



# Sarjeant Quarterly

volume **58**

December 2015 - February 2016

Newsletter of the Sarjeant Gallery  
Te Whare o Rehua Ushanganui  
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## From the Senior Curator

by Greg Anderson

As I write this the Gallery has now been back, business-as-usual, for a fraction over two months and it has been wonderful seeing the Sarjeant full of life again.

The two Collection shows *Pale Rider* and *All that Glitters* by Ben Davis and Te Maari Barham (our Collection Transition Assistants) have proven to be very popular and it's great to have the Gallery's own artworks back in circulation, now that they've all been decanted safely and securely to Taupo Quay. And it was likewise very good that we could continue the run of Alexis Neal's exhibition about Pura Te Manihera McGregor that had been interrupted by June's flood.

38 Taupo Quay has, during this recent period, hosted as many as sixteen further events of all descriptions. Notable among these was the 14th Latin America and Spain Film Festival celebration which drew approximately 200 visitors; and where we were graced by the presence of H.E. the Ambassador of Chile Isaura Torres Negri and the new Ambassador of Spain H.E. Manuel Pradas Romani. It is a delight that we can once again be the venue for such significant evenings where we can show not only the treasures that exist in our Collection, but also reflect the cultural spirit of Whanganui.



Another important event took place at the Gallery on 25 November. This was the very successful launch of the Sarjeant Business Partners capital-raising initiative. Attended by 60-70 of Whanganui's leading business people, the intention of the scheme is to raise a further \$500,000 towards the Sarjeant Gallery Redevelopment Project. The project is very much on track and the information was well-received on the night, with a good many people signing up and requests for the same information to be presented to various boards. We are thrilled by this response and buoyed by the enthusiasm shown.

Once again the end of the year is coming up fast. Our new season of exhibitions opened on the evening of Friday 11 December and we encourage you to visit and view what have on offer. In the meantime, on behalf of all of us here at the Sarjeant, I would like to wish you a very happy and safe Christmas season and we look forward to seeing you again at our many upcoming events now and through into the New Year.

## Members' News

by Raewyne Johnson  
& Ian Glennie

A warm welcome to new Corporate Members PR & AB Warnock and new Gallery Members Wayne Shaw, Annice Robottom, Robina Nicholls, Claire Hoare, Jill Burdett, Paul Minifie, Denise & Craig Morris.

**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 Office Products Depot, NZME, Richard Millward & Associates, Nicola Williams, Pamela M J Williams, pattillo Ltd., PR & AB Warnock, Te Reo Irirangi o Whanganui – 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.  
 Following on from the Gallery Member's AGM last month we



offer a very warm welcome to Ian Glennie, new President of the Members of the Sarjeant Gallery Inc. and heartfelt thanks to Libby Wood for the huge contribution she made during her time as President.

Your Members' Executive Officers for 2015/2016 are  
 President Ian Glennie  
 Immediate Past President Libby Wood  
 Secretary Ian McGowan  
 Treasurer Kate Smith  
 Committee Andres Salinas  
 Tom Turner  
 Anne Webber  
 Sonny Barlow

# Transition Project Update

by Jennifer Taylor Moore

The relocation of the Sarjeant Gallery Te Whare o Rehua Whanganui collection to our temporary facility at Sarjeant on the Quay is now complete. The new temporary collection store is at capacity after the recent move of the unstretched canvases which were packed onto large rolls for transport and long term storage. Local firm Tate Engineering constructed two mobile units to house the largest 3 metre rolls and these look spectacular in our store and will continue to be used when we return to Queen's Park.

We have inventoried 8,266 items in the collection so far. This number will continue to rise as we work our way through several significant archival collections that have not been previously documented. We have so far resolved 532 of the 2,000+ found artworks that weren't matched to existing documentation at the time of the collection move.

We have nearly completed installing seismic restraints in the collection store to protect artworks from potential damage in an earthquake, which brings us to the forefront in New Zealand in this area, as many galleries and museums are working towards implementing systems of this type. Recently staff from other museums and galleries have visited us to investigate the systems we have in place. We have had support from local firms: Ali Arc Industries who made mesh screens for our small object shelving and Shaun Terrey Motor Trimmers & Upholstery who manufactured webbing ties with Velcro for all of our mobile object shelves.

