

Sarjeant Quarterly



volume **64**

Winter 2017



From the Director

by Greg Anderson

Winter feels that much warmer with the news that the Lottery Grants Board Significant Project Fund has granted a conditional award of \$6 million towards the Gallery Redevelopment Project. I was overjoyed to learn of the result after several months on tenterhooks wondering whether we'd be successful in our bid. I believe it is the largest award to date from this fund and we are grateful not only to the Lottery Grants Board, but also to the many staff and supporters who helped us achieve this milestone. Particular thanks are due to Marie McKay who helped pull the application together and whose time to do so was kindly donated by Te Puni Kōkiri. This boost to the coffers now means our fundraising total stands at approximately \$32.1 million with an overall target of \$35 million, which we are required to meet by 20 December, 2017 in order to fulfil conditions and criteria set out by central government funding bodies. Sarjeant Gallery Trust Chairman Nicola Williams and I are very confident of meeting this target and are committed to achieving the aim.

The Sarjeant's winter exhibitions started in style with a great turn out for opening night on 2 June. Particularly pleasing was the response to Roberta Thornley's exhibition *A serious girl*. Roberta was artist in residence at Tylee Cottage in 2015 and this show is the culmination of her efforts during that time. Covered recently in Home magazine's June/July 2017 edition it was wonderful to have Millie Manning, the gymnast subject of those photographs, present at the Gallery with her friends and family.

In addition to Roberta's show we were equally pleased to be able to host Karl Chitham, Director of Tauranga Art Gallery. Karl was one of two curators (the other being Kim Paton, Director of Objectspace in Auckland) of the excellent touring exhibition *Whenua Hou: New Māori Ceramics* which the Sarjeant is exhibiting at our object gallery upstairs from the i-SITE at 31 Taupō Quay. Karl spoke on two occasions, firstly on a formal note at the opening and then in much greater detail to a rapt group in the exhibition space the following morning. This is an excellent exhibition of eight Māori artists working in clay and is a worthy continuation of the conversation begun by Pataka Museum's acclaimed 2013 show *Uku Rere – Ngā Kaihanga Uku and Beyond*.



Millie with her parents at the opening of Roberta Thornley's *A serious girl*, May 2017. Photo: Richard Wotton.

As ever, the Gallery also has an exhibition featuring artworks from our collection. This small show is entitled *Homework* and is an eclectic selection of domestic interiors - paintings, photographs and sculpture by Joanna Margaret Paul, Philip Clairmont, Michael Smither, Christine Webster, Richard Wotton, Don Driver and Ann Verdcourt, to name just a few. A quiet and light-hearted show, it sits comfortably across the room from the extraordinarily expressionist and complex paintings to be found in *Euan Macleod: Painter*. This exhibition, toured by Exhibition Services, has been described by viewers as "one of the best painting shows seen at the Sarjeant in recent years" and is very much a must-see for those who will recognise and appreciate Macleod's mastery of his medium.

In the meantime, we look forward to welcoming you through the doors to view our new shows and the many programmes and events we have coming up. Pay close attention to our next Sarjeant Quarterly as we reveal our new look magazine in spring.



Peter Trevelyan survey #4 2013.
Courtesy of Te Puna o Waiwhetu,
Christchurch Art Gallery and the artist.

Sarjeant News

We are excited to announce that with the support of Creative New Zealand we have two five month residencies on offer between September, 2017 and June, 2018. Each of the successful applicants will receive a generous stipend, historic Tylee Cottage to call home and most importantly the time and headspace to create dynamic new work that will result in an exhibition at the Sarjeant Gallery in 2018-19.

Our current artist-in-residence Peter Trevelyan's time with us has flown by, coming to an end on 9 July. During his time here he has been busy working on a new body of work which we are excited to exhibit in September 2018. Previous Tylee resident Erica van Zon's exhibition *Opal Moon, Local Lime* will be installed in our spring exhibition season at Sarjeant on the Quay, opening 26 August.

The Sarjeant-developed exhibition *See what I can see: Discovering New Zealand photography*, co-curated by Gregory O'Brien and Greg Donson, is currently on tour - opening at Hastings City Art Gallery in June followed by the Suter Gallery Te Aratoi o Whakatū in August. It's great to see our collection on the road.

The Friends Executive would like to convey their warmest congratulations to Greg Anderson, Gallery staff and Nicola Williams on the successful outcome of the application to the Lottery Grants Significant Project Fund. \$6 million dollars brings the Gallery Redevelopment Project almost to fruition. Exciting times ahead!

