

# Sarjeant Quarterly 68

Winter 2018



Newsletter of the  
Sarjeant Gallery  
Te Whare o Rehua  
Whanganui  
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FRONT COVER: **Brit Bunkley** *Ghost Shelter*/6 2018, video still [detail]. Image courtesy of the artist.

## From the Director

The Sarjeant is always alive with activity. As we head into our next season of exhibitions and events, our Redevelopment Project continues to move on through its vital pre-construction phases—currently detailed design.

Staff have completed a considerable amount of work to provide information to our consultants ensuring that the building we are working towards will cater for our requirements now and well into the future. Details provided will test the building design and make sure that all of the outcomes we expect the building to deliver can be achieved.

Events have proven to be very successful too, with the 2018 Sarjeant Gallery Whanganui Arts Review drawing more than 300 visitors across two venues on opening night; along with diverse evenings such as a fascinating conservators talk by Ingrid Ford from Auckland Art Gallery; a Redevelopment Project update for the Whanganui Chamber of Commerce; artist talks by Brit Bunkley and Andrea Gardner; Athol Steward talking about his 400km coastal

trek to raise awareness about seabed mining, as one of our *Speakers for the Sarjeant*; and several *Art Fix* talks where members of the public meet at the Gallery to discuss their own impressions about certain works.

With applications for our residency scheme at Tylee Cottage closing on 25 May we are eagerly awaiting to see who our next three residents for 2018–2020 might be. We are offering three five month residencies from September 2018 to January 2020 that each come with the benefit of generous financial support from Creative New Zealand via its Toi Uru Kahikatea (Arts Development) Investment Programme. The first residency is being augmented with a further \$5000 from the Lilian Ida Smith bequest. This is in line with the conditions of the bequest that the funds go towards supporting the work of a painter over the age of 35, and this special residency will also tie in with our celebration of the 125th anniversary of women's suffrage. We are delighted that we are able to reactivate this award and that we will be able to grant this every five years from now. The second residency is earmarked for a craft/object-based practitioner and the third for an artist working in the realm of photography or new media.

Winter 2018 is set to produce a handsome group of exhibitions and we look forward to seeing you at our opening on Friday 1 June. **GREG ANDERSON**



LEFT: Kathryn Wightman with her Whanganui Arts Review 2018 Open Award winning work *Breathe*, kiln-formed glass, sintered glass powder.

RIGHT: Lee Morgan receiving his Central City Pharmacy Excellence Award, pictured with Louise Barnicoat and our 2018 Arts Review judge Karl Chitham, Director of Tauranga Art Gallery.

## Shop News

On the 20th of September 1917 two foundation stones were laid for an impressive new art gallery named after its generous benefactor Henry Sarjeant. The stone laid by Henry's wife Ellen, was inscribed with 'FOR LOVE OF TRUTH AND BEAUTY', which is an amazing legacy to leave the town of Whanganui, and a beautiful message. The Sarjeant Gallery officially opened in 1919 and with the centenary approaching we want to spread this message as a reminder of Henry and Ellen's vision.

Working with local print maker Jo Giddens, we have commissioned handmade tote bags and a limited edition of 10 letterpress posters. Each year we will commission a local printmaker to make their own version using the same quote. These will be available from the Gallery Shop very soon, and are a fantastic gift/treat for those who want to help spread the message of Henry Sarjeant and support our local artists.



The foundation stone at the Sarjeant Gallery, Pukenuam Queens Park.

## Gallery Friends

Arts Review submission day is always a great time to talk to people about becoming a Friend of the Gallery and we had twenty four people join up that day, and a further eight later. Welcome to you all.

Our new Friends are: Maurice Costello, Ngaire Wilson-Buck, Lorraine Ridgway, Sally Brotherston, Perry Davies, Andrew Smith, Barbara Bowness, Jackie & Kevin Wilkie, Robert Davies, Jodie McLay, Eva Marie Harkness, Sonia Forsey, Kieran Donnelly, Jonathan Cuff, Alice & Michael McDonald, Dylan Stanford, Thomas Carroll, Neil Jones, Mikayla Baldwin, Lucja Orlowski, Michelle Colson, Ray Woodhouse, Sophie Crawford, Janet Grubner, Ollie Tutaki, Lauren Lysaght, Diana Pottinger, Kitty Wake, Rachael Johnson, Tanya Hayton, Raewyn McGuinness. We also welcome our new patron, Kerry Hessel.

