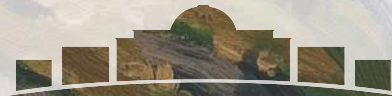


# Sarjeant Quarterly



volume **51**

December 2013 - February 2014



## From the Senior Curator

by Greg Anderson

This edition of the Sarjeant Quarterly is a bumper issue. It is the last Quarterly we will publish while we still reside in our Queen's Park, Sarjeant Gallery building. So we thought we'd take the opportunity to outline what we've got coming as far as the temporary relocation is concerned; progress on the redevelopment project; the introduction of our new Curator of Collections and our programmes for the coming months.

The Gallery will be closing its doors to the public on 2 March 2014 and will be reopen in May 2014 at our temporary premises in 38 Taupo Quay. Once there we'll have our first exhibitions in place, our education officers installed in a new purpose-built classroom and the Gallery shop ready to go. Following that, all of our attention will be focused on safely shifting the collection into properly racked environmentally-controlled storage on the building's first floor.

Although our exhibiting space will be smaller than the current Sarjeant allows, we will still have two to three exhibitions on display. The benefit of the new space is that for the first time our curators will get to work with a very contemporary environment, including a special Project Gallery, allowing for a more diverse array of shows – particularly those with a technological edge. While Taupo Quay is very different from the gallery we're used to, it will give us the chance to try out new ideas and practices, work with artists in new media and be good preparation for working with new spaces in the redeveloped Sarjeant, back in Queen's Park.

In the coming pages you'll see what lies ahead for us and all of you at the Gallery and just how much we have to look forward to. As the end of 2013 draws ever closer I'd also like to take the opportunity to thank you all for your support of the Sarjeant over the last year. Please feel free to contact the Gallery with any questions you might have and we look forward to welcoming you through the doors again soon.

### The Sarjeant Gallery Te Whare o Rehua's temporary relocation to Taupo Quay Wanganui

There are two principal reasons for our relocation to Taupo Quay. The first is the Sarjeant's low earthquake rating at just 5% of the current new building code; the second is that care and removal of the collection is a priority so that in due course strengthening of the existing Sarjeant Gallery building can proceed and construction of the new wing to the north of it, can take place.

The Sarjeant Gallery is a fine double-bricked unreinforced structure built in 1919, long before there was any notion of a building code

incorporating an understanding of earthquake resistance. That it rated so lowly as a percentage of the current code meant that the Council's Chief Executive had to respond prudently in terms of his responsibilities to the staff and public, under the Health & Safety Act.

Much has been made of statistical analyses in the aftermath of the Christchurch quakes. It may be that Wanganui is unlikely to see a disaster of such magnitude however it doesn't have to be a shake of that size to significantly damage a 5% building. The quake needs only to be large enough that the building is made too unsafe to enter – what's to become of the collection then? 5500 to 6000 irreplaceable items of our national heritage would be left to deteriorate right before our eyes. Now that we know the unpleasant 5% statistic, we cannot conveniently ignore it, and we are bound by a sense of good stewardship to act. The cultural, financial and reputational arguments all point in favour of a move and on the 20th of December 2012 we were given the green light to begin relocation.

The reality of our task in the years ahead is considerable. In effect we are undertaking three areas of work all at once. Firstly we are continuing business as usual until 2 March 2014. Secondly during that same period of time we are working on the fine detail of planning the transition; then we'll close the doors for 8-10 weeks while we shift the offices, Gallery shop, education, photography room and workshop all down into the temporary space. Within those 8-10 weeks too we then have to reinstall said items, get the classroom and shop all up and running and most importantly get the first exhibitions in place in readiness for the public reopening. What's more, once that initial phase is complete, we then turn our attention back to the Sarjeant in Queen's Park and begin a very slow and deliberate decanting of all artworks within that building, plus those located in our offsite store. And thirdly, we never stop working on the overarching project which is the planning and fundraising for our redevelopment project proper. We have our hands full to put it mildly.

