

STATEMENT OF COLLECTION SIGNIFICANCE

For nearly one hundred years the Sarjeant Gallery, on behalf of the people of Wanganui, has been studiously building its collections of fine art and applied art objects. With a collection now numbering approximately 5,500 pieces, in all media, it is unrivalled in regional New Zealand and can be viewed in similar terms to the major municipal collections of Auckland, Wellington, Christchurch and Dunedin. The Collection is significant in its inception and it is nationally significant in its size and depth of content. Housed within one of the finest purpose-built art galleries in the country, the building and the Collection are inextricably linked to one another in terms of their importance to our national patrimony, hence the reason for our application to the Ministry of Culture & Heritage's Regional Museums Fund.

SARJEANT GALLERY HISTORY

Henry Sarjeant's will provided for the establishment and maintenance of a Fine Arts Gallery for the people of the Borough of Wanganui and for his wife Ellen to be involved in its development and operation. Once the prominent central Queens Park siting was decided on the Mayor, Mr C.A. McKay (the driving force behind the development) contracted Mr Hurst Seager to be the assessor of a planned architectural design competition. He was a prominent Christchurch architect who had just published a book on research into International Natural Lighting Systems.

From the 33 original submissions one of the entries made by the firm of Anscombe from Dunedin was chosen as the successful design. After selection it was discovered that a student Donald Hosie had prepared the design and he was about to be drafted to join the armed forces at the front in France. The Mayor managed to negotiate a 'stay of execution' with the Army Command and the Prime Minister. Hosie completed the working drawings before his dispatch overseas where he was killed in action at Paschendaele in 1917.

The New Zealand Prime Minister William Massey formally opened the Gallery in September 1919 with considerable worldwide recognition. Graham and Sons having commenced work in 1917 had most successfully completed the Gallery's construction.

The building, externally clad in Oamaru stone, took the plan form of a Greek cross and effectively utilised Hurst Seager's concepts on natural lighting systems. With its superb civic siting the Sarjeant

Gallery stands as one of the finest purpose built smaller galleries to be built anywhere and it continues to enjoy national and international recognition for its sensitive and functional design and particularly for the quality of the natural light.

HENRY SARJEANT - BENEFACTOR

Henry Sarjeant was born on 19 November 1829 at Rangeworthy, Gloucestershire, England, the son of farmers Sarah and William Sarjeant. He immigrated to New Zealand in the late 1850's or early 1860's, joining his brother Isaac who was farming in the Wanganui area. Henry bought two farms in the Mangamahu Valley, naming them Riverley and Oeta, and later purchased more land at Whangaehu, Lake Wairua and Fordell. By 1882 he had acquired 3,595 acres in the district.

He was 63 years old when he married Ellen Agnes Stewart, 40 years his junior, at Christ Church, Wanganui, on 11 February 1893. Ellen came from a prominent Wanganui family. She was the eldest daughter of Frances Ann and John Stewart, formerly the Wanganui district engineer and noted surveyor.

By 1900 Wanganui had been a bustling town for some decades. Henry Sarjeant and J.T. Stewart had formed the Castlecliff Railway Company and had built a rail link from the town centre to the river mouth at Castlecliff to allow bigger boats to berth at Wanganui. As a surveyor J.T. Stewart was a skilled artist, and in 1901 he became the founding chairman of the Wanganui Arts and Crafts Society and Henry and Ellen were both closely involved with the Society. Henry gifted regular prize money to the annual exhibitions up until it went into temporary recess in 1911.

When Henry died on 12 February 1912 he was noted in the Wanganui Chronicle as "a generous supporter of all that made for the social and intellectual betterment of the community, and was a prominent member of the Philosophical, Astronomical and Orchestral Societies". It is thought that Ellen consolidated her husband's interest in the arts as it was to this branch of the humanities that Henry provided for so generously in his will.

