

Sarjeant Quarterly

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Newsletter of the Sarjeant Gallery
Te Whare o Rehua Whanganui
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From the Director

by Greg Anderson

In a busy year during which the Sarjeant mounted 19 exhibitions and 119 public and private events and presentations we were very pleased and thankful to receive a major funding commitment from the Ministry for Culture and Heritage.

On 24 November we were advised that our reapplication, in July of this year, to the Regional Culture and Heritage Fund had been successful. In the absence of Minister for Arts Culture & Heritage Maggie Barry, Attorney General Chris Finlayson came to Whanganui to deliver the news that we had long hoped for and for which we had worked so hard. He delivered a message from Minister Barry explaining that the Sarjeant Gallery Redevelopment Project would receive its \$10 million grant conditional upon the Sarjeant Gallery Trust raising the balance of funds (a further \$9 million) by 20th December 2017. Nicola Williams, Chairman of the Sarjeant Gallery Trust and I are confident that this target will be met as we work methodically through our fundraising strategy – a combination of approaches to the Lottery Grants Board, private trusts, corporations and individual donors.

There have been many highlights in our exhibition programming during 2016, with the enormous success of Emma Camden's glass show and its subsequent tour; the *Revealed* exhibition showcasing some of the many works from the collection that came to light once they were moved out of the Queen's Park building; a colourful show



From left: Hon Chester Borrows, Former Whanganui Mayor Annette Main, Whanganui Mayor Hamish McDouall, Director Sarjeant Gallery Greg Anderson, Attorney General Hon Chris Finlayson, Chairman Sarjeant Gallery Trust Nicola Williams.

featuring collection works by Gretchen Albrecht; outstanding photographic portraits of tattooed individuals by photographer Richard Wotton; and perhaps the most pertinent of all: *Vignettes* 30 Years at Tylee Cottage. The latter exhibition came from our celebration of one of New Zealand's oldest artist-residency programmes. Begun in 1986 by then Director Bill Milbank and supported by grants from the QE2 Arts Council, the Tylee residency has now had 57 alumni beginning with acclaimed photographer Laurence Aberhart, through to our current resident sound artist Susan Frykberg. What's more, many of those who have undertaken the residency have stayed on and chosen to call Whanganui home – recognising that the city is very conducive to making art and simply living life.

2017 is set to be a momentous year in the story of the Gallery, so please join us for events and exhibitions as we continue to fundraise towards our goal. And on behalf of all of the staff at Sarjeant Gallery Te Whare o Rehua Whanganui we wish you a safe and happy festive season and look forward to seeing you again in the New Year.

Friends' News

by Raewynne Johnson

A warm welcome to new Gallery Members: Judy Broughton, Cait, Paddy & Edward Twist, Bridget Foley, Paul Lowe, Carol Anne Couper, Barbara Davey.

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.

Volunteers

In early December Gallery staff were delighted to host a morning tea attended by close to 70 wonderful volunteers and supporters of the Gallery.

As Director Greg Anderson said "We've had another huge year in 2016 with 19 new exhibitions since January; and a whopping 119 public and private events, tours and presentations made by staff during the same period. The year to June saw more than 44,000 visitors come through our doors, which was a record despite the Gallery also being closed for three months due to flooding. That success though isn't just ours, because in truth we could not have achieved these things were it not for the fantastic, loyal and enthusiastic team of volunteers who work alongside us every step of the way."

A special event for Gallery Friends

Saturday January 28, 10.00am – 4.00pm

Join us on a day out as we visit two historic Rangitikei homes: Lethenty in Bulls built in the Georgian Revival style and preserved in its original condition and Woodleigh Farm, a 1911 James Chapman-Taylor home in Marton.

During the trip we will be hosted by Hilary Haylock of Lethenty and John & Sarah Vickers of Woodleigh Farm. Bring a picnic lunch & thermos.