## Become a Thousand Star!

The \$35million Sarjeant Gallery Redevelopment is funded by a vast array of individuals and organisations across New Zealand and we are still seeking funds to cover the amount of \$3.9million which the Council agreed to guarantee last October in order for the project to proceed. As I write, that shortfall has now shrunk to \$3.7million as new donors have come forward. This programme was set up specifically for individuals to donate to the redevelopment, the idea being that a donation of just \$5 a week over four years would total just over \$1000 – and so together one thousand participants will make a very powerful contribution of one million dollars! If you aren't a Thousand Star already, please consider becoming one now. Contributors will be acknowledged in the new gallery and there will be a fun Thousand Stars event later this year at which we will celebrate the rosy future now secured for the Sarjeant. Keep in mind that a Star is a wonderful birthday or anniversary gift, and they may be dedicated to loved ones too.

**To become a Thousand Star please enter your details via [sarjeant.org.nz](http://sarjeant.org.nz) or call Relationships Officer Jaki Arthur on 06 349 3268.**

# An interview with Kate Fitzharris

*Artist-in-residence at Tylee Cottage February–June, 2018*

Kate Fitzharris is the current artist-in-residence at Tylee Cottage and comes to Whanganui from Waitati near Dunedin. Here she talks to Greg Donson, Curator & Public Programmes Manager about her 'Library of Things' project and the works that she currently has in the group exhibition CREATURE at our object-based gallery.



**Kate Fitzharris**  
*Infinity* 2017,  
ceramic, linen,  
thread. Image  
courtesy of  
the artist and  
Masterworks  
Gallery.

**GD: Tell us about the 'Library of Things' you are creating whilst in Whanganui**

**KF:** I want to investigate ceramics in the Whanganui community. Of course there have been and continue to be many great makers of ceramic things in the area; studio potters, artists and ceramicists but for this project I'm interested in hearing from the wider community about ceramic objects that are or have been significant in their lives. From these stories I'll create a 'library of things'. My interest in libraries partly stems from the fact that I work in one part-time. Libraries have an ethos of cultural enrichment, sharing physical things and intangible ideas. They are a reflection of the community but also bring in ideas from the wider world. So far people have shared some wonderful objects and stories with me and I'm looking forward to hearing more now I'm stationed in the gallery.

**GD: Tell us a little about your making process and the scale of your work?**

**KF:** I work relatively small scale so work is reasonably quick to make but working with clay is quite often about timing and waiting for things to stiffen up before you can move on to the next stage—so I often work on a few pieces at once and rotate them. I also prefer to make ten things and get five that I am happy with, rather than meticulously designing each piece in advance. So I guess I work in quite an instinctual, process-driven way.

**GD: What is it about ceramics that keeps you engaged with the medium?**

**KF:** I'm interested in how people relate to ceramic items they use and live with every day and that's where my project in Whanganui stems from. At home I am particularly fond of cups by other makers and how they enrich my day to day activities, and generally our domestic environments. I'm also interested in what creates meaning in our lives and how objects gather stories. Clay has an ability to become almost anything. It has a raw earthiness but a fine delicacy too which is appealing.

**GD: Your works included in the group show CREATURE at the iSite Gallery seem to be about masquerade, covering up and concealment. Is something hiding?**

**KF:** I think children try out being different kinds of animals when they are small to imagine and feel what it's like to act out in a different ways—being loud and roaring like a tiger or little and in need of love and attention, like a puppy. So for me this work is like trying out being in a different skin.

*If you have a ceramic object and story you would like to share with Kate she'll be stationed at Sarjeant on the Quay on Wednesdays and Thursdays from 1.30–4.30pm until the end of June. In the space you'll be able to see how Kate's 'Library of Things' is evolving and we will also have some of the Sarjeant's ceramic works on view.*

# Brit Bunkley: *Ghost Shelter* 2016–2018

2 June – 26 August, 2018

This exhibition brings together new video and sculptural works by Brit Bunkley that have been made from 3D computer models. These have been created from scans of real world structures that Bunkley has visited and that are all conceptually linked. His interest lies at the point where nature and culture collide and the architectural ruins that appear in his works are their manifestations.

