

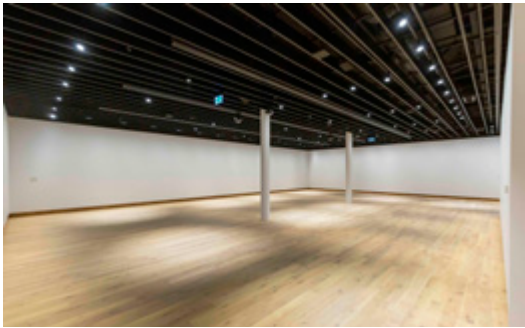
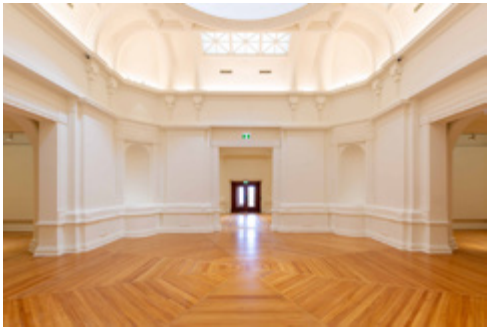


# SARGEANT QUARTERLY

93

Newsletter of Te Whare o Rehua Sargeant Gallery ISSN 2624-408X / Spring 2024–Summer 2025





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Cover: The facade of the redeveloped Te Whare o Rehua Sarjeant Gallery

Nau mai, haere mai,

Welcome to this special edition of the *Sarjeant Quarterly*, timed for the opening of Te Whare o Rehua Sarjeant Gallery on Saturday 9 November. This issue marks an important moment in our history and we're excited to share stories and photos that highlight what we can all look forward to now that the gallery redevelopment is complete.

We have reached this point thanks to the vision and contributions of those who have come before us, including previous gallery staff and the support of successive mayors, councillors, governments and everyone in our community who has helped us along the way. We thank you all whilst also remembering those who aren't with us now to celebrate this achievement. Pivotal to this success has been the advocacy and fundraising work of the Sarjeant Gallery Trust. The trust's current Chairman, Nicola Williams, highlights some of our key supporters who have helped us achieve our ambitious goal.

Opposite: Gallery spaces in the heritage wing and Te Pātaka o Tā Te Atawhai Archie John Taiaroa before installation of our opening season

This redevelopment is much more than a restoration and extension. Through the partnerships and collaborations that have developed through this project, the gallery has become a fundamentally different institution that enjoys a much deeper range of relationships with our community. Notably, our partnership with iwi and the co-design of our new wing, named Te Pātaka o Tā Te Atawhai Archie John Taiaroa, shifts our identity by embedding significant local narratives into the architecture of our buildings. Whitney Nicholls-Potts in conversation with Cecelia Kumeroa introduce some of this work on pages 8–12.

Our opening exhibitions and programmes extend this consideration of who we are and how we occupy space in Pukenui Queen's Park. It is a pleasure to acknowledge the artists who have also been fundamental to the history of Te Whare o Rehua Sarjeant Gallery, and those artists who will be part of our future, including the local practitioners who have made new works for our opening exhibitions. Of particular note is artist Edith Collier, whose survey exhibition is a key pillar in our opening programme, accompanied by the

publication of a significant book. We are also proud to be launching a substantive history of the gallery *Te Whare o Rehua Sarjeant Gallery, A Whanganui Biography* by author Martin Edmond—an incredible story that spans centuries.

Lastly, welcome to our new staff who have joined us at this pivotal moment and helped to get the gallery open. I am pleased to introduce Gallery Administrator, Harlee Bosman; Head of Development, Nicki Manthel; Curator Programmes & Engagement, Cecelia Kumeroa; and a new group of Gallery Assistants who are looking forward to welcoming you to the gallery. On pages 40–41 Nicki outlines opportunities for you to become part of our story and support our vision for the future of the gallery, which will continue to inspire and benefit the many generations still to come.

Welcome to a new era for Whanganui and our 105-year-old gallery.

Andrew Clifford  
Director



## Te Whare o Rehua Sarjeant Gallery Trust News

4 Spring 2024

We're there! After more than a decade of fundraising to restore our beautiful 105 year old heritage gallery—established by our original benefactor Henry Sarjeant—and construct a new wing to honour Sir Archie Taiaroa, the project is complete and celebrations are about to get underway.

On behalf of the Trust I would like to express appreciation and gratitude to the multitude of donors and supporters within Aotearoa New Zealand and around the world who have kept faith with the project through all of its ups and downs. Your commitment, generosity and unwavering support have made this ambitious endeavour a reality, putting Whanganui firmly on the map as a must visit arts destination.

Acknowledgement needs to go to former Minister of Culture and Heritage and Minister of Treaty Settlements Hon Chris Finlayson KC for his work in the early days of the project gaining Iwi support and Cabinet approval to ring fence \$10 million for the Redevelopment.

Former Whanganui Mayor Annette Main's commitment to the project was

pivotal in convincing Whanganui District Councillors of the long term merits to the region.

Despite all the odds and some moving goal posts we managed to meet the considerable challenge of fund raising. Former Gallery director Greg Anderson's involvement in the fund raising drive was outstanding, especially considering he was managing the temporary Gallery operations and staff as well. He and I were able to mobilise a team of supporters and ambassadors from near and far to assist us with capital raising from the private and business sectors and also to endorse applications for Government funding—all of which were successful.

It has been calculated that Henry Sarjeant's original bequest to build a gallery and create an art collection of significance for future generations would equate to around \$70 million in today's terms. It seems fitting that the cost of restoring the original gallery and constructing the new extension has come in at just over \$70 million, giving us a state-of-the-art world class gallery for future generations.



We now have a sizeable Endowment Fund and the Trust has contributed \$100,000 for the acquisition of new contemporary art works for the Collection that will be part of the opening exhibition. The Gallery now sits on a strong platform with the right people in place to move forward and reach its true potential.

I encourage all of you to come and enjoy a very special 'Summer of Art' at Te Whare o Rehua Sarjeant Gallery.

Nicola Williams MNZM  
Chairman, Te Whare o Rehua  
Sarjeant Gallery Trust

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Above: Former Director Greg Anderson with Judith Anderson, England, great niece of Henry Sarjeant, and Nicola Williams MNZM

## Redevelopment Wrap Up

6 Spring 2024

In November 2018, I received a call asking me to lead the restoration and redevelopment of Te Whare o Rehua Sarjeant Gallery. This was the beginning of an inspirational journey—and what an adventure it has been.

The 105-year-old gallery is an architectural marvel, but during its restoration the age of the building, its fragility and sandy location presented numerous challenges. Covid-19 had a significant impact on resourcing, labour and materials. However, our main contractor remained steadfast throughout and successfully resolved two sub-contractor liquidations for structural steel and climate control.

Today, the shining honey-coloured floors, new dome glazing and painstakingly restored architectural

plaster features and timberwork, are testament to the quality of craftsmanship by meticulous, mostly local, tradespeople. And there have also been some delightful surprises along the way, like the chance discovery of a glass time capsule buried deep inside a wall cavity.

Before we could begin construction on the new building, Te Pātaka o Tā Te Atawhai Archie John Taiaroa, an extensive archaeological examination of the site was undertaken. Our local archaeologist unearthed many findings and features of interest, including the unwelcome exposure of a cannon ball.

It is very exciting to see this sleek new building now with its trapezoidal black granite tiles and glinting steel tioata inserts which create the effect of light shimmering on water. The design is the result of a collaborative co-design process undertaken by the architects Warren and Mahoney and Te Kāhui Toi, the artist group appointed by Te Rūnanga o Tūpoho.

