

Sarjeant Quarterly 74

Summer 2019–20

Newsletter of the
Sarjeant Gallery
Te Whare o Rehua
Whanganui
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FRONT COVER: Roberta Thornley, *The Hatch* 2019, archival pigment ink photograph on Hahnemuhle photorag. Courtesy of the artist and Tim Melville Gallery.

THIS PAGE: Glen Hayward, detail of *Canal / Periscope* 2018–2019, wood and paint. Courtesy of the artist and Paul Nache.

Both works commissioned by the Sarjeant Gallery Te Whare o Rehua Whanganui for the exhibition *Turn of a Century*.

From the Director

I write this Sarjeant Quarterly item nearly two months after the celebrations of the Gallery's 100th anniversary on 6 September and it's fair to say that only now are we getting back on track with business as usual.

An historic chapter in the story of the Sarjeant Gallery, the special day was made even more significant with an announcement made by Parliamentary Under-Secretary Fletcher Tabuteau stating that we had been successful in obtaining \$12m of further redevelopment funding from the Ministry of Business Innovation and Employment's Provincial Growth Fund. This extra boost has placed us in a position where we are able, after a lengthy tendering process and subject to Council approval, to appoint a main contractor for the Sarjeant Gallery Redevelopment. This means that work on the Pukenuamu Queen's Park site can soon commence and our supporters will begin to see the fruits of our labours and the results of their generosity and patience.

Staff are now moving into a new mode of thinking as we plan for the opening exhibitions and indeed the ones to follow that. We are also beginning to organise and form working groups with regard to our opening ceremony and supporting events. This is an extremely exciting time to be involved with the Gallery and we are very grateful for the support we receive from our Friends, donors, the Council and the public at large. The Redevelopment and all that leads up to our expected reopening in the first half of 2022 will provide excellent opportunities for people to engage with the Gallery and discover the many parts of our operation that go to support and augment our public programmes.

Of note at this time too, is the new catalogue celebrating the work of our recent Tylee Cottage resident Julia Holden. To be launched at an event at the Gallery on 23 November, the catalogue is a great illustration of the artist's work in portraiture and her celebration of women in Whanganui during her tenure at Tylee. Both Julia's residency and the catalogue are generously supported by Creative New Zealand; and we are delighted that CNZ have chosen to handsomely fund the Tylee Cottage Residency from 2020 through 2022 via their Toi Uru Kahikatea Investment Programme.

We're looking forward to another big year in 2020 and we wish you a safe and happy Christmas holidays and a wonderful New Year. —GREG ANDERSON

Gallery News

New arrivals

The Sarjeant Gallery family has grown with the addition of Gena Thrasyvoulou. Assistant Curator Jessica Kidd and her partner Costas welcomed Gena into the world on 14 August and we believe her to be, along with Registrars Ben and Te Maari's daughter Faye, the Sarjeant Gallery's newest and most perfect addition. Jessica was painted by Julia Holden for the *Her Indoors* exhibition when Gena was just a bump, so do enjoy this beautiful photograph of Jessica and Gena visiting the exhibition for the first time. One of life's delightful full circle moments. We are very much enjoying having baby visits into the Gallery from Gena, and of course Faye is already a regular visitor, conducting spot checks and keeping us on our collective toes!

The Assistant Curator role is being covered by James Hope while Jessica is away on parental leave. James has a wealth of experience in various galleries in New Zealand and was the Creative New Zealand Toi Aotearoa Curatorial Intern for 2018 at the Dunedin Public Art Gallery. Most recently James spent an extended period in Venice, Italy where he was one of the New Zealand pavilion's exhibition attendants for the 2019 Venice Biennale. We are very aware that Whanganui is perhaps for the first time ever being compared to Venice – but James assures us he is enjoying Whanganui and is settling into the role very well. James is working closely with Curator and Public Programmes Manager Greg Donson and Curator of Collections Jennifer Taylor Moore. —**JAKI ARTHUR**, *Relationships Officer*



ABOVE: Jessica Kidd with daughter Gena alongside Julia Holden's portrait of Jessica which is included in the exhibition *Her Indoors*.

RIGHT: James Hope, Assistant Curator (parental leave cover)



LEFT: Marie Shannon at one of her favourite spots – the North Mole where the Whanganui River meets the Tasman Sea. Photograph by Michael McKeagg, August, 2019.