The structures that feature are often contentious icons of culture and human history and on his overseas travels in the last few years Bunkley has recorded imagery from these sites. His photographic composites of large structures have been made a lot easier with the use of drone captured imagery that accommodates points of view not accessible from the ground. From this data he uses photogrammetry scanning (using multiple photographs placed within software to produce 3d printable meshes) to create his eerie works as ‘islands of memory’—akin to the islands that feature in the science fiction film *Solaris* (1972) by Andrew Tarkovsky. By extracting these images, the buildings are divorced from their surrounds and both the videos and the 3D sculptures resemble chunks of architecture and landscape made from an indefinable material floating in black cyberspace. Sites in the exhibition include strip mines, weathered bullet ridden walls, edifices of failed totalitarianisms, an abandoned chemical factory and the iconic Disneyland Castle as a ruin as can be seen on the front of this quarterly. Ultimately they refer to eschatology—the ‘end of time’.

Although some of the sites featured are single buildings, some are vast in scale. One such example is the site of Immerath, a ghost town near Cologne, Germany whose inhabitants and buildings have been methodically removed to enable the site to be used as the world’s largest open cast mining complex.

*Ghost Shelter* has been an ongoing project over the last two years and for this manifestation of the series Bunkley has developed a new work that echoes the sentiment of the six sites featured. A companion piece titled *Stalker*, inspired by Tarkovsky’s existential film *The Stalker* (1979) takes us on a similar journey to the original expedition into the ineffable aqueous “Zone” where wishes may be granted to one’s detriment. Bunkley stitches together his own footage in such a way that the landscape and buildings resemble a magic realist post-apocalyptic wasteland. —**GREG DONSON**, Curator & Public Programmes Manager

*Brit Bunkley moved to Whanganui from New York with his family in 1995 to take up a position at the Quay School of the Arts, where he was head of sculpture until 2015. Over the coming months, Bunkley’s ‘Ghost Shelter’ works are being screened at a number of international short film festivals and venues in Germany, Brazil, and Spain and a collaborative work with Andrea Gardner titled Peaceable Kingdom was featured in Sculpture in the Gardens 2017–2018 at the Auckland Botanic Gardens. Peaceable Kingdom has now been permanently installed as part of the TSB Bank Wallace Arts Centre collection.*



# Beyond the Frame

From the Collection

19 May – 5 September, 2018



Miranda Parkes, *Charmer* 2009, acrylic on canvas, 2009/10/1. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Tylee Residency exchange, 2009.

FRAMES HAVE traditionally been used to enhance and protect the artworks they contain. Historically, ornate gilded frames elevated the status of the paintings they contained and increased their value. In some cases the frames would be designed specifically for a work, such as the Sarjeant Gallery's largest painting *The Flight into Egypt* by Frederick Goodall, the frame of which is decorated with an Egyptian lotus leaf design. Beyond its decorative function the frame also has a practical use and strengthens the artwork making it easier to handle safely without touching the delicate paint surface.

However, by its very nature, the frame also imposes a necessary constraint on the artwork, forcing the format to remain within two dimensions and usually in a rectangular shape. As a result the majority of paintings and works on paper in the Sarjeant's collection are in either a rectangular or square format.

This exhibition, drawn from the collection, highlights those artworks where the contemporary artists have pushed beyond these constraints, producing work that celebrates a freer form, often with a three dimensional sculptural quality.

Miranda Parkes' *Charmer* 2009, constructed from a slumped and scrunched canvas over a stretcher, enticingly pushes outwards from the wall towards the viewer, creating a fascinating draped sculptural form. Robert McLeod's painted panel nonchalantly leans against the wall, as if temporarily placed there, while other works spill down the wall, such as Gavin Hurley's *Boy with James K Baxter's Beard* 2016, where the cotton beard extends far below the paper edge.

