

Sarjeant Quarterly 75

Autumn 2020



Newsletter of the
Sarjeant Gallery
Te Whare o Rehua
Whanganui
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FRONT COVER: **Tracy Byatt**, *Parrot Tulips—A Study in Sugar*, 2020, Sugar, ceramic vase.

BELOW: *The pattillo project*, **Kathryn Wightman**: *Digital Parent*, 2020, installation view.



From the Director

2020 is going to be an important year for the Sarjeant. Already we have begun the year in style with hundreds of people attending the opening night of the 2020 *pattillo* Whanganui Arts Review as well as the opening of the inaugural *pattillo project* featuring an amazing glass and new media installation by Dr Kathryn Wightman. Things could not have got off to a better successful start when Anne Pattillo, principal sponsor of the Review bearing her name, cheerily announced to the assembled crowd that she would be raising the value of the Open Award Winner's prize from \$5,000.00 to \$6,000.00. This means that not only does this year's winner Tracy Byatt receive a handsome prize, she will also have the opportunity to take up the *pattillo project* solo exhibition at the Sarjeant in 2021. I say it every year and this year is no exception—the Sarjeant Gallery along with Whanganui and its artists, are all exceptionally fortunate to have a sponsor and friend in Anne Pattillo.

As many of you will know the Sarjeant Gallery redevelopment is now in progress. Late last year our kaumatua led an early morning blessing of the Gallery building to prepare the way for the work that was to come. Now, in the coming weeks another ceremony will be held to bury a Mauri stone to the north of the existing Gallery beneath the roadway, in the area which will eventually stand the glass connecting space between the old and new buildings. Onsite building work is now not far off and the long-awaited project will be underway for all to see.

The 2020 *pattillo* Whanganui Arts Review and Dr Kathryn Wightman's *pattillo project*, *Digital Parent* are on through the Easter holidays and if you haven't yet visited Owen Mapp's extraordinary exhibition *Dragons & Taniwha—50 years an artist carver* at the Sarjeant's iSite Gallery, you have until the 19th of April to do so. We look forward to seeing you at the Gallery for these shows or one of the many public programme events we have scheduled.

—GREG ANDERSON

Our volunteers at the Sarjeant help us with a multitude of different tasks each month. What would we do without you? From helping set up, serve, then pack down (and do the dishes) at events, openings and launches through to sorting, stuffing and labelling the envelopes for this mailing of the Sarjeant Quarterly, we regularly rely on the benevolence of our 'vollies'. A regular group comes into Sarjeant on the Quay every few weeks to pick up and distribute the Sarjeant Gallery flyers you see around town and importantly to remove the old out of date ones. The regular distribution of these is important as it is one of our most direct ways of communicating with the public. We would particularly like to thank Ailsa Stewart, Anne Webber, Anne Devonshire, Di McIntosh, Jenny Shaw, Libby Wood and Nicki Higgie who help out in this way every few weeks, each visiting the same group of organisations. To many in Whanganui you are the face of the Sarjeant and we heartily thank you for being an ambassador. We also would like to thank all the organisations who support us by displaying our event and exhibition flyers for free and we encourage you to support them in return. These organisations are: 141 Bakery & Coffee Shop, 151 on London Motel, 25 Somme Parade Cafe/Restaurant, Ambrosia Delicatessen, Article Cafe, Roast House Bakery Express and Cafe, the Brick House Restaurant & Function Centre, Cactus Creme Café, Caroline's Boatshed Bar & Eatery, Chic Hairdressing, Davis Library, Eastside Dairy, Fine Arts Gallery, Funky Duck Café, Gatshack Music, George's Fisheries, Gonville Cafe Library, Gonville Health, Honest Kitchen, Jane Winstone Retirement Village, Jolt, Kristy's Café, Masonic Court, Mint Café, Mischievous on Guyton, Monaghans Barbershop, New World Whanganui, NZ Glassworks, Paige's Book Gallery, Pita Pit, Pukeko's Nest Café, Recaffeinate, Red Eye Café, Red Lion Inn, River City Press, Rivercity Picture Framers, Riverview Motel, Rutland Arms Inn, Savages Hilltop Bakery, Space Gallery, St Johns Pharmacy, Stellar Restaurant & Bar, Sue Cooke Gallery, Summerset Retirement Village, TAB Sports Bar, Tamara Riverside Backpackers Lodge, The Citadel Café, The Grand Hotel, The Rayner Brothers Gallery, The Villa Coffee House, The Women's Network, The Yellow House Café, UCOL, Victoria Court, Victoria's T 4 2 Café, Vostinar Gallery, Waimarie River Boat Centre & Museum, Whanganui Furnishers, Whanganui iSite Visitor Information Centre, Whanganui Regional Museum, WHMilbank Gallery and Wild Oats. —**JAKI ARTHUR**, *Relationships Officer*