These two buildings, old and new, now stand in stark and beautiful contrast,



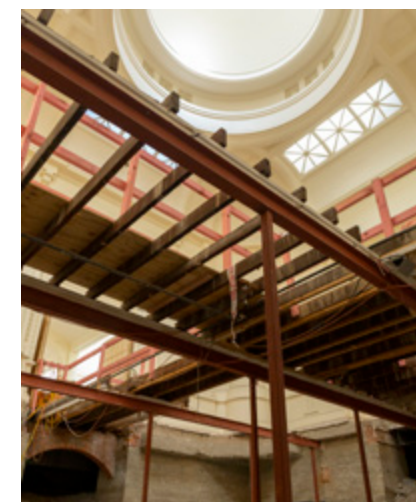
linked by a glass atrium, and a waka air-bridge, which was carved by a dedicated team led by Te Kāhui o Toi o Tūpoho.

I feel very grateful to have had the opportunity to see this once-in-a-lifetime project through to completion and on a personal note, being in Whanganui on a regular basis has enabled me to strengthen family connections who share common ancestry with Nicolas Meuli who arrived in Whanganui in 1877 and built several iconic buildings including the Royal Whanganui Opera House.

I would like to thank our consultants, contractors and Te Rūnanga o Tūpoho, who came together early in the project to agree on a project charter for respectful communications and

problem solving with Kotahitanga (unity of purpose)—and everyone involved in funding and supporting this project from its inception.

**Gaye Batty**  
Sarjeant Gallery Redevelopment  
Project Director



**Opposite top:** View across the site during the construction of Te Pātaka o Tā Te Atawhai Archie John Taiaroa

**Opposite bottom:** Looking up from the basement of the heritage building in 2022. Floor joist were kept in place to support temporary walkways whilst the matai floor boards were being removed for conservation



## The Co-Design of Te Pātaka o Tā Te Atawhai Archie John Taiaroa

8 Spring 2024

The river speaks to us in many ways as it follows its path to Tangaroa, constantly moving and shifting shape. Sometimes on the surface of the water, small ripples created by currents or a gentle breeze, will shimmer in the sunlight and communicate something universal deep within. This phenomenon of shimmering light, called *kānapanapa*, is central to the overarching design narrative of Te Pātaka o Tā Te Atawhai Archie John Taiaroa – shining light on the *pūrakau* or ancient stories imbued in the new wing's unique design elements.

Through a collaborative process between the design collective—Te Kāhui Toi o Tūpoho and Warren and Mahoney Architects—you can feel, in each detail, how it is alive with stories that come from the Awa and the landscape the gallery sits within. The designers and architects have tangibly translated the metaphysical relationship between the descendants of Whanganui and the river. This relationship is expressed in the *whakatauaki*: *‘Ko au te awa ko te awa ko au, I am the river and the river is me’*. Cultural lead, Cecelia Kumeroa said the concept of *kānapanapa* was conceived in the initial co-design meetings where ideas were put on the

table. “When thinking about the design concepts we were asking: what is it about our Awa that makes people feel a sense of connection and joy? That felt like the best way to honour Sir Archie’s memory.”

Working in co-design and coming from different worldviews inherently brings certain challenges. Kumeroa described

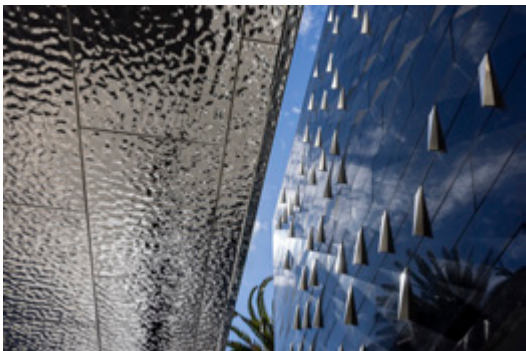
the process as: ‘a great clash of ideas.’ Citing the black granite facade as an example where there was a strong contest and compromise was found.

“The changeability of the surface was key to communicating the ever-changing river, giving a sense of being in flux, moving, in constant transition. There was a lot of thinking about how



Above: Te Whare o Rehua Sarjeant Gallery with the contemporary extension Te Pātaka o Tā Te Atawhai Archie John Taiaroa





that would look. The polished granite is a highly reflective surface and it's wonderful to hear the construction team expressing their delight at how the surface feels like it's alive."

The artists of Te Kāhui Toi o Tūpoho were able to employ ancient narratives to convey the thinking behind their ideas, illustrating the uniquely Māori concepts via vibrant storytelling practices passed down through the generations.

"Once we held the initial meetings and shared ideas as a group, we went through a rigorous process, where all the artists had to contribute and select the best overarching narrative, under the directive of Rangi Kipa and his team (Tihei). We agreed on kānapanapa. It's not only about beauty and shimmering light on the water, it's about peace, gathering kai, and it connects to our spiritual practices. It celebrates

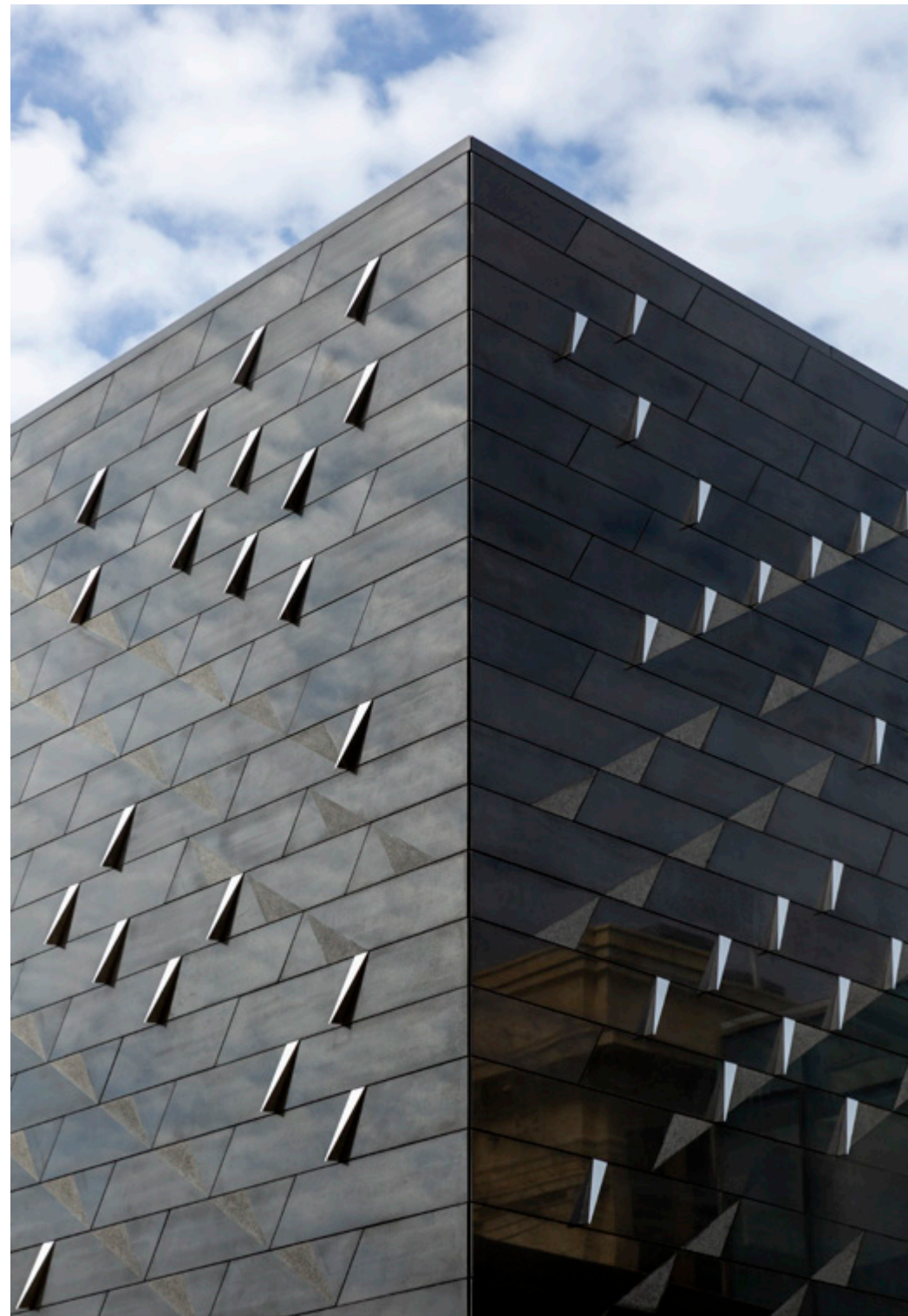
**Above:** the undulating metal surface on the underside of the Mahau, entryway into the gallery

**Opposite:** steel tioata glistening against the black granite facade, conveying the overarching kānapanapa concept

our tupuna Awa, our ancestral river. 'Kānapanapa ana te wai (I runga I a Pareangaanga)' is the cultural narrative that ignited our design thinking."

