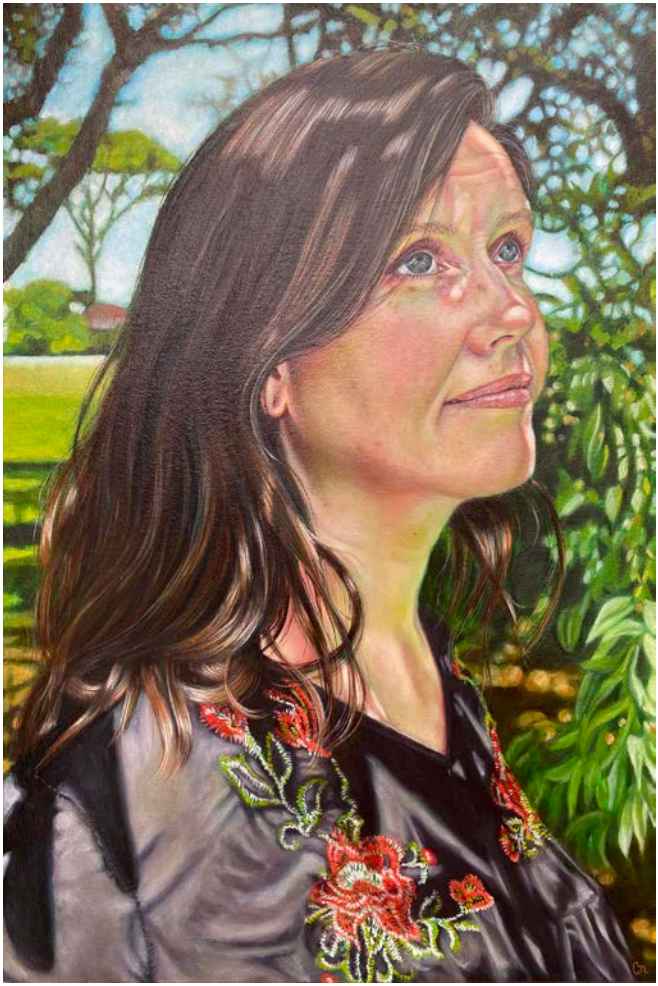
AVIVA CLARK

NIGHT TIME - SITTING IN MY SHADOW

Acrylic on canvas

750mm x 750mm

Painting is Clark's way of reaching toward the unknown and the unique nature of being alive, putting together colours that hold both harmony and contradiction and create energy.



TRACEY COAKLEY
WHERE THE LIGHT FINDS HER
Oil on canvas
410mm x 610mm

Coakley's painting depicts Laura, a thoughtful, imaginative artist who actively supports other creatives in her community. Nature is a strong influence in her work, particularly trees and plant life, so Coakley felt fitting to capture her glow underneath the trees. As art friends, Coakley explains that it was a pleasure to paint Laura's portrait.

VINTAGE MESH

1899 Curated Collection

Vintage gold

A vintage 8ct yellow gold mesh necklace whose finely interlocked links drape with the fluidity of fabric and graduate beautifully at the collar, a softly architectural sweep of gold that feels as luxurious to wear as it looks and is increasingly rare to find in such careful condition.