OPPOSITE LEFT: **Laurence Aberhart**, "Untitled" (Files at the Old Cosmopolitan Club—Whanganui, 1986. Collection of Sarjeant Gallery Te Whare o Rehua Whanganui.

OPPOSITE RIGHT: At Tylee Cottage in December 1987 are (from left) Mervyn Williams, Laurence Aberhart and Andrew Drummond. Photograph by Richard Wotton/Tylee Cottage Archives, Sarjeant Gallery.

We were sad to bid farewell to Jae Hoon Lee who has been in residence at Tylee Cottage since November last year. Jae Hoon thoroughly enjoyed Whanganui and has captured some amazing images during his time here. This includes some extraordinary drone footage of local landscapes which he is working to develop into his unique photo-collaged and moving image works. We think Jae Hoon's post-residency show in 2021 is going to be a highlight of our programme for next year.

It's been a great run for photography, with Jae Hoon being preceded by Marie Shannon and now we warmly welcome back renowned photographer Laurence Aberhart who was in fact the inaugural artist-in-residence at Tylee in 1986. Laurence's month long residency is the first of a new initiative within the residency programme to re-engage with the 50+ members of the illustrious Tylee alumni. The hope is that this short term residency of between one and two months over the summer for the next couple of years will allow the resident artist to re-engage with Whanganui and enable us to reactivate long-standing relationships. The Gallery is fortunate to have acquired so many beautiful works from his time in Whanganui in 1986 and we're looking forward to seeing how Laurence's return to Whanganui will see new conversations occurring around these images. Welcome Laurence and we keep our fingers crossed for settled weather for evening photographing.

In our next Quarterly we'll tell you more about the great line up of artists who will be calling Tylee home this year and in 2021. We are very excited that our first artist of the new round is Matthew McIntyre Wilson. Having trained as a jeweller, he has also learnt traditional Māori weaving techniques and he works across the disciplines of jewellery, craft and object. —**GREG DONSON**, *Curator & Public Programmes Manager*



Redevelopment News

Early this month we received the archaeological authority to proceed with construction works on site. It was the pivotal consenting element we need to move forward and while it's been a time consuming and challenging process, it means we can start to excavate.

We'll start with building the foundations for the basement level of Pataka o Sir Archie John Te Atawhai Taiaroa, where the precious Sarjeant Gallery art collection will be housed in a temperature controlled environment. The project archaeologists who prepared the archaeological plan—local firm Archaeology North—will actively monitor the earthworks during the early phase when we scrape back the first layer of soil. We're also working with Te Runanga o Tūpoho through this process. Any items recovered will be stored and managed according to the conditions of the authority. This project on the historic site of Pukenamu Queen's Park is a once in a lifetime undertaking for Whanganui archaeologist Michael Taylor.

After taking out the small stand of oaks and Phoenix palms behind the Gallery in January we can now erect a fence around the perimeter of the site and roll out the traffic management plan with a new road layout around Pukenamu Queen's Park. As it's always safer for pedestrians and public parking to be completely separated from heavy vehicles, the existing library carpark will be set aside for the contractor's project office and site vehicles for the project's duration. The 2 metre-high fence will encompass a much wider area than the building footprint to allow for construction equipment, storage units, and space for heavy trucks and vehicles to turn and load. The fence will run all the way around the existing Gallery where pre-work has started to lift the matai timber floorboards ahead of seismic strengthening work. Mobility parks and loading area in front of the Whanganui District Library will remain and visitors to the Pukenamu Queen's Park and libraries will still have parking alongside the Alexander Heritage and Research Library and beyond.