While we are celebrating the completion of the collection move, we approach the end of the project with considerable sadness as we farewell our fabulous Collection Transition team: Te Maari Barham, Ben Davis, Kimberley Stephenson, and Jessica Kidd. They were employed for a period of 21 months to complete the collection relocation, funded by a NZ Lotteries Grant. The success of the transition project is a tribute to the sheer hard work, initiative, and considerable care demonstrated by this team. They will be greatly missed by the Sarjeant Gallery and we wish them well as they move on to projects and positions elsewhere, with the knowledge that others will benefit from the breadth of experience and knowledge they have gained from the project.



Ben and Kimberley rehousing the newly arrived rolled canvases at Sarjeant on the Quay.



Rolled canvases loaded on the truck ready to go to Sarjeant on the Quay.

<<< 24 musicians from Wanganui Brass supported the *Musicians for the Sarjeant* concert series with a splendid and rousing performance. This was well attended by Gallery Members  
Photographer: Peter Davis

Val Bristol has stood down as Volunteer Co-ordinator after two years in the role. We greatly appreciate the gracious manner with which she carried out this really valuable and greatly appreciated task. We are always looking to expand our Volunteer database; please contact Raewyne Johnson at [raewyne.johnson@sarjeant.org.nz](mailto:raewyne.johnson@sarjeant.org.nz) or 06 349 3274 if you would like to join our band of helpers or take over Val's role.

The Members Executive is currently exploring ideas with Gallery staff as to how it can support the Gallery's shop by enabling the production of unique merchandise, some of which will be done in collaboration with UCOL design students. The outcome should be fantastic Sarjeant merchandise which will help raise the profile of the Gallery and its redevelopment project.

Tote bags with an image taken from one of the original blueprints of the Gallery in Queen's Park are currently being planned and we are hoping to produce a poster of another image from these blueprints.



The Sarjeant on the Quay collection store is at full capacity.

**Cover:** Vivian Smith, Untitled (wall paper design) 1908-1910. water colour and pencil on paper. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gift of Lilian Smith. A reproduction of this work can be ordered at the gallery shop where you'll find a great range of gifts for sale.



Joan Grehan (New Zealand, b.1920, d.2007), detail from *Dibble Dabble and some Doubles*, pencil and watercolour on paper. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gift of Martin Oldfield. 2014/1/437.

# Seeing Doubles

5 December 2015 – 14 February 2016

by Jessica Kidd

In April 2014, I was employed as part of a team of four to undertake an immense job: to relocate the entire Sarjeant Gallery collection in the space of 21 months. One of my first tasks was cataloguing a group of works on paper by Joan Grehan, acquired from the Artist's estate in early 2014. This vast collection spanned a life's work and included sketches in pencil, watercolour, ink and gouache.

Amongst the collection I found a group of beautifully drawn illustrations, accompanied by a typewritten manuscript for a children's book entitled *Dibble, Dabble and some Doubles*. Although it is a complete book ready for print, it was never actually published. The charming story follows a young duckling, Dibble, as she grows up on a farmyard and learns to make her way in life with the help of her mate Dabble.

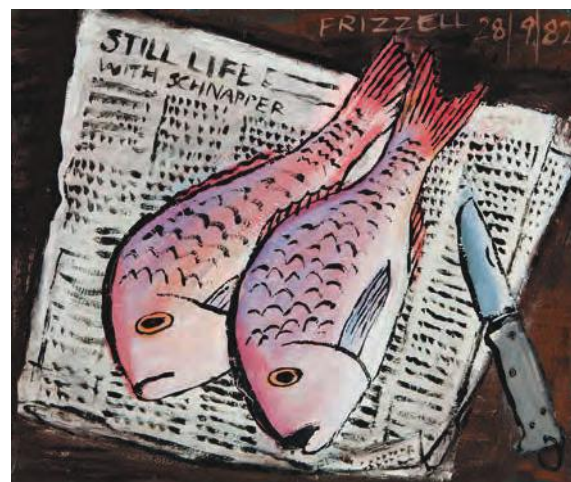
As the team moved on to different projects in the collection move, I couldn't help but notice other artworks featuring doubles or pairs. When given an opportunity to curate an exhibition showcasing objects from the collection, my mind went immediately to the illustrations. From this emerged a show that centres on Grehan's drawings, while including other notable doubles from the Gallery's rich collection.