Tangata whenua, here in Whanganui, employed an ingenious strategy in food gathering practices. River stones were used to create a current in the water where the kānapanapa would become visible, attracting fish into a pool for the gathering process. With the name of the new building being a reference to the traditional food storehouse (and a vessel for treasured belongings)—Te Pātaka, this concept has multiple layers that weave in the ancient river stories, and the intention of nourishing not only the physical body, but also the wairua, the spiritual essence.

This kind of thinking was woven into the design and how it influences the bodies in the gallery to orient to the Awa throughout their experience in the space. The way the waka-bridge appears to be floating, and the reflective folded steel tioata inserts beckoning and glistening against the black facade—connecting visitors to the life-giving and spiritual nourishment of flowing water.



The aramoana detail on the facade has been informed by whānau heirlooms passed down to Kumeroa: “These patterns are taonga that my nannies in particular have woven, and they are featured in historic photographs. You can see them wearing these taonga.”

The façade pattern was created using the dynamics of both honed and polished stone with the highly reflective smooth finish against the soft textured matte finish. This detail alone is jam packed with lucid and luminous wisdom, a connectedness to the natural world, that is alive in the descendants of those who have lived with the river as an ancestor, for centuries.

Ultimately Kumeroa said: “The relationship working with Warren and Mahoney architects was really inspiring and receiving valuable guidance from our tribal leader John Niko Maihi—a great privilege.” Living in the world today we inhabit multiple different cultural and historical experiences side by side. The design of the building creates an experiential moment of this radiant connection that exists in all of us. “By placing our ancestral river at the core of the architectural

design narrative and thinking, we have endeavored to honour Tā Te Atawhai Archie John Taiaroa through the power and timeless beauty of our natural world”.

Kumeroa and the artists from Te Kāhui Toi o Tūpoho have been very intentional about the concept being universal: “Light shimmers on water everywhere you go so it’s a way to manaaki everybody to share in this.” There’s nothing to demystify or explain when you can quite literally go and sit quietly by the river and listen. “These are the ways of our tūpuna.”

Whitney Nicholls-Potts, Guest Writer  
in conversation with Cecelia Kumeroa,  
Cultural Lead for Te Kāhui Toi o Tūpoho

Te Kāhui Toi o Tūpoho members are:  
Cecelia Kumeroa, Eugene Kara, Paul  
Millar and Aaron Te Rangiao Gardiner.

# Summer of Art



Opening Month Events  
9 Nov – 8 Dec 2024



Pukenamu  
Queen's Park  
Whanganui

For more info:  
[sarjeant.org.nz](http://sarjeant.org.nz)

TE WHARE O REHUA  
SARJEANT GALLERY





Above: Richard Orjis *Flower Idol (Floros)* 2006, photographic print. Collection of Te Whare o Rehua Sarjeant Gallery. Tylee Residency exchange, 2015

## Nō Konei / From Here Unpacking 105 Years of Collecting

9 November, 2024

–11 May, 2025

Galleries with their histories, collections, and exhibition programmes resemble families. Despite our best efforts, we often cannot control their evolution, DNA, ghosts, or mauri. They develop organically. Over a century after the Sarjeant Gallery originally opened, we find ourselves asking: How did an artwork arrive here? Why was it acquired or gifted?

Our opening exhibition in the heritage galleries of Te Whare o Rehua Sarjeant Gallery has been an opportunity for the curatorial team to traverse 105 years of collecting. In essence, the kaupapa (framework) for our entire opening season of shows is a story that is unique to this institution. Often the artworks, their subject matter and the artists who have made them are from here.

While the varied nature of the collection prevents us from telling a singular story of European or New Zealand art history, we have chosen amplifiers—works infused with the magic of the makers among us, the artistic sightseers who navigate landscapes of the real and imagined. These works evoke feelings tied to our histories and memories.

From beloved historical works through to contemporary paintings, photography and sculpture, there is much for visitors to explore.

Our approach has been to bring together historical and contemporary works that spark new conversations and readings across time. Rather than a chronological hang, you will find works displayed thematically, grouped together with familial connections. Visitors will encounter many historical works that are some of the Sarjeant Gallery's most beloved—*The Wrestlers*, Frederick Goodall's *Flight into Egypt*, (1884)—one of the largest history paintings in the country; Eugene Von Blass's *Curiosity*, (1891) and two wonderful works by Edward Burne Jones from the late 19th century. *Alongside The Returned Relay*, (1889)—an equestrian painting by celebrated French painter Rosa Bonheur.

The origins of the Sarjeant's collection were conservative, and the aspirations of Henry Sarjeant's widow Ellen and her second husband John Armstrong Neame was the antithesis of the kaupapa of this exhibition. When they travelled to





Europe to acquire works for the collection, they wanted to purchase artworks that would show the public of Whanganui what they thought a fine art gallery of the time should be showing. In Henry Sarjeant's own words:

*It is my desire that works of art shall be purchased or acquired on account of their intrinsic value as a work of high art only and not because they are specimens of local or colonial art so that the said gallery shall be furnished with works of the highest art in all*

**Above:** Roland Searle *Kai Iwi Beach*—*Wanganui* circa 1930s, silver gelatin print on paper. Collection of Te Whare o Rehua Sarjeant Gallery. Purchased, 1987

**Opposite left:** Cliff Whiting *Ngangara* 1973, wood and linoleum carving. Collection of Te Whare o Rehua Sarjeant Gallery. Commissioned for the Sarjeant Gallery with funds from the 1973 Peter Stuyvesant Award, purchased 1973

**Opposite right:** Roberta Thornley *Hatch* 2019, archival pigment ink photograph on Hahnemühle photo rag. Collection of Te Whare o Rehua Sarjeant Gallery. Gift of the Friends of the Sarjeant Gallery, 2022

*branches as a means of inspiration for ourselves and those who come after us.*

If we examine this quote in its historical context, it reveals Sarjeant's aspirations for artworks to transcend local boundaries. At the same time, he recognises that artworks can serve as time travellers, possessing the ability to inspire across generations. But what is deemed to be the highest art is the perplexing question that has always dogged art history. For example, the Neames were travelling in Europe in the early 20th century, when they could have easily accessed the works of modernism's pioneers. However, they chose to eschew this trend and instead made more traditional and expected purchases.

From the late 1970s, with the appointment of Gordon H. Brown as the gallery's first professional director, the tide changed. The focus shifted to growing a collection that was responsive to the development of a story of New Zealand art and artists. The emergence of the work of contemporary Māori artists, for whom the gallery and its second director Bill Milbank championed,



is another unique strand of the Sarjeant Gallery's exhibition programming and collecting. The gallery's artist-in-residence programme, established in 1986, has also been an ongoing mechanism to bolster our holdings of work by some of New Zealand's leading contemporary artists, across a broad range of media.

This selection of work from our collection serves as a curatorial index, it gives our viewers a sense of the strong threads that weave together, and that make this collection unique. Since the Sarjeant Gallery opened in 1919, the way we encounter artworks has transformed completely. We hope you will be inspired by this building in its newly expanded footprint, equipped for the next century and beyond, together with the work of the many artists displayed. They are the lifeblood of this place, infusing it with energy, beauty, tension, and inspiration.