Joseph Tattersfield

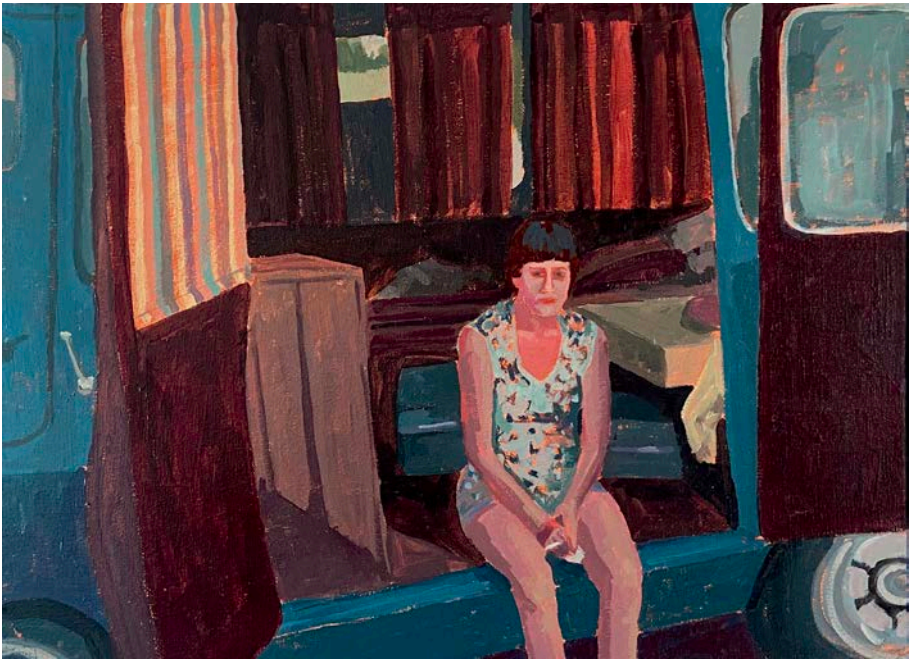
SAMANTHA CROWE

FINDING THE WOOD FOR THE TREES

Acrylic on stretched canvas

335mm x 335mm

In a world where we easily lose sight of what matters, *Finding the Wood for the Trees* offers an escape into a hazy, dreamlike world of serene contemplation. By narrowing our focus onto the quiet beauty of the natural world, we find profound calm where everything else truly fades away.



TRACEY FINCH

HAPPY CAMPER

Acrylic, canvas, wood frame

406mm x 304mm

Finch is a New Zealand artist creating colour and composition driven figurative works from found photographs. Her practice explores nostalgia, human connection, and the cyclical, generational patterns of life.

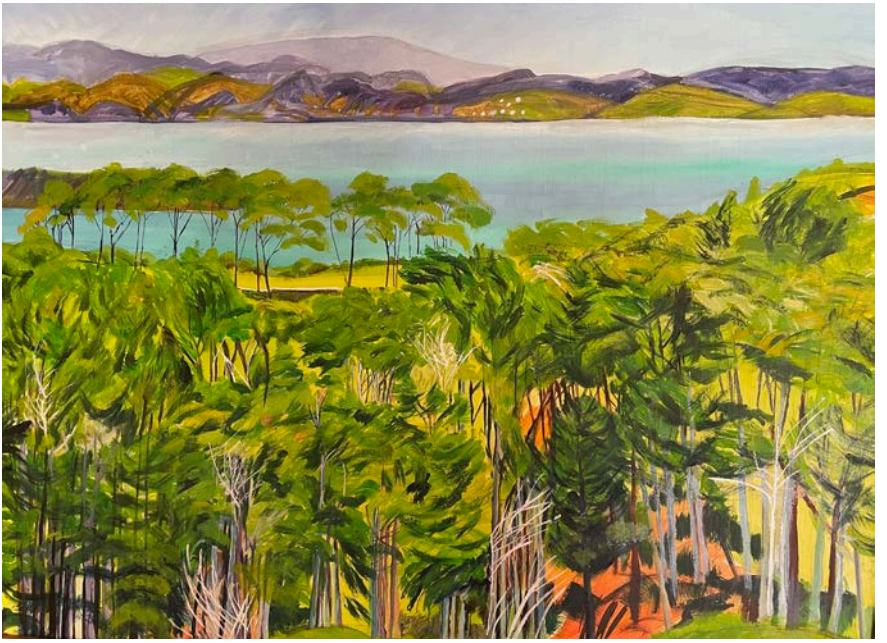
CAT FOOKS

DAIRY QUEEN

Mixed media and acrylic on canvas

420mm x 465mm

Dairy Queen is a viscous celebration of paint that echoes nineteenth century French realist painter, Antoine Vollon's still life masterpiece, 'Mound of Butter'. Named after the famous creamery, Dairy Queen, which is renowned for its candy crushed soft-serve.



MELANIE JOHNSON
FROM HERE TO HUNUA
Oil on board
640mm x 500mm

Paint is fundamental - to be smeared, scrubbed, wiped on a surface with pause for detail; the colours to be revelled in. The image picked from a chance encounter, a glimpse. Capturing that image is challenged by the medium, the tools and one's own limitations.

BETH KNOWLES
WOLF WHISTLE
Oil on canvas
304mm x 406mm

Knowles is interested in the subtle ways that we subconsciously internalise information and how it shapes our world view and our concept of self. Knowle's humour and appreciation of hyperbole, sarcasm and the ridiculous is used as a pathway to communicate complex feelings around her lived experience.

LEILA LEES

SPUR-WINGED PLOVER (VANELLUS MILES)

Dry-point etching, monotype on Hahnemühle 300 gsm
400mm X 550mm

Lees is interested in expressing the essential quality of something, the character of the spur-winged plover, through line drawing in the field. These drawings go into Lees's printmaking practice. The precision of dry-point with the random marks of monotype reflect essence converging with the world it exists in.

ELLIOT LOVE
WOF
Oil on panel
229mm x 229mm

This painting depicts a yellow Suzuki Carry Van outside VTNZ in Invercargill. A rare sunny day in Southland, Love was drawn towards this scene for its vivid colour palette. This work contains several of Love's favourite compositional tools – a simple arrangement, strong horizontal, vertical features and sets of three.