Duos allow for comparison, inviting the viewer to decipher links and relationships between the subjects or objects. *Seeing Doubles* features paintings, photography, illustrations and WWI cartoons from the Sarjeant collection exploring ideas of companionship, camaraderie, symmetry and unease that can appear in artworks featuring more than one figure. Excitingly, this show includes many works which have rarely or never been exhibited before.

Dick Frizzell's *Still Life with Schnapper* is striking in its simplicity and sense of humour, depicting two hapless snappers side by side in their fate. It is also a display of the respect and admiration Frizzell felt for Colin McCahon, an artist he looked up to and was inspired by in his use of muted colour palette and text.

With a burst of theatrics, Madame Yevonde's *The Gift*, leaves us guessing. A man dressed in a harlequin costume offers a coy nymph-like woman a gift, but what was in the box we may never know. The mystery might just be what makes this work so intriguing.

As my time on this project nears completion, the illustrations for *Dibble, Dabble and some Doubles* are also some of the last items I've spent time working with here at the Sarjeant. With the blessing of Grehan's son Martin Oldfield, I have been given the wonderful opportunity to publish the book. This is now available for purchase in the Sarjeant Gallery Shop.



Dick Frizzell (New Zealand, b.1943), *Still Life with Schnapper*, 1982, oil on hardboard. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Purchased, 1983. 1983/7/1.



Madame Yevonde (England, b.1893, d.1975), *The Gift*, 1921-1925, chlorobromide print. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Collected for the Gallery by Frank Denton, 1925. 1925/2/50.

# Where is Wisdom to be Found?

## Works from the Smith Family Collection

5 December 2015 – 14 February 2016

By Kimberley Stephenson



**Left:** Vivian Smith (England/New Zealand b.1883, d.1946), *Untitled (Lion)*, 1913-1917, watercolour on paper. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gift of Lilian Smith. 1988/27/44.

**Top centre:** Vivian Smith (England/New Zealand b.1883, d.1946), *Untitled (Tulip design)*, May 1908, watercolour and pencil on paper. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gift of Lilian Smith. 1988/27/148.

**Top right:** Vivian Smith (England/New Zealand b.1883, d.1946), *Untitled (Wallpaper design)*, 03 Jun 1908, watercolour and pencil on paper. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gift of Lilian Smith. 1988/27/150.

As a result of the Transition Project, which began in April 2014, the entire collection of the Sarjeant Gallery Te Whare o Rehua Whanganui has been inventoried and relocated from Queen's Park to Taupō Quay in order to allow for strengthening and redevelopment of the heritage building. It was as a member of the team responsible for carrying out this task that I came across the works of Vivian Smith and his wife Mary (née Green) and was instantly captured by them and the stories that began to unfold as I got to spend more time with their work.

Born in Sheffield in 1883, Vivian trained at the Sheffield Technical School of Art and the Royal College of Art in London, before immigrating to New Zealand in 1913 to take up a teaching position at Wellington Technical College. It was here that he met fellow artist Mary Green (1892-1977), who was then a student at the College's School of Art. The pair remained in the same art circles in the years that followed, with Mary going on to teach at the College and to actively exhibit her work alongside Vivian at local art society exhibitions. They eventually married in December 1917, and had one child, Lilian, in 1920. The family remained in Wellington until 1932, when Vivian was appointed as Art Master at Wanganui Technical College, a position that Mary took up following his death in 1946, serving for a number of years.

Containing over eight hundred and fifty items, the Smith Family collection consists of a diverse selection of paintings, drawings, prints and sculptures produced by Vivian and Mary, alongside an archive of photographs, notebooks, newspaper clippings, and personal documents. This is complemented by a collection of over sixty books on art and art education that previously belonged to the couple. While a small number of these items were purchased, the majority of the collection was generously gifted to the Gallery by the couple's daughter Lilian in 1983.