Greg Donson, Jennifer Taylor  
& Jessica Kidd  
Curators



We would also like to thank external contractors who have helped bring our opening season of exhibitions to fruition, including: Stephen Brookbanks, Marco Buerger, Rob Cherry, Matariki Cribb-Fox, Sean Duxfield, Emily Fryer, GDM, Ian Glenny of Quality Decorating, Natalie Jones, Detlef Klein, John Maihi, Sarah Maxey, Sandy Nepia, Whitney Nicholls-Potts, Rob O'Keeffe Joinery, FAB Plastics, Fliways Special Projects, Joe Pick, Jasmin Ratana, Aidan Ritchie, Aaron Roberts, Marie Shannon, staff of the Whanganui Regional Museum, staff of the Auckland War Memorial Museum, Sophia Smolenski, Mark Strange, Picpac, Studio Carolina Izzo, Bubby Tamakehu, Cameron Tawaroa, Dr Rāwiri Tinirau, Jill Trevelyan, Wanganui Towing, Extended Whānau, Mike Williamson, Lee Williams



## *Nō Konei / From Here* in Te Pātaka o Tā Te Atawhai Archie John Taiaroa

9 November, 2024–  
11 May, 2025

As a companion to the broad range of historical and contemporary works featured in our collection exhibition, we wanted to explore the kaupapa of this exhibition further by focusing on a unique strand of the Sarjeant Gallery's collection that has arisen from its artist-in-residence programme at historic Tylee Cottage. Since its establishment in 1986, the programme has seen close to eighty artists participate, many of whom have gone on to be recognised as some of New Zealand's leading creative practitioners.

The residency is a critical way of ensuring that our programming features innovative new work and that our audiences encounter contemporary practice. Often the outcome of the residencies are bodies of work that are produced in response to an artist's time in Whanganui, or an expansion of a theme that they had already been exploring. Artists have often responded to the immediate environs of the cottage and others have delved into histories that are unique to this place.

Artists have produced works that are from here, even though they might not have direct connections to

Whanganui. What the residency offers both to them as artists and to us as viewers is to see 'this place' through a different set of eyes. The exhibition is informed by these works, but to further explore the concept of *Nō Konei*, we have also commissioned new works that explore this kaupapa from close to twenty artists with strong connections to Whanganui, either through whakapapa, long family connections, or that have chosen to call this place home for an extended period of time.

The result is an exhibition that reflects many different viewpoints, exploring what it means to be from this place—both physically and temporally, in space and time. This exhibition investigates how our sense of belonging is shaped by our environment, memories, and our position within the continuum of history and humanity.

The artists in this show draw inspiration from memory and imagination, responding to their interior worlds and local landscapes, stories, sites and objects. You will encounter an almost corrugated iron fence, larger-than-life figures drawn in charcoal, an embellished Daihatsu Sirion, and

meticulously adorned helmets, alongside contemporary taonga. The spirit of the Whanganui awa flows through these spaces, encompassing those who have passed away, and reflecting environments both unchanging and altered, evoking memory and new ways of thinking and being from here.

A special inclusion in this exhibition is the collective work *Kei Kōnei Au / I Am Here*. A common phrase heard in galleries is 'my child could do that,' and in this instance, we can proudly say that your child, and close to 2,000 others, did. We celebrate our tamariki in all their diverse cookie, cat, dragon, and superhero self-portrait glory in *Kei Kōnei Au*, which is at the opening of the exhibition because, ultimately, these children are who this place is for—the next generation of visionaries.

We would like to thank all of the artists who are included in the exhibition. Works that have emerged from our residency programme are unique to here, and we are fortunate that our holdings of contemporary art are deeply connected to Whanganui. For the close to twenty commissioned artists

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Anne Noble *From Gentle Annie*, 1980 1980, selenium toned, silver gelatin print. Collection of Te Whare o Rehua Sarjeant Gallery. Purchased with funds from the W McDuncan Trust, 1982



with whom we have worked, it has been an inspiring and multifaceted journey to get to where we are today. We thank you for your beautiful mahi and your thoughtful, varied and considered responses to the kaupapa of the show. We say nearly twenty but in fact it is well over two thousand artists if we think about all those wonderful portraits by children. To them we say, keep the wonder and always remember right now, at the opening of this gallery, you are nō konei, from here.

Greg Donson & Jessica Kidd  
Curators

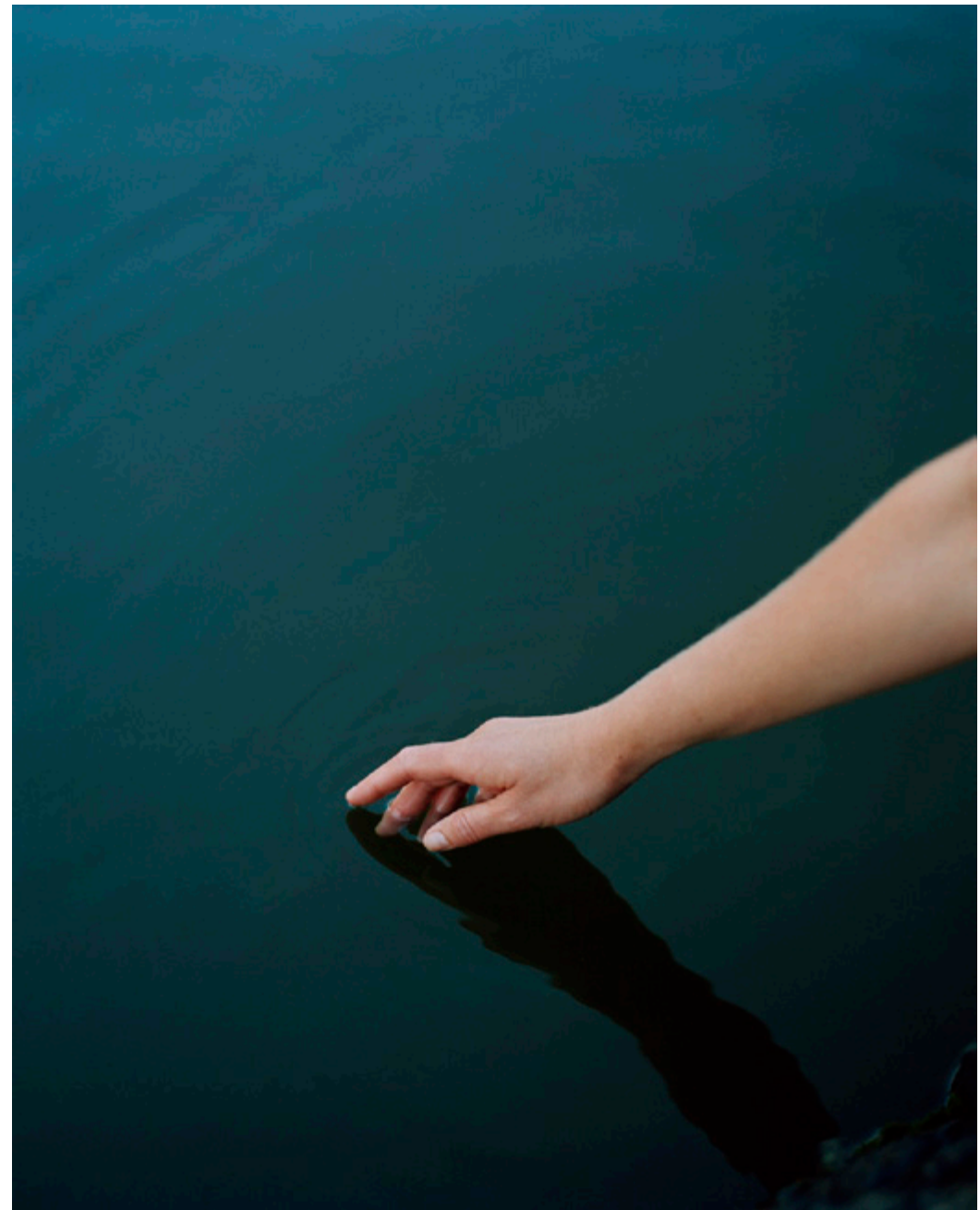
The Sarjeant's artist-in-residence programme is generously funded through the Toi Uru Kahikatea Investment Programme.



