

Sarjeant Quarterly



volume **57**

September - November 2015

From the Senior Curator

by Greg Anderson

It would be fair to say that the period from 20 June 2015 until now has been a very challenging time not only for the Sarjeant Gallery but also for much of Whanganui. The flooding event put an instant stop to all of our front facing operations and, once the Gallery's needs had been met, staff went to work immediately assisting with the Wanganui District Council's herculean recovery and aid effort. I'm happy to say that, thanks to advance emergency planning, our artworks were removed from any threat despite Sarjeant on the Quay's shop and entire exhibition spaces being inundated.

The water and silt damage to the areas mentioned was considerable. Cleaning crews had to enter the Gallery to clear away mud and water and soon thereafter remove all of the floorboards, wall linings and dispose of damaged furniture and fittings. In a mixed blessing this period of closure has allowed us to concentrate our efforts on reorganising the exhibitions and public programmes; rethinking our education programme and complete the transition of all artworks from Pukenui Queen's

Park and our offsite storage warehouse, down to our temporary Collections store upstairs at 38 Taupo Quay. Thanks to a wonderful effort on the part of DML Builders and various contractors, the refurbished gallery and shop areas of the building at Sarjeant on the Quay will be handed back to the Gallery in early September and we intend to reopen, business-as-usual, to the public on 26 September.

In other good news, the Sarjeant Gallery Trust on the 24th July was delighted to be in receipt of an incredibly generous pledge of \$1 Million, from a local donor, towards the Sarjeant Gallery Redevelopment Project. Such a gesture could not have come at a better time, when we were still in the midst of recovery from the flooding disaster. And further good news came just prior when we found that Their Excellencies, Lieutenant General The Rt Hon Sir Jerry Mateparae, GNZM, QSO, Governor-General of New Zealand and Lady Janine Mateparae accepted an invitation to become Patrons of the Sarjeant Gallery Trust. It's great to have their endorsement of our efforts.

Meanwhile, we look forward to inviting everyone back through the doors at 38 Taupo Quay on the weekend of 26 September, where we will have music and a veritable feast of Collection works on view as well as two marvellous exhibitions by recent Tylee Cottage residents.

Cover: Cat Auburn, *The Horses Stayed Behind*, 2015

Members' News

by Raewyn Johnson
& Libby Wood

A warm welcome to new Gallery Members Marian & Paul Takarangi-Gavaghan, Stephanie Lambert, Jools Feast & Ian Parker, Vicky Anderson, Helen Marie O'Connell, Jayne, Neil & Harry Hughes, Jill Brewis & Ernesto Henriod, Kate Kennedy, David Hughes.

The Gallery is pleased to acknowledge the following as Corporate Members and Corporate Sponsors:
ASB Bank, Belton, Smith & Associates Ltd., Central City Pharmacy, ComputerCare NZ Ltd, Forbo Flooring Systems, Kensington Swan, Mars Pet Care, Meteor Design & Print and OPD, NZME, Richard Millward & Associates, Nicola Williams, Pamela M J Williams, pattillo Ltd., Te Reo Irirangi O Wanganui – AWA FM, Wanganui Chronicle, Whanganui UCOL – Creative Programmes.

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

Greetings to all our members
Welcome to this issue of the Sarjeant Quarterly.

We are delighted to tell you that the Gallery is about to purchase *Garden Cities of Tomorrow*, a photograph by Richard Orjis, for its Permanent Collection. This has been

made possible by the generosity of Patron Members' donations to the acquisition fund. The photograph was displayed in the exhibition of the same name shown at the Gallery earlier this year and Richard was artist-in-residence at Tylee Cottage in 2014.

Our Members have been making the most of discounted entry to our *Musicians for the Sarjeant* concerts. Recent concerts include *An Afternoon in Brazil*, a foot tapping concert of Brazilian music provided by Rick Baum, John Scudder, Ian Cosgrove and John McGowan, *A Concert of Art Song from France, Germany, England, Spain and Italy* starring Liam Wooding on piano and our much loved soprano Deborah Wai Kapohe. This was the final concert by Deborah while in her role as Arts Facilitator with Wanganui District Council. On 26 August the New Zealand String Quartet presented *Russian Icons*, a programme selected from the works of much-loved 19th and 20th century Russian composers. This concert was a wonderful success, raising over \$2000 for the Gallery Redevelopment Project.