The other advantage, aside from the obvious benefit of moving the staff and collections into secure surrounds, is that but for a few short weeks, we never lose our public face. While it will undoubtedly put pressure on us all, this will also ensure there will be little in the way of disruption to the quality programming we put in place for our community. It will also mean that our normal methods of operation will change tack as well. While once we were very much a Gallery driven

by the vigour of our busy exhibition and event programmes; our focus for the two years following the shift, will be almost exclusively devoted to the collection move. This will enable us to highlight to our community just what a treasure they own, and why we are going to such lengths on their behalf to preserve it. This endeavour will mean that for the first time in 113 years, we will be the privileged few who can lay claim





to having viewed every last item in this exquisite collection. Moreover, as we will be right down in the middle of town, we'll be aiming to engage with a whole new audience who may never have actually set foot in the existing Gallery. Our challenge then will be to maintain their affection and make sure they feel sufficiently engaged that they follow us back to Queen's Park once the redevelopment there is completed. Therein lies another challenge for us as well – we need to make sure our fundraising efforts and planning for the larger redevelopment continue at pace, so we spend as little time in our temporary quarters as possible - for while they are adequate in the short term, perhaps a little more than five years, they are certainly not designed as a long term option. That said, this interim facility is a great leap forward for us in terms of collection care and is exactly what we need during this transitional period.

### The Redeveloped Sarjeant Gallery

No doubt for many it has seemed an eternity since the redeveloped Sarjeant Gallery Te Whare o Rehua was first proposed and, of late, much has been written about it in the press and other media. This project is very much alive and its initial phases are well under way, as indicated by our move from the Gallery proper. I am very pleased to be able to report that on the 3rd of December the Council voted to allow us to take the next vital steps of submitting resource consent and taking the project to developed design stage.

The developed design phase is crucial. Here geotechnical and structural engineering companies; fire systems experts; mechanical, electrical and hydraulic engineers; quantity surveyors; civil engineers; acoustic engineers and of course our architects Warren & Mahoney all develop accurate costings for both the existing and new buildings.

Once this is complete we can then provide much greater detail to satisfy not only the Ministry's requirements, but it will also enable us to provide potential funders with the in-depth information they need to decide to support our cause.

Fundraising for a project such as this, as everyone will be aware, is a long and methodical process of building, developing and rebuilding relationships with all manner of potential funders – individual, corporate and more. While fundraising efforts are closely aligned with progress in terms of the phases mentioned above, we have so far received approximately \$1m in grants from Trusts, the NZ Lotteries Board and other sources. Lotteries is providing funds for racking and storage units which will first be used in our Taupo Quay facility and then be dismantled and reassembled, once our new facility is completed back on Queen's Park.

Few institutions other than the Sarjeant have the ability to attract the kind of financial support necessary to achieve an undertaking such as this. With \$10m earmarked by the Minister for Culture & Heritage through his Regional Museums Fund we are definitely on the road to success. As you'll read later in the Quarterly we also have our *1000 Stars* Programme which will eventually contribute one million dollars towards the project's over-all costs. These and many more initiatives are to be rolled out over time and, once sufficient funds are in place, we can begin the construction process.

2014 will be an important milestone in the history of the Gallery. In that year the Collection will receive the attention it so richly deserves in the process of our move to Taupo Quay's quality temporary storage; and the Sarjeant's Redevelopment Project will take its first solid steps moving from concept drawings, to being a tangible project.



**Cover:** Derwent Lees (United Kingdom, b.1885, d.1931), *Portrait of a Lady in a Landscape*, oil on board. Collection of the Sarjeant Gallery Te Whare o Rehua, Gift of Mrs. P. Riddiford, 1964. 1964/3/2.



## Education News

by Andrea Gardner  
and Sietske Jansma

We were delighted with the artwork produced for this year's student show entitled *Home Beautiful*, which has just ended. The exhibition involved students from thirteen different schools and was based on the theme of 'the home'. Wild chairs, an enormous teapot, funky vases, a wandering carpet and emotional appliances were some of the wonderful creations on display. Students who visited the Gallery were introduced to the exhibition *Other Voices, Other Rooms* before beginning their own work. A display of student work has been a regular feature of the exhibition programme over the last few years and it is always an exciting project for us to work on, with a range of students from primary to secondary participating. The resulting show featured a great range of work in a variety of media and we had a fantastic opening that was well attended by the children and their families and friends. For us putting together a student show allows the public to see the variety of programmes that are available at the Sarjeant Gallery, these are free of charge and are funded by the Ministry of Education and the Wanganui District Council.

