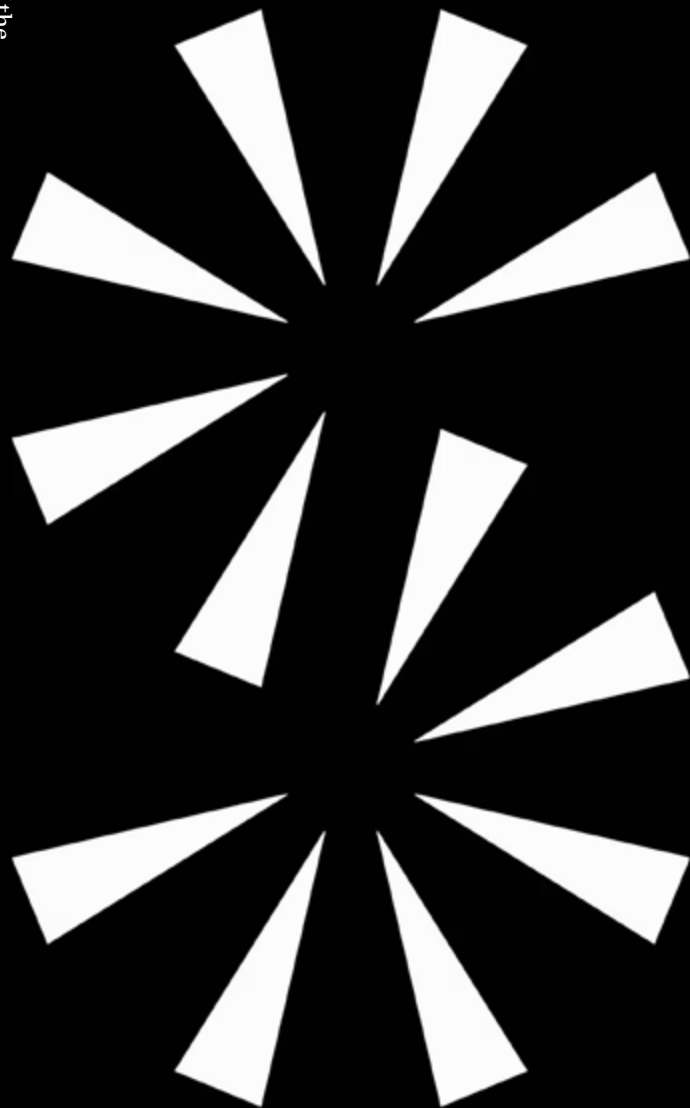


Sarjeant Quarterly 92

Winter 2024



Newsletter of the
Sarjeant Gallery
Te Whare o Rehua
Whanganui
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COVER: Our new tohu designed by Extended Whānau

BELOW: The removal of the tent has begun at Pukenamu Queen's Park

www.facebook.com/SarjeantGallery [@sarjeantgallery](https://www.instagram.com/sarjeantgallery)
For more information visit: sarjeant.org.nz



From the Director

Haere mai, welcome to the winter edition of the Sarjeant Quarterly. In this issue, we reflect on recent experiences as we anticipate our future and the opening of Te Whare o Rehua Sarjeant Gallery later this year in Pukenamu Queen's Park. We now have an exciting date for you to put in your calendar, which I will mention shortly. Firstly, I want to acknowledge this issue's story in which our Curator and Public Programmes Manager, Greg Donson, looks back on ten years in our temporary home on Taupō Quay.

At Pukenamu Queen's Park, as each area nears completion, we are quickly gaining a strong sense of our finished gallery, and what its facilities will offer and allow us to achieve. Particularly exciting are the unique elements of the co-design process coming to fruition, including the overarching concept of kānapanapa; the phenomenon of light from our river environment which is embodied in the architecture. Along with the etched black granite cladding and metal tioata inserts, which can already be seen glinting in the light, is the carved totara waka, which forms a bridge linking the heritage building to the new wing, Te Pātaka o Tā Te Atawhai Archie John Taiaroa.

The cultural narratives are described in this Quarterly and I would like to take this opportunity to thank Te Kahui Toi, led by Cecelia Kumeroa, for the hard work they have devoted to this project and for the rich design details which are now coming to life in the gallery and the location. The deep cultural and artistic history of Whanganui are now encompassed in the architecture.