Thus far 42 musicians have given generously of their time and musical talent (at no charge) to support this Gallery Redevelopment fundraising initiative. One thousand six hundred and eighty four people have attended twenty one concerts, raising \$13,890.70. Our very sincere thanks to all these musicians and audiences for this most significant contribution.

Transition Project Update

by Jennifer Taylor Moore

We are now at a very satisfying stage in the Transition project with almost the entire collection onsite at Sarjeant on the Quay. The Gallery in Queen's Park is nearly empty of artwork and the offsite store, which housed the larger sculptural works in the collection, has been fully cleared. We have inventoried nearly 8,100 artworks and moved 8,060. We have resolved 221 of the almost 2,000 artworks that were unable to be matched with existing documentation before the collection move. Also the Edith Collier Trust recently funded the employment of Elle Keen on a short term contract to complete full documentation of the ECT collection.

Anyone who has visited the Sarjeant Gallery's heritage building in Queen's Park will recall the monumental painting of *The Flight into Egypt* by Frederick Goodall. At 2.62 metres high and 4.13 metres wide, the painting was so large it has remained above the rear stairwell since it arrived for the Gallery's opening 96 years ago.

Specialists from Manawatu Museum Services Ltd assisted us to remove the painting from the wall. Conservator Detlef Klein removed the frame from the painting and we packed the components into 2 custom built crates.

After nearly a century of display *The Flight into Egypt* is in need of conservation to properly stabilise the fragile layers of paint for the future. The frame also requires treatment as the unique Egyptian gilded decoration is no longer stable and significant losses are occurring. Once funding has been sought for treatment it will take several years for Conservators to complete the work. We plan for the painting to be fully restored in time for the re-opening of the Sarjeant Gallery in 2019.



Moving the painting through the rear stairwell door.



The Sarjeant Gallery team with Manawatu Museum Services in front of *The Flight into Egypt*.

We have more concerts in the planning stages and do warmly encourage you to attend. Most concerts cost \$10 with a reduced price for Members of just \$7.50 and are usually held at 4.30 on Sundays for just 45 minutes duration. A very pleasant way to end your weekend!

Our *Basement Bargain* clearance sale of surplus furniture, crates and catalogues etc at the Gallery in Queen's Park was a most successful event and provided useful funding for various initiatives. A considerable number of old frames were sold, enabling the purchase of standard sized frames for collection works. It was great to see so many members taking advantage of this once-in-a-lifetime opportunity to procure a piece of the Gallery's history from the past.

We are looking forward to The Egmont Ensemble presenting MASTERWORKS at the Prince Edward Auditorium at Wanganui Collegiate School in 15 November. This concert is part of the 2015 National concert tour by the Royal Overseas League alumni Ben Baker, James Sherlock and Jonathan Bloxham. Tickets are available from Sarjeant on the Quay, 38 Taupo Quay, shop.sarjeant.org.nz or by phoning 349 0506.



Packing the painting into its crate after the frame was removed and packed separately.