A HERITAGE BUILDING AND SITE

The Sarjeant Gallery has a New Zealand Historic Places Trust Category 1 listing under the NZHP Trust Act 1993, clearly indicating the significance of the existing building fabric, form and naturally lighted

exhibition spaces. The combination of prominent siting within Queens Park and the superbly proportioned Oamaru stone form of the Gallery rising up from the uncluttered green hill of Pukenamu stands as the City's most prominent and elegant sculptural feature. This is particularly evident when viewed from the main city axis of Victoria Avenue and Maria Place. The Sarjeant Gallery was no accident. It is placed on the northern axis of the central city's slightly skewed compass grid. Victoria Avenue runs East and West. From the front doors of the Gallery one looks South down the Veteran Steps to the Avenue, along Maria Place to Cooks Gardens and the Boer War Memorial Obelisk. The eye travels beyond that out to the Whanganui River estuary. The back of the Gallery has a false exterior window that mirrors the front entrance. From here the mind's eye can travel the lawn and on up the Whanganui River Valley to its source, Te Kāhui Maunga which stands in crowning glory at the centre of the north island.

The Gallery is, with its central position in Queens Park, flanked by several other important Wanganui cultural institutions including the Whanganui Regional Museum, Alexander Heritage & Research Library, the Davis Public Library and the War Memorial Hall. Together this remarkable cluster of cultural facilities gathered in an open park setting at the heart of the city centre is one of the most concentrated and potent sites in New Zealand. The Museum's Maori and social history collections (rich in scope relative to the size of the institution and city) are remarkable and the Modernist design of the War Memorial Hall, which recently has been recognised as one of the architecturally important Modernist buildings in the world, reinforces the national significance of Wanganui's heritage base. The Davis Library attracts large numbers of our local community as regular users into the park closely adjacent the site for the new building and are potential clients of its services.

COLLECTIONS

At present there are more than five and a half thousand art works in the Gallery's care and they comprise several different collecting foci. With the opening of the Gallery in 1919 and in line with Henry Sarjeant's wish to see the purchase of "works of High Art only in all its branches and not just because they were specimens of local or colonial art", the primary collection focus was 19th and early 20th century British and European art. A particular highlight amongst this aspect of the collection are a number of large works gifted to the Gallery in 1924 by Lord Leverhulme (of Lever Brothers Ltd British soap manufacturers, now UNILEVER) including two large works by the Pre-Raphaelite Sir Edmund Coley Burne-Jones (both pastel designs for portions of the pictures: *The Fountain of Youth & Thisbe*) and pieces by Sir William Richmond RA (*A Greek Water Carrier in Egypt*),

Walter Sadler (*A Healthy Appetite*), Fred Roe (*The Toast is England*) and Eugen von Blaas (*Curiosity*) – all images listed in Appendix A. Leverhulme was so taken with the brand new Gallery (not dissimilar in design to his Lady Lever Art Gallery opened in 1922 in Port Sunlight, England) that he took the extraordinary step of offering this gift. The Sarjeant Gallery in Wanganui and the Auckland Art Gallery were the only two institutions to benefit from this largesse, meaning that the former is one of the few places in New Zealand (aside from the four main centres) where works of this quality and importance may be viewed. While the spasmodic collecting of British works continued into the 1960's the move to start collecting work by New Zealand artist was begun in 1926 by Louis Cohen the Honorary Curator, a move that has become the primary collecting focus of the Gallery.