In readiness for opening, we have ensured that all aspects of our identity—from marketing materials to our stationery—will mirror our new home's narratives to underscore the significance of Te Whare o Rehua to Whanganui. We are delighted to have Extended Whānau, one of Aotearoa New Zealand's top design firms working within the arts sector, to help us on this journey. This Quarterly's interview with Tyrone Ohia from Extended Whānau, who grew up in Whanganui, offers fascinating insights on our new identity, including the remarkable Rehua star tohu (emblem) that represents the inspiration that leads us into the future. The next Sarjeant Quarterly you receive after this one will carry this new identity.

All the pieces are quickly falling into place and we can't wait to share it all with you. We can now confirm that the Sarjeant Gallery will open to the public on Saturday 9 November 2024. We hope you'll join us for this historic occasion, or will be able to visit over the summer months that follow as we enter a new era for Te Whare o Rehua Sarjeant Gallery in Whanganui. The gallery's second century is just getting underway.

ANDREW CLIFFORD, *Director*

Tylee News

This edition of the Quarterly sees Jade Townsend completing her time at Tylee Cottage and we extend a warm welcome to our next resident Kirsty Lillico who will be coming to Whanganui to take up our Craft / Object residency from July–November.

Jade has made the most of her time in Whanganui, reconnecting with her home town and friends and family as well as making many new connections. New work that she is currently producing will be part of our opening season of shows at Pukenuamu and we're looking forward to working with her on her post residency solo show.

One of our objectives of establishing a residency focused on craft and object-based practitioners was to push the boundaries of what might be normally considered in this category. With a practice that makes use of diverse materials such as building paper, house and office loads of unwanted and new carpet, fabric, rope and recycled leisure wear, Lillico's work resides at the hinterland of craft, sculpture and drawing. In 2017 she won the Parkin Drawing Prize for a carpet piece. She says, "the design products of architecture and fashion are inspirational source material for my textile sculptures.

Both clothing and buildings protect the body and exert control over it. My work embodies the discord between the aspirations of design and the function it serves for its users." Lillico has a Bachelor of Design, majoring in Visual Communication Design from Victoria University, Wellington and a Master of Fine Art from RMIT University, Melbourne. She has been included in many solo and group exhibitions, including the group exhibitions *Demented Architecture*, 2015 and *Unravelling*, 2019 at City Gallery Wellington.

GREG DONSON, *Curator & Public Programmes Manager*



ABOVE: Kirsty Lillico 'Forever New' 2021, sportswear, urethane foam, paint, wood

Audio Describer Training

It is estimated that a quarter of all New Zealanders have accessibility needs. This could range from the physical to blind or low vision, to issues with hearing or to neurodiversity. For the past eight years the Sarjeant team have been working on how we can make the gallery and our public programmes more accessible to all our communities, and drafting a policy to guide us.

After attending an audio describer training session in New Plymouth with the Govett Brewster we felt this was something we needed to bring attention to in Whanganui. Thanks to National Services Te Paerangi, the Sarjeant Gallery was able to engage the help of Judith Jones from Te Papa and hold two days of Audio Describer training. Knowing that this project was bigger than just the Gallery, we invited teams from the Alexander Library and the Whanganui Regional Museum to join us.

Audio describing is a form of narration which is used to provide information surrounding key visual elements. This allows individuals to be able to access information that would not be accessible by listening to audio. We are looking forward to the opportunity to implement these learnings and more when we reopen at Pukenuamu Queen's Park.

TERESA CIMINO, *Operations Manager*



ABOVE: Sarjeant Gallery, Whanganui Regional Museum and Alexander Heritage Library staff discussing the wall text for Bev Moon's exhibition, *Fortune*.

Celebrating the Sarjeant Gallery Trust

The Trust has been instrumental in spearheading and securing the funding for the gallery’s redevelopment and is now focusing on growing the Endowment Fund to support Te Whare o Rehua Sarjeant Gallery into the future. The Endowment Fund now sits at \$2.5million and the aim is to manage and grow the fund substantially over the next five years. This year a distribution has been committed from the Endowment Fund for the purchase of new works for the Sarjeant Gallery to show in the opening exhibition later this year.

The Sarjeant trustees are a diverse professional, business and highly networked group of people who work hard to generate and raise the profile of the Sarjeant Gallery nationwide, and to foster meaningful relationships and support from our key stakeholders.

