



# SARJEANT QUARTERLY

Newsletter of Te Whare o Rehua Sarjeant Gallery ISSN 2624-408X / Autumn 2025



3	From the Director
4	Tylee News
5	Sarjeant Gallery News
6	The Opening
10	<i>Paul Maseyk: Jugs in New Zealand Painting</i>
14	Collection Relocation Back to Pukenuamu
16	Education Update
18	Events and Venue Hire



Cover: Paul Maseyk *Collection and Collector* (2023), clay, slip, glaze

Above: Rātana Brass Band at the Opening Ceremony Mihi of Te Whare o Rehua Sarjeant Gallery, Alanah Brown Photography

Nau mai, haere mai,

As this issue of the *Sarjeant Quarterly* goes to print, we are savouring the last weeks of our first summer in our new facilities in Pukenuamu. The gallery shop is bustling, the cafe is humming and a staggering 53,000 people have been to visit us since we opened on 9 November 2024.

After so many years of anticipating this transformation, it's a joy and a relief to be on the other side of that horizon and getting on with the job of running what is now one of New Zealand's finest exhibiting and collecting institutions. Aside from the need to establish new systems and explore the opportunities our new facility enables, there is one last important (and substantial) aspect of the redevelopment to complete; the task of moving the Sarjeant Gallery collection from its temporary home at Sarjeant on the Quay to the purpose-built art store under Te Pātaka o Tā Te Atawhai Archie John Taiaroa, where the collection can grow and be kept safe for future generations to learn from and enjoy.

Meanwhile, our exhibitions are already changing and we are delighted to open Paul Maseyk's exhibition *Jugs in New Zealand Painting*, a project developed

by the Sarjeant Gallery in partnership with the Dowse Art Museum. We are also pleased to welcome Ming Ranginui back to Whanganui as our new Tylee Cottage artist-in-residence.

In this issue, don't miss details of the 2025 Pattillo Whanganui Arts Review, back after a two year hiatus. Artists are at the heart of what we do and the Arts Review is a wonderful celebration of local creativity that the whole country can enjoy. It's our last Arts Review with principal sponsor Pattillo by our side and our first back home in Pukenuamu. It will be emotional.

We look forward to seeing you in the gallery in the coming weeks and months.

Andrew Clifford  
Director

## Tylee News

4 Autumn 2025

Our Tylee Cottage artist-in-residence from February to June is Ming Ranganui (Te Ati Haunui-a-Pāpārangi). This residency is something of a homecoming for Ranganui, who grew up in Whanganui. Ranganui holds a Bachelor of Fine Arts (Honours) degree from Massey University, Te Whanganui-a-Tara. She continued her studies at Te Wānanga o Raukawa, specialising in raranga (weaving).

Her practice, grounded in Māoritanga, explores themes of spirituality, tino rangatiratanga and the ongoing effects of colonisation for indigenous peoples. Through her work, Ranganui reimagines everyday objects—such as the salvaged Daihatsu Sirion in *Angel Numbers on the Dash*—and transforms them with textiles.

During her residency Ranganui will be working on her first solo artist project in a public gallery, and we're looking forward to seeing how her work engages with our new gallery spaces for her post residency show in 2026.

The Sarjeant Gallery's artist-in-residence programme is generously supported by Creative New Zealand through its Toi Uru Kahikatea Investment Programme.



Top left: Ming Ranganui at Tylee Cottage

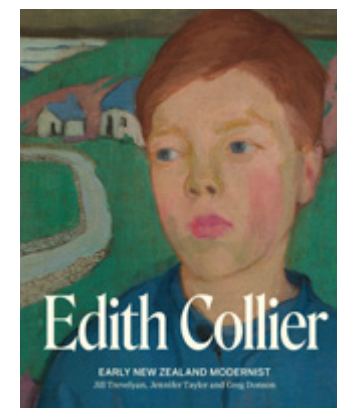
Above: Detail of Ming Ranganui's *Angel Numbers on the Dash* (2022) installed at Te Whare o Rehua Sarjeant Gallery

## Sarjeant Gallery News

5 Autumn 2025

We were delighted to learn that our recently published book *Edith Collier: Early New Zealand Modernist*, written and edited by art historian Jill Trevelyan, plus the Sarjeant Gallery's own Jennifer Taylor and Greg Donson, has made the shortlist for the 2025 Ockham New Zealand Book Awards for the BookHub Award for Illustrated Non-Fiction. The fascinating and richly illustrated book accompanies the Edith Collier exhibition which has recently closed at the Sarjeant Gallery, and attracted huge numbers of visitors. The exhibition will go on tour and has already garnered interest from a number of galleries.