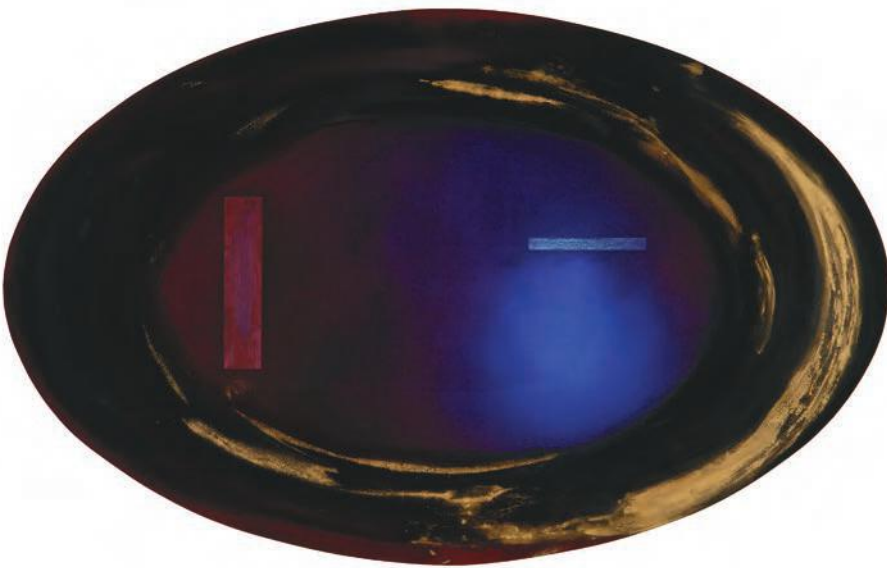
COLLECTION FOCUS

26 September to 29 November, 2015

The move to Sarjeant on the Quay required help from a team of dedicated arts professionals and, with funding from the New Zealand Lotteries Commission, we were able to hire four collection transition assistants to document, pack and move the collection over 21 months.

These staff members: Te Maari Barham, Ben Davis, Kimberley Stephenson and Jessica Kidd are nearing the end of their contracts at the Sarjeant and we are sad to see them go, but before they move on they have each curated an exhibition based on their time at the Sarjeant and their favourites from the collection.

Te Maari and Ben's exhibitions will be on view at Sarjeant on the Quay from 26 September until 29 November when they will be replaced by Kimberley and Jess's exhibitions which will be on display until 14 February 2016.



Gretchen Albrecht (New Zealand, b.1943), *Nocturne* (the spiral unwinds), acrylic on canvas. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Purchased, 1992. 1992/18/1.

All That Glitters

Te Maari Barham

Gold has been fascinating humankind for eons. *All That Glitters* features works from the Sarjeant Gallery's collection and explores the human fascination with gold in all its shining glory. The concept of this exhibition was first sparked by the bold sweeps of gold in Gretchen Albrecht's *Nocturne*. Albrecht's deliberate and measured application of paint evokes magical images of watching fireworks explode in the night sky.

The illuminating quality of golden light is also captured in my exhibition. Gold toned photographs by Andrew Ross depict building interiors kissed by radiant, glowing light.

Gold is often viewed as a symbol of wealth, perfection and opulence. A physical representation of a Golden Age where life appears better. Artworks like *Untitled (Greek girl holding a dove)* by KV Worth allude to this idea of gold as a symbol of opulence.

All that Glitters is also a chance for visitors to view works from the Sarjeant's collection of paintings in ornate frames, some of which are examples of the Sarjeant's earliest acquisitions.



Dr Edward Wilson, *Exercising The Ponies, Cape Evans, Looking North, August 8, 1911, 3pm*, 1911 print based on original watercolour. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. 1957/4/11

Pale Rider

Ben Davis

My exhibition focuses on ideas on the threshold of the known and unknown. The works I've chosen tease at and relate to ideas around exploration, myth and the afterlife, with a connection to the landscape and the natural world. This was sparked by my personal tie to Mt Taranaki and my thoughts about the stories that connect it with the Whanganui River. I was drawn first to Laurence Aberhart's photographs of Mt Taranaki from the Whanganui River mouth and Tony Fomison's Lithographs of New Zealand landscapes and legends. From there I made use of the Sarjeant's incredible collection of New Zealand photography, including works by Leigh Mitchell-Anyon that investigate a foreboding Whanganui after dark in his 'Night Sites' series. Maui brings fire to the world and tames the sun in Mervyn Taylors prints. Lithographs of Dr Edward Wilson's watercolours made at the then edge of the known world on the ill-fated 'Terra Nova' expedition in Antarctica. Mexican hairless dogs dance into the afterlife as companions of the dead in Tom Kreisler's 'Dancing Dogs'.



