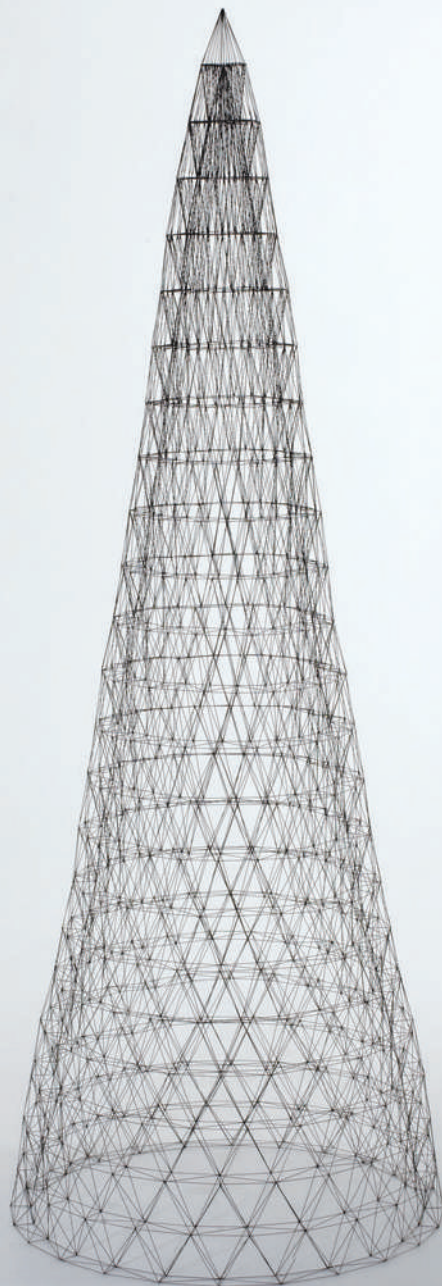


Sarjeant Quarterly 72

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Newsletter of the
Sarjeant Gallery
Te Whare o Rehua
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FRONT COVER: **Peter Trevelyan** *Hyperboloid* 2017, 0.5mm graphite, courtesy of the artist

BELOW: **Wi Taepa** *Waka huia*, from Te Reo Karanga o Taranaki The Call of Taranaki series, 2012.
Red raku with white sigillata and manganese oxide, collection of the artist



From the Director

With the redevelopment of the Sarjeant well on its way, gallery staff have been focusing on how we can improve our service to all areas of the community who wish to visit us. One of these ways is to research how we can provide better access to our buildings and programmes for everyone and particularly for those who have a range of disabilities.

Gallery Operations Manager Teresa Toy has been working closely with a social change initiative called *Be. Accessible* who specialise in analysing and assessing institutions and workplaces, helping them through practical advice to become places of easy access to those with a variety of different needs. Often these needs can be as simple as ensuring that we have good wheelchair access or parental facilities, but it also encourages staff to look more closely at seemingly mundane issues such as the size of the font used in wall text (and ensuring large print copies are available on demand), or that the colours and contrasts used in the content of our website provides for good legibility. Our gallery spaces are friendly to those who have guide dogs and assistance dogs and once the redeveloped Sarjeant is completed, it will be equipped with hearing loops to assist those who are hard of hearing. For 2019 we were awarded a silver rating, which highlights that we are well on our way to becoming a highly accessible institution, but still have room to grow.

Staff are deeply immersed in the redevelopment detailed design process which is currently under way prior to construction planned to begin in the last quarter of 2019. Frequent contact with our consultants has meant that every detail, from where electrical plugs will be located through to the thickness of walls and lighting solutions, has been minutely discussed and written into the plans. It is an intensive and complex process but we are all looking forward to the eventual outcome. Meanwhile we look forward to seeing you at 38 Taupō Quay as our winter suite of exhibitions are launched on May 24. —**GREG ANDERSON**



Tylee News

We are pleased that Christchurch-based artist Julia Holden who was artist-in-residence at Tylee Cottage late last year has returned to Whanganui to work on an exciting project that began during her time here. Titled *Her Indoors*, the ambitious project will include painted portraits of around 40 women who Holden met during her residency, many of whom visited her at the cottage.