Of significant importance too are more than 200 American and French satirical cartoons and posters from the First World War, collected for the Gallery by Mayor McKay. Not the usual sphere of collecting for an art gallery, these works were likely collected for their topical and instructive benefit though, nevertheless, can now be regarded as very rare in New Zealand and among the most unique of their type. Collecting was also a primary concern for Henry Sarjeant's wife Ellen who, upon Henry's demise, re-married and toured Europe with her new husband searching out works to bring home to the new Gallery. Notable among the unique pieces they brought back to Wanganui are two rare Empire Period Sèvres vases c.1802 (currently the focus of research by one of New Zealand's leading curators and scholars of Decorative Art) and, in particular, a very rare set of Italian drawings. This immaculate set of thirty-five pen and ink drawings dating from the Sixteenth Century studio of the artist Bernardino Poccetti (1548 – 1612), depict the Passion of Christ. These drawings would likely have been a cartoon for a fresco cycle which was never actually realised. It is believed that no other similar set of drawings by this artist (or his studio) exists and would, therefore, be a possession envied by any major art museum in the world – it is certainly unique in New Zealand.

A further indication of the importance of this Collection, in the New Zealand context, came with the 2010 publication of *Angels and Aristocrats: Early European Art in New Zealand Public Collections* by Mary Kisler (Senior Curator, Mackelvie Collection, International Art at Auckland Art Gallery). Based initially on the municipal collections of Auckland, Wellington, Christchurch and Dunedin, the author quickly realised that one other important collection existed fitting her criteria – that of the Sarjeant Gallery. Spanning approximately four hundred years of art history (and the entire swathe of New Zealand's art history) Mrs Kisler found a good many examples from within the Sarjeant's Collection suitable for illustration in her book. The works she considered both unique and significant are: *Adoration of the Shepherds* by Lelio Orsi (1511-1587); *The Appearance of the Virgin to St. Maurice* by Domenico Piola (1627-1703); *Untitled (Fishing)* attr. Gaspard Dughet (1615-1675); *Flower Study*

by Jan Baptiste (active Amsterdam 1629-1640); *Cupid Awakes* after Bartolomeo Schedone (1578-1615); *Untitled (Two seated figures)*, attr. Adriane van Ostade (1610-1685) and *Portrait of Robert Maunsell, Member of the Council of Madras* after George Romney (1734-1802). This substantial book will be translated into a touring exhibition, included in which will be a selection of the above works from the Sarjeant Gallery's Collection. Images are listed in Appendix B.

The New Zealand collection today includes a nationally significant and comprehensive holding of New Zealand art from the 1840's to the present day, with many of the works being of national importance because of the part they have played in pivotal areas of New Zealand's art history. Moreover, the number and quality of these works held under one roof and in the context of the breadth of the wider Collection, ensures that the Sarjeant's holdings provide an extraordinarily valuable and concentrated resource to those who live outside of the country's large cities (examples by: Colin McCahon, Gottfried Lindauer and Charles Goldie illustrated in Appendix C). Not only are they important in terms of what they offer the regional viewer, but they also called upon as loans to other institutions around the country looking to add scholarly and curatorial depth to their exhibitions.

Collecting over the recent years has been considerably more vigorous and has a strong correlation with the Gallery's dynamic exhibition programme. An important focus has been to work at building major strengths of a number of artists work over an extended period. This has resulted in rich ongoing relationships between artists and their support of our collections and programmes, and building awareness and interest in the progression of these artists amongst our support communities locally and nationally. Within this framework our collecting energy has also paid particular attention to local artists who have built national profiles, national and international artists who have engaged within the local context, as well as work by and of relevance to Maori (selection Appendix D) and works made primarily of wood. Some of the artists that we hold nationally significant collections of include John Alexander Gilfillan; Violet Whiteman; Edith Collier; Vivian Smith; Philip Trusstum; Gretchen Albrecht; Robert McLeod; Matt Pine; Rodney Fumpston; Jeffrey Harris; Joanna Paul; Rick Rudd; Richard Killeen; Mervyn Williams; Warren Viscoe. The Gallery also cares for extensive nationally significant Edith Collier, Philip Trusstum, Allen Maddox, Ralph Hotere and Dennis Turner loan collections that receive ongoing exposure within the exhibition schedule as well as numerous sundry individual loans. It is very important to note that through the Gallery's role in fostering the development of these artists' careers, they have themselves carved out niches of importance in New Zealand's cultural landscape. Our large holdings which illustrate the beginnings

and continuation of their careers are a vital visual record and archive of their contribution to our country's arts heritage.

