

# Sarjeant Quarterly



volume **49**

June - August 2013





## From the Senior Curator

by Greg Anderson

As this edition of the Sarjeant Quarterly goes to print Bill Culbert's *Front Door Out Back* has just opened at the prestigious Venice Biennale where he is representing New Zealand. In 2009 we were privileged to work with Culbert, one of New Zealand's most esteemed artists. His dome installation entitled *180° x 2 Whanganui* was one of the most complex works to be constructed in the space – and one of the most compelling. The installation consisted of florescent lights which floated and danced across the Dome and were accompanied by large scale photographs. Most recently his work has been on display in the Gallery in the 2011 exhibition *Everyday Irregular*. The Sarjeant is proud to say that, at least in a small way, we have helped in the development of Culbert's oeuvre and just as importantly, allowed our audience in Wanganui a rare opportunity to see something extraordinary and unique.

Likewise, we have played a part in the career path of another artist showing at the Venice Biennale, sculptor Scott Eady. The work Scott showed at the Sarjeant Gallery in 2010 was entitled *Lost at the Bottom of the World* and was a complicated and playful study of the multiplicity of meanings in objects. Each piece (a cloud, a train set made of nickel and a double-scul rowing boat with two bows), although seemingly commonplace, was loaded with notions of symmetry, wit and an understanding of our place in the world.

Along with individual examples such as Culbert and Eady, the strength of the Gallery's Collection and our commitment to collecting and exhibiting the work of both young and established practitioners has established the Gallery's place as a leader in supporting and developing artistic practise in New Zealand. We can be proud too of the way we contribute to the growth of new art via the Tylee Cottage artist in residence programme. Started in 1986, it is one of the longest running residency programmes in New Zealand. It acts as an incubator of sorts, allowing artists to advance their careers with a show in our unique and beautiful exhibition spaces, while at the same time giving them exposure to the Gallery's many and diverse critical audiences.

The team at the Sarjeant are doing their utmost to continue to offer quality works by artists through our on-going exhibitions programme. We are looking forward to the challenge of developing exhibitions in our new temporary environs at Taupo Quay next year, but readers will be happy to know that for the remainder of this year we have a full complement of shows in store. We look forward to welcoming you through the doors and introducing you to things that will delight and inspire.

I am also happy to announce that the Gallery has been the recipient of Lottery funding to assist in our temporary relocation. The funds will be put towards proper racking for the Collection, which will be reused upon our return to the Sarjeant Gallery building. Funds will also go to the fixed term employment of four extra staff members who will eventually be recruited to work on the relocation of the Collection.



Bill Culbert pictured in his Dome installation *180° x 2 Whanganui*, 2009.

## Education News

by Andrea Gardner  
and Sietske Jansma

Term One was very busy with schools coming to the Gallery to participate in a range of programmes. Sea Week is an annual event and this year we ran a programme at Castlecliff Beach in the Duncan Pavilion for children to make fantastical fish masks. We had a good response with 482 students participating.

It's been great to see Wanganui Girls College making use of our services. We ran a workshop with artist and graphic designer Sarah Maxey whose wonderful work 'Comeback' until very recently graced the walls of the dome. Sarah showed the students examples of her own work and discussed her interest in typography and then the students tried their hand at creating their own typography. Sarah gave each of the students a word which they were to design and rewrite in a creative and expressive way. After five minutes the words were brought together to make phrases, such as 'two minute noodle' and 'one horse race'.

**Cover:** Detail of *Medici secretaire*, circa 1700, Italian walnut with ivory inlay, Collection of the Sarjeant Gallery Te Whare o Rehua Wanganui. 1927.1.1.

## Members' News

A group of Year 11 students from Wanganui Girls College came for a portrait workshop that was based around a group of portraits from the Gallery's Permanent Collection. The girls viewed and discussed works by C.F. Goldie, Frances Hodgkins, Edith Collier and John Beard and used these works as inspiration for their own portrait drawings. We had organised for a lovely lady to come and sit for the girls, so that they could have the experience of drawing from life inspired by some beautiful works from the Gallery's collection. They completed very thoughtful and lively works using charcoal and oil pastel.

We are really enjoying the opportunity to introduce students to a new experience with Sue Cooke's *The Paradise Project*. Having to take off their shoes and put on a special pair of socks before entering the project is novelty enough but it's been wonderful to see students reactions of wonder and awe when they walk through the door into a bright new landscape. It's not often you find yourself inside a painting, where you are part of the work. Once you are inside with twenty or more children there is a hum that fills the space as the children discuss and contemplate the new environment that they find themselves in. The project is a great way to discuss topics such as climate change and care of the environment and students are also learning about macaroni penguins and calving icebergs. Students have had opportunities to respond to *The Paradise Project* in clay, paper construction and watercolour painting.