The Friends Executive have Membership cards in the process of being designed, these will be issued in the new financial year and will be useful for identification when purchasing tickets to events and receiving a 10% discount on purchases from the Gallery's fabulous shop.

Art Fix has a loyal bunch of regular attendees enjoying the discussions led by Tom Turner and various Gallery staff members. This takes place regularly on the second Tuesday of each month at 2pm. President Ian Glenny recommends the Gallery as a nice warm place to visit on a miserable cold day to enjoy the current amazing photographic exhibition of Roberta Thornley, as well as three other super new shows.

A warm welcome to new Gallery Friends: Nancye Smith, Rose Godderidge, Betty & Dennis Boss, Jenny Keate, Judy McIntyre, Jo & Leith Power, Phil Stokes, Tina Schurhammer, Joanne Skelsey, Rose McLeod, Simone Jacquat.

The Gallery is pleased to acknowledge the following as Corporate Members and Corporate Sponsors:
ASB Bank, Belton, Smith & Associates Ltd., Central City Pharmacy, ComputerCare NZ Ltd, Forbo Flooring Systems, Kensington Swan, Mars Pet Care, Meteor Office Products Depot, NZME, Richard Millward & Associates, Nicola Williams, Pamela M J Williams, pattillo Ltd., PR & AB Warnock, Te Reo Irirangi O Whanganui – AWA FM, Whanganui Chronicle, Whanganui UCOL – Creative Programmes.

We value the support of our Corporate Members and Sponsors and encourage you to utilise their services whenever possible.

HOMEWORK

3 June – 13 August, 2017

by Greg Donson
Curator & Public Programmes Manager

As part of our seasonal exhibition programme, it's an ongoing thrill to be able to display works from the collection in a diverse and refreshing way. The joy of a collection such as the Sarjeant's, that spans such a broad spectrum of artists, styles and time periods, is that in creating a thematic exhibition such as *Homework* we can traverse the terrain of traditional to contemporary. This exhibition brings together a selection of works from the Gallery's collection that consider notions of the home, the domestic interior and people within those contexts.

When curating a collection show, we tend to start with the kernel of an idea or theme, using this as a starting point to build upon. By contrasting works from different periods in the collection, we can see that similar approaches have been made by artists to their subjects. Although photographer Christine Webster's looming *Provider* seems quite at odds with the disapproving and stony stare of Antonio Datillo-Rubbo's *Untitled* portrait of a woman, both works share a sense of masquerade and dressing up. As can be seen from the range of works included in this exhibition, the interior of the home is an ongoing inspiration to artists, and will continue to be a strong and evolving theme in the Sarjeant Gallery's permanent collection.



Top right:
Christine Webster *Provider* 1991, cibachrome print on paper. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Purchased, 1991.

Right:
Antonio Datillo-Rubbo *Untitled* circa 1910, oil on canvas. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gift of the family of the late Bruce Agate Ellis, 2014.



Left:

Euan Macleod: Painter exhibited at Sarjeant on the Quay, May 2017. Photo: Richard Wotton.

Bottom:

Euan Macleod Boat above submerged figure 2012, oil on polyester. Courtesy of Bowen Galleries, Wellington.

EUAN MACLEOD

THE PAINTER IN THE PAINTING

20 May – 6 August, 2017

by Gregory O'Brien
Exhibition Curator

In the tradition of John Mulgan's novel *Man Alone* and the dark imaginings of Petrus van der Velden, Euan Macleod's art strikes a particularly deep and resonant note in New Zealand. Although he has been based in Sydney for over 30 years, Macleod has constantly returned to the country of his birth. Alongside Australian images, *Euan Macleod: Painter* features works inspired by the Bay of Plenty, Waiheke Island, Castlepoint, Lyttelton Harbour and the Southern Alps—all of which highlight his complex and emotionally charged relationship with this country.

Euan Macleod paints himself into his paintings: He is the recurring figure in the landscape, or the artist at work en plein air; he is also the swimmer floating in aquatic space and the journeyman surveying expanses of desert or Antarctic ice. Beyond that, his expressionistic brushwork, using brush and palette knife, asserts his presence in the very pigment itself. Macleod paints from the core of his being, taking us into innermost regions of the human condition. His works explore states of youth and aging, the relationship between human body and environment, and the processes of memory and forgetting which shape both people and places.