OVAL PANORAMA

1899 Curated Collection

Natural Diamonds on White Gold

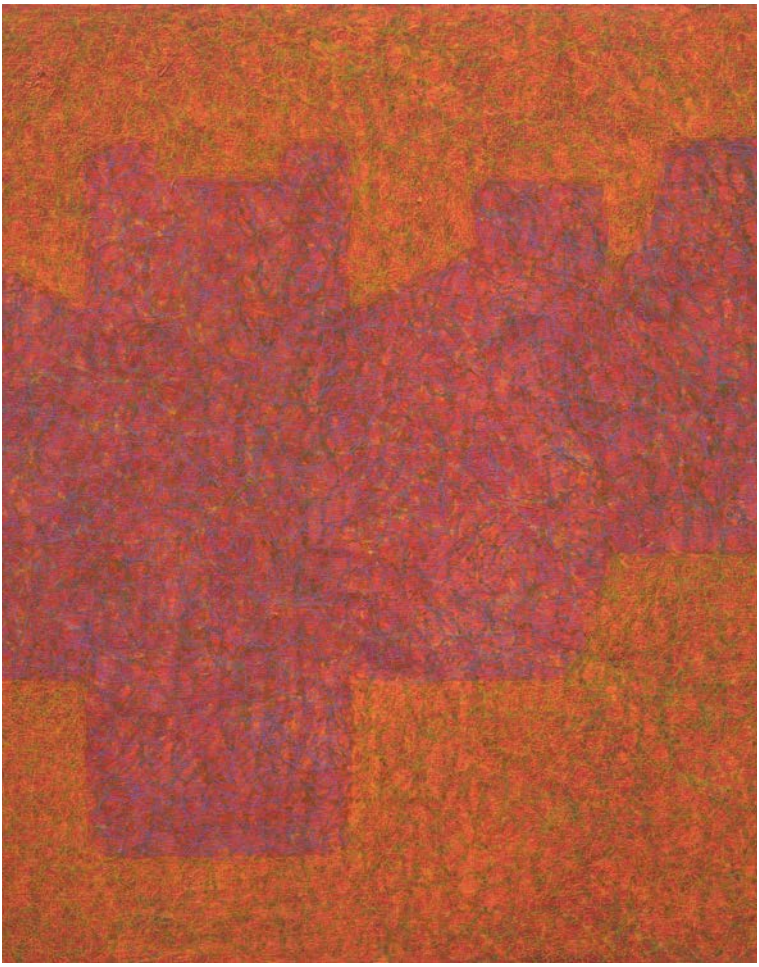
A remarkable 18ct white gold Oval Panorama bracelet set with twenty-nine oval cut diamonds and over fourteen carats in total—a near-seamless band of elongated light that lies close to the wrist, for someone who prefers their extraordinary to be seen rather than loudly announced. *Joseph Tattersfield*

ROWAN LOVE
INDUSTRY
Acrylic on board
800mm x 800mm

Love paints familiar urban and rural environments in states of decline, using acrylic and oil on board to explore the tension between nature, industry, and memory. Love's work lingers on absence, decay, and the uneasy nostalgia found in places shaped by ambition yet slowly being reclaimed.

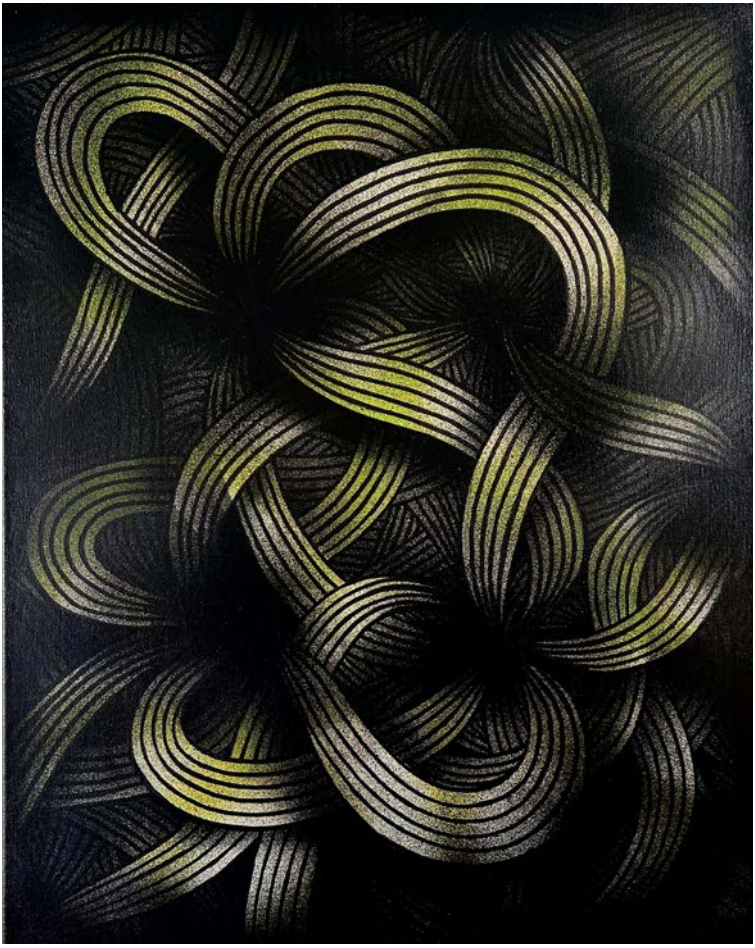
JUDITH MILNER
BE RIGHT BACK
Oil on canvas
780mm x 780mm

