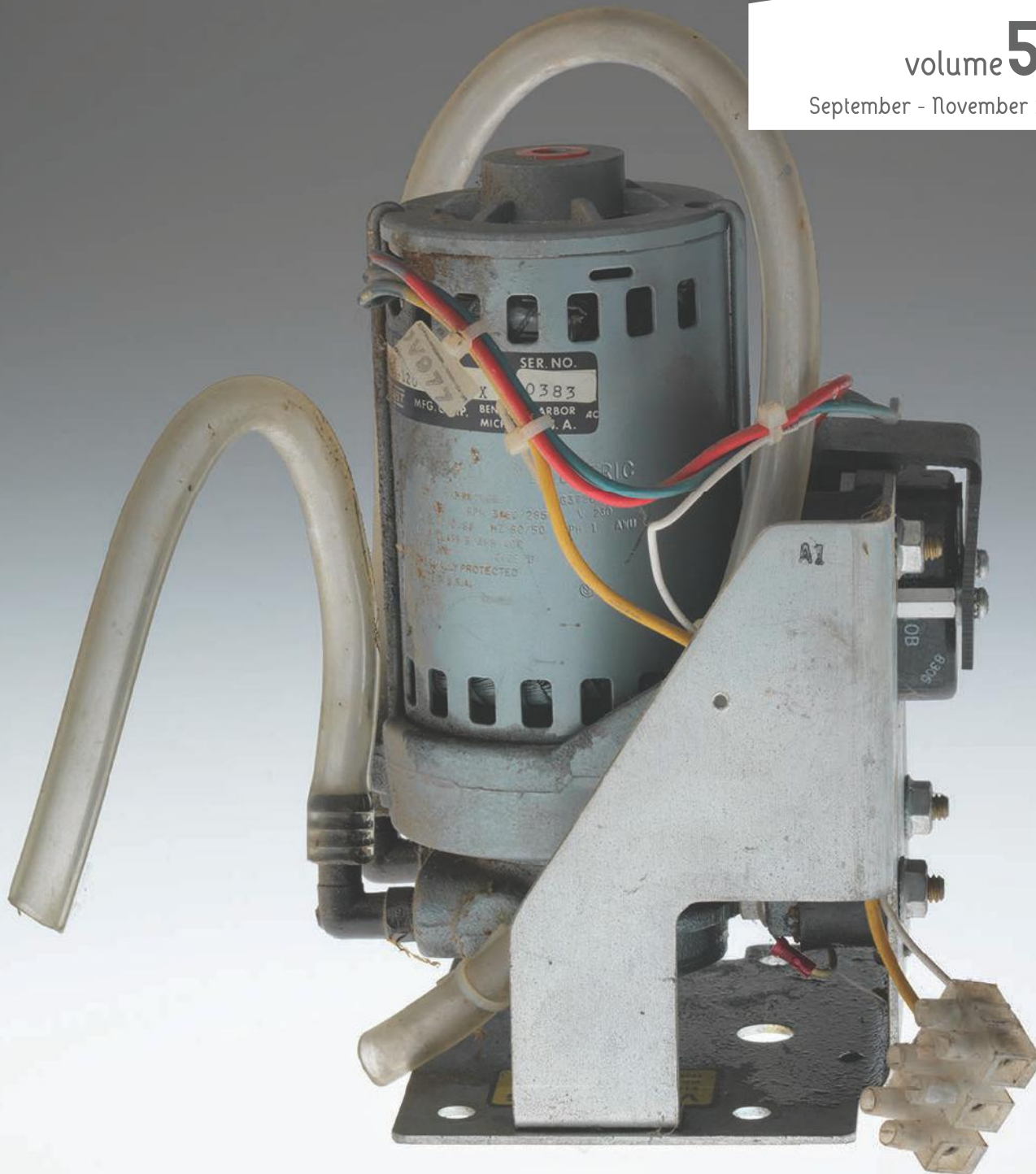


# Sarjeant Quarterly



volume **50**

September - November 2013



## From the Senior Curator

by Greg Anderson

Events at the Sarjeant and those in support of the Redevelopment Project have produced a real flurry of activity in recent months.

Public Programmes as always, have played a large part in drawing in interested groups to the Sarjeant. With the welcome return of the Whanganui Arts Review in June, we saw a total of 573 people attending both the awards ceremony at the War Memorial Hall and the exhibition within the Gallery. Sue Cooke's Antarctic installation *The Paradise Project* has had a record nine events surrounding it (with a talk by Anne Noble), quite apart from the many visits made by school groups via the Gallery's education programme; there have been events in support of Ann Shelton's Tylee Cottage residency exhibition *The City of Gold and Lead*; and more are being planned around the current Collection focus shows: *The Fine Art of Giving* and *Other Voices, Other Rooms*.