Also included are artworks pieced together from multiple parts, such as Richard Killeen's graphic *North Star* 1979, which can be hung on the wall in any arrangement the installer wishes, Gerda Leenards' moody *Waterways* 1996 and John Reynolds' *Betrayal (after Giotto)* 1988, constructed from large sheets of painted paper pinned to the wall in the shape of a cross. Anton Parsons' photographs *70s Movement* and *80s Movement* 1998 have completely abandoned the wall and are mounted on purpose-built aluminium stands enabling the viewer to walk around them.

The centre-piece of the exhibition is a rare opportunity to view Gavin Chilcott's multi-part work *Peter at 50 with Lares and Saints* 1996, an installation which spans nearly 7 metres and refers to the late Wellington art dealer Peter McLeavey. This colourful and vibrant exhibition will both surprise and delight the viewer while displaying some of the breadth of our collection.

—JENNIFER TAYLOR MOORE, Curator of Collections



# Maureen Lander: *Flat-Pack Whakapapa*

26 May – 22 July, 2018

IT HAS BEEN NEARLY thirty years since multimedia installation artist, academic and weaver Maureen Lander last exhibited at the Sarjeant Gallery with her wonderful dome installation *Headwaters* 1991, and since that time she has had an illustrious career. *Flat-Pack Whakapapa* comes to us as a touring show from our friends at The Dowse Art Museum in Lower Hutt. We are thrilled to be able to show this dynamic new body of work at Sarjeant on the Quay.

Just as whakapapa (genealogy) reflects someone's lineage and biology, the starting line of a kete determines how its patterning and size will develop. For *Flat-Pack Whakapapa*, Maureen Lander has created three installations that explore the connections between whakapapa and raranga (Māori weaving).

*Flat-Pack Whakapapa* considers kinship, family and friendship networks as well as genetic heritage. Approaching these forms of human connection from a mātauranga Māori (Māori knowledge) perspective, Lander engages with weaving techniques—including whiri (braiding) and whakairo (patterning)—and the concept of aho tuku iho (ancestral lines handed down continuously from generation to generation).

Building on the notion that our whakapapa is always with us, Lander's installations can be packed down into individual weavings: easily carried around, reconfigured and added onto later. Her approach symbolises how whakapapa grows with us, and how our genealogy is inherited by our descendants, who continue our heritage lines. This representation of whakapapa as mobile supports the idea that despite whanau migrating away from their tūrangawaewae (the place they belong to through their whakapapa), hapū and iwi into the wider world, their birth right means they always carry their culture with them.

Using an everyday motif like the flat-pack design to symbolise deeply held cultural beliefs such as whakapapa, Lander contributes to a wider, ongoing conversation by contemporary Māori artists who address customary ideas in relevant ways for new generations.

Exhibition developed and toured by



LEFT: Maureen Lander,  
*Kit-Set Whanaungatanga*, 2017.  
Collection of the artist.  
Image: Mark Tantrum.

## EXHIBITIONS

### Winter season AT 38 TAUPŌ QUAY

#### Kate Fitzharris: *Library of Things*

5 MAY–24 JUNE, 2018

Current Tylee artist-in-residence Kate Fitzharris will be stationed at Sarjeant on the Quay Wednesdays and Thursdays 1.30–4.30pm, for the duration of her *Library of Things* community project. For this project she would like to involve the local community by inviting participants to share ceramic objects that are significant in their daily lives. For more information visit [www.sarjeant.org.nz/gallery/kate-fitzharris](http://www.sarjeant.org.nz/gallery/kate-fitzharris)

#### Beyond the Frame: *From the Collection*

19 MAY–5 SEPTEMBER, 2018

This exhibition highlights artworks that go beyond the limitations of the frame with various shaped supports, works that spill down the wall, and sculptural paintings. Artists represented include Robert McLeod, Gavin Hurley, and Miranda Parkes, as well as a significant installation by Gavin Chilcott *Peter at 50 with Lares and Saints*.

#### Maureen Lander: *Flat-Pack Whakapapa*

26 MAY–22 JULY, 2018

Just as whakapapa (genealogy) reflects someone's lineage and biology, the starting line of a kete determines how its patterning and size will develop. For *Flat-Pack Whakapapa*, Maureen Lander has created three installations that explore the connections between whakapapa and raranga (Māori weaving). Exhibition developed and toured by The Dowse Art Museum.