Late last month the conservation architect and design team met with the contractor inside the original Sarjeant. The contractor was briefed on protocols for handling the decorative plasterwork and cornicing, and removal of lighting and floor vents. They confirmed the methodology for restoration of the floor which needs to be lifted as part of the earthquake strengthening work. The architects are also designing solutions to modernise the old balustrades and



LEFT TO RIGHT:
Contractor McMillan
& Lockwood's Rob
Pedersen, Conservation
Architect Chris Cochran
and Warren and
Mahoney Architect Cliff
Leong discuss removing
fluorescent lighting from
the hanging ceiling
inside the Sarjeant
Gallery.

stairwell area to fit current safety regulations while complementing the building's 1919 neo-classical style.

With the programme of works finally underway for the new wing, I'm focused on finalising the cost and programme for the restoration of the Sarjeant, and waiting for Auckland University's peer review of the seismic strengthening solution. This will enable the contractor to resubmit the work method and price for consideration and approval. Peer reviews ensure the community gets the best design and fit-for-purpose solution and often prompt questions that require detailed design variations. Peer reviews can be an iterative process and cannot be rushed but by splitting the consent for the building work into two, we can move ahead with construction of the new wing while the cost and programme for the existing building is being finalised.

—GAYE BATTY, *Project Director*

THE PATTILLO PROJECT

Kathryn Wightman

Digital Parent

15 FEBRUARY–3 MAY, 2020

In mid-February we were thrilled to open Dr Kathryn Wightman's solo exhibition *Digital Parent*. This project has been in development since Wightman became the inaugural recipient of the *pattillo project* when she scooped the Open Award at the 2019 Whanganui Arts Review with a three dimensional digital portrait of her son. A year later with the generous support of pattillo, Whanganui UCOL and an Arts Grant from Creative New Zealand, she's been able to create her most ambitious work to date. On top of creating this complicated work, Wightman also welcomed her second child into the world, the same week as her show opened. Now that's organised!

For the major new piece in the exhibition Wightman further developed her innovative method which involves screen-printing layers of coloured powdered glass onto sheets of flat glass, then placing them in a kiln to set the layers. The resulting pattern recalls floral designs of vintage wallpapers with reassuring familiarity. The image transitions incrementally with the patterning fading slowly from the top until it becomes uniformly green along the bottom edge, mirroring an algorithmically generated web experience, beginning with the safe and familiar then slowly devolving into the strange, sinister and dangerous. Fragments of YouTube videos are projected onto the work, illuminating fragments of mirrored glass.



Developing further the themes of the work which won her the Open Award at the 2019 pattillo Whanganui Arts Review, Wightman scanned her son and used a 3D printer to produce the forms of his likeness. Forming a totem-esque pole, the candy-coloured shapes are profile sections taken from this scanned data that are then further digitally manipulated. It could speak to the data all of us generate through our online activities which is collected and used for a myriad of purposes.

Artist James Bridle believes we have to critically analyse the structure underpinning a platform such as YouTube and why it creates an incentive for the creation of certain content. This may be easier said than done however as rapidly evolving tools such as artificial intelligence may learn in a way that even its creators may not entirely understand. Nonetheless, *Digital Parent* channels the anxieties about our present media environment and calls for a deeper reflection upon its ramifications. —JAMES HOPE, Assistant Curator

ABOVE: The pattillo project, Dr Kathryn Wightman, *Digital Parent*, 2020, installation with screen-printed powdered glass on glass panels with mirrored glass shapes and video projection.

Generously supported by

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ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

The 2020 pattillo Whanganui Arts Review

29 FEBRUARY–17 MAY, 2020

This year's pattillo Whanganui Arts Review received a record-busting 207 works submitted, with lines out the door at Sarjeant on the Quay on the morning of receiving day. The days leading up to the opening were a frenzy of planning the layout and installing over 140 works. The Sarjeant welcomed leading writer, curator and academic Dr Linda Tyler to Whanganui to judge the 32nd Arts Review. We are delighted to enjoy the continuing sponsorship of the Wellington-based consultancy company pattillo and their generous Open Award.