Milner's work is rooted in careful observation and an appreciation for ordinary moments. Through considered composition and nuanced colour, Milner explores themes of nostalgia and memory, inviting viewers to find their own narrative. Each painting seeks balance between detail and restraint, solitude and connection, and nature and the built environment.



VANESSA NARBEY
NEW BEGINNINGS
Painting on plywood panel
500mm x 500mm

Narbey has worked intuitively with shapes and lines of intense colour, building up the textured surface of this painting. The layering technique plays with perception, vision, and focus. The gestural marks create a meditative quality and the illusion of pulsating energy, movement and a sense of aliveness.



TREVOR NEWMAN

ABOVE THE CLOUDS

Acrylic pen and spray paint on stretched canvas
600mm x 750mm

Like all journeys, Newman's artworks traverse space, time and physical effort to follow a path that has a start and end. Newman hand-draws lines with spray paint and acrylic pens. The movement and repetition creates a grid-like pattern or vertical landscape that aims to connect artist with viewer.

ZOE PEARMAN

BOTANICAL WONDERLAND

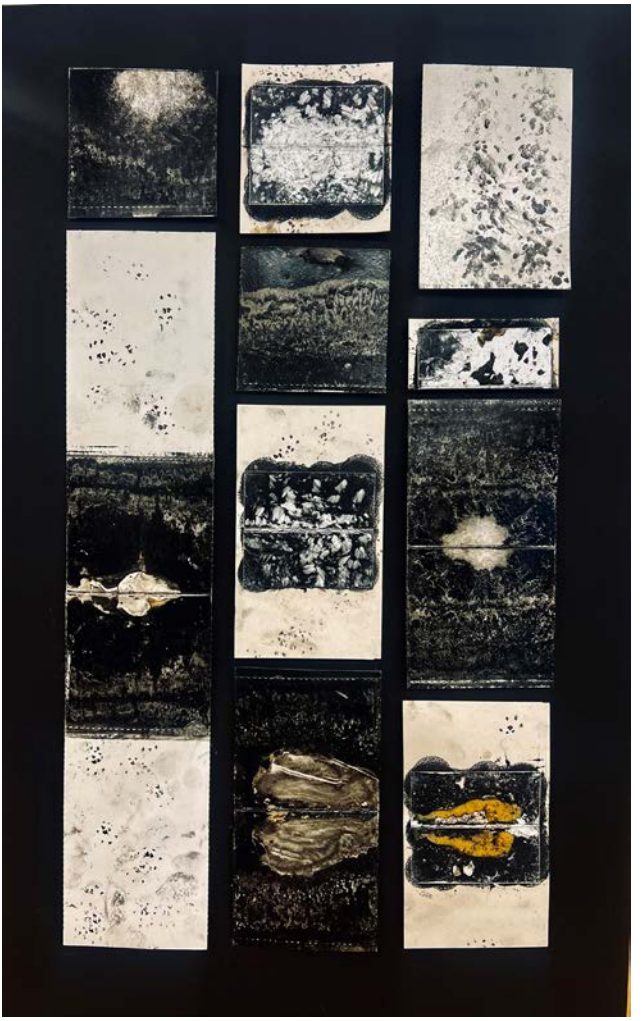
Archival quality original artwork printed on 420gsm polycotton canvas in a float frame made with sustainably sourced wood

625mm x 870mm

Zapartdesign (aka Zoe & Mabel) create artwork designed to bring a sense of calm, clarity and quiet beauty into modern spaces. Blending new technologies with traditional oil painting techniques, *Botanical Wonderland* is both contemporary and timeless, created to be felt as much as seen.