Taking classes in the exhibition *Kermadec – Lines in the Ocean, nine artists in the south pacific* has been wonderful. There are many beautiful works for the students to explore and discuss. They have been fascinated to learn about the Kermadec Trench and to see how artists have responded to their ocean voyage. Students have made tapa cloth designs using rubbing techniques based on the tradition of Tongan tapa. They have also been inspired by the delicate sculptural works of Elizabeth Thomson. In response to her work students created their own ornamental pieces using colour photos of individual pohutukawa leaves.

Term four always brings with it some Christmas cheer. Students have had fun adding a bit of Christmas imagery to their tapa cloth designs in the form of candy canes, evergreen trees, angels and doves of peace. They have also created funky playful Christmas pop-up cards.

In the new year we are looking forward to continuing our education programme at the Sarjeant up until we close on 2 March and then when we open in our new education space at 38 Taupo Quay in May, 2014.



## INTRODUCING

... our new Curator of Collections  
- Jennifer Taylor Moore.

It's an exciting time to begin working at the Sarjeant with the big transition project ahead. My role on the project is to oversee moving all of the collection into Taupo Quay. The incredible prospect of working with every single art work in the collection over the next two years as we move is one no other Sarjeant Gallery Curator can claim.

I grew up in Wanganui and have always loved the treasures held in the Sarjeant Collection. Since leaving Wanganui High School I've lived and worked in a variety of places both in New Zealand and overseas and am really pleased to be able to return to my roots and work here again at such an auspicious time.

I'm looking forward to the upcoming exhibition *A Few of Our Favourite Things* and the chance to get some personal favourites out of the collection store, so come along to the show when it opens and see them for yourself!

## Members' News

A warm welcome to new Gallery Members Margaret Bradley, Dale Buchendahl, David James & Jillian Wychel, Jill Winsor, Peter Healey, Graham Dhyrberg.

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, GDM Group Ltd., Kensington Swan, Meteor Design & Print and OPD, Richard Millward & Associates, Nicola Williams, Pamela M J Williams, pattillo Ltd., Seresin Estate, Te Reo Irirangi O Wanganui – AWA FM, The Radio Network Wanganui, Pak'n Save, Whanganui UCOL – Creative Programmes**

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

## Shop info

### Moving, but still trading

It's our last summer for a while retailing from high on the hill. We're still on line, though, and planning our move to Taupo Quay for a May 2014 reopening. While the last day of bricks and mortar trading in Queen's Park will be March 2, the gallery continues to offer its customers everyday opportunities to purchase on line right through the closure and beyond.

### Summer Shopping at the Sarjeant

#### Is about the ocean ...

Take home some of your exhibition experience of the **Kermadec** show by buying one of two excellent hard cover books or picking up fun giftware - fluoro totes, metal badges, elegant postcards and journals.

**Minimal Wave**, a brightly coloured catalogue about the complexity behind the pared down works of artist **Adrian Jackman's** Tylee residency show.

# Members

by Libby Wood  
President

## Greetings

The fact that this will be the last Quarterly published from the “old” Sarjeant leads to thoughts of the challenges and opportunities that lie ahead.

There will be a lot of work, especially for Gallery staff, so the Executive will be looking for ways in which Members can help. We will keep you informed of progress, and call on your time and expertise as it is needed. Contact any member of the Executive if you would like to join our volunteer group.

We want the temporary Gallery to be as much a feature of Wanganui as the Sarjeant is currently, so please continue to attend functions, offer your services, and promote the Gallery whenever possible.

We really value our Members, and are always happy to welcome new ones. Subscriptions can now be paid by eftpos at Front of House. Be aware that membership benefits will only apply to financial members.

The Musicians at the Sarjeant programme has been wonderful, and if you have not yet attended, I would recommend it to you and your friends.

On behalf of the Executive may I wish Gallery staff, members, friends and families a safe and happy festive season.

Libby Wood



## It's time

A year ago we launched the 1,000 Stars fundraising campaign to support the redevelopment of the Sarjeant Gallery Te Whare o Rehua Whanganui.

We aim to fundraise from many modest sums contributed regularly over time - \$5 a week (less your tax refund!) for four years. I'd like to thank everyone who has joined up so far.