The winner of the pattillo Open Award receives a cash prize and the opportunity to accept *The pattillo project*, a solo exhibition for the artist at the Sarjeant Gallery in 2021, with curatorial and technical support from the Gallery team. On awards night Anne Pattillo surprised everyone by increasing the Open Award to \$6000. This year, the Open award was presented to Tracy Byatt for her work *Parrot Tulips—A Study in Sugar*. A delicate work of tulips meticulously rendered in sugar, the judge offered these words: "This work is an astonishing feat of craftsmanship which demonstrates a

seamless relationship between an idea and its execution."

There were eight merit awards and one youth recognition award of \$200 each presented this year, sponsored by generous local establishments:

Edith Collier Trust Merit Award:

Leigh Anderton-Hall, *Ovastrung*, ceramic & wool

Friends of the Sarjeant Gallery Merit Award:

Andrea du Chatenier, *Flowers that Bloom at Midnight*, ceramic & glass

Renata's Art & Framing Merit Award:

Richard Wotton, *Amelia Jury*, archival inkjet photograph

The Whanganui River Markets Trust Merit Award:

Casey Baxter, *Nga mata o Tawhirimatea*, woven muka, natural dyes

Wanganui Garden Services Ltd Merit Award:

Andrea Gardner, *I Wish I Were You*, photographic print on Ilford gold fibre silk paper

Barnicoat & Healy Merit Award:

Lorene Taurerewa, *The Island*, oil on canvas

Recaffeinate Merit Award:

Tom Turner, *A Journey*, soft pastel

Rivercity Picture Framers Ltd Merit Award:

Margaret Silverwood, *Escape Artist #2*, pencil and coloured pencil

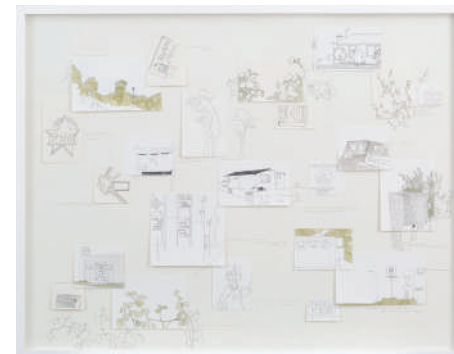
WDC Youth Committee Youth

Recognition Award: Nat Kirk, *Healing*, graphite

The Dalgleish Architects Excellence

Award of \$1000 went to Brydee Rood for her video and mixed media installation *A Remedy for Hopelessness / I. Te Henga Gorse Collection Ritual / II. A Hopeful Table* and the **Article & Money Poppins Excellence Award** was won by Catherine Macdonald's pencil and watercolour drawing *Just a Moment*.

The Sarjeant Gallery Te Whare o Rehua thanks all the sponsors and everyone who submitted to the 2020 pattillo Whanganui Arts Review for your support and warmly invites everyone to visit the exhibition—a snapshot of the region's creative output now.



ABOVE: Catherine Macdonald, *Just a Moment*, pencil and watercolour drawing

BELOW: Brydee Rood, *A Remedy for Hopelessness / I. Te Henga Gorse Collection Ritual / II. A Hopeful Table*. Video installation with table and mixed media





New discoveries from the Edith Collier Trust Archive

Work has begun on cataloguing the Edith Collier Trust (ECT) Archive held in the permanent care of the Sarjeant Gallery. These archives comprise: historical photographs of Whanganui's Edith Collier; correspondence with her family and fellow ex-patriot artist Frances Hodgkins while Edith was working and studying in the UK,

assessments from Edith's tutors at St John's Wood Art School in London, as well as Edith's notebooks and personal ephemera including her London underground maps and war-time ration cards.

We were delighted to have a descendant of Edith Collier make a start on cataloguing the archive earlier this year. Rose Collier is Edith's great, great niece and worked at the Gallery as a volunteer for two weeks, during which time Rose recorded the details for 120 items in the archive. As part of this project the Gallery Photographer Michael McKeagg has completed photography of the entire archive, including page by page images of Edith's personal notebooks. To date 69 of these records are available to view at our website's online collection portal 'Explore the Collection', with more records being added each week.