Tylee News

It is hard to believe that Marie Shannon's three month residency at Tylee Cottage has come to an end. Marie's time in Whanganui has been extremely productive and her new environs of both the cottage and the city have provided her with plenty of inspiration for new work. Continuing with her long standing interest in her domestic environment, the rooms of the cottage and their architectural details have inspired new photographic and video work. During her time she has photographed the spaces and the changing light but also made one to ten scale models from card and the resulting body of work will be a curious blend of fact and fiction. As with many artists but slightly unexpectedly for Marie (whose work hasn't often ventured into the realm of landscape) was a fascination with the river, its ebb and flow. Of particular interest has been the North Mole, where she has been a regular visitor, which has captivated her imagination. Marie returns to Auckland with a solid body of material to work with that will result in her post-Tylee residency show with us late next year.

As Marie returns to Auckland our new artist-in-residence, Jae Hoon Lee, departs the city. Korean-born Lee describes his existence as nomadic and over the last decade he has gathered source material for his work from around the world, having visited India, Nepal, Indonesia and Antarctica. Lee's practice has sourced material from the natural world, urban scenes and daily objects that he uses to create digitally collaged photographs and videos, often on a large scale. During his time in Whanganui Lee will undertake daily documentation of his new surroundings, creating a visual diary and also explore the natural environment. Welcome Jae Hoon, we're looking forward to seeing how you respond to and reimagine this place.

—**GREG DONSON**, *Curator & Public Programmes Manager*

Redevelopment News

It's been a roller coaster ride getting to this stage where we've been able to award the construction partners. We've faced several challenges this year but as the team keeps moving forward, breaking ground becomes closer in sight every month.

The top two challenges would be escalating construction costs and finding contractors with the skills and availability to work on the complex redevelopment of a Category 1 historic building.

My hopes were raised when I saw the level of interest from prospective construction companies and the quality of tenders that were received. The project team selected Palmerston North-based McMillan & Lockwood to undertake both parts of the redevelopment—build the new wing and refurbish the old building—and began working with them on value engineering opportunities to reduce overall procurement costs.

It wasn't until \$12m from the Provincial Growth Fund came through that the project team had the green light to prepare the contract award recommendation for the newly elected Council. At the inaugural meeting in November, our recommendation to start construction of the new extension wing was passed.

Rob Pedersen, McMillan & Lockwood's General Manager, Central Region, has expressed his pride at being chosen to lead what will be the largest arts development in the lower North Island since the Museum of New Zealand Te Papa Tongarewa.

McMillan & Lockwood will also do the seismic upgrade work on the existing Sarjeant Gallery building once the revised structural designs are complete. The designs have been peer reviewed and endorsed by our major funding partners who are fully satisfied the change from a base isolation system to post-tensioned strand strengthening methodology is the best option for the earthquake prone building.

McMillan & Lockwood have a long history with more than 400 major projects in New Zealand including UCOL Whanganui and the refurbishment of Whanganui Hospital in 2008.

The firm is currently helping with the preparation of the Sarjeant's final designs to ensure we engage the most efficient construction method. Gone are the days when the contractor receives the plans and then has to work out how to put theory into action. Through a whole team approach, constructability

issues can be anticipated and ironed out at the design stage. This means saving time on-site with less requests for clarification and costly changes and delays.

It's worth taking longer at the planning phase and I'm happy to adapt the work programme to suit. McMillan & Lockwood will start preparatory works on the wooden floors inside the old gallery building ahead of the excavation and underground service works for the new wing.

—**GAYE BATTY**, *Sarjeant Gallery Redevelopment Project Director*

BELOW: Rob Pedersen of McMillan & Lockwood and Gaye Batty at the rear doors of the Sarjeant Gallery



Turn of a Century

7 SEPTEMBER, 2019–9 FEBRUARY, 2020

In our last Quarterly we introduced the exhibition *Turn of a Century* which was curated to mark the Gallery's centenary. This time we look a little more closely at some of the works commissioned specifically for the project.

For the exhibition, nine artists, many of whom have had associations with the Gallery over the last ten years, were asked to create works that either depicted elements of the building—exterior and interior—or to sculpt works from materials that were still left in the building.

On the cover of this issue is Roberta Thornley's *The Hatch*. Her photograph eschews the neoclassical architectural detail of the building in favour of a functional hatch that provides the only access to the roof of the Gallery. The combination of shooting in the strange half-light of dusk and the glow from inside the building makes for a compelling image.

Sculptor Glen Hayward was interested in another hatch, found in the basement of the building. For his work *Canal / Periscope* (as can be seen on the inside cover of this publication) he created a faithful facsimile of a service duct in the Gallery's basement. The work made from material salvaged from the Gallery both records and transforms this non-descript and charm free space. The haphazard materials used in the space—bricks, concrete blocks and plaster are all faithfully replicated in his preferred media—wood and paint, with Hayward including a few additional and unexpected elements into the surreal space.