It has been a tremendous privilege to chair a board comprising individuals of such high calibre. Over the past ten years, throughout the redevelopment phase, we have faced numerous challenges. Yet, each member has shown unwavering commitment and been actively engaged at every step of the journey. They have generously contributed their significant resources and time, embodying the qualities and true spirit of altruism. I thank them all and those who have gone before us from the bottom of my heart.

NICOLA WILLIAMS, *Chairman, Sarjeant Gallery Trust*



ABOVE: Nicola Williams MNZM, Chairman

OPPOSITE TOP ROW: Col Paul Bayly, Hon Chris Finlayson, KC, Annette Main ONZM

BOTTOM ROW: Keria Ponga, Te Pou Tupua, Dr Rawiri Tinirau, Mayor Andrew Tripe





Redevelopment Update

What an exciting and busy time it has been for the Sarjeant Gallery Redevelopment team, as we draw ever closer to our construction completion date at the end of this month, leaving just the finishing works for the granite façade and landscaping to complete.

As I write, a white construction tent still covers the 104-year-old original gallery, protecting it from weather and containing the spread of dust. We plan to remove the tent as soon as the skylight glazing has been installed, revealing the dome of the gallery once again.

The refurbishment of the gallery's Oamaru stone exterior is in the final phase. Starting at roof level, the finishes to the dome and architectural roof pediments, the new stone parapets, which hide the seismic bracing elements located around the perimeter of the roof, and feature stone work are nearing completion. Sourced from a quarry in Oamaru, all new stone has been carefully selected to reflect the original creamy variations and the colour tones of the heritage building.

The stonework on the walls has required careful working by the stonemasons. A range of techniques have been used to save the existing stone blocks, including partial replacement, piecing-in small sections of stone and inserting new stone elements to repair the existing walls and to meet seismic strengthening requirements.

These repairs have been necessary to counter the effects of more than a century of weathering, which has degraded stone faces and caused seismic cracks. Oamaru stone is naturally softer than many other stones and while the new stonework can appear different when first installed it will continue to lighten and change over time. We are already seeing this lovely effect as the building weathers and the new stone surfaces lighten in colour.

Inside the Sarjeant, solid plastering and painting of the gallery spaces is also getting closer to completion and we are excited to see the contractor has started to re-instate the beautiful tongue and groove matai floors which were carefully lifted and stored off-site.

On the other side of redevelopment site at the new Pātaka o Tā Te Atawhai Archie John Taiaroa, work has turned to the installation of the exterior cladding of the granite facade. The vertical railings have been fixed to the north and west faces and local tilers are working to secure trapezoidal shaped tiles in the Aramoana pattern carefully chosen by Tūpoho's artist group, Te Kahui Toi.

GAYE BATTY, *Sarjeant Gallery Redevelopment Project Director*



Ming Ranganui *One outs* (2023) muka, dowel, studs.
Image courtesy of Robert Heald Gallery

Puanga Toi Fest 2024

29 JUNE – 31 JULY, 2024

Awa Rere Roa—Whanganui Māori Arts Collective, in partnership with the Sarjeant Gallery, presents an artistic offering to acknowledge and celebrate Puanga. Taking place at Whanganui Arts—at the Centre, this event builds on previous exhibitions and relationships.

Whanganui has a rich history of both customary and contemporary Māori arts and artists. From the early days of the bubbling spring of Ngā Puna Waihanga to the now strong flowing waters of Awa Rere Roa. Established in 2022, Awa Rere Roa was formed to create space for all Māori artists who live in or whakapapa to the Whanganui region and came about as a result of *Huritau*, an exhibition supported by Te Atinga, Aotearoa. It showcased 16 Māori artists and was well supported by the community. In 2023 Awa Rere Roa partnered with the Sarjeant Gallery to produce *He Tohu Tēna Pea—it is perhaps a sign*, another successful exhibition that marked the closing of Sarjeant on the Quay and established a relationship for the future.

This year Puanga Toi Fest 2024 builds on that momentum and will consist of two spaces. The front gallery will house the exhibition *Āta Whakarongo—listen carefully*. Bringing together over 20 artistic voices ranging from established to emerging manawhenua and pan-Māori artists to create a space of contemplation and reflection for the viewer.