Opposite: Conor Clarke *Left bank, middle reach, high expectations* 2017, pigment print on Hahnemuhle Baryta paper. Collection of Te Whare o Rehua Sarjeant Gallery. Tylee Residency exchange, 2019

*Nō Konei* features  
new works by:

Brigham Anderson (*Ngāti Hauiti*)  
Thomas Carroll (*Ngāti Maru, Hauraki, Pākehā*)  
Vanessa Wairata Edwards (*Ngāti Tūwharetoa, Whakatōhea, Ngāti Kahu, Ngāti Kuri*)  
Bruce Foster  
Glen Hayward  
Areez Katki  
James Kirkwood  
Cecelia Kumeroa (*Te Āti Haunui-a-Pāpārangī, Ngaa Rauru Kiiitahi, Tūhoe*)  
Lauren Lysaght  
Catherine Macdonald  
Sarah Maxey  
Denis O'Connor  
Prakash Patel  
Ming Ranginui (*Te Āti Haunui-a-Pāpārangī*)  
Frances Stachl (*Ngāpuhi*)  
Lorene Taurerewa  
Jade Townsend (*Ngāti Kahungunu, Te Ātihaunui-a-Pāpārangī*)  
Christopher Ulutupu  
Marty Vreede  
Naani Waitai (*Ngaa Rauru, Ngāti Ruanui, Whanganui nui tonu, Ngā Wairiki, Rangitāne, Kahungunu, Ruapani, Tūhoe, Te Iwi Morehu*)





Matthew McIntyre Wilson

*Whatu Atu, Whatu Mai*

Following the Thread of  
Knowledge through Hīnaki,  
Korotete, and Kupenga

9 November, 2024–

22 June, 2025

Matthew McIntyre Wilson (Taranaki Iwi, Tītahi, Ngā Māhanga) is a tangata tiaki of knowledge, with a practice grounded in the deep connections between whenua, whakapapa, and wānanga. As someone who carries both Māori and Pākehā heritage, McIntyre Wilson traces his roots back to Puniho and Oeo Pā in Taranaki, but his papakāinga is at Kākahi, where the Whakapapa and Whanganui rivers meet. It was in this place of confluence, rich with history and memory that McIntyre Wilson developed his deep appreciation for the natural world and his cultural identity—an understanding influenced by the land and his grandfather Peter McIntyre's artistic renderings of it.

The Awa has always been more than just a physical presence for McIntyre Wilson; it is a living being, one that has shaped his understanding of who he is, and his relationships with uri (descendants) of the Awa. His practice reflects this understanding, especially through his work in reviving traditional Māori weaving techniques, and in particular, the crafting of hīnaki, kupenga, and korotete. These techniques, once central to life along the Whanganui River, represent not



only functional objects but also vessels for cultural knowledge, memory, and identity.

McIntyre Wilson's practice is deeply informed by his study of museum collections, where taonga made by tūpuna continue to hold knowledge, and encourage knowledge transfer. He has spent many hours observing hīnaki, kupenga, and other woven forms held in institutions such as Te Papa, and it is through these close examinations that he has reconstructed intricate weaving methods. The instructions documented by Te Rangi Hīroa (Sir Peter Buck) have been invaluable in guiding his practice. However, it is the hīnaki crafted by tūpuna from the Awa and Cliff Whiting that have had the most influence, offering both technical expertise and inspiration for contemporary interpretation.

**Opposite:** Matthew McIntyre Wilson *Hīnaki* 2020, aka kiekie, rata vine, harakeke

**Above:** Matthew McIntyre Wilson during his Tylee Cottage residency in 2020



In recent years, following a five month residency at Tylee Cottage in 2020, Matthew has worked with tamariki and rangatahi of Te Morehu Whenua, an environmentalist group associated with Ngāti Ruaka hapū of Rānana. His expertise and dedication to revitalising these ancestral practices have reinvigorated interest, particularly through wānanga where he shares his knowledge of hīnaki, kupenga, and korotete weaving. The skills he teaches are not merely technical—they foster reconnection with our tūpuna, and revive memories associated with kai gathering and weaving within a modern context.

Few on the Whanganui River hold the depth of knowledge that McIntyre Wilson does when it comes to these traditional art forms, and his work is of immense value to the future of our people. His careful gathering and preparation of materials—whether it be aka kiekie or rātā—speaks to the respect he holds for the land and the natural resources that sustain us. These processes reflect the values our tūpuna held, connecting the physical act of making with a broader spiritual and environmental consciousness.

McIntyre Wilson often speaks about the importance of ‘muscle memory’ in his work—the idea that the hands of our tamariki, rangatahi and mātua, through practice, can reawaken the skills and knowledge of our tūpuna. Through wānanga and his teaching, he is not only creating objects but also restoring connections. This is the essence of his practice: reconnecting people with place, reawakening knowledge that colonisation had threatened, and reaffirming the strength of our identity as whānau, hapū, and iwi of the Awa.

Matthew McIntyre Wilson’s work is not just art—it is a link between the past and the future, between the land and the people, ensuring that our rivers, our knowledge, and our connections will continue to flow strong for years to come.

Dr Rāwiri Tinirau (Te Āti Haunui-a-Pāpārangi, Ngāti Rangī, Ngā Rauru Kītahi, Ngāti Ruanui, Ngā Wairiki-Ngāti Apa, Ngāti Tūwharetoa, Ngāti Maru)  
Guest Writer



Above: Matthew McIntyre Wilson in wānanga at Te Pou o Rongo Marae, Rānana, Whanganui River Road. Image courtesy of Natalie Jones

Tia Ranginui

*Ahi Teretere*

9 November, 2024–

4 May, 2025



her papa kāinga on Te Awa Whanganui. This series of images engage themes of fire and ice—where flames battle desperately against their cold, unwelcoming environments.

Many of the images feature Ranginui's two daughters bearing these flames against their surroundings; symbolising not only their defiance within the theme of *Ahi Teretere*, but also the way in which this concept is handed down through whakapapa and becomes an intergenerational battle that many Māori fight both externally and internally to overcome, seeking to be embraced by the warmth of their whenua.

The creation of these photographs also holds metaphors for the theme of *Ahi Teretere*. The timing of the shots required cosmic perfection due to the unpredictable nature of the fire. In Ranginui's images, the Ahi depicted flashes into life for barely a second, momentarily providing a burst of warmth and vibrancy—before inevitably succumbing to its reality.

This series also serves as a reminder of the duality of fire—as quickly as it warms and comforts so too can it burn

and scar; a powerful reflection of the reality that many tangata whenua face journeying towards their Ahi Kā and the continuous battle that resides within when searching for the ideal of home. Even within the embrace of your Ahi Kā you can be burnt—but too far away and you may forget its warmth.

Aidan Ritchie (Ngāi Tahu, Kāti Māmoe)  
Guest Writer

Te Whare o Rehua Sarjeant Gallery were able to commission this new body of work with the generous support of the Deane Endowment Trust



**Above:** Tia Ranginui, featured in Conor Clarke's *Travel Without Moving* 2018, pigment on Hahnemühle Baryta paper, courtesy of the artist and Two Rooms, Auckland

**Opposite:** Tia Ranginui *Residents Only* 2024, pigment inks on Hahnemühle photo rag ultra smooth 305gsm, courtesy of the artist



Alexis Neal  
*Holding Space*

9 November, 2024–  
11 May, 2025



The title of this exhibition implies a sense of impermanence, a temporary occupation as well as a sense of care, to have and to hold is to cherish, to protect. As a master printmaker and self-taught weaver, Alexis Neal (Ngāti Awa, Te Ātiawa) is drawn to artefacts and the narratives they hold. Her artistic practice brings these artefacts into the light, inviting them to collaborate and inspire, to offer a voice to be woven into a contemporary context of knowledge. Neal's practice brings life to taonga tuku iho (treasure handed down) reminding us that these taonga are vessels, holding history, holding space.