Our commitment to the project helps not only financially, but also in giving other potential funders confidence to commit their own money to bring the redevelopment project to completion.

As the project moves into its next stage, we need to keep growing the membership until we reach our full tally. The Sarjeant is a New Zealand treasure, and we have members from across the country and as far afield as Greece and Switzerland.

We need to be not only supporters of the Gallery, but also advocates on its behalf in the community, encouraging new members to demonstrate their commitment to Henry Sarjeant's legacy by joining the Stars. As an Economic Cost Benefit Evaluation noted there is no other single project in our community capable of bringing such a significant level of benefit to the city and region.

Arts Minister Chris Finlayson has put aside \$10 million to support our Sarjeant. That is a great vote of confidence in our project and our community. Now it's time for us to do our part and help build a legacy of inspiration, as Henry Sarjeant wished, “for ourselves and those who come after us.”

Pete Gray  
Deputy Community and Cultural Manager  
SGTB 008

The Cost Benefit Evaluation can be found on the Gallery web site: [bit.ly/17bFuxO](http://bit.ly/17bFuxO). Other documents relating to the Redevelopment can be found at [sarjeant.org.nz/funding](http://sarjeant.org.nz/funding)

**Golden Bay jeweller Nick Feint** features numerous Pacifica motifs in his popular range, which has been restocked for Christmas.

## Catch the Limelight ...

Nature from another hemisphere inspires **Three March Hares**, a new jewellery range from former UK jeweller Su Keates. Her beautifully crafted work is available at a very few NZ outlets. Hares, frogs and cicada feature strongly. Prices range from surprisingly moderate ... upwards.

**Lisa Hoskins's** summer jewellery collection has arrived in store – Italian style glass in bright aqua, lime, orange and pale pinks. Her signature jewellery is worn longer this season and there's a choice of silver or brass chains.

## Hot Sellers

Graphic artist **Sarah Maxey's cards** and postcard sets have walked themselves out the door from the day they arrived. A new DVD about Edith Collier is also being well received.

## Coming Up

A lavishly illustrated book to accompany the exhibition **Joan Grehan 1920 - 2007** to be released early in 2014. Pre-orders welcome at the gallery.



Left and right images:  
Elizabeth Thomson, *Sunday Island*,  
2011(detail)



2 November 2013 – 8 January 2014

# KERMADEC LINES IN THE OCEAN

In May 2011 nine artists were invited to voyage upon the *HMNZS Otago* from Devonport Naval Base in Auckland, northward through the Kermadec region, toward the Kingdom of Tonga. The 'seariders', Phil Dadson, Bruce Foster, Fiona Hall, Gregory O'Brien, Jason O'Hara, John Pule, John Reynolds, Elizabeth Thomson and Robin White, were selected because of their connection to the Pacific, through art, ancestry, upbringing and everyday life.

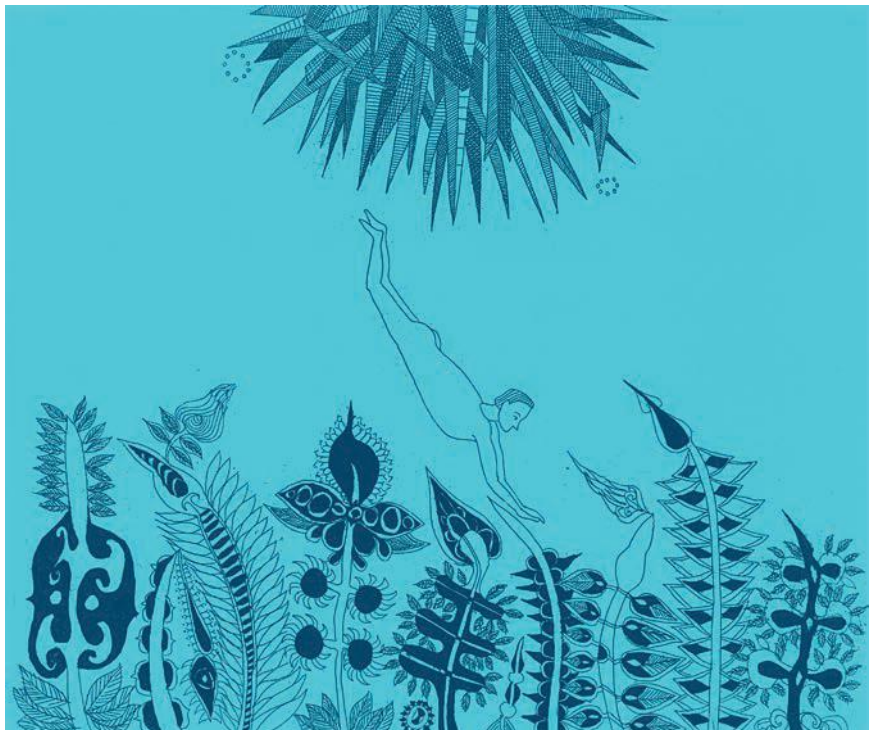
This invitation was extended by the Kermadec Initiative of the Pew Environment Group which is encouraging protection of this heritage-rich and biologically diverse ocean environment through designation of an ocean sanctuary. Contained within New Zealand territorial waters, the Kermadec region is one of the few remaining near-pristine ocean sites on the planet. Its sub-tropical islands sit at the northernmost point of our nation's territory and have a history of Polynesian and European contact that has, until now, rarely featured in our art history or registered in our national psyche.