#### Brit Bunkley: *Ghost Shelter 2016–2018*

2 JUNE–26 AUGUST, 2018

Featuring new sculpture and video works, *Ghost Shelter* encompasses a variety of unconventional sites 3D scanned, printed, rendered and animated as islands of memory.

### UPSTAIRS AT THE i-SITE, 31 TAUPŌ QUAY

#### Creature

14 APRIL–5 AUGUST, 2018

Animals have served as inspiration for artists for as long as we have been making imagery. This exhibition brings together works by a selection of object makers whose work incorporates animal imagery in some way and some whose works morph animal and human elements together.



Gregor Kregar, *Gnomes* 2005–2016, cast glass  
installed in our object-based gallery at  
31 Taupō Quay.

[www.facebook.com/SarjeantGallery](https://www.facebook.com/SarjeantGallery)

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

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

For more information & to keep  
up to date with news & events visit:

[sarjeant.org.nz](http://sarjeant.org.nz)

## TALKS & EVENTS

All events are free and are at 38 Taupō Quay unless otherwise stated.

#### Floor Talk: Maureen Lander

SATURDAY 26 MAY, 10.30AM

Maureen Lander will discuss her touring exhibition *Flat-Pack Whakapapa*, in conversation with Curator & Public Programmes Manager Greg Donson.

#### Winter season exhibition opening

SATURDAY 1 JUNE, 5.30PM–7PM

#### Floor Talk: Brit Bunkley

SATURDAY 2 JUNE AT 11AM

Multidisciplinary artist Brit Bunkley will discuss his exhibition *Ghost Shelter 2016–2018*, which includes new sculpture and video work. In conversation with Greg Donson, Curator & Public Programmes Manager.

#### Art Fix with Jessica Kidd

THURSDAY 14 JUNE, 2PM

Join Assistant Curator Jessica Kidd who will be looking at a number of items in the collection store. Participants are encouraged to investigate and discuss, all welcome.

#### Musicians for the Sarjeant:

##### Cristián Huenqueo

SUNDAY 24 JUNE, 4.30PM

A concert featuring the music of Latin American composers such as Agustín Barrios (Paraguay), Juan A. Sánchez (Chile) and Antonio Lauro (Venezuela) among others. Also included will be Spanish music of the 19th and 20th centuries, creating an entertaining mix of rhythms and melodies. Tickets \$12, Gallery Friends & Stars \$10; purchase from Sarjeant on the Quay or by phoning 06 349 0506

This is part of a series of performances under the banner of *Musicians for the Sarjeant*, a fundraising group for the Gallery's redevelopment programme

#### Art Fix with Jennifer Taylor Moore

THURSDAY 12 JULY, 2PM

Join Curator of Collections Jennifer Taylor Moore for a discussion of the exhibition *Beyond the Frame* featuring works from the Gallery's permanent collection, highlighting artworks that go beyond the limitations of the frame.

#### Art Fix with Tom Turner

THURSDAY 9 AUGUST, 2PM

Join Tom Turner for a friendly chat about the Brit Bunkley's exhibition *Ghost Shelter 2016–2018*. You are encouraged to bring a pen and pad. This will be followed by a cup of tea at Mud Ducks.

#### The Wanganui Ukelele Orchestra

SUNDAY 19 AUGUST, 4.30PM

Together since 2009, the Wanganui Ukulele Orchestra presents a fun-filled concert ranging from old favourites such as *Choo Choo Ch'Boogie* and *Summertime* through to music by George Harrison, Simon & Garfunkel and JJ Cale. Tickets \$15, Gallery Friends & Stars \$12; purchase from Sarjeant on the Quay or by phoning 06 349 0506. Cash bar available during interval.