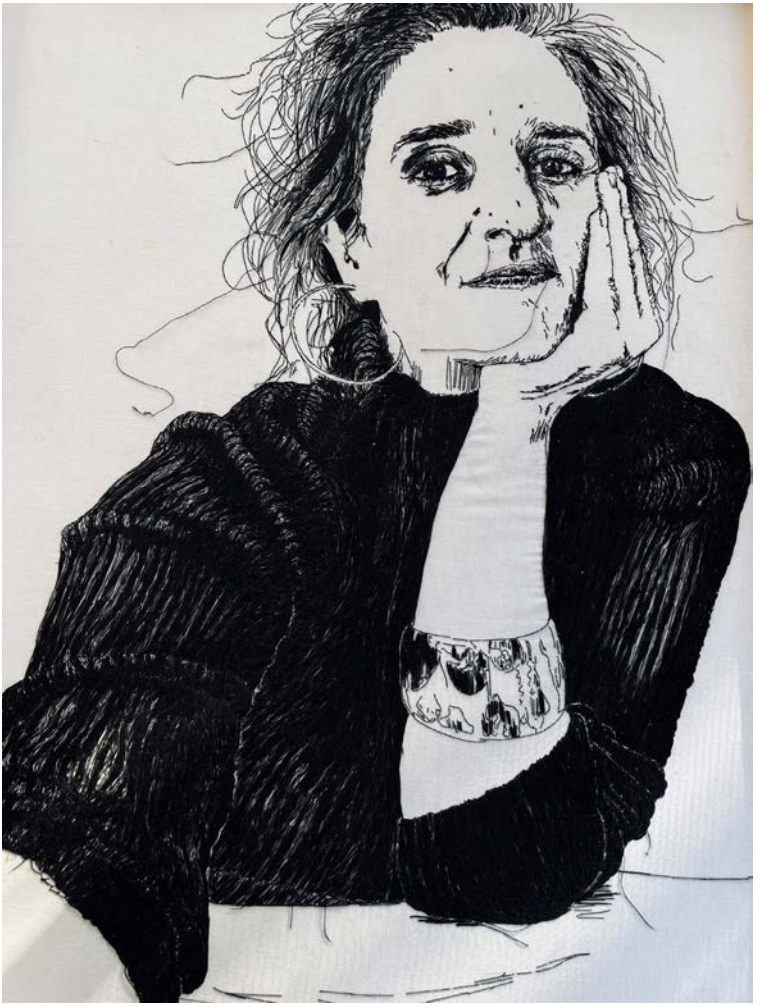
LILLY RHIND
THE WAITING
Oil on board
400mm x 250mm

Rhind's practice is driven by the joy of creation. It is both a form of play and expression. Rhind uses bold shapes and vibrant colours to evoke a sense of fun regardless of subject matter, often juxtaposing what the work is about and what it looks like.



BARBARA ROBINSON
MAKING TRACKS
Ink, card, peanut butter and frame
450mm x 650mm

Making Tracks resulted in the chance acquisition of pest control prints from Waiheke, and the textures and inherent stories immediately resonated with my aesthetic sense, selecting, reassembling and uplifting these unique finds for their archival value, giving them almost whimsical status.



ANGELA ROWE

STITCHED SELFIE NUMBER 43

Found textile dyed with avocado skins and seeds, pencil, embroidery thread
670mm x 900mm

Countering the idea that selfies are superficial and momentary, Rowe translates a fleeting digital image through the slow processes of drawing and hand embroidery. This work reveals the usually hidden reverse alongside its intended face. The reverse forms an accidental portrait made through knots, crossings, loose threads and repeated gestures.

ADAM SCHAAPVELD
EVENING INTERIOR
Tempera grassa on panel
450mm x 500mm

Schaapveld makes figurative paintings from everyday life, with an interest in atmosphere, human relationships and the ambiguity that can exist in ordinary moments.

