

# Sarjeant Quarterly 80

Winter 2021

Newsletter of the  
Sarjeant Gallery  
Te Whare o Rehua  
Whanganui  
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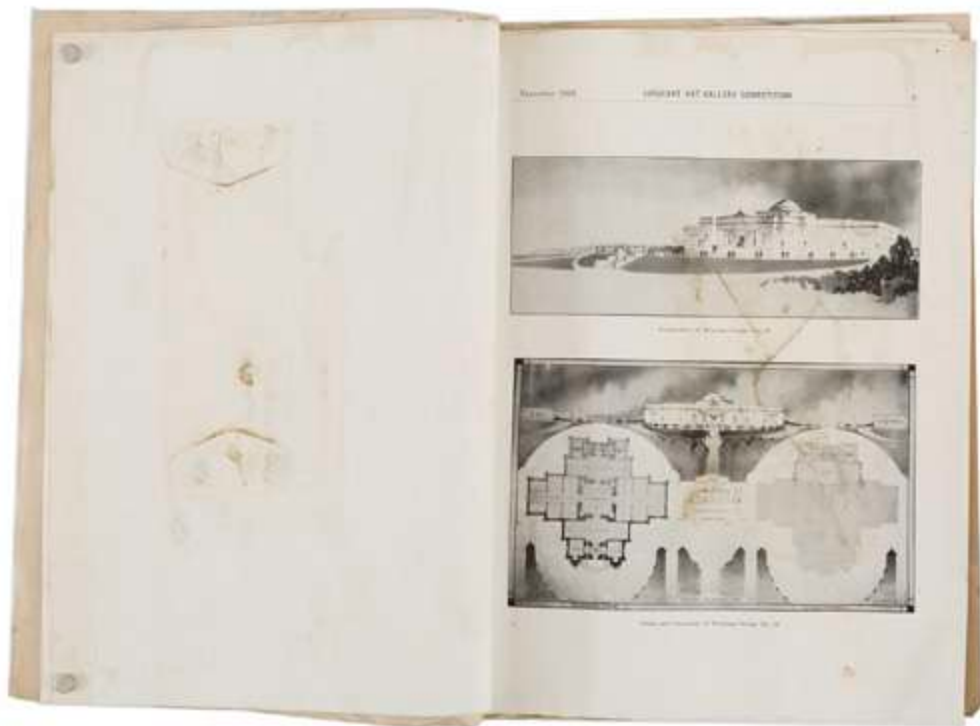


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FRONT COVER: Julia Morison *Hirsute, auris* 2018, glazed porcelain, horse hair. Image: John Collie, Christchurch Art Gallery Te Puna o Waiwhetū

BELOW: Sarjeant Gallery Competition booklet from December 1916, recently discovered in the time capsule deposited by J.C. Brodie.



## From the Director

The journey that we've been on, since it was first proposed in 2011 that the Sarjeant should once again consider fundraising to strengthen and extend the Gallery, has been a long one. What has been a consistent hallmark of that journey, has been our keenness to make sure that our supporters, and the public at large, are kept abreast of all that we are working on.

Because the Redevelopment is such a multifaceted project, it was important that we develop a comprehensive communications plan that ensures we don't miss the chance to disseminate information when we achieve certain milestones or when items of significant interest are uncovered.

This level of communication in all areas including print, television, radio and social media, means that we are able to tell the many stories about the Gallery and those who have played a part in its development over more than a century. The intention of this plan however, was that the communication should be reciprocal. And this has very much been the case.

Throughout the course of our collection move from Pukenuamu Queen's Park to 38 Taupō Quay, many items with scant details were brought to light. It is to a large degree thanks to public feedback from newspaper articles and the like, that we have been able to piece together the history and context of these works; and enabled those who have assisted us to feel they have a vested interest in the Gallery, its collections and its future.

Likewise, in recent weeks, with the unexpected discovery of the 1918 time capsule hidden in a wall of the Gallery by the Clerk of Works (John Cornfoot Brodie) supervising the Sarjeant build (1917–1919), we have been making every effort to share details of the find. With extensive coverage on television news and via Radio New Zealand, within minutes of the story breaking family members of Mr Brodie came forward to express their delight at the discovery and to help tell his story and that of his descendants. These kinds of contacts are invaluable to curatorial staff as they help fill out detail in the Gallery's rich history and enable future generations to understand how deeply rooted this institution is in Whanganui's own past.