The voyage provided an opportunity for the artists to experience the rolling seas, weather, wildlife and islands of the Kermadec region, and to contemplate the way they affect the mind, body and spirit. Among the many new dimensions of awareness that this week-long voyage provided, was a palpable sense of urgency, given the environmental issues which lay at the heart of their shared experience.

For each of the nine artists, this remarkable adventure has become an ongoing journey of exploration and creativity. While most of the works were produced in the six months immediately following the voyage, all the participants are still making art relating to the Kermadecs. The artworks are a varied response to this experience utilising an abundance of materials, methods and ideas sourced from Pacific handcrafts, poetry and waiata, jewellery, maritime painting traditions and scientific photography.

For the artists, this journey forever changed the shape and character of New Zealand to include our northernmost territories. The works are a call for greater awareness of our surroundings, the issues facing our immediate environment, and our responsibilities as a nation of the Pacific.

Fiona Hall, *Split Infinite*,  
2011, sardine tin



John Pule and Gregory O'Brien, *What I had and did not have (Neruda)*,  
2012, etching, printed at Cicada Press, Sydney

Exhibition supported by:

Toured by:







# Tylee News

In February, 2014 the Gallery's dynamic artist-in-residence programme at Tylee Cottage will resume. In October we were pleased at the wonderful response we had to the call for applications for the programme, with twenty two artists applying from around the country and overseas. The high calibre of applicants made the selection process difficult but we are delighted to announce that we have awarded four residencies which will see the cottage occupied from February, 2014 through to July, 2015. The residents are Richard Orjis, Glen Hayward, Cat Auburn and Roberta Thornley.

In February, 2014 Auckland-based photographer Richard Orjis will be in residence for five months. Wanganui born, Orjis completed his Masters of Fine Arts in 2006 at Elam School of Fine Arts, Auckland University. He has exhibited in New Zealand, Australia, North America and Europe and in 2010 his work was included in the group exhibition *Floriferous* at the Sarjeant Gallery.

From July to November, Glen Hayward, also born in Wanganui, will be in residence. Hayward has made a name for himself with his meticulous wooden sculptures. In recent years his work has been included in numerous group and solo exhibitions at City Gallery Wellington, Christchurch Art Gallery and Dunedin Public Art Gallery and in 2007 his work was featured in the exhibition *Woodwork* at the Sarjeant Gallery.

Cat Auburn is a Wellington based sculptor who is no stranger to residency programmes, having completed the Olivia Spencer Bower residency in Christchurch in 2010. Her work has been shown at Christchurch Art Gallery, The Dowse Art Museum and recently in the exhibition *After You* at the Sarjeant Gallery. Auburn will be in residence from November, 2014 to February, 2015.

Finally Roberta Thornley, an Auckland-based photographer whose images have been exhibited at The Dowse Art Museum, Te Manawa, Christchurch Art Gallery and in the 2011 exhibition *Everyday Irregular* at the Sarjeant Gallery will be in residence for five months from February to July, 2015.

