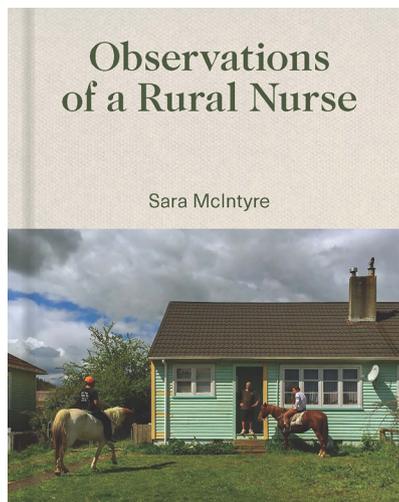


Observations of a Rural Nurse

SARA MCINTYRE



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A UNIQUE PHOTOGRAPHIC PORTRAIT OF THE KING COUNTRY

Sara McIntyre, the daughter of the artist Peter McIntyre, was nine years old when her family first came to Kākahi, in the King Country, in 1960. The family has been linked to Kākahi ever since.

On the family car trips of her childhood, McIntyre got used to her father's frequent stops for subject matter for painting. Fifty years on, when she moved to Kākahi to work as a district nurse, she began to do the same on her rounds, as a photographer.

This book brings together her remarkable photographic exploration — her 'observations' — of Kākahi and the sparsely populated surrounding King Country towns of Manunui, Ōhura, Ōngarue, Piriaka, Ōwhango and Taumarunui.

ABOUT THE AUTHOR

Sara McIntyre was born in Wellington and worked there as a neonatal intensive care nurse for several years. In 2010 she moved to Kākahi in the King Country, where she had been coming to since her family arrived there for a fishing trip in 1960. While working as a district nurse, based at Taumarunui Hospital, she had the opportunity to further explore the area as a photographer. This led to her first solo exhibition at the Anna Miles Gallery in 2016. The Serjeant Gallery, Whanganui, will exhibit her work on May 2020.

SALES POINTS

- An outstanding photographer with a developing public profile
- An irresistible connection to the work of McIntyre's accomplished and famous father, Peter
- An insight into heartland New Zealand
- The artist's exhibition in Whanganui in 2020 will attract a great deal of interest
- A handsome, high-quality package

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Foreword

— Simon McIntyre

One of the marvels of photography is that you can look back at an old photograph and think, there in the detail, something precious. In the image of my sister Sara and me, taken by our father, of Kaitiaki around 1960, a close look reveals an old camera hanging around her neck. Now, on reflection, it's one of those, oh yes, moments. I was around 18 years and I returned from my first spell overseas with a 35mm Pentax for five. This soon led to a bit of DDT processing and printing in the laundry cupboard of our old Wellington home.

Sara's interest in all things photographic has never waned, and Kaitiaki in the King Country became her testing ground — firstly parents, the river, the roads. Her photographs of this subject matter were always readily accepted by my own to form no doubt I should stick to painting. Less obvious in those days, but never recognised as a motivating spirit in her work, is the quiet but significant influence of the paintings of our father, Phil. He had devoted a large part of his painting life to depicting the people and landscape of the King Country and of Kaitiaki in particular. It is not just a shared interest in the subject matter that connects them but also a love of King Country life — as seen in the late afternoon of summer, misty, serene and grey on a cold winter's day. However, it was her portraits and scenes of everyday life, as seen on her travels as a district nurse in the King Country, that resonated so strongly.

The arrival of Instagram allowed Sara to get her remarkable photographs out to a much wider audience. Showing her photographs on the forum had an immediate and life-changing effect, even beyond the large number of people now expressing her photographs for the first time. Anna Milne took Sara into her gallery studio, exhibitions followed and love the book.

Sara's story is one that warms the heart: someone who has both passion and talent, largely kept under wraps for most of their lifetime, then brought to life through a series of small but significant events. All this happens it is tempting to say, don't bother reading about it — just look at the pictures.



Left Sara and I (left) in the King Country in the late 1960s.

12

13



Kaitiaki Billboards Station, 2017

32



Kaitiaki Town Hall, 2014

33



Kaitiaki Town Hall, 2019

35

Whataroa River, my view, 2019



58

59

Baker, Simon and Alan, 2006
Right: Auntie's hallway, 2016



86