In the course of cataloguing Edith's archive we have been in discussions with Lissa Mitchell, Te Papa's Curator of Historical Documentary Photography, who has been researching early women photographers of this period. So far we have identified four images from within the ECT archive that were probably taken by Annie Elizabeth Davis (b.1870, d.1943). We believe that Annie's sister Ethel Margaret Ellison (née Davis b.1879, d.1961) was a friend of Edith's, as seen in one of the photographs taken by Annie of 13 year old Edith and 19 year old Ethel with their bicycles. Also within the archive, but yet to be catalogued, are written letters between Edith and Ethel.



Unknown photographer, *Edith Collier packing up her room in London before returning to NZ circa 1921*, A2015/1/16. Collection of the Edith Collier Trust, in the permanent care of the Sarjeant Gallery Te Whare o Rehua Whanganui

From Lissa Mitchell's research to date we know that Annie Davis and Emily Collis opened The Ridgway Studio (in an upstairs part of the Ridgway Building) in Whanganui in 1899. The studio was reported as being fitted out in a modern manner for the time and they had showcases of their photographic work on display in the street front below their studio. The pair had been working at another studio run by Alfred Martin, and Davis had previously worked for Wrigglesworth and Binns (in Wellington). Their studio was short lived and the pair sold it in 1901 shortly before Collis got married. Unfortunately Collis died shortly afterwards in 1903, possibly from complications in childbirth. Davis then shifted to Auckland and photographs by her were published in the Auckland Weekly News in 1911 and 1912. She died in Auckland in 1943.

We look forward to finding out more information about these links with an early New Zealand woman photographer as the details of this significant and personal archive are recorded.

Lissa Mitchell is keen to hear from anyone who has information or photographs by the Ridgway Studio, Collis and Davis, and also Edith Williams (E.E. Williams). You can contact her at LissaM@tepapa.govt.nz

—JENNIFER TAYLOR MOORE, *Curator of Collections*

RIGHT: Annie Davis, *Portrait of Edith Collier and Ethel M Davis with bicycles* 22 Aug 1898, black and white photograph, A2015/1/30. Collection of The Edith Collier Trust, in the permanent care of the Sarjeant Gallery Te Whare o Rehua Whanganui.

OPPOSITE: Annie Davis, *Portrait of Edith Collier with a basket of lilies* circa 1910, A2015/1/7. Collection of the Edith Collier Trust, in the permanent care of the Sarjeant Gallery Te Whare o Rehua Whanganui



EXHIBITIONS

Autumn season of exhibitions

The pattillo project: Dr Kathryn Wightman: Digital Parent

15 FEBRUARY–3 MAY 2020

The *pattillo project* is a solo artist showcase exhibition at the Sarjeant Gallery awarded to the winner of the pattillo Whanganui Arts Review Open Award. Dr Kathryn Wightman is the inaugural *pattillo project* artist.

2020 pattillo Whanganui Arts Review

29 FEBRUARY–17 MAY 2020

New Zealand's longest running community call out exhibition showcases original artworks in any medium, completed in the last twelve months by artists living in the Whanganui region and areas that link to the Whanganui River including Rangitikei and South Taranaki.

Owen Mapp: Dragons & Taniwha –50 years an artist carver

7 DECEMBER 2019–19 APRIL 2020

Venue: Sarjeant object gallery above the iSite, 31 Taupō Quay
A major retrospective exhibition celebrating Mapp's ground-breaking achievement 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. Developed and toured by Pataka Art + Museum.

Coming up:

Structural Issues

2 MAY–2 AUGUST 2020

A group show that brings together the work of a group of artists for whom an essential part of their practice is exploring how elements of a work fit together in three dimensions. The exhibition includes sculptural and ceramic works by some of New Zealand's most innovative object makers.

Andrea du Chatenier: New work

9 MAY–2 AUGUST, 2020

An exciting solo exhibition of recent work by Whanganui-based artist Andrea du Chatenier, known for her skill at mastering many different media. Her new work pushes the boundaries of her ceramic practice.