All four artists made very strong applications and have each proposed new work that will engage with the community in Wanganui. We are looking forward to welcoming and working with each of these very talented individuals.

In the mean-time we are pleased to welcome back to Tylee Cottage, the well-known and respected photographer Ans Westra, who was in residence in 1993-1994. We have invited Westra back to the cottage for December so that she can create new work in Wanganui that will be included in an exhibition at 38 Taupo Quay in May, 2014. These new photographs will be shown alongside other examples of her work in our collection from the 1960s and 1990s and bring full circle Westra's engagement with the Wanganui region. We are looking forward to working with Ans on this project and are pleased to see her back in Wanganui, once again at Tylee Cottage.

Also in May we welcome the return of another former Tylee resident, Jeff Thomson whose survey exhibition entitled *Corrugations*, will be our main show when we open at 38 Taupo Quay. The exhibition has been curated and toured by the Tauranga Art Gallery and we are very much looking forward to again seeing Thomson's work in Wanganui.

# MINIMAL WAVE

**Adrian Jackman**

16 November 2013 – 2 March 2014

Greg Donson  
Curator & Public Programmes Manager

One of the aims of the Sarjeant Gallery's artist-in-residence programme at Tylee Cottage is that the incumbent draws inspiration for a body of work from their new environs. On arrival, Auckland-based painter Adrian Jackman set about exploring his temporary home on bicycle looking for a series of reference points and frameworks that provide inspiration and a colour palette.

One way he did this was to look to Whanganui's impressive and diverse architectural heritage. One key building that struck the artist was the town's War Memorial Hall - this much celebrated example of Modernist architecture is situated near the Gallery. Jackman was drawn to this building and its perforated facade as a potential diagrammatic framework. The hall, along with other local architecture, including the Savage Club and the Durie Hill Elevator provided inroads for learning about the town's history. Working from digital photographs he took of buildings and his new environs, Jackman created a palette of eighteen colours that he gave local names: 'Savage Pink', 'Durie Hill Green', 'River Gold', 'Kai Iwi Ironsand', 'Velodrome Blue' and 'Papa Clay Ground'.

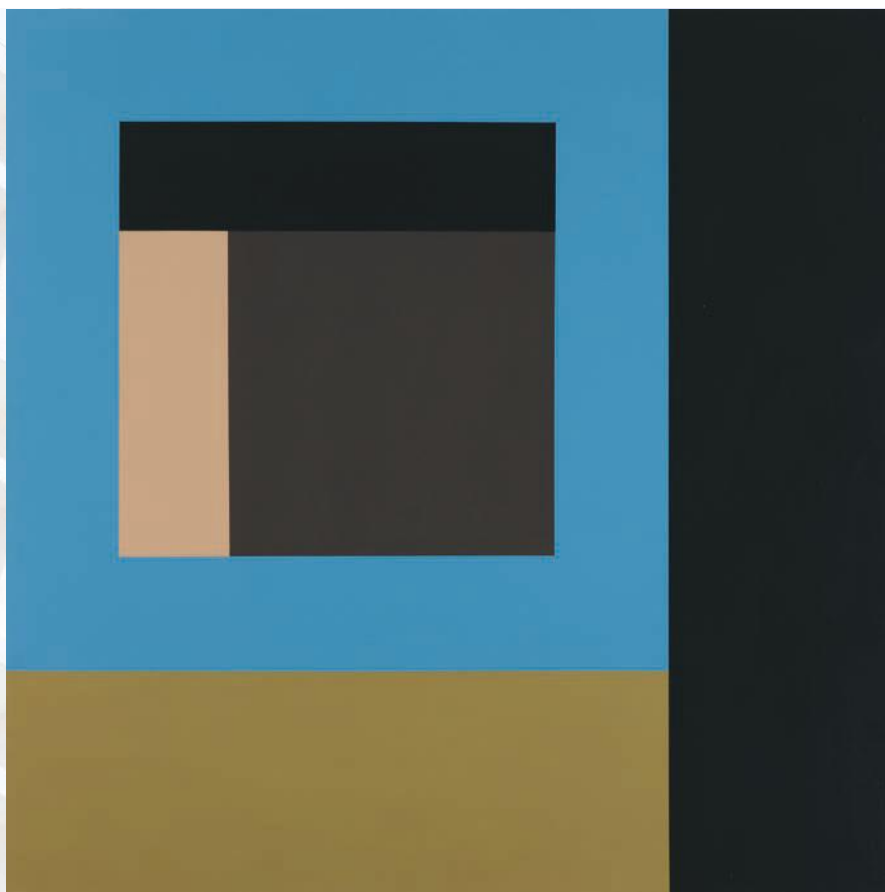
For Jackman, coming to Whanganui also brought back childhood memories of making the long trip from Auckland to visit relatives in the town. As a result of the residency he has also begun to explore his own family history and maternal Maori heritage. Although this hasn't manifested itself in symbolism that specifically refers to his own tribal affiliations, Jackman has used an image of a tiki that also has connections with Tylee Cottage. The image is taken from a pair of bookends in the form of tiki that were gifted to the cottage in 1992.