As part of this framework a strong commitment of focus has been on the medium of contemporary photography and the Sarjeant is well recognised a New Zealand's premier gallery in this respect. Again we have important holdings by most nationally recognised photographers and in particular Laurence Aberhart; Peter Peryer; Anne Noble; Ans Westra; Wayne Barrar; Megan Jenkinson; and Frank Denton. Scholars and connoisseurs of photography recognise the significance of these collections in that they are, with few exceptions, the most comprehensive surveys of their type held in public hand in this country. Mentioned above, Frank Denton was an established early Wanganui photographer who was responsible for gathering a remarkable collection of international art photography for the Gallery's collection in the early 1920's. This forward-looking initiative represents the earliest response to this young medium of any art museum in New Zealand, and remarkably early in international terms. It was the catalyst that stimulated the Gallery's strong commitment to photography both from a collection and exhibition programming perspective (a selection of photographs is located in Appendix E). More recent pieces by internationally renowned photographers include a suite of works by Americans George Krause and a photograph by Ed Ruscha entitled *Sunset Strip (Liquor Locker)*, which is the only photographic work of that renowned series held in a public art gallery in New Zealand.

As a resource for our local communities and the wider national community, the Sarjeant Gallery's Collection exists as a rich source of imagery. The Gallery actively lends its artworks throughout the year to any number of national institutions wherein items are included for major touring exhibitions, or used as pieces to close the gaps in the collections areas of others. A small sample of loans in recent years, from the full breadth of the Collection includes: Robyn Kahukiwa to *Oceania* at City Gallery; Ed Fristrom to *Bohemians of the Brush*, Te Manawa Museum of Art Science & History; Ralph Hotere to *Small Holes in the Silence* Te Manawa Museum of Art Science & History; Christine Webster and Yvonne Todd to *Now and Then* Te Manawa Museum of Art Science & History; Michael Smither to *Bottom of the Garden* Te Manawa Museum of Art Science & History; Christine Webster to *Provocations* Christchurch Art Gallery; Andrew Drummond to *Andrew Drummond: Observation / Action / Reflection* Christchurch Art Gallery; Gretchen Albrecht and Prakash Patel to *Are you right not to like modern art?* Te Manawa Museum of Art Science & History; Peter Peryer, Yvonne Todd and Ans Westra to *Doll Show* Expressions Gallery; Piola, Dughet and Baptiste to *Angels and Aristocrats* Auckland Art Gallery. The Gallery also makes available, to students and staff at our local schools and tertiary institutions, artworks from the Collection to be used as study aids in line with the various

relevant curricula. We view the use of our Collections in this fashion as being vital to the cultural well-being of new generations, as well as serving to highlight the importance of local and nationally significant artists such as Edith Collier (where the Gallery holds a collection of over 300 paintings and works on paper for that artist alone).