Sara McIntyre: Observations of a Rural Nurse

23 MAY–16 AUGUST 2020

Sara McIntyre, the daughter of the artist Peter McIntyre, was nine years old when her family first came to Kākahi, in the King Country, in 1960. The family has been linked to Kākahi ever since. On the family car trips of her childhood, McIntyre got used to her father's frequent stops for subject matter for painting. Fifty years on, when she moved to Kākahi to work as a district nurse, she began to do the same on her rounds, as a photographer. This exhibition brings together her remarkable photographic exploration, her observations of Kākahi and the sparsely populated surrounding King Country towns of Manunui, Ohura, Ongarue, Piriaka, Owhango and Taumarunui.

My Choice Exhibition Series

My Choice exhibitions are online at Sarjeant.org.nz

Each month we invite a member of our community to make a personal selection of their favourite works from the Sarjeant Collection which are then staged as an online exhibition at Sarjeant.org.nz/exhibitions.

1 MARCH–31 MARCH 2020: March's My Choice is chosen by Jim Norris.

1 APRIL–31 APRIL 2020: April's My Choice is chosen by Riah King-Wall.

1 MAY–29 MAY 2020: May's My Choice is chosen by Ingrid Culliford.

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.

Back of House Tour: Behind the Scenes at the Sarjeant

SATURDAY 21 & SUNDAY 22 MARCH, 2PM

A rare opportunity to enter the Sarjeant Gallery collection store where you will discover the stories behind one of New Zealand's most significant collections from those who work with it every day. The guided 45 minute tours require stair access. Cost: \$10 per person
To book: 06 349 0506 / info@sarjeant.org.nz. Bookings essential as numbers are strictly limited for each tour.

Concert: Metamorphosis

SUNDAY 22 MARCH, 4.30PM–6PM

Standard and original songs from the Great American Songbook by the esteemed Whanganui-based ensemble. Cost: \$20/\$15. To book: 06 349 0506 / info@sarjeant.org.nz.

Artist Talk: Laurence Aberhart

SATURDAY 28 MARCH, 11.00AM

Curator and Public Programmes Manager Greg Donson will be in conversation with Laurence Aberhart, one of New Zealand's most revered photographic artists.

Back of House Tour: Behind the Scenes at the Sarjeant

SATURDAY 28 & SUNDAY 29 MARCH, 2PM

A rare opportunity to enter the Sarjeant Gallery collection store where you will discover the stories behind one of New Zealand's most significant collections from those who work with it every day. The guided 45 minute tours require stair access. Cost: \$10. To book: 06 349 0506 / info@sarjeant.org.nz. Bookings essential as numbers are strictly limited for each tour.

Artist Talk: Kathryn Wightman

SATURDAY 18 APRIL, 11–12.30PM

Dr Kathryn Wightman in conversation with Greg Donson about her *pattillo project* exhibition. Free, all welcome.

Artist talk, book launch and exhibition opening. Sara McIntyre: Observations of a Rural Nurse

SATURDAY 23 MAY, 3.30PM

Sara McIntyre's extraordinary photographic exhibition opens at the Sarjeant. Join Curator and Public Programmes Manager Greg Donson as he discusses *Observations of a Rural Nurse* with Sara McIntyre. After the conversation, we will launch the accompanying book with Massey University Press and celebrate the opening of the exhibition. Free but bookings required. Call in at Sarjeant on the Quay or call 06 349 0506.

River City Big Band

SUNDAY 24 MAY, 4.30PM

This 19 piece 'Big Band' includes sections of trumpet, trombone, saxophone and rhythm and will present a varied programme of swing, jazz, rock, blues and Latin styles to appeal to all tastes. Tickets: \$10/\$12 from Sarjeant on the Quay or by calling 06 349 0506.

 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

Observations of a Rural Nurse

Sara McIntyre



23 MAY – 16 AUGUST 2020



Sarjeant Gallery
Te Whare o Rehua
Whanganui

Sarjeant
On the Quay

38 Taupō Quay
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www.sarjeant.org.nz

Sarjeant Gallery is a cultural facility of the Whanganui District Council