Although the collection has been in the Gallery's care for over thirty years, many of the wonderful drawings, prints and watercolours that it contains have never been seen by the public. It is this part of the collection that I chose to focus on for this exhibition. Among the beautiful works that are on display are some drawings and illustrations that Vivian Smith made whilst on active service during World War I and a series of watercolours by Mary Smith that depict myths, fairy tales and nursery rhymes. These are complemented by a range of studies of plants, animals, and man-made objects that exemplify the skills of these two artists, and which resonate with the central role that education played in both of their lives.



# EMMA CAMDEN

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# NOW

New and selected cast glass works

12 December, 2015 — 20 March, 2016



Emma Camden in her studio, December 2015 with new work created for the exhibition.

This exhibition has been generously supported by:

 **creative***nz*  
ARTS COUNCIL OF NEW ZEALAND / TOI AOTEAROA

As a child Emma Camden remembers going to visit the studio of the artist Frank Martin on Hayling Island off the South Coast of England near Portsmouth where she grew up. She recalls holding her father's hand and has a vivid memory of thinking that the studio, filled with half-finished busts was a wondrous place and that it felt like the kind of life she would like to live. Over forty years later on the other side of the globe Camden has made that life for herself in Whanganui. Her training – much of which has been self-taught over the last twenty years - has led her to be known as one of New Zealand's most accomplished cast glass artists. Camden's studio that she shares with partner and fellow caster David Murray is more akin to a mini factory rather than the romantic view of a traditional artist's studio. Cast glass is a labour-intensive and physically demanding material and for all its jewel-like qualities in its finished state, this is a medium that requires patience, skill and vision to transform raw material into form.

After graduating from the University of Sunderland in the UK with a BA (Hons), Camden came to New Zealand in 1992 and secured a position at Unitec in Auckland as the tutor for a foundation course in glass. An opportunity to participate in a Masterclass in Canberra with renowned British cast glass artist David Reekie, gave her the chance to learn more about the lost wax casting method and it was from this point that she was hooked on the casting process. With the development of Gaffer Glass, established in Auckland by John Croucher and John Leggott, casting became all the more achievable with 'locally sourced' material rather than imported German glass. It is from that time that casting in New Zealand

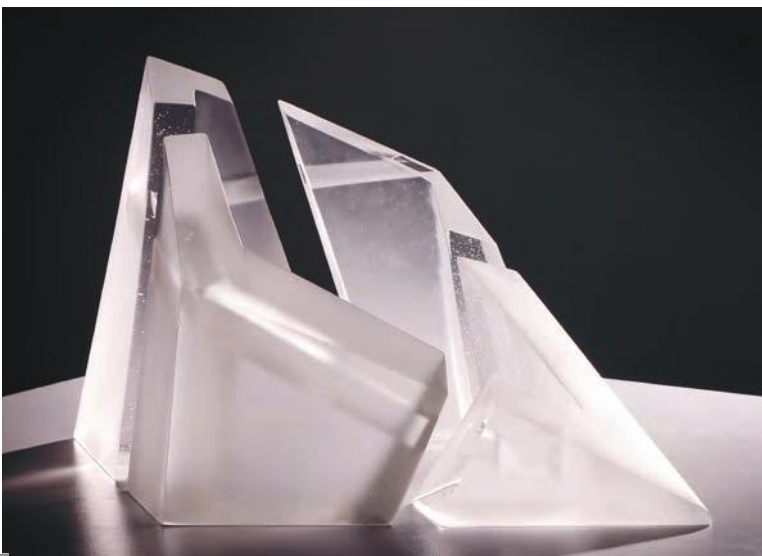
really became established. Camden was there from the outset and it is no wonder that two decades later she now has an impressive and weighty body of work behind and ahead of her – physically and conceptually. This exhibition brings together a selection of works that represent Camden at her best. There are other more intimately scaled works that are not included in this exhibition that have made their way into people's homes, but it is her architectural forms that have a continuing monumental presence in the world.