These objects have inspired artists Peter Peryer and Bronwynne Cornish to make their own responses, and in turn Jackman has used

the bookends as source material, adding to the visual conversation around them.

*Sequential Circuits* (as featured on the back cover of this Quarterly) is a large scale work which was initially conceived through Jackman breaking down four images that he sourced in Whanganui: the open block work of the Memorial Hall façade; a plastic Mr. Potato Head toy; the garage at Tylee Cottage and a pinhole camera. Each of these images were manipulated via photoshop to strip them down to outlines. These 'drawings' were then laid over each other creating a complicated net of imagery, where each of the four planes come in and out of focus. This composite 'drawing' was then transferred onto twelve sheets of paper that form one image and then the colours were applied, and the application of these was completely intuitive. In bringing together such diverse imagery Jackman creates a dynamic tension between representation, structure and abstraction.

The title of the exhibition 'Minimal Wave' operates on a number of levels and takes its name from a genre of electronic music created in the late 1970s and early 1980s, featuring mechanical beats and short repetitive patterns. During his time in Whanganui, Jackman was woken one night by a small earthquake, which, coming from Auckland was a relatively new experience. This small seismic wave, coupled with a sense of the town's history, makes for a title that is the beginning of new waters yet to be chartered by the artist.



*Korg*, 2013, vinyl acrylic on linen



# JOAN GREHAN

## 1920 – 2007

9 November 2013 – 2 March 2014

Joan Grehan (nee Brodie) was born in Wanganui in 1920, was educated at Wanganui Girls College and at Canterbury College of Fine Arts in Christchurch. She left New Zealand after the Second World War, firstly for Australia and then London in 1953 where she undertook further study. For the next thirty five years, Grehan lived abroad in Australia, Europe, Africa and the Middle East. In 1983 she returned to New Zealand, initially settling in the Bay of Islands and then her home town of Wanganui in 1996. Throughout her rich and colourful life, Grehan maintained a commitment to art making and she left behind an impressive artistic legacy. The Sarjeant Gallery, in partnership with Grehan's son Martin Oldfield and Bill Milbank have brought together some of her finest paintings to celebrate her extraordinary life and creative achievements.

It was Grehan's marriage to first husband Donald Oldfield, an Engineer, whom she met whilst they were both studying in Christchurch that led her to leave New Zealand's shores for Australia in 1950. The marriage ended in 1954, after which Grehan travelled to Europe for adventure and to see the world. It was there that she married Michel Grehan, another Civil Engineer. After a short time in London, they moved to Cyprus and in 1958 for Michel's work they moved to Uganda. Joan loved the African bush and the local art and culture strongly influenced the paintings of that period, and her later works. Their nomadic life continued with a move to Lebanon in 1963. In 1965, Michel's work took them to Rome, where they remained for the next decade. Joan relished the rich history and vibrant art scene, and studied ceramics and painted what she believed to be some of her greatest works. In 1975 Michel retired and the couple moved to the French countryside before home sickness brought them back to New Zealand shores in 1983.

On her return to Wanganui in 1996, Grehan renewed old friendships, such as that with her life-long friend, the artist, Shirley Hoult. The exhibition features portraits that the two artists painted of each other. Grehan became deeply involved in the town's artistic and cultural life and continued to make trips to Europe and, even in her ninth decade, would hire a car and disappear to France for weeks with an old friend. She remained energetic, active and outspoken right to the end: she was preparing a dinner party for friends when she suffered a fatal stroke on 25 November, 2007.