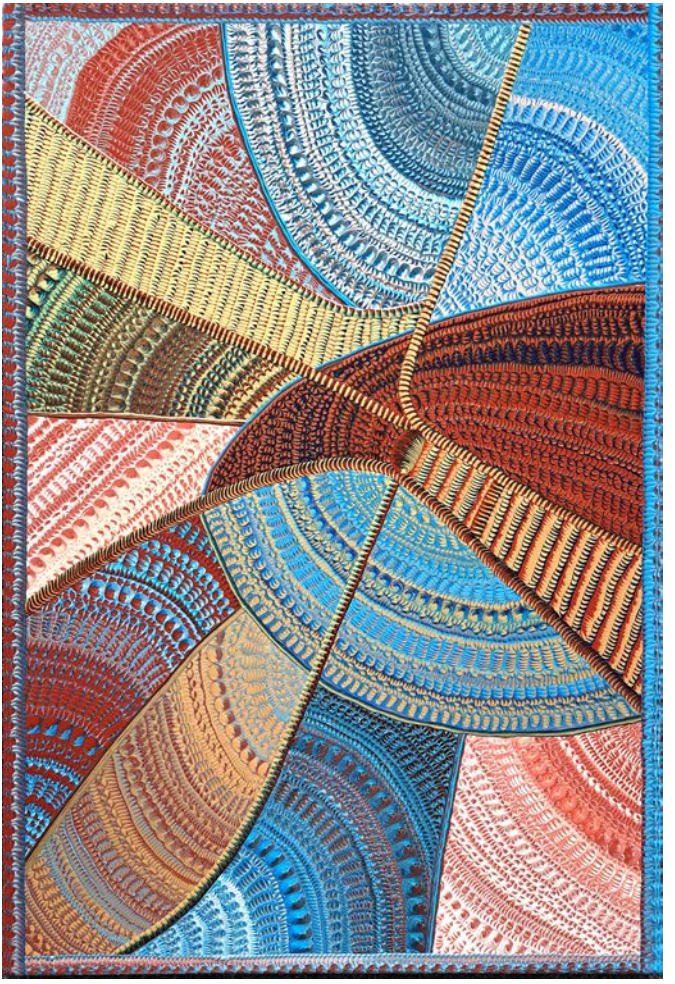
REESE SHUKER

ROLLING BACK THE YEARS

Mixed media

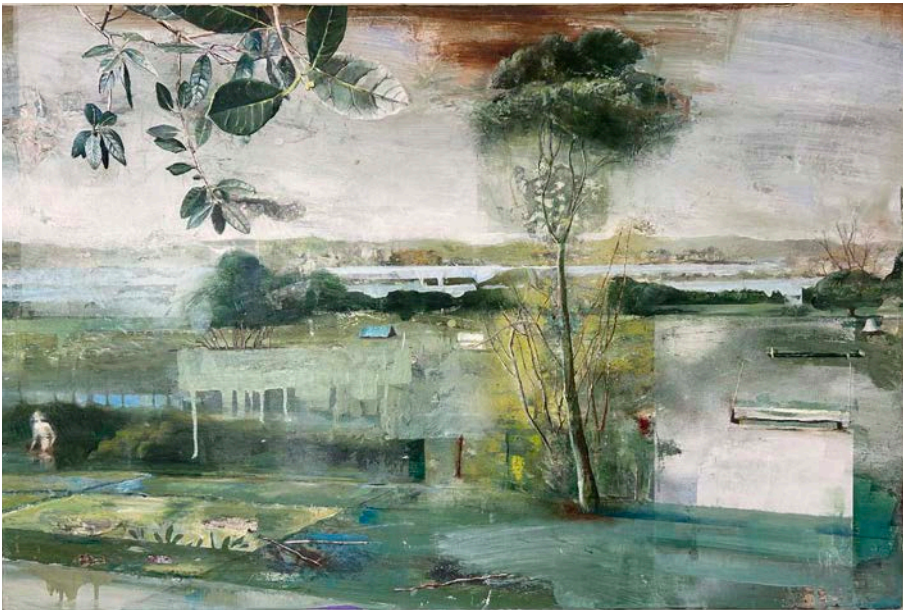
600mm x 610mm

Rolling back the years explores the fragility of memory. Three generations, spanning 57 years, are captured in one moment of play, united by an ambiguous landscape of shifting colours. The viewer is challenged to consider how, with time and emotional filtering, memories become subjective recollections of our own experience.



MORAG STOKES
PURELY NOT MERELY #3
Acrylic on canvas
610mm x 920mm

This painting was created using Stokes's unique Accumulated Drip Painting process, a meditative, slow dripping technique with at least three colours per drip, forming patterns as they move and dry. The title refers to art critics' derogatory opinions of the decorative arts, and Stoke's semantic preference.