Running alongside these events have been the stream of wonderfully popular *Musicians for the Sarjeant* occasions. For those who don't know – this series of concerts (sponsored by River City Press) were initiated by council's Arts Facilitator and renowned soprano, Debra Wai-Kapohe. Each musical recital is held in support of the Sarjeant Gallery Redevelopment Project and the funds raised from the concerts go to the Sarjeant Gallery Trust to be held for that specific use. To date there have been seven concerts – one at Wanganui Collegiate (Michael Houstoun and Ingrid Culliford) and the rest at the Gallery. In total thus far, we have had six hundred attendees and have booked or planned for six more concerts between August and December. The Gallery and Trust are extremely grateful to all eighteen musicians who have dedicated their time and skill to our cause so far and very much look forward to upcoming events.

I would also like to add a final note of thanks to the small army of volunteers who participate in the varied areas of the Gallery operation. We certainly appreciate all of the efforts of this dedicated group of supporters – many drawn from the Gallery Members Association – their support and expertise in database updating, filing, mail-outs and hospitality is invaluable and indispensable.



Prakash Patel and his work *Astronaut*, winner of the 2013 Open Award of the Whanganui Arts Review

Cover: Ann Shelton, *Blue Boy*, computer part from the *Wanganui Computer*, 2013, Pigment print. Courtesy of the artist, McNamara Gallery and Starkwhite

## Education News

by Andrea Gardner  
and Sietske Jansma

Many classes have enjoyed visiting Sue Cooke's *The Paradise Project*. It has been a pleasure to step into another world and the bright lights of her Antarctic summer have been a welcome experience on dark wintery Wanganui days.

*The Paradise Project* has resulted in many discussions about how to take care for the environment. Students from Durie Hill School learned about the three R's – Reduce, Re-use, Recycle. In line with this thinking we took bright pieces of plastic (which couldn't be recycled) and turned them into beautiful brooches, badges, and refrigerator magnets.

Some fantastic painting has also occurred this term. Students from St. John's Hill completed very thoughtful and skilful impressionist paintings after studying the works of Monet and seeing examples of Impressionist painting from the Sarjeant Collection.

On a more local note, students from Keith Street School came to make paintings and sculptures inspired by their memories and personal experiences of Kowhai Park. Their artwork has culminated in a public exhibition in the UCOL atrium. Their bright creations celebrate the joy and fun of Kowhai Park.

We were also happy to have secondary school Top Art boards on view in the Education classroom for a week in May.

Leigh Mitchell-Anyon came to do a two day photography workshop with Wanganui Girls College. The students learned about some fascinating contemporary photographers and then took their own photos inspired by the work they had seen.



Window blanket by Neve Duxfield

## Members' News



Window Blanket by Lola Murray-Camden.

The term ended with a busy holiday programme offered in conjunction with Sue Cooke's exhibition *The Paradise Project* and supported by Horizons Regional Council. Nelson Lebo, a local waste minimization expert and Gallery educator Andrea Gardner taught sessions using recycled materials: "Beautiful Containers", "Wild Wallets", and "Arty Window Blankets". Children had a lovely time being creative in the Sarjeant's education space.

A warm welcome to new Gallery Members Colin Langmead, David Hoskin, David Thoresen, Ailsa Aiken, Peter Johnston, Mrs D Robson, Clare Rowe, Ailsa Aiken, Annie Gilroy, Bishop Charles Drennan, Nicola Gower-James, Robina Nicholl.

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.



The Crystal Chain Gang, *Queenie*, 2011, cast glass

## Members

by Libby Wood  
President

### Greetings

It is pleasing to note that membership is increasing, but of course we would always welcome more, so please encourage your like-minded friends and acquaintances to join.

Membership of the Thousand Stars is also increasing, and again we would encourage you to spread the word and help light the sky.

The Arts Review attracted many varied entries and large attendances at the opening, and throughout the exhibition. We would like to thank all those who contributed to the Review by submitting works, and congratulate the award winners.

The Review has attracted a number of new members from the exhibitors and attendees, all of whom we would like to welcome as friends of the Sarjeant.