Born in Christchurch in 1956, Euan Macleod completed a Diploma of Fine Arts (Painting) at Canterbury University. Moving to Sydney in 1981, he held his first solo exhibition later that year at Watters Gallery, East Sydney. Just as his works are infused with landscapes from both his birthplace and his adopted home, Macleod has, throughout his career, exhibited on both sides of the Tasman. A monograph to accompany this exhibition, *Euan Macleod—the painter in the painting*, by curator/writer Gregory O'Brien, is published by Piper Press, Sydney and available for purchase at the Sarjeant shop.



Exhibition toured by



ROBERTA THORNLEY

A SERIOUS GIRL

27 May – 20 August, 2017

by Greg Donson
Curator & Public Programmes Manager



Auckland to Rwanda to Whanganui is a curious trio of places to call home in the space of two years, but that has been the path leading to this new body of work by photographer Roberta Thornley. After travelling to Rwanda to visit family for what turned into a six months stay, Thornley returned to New Zealand to be artist-in-residence at Tylee Cottage for five months in 2015. Having previously produced compelling largely studio based portraits of subjects she knew - family members and friends, enigmatic still life works, Thornley wanted to change her approach.

The resulting body of work - *A serious girl* is a new direction for Thornley and tells the story of a Whanganui gymnast Millie, who after finishing secondary school in 2016 is preparing to leave for further gymnastics training on an overseas scholarship at the end of 2017. Thornley met Millie after a casting at Tylee Cottage in 2015. Not long after this the gymnast was housebound with an injury meaning that the arena for these photographs was not the active space of a gymnasium that both the artist and subject had imagined, but the recovery room of home in the seaside suburb of Castlecliff.

These photographs are not only studies in the extraordinary physicality and dexterity of the subject but are also a record of a point in a journey being made. The title for the exhibition is from the title of a painting by Whanganui painter Edith Collier (1885-1964). Her story runs parallel to the one being told here, in that she left her hometown of Whanganui in 1913 to study art in London and for Collier this departure was the beginning of a journey to a new frontier.

However, *A Serious Girl* is not a story of endings and beginnings but more so a study of a moment or moments in time - the theatre of the sea, the stretch of a limb, sweat on a brow, dahlias in the arc of full bloom, gravity. Rest.



Top:

Roberta Thornley's *A serious girl* exhibited at Sarjeant on the Quay, June 2017. Photo: Richard Wotton.

Bottom:

Roberta Thornley *Ocean view* 2016, inkjet photograph on Hahnemuhle photorag. Courtesy of the artist and Tim Melville Gallery.

WHENUA HOU

New Māori Ceramics

Q & A with Karl Chitham, Director of Tauranga Art Gallery

Recently opened at the Sarjeant's object-based gallery above the i-SITE, *Whenua Hou: New Māori Ceramics* showcases a survey of current uku (clay) practice. The exhibition features the diverse work of eight Māori artists who explore a range of responses to the physical and conceptual properties of this very tactile art form. Assistant Curator Jessica Kidd interviewed Karl Chitham, Director of Tauranga Art Gallery and exhibition co-curator, about his work on the show.

The ceramics included in this exhibition reference Kaupapa Māori, could you describe what this meant to you as co-curator of the exhibition?

One of the exciting outcomes of this project for both of us (Kim Paton co-curator) was to get a sense of how similar or different each artist's approach was to their individual practices. A common thread through most of the work was a commitment to a Māori kaupapa, either through the embodiment of the process, the approach to materials or in the use of Māori themes and subjects.

How do you find symbolic forms used in more traditional Māori art forms (carving, weaving) have evolved into current uku practice?

Many of the artists in this exhibition have referenced other customary art forms in their practice. For instance Stevei Houkamau has a diverse practice and has been keen to incorporate this into her uku. She incorporates motifs and pattern that derive from both tā moko (tattoo) and whakairo rākau (wood carving) and has a very tactile approach where she carves into the clay. Dan Couper also references carving traditions in his work. He compares his hand-built torso forms to the figures represented in tekoteko and pou, he also references classical Greek and Roman sculptural traditions.

This exhibition features a diverse array of materials and techniques, what are your thoughts on the way this art form continues to develop?

This exhibition does not include all of the Māori makers working with uku, it is a survey or cross-section of a broad range of practice by a really diverse group of artists. The motivations and backgrounds of



Tracey Keith *Crucible 1* 2016, raku fired earthenware.
Courtesy of the artist. Image: Tauranga Art Gallery.

each artist in the exhibition has driven them to create works that have really unique and sometimes quite complex stories. For instance Tracey Keith grew up in the Waikato production town of Tokoroa. The local mill impacted significantly on the way of life of everyone in the town, which he has tried to capture in his collection of vessels. He talks about the way it seeped into the earth which he has referenced as gritty, scorched constructions that look like discarded machine. This conceptual approach, driven more by ideas than by the materials, is something that we think is becoming more prevalent in Māori uku.