A spiral staircase that was located in a back of house office also caught the attention of three of the artists—photographers Neil Pardington and Andrew Ross and sculptor Regan Gentry. Pardington had a special nostalgia for the space as the office was where he had his interview for his first job out of art school as the Gallery's photographer and designer in 1985. He photographed the staircase in situ before it was transformed by Gentry. It was the combination of the staircase and boxes of tired and damaged gilt frames that fired Gentry's imagination and resulted in the breathtaking work *Coalescing Curlicue*, as can be seen here installed in the Gallery.

All of the nine artists commissioned for the project responded in completely different ways and we as well as visitors to the Gallery since the exhibition opened on 6 September are delighted with the way these works coalesce with those from the collection. We hope you get the chance to visit the Gallery over the Summer period to explore this diverse show.

—GREG DONSON, Curator & Public Programmes Manager



Installation photograph
showing Regan Gentry's
Coalescing Curlicue, 2018–2019

Owen Mapp

Dragons & Taniwha— 50 Years an Artist Carver

7 DECEMBER, 2019–29 MARCH, 2020

Owen Mapp has been carving bone in Aotearoa New Zealand for 50 years. Before he started to carve in the late 1960s, bone was considered to be a secondary, less desirable medium for carving artists. Through Owen's unwavering dedication to developing and refining the art of bone carving and sharing his technical skills with emerging carvers, he has played a vital part in the revival and desirability of finely-carved bone adornment today.

This major retrospective exhibition celebrates Owen's ground-breaking achievements as the country's first professional contemporary artist carver of bone and the important influence he has had on the many carvers who have followed him.

Owen Mapp began his career in earnest in 1970 and quickly established himself as one of Aotearoa New Zealand's most prominent bone carvers. Like his carver peers, Donn Salt and Norman Clark, Owen's work was influenced by ancient Scandinavian and Asian carved objects seen in museum collections, but he found his richest source of inspiration in Māori taonga and culture.

Works by Mapp have become the benchmark for excellence in modern bone carving and are highly sought after by museum curators and private collectors here in Aotearoa New Zealand and internationally. Mapp continues to create new works and expand and share his knowledge through international workshops and teaching opportunities. There are very few artists in this country today who match his skill and technical expertise in the field of bone carving and small object sculpture.

Owen Mapp became interested in carving through his involvement in archaeology and museum work in Aotearoa New Zealand and overseas. After selling all 30 of his carvings in his first major exhibition in 1972, Mapp seriously focused on developing his career in bone carving and quickly established himself as a highly respected contemporary bone carving artist through regular exhibitions in Auckland, Wellington and Christchurch.



ABOVE: Owen Mapp *Shetland Viking Dragon* and *Taniwha Awarua* 2018. Collection of the artist.

In addition to exhibiting his work regularly in galleries and museums nationally, Mapp's carvings have been exhibited at the Smithsonian Institute, Washington DC and the British Museum, London. He has also lectured and exhibited widely in the USA, UK, Japan, Scandinavia, the Netherlands, China, Canada and Australia.

In January 2018 Owen Mapp was made a Companion of The New Zealand order of Merit for revitalizing traditional bone carving and advancing bone art.

Exhibition developed and toured by **PĀTAKA**
ART + MUSEUM

Celebrating the Sarjeant Gallery centenary

The Sarjeant Gallery's centenary was celebrated in style and comfort at the Alexander Heritage Library on Friday 6 September, a cold and rainy day. The ceremony was attended by over 300 members of the public and included music from Te Taikura o Te Awa Tupua, the Wanganui Community Choir and Schola Sacra.

Possibly the highlight was the announcement by Parliamentary Under-Secretary Fletcher Tabuteau that the Provincial Growth Fund would contribute to the Sarjeant \$12 million Redevelopment, so paving the way for the appointment of the main contractor and construction to begin.

Here is a selection of photographs from the centenary celebrations. A film of the formal public ceremony is available online at Sarjeant.org.nz

BELOW: Mayor Hamish McDouall addresses the attendees of the Sarjeant Gallery centenary celebration.

TOP ROW—LEFT: Barbershop quartet Sound Check at Sarjeant on the Quay. RIGHT: Faye Davis, Ben Davis and Te Maari Barham.

2ND ROW—LEFT: Mayor Hamish McDouall at the River Traders Markets with the River City Big Band. RIGHT: Artist Glen Hayward talks about his work in *Turn of a Century*.

3RD ROW—LEFT: Wanganui Community Choir at the Sarjeant Gallery centenary celebration. RIGHT: Stacey Williams, Greg Anderson, Gordon Brown and Bill Milbank cut the Sarjeant's birthday cake.