These works will be a change of direction for Holden who undertook a series of her unique performance-based portraits during her time in Whanganui. However these new portraits have a similarly multi-faceted approach, as they will be complimented by interviews that will add an audio component to the series. This project has only been possible for Holden to develop due to her receiving a funding grant made available from Creative NZ for projects tying in with the 125th anniversary of women's suffrage in New Zealand. We are excited about the scope of the project, and when it is completed it will be a unique snapshot of Whanganui women at this moment in time.



Julia Holden during her performance painting at the Friends and Stars Evening in 2018

Sarjeant Centenary

The Sarjeant Gallery was opened to the public on 6 September 1919 and this September we will be celebrating that very significant milestone in the Gallery's life with a series of tours, talks, an unveiling and other events. Whanganui must have been absolutely bustling with activity one hundred years ago as so many significant Whanganui buildings celebrate their centenary this year along with the Sarjeant Gallery—including the Durie Hill elevator.

The inaugural Whanganui Heritage Month launches in August with the elevator's birthday and ends with the Sarjeant Gallery's birthday in September. Heritage Month acknowledges and celebrates the unique built heritage of this city—and a schedule of Whanganui Heritage Month events will be published shortly. As well as tours and talks, we are planning a market day celebration, a family day at the Gallery and of course the unveiling of the Friends Chandelier—a project many of you are quite literally personally invested in. We are only short by five \$100 donations so if you are a Friend—or wish to become one—please step forward today to help us make it to the finishing line! The Friends Chandler will be unveiled as part of the Sarjeant Centenary exhibition—the opening of which will occur on our birthday in September. Jim Dennison and Leanne Williams of the Crystal Chain Gang plan to be in Whanganui creating the cast glass component of the chandelier at NZ Glassworks in July. We are also arranging a Friends expedition in August to the Crystal Chain Gang's glass studio in Martinborough to see the Friends Chandelier coming together.

—JAKI ARTHUR, *Relationships Officer*



Redevelopment update

I find every phase of a project interesting but none more so than when it's time to review the detailed designs. The drawings are delivered alongside what is known as a return brief which describes the architect's understanding of the requirements of the geometric form and general layout of the building and the materials, finishes and systems for each of the spaces within it. Before committing to construction drawings, we have an opportunity to meet with the designers for review and comment.

One area of focus has been building acoustics, managing sound and noise through surface treatment of walls, ceilings and floors. In the new wing there will be a café which requires surface finishes that absorb and prevent noise from a busy eatery entering the adjacent auditorium, and exhibition spaces need wall treatments that can hold heavy exhibits while also supporting the use of sound and digital media. Digital technology is transforming how audiences engage and the new Sarjeant Gallery has been designed for a range of visitor needs not just quiet contemplation. The Sarjeant understands that by embracing new technology we can attract a wider more diverse visitor base, and is

already leading the way with one of the country's most advanced digital collection portals including a 65 inch touch screen kiosk now in use at Sarjeant on Quay. Education spaces have been adapted, with tables and mats overtaken by video screens and more interactive equipment and walls made from materials that double as acoustic barriers and pin board systems. The team also confirmed the education area's access to toilets, location of washing facilities, and power and data points and flooring selections.

Art galleries and museums have very high performance specifications for humidity and temperature control so the detailed designs will also be peer reviewed by the Energy Efficiency and Conservation Authority (ECCA), the government agency that works to improve the energy efficiency of NZ homes and businesses, to ensure whole of life operating costs are optimised. Lighting, insulation of walls, ceilings and floors, and air conditioning systems will all be checked and feedback provided.

A particular design challenge for energy conservation is the insulation system for the existing building. The building is constructed from Oamaru



stone (limestone) on the outside, and timber/plaster on the inside with a double layer of brick in between. These materials are all absorbent and allow the transfer of heat and moisture. The cavity between the two layers of brick traps condensation so that penetrating rain can evaporate back out through the limestone.