Cat Auburn

The Horses Stayed Behind

26 September 2015 – 10 January 2016

Ten thousand horses left New Zealand for the front lines in World War One, only four returned. It was this fact that occupied Cat Auburn during her time as Tylee Cottage artist-in-residence from November 2014 to February 2015. For *The Horses Stayed Behind* Auburn asked horse owners from across the country to donate a small clipping of full length hair from their horse or pony's tail which she then made into rosettes, flowers made in the style of Victorian hair wreaths.

Rather than creating a figurative motif or picture with the five hundred resulting rosettes Auburn has instead chosen to present them using a formalist aesthetic. Like a heartbeat stretched across five linen canvases the horizontal arrangement, devoid of narrative, allows each unique flower to hold onto its individuality while maintaining a role within the larger group. Each horse and rider is identifiable, in stark contrast to the anonymous fate that awaited thousands of the horses and men who left New Zealand for the war.

Each donation of horse tail came to Auburn with a story. Some with small notes of support, others with cherished photographs and heartrending tales of riders and horses that have passed away. The cathartic nature of the this project has gone well beyond the memorialisation of the World War One horses and has become an active way for members of the riding community to pay tribute to their colleagues, horses and ponies. This type of mourning, a multisensory way of expressing grief is a central part of *The Horses Stayed Behind*. Long forgotten events and memories of loved ones can be triggered by a smell, taste and sound. The final form the rosettes take across the canvases not only resembles a heartbeat but also an isolated audio track. The horses and riders from the past and present join together in this work with a voice that speaks of collective mourning and loss.

Sarah McClintock
Assistant Curator



ALEXIS NEAL

Pura Te Manihera McGregor *"Whenua Ki Te Whenua"*

26 September to 6 December, 2015

Pura Te Manihera McGregor (1855 – 1920, Ngā Poutama, Ngāti Ruaka, Ngāti Rangī) was a prominent figure in the Whanganui community at the turn of the twentieth century. She first became known to the public as she accompanied her uncle Te Rangihīwinui Kepa (Major Kemp) in battle and led war dances during the New Zealand Wars. In 1879 she married Gregor McGregor and the couple committed themselves to blending their two cultures. Gregor learning te reo and managing Māori land, while Pura became a stalwart of the Wanganui Beautifying Society and was the first Māori woman to be awarded an OBE for her efforts in raising funds for World War One soldiers. Her 1920 obituary noted 'Her memory will last for long days yet to be, and in all time it will be said of her, "She being dead, yet speaketh"'.¹

An important part of Pura's legacy was a bequest of her personal taonga to the Whanganui Regional Museum, five of which are on display in this exhibition. During her time as Tylee Cottage artist-in-residence from July to November 2012 Alexis Neal viewed this collection and was incredibly moved. Further research into Pura and her life stirred Neal to create her own taonga as a response to Pura's archive of artefacts. The title of the exhibition, *Whenua Ki Te Whenua*, in Neal's own words, speaks to 'the spiritual and the physical realms and the connection to place'.² It is these artefacts that continue to connect Pura to this place, and that she chose to leave them to the Museum for future generations indicates her deep love of the region. During Neal's time in Whanganui she felt a profound personal and spiritual connection to Pura and has created a body of work in response to her story and to initiate a conversation across time about the roles of memory, reality, history and women.

Sarah McClintock
Assistant Curator



¹ Wanganui Chronicle, March 5, 1920

² Alexis Neal, 1 February 2015

COMING UP AT SARJEANT ON THE QUAY, 31 & 38 TAUPO QUAY

Exhibitions

Felicity Priest

Momento Bellissimi: Portrait of an Opera School

12 December 2015 - 7 February 2016

Emma Camden: A Survey

12 December 2015 - 20 March 2016

31 Taupo Quay

Whanganui Arts Review

The Gallery is delighted to announce that the

2016 Belton, Smith & Associates Ltd Whanganui Arts Review will open on Friday 4 March, 2016 at 38 Taupo Quay. The receiving date is Monday 22 February.

See www.sarjeant.org.nz for entry forms & further information. If you would like an entry form mailed or emailed to you please contact raewyne.johnson@sarjeant.org.nz or call 349 3274.