**GREG ANDERSON**

## Sarjeant Happenings

As well as being busy with exhibitions and events at Sarjeant on the Quay, it's been great to see a couple of recent exhibitions we have developed travelling to other venues. Our popular summer show *Te Awa Reo* was on view at Taupō Museum from 27 March–3 May. It was great to have the exhibition in the district which is home to the source of the Whanganui River, Mount Tongariro.

A selection of Sara McIntyre's wonderful photographs from last year's exhibition *Observations of a Rural Nurse*, were featured alongside her father's paintings at the New Zealand Portrait Gallery in Wellington. The exhibition *Kākahi: Peter and Sara McIntyre* provided an intergenerational snapshot of Kākahi and has been extremely popular with visitors.

BELOW: The recent private exhibition of Edith Collier's artworks held by members of her extended family. Image: Ryan Romanes

RIGHT, TOP TO BOTTOM: Greg Donson in conversation with Sara McIntyre and her brother Simon at the New Zealand Portrait Gallery, Wellington. Image: Brian Wood; 2021 Pattillo Whanganui Arts Review winner Andrea Gardner during our Arts Review Winners Talk in April; Tracy Byatt giving a demonstration of her working process during her exhibition *An Impossible Bouquet*



ABOVE: Solomon Mortimer & Zahra Killeen-Chance

## Tylee News

At the end of June we will say goodbye to painter Graham Fletcher, our current artist-in-residence at Tylee Cottage. Fletcher has had a very productive time starting a new body of work which will be developed over the next year, and we look forward to working with him on his exhibition for spring 2022.

From July to November we're very pleased to welcome photographer Solomon Mortimer and choreographic artist Zahra Killeen-Chance. The duo have been making video and photographic works together since 2012. Their process involves an intersection between performance, photography and video and while they are in residence they will create

a collaborative project that they describe as 'a dialogue between the topography of the body and the topography of the environment.' In addition to creating collaborative works they have each had an impressive run of performances and exhibitions in their fields. Killeen-Chance is a Distinguished Graduate of the New Zealand School of Dance, and an award winning choreographer and performer who has performed throughout New Zealand and the Asia Pacific region. Mortimer holds a Masters of Fine Arts with first class honours from Elam School of Fine Arts and in 2019 he was the recipient of the Marti Friedlander Photographic Award.

# Redevelopment Update

Construction of the Pataka o Sir Te Atawhai Archie John Taiaroa (new wing) continues to make good progress with basement floor sections being poured on a regular basis allowing the exterior walls to be formed. The contractor, McMillan and Lockwood Ltd is using innovative plastic formwork for the construction of the walls and columns instead of traditional timber and cardboard tubes. These light weight modular systems are made of high impact recyclable plastic which can be used multiple times, saving time and cost.

Earthquake strengthening of the Sarjeant’s double brick cavity walls is also making steady progress with production drilling for the pre-stressed bars that will create a virtual cage within the walls of the building. Once inserted the steel bars will be held in tension by a new concrete capping beam at roof level and the existing concrete foundations at the basement level.

Drilling requires a high degree of skill which was evidenced this month when Richard Awa, specialist contractor for BBL Contech noticed a change in the pattern of water discharge, as used for cooling of the drill-bit, and stopped to investigate. Had he not done so, we might never have discovered the glass time capsule

hidden in 1918 inside the wall cavity near the entrance of the old gallery by the clerk of works.

Core samples which include brick, grout and Oamaru stone are being held in storage and may be requested through the Sarjeant Gallery.

On the eastern exterior of the worksite, the construction fence has been extended to allow for the

construction of a new driveway down to the basement of the new wing. A new parking area for the band room will be formed as part of the driveway construction.

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

IMAGE: Workers remove the curved plastic formwork to reveal a fully formed concrete column in the basement of the new wing.



# Julia Morison

## *Head[case]*

29 MAY–22 AUGUST, 2021

Head[case] is an artist's project by Julia Morison, four years in the making and featuring more than 100 ceramic heads, each one distinctly different from the next. Christchurch-based Morison is best known as a painter and has been working with clay since 2011. Over the past three decades she has built a significant back catalogue of series-based works drawing influence from esoteric knowledge systems—the Sefirothic Tree of the Jewish Kabbalah, number symbolism, Hermeticism and Surrealism—from which she generates conventions and restraints.