Viewing Camden's work en masse it is clear to see that there has been a consistent architectural focus in her practice – stairs, towers, viaducts, pyramids, passages and chambers. These forms have explored themes that are by turns autobiographical and universal. Pyramids feature passages drawing on the Egyptian belief that these shafts allowed the soul to escape after death; a viaduct is improbably stretched and leaning; and a rhubarb-coloured flyer is a curious blend of origami meets stealth bomber.

NOW is an entirely appropriate title for this exhibition. Featured are six ambitious new works that have been made specifically for this exhibition with the generous support of Creative NZ. Having this financial assistance has allowed Camden to move away from her usual approach for working in a serial manner and she has created six stunning new works that are commanding and complex in their technical skill and physical form.

Greg Donson  
Curator & Public Programmes Manager

Left: *Chamber*, 2009  
Right: *Flyer*, 2011  
Cast glass, collection of the artist.



## Felicity Priest

# *Bei Momenti: Portrait of an Opera School*

12 December 2015 – 7 February 2016

For 21 years young opera singers from across New Zealand have spent two weeks in Whanganui as part of the New Zealand Opera School. *Bei Momenti* (Beautiful Moments) is the result of two separate residencies at the Opera School that were undertaken by painter Felicity Priest. The portraits in this exhibition serve as windows into this exclusive fortnight of intensive training as well as providing an intimate view of the school, its teachers, students and some of the most illustrious names in contemporary New Zealand opera.

The artist says of the works:

"These live portraiture works were created within the environment of the Opera School. Given full access to all tutorials, master classes and rehearsals, to be a 'fly on the wall', I have been privileged to witness in-depth the subtleties, the sensitivities and skill of great teachers at work with a high level of student talent. This setting allows a unique dialogue to emerge between the artist and the performers in action."

Felicity Priest is a British born painter, living and working in Whanganui. Graduating in fine art in England in 1966, followed by post graduate studies in advanced printmaking, she has followed a consistent career as an artist, initially as a printmaker then moving to painting. Moving to New Zealand in 2006 she continues her established practice as a portrait painter whilst exploring and responding in painterly terms to many other aspects of the environment.

Sarah McClintock  
Assistant Curator



*Portrait of Håkan Hagergård, 2015, oil on canvas.*

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

### Exhibitions

#### Gretchen Albrecht: The Fire and the Rose

A small selection of works drawn from the Gallery's permanent collection.

16 January - 21 February, 2016

#### Edith Collier: Coastal Communities

A small selection of paintings and works on paper from the Gallery's permanent collection. Featuring some of Collier's best works, painted while she was living in the coastal communities of Bonmahon, Ireland; Cornwall, St Ives, UK and Kawhia, NZ.

13 February - 1 May, 2016

#### 2016 Belton, Smith & Associates Ltd Whanganui Arts

##### Review

5 March – 5 June, 2016

Receiving date Monday 22 February.



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

### Events

#### Art Fix

2pm on the second Thursday of each month upstairs at the i-Site, 31 Taupo Quay.

A chat about Art followed by a cup of tea at Mud Ducks. Resuming in February.

#### Bei Momenti exhibition talk

2pm, Sunday 17 January

Join Assistant Curator Sarah McClintock and artist Felicity Priest for a floor talk in this exhibition.

#### PechaKucha Vol 4

7.30pm, Friday 26 February, at the Concert Chamber, Whanganui War Memorial Centre.

Tickets available from Sarjeant on the Quay in late January.



# Edith Collier: Coastal Communities



13 February - 1 May, 2016

Edith Collier (New Zealand, b.1885, d.1964),  
*A Cornish Woman of Spanish Descent*, 1920, oil on canvas.  
Collection of Sarjeant Gallery Te Whare o Rehua Whanganui.  
Gift of the artist, 1956. 1956/5/1.

**Sarjeant**  
On the Quay

  
**Sarjeant Gallery**  
**Te Whare o Rehua**  
**Whanganui**

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Sarjeant Gallery is a cultural facility of the Whanganui District Council