Congratulations to all involved in this project, especially staff members Jennifer Taylor, Greg Donson, Michael McKeagg and publishers Massey University Press.







## The Opening of Te Whare o Rehua Sarjeant Gallery



The opening of Te Whare o Rehua Sarjeant Gallery started with a Pōhiri on Friday 8 November, 2025 at Pūtiki marae. The following morning Te Tūwheratanga, a dawn ceremony, took place as the sun came up on our opening day, Saturday 9 November. Te Tūwheratanga was led by hapu of Pūtiki on behalf of Whanganui Iwi. More than 400 visitors joined in the ceremonies for our new extension, Te Pātaka o Tā Te Atawhai Archie John Taiaroa, and to rededicate our heritage building.

Te Tūwheratanga was followed by the Opening Ceremony Mihi at 9.30am which was staged in the forecourt of the gallery and attended by approximately 550 members of the public and invited guests including Ngāti Tuwharetoa paramount chief, Sir Tumu Te Heuheu Tūkino VIII, and delegations

from Whanganui's sister cities in Toowoomba, Australia and Nagaizumicho, Japan who travelled to Whanganui especially. The Rātana brass band led dignitaries to their places and the event began with a welcome mihi from Kaumatua John Maihi, and Dr Rāwiri Tinirau guided us through the event as MC. Official speakers were Mayor Andrew Tripe; Rakeipoho Taiaroa, representing Sir Archie Taiaroa's family; Minister Paul Goldsmith representing Central Government; Nicola Williams, Chair of Te Whare o Rehua Sarjeant Gallery Trust; and Gallery Director Andrew Clifford. To conclude the ceremony, the Mayor and Rakeipoho each laid a mamaku rau (leaf) in the entrance to connect with the rau that was laid during the dawn ceremony, and then Mayor Tripe declared the building open to the public.





We were blessed with beautiful weather throughout the Saturday and enjoyed performances on the outside stage and inside the building, including opera performances from the NZ Opera School, taonga puoro, big band performances, acoustic and electronic musicians, DJ's and Whanganui's Anthonie Tonnon who took the stage that evening. The exterior of the heritage gallery was adorned with 'Rama' in the dark hours – a dramatic and colourful moving image lightshow.

Sunday featured talks and Lightning Korero with exhibiting artists and discussions about the co-design of Te Pātaka o Tā Te Atawhai Archie John Taiaroa, the waka, and the legacy of Tā Te Atawhai Archie Taiaroa. The Rama light display again lit the gallery on Sunday night.

Te Whare o Rehua Sarjeant Gallery was ushered into its new age by over 5,500 locals and visitors from across Aotearoa and abroad who joined us for the opening weekend and more than 19,000 people visited the gallery over the Summer of Art opening month programme period which included 61 free events and performances. Our total



visitor numbers during the summer months were over 53,000 which has exceeded our expectations.

Thank you for all who took part in our opening events. We look forward to sharing the future with you.



Above: Paul Maseyk *Still life with yellow jug* (2019), clay, slip, glaze

Right: John Weeks *Still life with yellow jug* (c. 1940), oil on wood. Collection of the Dunedin Public Art Gallery

## Paul Maseyk: Jugs in New Zealand Painting

This exhibition combines two of artist Paul Maseyk's loves: paintings and jugs. A few years ago, Maseyk began a project deep diving into paintings by artists from Aotearoa New Zealand who depicted the humble jug in their work.

In response, Maseyk has made over 60 jugs modelled from these paintings. He found the source imagery in books, searching collections online, magazines, auction catalogues, the internet and in person. *Jugs in New Zealand Painting* brings together many of these works, from public and private collections, and places them alongside their jug offspring. In an ideal world, it would be possible to show each painting that informed the jugs within this exhibition. But some of the paintings are permanently installed elsewhere, on loan to other institutions, or are simply untraceable. So, in some cases, you just have to google it, just like Maseyk had to. It is an honest reflection of the reality of how artists, curators and the public often encounter art historical interpretation.