If you want to keep up with the progress of the redevelopment, you can do so at <http://www.sarjeant.org.nz/site/pages/redevelopment/funding-applications.php>

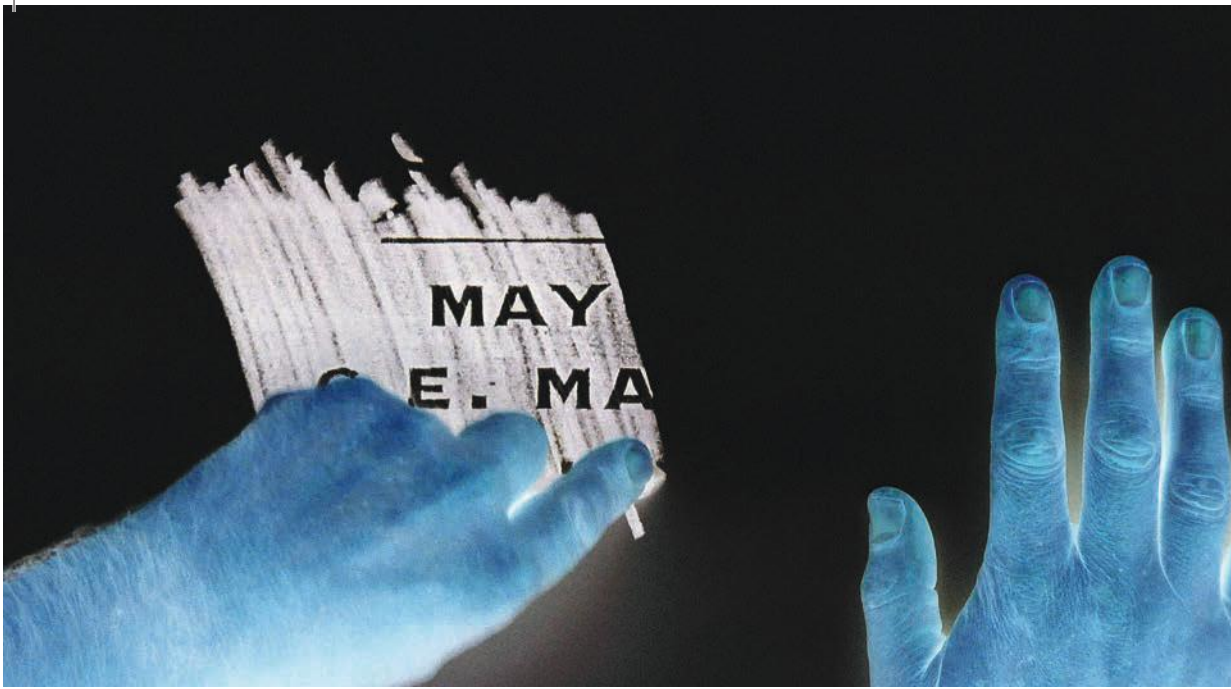
Membership funds have purchased "Queenie", a glasswork from The Crystal Chain Gang's Sarjeant exhibition 2011, "Fancy Fools Flight". Unfortunately, because of the upcoming move, it will be some time before this work will be on display.

The Musicians at the Sarjeant programme continues to delight audiences. Look out for future events.

Thank you for your continued interest and support.

Libby Wood  
Chair





Still from *Blue Room*, 2013, Two channel, HD digital video, colour, 16:9, channel 1, 24min 17sec and channel 2, 1min 9sec, continuous loops, Blu-ray. Courtesy of the artist, McNamara Gallery and Starkwhite

# THE CITY OF GOLD AND LEAD

27 July – 3 November, 2013

Wellington-based photographer Ann Shelton is an internationally recognised artist whose works explore the layers of histories embedded in place and located in archival collections. Operating in a space between conceptual and documentary modes of image making, her work investigates the social, political and historical contexts that inform our understanding of particular sites and objects.

*The City of Gold and Lead* is the story of a town of equal parts: conventional and cryptic, a town with ordinary and arcane histories running in parallel. When Ann Shelton arrived in Wanganui in November 2012 for a three month residency at Tylee Cottage she found a city ripe for inquiry. The Tylee Cottage Residency requires artists to engage with the local, to make work as a response to this place and community. Shelton's immersive, committed and thorough processes have always had a strong sense of place, making her uniquely suited to this type of residency programme. She uses short periods of time in precise locations and landscapes to explore broader themes of history, politics, evidence and loss.

For *The City of Gold and Lead*, Shelton, part artist, part historian and part journalist, has engaged with Wanganui's complex histories. One body of work deals with the events surrounding the blackmail and trial for attempted murder of Wanganui's Mayor Charles Mackay in 1920 and the subsequent erasure of his name from the foundation stone of the Sarjeant Gallery. The second grouping of works in the exhibition explore the place of the 'Wanganui Computer' in New Zealand's social consciousness, along with its bombing by Neil Roberts in 1982.