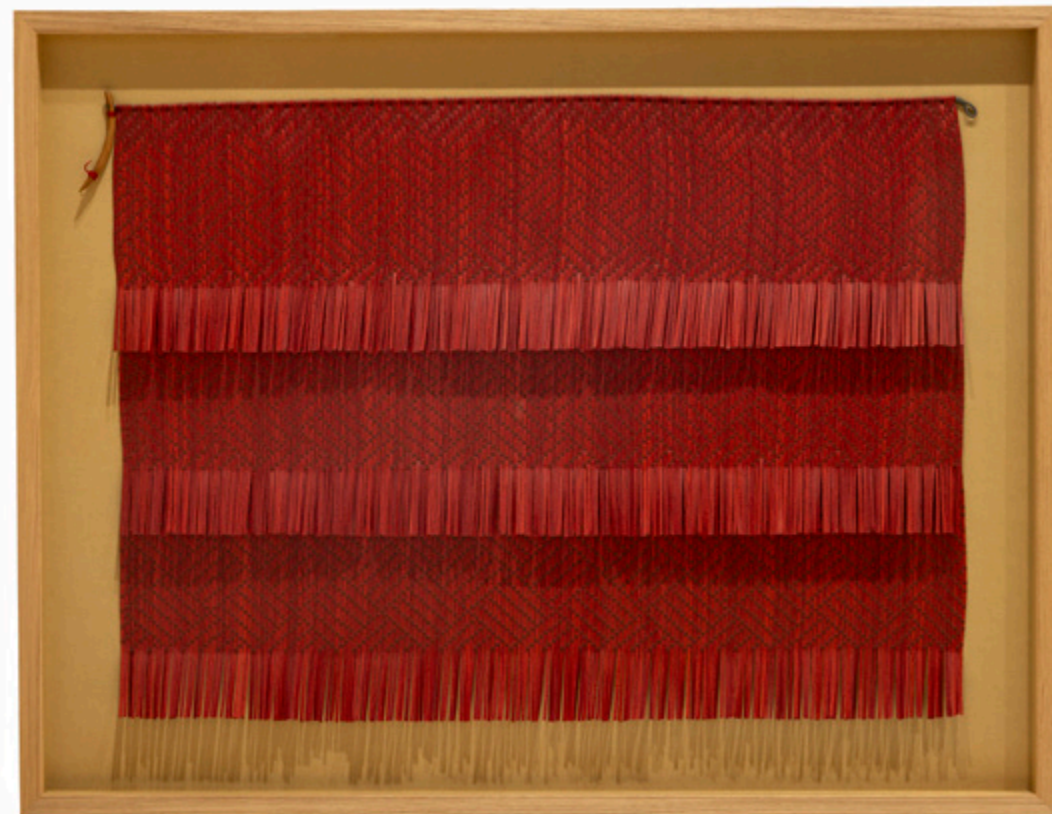
Neal sees one of the strongest influences in her work to be the duality of artefacts and, in her own words, “the stories they tell, how they act as a portal to the past, made by incredible technicians and what we can learn from them.” In 2012, Neal was artist-in-residence with Te Whare o Rehua Sarjeant Gallery at Tylee Cottage for three months. She wasted no time delving into the collection of the Whanganui Regional Museum, where she discovered the legacy of Pura Te Manihera McGregor (1855–1920). Pura's exquisite personal taonga would have a lasting impact on Neal's practice.

The artist's first response to Pura's collection was her 2015 post-residency exhibition, Whenua ki te Whenua (land to land), an installation based around the concept of an elevated pātaka (storehouse), a traditional structure to have and keep safe the belongings of an important chief. Neal's concept of a pātaka paid homage to Pura's incredible life and taonga. In December 2023, Neal returned to Tylee Cottage for another two months to complete the body of work displayed in this exhibition, which the artist sees as her third response to Pura's collection.

**Above:** Alexis Neal during her return to Tylee Cottage in December, 2023

**Opposite top:** Alexis Neal *Kākahu kōkōwai* 2024, deep red ochre printed, finely woven cloak, 3 panel pātikitiki raranga, 3 fringes, Hahnemühle 300 gsm paper, wooden cloak pin, braided grey wax thread whiri. Courtesy of the artist

**Opposite bottom:** *Pura Te Manihera McGregor* hand coloured photograph. Courtesy of the Whanganui Regional Museum Collection, 1932.54.2



A culmination of the development of Neal's practice over the last twelve years, *Holding Space* derives from here– nō konei, and draws Neal back to the Whanganui Awa time and time again. Although the exhibition may be temporary, the effect on Neal's practice is permanent.

“A continuous thread runs through my work, it is interwoven, it acts like a timeline, a whakapapa (lineage) that forms a pattern... It captures a thought, a tension between the threads and the repetition of movement between the material and the maker's hands, woven over time.” (Neal, 2024)



Vanessa Edwards-Buerger  
(Ngāti Tūwharetoa, Whakatōhea,  
Ngāti Kahu, Ngāti Kuri)  
Guest Writer

## Edith Collier Early New Zealand Modernist

9 November, 2024–

16 February, 2025



Above: Edith Collier *The Lady of Kent* 1917–1918, oil on canvas, 1/21. Collection of the Edith Collier Trust, in the permanent care of Te Whare o Rehua Sarjeant Gallery

Opposite: Edith Collier *Boy with Noah's Ark* 1916–1917, gouache on card, 2/3. Collection of the Edith Collier Trust, in the permanent care of Te Whare o Rehua Sarjeant Gallery

In 2021 I was delighted to be invited to work with the team at Te Whare o Rehua Sarjeant Gallery on a new book and exhibition on Edith Collier.

Much had happened since Dr Joanne Drayton's landmark book and exhibition of 1999–2000: interest in women modernists had grown internationally, and Edith's art was attracting more attention than ever via the gallery website. It seemed a good time to look at her art afresh, especially with the 'new' Te Whare o Rehua becoming a reality. Who better to feature on opening day than Whanganui's best-loved painter?

When I sat down with curators Jennifer Taylor and Greg Donson to talk about the scope of the book, we agreed that we wanted to focus on Edith's years in England, from 1913 to 1921. Edith developed at a remarkable pace during that period, producing bold, experimental work inspired by her encounter with modernism—art that retains its freshness and impact today.

We also wanted to bring a range of perspectives to bear on Edith's work: artists, writers, family members,

descendants of those she painted, and the trustees of Maketū Marae in Kāwhia, which she depicted in 1928. Everyone we contacted was enthusiastic about the opportunity to contribute to the book, adding significantly to our understanding and appreciation of Edith's art. We thank our contributors for their beautiful, insightful words.

Te Whare o Rehua has enjoyed a long and fruitful relationship with the Edith Collier Trust, and family members have been closely involved in both the book and the exhibition, providing advice and support. Crucially, the Trust commissioned and funded the book, *Edith Collier: New Zealand Modernist*. We're very grateful to the Trust and to Nicola Legat, publisher at Massey University Press, who has produced a beautiful, sumptuous book, with more than 150 images.

Meanwhile Edith's paintings have undergone conservation and reframing in preparation for the gallery opening. We can't wait to show them on the meticulously refurbished walls of the original, heritage-listed building. Just over 100 years since Edith returned home from her artistic adventure in

England, it's exciting to think that a new, much larger audience will soon be discovering her dynamic and engaging art.

Jill Trevelyan  
Guest Writer and Curator





## Exciting Developments for Edith Collier's Paintings



Above: Edith Collier *Boy Against Landscape* 1914–1915, oil on canvas, 1/47. Collection of the Edith Collier Trust, in the permanent care of Te Whare o Rehua Sarjeant Gallery

Opposite: Edith Collier *Girl sitting on a bed* 1917–1918, oil on canvas, 1/14. Collection of the Edith Collier Trust, in the permanent care of Te Whare o Rehua Sarjeant Gallery

Following decades of work by the Edith Collier Trust and Te Whare o Rehua Sarjeant Gallery to raise the profile of her work, Edith Collier is now getting increasing attention both nationally and internationally for her contribution to the early development of modernism in New Zealand.