In simple terms, the old stone building was designed to breathe and must be allowed to continue to do so or we risk deterioration of the limestone. My goal is to ensure we come up with the best value outcome that balances heritage conservation with energy efficiency. —**GAYE BATTY**, *Project Director, Sarjeant Gallery Redevelopment*



ABOVE: The Sarjeant Gallery team review detailed design drawings

LEFT: "Stone walls that breathe" Gaye Batty, Project Director inspects the Oamaru stone walls of the existing Sarjeant Gallery

Peter Trevelyan: *Delineate*

25 MAY — 1 SEPTEMBER

Peter Trevelyan was artist-in-residence at Tylee Cottage for five months in 2017. As is always the case, the residency gave him the freedom to focus solely on his work, consider where he was at in his career and where he might be taking his work in the future. Now two years after his time in Whanganui the exhibition *Delineate* brings together an exciting collection of new works alongside selected works from his dynamic practice made over the last ten years. As the title of his exhibition suggests, what holds all aspects of his practice is an interest in line, perspective, geometry, space and fragility.

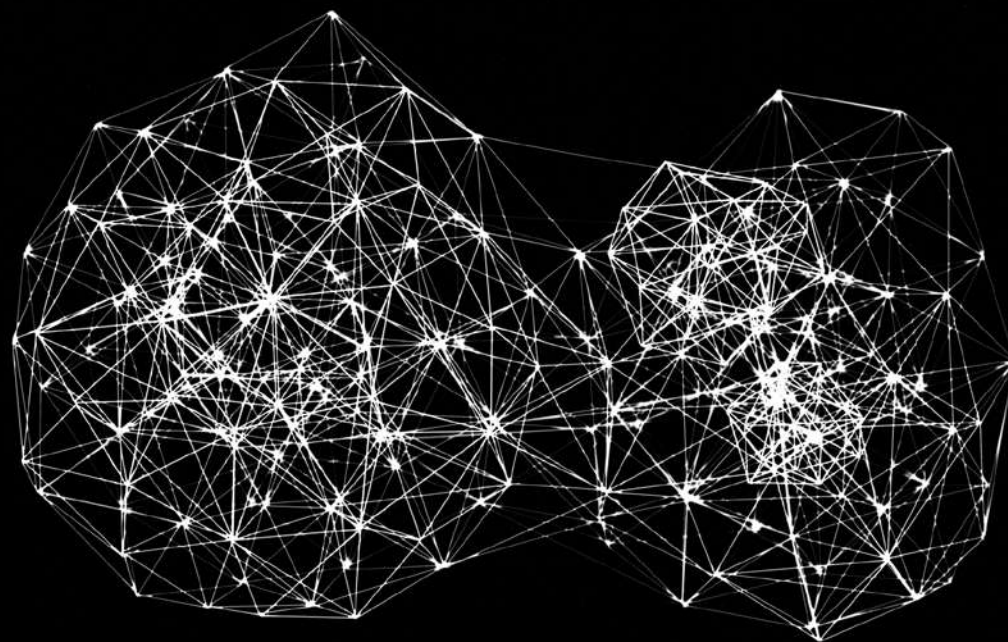
Trevelyan has had a long-held interest in the importance of drawing. It wasn't until an art school friend gifted him a stash of mechanical pencil leads from a defunct architectural office that Trevelyan began to move his drawings from the 2D arena of the page into three dimensions, so that his work had a direct conversation with the space that it inhabited. During his art-school training he studied a lot of drawing through art history and the use of linear perspective to create an illusionistic space within the picture plane. Trevelyan has chosen to explore that in his own practice by exploding the drawing and pushing it into the real space where we, the viewers, are. In doing so he turns the illusion of linear perspective inside out. In 2014 he commented "A drawing is a plan, a preliminary visualisation of something to be undertaken in the physical world. Drawing is an ancient technology, a system for postulating, organising and mapping information about the physical world and manipulating it in order to change or affect that world".

Trevelyan's elegant and fragile three dimensional works are also conversations with architecture, physics and quiet beauty. A selection of the works featured in this exhibition were made during his time in Whanganui, incorporating paper and pencil leads carefully constructed into three dimensional forms. Where normally the negative voids of space between the leads create a shadowland of alternative lines, these new works are more decisively three dimensional; casting shadow and elbowing out into the space of the gallery.

A library of books also features, although instead of finding long forgotten words inside these overlooked volumes, we find the interior world of fiction and imagination replaced with delicate web-like sculptures nestled in between the words.