The back gallery will be an activation space or a resting space, depending on the day. A series of workshops and educational experiences are taking shape between the Sarjeant Gallery educators and local groups to activate the space, inviting the community in to share in these experiences. Workshops and wananga may include, screen printing, cyanotypes, writing, film, making wananga, games and more. So āta titiro, āta whakarongo—watch and listen carefully, you won't want to miss out.

VANESSA EDWARDS-BUERGER, *Education Officer, Sarjeant Gallery*

WHEN: Opening event: 5.30pm, Friday
28th June. Opening hours: 10am–4pm
Monday–Saturday, closed Sunday

WHERE: Whanganui Arts—at the
Centre, 19 Taupō Quay, Whanganui

Kāhui Toi

Te Whare o Rehua Sarjeant Gallery Co-Design



For those of us lucky to live in Whanganui, we are enjoying watching Te Whare o Rehua Sarjeant Gallery's redevelopment unfold in real time. As the black granite cladding goes up on Te Pātaka o Tā Te Atawhai Archie John Taiaroa, the metal 'tioata' shards are being installed between the granite sections. Placed at intervals, they are designed to catch the effect of light shimmering on water. At times this effect can be seen on the Whanganui River and is referred to as kānapanapa. It is the key design narrative for the new wing and the connecting waka-bridge. Through a series of workshops with architects Warren & Mahoney and Te Kāhui Toi o Tūpoho this concept narrative has been embedded in the architecture.

Te Kāhui Toi o Tūpoho is the artist group appointed by Te Rūnanga o Tūpoho, the collective Hapū of the Whanganui Iwi who occupy and maintain permanent settlement in the lower reaches of the Whanganui River.

The kānapanapa concept, including the cultural narrative and designs on the new wing, are informed by Whanganui tribal histories. The phenomenon of light from our river environment is embodied in the architecture and extends the cultural narrative to include all of the Whanganui community and beyond. This makes the gallery one of a kind in the world. The full narrative was carefully selected after a rigorous process that involved in-depth discussions with tribal members to ensure that Tā Te Atawhai Archie John Taiaroa would be honoured in an appropriate manner.

The cultural narrative has informed all of the design of the façade, tiling for floors, the mahau, the waka-bridge through to the elements of the new branding for Te Whare o Rehua. The Cultural Lead for Te Kāhui Toi o Tūpoho on behalf of Te Rūnanga o Tupoho is Cecelia Kumeroa. Cecelia conceived the concept narrative with assistance from John Maihi and other tribal members.

CECELIA KUMEROA and **JAKI ARTHUR**, *Relationships Officer Sarjeant Gallery*



TOP: The tioata catching the light can clearly be seen from Somme Parade

ABOVE: Te Kāhui Toi o Tūpoho; Paul Millar (architectural draftsman) with Cecelia Kumeroa (Cultural Lead/ multi-disciplinary artist) and Aaron Te Rangiao (stone mason/ sculptor) at the redevelopment site. Eugene Kara is part of Te Kāhui Toi o Tūpoho.

RIGHT: Te Kāhui Toi member and project lead for the waka-bridge Eugene Kara (multi-disciplinary artist) with Darren Engelbrecht (master joiner).

Members of Te Kāhui Toi o Tūpoho have most recently been involved with the carved totara waka which forms the base of the interior walk bridge and which connects the heritage gallery to the brand new wing. The waka-bridge will be another first for Whanganui and Aotearoa, NZ.





TE WHARE O REHUA
SARJEANT GALLERY

Updating the Sarjeant identity in the run up to the reopening

Te Whare o Rehua Sarjeant Gallery has reached another milestone in the redevelopment project and has unveiled the brand new design concepts, and an extraordinary tohu, to signify the beginning of the next chapter in the gallery's story.

Drawing on creative talent raised by the Awa, the gallery has worked with Tyrone Ohia and his kaupapa Māori design studio Extended Whānau, who bring their unique lens and conceptual thinking to the table. Ohia has been able to reflect the gallery's interwoven histories and multifaceted identity with timeless design that can carry the gallery forward. Ohia has a strong connection to Whanganui being raised here and attending kura at Pūtiki. He is part of a network of creatives, educated at the Whanganui School of Design, who have gone on to shape the aesthetic flavour of Aotearoa.

“Most of my memories of the Sarjeant are from when I was a student at design school. We'd always go to the openings and it was a place where you'd bump into everyone and see all of the Whanganui creative community in one place, not just the creative

community though, it was a real meeting place.”