Other than Dr Joanne Drayton's 1999 biography *Edith Collier: Her Life and Work 1885–1964* and the programme of regular exhibitions organised by the Sarjeant Gallery since the 1980s, Collier has not previously received the notice her work rightly deserves due to a combination of unique factors. During her lifetime Collier shied away from self promotion and preferred not to sell her work, gifting paintings to family members instead. This has meant that, since her death in 1964, her work has not been widely distributed through New Zealand public collections, with items only held at the Sarjeant Gallery and Te Papa Tongarewa, and as a result she has often been excluded from the discourse of New Zealand art history.

We are delighted to announce that the Sarjeant Gallery and Edith Collier Trust have been invited to participate in an

upcoming project to be shown at two venues in Australia in 2025. A group of six of Collier's works will be included in this show about Australasian women artists working in Europe 1890–1940. This will be the first time that Australian audiences have encountered her work, and through this exhibition and the accompanying publication her work will be shown in an international context and be made available to wider audiences than ever before. We will release further details about this exciting opportunity as they become available.

Recently Collier was also selected for inclusion in Auckland Art Gallery's publication edited by Julia Waite *Modern Women: Flight of Time* (published July 2024) which sheds new light on the contribution that women artists have made in the creation of modernism in New Zealand. This is in addition to Collier's inclusion in the Sarjeant Gallery's reopening programme in November 2024 and the substantial accompanying book, released in September 2024. Published by Massey University Press, the Edith Collier Trust and the Sarjeant Gallery, *Edith Collier: Early New Zealand Modernist* was

edited by Jill Trevelyan, Jennifer Taylor and Greg Donson. The main essay was written by Jill Trevelyan with additional contributions from over 20 writers including descendants of Collier's 1928 subjects at Kāwhia.

Jennifer Taylor  
Curator of Collections



## Framed for the Future

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Well-known paintings in the Sarjeant Gallery's collection have received future-proofing conservation treatment from donations made by the B & C Hewett Charitable Trust. Some of these artworks will be exhibited at the reopening of the Gallery, 9 November this year.

The paintings include: *Curiosity* by Eugen Von Blaas, *Zinnias* by Dorothy Richmond; *Portrait of a Lady in a Landscape* by Derwent Lees; *Thomas and Joseph with Red Chair and Piano* by Michael Smither and *Requiem, 1973* by Ralph Hotere. Curator of Collections, Jennifer Taylor, who is managing the project said some of the paintwork and frames needed treatment. The frame of *Curiosity* had slipped a little and the canvas in one of the corners required re-stretching; the frame was also cleaned.

The frame of the Derwent Lees painting was compromised because the wood components were separating out, and the original gold paint had oxidised and tarnished. Conservation treatment by Studio Carolina Izzo has restored its original splendour. "These are the original frames so they tell a story of

the framing tastes at the time and are perhaps what the artist chose so we want to preserve that," Taylor said.

The frame also saves the artwork from exposure to handling. "It takes the knocks. So if the frame is compromised that compromises the condition of the painting. By stabilising the frame, it means the artwork is safe. It's just wonderful to be able to get this work completed as a result of the Trust's financial support."

Lead trustee Jeremy Goodwin said the gift was part of the trustees' intention to make impactful donations in areas with which benefactors, Basil and Cynthia Hewett, were associated. The Hewetts, who set up the Trust in 1988, were Goodwin's great uncle and great aunt.

In the 1850s James Duff Hewett and his wife Ellen Ann settled on a farm in Brunswick. Ellen became well-known for a book she wrote about her life as an early settler entitled *Looking Back*, first published in 1911, a copy of which Goodwin has given to the Sarjeant Gallery library. The Auckland based lawyer attended Whanganui Collegiate and was one of the first



students to enroll in Collegiate's history of art programme. "The Sarjeant was probably the first gallery that I spent any significant time in."

Goodwin and Taylor began work on the project two years ago, in time for the reopening of the Sarjeant and its superb new facilities that will continue to conserve the life of the collection.

Helen Frances  
Guest Writer



Above: Derwent Lees *Portrait of a Lady in a Landscape* 1910–1914, oil on board. Collection of Te Whare o Rehua Sarjeant Gallery. Gift of Mrs P Riddiford, 1964. Before and after conservation

35 Spring 2024



## Education News



**Above:** self-portraits by around 2,000 local primary school students feature in the collaborative work *Kei Konei Au | I Am Here* in the gallery's opening season

**Opposite:** kites made during the successful Puanga Toi Fest, held at Whanganui Arts at the Centre 29th June–31st July, 2024

As kaiako at Te Whare o Rehua Sarjeant Gallery we see education as creating opportunities for people to experience new ideas, to reveal narratives, to engage with information, to enrich understanding and a sense of belonging through creativity. Whilst it has been challenging to achieve this over the last year, we have successfully created and responded to opportunities to work with our community groups and schools.

Puanga Toi Fest was a triumphant example of how a creative space can bring multiple groups, narratives and knowledge together to enrich our learning through art. We screen printed t-shirts, made kites, and held a mini writing retreat and a reading club. We exhibited over thirty Māori artists and brought together rich histories of Ngā Puna Waihanga, Paraikete Whanganui and customary and contemporary art making.

This is how we wish to move forward in our new home which we are fizzing to share with you all. Our classroom is purpose built for creativity, nestled on the first floor of the Te Pātaka o Tā Te Atawhai Archie John Taiaroa. We look forward to expanding our educational



offerings to not only school students but adults and the wider community. Our changing exhibition programme and collection offer endless opportunities for exploration and learning. Education is for everyone and we believe there is something for everyone here.

Furthermore we hope everyone feels welcome in the new space, and to that end our hero project *Kei Konei Au | I Am Here*, portraits of the next generation, heralds in a new era. Over the last year my colleague Sietske Jansma has been busy engaging with over twenty primary schools to produce almost 2,000 watercolour self-portraits from the children of our community. The response was heart-warming and the portraits produced are a snapshot in time of the uninhibited creativity of our children. It reminds me of a quote by Pablo Picasso, “Every child is an artist. The problem is how to remain an artist when we grow up.”

Projected pride of place alongside the collection and commissioned works of established artists, *Kei Konei Au | I Am Here* sets the scene for the exhibition *Nō Konei | From Here*, ushering you into the main gallery of the Pātaka. It

is fitting that the work of our youngest takes its place in the opening season and signals the importance and value placed on connections with our community. We invite all of those young artists to come through and see their original work with their whānau.

He aha te mea nui o te Ao? He tangata, he tangata, he tangata. What is the most important thing in the world? It is people, it is people, it is people.

Vanessa Edwards-Buerger  
Education Officer

## Sarjeant Gallery Café

I am very excited to be the café operations manager for the Sarjeant Gallery Café. I have over 25 years of experience in the hospitality industry to give to this new venture. As a well-travelled Western New Yorker with Sicilian heritage, I bring a wealth of food experience with me. The Sarjeant Gallery Café will be focused on offering fresh, planet-friendly food that's as delicious as it is conscientious. By partnering with local suppliers, the café will ensure that every dish is crafted from the freshest ingredients, minimising its carbon footprint while supporting the community. The menu will feature a variety of light, well-thought-out dishes designed to satisfy a range of palates, offering something for everyone. The café is going to be fully licensed, providing a selection of wine and beer. The interior is a carefully designed serene space that complements the gallery's artistic ambiance. By combining art, culture, and sustainability, the Sarjeant Gallery Café will be offering a unique dining experience that will delight and engage its visitors.

**Dawn Harallambi**  
Café Operations Manager



Above: Dawn Harallambi, Cafe Contractor of Sarjeant Gallery Cafe

## Sarjeant Gallery Shop

Reopening the shop in Pukemaru has been both exciting and a monumental task. Our Front of House team—comprised of Sarah, Alice, and myself—worked diligently to redesign the layout, navigate the unique challenges of the space, and refresh our inventory with both new and familiar suppliers.