Maseyk looked to the sources he had at hand, other times he got messages from friends sending him pictures of paintings of jugs they had. During periods of lockdowns and travel



restrictions this proved incredibly useful as a methodology to sustain the momentum of the project. The paintings span a wide art-historical canon, from Colin McCahon to Joanna Margaret Paul; Frances Hodgkins to Francis Upritchard; Edith Collier to Milan Mrkusich. Maseyk operates like a time-traveller, plucking the jugs from the paintings like a pottery version of photocopying, a playful game of spot the clay doppelganger: "I like to imagine that I have made a facsimile of the jug the artist had in his or her studio at the time they were creating their work."

As a potter, Maseyk's 'bread and butter' is his domestic ware—mugs, beakers, and bowls. Throughout his career he has made hundreds of jugs—but the



jugs in this exhibition are less about their utilitarian function, rather they are a chance to experiment with different forms and style.

This exhibition has been produced in partnership with the Dowse Art Museum and is co-curated by Greg Donson, Senior Curator & Programmes Manager, Te Whare o Rehua Sarjeant Gallery and Milly Mitchell-Anyon, Curator, The Dowse Art Museum.



Paul Maseyk (b. 1974) lives and works in Ngāmotu New Plymouth. After completing his Diploma of Ceramic Design and Production at Whanganui's Polytechnic in 1997, Maseyk has since been the recipient of the Archie Bray Foundation of Ceramic Arts residency in Montana and the Medalta International Artist Residency in Alberta, Canada. Maseyk's work is held in numerous collections both nationally and internationally.



Opposite top left: Paul Maseyk *Still Life with Dragon Vase* (2019), clay, slip, glaze

Opposite top right: Paul Maseyk *1 lt Wine Jug* (2020), clay, slip, glaze

Above: Paul Maseyk *Still Life* (2020), clay, slip, glaze

Developed in partnership with

**The Dowse Art Museum**

Generously supported by



## Collection Relocation back to Pukenuamu



### **Lewis Batchelar**

I received a Diploma in Glass Design and Production from UCOL, Whanganui in 2012 and have been a practicing artist since. From 2015 I lived abroad in Adelaide, Australia gaining further skills training and building my own practice. As an artist I have maintained an active career; I have undertaken residencies in Australia, held the position of Production Manager at JamFactory Craft + Design, glass studio in Adelaide, been an invited instructor at the renowned Pilchuck Glass School in the USA, and professional mentor for the New Zealand Glassworks Internship Program. After eight and a half years, I'm proud to now be based back in Whanganui and relish the opportunity to re-engage with the arts community here through my new position at Te Whare o Rehua Sarjeant Gallery.

### **Marco Buerger**

I graduated in the conservation of mural paintings, painted surfaces, sculpture and stone at the University of Applied Sciences Cologne, Germany and have expanded my knowledge in object conservation since I arrived in New Zealand thirteen years ago. With a background in stone sculpting and masonry I was always in awe of the historic Sarjeant Gallery, it's the

one building that crowns Whanganui City. Now I am excited to be part of the collection relocation to its new and old home and getting to know and experience a majority of the works in the process.

### **Sarah Dodson**

I feel very lucky to have been chosen as one of the four Sarjeant Gallery Collection Transition Assistants. I am currently studying towards a Masters in Cultural Materials Conservation at the University of Melbourne, completing my last two papers by distance. Prior to this, I studied fine arts at Ilam School of Fine



Arts at the University of Canterbury. After always having a keen sense of interest in art, conservation seemed like the next natural step for me. After living in Melbourne for the last three years, making the move back to New Zealand has been exciting, and I am so glad to be working and living in such a vibrant town. I look forward to working on this incredible project and exploring Whanganui.

### **Ella Wylie**

I am so fortunate to get to work with the other Collection Transition Assistants on this project. Getting to work closely with such a diverse collection of art is a rare opportunity and I am excited for the work ahead of us. I have moved to Whanganui from my home town Murihiku in Southland for this role, and so far I am loving the experience. Whanganui is proving to be an excellent place to live and work.