A warm welcome to new Gallery Members Glennis May Syrett, Kerry Girdwood, R Thomsen, Sue James, Anna Rutherford, Shirley McDonough, Linda Fraser & Edward Saravolac, Raymond de la Haye, Elizabeth Parson, Katrina Hope, Grace Brown, Rebeka Gribbon, Ellen Carlyon, A Hamilton, Rachel Dickison, Sebastian Hoeroa Pini, Theresa Te Ua Allpress, Jessica Carse, Trevor & Angela Stratton & Family, Willem Lombard, André Bronnimann, Marie Grice, Pamela McDonald, Lewis Dylan Batchelar, Adrian Campbell, Ivan Vostinar, Alice Williams, Joyce K Stevens, Garry McPake, Lindsay Stockbridge, Samantha Pedley, Manu Bennett, Daniel Mills, Megan McArthur, Sarah Riley-Curtis, Alec Proffit, Peter Marshall, Diana Pottinger, Annabelle Schurhammer, John Hawkhead, Margaret Barlow, Tanea Ngapeka, Mike Nixon, Rowan Gardiner, Craig Hooker, Benjamin James Johnson, Hannah Symonds, Ryan Molan, Ollie Tutaki, Kaye Coombs.

The Gallery is pleased to acknowledge the following as Corporate Members:  
**ASB Bank, Bryce Smith & Associates Ltd., Central City Pharmacy, ComputerCare NZ Ltd, Doyle + Associates – Chartered Accountants, Energy Direct NZ., GDM Group Ltd., Kensington Swan, Mars Pet Care, Mary-Ann Dickie, Meteor Design & Print and OPD, Richard Millward & Associates, Nicola Williams, Pamela Williams Family Trust, pattillo Ltd., Seresin Estate, Te Reo Irirangi O Wanganui – AWA FM, The Radio Network Wanganui, Pak'n Save, Wanganui Branch – New Zealand Institute of Chartered Accountants, Whanganui UCOL – Creative Programmes.**

We value the support of our Corporate Members and encourage you to utilise their services whenever possible.

## Members

by Libby Wood  
President

The new executive committee has settled in to its roles, and all are enthusiastic about the future of our Gallery.

Powerco has confirmed a donation of \$10,000 towards the purchase of Solander boxes, giving a total of \$17,000 so far. Gallery staff are now deciding on the numbers and sizes of the boxes needed.

The Musicians for the Sarjeant is a great new initiative to raise funds for the gallery. The first performance was by Deborah Wai Kapohe singing Portugese, Spanish, and Brazilian songs, which was wonderful. Her vocal range made great use of the acoustics of the dome, and all agreed it was a memorable occasion with many more people attending than was anticipated.

Remember Musicians for the Sarjeant is an ongoing series to raise funds for the Gallery. Contact the Gallery for information on upcoming concerts, and please remember to book in advance to secure your seats.

Val Bristol has taken over the management of the volunteers at the Gallery. The work done by our volunteers is invaluable, and much appreciated by all connected with the Sarjeant.

Several members of the executive attended the council meeting in December where the Gallery's future was discussed. Those speaking for the Gallery appreciated the show of support, and felt the outcome was positive.

Please continue to show your support for the Gallery through visiting and encouraging others to do the same. Membership forms are always available at the desk, and we would love to have more financial supporters.

The Thousand Stars Fundraising Project has attracted a lot of interest, with our most distant star shining, would you believe, from Greece. This important initiative will not only raise money for the work that needs to be done at the Gallery, but will also serve to show to the powers that be the commitment among our supporters to the Sarjeant.

# SUE COOKE:

## The Paradise Project

Heading into winter, a chill has fallen over the Sarjeant Gallery as visitors to Sue Cooke's installation *The Paradise Project* immerse themselves in an Antarctic environment. The installation is a nine by five by three metre high recreation of a plywood Antarctic hut. Upon entering visitors are surrounded by a 360 degree vista of a painted Antarctic landscape, complete with snowy floor underfoot and sky above.

Sue Cooke visited Antarctica in December 2006 when she joined an expedition for Climbers and Photographers travelling to the Antarctic Peninsula and spent two weeks drawing, painting and taking photographs. These records have all been a source of inspiration for an on-going exploration of Antarctica through drawings, prints and paintings over the last six years.

*The Paradise Project* represents her most ambitious engagement with this subject matter in that it replicates her own experiences by immersing the viewer in an impressive recreation of the wonder that is Antarctica. The project has been in development since 2009 and aims to provide a representation of Antarctica as an unspoilt environment. This is a reminder to viewers of the importance and urgency of issues relating to global warming, care of our oceans and waterways and just how fragile our planet is.