BOTTOM: Paul Maseyk, Dave Marshall and Paul Duxfield at the *Turn of a Century* exhibition opening.



2020 pattillo Whanganui Arts Review

Minds are turning now to the 2020 pattillo Whanganui Arts Review exhibition which opens on Saturday 29 February 2020. The dates are all listed below but the most important one to be aware of is submissions day, which is Tuesday 18 February 2020. The gallery will be open between 10.30 and 4.30pm that day and we look forward to the work flowing in.

2020 pattillo Whanganui Arts Review dates:

Submission day: 10.30–4.30pm, Tuesday 18 February

Awards night event: Friday 28 February at the War Memorial Hall

Opening day: Saturday 29 February

Closing day: Sunday 17 May

The Arts Review is intended to be a true reflection of our region's creative energy and so is open to artists of any age who live in the Whanganui region, including Ruapehu and Rangitikei and all areas that link to the Whanganui River. Works of all media are acceptable for entry. Entry forms are on the Sarjeant website now.

Launching the pattillo project

The pattillo project is a solo artist showcase exhibition at the Sarjeant Gallery granted to the winner of the pattillo Whanganui Arts Review. In 2020 the Sarjeant launches the first pattillo project exhibition showcasing the work of Dr Kathryn Wightman, who won the Open Award in 2019 with her work *Austin*. The exhibition will be on view from 15 February until 3 May 2020.

Anne Pattillo says 'Our purpose with the pattillo project is to provide a mentored opportunity for winners of the Arts Review to showcase their work on what we think is New Zealand's premier arts stage; the Sarjeant Gallery. The current redevelopment will strengthen and extend the standing of the gallery as the place to be seen for New Zealand and international artists alike. Winning the Arts Review is an important recognition for any artist. We hope the pattillo project adds value to that recognition—Whanganui Arts Review winner.'

EXHIBITIONS

Summer season at 38 Taupo Quay

Turn of a Century

7 SEPTEMBER 2019–9 FEBRUARY 2020

To mark the Sarjeant's centenary this exhibition brings together a selection of historical and contemporary works from the Gallery's collection alongside newly commissioned pieces by nine innovative artists.

Julia Holden: Her Indoors

28 SEPTEMBER 2019–2 FEBRUARY 2019

A suite of over forty new works by inter-disciplinary artist Julia Holden. Featuring painted portraits and audio recordings which combine to form a singular collective portrait of the women Holden met whilst Artist-in-Residence at Tylee Cottage.

at 31 Taupo Quay

Owen Mapp: Dragons & Taniwha—50 Years an Artist Carver

7 DECEMBER, 2019–29 MARCH, 2020

A major touring retrospective exhibition from Pataka Art + Museum celebrating the ground-breaking achievements of Owen Mapp who for over fifty years has honed his craft as a carver of bone.

ONLINE: My Choice

Each month we invite a member of our community to make a personal selection of their favourites from the Gallery collection. These can be viewed online via the Gallery's website.

December 2019—Doug Davidson and January 2020—Cecelia Kumeroa

EVENTS & TALKS

All events are free and are at 38 Taupō Quay unless otherwise stated. Purchase all tickets from Sarjeant on the Quay or by phoning 349 0506.

Friends & Stars Evening

FRIDAY 6 DECEMBER, 5:30–7.00PM

Rear lawn of the Sarjeant Gallery. RSVP essential please.

Artist talk: Owen Mapp

SATURDAY 7 DECEMBER, 11.00AM

Artist Owen Mapp in conversation with curator of the exhibition—Mark Hutchins-Pond from Pataka Art + Museum in Porirua.

RICHIE & ROSIE

SUNDAY 2 FEBRUARY, 4.30PM

Outrageous punk banjo, powerful evocative fiddle and beautiful vocal harmonies from Nashville Tennessee. Tickets: \$20, Gallery Friends & Stars \$15. at Frank Bar + Eatery, 98 Victoria Avenue

Exhibition Opening: Kathryn Wightman—pattillo Project

FRIDAY 14 FEBRUARY, 5.30–7.00PM

2020 Pattillo Whanganui Arts Review opening and Awards Ceremony

FRIDAY 28 FEBRUARY, 6.00–8.00PM

at the Whanganui War Memorial Centre

 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

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By shopping at the Sarjeant you are helping to support the Gallery, makers, artists and craftspeople in our wider arts community.



Sarjeant Gallery
Te Whare o Rehua
Whanganui

Sarjeant
On the Quay

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Sarjeant Gallery is a cultural facility of the Whanganui District Council