It is also worthy of note that we include mention of the Gallery's artist-in-residence programme at Tylee Cottage. This programme not only allows the Gallery to continue its participation in the development of New Zealand art and art history, but it also allows the Sarjeant to keep adding new works to the Collection, aside from the small amount which is allocated towards acquisitions. This vibrant programme, which has been in place since 1986 - making it New Zealand's most long-established residency, ensures that the Collection continues to grow in a quality and structured manner. It is entirely sustained through the Gallery's own programming budget and has played a part in launching or continuing the careers of many key New Zealand and international artists including: Laurence Aberhart (1986), Andrew Drummond (1987), Mervyn Williams (1988), Anne Noble (1989), Sue Cooke (1990), Emare Karaka (1991), Dennis Turner (1992), Ans Westra (1993), Gary Freemantle (1994), Peter Ireland (1995/96), John Beard (1996), Andrew Smith (1997), George Krause (1997/8), Julian Hooper (1998), Bronwynne Cornish (1999), Victor Meertens (1999), Jeff Thomson (2000), Sarah Buist and Sonia van Kerkhoff (2000), Marcus Williams and Susan Jowsey (2000/1), Lauren Lysaght (2001/2), Alastair Galbraith (2002), Jean Zuber (2002), Gregor Kregar (2002/03), Andrea du Chatenier (2003/4), Johanna Pegler (2004), Christine Hellyar (2005), Paul Johns (2005), Ben Cauchi (2005/6), Matt Couper (2006/7), Mark Braunias (2007), Joanna Langford (2007), Regan Gentry (2007/8), James Robinson (2008), Andrew Ross (2009), Miranda Parkes (2009), Kay Walsh (2009/10), Emily Valentine Bullock (2010), Liyen Chong (2010/11), John Roy (2011), Glenn Burrell (2011) Charles Butcher & Cobi Cockburn (2011/12).

Each of these artists is now represented, with a unique body of work, in the Sarjeant's Collections.

EXHIBITION PROGRAMMES

Frequent comment is made of the quality of the Sarjeant Gallery's extraordinary track record of producing an exhibition programme that is the envy of institutions with many times our resource. Much has been achieved through the use of our Collections as well as through building close and supportive relationships with artists and responding to worthwhile initiatives that carry with them generous goodwill. The exhibition programme is designed to provide our public with a rich and

varied diet of local, national, and as and when we can resource it, international art of the highest appropriate quality.

Over the past two decades the Sarjeant Gallery has toured more exhibitions to various venues throughout New Zealand as well as, on several occasions, to Australia and Europe than any other public institution and more cost-effectively. This has played a key role in building our profile with the art community nationally and has extended greatly the audience numbers to Sarjeant Gallery produced exhibitions. A sampling of exhibitions of note that have been toured (along with Collection items) include: *Edith Collier In Retrospect 1980 (8 Venues)*; *Philip Trusttun Survey 1980 (10 venues)*; *Seven Painters The Eighties 1982 (5 venues)*; *Rodney Fumpston One Decade 1983 (7 venues)*; *Peter Peryer Photographs 1985 (7 venues)*; *Matt Pine Selected Works 1985 (5 venues)*; *Gretchen Albrecht A Survey- 23 Years (8 venues)*; *Te Ao Marama- 7 Maori Artists 1987 (4 Australian venues)*; *Philip Clairmont 1987 (10 venues)*; *Whatu Aho Rua 1989/90 (1 NZ & 4 Australian venues)*; *In The Presence Of Angels – Photographs by Anne Noble 1990 (10 venues)*; *Te Moemoea No Iotefa (Historical and contemporary Pacific Islands Art) 1991 (2 venues)*; *Trusttun From Living & The Sarjeant’s Trusttums 1991 (3venues)*; *24^o South/ 175^o East- A Tasmania /New Zealand Photographic Exchange 1991 (2 NZ & 4 Australian venues)*; *Distance Looks Our Way –10 NZ Artists to Spain 1991/93 (3 NZ & 5 European venues)*; *Dennis K Turner: Turners Tiki 1993 (4 venues)*; *George Krause survey (American Photographer) 1994 (4 venues)*; *True To Form Survey of Ceramics by Rick Rudd 1996 (4 venues)*; *Laurence Aberhart: All Gates Open [in partnership with the Fisher Gallery Pakaranga] 1998 (6 venues)*; *Gretchen Albrecht: Crossing the Divide - A painter makes prints. 1999 (5 venues)*; *Edith Collier and the Women of Her Circle 1999 (10 venues)*; *Mirror Mirror : Portraits from the Collection 2001*; *REPRESENTATION & REACTION Modernism and the New Zealand Landscape 2002*; *Andrea Gardner – Lopsided Paradise 2004*; *Beauty – Even – Joanna Paul 2004*; *Te Huringa / Turning Points: Pakeha Colonisation and Maori Empowerment 2006*; *Looking Glass: reflecting ideas – 21 New Zealand Glass Artists 2009*; *THE CRYSTAL CHAIN GANG: Fancy Fools Flight 2012 - 2013*