Cooke graduated in 1985 from the Ilam School of Fine Arts and has since had a distinguished career as an artist, completing a number of large scale site specific works. She has been based in Wanganui since 1990 when she came to the city for a year to participate in the Sarjeant Gallery's artist-in-residence scheme at Tylee Cottage. Over the last twenty years Cooke has been a committed environmentalist, recycling, growing and eating organically and encouraging those around her to do the same.

*The Paradise Project* is a dramatic and unexpected contrast to the beautiful neo-classical exhibition spaces of the Sarjeant Gallery and provides visitors with a completely new experience of looking at a painting, in that they are inside the work. A key component of the project is the opportunity that it offers our Education team who have planned programmes that explore environmental concerns and sustainable living at a grass roots level.

27 April 2013 to  
11 August 2013

This installation has been generously supported by:







Craig Hooker, *Willows near Arrowtown*, oil on board



James Graves, *Myself*, an oil painting, oil on canvas

# Sarjeant Gallery Te Whare o Rehua *Whanganui Arts Review*

8 June - 1 September 2013

Greg Anderson, Senior Curator  
& the Sarjeant Gallery Team

The Whanganui Arts Review is a key component in the Sarjeant Gallery's calendar and one of our most significant regional events. Open to all artists in the Whanganui region, the Arts Review has been held, in one form or another, for over 20 years and is believed to be the longest running Review of its type in New Zealand.

Year on year the Gallery hosts and curates this popular community event. It is a testament to the concentrated quality of artists (of every type) in our area, that we are able to put together such a diverse and worthwhile exhibition. Artworks of every medium are submitted; a selection is made for the exhibition by a panel of three selectors; and the final awards are decided by an independent external judge.

This year's panellists were: Greg Donson, Curator & Public Programmes Manager at the Sarjeant Gallery; Des Bovey (illustrator, artist and collector); and Fran Dibble (artist and critic). The external judge for 2013 was Julie Catchpole, Director, The Suter Art Gallery Nelson.

As always, we are extremely grateful for the support we get for the Arts Review from local businesses. This year's sponsors are: Rivercity Gas Ltd for the Student Award, Central City Pharmacy for a Highly Commended Award, Members of the Sarjeant Gallery for a Highly Commended Award; and Merit Awards are being sponsored by: Rivercity Picture Framers Ltd, Recaffeinate, Mainstreet Art & Framing, Ceramic Lounge and the Flying Fox – new sponsors this year for the Merit category are Graham & Libby Wood.

The Gallery would like to thank all of the artists who have participated in this year's Review. Their support and enthusiasm for this show is what makes the Whanganui Arts Review one of our most eagerly anticipated community fixtures. We hope you enjoy some of the best of our region's talent.

This year's awards went to the following recipients: The Sarjeant Gallery Te Whare o Rehua Whanganui Open Award to Prakash Patel, the Rivercity Gas Ltd Student Award to Grace Brown and the Highly Commended Awards went to Dr Kathryn Wightman and Andrea du Chatenier. Merit awards were received by Lewis Batchelar, Andrea Gardner, Lynn Hurst, Sheila Pearson, Mark Rayner and Hayden Stead.



Sheila Pearson, *The pride of Mrs Marianne Allan*, acrylic on canvas

# The fine art of giving

On view from 22 June, 2013 – March, 2014

Greg Donson  
Curator and Public Programmes Manager

The Sarjeant Gallery owes its existence to the philanthropic vision of Henry Sarjeant who was born in England in 1830 and emigrated to New Zealand around 1860. He married Ellen Stewart, elder daughter of the surveyor J. T. Stewart in 1893 and was a successful business man in Wanganui. On his death in 1912 Sarjeant left £30,000.00 for the establishment and maintenance of a Fine Arts Gallery for the people of the Borough of Wanganui. This extraordinary gift furnished the city with a Gallery to be proud of and one that was unparalleled in other provincial centres.

Today, the Sarjeant's Collection spans four and a half centuries of European and New Zealand art history and contains over 5500 items. Although the Gallery has purchased artworks over its lifespan, many of the key works in our Collection have been gifted to the Gallery by people who, much like Henry Sarjeant had a philanthropic vision to enrich the collection for the benefit of visitors to the Gallery and for future generations.

In an unlikely turn of events one of the earliest acts of generosity to the Gallery was by Lord Leverhulme who gifted six key works after visiting Wanganui on a World Tour from Britain in 1923. The only other New Zealand Gallery Lord Leverhulme gifted works to was the Auckland Art Gallery. Born in Bolton, England in 1851 he amassed his fortune via the establishment of a soap manufacturing company which produced Sunlight Soap. Two works from this bequest are featured in the exhibition including a magnificent work by William Richmond titled *A Greek Water Carrier in Egypt*.