ROSEMARY THEUNISSEN
TERRA VERDE
Oil and spray paint on board
910mm x 610mm

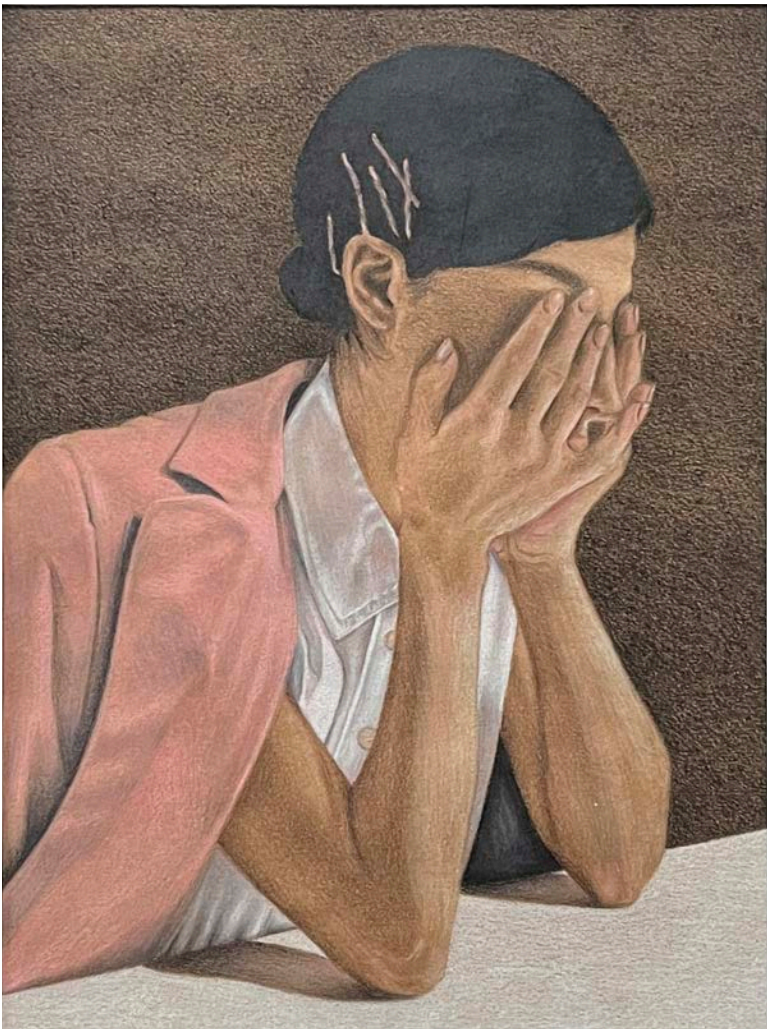
Realist elements, gleaned from both local landscapes and centuries-old pictorial traditions, are melded with the visual grammar of modernism, creating tension between what is observed and the elasticity of abstraction. The tiny figure adds a narrative element, while the heavily worked surfaces talk of the physicality of the paint.

KATIE TRINKLE LEGGE
NOSTALGIA
Oil on canvas
760mm x 760mm

Trinkle Legge felt very nostalgic painting this piece. The beachballs reminded Trinkle Legge of her son when he was very young. That familiar ping in her cheeks as she inflated them. A breeze in the studio made them move and change position. One had a slow leak. But it all came together.

PATRICK TYMAN
NAPIER, AHURIRI
Oil on gesso board
1100mm x 900mm

Nature as Designer. "Art should transcend nature", said Cezanne. This artwork attempts to do that by combining natural, so-called primitive art from Africa and New Zealand with Pop Art, Kiwiana, Classical Art, Indian miniatures and natural plant forms. In a burst of visual energy, with decorative impact, and expression.



AMY VITALE
WHITE NOISE
Coloured pencil on toned paper, framed
380mm x 450mm

White Noise was made in response to the pressure of perfectionism and expectations placed on women in the name of "having it all".

VICTORIAN CAMEO

Vintage Curated Collection

Natural Shell on Vintage Gold

An impressive Victorian shell cameo brooch in ornate 15ct yellow gold, finely carved with Hercules and Hebe in high relief—a classical scene of strength, perseverance and fidelity, rendered at a remarkable scale and framed in scrolling gold for someone who likes their jewellery as articulate as their history. *Joseph Tattersfield*

HAIHUI WANG

BETWEEN SILENCE AND WINGS

Oil on canvas

1000mm x 1000mm

Painted entirely from life over two months, this portrait of Wang's neighbour and friend, Erik Moormann, explores stillness, reflection, and intimacy. A Japanese screen of birds and flowering branches introduces a subtle dialogue between contemplation and the gentle movement of life beyond, evoking an intimate and timeless moment.

HOLLY WAY
IMPOSING OF FORM
Acrylic on canvas
550mm x 750mm

Soft, unresolved forms resist full definition. This painting is a personal response to that resistance, the discomfort of reducing a feeling into something fixed before it's ready to be named. *Imposing of Form* sits in the tension of the in-between space, where meaning hasn't yet settled into shape.

YOLANDA WHITEHEAD
NORTH ISLAND COAST, A WINDY DAY
Oil on prepared 300gsm paper, mounted on board
276mm x 210mm

While many of Whitehead's oil paintings explore still life, she has recently begun developing sketches made while sailing into oil paintings. These sketches bring immediacy and energy to the paintings, giving Whitehead the freedom to reimagine colour and atmosphere. As each work evolves, the painting itself guides the way forward.