Signs, symbols and overarching structural frameworks repeat throughout Morison's work. The head is a potent form, recurring throughout her painting and sculpture in the 1980s and 90s. Within Head[case] it appears abstracted from the human body, manifesting as a vessel, a concealment, a point of physical defence between an inner state of being and a corporeal condition.

Julia has exhibited extensively within New Zealand and internationally and has been the recipient of numerous awards, grants and residencies. Morison received the Frances Hodgkins Fellowship in 1989 and the Moët & Chandon Fellowship in 1990 which enabled her to travel to France for a year's residency, subsequently becoming her home for the next ten years. She was named New Zealand Arts Foundation Laureate in 2005 and appointed an Officer of the New Zealand Order of Merit in 2018, for services to visual arts.

Head[case] was developed by Christchurch Art Gallery Te Puna o Waiwhetū. Courtesy of the artist, Two Rooms Gallery, Jonathan Smart Gallery and private collectors. Soundtrack by Sad Freq (John Chrisstoffels). The artist acknowledges the support of Creative New Zealand. The accompanying catalogue is published by Objectspace with support from Two Rooms Gallery and Sarjeant Gallery Te Whare o Rehua Whanganui.

OPPOSITE: Julia Morison *Me and mini-me* 2018, glazed porcelain. Image: John Collie, Christchurch Art Gallery Te Puna o Waiwhetū



## Peter Hawkesby in conversation with Jessica Kidd, Assistant Curator

*You began making ceramics in the 1970s, returning to working fulltime in ceramics in 2016 after a long hiatus. Can you discuss any differences in your artistic practice between these time periods?* It was like getting to know a long lost friend – How have we changed? Have we anything to say? Is the magic still there? It took 15 months from March 2016 to get ‘on the runway’. The processes have been similar, but now timeframes between making and finishing work are much quicker.

*What led you to dispense of the potter’s wheel and make ceramics without this well-known tool?* Wheel work had its limitations for me, vessel making was never the be all and end all. Travelling to the US West Coast in 1978 to experience the ceramic movement was very powerful, and since then I’ve never used a wheel.

*Do you have a finished work in mind before you create it, or does a piece develop organically?* Sometimes, sometimes not. I usually have a destination in mind, but a pretty blank map for directions, which means surprises, barriers and solutions.

*‘Tender Brick’ was originally developed and shown at Objectspace in Auckland. What are your thoughts on seeing it at the Sarjeant Gallery, which is quite a different space and layout?* I love the bright sunny Sarjeant space for the scaled-down *Tender Brick*, it’s like a brand new show for me!

*While in Whanganui recently you visited the Sarjeant Gallery Redevelopment site and were given some of the core samples from the walls of the historic building. Any thoughts on what you might use these for?* The redevelopment tour was one of the highlights of my trip to Whanganui. The core samples given to me have their own box display in my workshop, and seeing them every day should provoke a work, I hope!

*Has your recent move to Dunedin influenced the work you are making or the way that you work?* My new workshop area ‘Dazy Lure Carpark’ is sunny, bright and warm – conducive to making... all good omens for the future!

*Tender Brick: The Material Epiphanies of Peter Hawkesby* is showing at our object-based gallery above the i-SITE until 12 September, 2021. *Tender Brick* comes to us from our friends at Objectspace where it was on view from 21 November, 2020–21 February, 2021. The exhibition was curated by Richard Fahey and generously supported by Creative NZ.

OPPOSITE: Peter Hawkesby ‘Cook Straight Te Moana-o-Raukawa’ white raku, Chinese hollow brick and glazes. Collection of Natasha Conland and Simon Ingram



## Time capsule discovered at Sarjeant Gallery redevelopment site

On 8 April 2021, while construction supervisor Richard Awa was drilling inside the walls of the Gallery for earthquake strengthening, the drill unexpectedly encountered a sealed glass jar. Remarkably the jar contained a time capsule that had been placed inside the wall 103 years earlier by John Cornfoot Brodie (b.1859, d.1930), Clerk of Works for the Sarjeant Gallery building. The contents were revealed to be a deeply personal selection of items relating to Brodie, his family and the Sarjeant building project.

The most significant item is a letter by Brodie, dated 28 January 1918, where he expresses his concern about the lack of acknowledgement of the young artied pupil, Donald Peter Brown Hosie (b.1895, d.1917) from the office of Edmund Anscombe in Dunedin, who was responsible for the winning design in the Sarjeant architectural competition. However Anscombe took the credit for the design and Hosie elected not to challenge him on it. Tragically Hosie was killed in the Battle of Passchendaele a mere three weeks after the laying of the Gallery's foundation stone. Brodie is unwilling to write Anscombe's name in his letter and uses a dash instead. He goes on to say that others including the foreman, contractors, chairman of the Committee and leading solicitors share his opinion.