Yvonne Todd (New Zealand, b.1973), *Maven Fuller*, 2002, colour C-type photographic print. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Donated to the Sarjeant Gallery by The Thanksgiving Foundation, 2008. 2008.4.4.

In sharp contrast are two photographic portraits from the *Sea of Tranquility* series by Yvonne Todd who was the recipient of the prestigious Walters Prize in 2002. This series was a significant addition to the Gallery's rich photographic collection and was gifted by the Thanksgiving Foundation in 2008.

The Gallery is fortunate to have been gifted two wonderful pieces of Italian late 18th Century furniture in 1927. Known as the Medici Secretaire and bureau bookcase these two objects are rare things to find in New Zealand and have recently returned to the Gallery after extensive conservation treatment which was made possible through funding from the New Zealand Lottery Grants Board.



William Richmond (England, b.1842, d.1921), *A Greek Water Carrier in Egypt*, oil on canvas. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gift of Lord Leverhulme, 1924. 1924.1.3.



Collection focus:

# Still Lives



Jan Baptist (Dutch, active 1629-1640), *Flower Study*, c.1629, oil on canvas, Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gift of P. Riddiford, 1964. 1964.3.1

In Holland during the Seventeenth-Century, and in the wake of the Reformation, still life painting was immensely popular. The Reformation was a schism within Western Christianity in the Sixteenth Century which saw the creation of the Protestant Church. This new religious movement stripped traditional Catholic ornamentation and portraiture from Churches and homes, thus depriving artists of their main source of commissions. To counter this artists' turned to painting flowers and interiors, infusing them with symbolic meaning. Still life paintings (images of fruit, flowers and inanimate objects) often evoke death and the impermanence of life, the beauty of a flower in the process of dying as it wilts in a vase. Some flowers are tightly coiled buds ready to bloom, or are vibrant with their heads full, while others are drooping or falling to the table below. Flowers themselves have strong symbolism and allegorical meanings. In this painting we see a vast array of blooms, including lilies which traditionally mean purity and roses which in the Seventeenth Century symbolised beauty. With its exquisite detail this masterful work of art by Jan Baptist is an example of still life painting at its finest. What sets this painting apart from other works of its ilk is the inclusion of a background landscape. A still life is almost universally painted as an interior scene and the blending of art genres makes Jan Baptist's *Flower Study* all the more fascinating.

This painting has recently been on tour with the exhibition *Angels and Aristocrats*. Curated by Mary Kisler, and with a sumptuous publication, this exhibition highlights European works in New Zealand Public Collections. The Sarjeant Gallery is represented by three paintings in this show, alongside works from the Auckland Art Gallery Toi o Tāmaki, Museum of New Zealand Te Papa Tongarewa, Christchurch Art Gallery Te Puna o Waiwhetu and the Dunedin Public Art Gallery. The accompanying publication is available from the Sarjeant Gallery shop.

Sarah McClintock  
Assistant Curator

## Quay Gallery News

# RICK RUDD'S BOX COLLECTION



*In the exhibition Porcelain  
Pompoms and Terracotta Tricks.  
On view in the Quay Gallery, upstairs  
at the i-Site on Taupo Quay*

Sarah McClintock  
Assistant Curator

Ceramics have not traditionally been collected by the Sarjeant Gallery with any great focus; the Gallery's varied collection has mostly been expanded and augmented through generous gifts and close relationships with artists and collectors. The largest and arguably most significant collection to enter the Gallery is Rick Rudd's *Box Collection*. Rudd, an accomplished potter in his own right, offered the collection to the Gallery in 1999 and this gave the Gallery the opportunity to acquire a focused collection of work containing examples of the best New Zealand ceramics.

Rudd began the collection in 1979 and it covers over 60 years of New Zealand pottery. The works were collected through various methods, some purchased, some gifted, some made specifically for the collection and some part of artist exchanges. The Collection was first shown at the Sarjeant Gallery in 1990 and in the accompanying catalogue Rudd explained his attraction to the box –

*"There is something special about a box. Compared with a vessel (a receptacle for liquid), a box is a receptacle or container that is normally enclosed and therefore implies a degree of safety and security. It may be that a box should hold a precious object, perhaps it may contain simple food ingredients but, no matter what it is meant to secure, the function of the box is to protect something from contamination or misplacement."*

It is fitting that this collection now finds its home in an art gallery, where the objective is to keep artworks safe and secure for future generations.

In this exhibition you see only a fraction of Rudd's Collection of 120 boxes but it gives you a taste of this varied and fascinating group of objects. It is because of the breadth of this collection that the Sarjeant Gallery has invited Rudd to make a selection of works from the Collection for display. These selections will be on view in late June.

# THE CITY OF GOLD AND LEAD

ANN SHELTON  
28 JULY TO 3 NOVEMBER, 2013