Characteristic to her practice Shelton has created works which reconstruct and re-contextualise sometimes incidental but essential components and archival material to re-examine complex narratives. One such example is Shelton's direct engagement with the Gallery's history through the re-gilding of Mackay's name on the Gallery's foundation stone according to original council specifications dating from when the building, one of Mackay's key projects as Mayor, was commissioned in 1917. Shelton continues the theme of re-inscription in one of the most emotive works in the exhibition. On the thirtieth



*Heavy Metal #1, Platinum*, recovered scrap metal from the remains of the decommissioned Wanganui Computer, 2013, Pigment print, Courtesy of the artist, and McNamara Gallery and Starkwhite

anniversary of the bombing of the 'Wanganui Computer' Shelton re-inscribed in the night sky "*We have maintained a silence closely resembling stupidity*", the phrase that Neil Roberts had graffiti-ed on a nearby building before the bombing.

This exhibition and accompanying publication have been generously supported by Massey University School of Fine Arts Strategic Research Fund.

# Artwork: Peter Campbell

24 August – 20 October, 2013

*Artwork:* Peter Campbell looks afresh at a body of watercolour paintings that have already had one public life: as covers of the *London Review of Books*. Working as designer for the magazine from its very first edition in 1979, from 1993–2011 Campbell was the cover artist as well, producing over 400 illustrations which have for a generation of readers visually defined the publication. As resident art critic, he was also its most prolific contributor throughout this time.

The exhibition brings together works from across the period, acknowledging their other life - as images that exist before and beyond the relatively brief currency of the fortnightly review. Occupying the front of an independent magazine dedicated to the literary essay, they offered a link between the mind, the reading and the viewing eye: pictures relating in some way to words about books, through simple proximity if nothing else. Separate from it, they freewheel into new territory, making us think about the connection between the observant eye and the eye of the mind.

An apparently suspended paper dart, a solitary shoe in the spotlight, an assortment of fruit poised between still life and geometric pattern; something is often about to happen in these pictures, but it is the always activity of the eye that is most important. These are images that leave a lasting mark on the imagination, possibly change our way of looking at what is around us altogether. Ordinary things are handled tenderly, sometimes strangely: birds' eggs laid out across a white ground are like so many elliptical moons; a big top apparently in the middle of nowhere glows like a year of parties all at once.

Watercolour becomes another way of seeing. The light is always wet; even when colour is opaque and vividly applied it often reveals as much about the paper and the brush. Exceptionally fluent in his chosen medium, Campbell produced landscapes both real and make-believe, peopled works, interiors, images of what might be a single detail within a room – a bare light bulb, a birdcage, a place setting – and informal exercises in abstraction.

Working in the parallel fields of design and painting, as a constant exhibition visitor, and writing about what he saw for other people, Campbell's talent was perhaps in holding all these things at arm's length when painting, so that the works become – sometimes melancholy, often blithe – very much themselves.

*An exhibition partnership between City Gallery Wellington and Gus Fisher Gallery, The University of Auckland.*

Peter Campbell, *London Review of Books* cover image, Vol. 31:12, 25 June 2009. Image courtesy of the *London Review of Books*.



Peter Campbell, *London Review of Books* cover image, Vol. 24: 4, 21 February 2002. Image courtesy of the *London Review of Books*.



# OTHER VOICES OTHER ROOMS

On view 3 August – 13 October, 2013

Sarah McClintock  
Assistant Curator

*Other Voices, Other Rooms* was the first novel written by Truman Capote (*Breakfast at Tiffany's*, *In Cold Blood*). Published in 1948 it tells the story of a young boy who moves to a strange house in rural Louisiana filled with an assortment of eccentric characters. Taking its name from the novel, this exhibition also employs the story's sense of isolation and unconventionality.