COLLECTION VALUATION

The Sarjeant Gallery Collection is valued for insurance purposes every three years. As in previous years the Collection was valued by ART+OBJECT Auckland, with the British and Continental pictures being valued by Christie’s of London. The current value of the Sarjeant Gallery collection is: \$28,800,000.00. Please see Appendix G.

CONCLUSION

As mentioned earlier, among museums in New Zealand it is commonly held that, aside from Auckland Art Gallery, Te Papa Tongarewa, Christchurch Art Gallery and Dunedin Public Art Gallery, the Sarjeant Gallery's collections have no equal in this country. In order to reinforce that notion, included in the Appendix F of this application are the expert opinions of such informed individuals as: Detlef Klein (Former Conservator at Te Manawa Museums Trust now Director of Manawatu Museum Services); Jenny Harper (Director, Christchurch Art Gallery), Mary Kisler (Senior Curator, Mackelvie Collection, International Art, Auckland Art Gallery), Sarah Hillary (Principal Conservator, Auckland Art Gallery), Elizabeth Caldwell (Director, Dunedin Public Art Gallery); Rhana Devenport (Director, Govett Brewster Art Gallery); Steven Fox (C.E.O. Te Manawa Museums Trust); Chris Saines (Director, Auckland Art Gallery). Each of these individuals has, during the course of their lengthy careers, had close contact with the Gallery and the works in its care.

The Sarjeant Gallery holds, in trust, thousands of artworks which contribute strongly and uniquely to New Zealand's cultural identity. Through the completion of the Sarjeant Gallery Redevelopment Project, we will see this nationally significant collection safeguarded for generations to come. Not only will this unique collection find appropriate housing within the proposed new build, it will also be able to be utilised much more fully in the exhibition programme, thanks to greatly enhanced environmental control.

Greater access to the Collection work will mean greater efficiencies in staffing and, therefore, more time spent on scholarly exploration of the Collection's potential. This new build will allow staff and stakeholders alike, to take much greater advantage of the treasures we possess and ensure that information about these works reaches across the country for the edification of all. Based on the considered opinions of those above, we feel confident in stating that the Sarjeant Gallery *does* hold collections of national significance in Trust for the people of Wanganui and New Zealand.

Appendix A



Edward BURNE-JONES (England, b.1833, d.1898)

The Fountain of Youth

Collection of the Sarjeant Gallery 1924. One of six works presented to the Gallery by Lord Leverhulme



Edward BURNE-JONES (England, b.1833, d.1898)

Thisbe

Collection of the Sarjeant Gallery 1924. One of six works presented to the Gallery by Lord Leverhulme



Edward BURNE-JONES (England, b.1833, d.1898)

A Greek Water Carrier in Egypt

Collection of the Sarjeant Gallery 1924. One of six works presented to the Gallery by Lord Leverhulme



Walter SADLER (England, b.1854, d.1923)

A Healthy Appetite

Collection of the Sarjeant Gallery 1924. One of six works presented to the Gallery by Lord Leverhulme



Fred ROE (England, b.1864, d.1947)

The Toast is England

Collection of the Sarjeant Gallery 1924. One of six works presented to the Gallery by Lord Leverhulme