PETER TREVELYAN graduated with a BFA from the Ilam School of Fine Arts, University of Canterbury in 2000. He completed a PhD at Massey University's School of Fine Arts in 2014. Peter has been exhibiting since 2000 and has built up an impressive exhibition history which has included several major temporary public art works. Recent public exhibitions include *Above Ground*, Christchurch Art Gallery (2015–16); *Precarious Balance*, Coca Gallery Christchurch (2016); *The more you know*, Adam Art Gallery, Wellington (2015); *Solo*, Dowse Art Museum (2014–15); *The Euclid Set*, Dunedin Public Art Gallery (2014); *The Crystal Line*, Dunedin Public Art Gallery (2014). His work is in public and private collections in New Zealand, Australia and Hong Kong.

—GREG DONSON, Curator & Public Programmes Manager



Photogram by Peter Trevelyan, 2019, courtesy of the artist



Dynamo Hum showcases a selection of paintings completed by Denys Watkins between 2004 and 2016. A long serving teacher of thirty one years at Elam School of Fine Arts, University of Auckland, in 2011 he left to pursue a full-time studio art practice. Watkins has observed all manner of cultural artifacts in an artistic career now spanning five decades. Images, objects, textures, sounds and shapes, anything deemed relevant and necessary to a particular composition or series has been fair game within his visual milieu. This virtual encyclopaedia continues to inform Watkins' painting practice.

One of Watkins' signature touches is his deftness with art work naming. His paintings feature carefully chosen, recondite titles; undoubtedly a good way of cataloguing meaningful objects without resorting to the sterility of numbers. Viewed en masse, the effect is like a jukebox of carefully

Denys Watkins *Dynamo Hum*

18 MAY–25 AUGUST

curated 45s, each work and title a modernist tone poem reflecting the fascinations and recalled moments of an individual with a voracious appetite for culture.

The metaphor of music is especially relevant for Watkins; a keen guitarist and avid music fan. Recent years have seen him combining nature and abstraction. Reflecting his humanism and concerns for the natural world, the success of these paintings relies on carefully working out the corybantic visual stimuli residing within each composition until a fine level of balance is achieved.

This exhibition has been generously supported by

**BATH
STREET
ARTS
TRUST**

TOP: Denys Watkins *How it should be spoken* 2012, acrylic on linen. Courtesy of the artist

Wi Taepa: *Retrospect*

22 JUNE–13 OCTOBER

Often an artist's work portrays their own life as much as it does the subjects they depict. This is true for Wi Taepa, an artist whose journey through life can be traced through the stories in his art. Growing up in the decades following World War II, Wi Taepa experienced an era of rapid change. The conversion of Māori kāinga, from farming villages to urbanised centres, had a profound impact on him and his art. The American war in Vietnam, also a pivotal moment in his life, led to a lifelong affinity with the ceramic traditions of South-East Asia, Melanesia and the Pacific. These experiences and others helped shape Taepa's artworks as much as they shaped him as a person.

The largest survey of Taepa's practice to date, *Retrospect* looks back at over thirty years of art practice, focusing on the five major series of works he has created throughout his career. The exhibition tells some of the stories behind the works, giving us an insight into the man behind the sculptures.

Curated by Reuben Friend,
Director, Pataka Art + Museum

WI TE TAU PIRIKA TAEPA (b. 1946) has a Certificate of Craft Design from Whitireia Community Polytechnic, a Bachelor's degree in Fine Arts from Whanganui School of Design and a Master's degree in Māori Visual Arts from Massey University. Major international exhibitions include *NZ Choice*, Glen Green Gallery, Santa Ana, United States of America, 1994; *Harare*, Zimbabwe National Art Gallery, Zimbabwe, 1995; *Haka* which toured through the United Kingdom in 1998; and *Kiwa*, Spirit Wrestler Gallery, Vancouver, Canada, 2000. Major national exhibitions include *Nga Tokorima*, National Museum of New Zealand Te Papa Tongarewa, 2005; Wi Taepa, City Gallery Wellington, 2012; *Te Reo Karanga o Taranaki The Call of Taranaki*, Puke Ariki Museum, New Plymouth, 2013; and *Uku Rere* which originated at Pataka Art + Museum in 2013 and toured throughout New Zealand.