 **Belton, Smith
& Associates Ltd**
CHARTERED ACCOUNTANTS

HEADS & TALES



Paul Rayer, *Family Portrait*, 2013, ceramic, courtesy of the artist

Four artists make heads, Andrea du Chatenier, Julia Morison, Paul Rayner, Ann Verdcourt

26 September – 6 December, 2015
On view upstairs at 31 Taupo Quay

This exhibition brings together four artists who work with the head form. The tradition of the bust has been ever present in European art history since ancient times, from mythic figures to nobility to saints carved in stone and wood, the bust has been a vehicle for religious contemplation, memorialisation, documentation and preservation. Unlike the tradition of portraiture, the three dimensional form of the bust allows us contemplate the human form in the round and captures a subject's physicality in the world or imagination. In part this exhibition has been inspired by the Sarjeant Gallery's founding benefactor, Henry Sarjeant, whose Carrara marble bust has recently arrived at our Gallery at 38 Taupo Quay. Commissioned by his widow, Ellen Neame, this wonderful piece of sculpture is a constant reminder of Sarjeant's extraordinary legacy to an institution that is nearly a century old.

All of the artists featured in the exhibition have had diverse interests and areas of focus in their practice and only one – Ann Verdcourt – has exclusively worked in ceramics. Her interest in the human form can be traced back to her childhood in the UK, growing up in an artistic household, she spent many hours poring over images of portraits and sculptures in art books. A formal art school education taught her how to work in three dimensions and when she discovered clay she was hooked. *Wartime Wendy* recalls Verdcourt's childhood growing up in wartime Britain where she has vivid memories of buildings and rooves being covered in camouflage to deceive German bombers. Wendy wears her camouflage like a second skin and Verdcourt encourages us to view the whole landscape of the bust.

Paul Rayner and Andrea du Chatenier are recent converts to clay but, like Verdcourt, once they adopted the medium they have used it almost exclusively. Rayner has had an ongoing interest in portraiture in his work and this has often taken the form of self-portraiture. This exhibition features the artist in the guise of Darth Vader and the Mona Lisa. A witty family portrait is a composite creation of his family, all donning hand-knitted jerseys and slightly whacky haircuts. In contrast Andrea du Chatenier's creations all have an other-worldliness to them, they occupy a strange hinterland of science fiction, human vulnerability and suffering. Inspired by the suffering of saints, heads cry tears of blood and have open wounds.

Julia Morison's *Headcases* are based on the form of an anonymous milliner's block, mostly devoid of any human features, these works are surreal and psychological studies of the known and the unknown. Each mutant head crafted in stoneware has appendages emerging from an orifice, eyes become arms, others masks, sieves, speakers. All making for an unsettling line up of works that cross the line between machine, mannequin and maniac.

Greg Donson
Curator & Public Programmes Manager

Events

NO LIGHTS NO LYCRA

Held from 8 to 9.15pm every Saturday at 17 Taupo Quay (above Renata's Art and Framing), this is suitable for people of all ages, with a great range of music, no lights, no lycra, no teacher, no steps to learn; just free movement. Take your water bottles and \$5.00; leave your phones, camera and inhibitions behind and dance in the dark!
For further information www.nolightsnolycra.com.

Art Fix

A friendly chat about Art, followed by a drink at Mud Ducks, open to Gallery Members and friends and led by Tom Turner. Second Thursday of each month at 2pm upstairs at the i-Site, 31 Taupo Quay

14th Latin America & Spain Film Festival opening celebration

Saturday 7 November, 7pm. Sarjeant on the Quay, 38 Taupo Quay

Curiosities

On view from 26 September, 2015

A small exhibition of works from the Sarjeant Gallery's permanent collection.

Eugen Von Blaas (Italy, b.1843, d.1931), *Curiosity*, 1891, oil on canvas. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gift of Lord Leverhulme, 1924. 1924/1/1



Sarjeant
On the Quay


Sarjeant Gallery
Te Whare o Rehua
Whanganui

38 Taupō Quay
Whanganui 4500
New Zealand

Phone 06 349 0506
www.sarjeant.org.nz

Sarjeant Gallery is a cultural facility of the Wanganui District Council