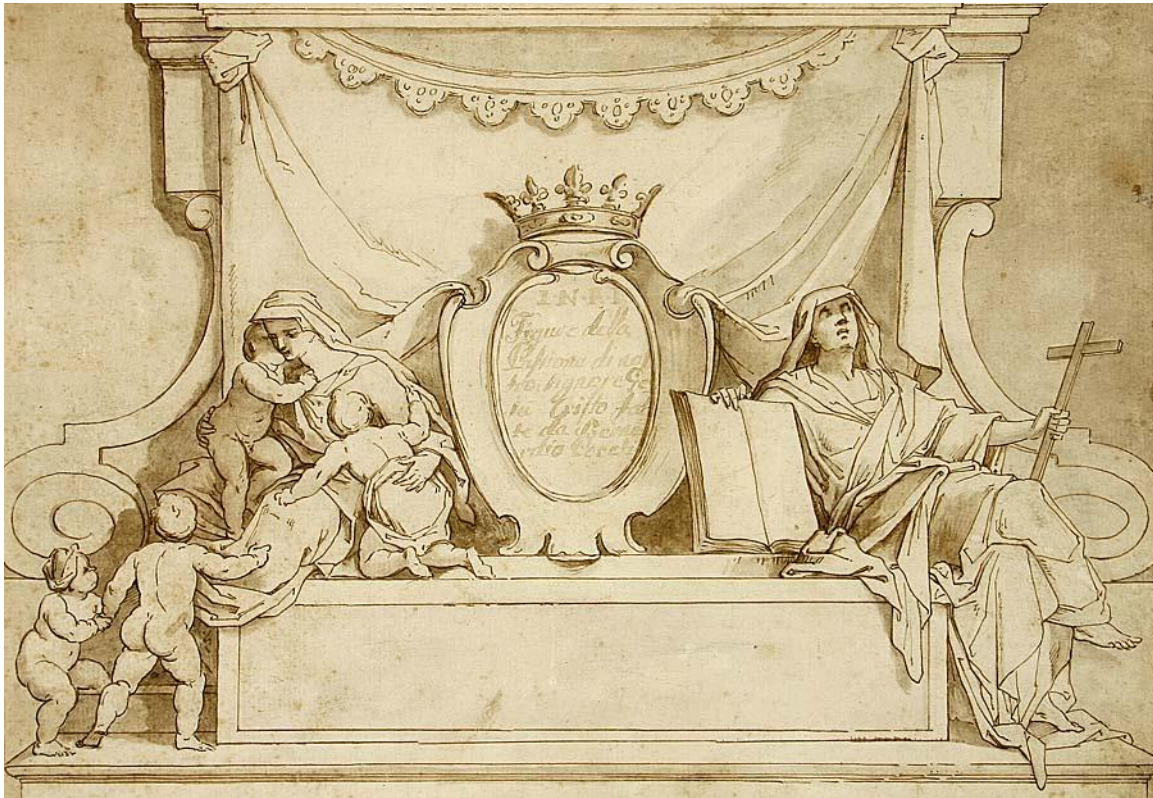


Eugen Von BLAAS (b.1843, d.1931)

Curiosity

Collection of the Sarjeant Gallery 1924. One of six works presented to the Gallery by Lord Leverhulme

Appendix B



From the studio of Bernadino POCETTI (Italy, b.1548, d.1612)

Drawings of the Passion of Our Lord Jesus Christ (title page) 1/35

Collection of the Sarjeant Gallery, 1922. Purchased by Mr & Mrs J.A. Neame on behalf of the Gallery



Follower of Lelio ORSI (Italy, b. 1511, d. 1587)

Adoration of the Shepherds

Collection of the Sarjeant Gallery, 1960. Purchased with funds from Mr F. Webb Jones bequest.



Domenico Piola (Italy, b.1627, d.1703).

The Appearance of the Virgin to St. Maurice

Collection of the Sarjeant Gallery, 1922. Purchased for the Gallery from an Italian Nobleman by Mr & Mrs Neame



Attr. Gaspard Dughet (France, b. 1615, d. 1675).

Untitled (Fishing)

Collection of the Sarjeant Gallery, 1922. Purchased for the Gallery from an Italian Nobleman by Mr & Mrs Neame



Jan BAPTISTE (active Amsterdam 1629-1640).