Exhibition developed and toured by

PĀTAKA
ART + MUSEUM

Supported by



BLUMHARDT
FOUNDATION



ARTS COUNCIL OF NEW ZEALAND / TOI AOTIAROA

My Choice: A New Exhibition Series

From 18 May we are excited to launch a new series of online exhibitions called *My Choice* which offers a unique and fresh perspective on the Sarjeant Gallery's collection. *My Choice* will be presented in a completely new format as a series of virtual exhibitions available to be viewed online and will be renewed on a monthly basis.

Each month we will invite a member of our community to browse 'Explore the Collection', our award winning online collection facility (on the Gallery website) and select a group of six of their favourite artworks from the collection which hold a special meaning or significance to them. They will then share their thoughts about the selected works, why they chose them, and what the works mean to them.

To launch the *My Choice* series the first selection will also be displayed as an exhibition onsite at Sarjeant on the Quay as well as the virtual exhibition on the website. Our first invited guest is Whanganui's Mayor Hamish McDouall. Hamish was born and raised in Whanganui and following his career as a lawyer, not to mention having achieved fame for winning both Sale of the Century and Mastermind as well as authoring a number of books, Hamish was

elected as a Whanganui District Councillor in 2010 and became Mayor of Whanganui in 2016. He has been a long-time supporter of the Sarjeant Gallery and the Gallery's collection and we are delighted he is able to launch the *My Choice* series with his selection.

"I wish I could have had a choice of 100 artworks on display."

—HAMISH MCDOUALL, Mayor of Whanganui. The first participant in the *My Choice* Series.

Hamish says "Since I came back to Whanganui in 2008 the Sarjeant has been a real totem for my family. We have loved seeing more and more of the collection and to be able to look through the sculpture and painting store and select works that resonate was a real excitement for me.

"Two years ago I was thinking I should find a way to celebrate things I loved about Whanganui and I was joking around about selecting 50 favourite paintings and so I approached the Sarjeant to see if I could make a selection for an exhibition. And here it is!"

Hamish's diverse selection encompasses an early 20th century Italian painting, a photograph by Laurence Aberhart, trompe l'oeil painting by John Scott, and a large celebratory painting by Mark Braunias inspired by advertisements from 'London Town', a former Whanganui department store.

To view the virtual exhibition go to <https://collection.sarjeant.org.nz/highlights>. The next virtual exhibitions will be displayed each month from September 2019 onwards.

To make access to the virtual exhibitions easier for visitors to

Sarjeant on the Quay we recently installed an interactive 65" touch screen in the Gallery. Visitors can also use the touch screen to find out more information about the Gallery redevelopment, exhibitions and events. Also available is the Sarjeant Mosaic which enables visitors to browse the collection by viewing thumbnail images of the entire collection on one screen. We hope you take the time to try out the new Gallery interactive on your next visit. —JENNIFER TAYLOR MOORE, Curator of Collections

BELOW: Mark Braunias *London Town* 2008, ink and acrylic on canvas, 2009/1/1. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui



EXHIBITIONS

Winter season at 38 Taupo Quay

Peter Trevelyan

25 MAY–1 SEPTEMBER 2019

New and selected sculptural works and photograms by 2017 Tylee Cottage artist-in-residence Peter Trevelyan.

Denys Watkins: *Dynamo Hum*

18 MAY–25 AUGUST 2019

Dynamo Hum showcases a selection of paintings completed by Denys Watkins between 2004 and 2016. This exhibition has been generously supported by Bath Street Arts Trust.

My Choice: A New Exhibition Series

18 MAY–25 AUGUST 2019

A monthly series of online exhibitions of artworks chosen from the collection by people in the Whanganui community, available to view on the Gallery website. Whanganui Mayor Hamish McDouall launches the series with his selection on display at Sarjeant on the Quay.

Collection Focus: Robert McLeod

1 JUNE–1 SEPTEMBER 2019

Part of the *Collection Focus* series. A selection of works from the Sarjeant Gallery collection by New Zealand expressionist painter Robert McLeod, including recent acquisitions gifted by the artist.

www.facebook.com/SarjeantGallery

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

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

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

UPSTAIRS AT THE i-SITE, 31 TAUPŌ QUAY

Wi Taepa: *Retrospect*

22 JUN–13 OCTOBER 2019

The largest survey of Taepa's practice to date, *Retrospect* looks back at over thirty years of art practice, focusing on the five major series of works he has created throughout his career. Curated by Reuben Friend, Director at Pataka Art + Museum. Supported by Creative NZ and the Blumhardt Foundation

EVENTS & TALKS

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

Talk: *My Choice*

SATURDAY 8 JUNE AT 2PM

Whanganui Mayor Hamish McDouall will discuss his selection of works from the collection on display at Sarjeant on the Quay.