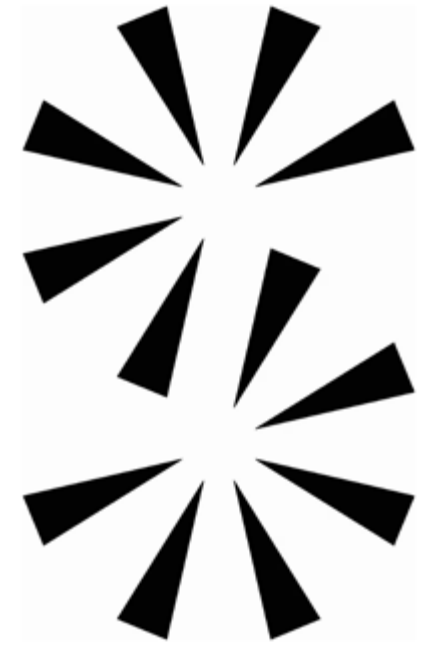
Ohia speaks of the two strands of whakapapa he has focused on to inform the design process. One being the unifying of the gallery's names, and a more meaningful embrace of the Māori name. Te Whare o Rehua was the name given to the Sarjeant Gallery in 1995 as part of Māori language year. The aspiration for this theme year was to connect both Tangata Whenua and Tangata Tiriti to the Māori language. Bill Milbank was at the helm at that time, and he recognised the importance of public institutions embracing the nation's indigenous language and supporting it to flourish. Milbank built strong relationships between iwi and the gallery which resulted in the gifting of this name, presented by George Waretini, who was on the Sarjeant Gallery Trust Board at the time. Te Whare o Rehua, has been translated as 'the house of inspiration.' Ohia speaks on the story and substance that comes from this:

“The amount of imagination that's in that name, for an art gallery, and everything that

an art gallery does, it makes it something that everyone can appreciate. It doesn't really feel to us like we've made anything new per se, even though it's a new tohu, and embracing the Māori name, it was more about surfacing that richness that's already there.”

You can see how this thinking has translated into the design with the gifted name positioned starward atop the original name, Sarjeant Gallery, which visually grounds the gallery in its history – founded through the gift of Henry Sarjeant to establish the gallery 'as a means of inspiration for ourselves and those who come after us.' The synergy of both of these intentions, as something to inspire the next generation, is represented powerfully together so as to be grounded by the past yet looking to the stars to guide the pathway forward.

The second strand of whakapapa that Ohia has woven into the design story for the gallery is in the history of the building itself. With the addition of Te Pātaka o Tā Te Atawhai Archie John Tairaoa to the rear of the original Sarjeant Gallery, architects Warren and Mahoney engaged in a series of co-design workshops with Te Kāhui Toi, the artist group appointed by Te Rūnanga o Tūpoho. An example of the thinking that came out of these workshops is how the building is now connected to the story of the natural environment around it. The shiny steel tioata inserts, simulating the



Tyrone Ohia from Extended Whānau



kānapanapa, the light shimmering on the flowing water, highlight an ancient pūrakau specific to the Awa. These kinds of details are gearing the gallery up for the next century.

“We read the visual world the same way we read words and try to figure out what the story might be. The sparkly Rehua star tohu that we’ve created has come from the architectural thinking in the old and new buildings.

What we’ve done is to try to have a conversation with that. It’s almost like two circles that have been combined to become one. So it’s a bit like the floor plan of the buildings itself: an old building and a new building, two cultures, clipping together into this one creative star.”

As a design studio, Extended Whānau have a lot of experience working with

galleries. Their work for Auckland Art Gallery Toi o Tāmaki’s largest, most visited exhibition, *Toi Tū Toi Ora*, has been celebrated as a ‘legacy piece of design for Aotearoa.’ Their work was also an integral part of communicating the significance of Matariki for the national public holiday campaign. Sarjeant Gallery director Andrew Clifford, sees these examples of how a kaupapa Māori approach to design brings something

essential to the way the public are able to connect with these major national events, and adds:

“A really impressive thing that Tyrone has done is build on these well-established narratives that are very much already embedded in who the Sarjeant Gallery is. He’s taken what we’ve already got and put this beautiful new presentation to it that adds more layers that will help us communicate what this identity is. This is the next level of thinking about who we are as a bilingual, bicultural institution.”