Flower Study

Collection of the Sarjeant Gallery, 1964. Gift of Mrs P. Riddiford, U.K.



After Bartolomeo Schedone (Italy, b. 1578, d. 1615).

Cupid Awakes

Collection of the Sarjeant Gallery, 1963. Gift of Mr W.E. Jagger, Wanganui



Attr. Adriaen van OSTADE (Holland, b. 1610, d. 1685).

Untitled

Collection of the Sarjeant Gallery, 1980.



After George ROMNEY (British, b. 1734, d. 1802).

Portrait of Robert Maunsell, Member of the Council of Madras

Collection of the Sarjeant Gallery, 2003. Donated by Jean Bauld and Margaret Dewe, in memory of their father Percy Evans, great-great-grandson of Robert Maunsell.

The remaining images have been removed for copyright reasons.

Appendix C

Colin McCAHON (New Zealand, b.1919, d.1987).

Gate 16 (1961)

Collection of the Sarjeant Gallery, 1974

Colin McCAHON (New Zealand, b.1919, d.1987).

Portrait of Gordon Brown (1968)

Collection of the Sarjeant Gallery, 2007.

Gottfried Lindauer (New Zealand, b.1839, d.1926).

Maori Portrait (1876)

Collection of the Sarjeant Gallery, 1948. Gift of Mr J.G. Farrell, Stratford

C F GOLDIE (New Zealand, b.1870, d.1947)

Ahinata Te Rangitautini. Touhourangi Tribe A Survivor of the Tarawera Eruption (1904)

Collection of the Sarjeant Gallery, 1952

C F GOLDIE (New Zealand, b.1870, d.1947)

Of Making Many Books there is no end, and Much Study is a Weariness to the Flesh (1900)

Collection of the Sarjeant Gallery, 1901. Gift of the Wanganui Arts & Crafts Society

C F GOLDIE (New Zealand, b.1870, d.1947)

Wiripine Ninia - A Ngatiawa Chieftainess

Collection of the Sarjeant Gallery, 1994. Donated by Miss M. G. Coombe in 1962

Appendix D

Emily KARAKA (New Zealand, b.1952).

Tangata Kore (Cut Off Man) (1984)

Collection of the Sarjeant Gallery, 1985.

Ahu TE UA (New Zealand, b.1962)

Treaty Painting (1990)

Collection of the Sarjeant Gallery, 1992. Purchased by the Friends of the Sarjeant Gallery.

Chris HEAPHY (New Zealand, b.1965)

Lily of the Valley (1995)

Collection of the Sarjeant Gallery, 1995.

Shane Cotton (New Zealand, b.1964)

Tera Tetahi Manu (1996)

Collection of the Sarjeant Gallery (1997)

Sonny BARLOW (New Zealand, b. -)
Authentiki (1998)
Collection of the Sarjeant Gallery, 1998.

Hemi MACGREGOR (New Zealand, b.1975)
Where it's @ (1998)
Collection of the Sarjeant Gallery 1999.

Brett GRAHAM (New Zealand, b.1967)
Kotahitanga
Collection of the Sarjeant Gallery, 2003.

Appendix E

Laurence ABERHART (New Zealand, b.1949)
Nature Morte (silence) (1986)
Collection of the Sarjeant Gallery, 1988.

Peter PERYER (New Zealand, b.1941)
New Zealand (1991)
Collection of the Sarjeant Gallery, 1991.

Anne NOBLE (New Zealand, b.1954)
Gillian (1978)
Collection of the Sarjeant Gallery, 1978.

Ans WESTRA (Dutch, b.1936)
Ratana Pa
Collection of the Sarjeant Gallery, 1992.

Ed RUSCHA (United States of America, b.1937)
Sunset Strip (Liquor Locker) (1966/1995)
Collection of the Sarjeant Gallery. Purchased on behalf of the Gallery by the Sarjeant Gallery Trust, 2009.