We are grateful to have been able to work with three Whanganui designers and companies through the re-fit. The reception/retail space features a striking dark reception desk made from oak sourced from the original trees that once lined the road behind the heritage gallery, crafted by Rob O'Keefe. GDM designed the shop fittings, providing thoughtful solutions to create a space that also serves as a thoroughfare to the café, allowing beautiful natural light to pour in through the floor-to-ceiling windows. The café and occasional furniture in the gallery meeting rooms were built by another Whanganui firm, Soren Liv, inspired by the oak accents and blue wall colours while managing to suit both the heritage galleries and new Pataka. The seating in the gallery was designed and built by Geoff Mackintosh of MDesign, using wood sourced from Geoff's family farm in Whanganui.



It has been a privilege to be able to work with three local firms who are as proud as we are to be reopening back at Pukemaru.

**Teresa Cimino**  
Business Operations Manager

Above: Oliver Morse and Allannah Barr from GDM



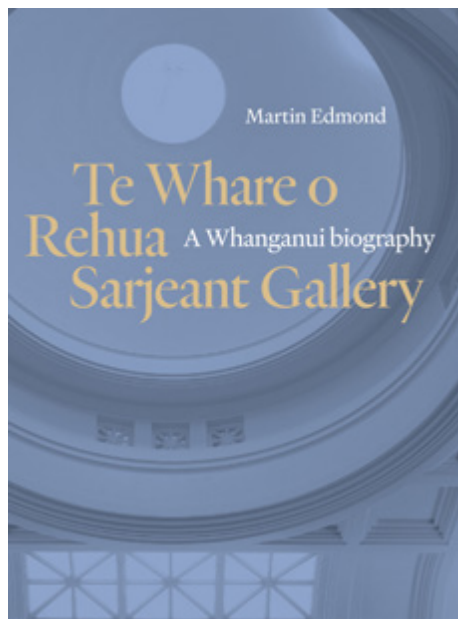
## Publishing the Gallery Story

40 Spring 2024

We are proud to announce the publication of *Te Whare o Rehua Sarjeant Gallery, A Whanganui biography* by Martin Edmond, published by Massey University Press.

A lively and compelling history that spans well over 100 years, *Te Whare o Rehua Sarjeant Gallery, A Whanganui biography* starts before Henry Sarjeant had even dreamed of a 'fine art gallery' for the burgeoning small town of Whanganui.

Award winning author Martin Edmond has researched archives and interviewed directors, artists, past and present staff, and supporters and friends from the art world to the world of heritage architecture and beyond, to reveal the Sarjeant Gallery's early years and its development as a collecting and exhibiting institution recognised today as one of New Zealand's finest.



Generously illustrated with many works from our rich, varied and important collection, this book places Te Whare o Rehua Sarjeant Gallery at the heart of the story of Whanganui, and is published to coincide with our reopening on Saturday 9 November.

Available from all good bookstores and online at [sarjeant.org.nz](http://sarjeant.org.nz) from November 7. Limited edition slip cases have been produced for this very special publication, available to purchase from the Sarjeant Gallery Shop.

Published with the support of



Above: *Te Whare o Rehua Sarjeant Gallery, A Whanganui biography* by Martin Edmond, published by Massey University Press

## Support Us and Be Part of the Future

The completion of the Te Whare o Rehua Sarjeant Gallery redevelopment has been eagerly anticipated by its many followers, fans and supporters. Now the cultural heart of the city is open and pumping, the Whanganui community can rediscover its collection, discover new works, hear from artists and curators and enjoy the magnificence of the building they helped to bring about.

The Sarjeant Gallery is fortunate to have such committed support. In particular the Friends of the Sarjeant Gallery and the Sarjeant Gallery Trust who have been behind the redevelopment project all the way and led much of the fundraising.

With the completion of the building, our attention has turned to the mahi of staging exceptional art experiences, creative learning opportunities for our young people and the care of the Sarjeant Gallery collection as it transitions into its new state-of-the-art storage facility.

You can be part of this work to create inspiration for future generations to come by becoming a supporter and advocate for art in Whanganui.

The Friends of the Sarjeant Gallery are a dedicated group of art and culture lovers who enjoy a programme of exciting art experiences at the Sarjeant Gallery and exclusive Friends benefits, while supporting the gallery's dynamic exhibitions and events.

The Sarjeant Gallery Endowment Fund is managed by the Sarjeant Gallery Trust. It was created to build a legacy for the future by funding acquisitions for the Sarjeant collection, its care and conservation. It also supports the development of education programmes and ambitious exhibition programming.



Above: Curator of Collections Jennifer Taylor leads a collection store tour at Sarjeant on the Quay

41 Spring 2024

## Special Thanks



If you have an eye on the future you might consider making a bequest in your will. We would be happy to guide you through this process.

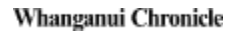
Please get in touch with Head of Development, Nicki Manthel via email, [nicki.manthel@sarjeant.org.nz](mailto:nicki.manthel@sarjeant.org.nz) or visit the gallery website to explore your options.

### Opening Supporters

We are thrilled to have had the help of these local and art-loving businesses throughout the Te Whare o Rehua Sarjeant Gallery opening programme and Summer of Art. Thank you for your support and involvement in this once in a lifetime moment in Whanganui's history—you've been brilliant.

Nicki Manthel  
Head of Development

Opening Supporters:



Above: Friends of the Sarjeant Gallery event

Te Whare o Rehua Sarjeant Gallery would not exist without the passionate team of staff, who are the current custodians of these extraordinary spaces and collections. I would like to personally thank the current team for their commitment to getting the gallery open, and in doing so have gone above and beyond, and given their all and more. Those hearts and minds, supported by understanding whanau, have made the magic happen inside and outside our redeveloped gallery so we can share it with you from the day we open on Saturday 9 November 2024. It's a pleasure and a joy to work alongside you all.

Andrew Clifford, Director

### Staff as at 9 November 2024:

Jaki Arthur, *Communications Lead*  
Jody Bank, *Gallery Assistant*  
Te Maari Barham, *Registrar*

Sarah Bartley, *Gallery Assistant*  
Harlee Bosman, *Gallery Administrator*  
Sarah Bradfield, *Gallery Assistant*  
Jacqueline Brand-Holt, *Gallery Assistant*  
Teresa Cimino, *Business Operations Manager*  
Katherine Claypole, *Gallery Assistant*  
Ben Davis, *Registrar*

Asa Devereux, *Gallery Assistant*  
Coco Doehler, *Gallery Assistant*  
Greg Donson, *Senior Curator & Programmes Manager*  
Vanessa Edwards-Buerger, *Educator*  
James Graves, *Gallery Assistant*  
Sietske Jansma, *Educator*  
Chloe Kidd, *Gallery Assistant*  
Jessica Kidd, *Curator, Exhibitions & Projects*  
Cecelia Kumeroa, *Curator, Programmes & Engagement*  
Sarah Loveluck-Newland, *Gallery Assistant*  
Nicki Manthel, *Head of Development*  
Alice McDonald, *Gallery Assistant*  
Michael McKeagg, *Gallery Photographer*  
Jamie Ross, *Preparator*  
Sylvia Seconi, *Gallery Assistant*  
Karlya Smith, *Gallery Assistant*  
Jennifer Taylor, *Curator of Collections*  
Monique Taylor, *Gallery Assistant*  
Nicola Van Weersel, *Gallery Assistant*

Above: Te Whare o Rehua Sarjeant Gallery staff, December 2023





# NŌ KŌNEI FROM HERE

Opening Season  
9 Nov 2024–11 May 2025  
Free entry

Works from the collection  
alongside newly commissioned  
artworks, with solo projects  
by Matthew McIntyre Wilson,  
Tia Ranginui and Alexis Neal,  
and a major survey of works  
by Edith Collier.

For more info:  
[sarjeant.org.nz](http://sarjeant.org.nz)

Pukemānū  
Queen's Park  
Whanganui

TE WHARE O REHUA  
SARJEANT GALLERY



Christopher Ulutupu *Leave Room for Jesus* (2024) single channel video. Courtesy of Jhana Millers Gallery.