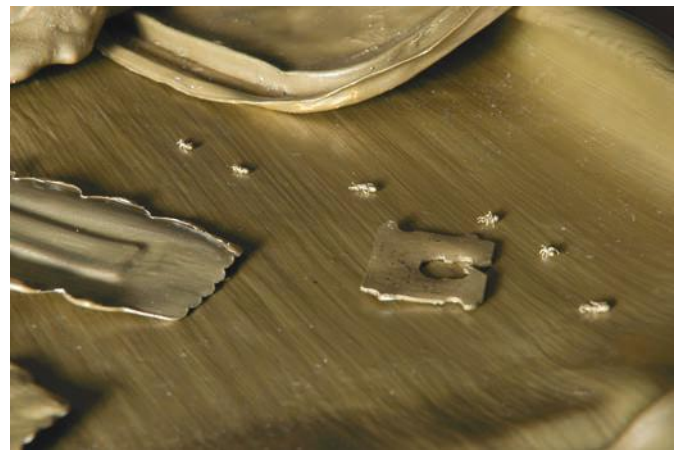
When reviewing Capote's book *The New York Times* described it as 'emotional, poetic, symbolical, filled with sibilant whispering and enigmatic verbal mysteries.'<sup>1</sup> *Other Voices, Other Rooms* the exhibition attempts to replicate this in the realm of the visual. The idea of 'home' is loaded with various and disparate meanings for individual people - positive and negative, safe and problematic, happy and sad. The quiet unease of this exhibition endeavours to capture the 'enigmatic' and 'symbolic' nature of home.

We see a kitchen, dining room, bedroom, bathroom and lounge presented within the walls of the Gallery, but something isn't quite right. The kitchen sink is made entirely out of paint, the television is permanently floral, the chair has two backs, the tape deck is made of cardboard and the dining room table is prepared for afternoon tea but the guests and food are absent. This all leads to a sense of other-ness; a space filled with colourful, odd and surreal objects belonging to peculiar and ghostly occupants.

In *Other Voices, Other Rooms* artworks are interspersed with historical items, generating a time warp that covers four centuries of art and history. A tea service from the eighteenth century finds it

'home' with nineteenth century bed linen, twentieth century food packaging and a twenty-first century illustrated coffee table.

Drawn from the Sarjeant Gallery's Permanent Collection, as well as loans from artists, dealers and the Whanganui Regional Museum, *Other Voices, Other Rooms* is, in part, a reference to the Sarjeant Collection leaving its own home as we temporarily relocate to an 'other' space while the Sarjeant Gallery building is earthquake strengthened.



Glenn Burrell, *Kitchen Sink* (details), 2010, acrylic paint



Richard Jack (England, b.1866, d.1952), *Reflections*, 1914, oil on canvas. Collection of Sarjeant Gallery Te Whare o Rehua Whanganui. Purchased, 1914. 1914.1.1.

<sup>1</sup> Orville Prescott, 'Book of The Times', *The New York Times*, 21 January 1948, <http://www.nytimes.com/books/97/12/28/home/capote-voices.html>, accessed 15 July 2013.

Collection focus:

# Flight into Egypt

Frederick Goodall, R.A. (England, b. 1822, d. 1904), *The Flight into Egypt*, 1884, oil on canvas. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Purchased with funds from public subscription. 1922.3.1



At a monumental 2.62 metres high and 4.13 metres wide, Frederick Goodall's *Flight into Egypt* is so large it has had to remain on permanent display within the Sarjeant Gallery since its arrival in Wanganui for the opening of the Gallery in 1919. The painting was an instant success, and was considered 'striking' and 'merit[ing] attention' when the exhibition was reported on by the Wanganui Chronicle on 5 September 1919. The regard held for the painting meant that in 1922 it was formally purchased for the Permanent Collection, with funding sourced through public subscription.

English artist Frederick Goodall infused his work with authentic details gleaned through the time he spent in Egypt traveling with Bedouin tribesmen. In *Flight into Egypt*, which Goodall considered his finest work, we see the influence of his travels in the depiction of uniquely Egyptian livestock, bird life and landscapes. While Goodall obtained a level of popularity during his career, with examples of his works in the collections of the Tate and the Victoria and Albert Museum, his ultimate fate was not a happy one. When he died in 1904 he was bankrupt and during World War Two many of his works were destroyed.

The passage of time and its eighty years of constant display meant that by the beginning of this decade *Flight into Egypt* was in dire need of conservation. In 2011, with the generous support of the New Zealand Lotteries Board, funds were obtained to carry out the required preservation of the painting. The sheer size of the work, along with its fragile state, meant that two specialist conservators from the Auckland Art Gallery were required to work on the painting in situ. With the help of multi levelled scaffolding the conservators carried out meticulous cleaning and repair of the painting and today we can fully appreciate Goodall's greatest work.

Sarah McClintock  
Assistant Curator



# OTHER VOICES OTHER ROOMS



Denys Watkins (New Zealand, b.1945), *Semi-detached*, 1980, screenprint. Collection of Sarjeant Gallery Te Whare o Rehua Whanganui. Purchased, 1982. 1982.12.2