Art Fix: Denys Watkins *Dynamo Hum*

THURSDAY 13 JUNE AT 2PM

Assistant Curator Jessica Kidd will lead an investigative tour of *Denys Watkins: Dynamo Hum*. Participants are encouraged to contribute and discuss.

Exhibition Opening:

Wi Taepa *Retrospect*

FRIDAY 21 JUNE, 5:30PM

at 31 Taupō Quay above the i-SITE
Join us to celebrate the opening of *Wi Taepa: Retrospect*. Please RSVP to raewyne.johnson@sarjeant.org.nz by Monday 17 June.

Curator Talk: Reuben Friend

SATURDAY 6 JULY, 11AM

at 31 Taupō Quay above the i-SITE
Reuben Friend, Director Kaihautū at Pataka Art + Museum will give a floor

talk focusing on works in the ceramic exhibition *Wi Taepa: Retrospect*.

Mike Street Performs:

A Chip in the Sugar

SUNDAY 7 JULY AT 4.30PM

Mike will present *A Chip in the Sugar*, one of the talking heads monologues by Alan Bennett. It is typical Bennett, packed with both humour and pathos. Tickets \$12, Gallery Friends & Stars \$10. Purchase from Sarjeant on the Quay or by phoning 349 0506. *This is a Speakers for the Sarjeant event supporting the Gallery's Redevelopment Project.*

Art Fix: Peter Trevelyan

THURSDAY 11 JULY AT 2PM

Greg Donson will lead an investigative tour of Peter Trevelyan's exhibition *Selected Works*. Participants are encouraged to contribute and discuss.

Artist Talk: Robert McLeod

SATURDAY 27 JULY AT 11AM

Painter Robert McLeod will discuss his practice and the exhibition *Collection Focus: Robert McLeod*, featuring works from the Sarjeant Collection recently gifted by the artist, in conversation with Curator of Collections Jennifer Taylor Moore.

Art Fix: Wi Taepa

THURSDAY 8 AUG, 2PM

at 31 Taupō Quay above the i-SITE
Tom Turner will lead an investigative tour of *Wi Taepa: Retrospect*. Participants are encouraged to contribute and discuss. Followed by a cup of tea at Mud Ducks.

Tours: Inside the old Sarjeant

SATURDAY 10 & 17 AUGUST, 11AM & 2PM
at Queen's Park

The last public tours of the Sarjeant Gallery Pukenuamu Queen's Park before the redevelopment commences.

Tickets \$15. Gallery Friends & Stars \$12. Limited spaces available so bookings essential from Sarjeant on the Quay or by phoning 349 0506. Meet at the front door of the old Sarjeant building.

Curator Talk: Interiors and exteriors

WEDNESDAY 21 AUGUST AT 7.30PM

Whanganui's built heritage as seen in the Sarjeant Collection by Curator of Collections Jennifer Taylor Moore.

Tours: The Sarjeant Collection

SATURDAY 24 & 31 AUGUST AT 2PM

Tour the Sarjeant collection store and catch a glimpse of the Gallery's old masters. Tickets \$10. Limited spaces available so bookings essential from Sarjeant on the Quay or by phoning 349 0506.

Talk: Frank Denton's Whanganui

TUESDAY 27 AUGUST AT 7.30PM

Curator of Collections Jennifer Taylor Moore will present an illustrated talk about the historic Whanganui photographer Frank Denton.



Frank Denton *Carte de visite* of F.J. Denton circa 1900, black and white photograph, L1999/1/30. On long term loan from a private collection

WI TAEPA

Retrospect

22 JUNE–13 OCTOBER, 2019

Exhibition developed and toured by

PĀTAKA
ART + MUSEUM



Image: Wi Taeapa Untitled ipu, from *Mahere Mapping* series, c. 2011. Red raku clay with white sigllata and manganese oxide. Collection of Pataka Art + Museum

100
YEARS

Sarjeant Gallery
Te Whare o Rehua
Whanganui

Sarjeant
On the Quay

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