Ohia has a clear mission for the work they do at Extended Whānau:

“We use design to make Māori culture more seen and understood, to get Māori narratives out there to everyone, so everyone can see the beauty within the culture and have a connection to it.”

This new tohu will now guide the gallery as its identity unfolds into the future, upholding the history of innovation and guardianship of some of the nation’s most compelling and innovative artists. It brings with it the courage and curiosity of those who came before and that which can be seen in the next generation. It shimmers with potential, like the waters on the Awa, signalling: nau mai, haere mai. This is a place where everyone can find their creative spark.

WHITNEY NICHOLLS-POTTS

Looking back, looking forward

As we are about to return to Pukenuamu we've been reflecting on the archive of our time at Sarjeant on the Quay. In 2014, we staged *The Archivists*, a group show that occupied all of the gallery at 38 Taupō Quay and our object gallery, upstairs in the i-SITE building. The premise of the exhibition was bringing together a group of artists for whom some form of archiving was a key part of their practice at that time. One of those was painter Mark Braunias, who was commissioned to create a site specific wall work that drew on his archive of drawings that he had created during his time as artist-in-residence at Tylee Cottage in 2007. What resulted was the magnificent *My name was Brad Devo-looper* which turned a bland white walled journey to the Gallery's classroom and toilets into a riot of chatty characters. Some recognisably human, others like bodily organs and mechanical limbs swallowing a cartoon. The show ended and even though we were supposed to erase their energy with a coat of white paint, they seemed too busy, so they stayed and everyday they've been guardians of our little galaxy at Sarjeant on the Quay, but when we do finally leave the building, they will go too.

The Archivists was at the beginning of a new chapter in the Sarjeant's biography, and since then a decade has passed and we have presented over 115 exhibitions. Unlike other galleries around the motu that have undertaken major redevelopment projects and closed until reopening, the Sarjeant team and Whanganui District Council made the call that, given the complexity of the redevelopment project and the need to stay connected to our community, we needed a home that was more than just a temporary pop-up space. A good call because who could have foreseen the time it has taken to see this major project come to fruition and also the unforeseen events like the flooding of the Whanganui River in 2015 and the global Covid 19 pandemic that saw the gallery close for periods. The space at Sarjeant on the Quay hasn't allowed us to stage exhibitions on the scale we will be able to at Pukenuamu, but it has served us well.

OPPOSITE: Mark Braunias *My name was Brad Devo-looper* 2014, commissioned wall work



We have worked with many artists on solo and group exhibitions, shown our diverse collection and provided a gathering space for Whanganui's vibrant arts community, who have attended openings, talks and events as well as our popular 'Musicians for the Sarjeant' series of concerts and performances.

With so many memorable exhibitions to choose from, the programme has been too varied to play favourites. In 2019 we marked the Sarjeant Gallery's centenary with the exhibition *Turn of a Century*. We had hoped that we would be back at Pukenuamu for this occasion but we had to rethink this idea and curate a show that would both celebrate the last century but also note a time of transition and a trajectory forward. At the time the redevelopment project was about to commence, the original Sarjeant Gallery building was well and truly empty, so to mark this we commissioned a group of artists to create new works in response to the space in flux. We encouraged them to use extraneous materials that were going to be removed from the building and capture spaces and views that were about to change. The resulting exhibition brought together these new commissions alongside a selection of historical and contemporary works from the collection and on reflection was a mirror of what we have and will continue to strive for when we return to Pukenuamu. As was our final exhibition *He tohu tēnā pea / it is perhaps a sign*—creating a programme that highlights our rich and varied collection, and showing the best of contemporary practice being created in Aotearoa.

So while we are thankful for our time at 38 Taupō Quay, we are keen to exit stage left, like those Braunias characters, and head into a brave new world of Resene black white and quarter dutch white walls to begin the next chapter of making shows that are beautiful, thought provoking, maybe a little noisy and maybe a little messy. We'll see you up there.

GREG DONSON, *Curator & Public Programmes Manager*



TOP: *Turn of a Century*, 2019. BOTTOM: *He Tohu Tēnā Pea*, 2023

TE WHARE O REHUA
SARJEANT GALLERY



Pukenamu
Queen's Park,
Whanganui

Opening
9 November
2024