VERITY WYLIE

A TALE OF THE CHATHAM'S, A PRECIOUS WAIHEKE PUARANGI & A HIGH-STREET HIBISCUS

Oil on board

930mm x 1130mm

This work is a domestic archaeology of taste and class, disguised as a collection of beautiful island flora. The Chatham Island Forget-Me-Not looks as though it belongs on a well-curated Instagram feed. The native Puarangi-Hibiscus richardsonii that Wylie scavenged like a precious relic and a delightfully tacky High Street Hibiscus.

SUE YOUNG
FRACTURE AND FLORA
Acrylic on canvas
760mm x760mm

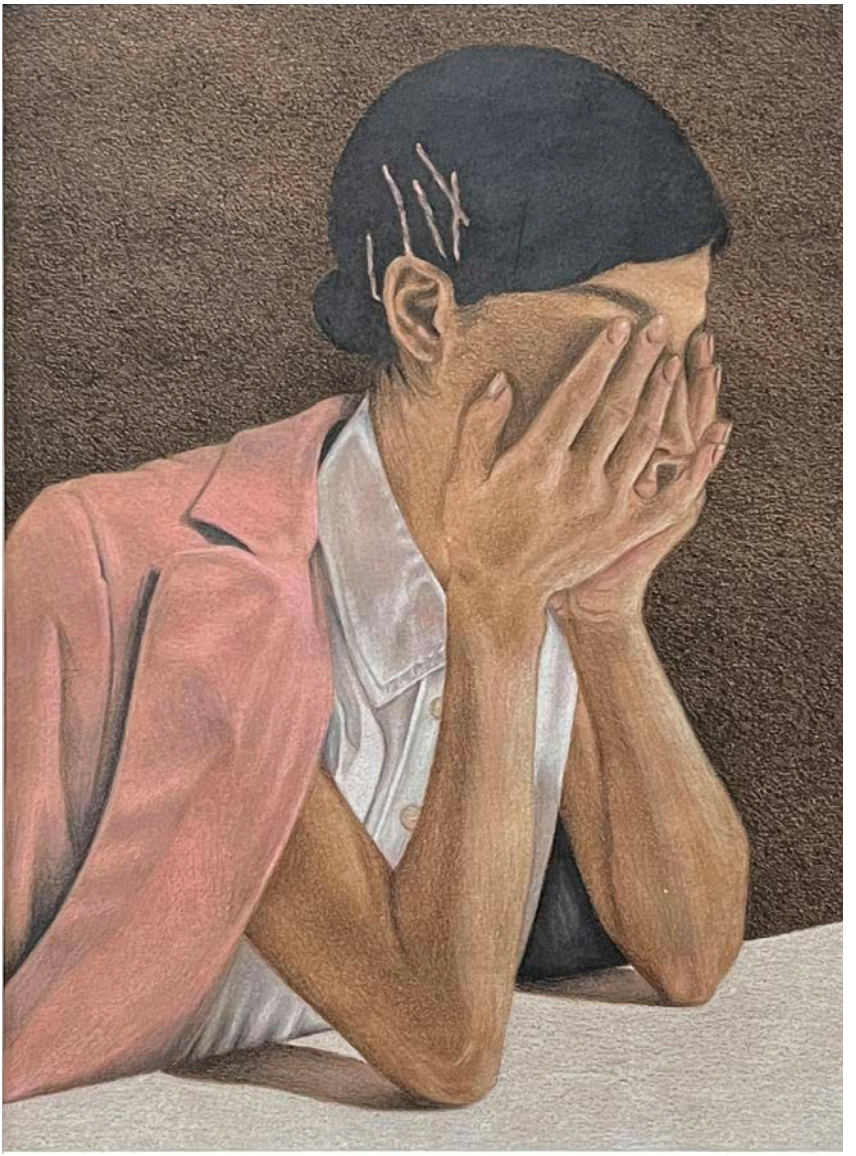
Young's current work is focused on the tension between geometric shapes and more organic and natural forms. She is interested in how these apparently opposing elements can sit together and benefit from the contrast. Young also loves how vibrant colours can enhance this tension and make the composition more dynamic.

OPAL CRESCENT

Vintage Curated Collection

Natural Opal & Diamonds on Vintage Gold

A Victorian opal and diamond crescent brooch in 15ct rose gold, its row of natural opals and tiny points of light arcing like a sliver of night sky, each stone flickering with its own colour in a piece that gently recalls the opal-rich jewels once favoured by Queen Victoria herself. *Joseph Tattersfield*



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