How does current uku practice in New Zealand, and the work of the 8 artists included, fit into the global ceramic context?

I think there is much more emphasise and interest currently in contemporary indigenous practice which hopefully will allow Māori uku to find a wider audience on the global art scene. Most of the artists in *Whenua Hou* already have international networks and have participated in festivals and exhibition projects off-shore so I don't think we are at all limited by our location.

Any other thoughts on curating and touring the show?

This exhibition is only a snapshot and I mentioned before this was a selected survey of Māori uku practice. There are many other amazing artists who we were not able to feature in the exhibition. If anyone is interested in discovering more, contact Ngā Kaihanga Uku, the Māori clayworkers association.

Exhibition toured by **tauranga art gallery**
tai tauranga

Objectspace

Supported by

First Sovereign
Trust Limited

UPCOMING EVENTS

All events are free and at Sarjeant on the Quay, 38 Taupō Quay unless otherwise stated

Art Fix with Greg Donson

Thursday 13 July at 2pm

Join Curator & Public Programmes Manager Greg Donson for a discussion about portraiture. Focusing on Roberta Thornley's exhibition *A serious girl* and other examples of portraiture from the collection.

CURATORS TALK: Gregory O'Brien

Saturday 15 July at 11am

Join Gregory O'Brien, curator of the touring show *Euan Macleod: Painter* and long-time friend of the artist for a lively and informative tour of the exhibition.

ARTIST WORKSHOPS: Lauren Lysaght's Jar Room project

Saturday 22 July at 11am – 1pm

& Saturday 5 August at 11am – 1pm

FREE. Some materials provided. Spaces limited to 20 per session.

Join multi-disciplinary artist Lauren Lysaght for a workshop for her upcoming exhibition *The Jar Room*. Open to all ages and backgrounds. For information visit

<http://www.sarjeant.org.nz/gallery/jar-room-workshop>

Bookings at Sarjeant on the Quay, 38 Taupō Quay, or by phoning 3490506

PicChat episode 3

Friday 28 July at 7:30pm at the Whanganui Musicians Club, 65 Drews Avenue

12 guests speaking to 19 images for 19 seconds each on subjects they are passionate about. Admission \$12 or \$10 for Gallery Friends & Stars. Light nibbles provided, cash bar available. Purchase tickets at Sarjeant on the Quay, 38 Taupō Quay, or by phoning 349 0506

Doors open at 7.00 for a 7.30pm start

Art Fix with Jennifer Taylor Moore

Thursday 10 August at 2pm

Join Curator of Collections Jennifer Taylor Moore for a walk through the collection exhibition *Homework* and an in-depth look at a number of works in the show.

ARTIST WORKSHOP: with ceramicist Stevei Houkamau

Saturday 12 August at 10.45am - 3.45pm

\$30 per person, materials provided. Spaces limited to 15.

Wellington-based artist Stevei Houkamau's work is included in the exhibition *Whenua Hou: New Māori Ceramics*. Join Stevei to create a small ipu (vessel) from uku (clay) using coiling and other techniques, then decorated with Māori and Pacific inspired motifs. Bookings at Sarjeant on the Quay, 38 Taupō Quay, or by phoning 3490506

UPCOMING EXHIBITIONS

Erica van Zon

Opal Moon, Local Lime

26 August – 19 November, 2017

Erica van Zon's post-Tylee residency exhibition.

Lauren Lysaght

The Jar Room

9 September – 3 December, 2017

A collaborative community art installation led by multi-disciplinary artist Lauren Lysaght.

Bolivian exchange

Student exhibition

19 August – 8 October, 2017

An exchange of print works from Whanganui and Bolivian secondary school students.



www.facebook.com/SarjeantGallery



[sarjeantgallery](https://twitter.com/sarjeantgallery)



[@sarjeantgallery](https://www.instagram.com/sarjeantgallery)

For more information and to keep up to date with news and events visit: sarjeant.org.nz



Erica van Zon *Tylee Teapot*
2016, archival digital print.
Courtesy of the artist. Photo:
Richard Wotton.

Erica van Zon

Opal Moon, Local Lime

26 August – 19 November, 2017

Sarjeant
On the Quay


Sarjeant Gallery
Te Whare o Rehua
Whanganui

38 Taupō Quay
Whanganui 4500
New Zealand

Phone 06 349 0506
www.sarjeant.org.nz

Sarjeant Gallery is a cultural facility of the Whanganui District Council