**Above:** Collection Transition Assistants Ella Wylie (left) and Marco Buerger processing works on paper in the collection store

**Opposite:** Collection Transition Assistants Lewis Batchelar (left) and Sarah Dodson prepare works on paper for transport



## Education Update



*Nau te rourou, naku te rourou ka ora ai te iwi – with your basket and my basket the people will thrive.*

Our customised akomanga, nestled on the first floor of the pātaka has been well and truly warmed and blessed with the energy of our community. We have welcomed over 1,000 people to this space in the opening month and delivered tours and activities to over thirty schools in the last term of 2024. After a short rest during January we are into a jam-packed first term and holiday programme.

We continue to offer introductory ninety-minute tours with a simple classroom activity that can be booked online, as well as bespoke workshops or educational experiences that can assist and enrich students learning at our kura. We have had Whanganui Girls College in for a full day workshop on artist books and visual diaries, and look forward to hosting Whanganui High School's senior photography students for a cyanotype workshop and exploration in the coming weeks. We were especially fortunate to host the staff of Whanganui City College for a teacher only day introducing many of them to the wonders of our gallery for the first time.

One of our aims this year is to expand our educational offerings to not only school students but adults and diverse groups as we believe art is for everyone, as is education. This year we are supporting Whanganui Artists Open Studios with the Rutland Street Banner Project where people of all ages can contribute, as well as activating the akomanga over those weekends with public workshops. Throughout the year we'll explore themes around aramoana, our water pathways, Te Awa Tupua, Moananui-a-Kiwa and concepts around migration. We will complete eight large banners, made with the public to be hung over Rutland Street throughout the month of March and through the Whanganui Artists Open Studios weekends.

Watch this space and follow us on Instagram @sarjeanteducation or check the Sarjeant Gallery Facebook page for upcoming public events.

Vanessa Edwards-Buerger  
Educator



## Events and Venue Hire

One of the most gratifying things about the first three months open at Pukenui is seeing Te Whare o Rehua Sarjeant Gallery function so successfully in many different ways. Not only as an exceptional exhibition space but also as a venue with a café, meeting rooms, board room and large function spaces. We have hosted performances, gatherings, meetings, discussions, concerts and screenings. Te Whare o Rehua is definitely Whanganui's new community hub.

Post-opening we enjoyed our Summer of Art programme, a six week period of events which drew over 19,000 visitors. Now the holiday season has ended and we have well and truly activated our events programme for 2025. We have so far hosted a fabulous performance by Tongan-Kiwi tenor Filipe Manu and concert pianist Somi Kim for the New Zealand Opera School, a piano concert and the NZTrio, a La Fiesta women's festival event, had several spontaneous waiata in the foyer, book launches, academic discussions, workshops and a multitude of tour groups. We are enjoying liaising with the various community members who are exploring hiring the spaces here. Should you

wish to explore the Sarjeant Gallery as a venue your first stop should be the venue hire page on our website.

This month we are supporting Artist Open Studios (15–23 March) with tours, talks and workshops, in April we have a jug-making demonstration from Paul Maseyk and in May, concert pianist Liam Wooding and flautist Hannah Darroch will be performing 'Home for the Winter'. To see all our events check out the website, there is a lot going on! We have Rotary groups, Friends groups from other galleries, patrons, philanthropists, artists, local business, individuals, families visiting the gallery, enjoying the exhibition and the building.

A special thank you must go to the team at the café for the fabulous coffee and food, and to our front of house staff for the warm welcome you give to all our visitors.

The future for Te Whare o Rehua Sarjeant Gallery is looking bright. There is so much to look forward to.



Somi Kim and Filipe Manu performing in the foyer in January





# 2025 Pattillo Whanganui Arts Review

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

Pukemamu  
Queen's Park  
Whanganui

TE WHARE O REHUA  
SARJEANT GALLERY



PATTILLO



2022 Open Award Winner Chris Connolly, 'Past Possessive, Future Possessive (I)' (Umpire Chair In Six Parts)' detail

## Key dates:

**Monday 19 May**  
**Submissions Day**  
**10am - 4pm**

**Monday 26 May**  
Notification of acceptance  
or otherwise via email

**Tuesday 27 May**  
Collection of unselected work  
10am - 4pm

**Saturday 31 May**  
Exhibition open to the public

**Saturday 31 May**  
Opening event and awards  
ceremony 6-8pm

**Sunday 31 August**  
Closing day

**Monday 1 September**  
Collection of exhibited work  
10am - 4pm