In January, a catalogue will be published to accompany the exhibition, please contact the Gallery to place an order.

Joan Grehan, *Karamajong mother*, 1962, oil on board. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gifted in memory of the artist from her son Martin Oldfield and his wife Susan, January 2008. 2008/1/1.



Joan Grehan, *Bay with Islands*, 1984, oil on board. Courtesy of the Joan Grehan estate.

# A few of our favourite things

14 December 2013 – 2 March 2014

Sarah McClintock  
Assistant Curator

The Sarjeant Gallery Te Whare o Rehua is ninety six years old. The Collection contains over five and a half thousand works of art and each year the Gallery holds or stages at least twenty exhibitions. The Sarjeant's sixteen full and part-time staff members cumulatively have over a century of experience working at the Gallery. Many of the members of staff have grown up in Wanganui. They have spent weekends, holidays and school trips visiting the Gallery, walking through exhibitions and looking at art that has inspired them.

It is with this spirit that we have designed the exhibition *A few of our favourite things*. Each staff member has been allocated a wall of the Gallery as their own, a space to bring up some of their favourite works from the Collection store. Some have chosen to pick works around themes, some in response to memories, exhibitions or artists who have left an impression on them. With a collection which spans painting, sculpture, ceramic, print, photography and drawing there has been no shortage of material for staff to ponder over for their selections. The result is a vibrant blend of diverse works - a cacophony of colour, line and texture.

As we prepare to pack up for our temporary move to Taupo Quay it is at the front of everyone's minds that we will soon have the privilege of being the first people in one hundred years to handle and document every single work of art in the Collection. We know there will be surprises along the way but with each discovery we make we will be finding new favourite things to add to our lists.



Peter Peryer (New Zealand, b.1941), *Isabella*, 2001, silver toned gelatin print. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Purchased, 2001. 2001/12/2.



J A Gilfillan (Great Britain, b.1793, d.1863), *Family Group*, oil on canvas. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gift of F. Wilson and Family, 1942. 1942/4/1.





# WITH BOLD NEEDLE AND THREAD

25 January – 2 March, 2014

Perhaps best known as a columnist and commentator, Wellington-based Rosemary McLeod is also an avid collector. She calls herself a 'rescuer' - she rescues vintage needlecraft from tea towels to toys, doilies to dollies, tea cosies, aprons and golliwogs from op shops, Trade Me and the hands of friends who know of her passion. Not only does she rescue the items but also covets these wonderful pieces of by-gone era domestic craft.

Ranging from 1920 to 1960, when so many objects were lovingly made at home, this exhibition showcases a wide range of objects from Rosemary's personal collection. It's also a story about collecting and as well as that, as to how objects were made and decorated. Materials used tell of our own social history and culture. Many of the works are supported with the original patterns and stories behind how Rosemary sourced them.

There is also a section of Rosemary's own work – based on vintage designs –and made lovingly in a more contemporary context.

Rosemary McLeod says:

"I began collecting homemade textile projects 30 years ago, when they were easily found in second-hand shops and charity stores. It seemed to me that they told an eloquent story of women's ingenuity and creativity in hard times, a story I knew about from my own family.

The thrifty practices of 1920-60 had a grim background. The First World War ended in 1918, with 16,697 men killed in active service, and that year an influenza epidemic also killed 8,600 New Zealanders at home. An economic depression followed in the 20s; then the world entered The Great Depression after the 1929 Wall Street crash. World War II followed, with the loss of 11,900 men, the highest death rate per capita in the war. Many women were widowed; many more had wounded and disabled fathers, husbands and sons to care for, and during the war they had learned to cope alone. Ideas for their handwork came from popular magazines and craft publications that were probably shared with friends and family.

This collection is not just about the objects. It is about women's hopes, dreams, beliefs, and financial realities in a tough time. Funny, serious, clever, or just pretty, it records their courage and the value they placed on domestic life."



With Bold Needle and Thread is curated and toured by Tauranga Art Gallery





# MINIMAL WAVE

**ADRIAN JACKMAN**  
**16 NOVEMBER, 2013 – 2 MARCH, 2014**

TYLEE COTTAGE ARTIST-IN-RESIDENCE MARCH–MAY 2012