Tickets are limited to 26 and may be purchased for \$35 from Sarjeant on the Quay or by phoning 06 349 0506.

The bus will leave from and return to the front of the Gallery in Queen's Park.

Education

by Andrea Gardner
and Sietske Jansma

This year we've had a constant flow of creative children coming through the Gallery doors. We topped off the year with *A Partridge in a Pear Tree*, a bright little student exhibition at the Edith Gallery at UCOL, which gave us the opportunity to showcase the many programmes we offer and featured work by students from seven schools.

Both Whangaehu School and Te Kura o Kokohuia brought all the children from their school to the gallery to create Flower Garden paintings, exhibited together they glow like a lovely springtime garden scene. Carlton and St Marcellin School students drew and coloured birds to create a hanging forest, with gold or red baubles on the bottom of each ribbon which really added that special Christmas touch. A large brown tree branch reached across one wall accommodating some very funky birds made by Whanganui Intermediate students in a variety of media.

St Mary's School came to the Gallery for a programme on insects with their junior students, they made simple relief prints of insects, which we hung to cover two painted bushes. Also included were some of the many wonderful screen printed tote bags that have been made this year, featuring, were bags by students from Whanganui East School. Their theme was *Things that you can find alive in the forest* which resulted in some beautiful designs.



Partridge in a Pear Tree exhibition at the Edith Gallery, UCOL, 28 November – 9 December.

We've had a super year with students, it's been great seeing how they respond to exhibitions, the discussions we've had about artworks have been interesting and the work they produce is always exciting and beautiful. A big thank you to the schools, teachers and students for using the Sarjeant Gallery's education programmes and we hope to see you again next year.

Wishing you all a safe and merry festive season,
Andrea Gardner and Sietske Jansma

by Ian Glenn

Hello everyone – as the President of the Friends of the Sarjeant Gallery, which is our new name and one that reflects who we are, I celebrate with you the great news of the successful fundraising achieved by Nicola Williams and her wonderful team including our own management and staff. This is a huge milestone and a great achievement which will put us in fine stead for the future. Enjoy the Christmas break – I wish you all happy times with your family and friends and look forward to catching up with you all after Christmas using the momentum of this great news to grow our membership and gallery family. Thanks again to all of you for your contributions no matter how large or small.

Sarjeant Shop

by Teresa Toy

Ten years ago, the decision to use the front of house area as a dedicated retail space was made, since then the gallery shop has grown, going from strength to strength. In our temporary space we more than doubled our shop footprint, which enabled us to focus on delivering a better retail experience. We source pieces from talented crafts people from around New Zealand which helps us give everyone who comes through the doors a chance to see the amazing work that is available at our own door step. We are sitting at approximately 42% local and 58% national stockists, and are very proud to say that everything is made in New Zealand.

The Sarjeant Gallery has always been interested in enhancing the visitor experience; offering catalogues and occasionally smaller pieces by the makers that complement exhibitions. We stock lettercards and reproductions with well-known images from the collection along with jewellery, glass, wood and ceramic objects. The variety sometimes surprises us. Who would have picked



that flowers made from recycled blankets would be one of our best sellers or just what the demand for Christmas trees made of driftwood would be? When you purchase an item we not only give you the details of what it is made of but also the story of the maker, where they live and the history of their practice. For me this personalises every piece that we have in the shop and gives you a sense of the artist who you are supporting through your choice.

Friends of the gallery and Stars receive 10% discount on all shop items.

Cover: Paul Johns, *Untitled (bedroom)* from *Jerusalem series 2005* (detail), 2009, colour photograph. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Tylee Residency exchange, 2005, 2009/8/1.

VIGNETTES

30 YEARS AT TYLEE COTTAGE 1986–2016



by Greg Danson
Curator & Public Programmes Manager

An elaborate macramé bridge made from four kilometres of Manila rope spanning the Gallery; a five-panelled work capturing light on the Whanganui River made from hundreds of fused canes of glass and a feathered dog called *Pheasbin* are some of the many wonderful works made as a result of the artist-in-residence programme at Tylee Cottage in Whanganui.