#### Film Screening: The heART of the Matter

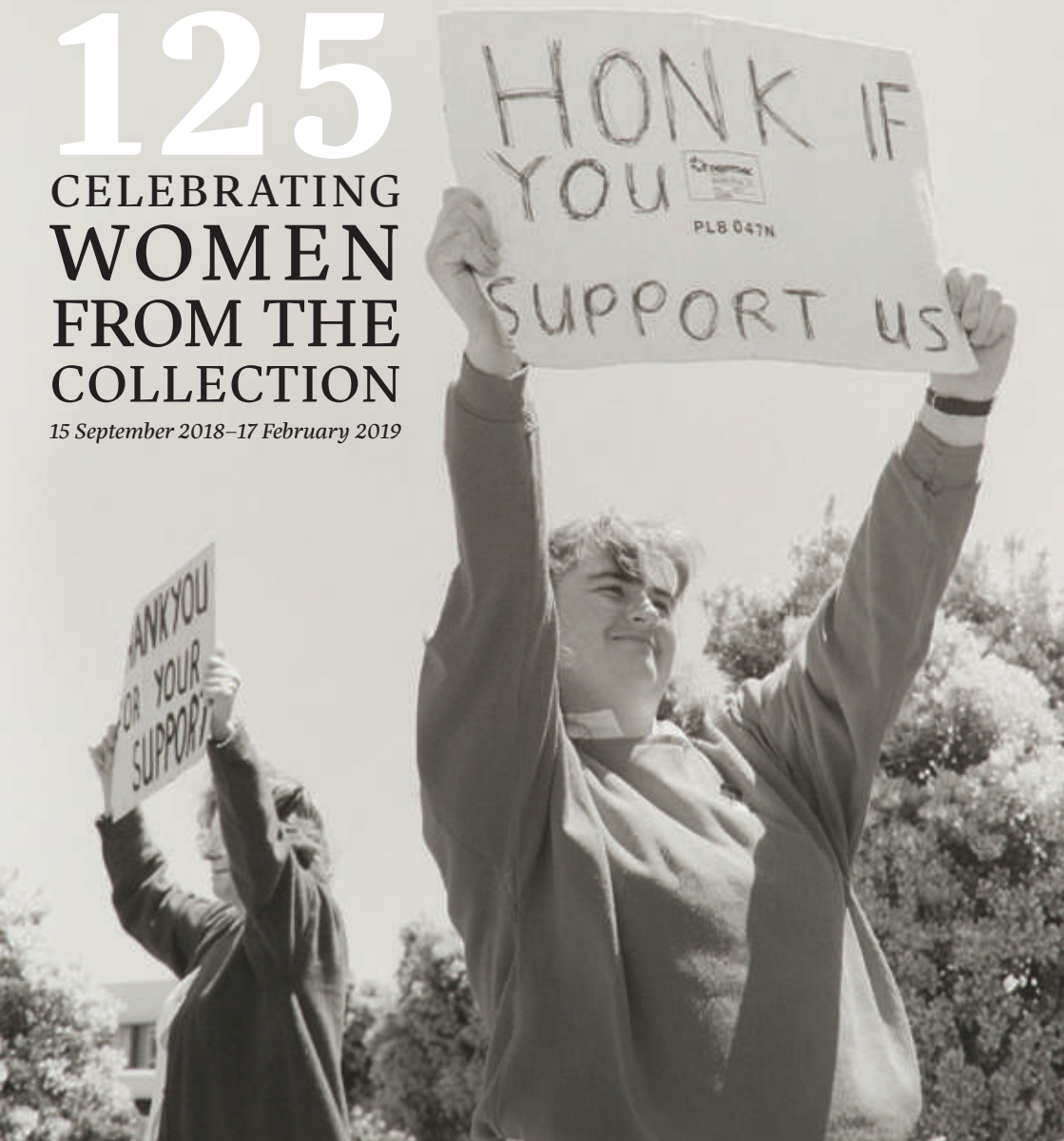
MONDAY 27 AUGUST, 6.30PM

Luit Bieringa's richly archived documentary examines the legacy of Gordon Tovey and the post-war education programmes that put art, artists and Māori art in particular, into the New Zealand classroom.

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## CELEBRATING WOMEN FROM THE COLLECTION

15 September 2018–17 February 2019



*Ans Westra Nurses' Protest, Wanganui Base Hospital  
1993, toned black & white photograph, 1996/3/17.  
Collection of the Sarjeant Gallery Te Whare o  
Rehua Whanganui. Gift of the artist, 1996.*

**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](http://www.sarjeant.org.nz)

Sarjeant Gallery is a cultural facility of the Whanganui District Council