Other items enclosed include a rare Sarjeant Art Gallery architectural competition report, published December 1916; a copy of the Wanganui Herald and the Wanganui Chronicle, both dated 20 September 1917, the day of the laying of the Sarjeant Gallery foundation stone; and personal items of Brodie's including a Frank Denton photograph of him with his two sons. His older son Archibald Douglas Brodie worked as a Barrister in Whanganui and is the father of Whanganui-born artist Joan Grehan (b.1920, d.2007). A substantial body of Joan Grehan's artwork is in the Sarjeant collection.

**JENNIFER TAYLOR MOORE**, *Curator of Collections*

**IMAGE:** Items found inside the time capsule

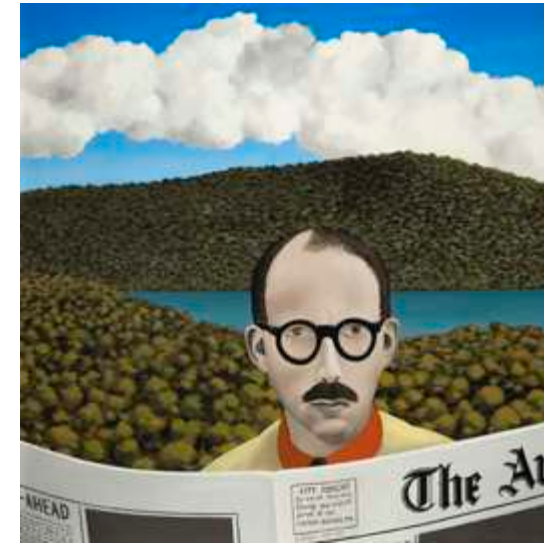


The Sarjeant time capsule will be on display at Sarjeant on the Quay during Whanganui Heritage Month, 1–26 September, 2021

## Let's Face It: Portraits from the Collection

15 MAY–8 AUGUST, 2021

The ubiquitous selfie is now part of the vocabulary of modern life but portraiture as an art form stems back to ancient Egypt. Before photography was invented, a portrait, be that a painting, sculpture or a drawing was the only way to record a likeness of someone. But portraits tell us a lot more than that, they depict the



ABOVE: **Richard Killeen** *Man, Land, Sea, Sky* 1967, oil on canvas. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Purchased, 1975

qualities of the sitter and consider someone's status, beauty, personality and taste. Often they also tell us about the artist who is making the portrait, their interests, artistic style and personality.

This exhibition features a range of portraits from the Sarjeant's permanent collection in a variety of media—paintings, photography and sculpture and in this diverse mix there are connections between them, linking subjects and styles across time.

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

## Collection Focus: Ralph Hotere

22 MAY–15 AUGUST, 2021

This exhibition is the latest instalment in the *Collection Focus* series. Ralph Hotere ONZ (Te Aupōuri b.1931, d.2013) is widely regarded as one of New Zealand's most significant late twentieth century artists. A New Zealand artist of Māori descent, Hotere produced works in a variety of innovative and industrial materials, often with themes of protest. Hotere regularly worked with other artists and, over a twenty year period, produced lithographic prints in collaboration with master printmaker Marian Maguire.

One of his most impressive lithographic projects, the *Round Midnight* suite, is shown in this exhibition. It comprises thirteen prints, one for each month of the year, with a final image. The title is taken from a jazz composition by Thelonious Monk. Hotere had already produced several paintings titled 'Round Midnight' on black lacquered corrugated iron and aluminium, and the lithography process allowed him to explore further possibilities with the same subject.

**JENNIFER TAYLOR MOORE**, *Curator of Collections*

IMAGE: **John McDermott** *Ralph Hotere, Painter, Port Chalmers* circa 1994, colour photograph, X2014/1587. On long term loan to the Sarjeant Gallery Te Whare o Rehua Whanganui. Collection of Jan and Luit Bieringa



**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

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

For more information & to keep up to date with news visit: [sarjeant.org.nz](http://sarjeant.org.nz)



# Marie Shannon

## *Sleeping Near the River*

14 AUGUST–14 NOVEMBER, 2021

Thursday 29 August  
Family  
Getting lost  
Confined space