2016 marks the 30th anniversary of the residency programme that began under the auspices of former Gallery director Bill Milbank with the support of the Queen Elizabeth II Arts Council. Based in historic Tylee Cottage, the inaugural resident was respected photographer Laurence Aberhart. Since then the Gallery has hosted more than fifty artists including many who have gone on to become some of New Zealand's most accomplished visual arts practitioners. The programme is funded by the Whanganui District Council with Creative New Zealand providing additional support to artists via project-based grants. The residency has had the dual benefit of fostering New Zealand contemporary practice and has played a key role in the Gallery's programming and collection development for the last thirty years.

One of the key benefits of the scheme is that the works that are produced during and often after the residency, play a vital role in the Gallery's exhibition programme in the form of unique artist projects. In addition to this, the Gallery receives a work from the artist in exchange for the value of the stipend offered and through this exchange we have been able to significantly develop our holdings of contemporary art.

This exhibition features work by a selection of artists who have made work as a result of their time in Whanganui that has a particular resonance with this place. Aside from allowing artists to have the time and space to be able to focus on their work, one of the main aims and expectations of the incumbent is that they produce work that connects with the city – its people, history and environs. Featured here are vignettes of time spent in Whanganui by artists from a broad range of backgrounds, working across many different media.



Photograph showing *Vignettes: 30 Years at Tylee Cottage 1986 – 2016* installed at Sarjeant on the Quay, December, 2016



Johanna Pegler *Wave.Mole*, 2007, oil on board. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Tylee Residency Exchange, 2007. 2007/5/1

In Residence

by Greg Donson

Susan Frykberg with actor Kerry Girdwood during the performance of *The Artists of Tylee* on Saturday 3 December.



Our current artist-in-residence is Melbourne-based sound artist, Susan Frykberg who will be at Tylee Cottage until mid-February. This is the first time the Gallery has had a resident whose practice has solely focused on sound-based work. Since arriving in Whanganui at the end of September, Susan has already composed two pieces that have been made in response to her new surroundings. The first was *Whanganui Soundscapes* for the recent Spring Festival at the Gallery and the second for the opening weekend of *Vignettes: 30 Years at Tylee Cottage 1986 – 2016*. This three part piece *The Artists of Tylee* was based around the names of the over fifty artists who have participated in the residency and was a collaboration with actor Kerry Girdwood, fellow sound artist and designer Joseph Salmon, with an integral part of the piece being participation from the nearly fifty people present for the performance. For her post-residency exhibition *It shows really, a rather beautiful spirit* 11 February – 7 May, Susan is responding to the work of well-known Whanganui artist Edith Collier (1885-

1964). The exhibition will feature moving images of Collier's work by Whanganui video artist Brit Bunkley, overlaid with a sound piece by Frykberg alongside a selection of Collier's works. We are looking forward to Susan's unique response to Collier's work and life story and the new experience that a sound-based work will offer visitors to the Gallery.

marking time portraits of the inked richard wotton

by Greg Donson
Curator & Public Programmes Manager

The Sarjeant Gallery has had a long association with photographer Richard Wotton. His images are well represented in the Gallery's collection and have regularly featured in the gallery's programming in both solo and group exhibitions. The forty-five portraits featured in this exhibition and the accompanying publication *Marking Time: Portraits of the Inked* reveal an intriguing new direction from an emphasis on architecture to tattooed people.

Although this may seem like a seismic shift in focus, his interest in portraiture has been present since the late 1970s, and, if anything, this new body of work weaves together these two strands of his practice. They are portraits, certainly, but on the skin of each of the subjects is a visual architecture of the everyday: symbols, signs, images and lines that are drawn from a vocabulary as unique as it is universal. The subject matter of the tattoos is diverse and eclectic: a shark swimming from an armpit, a peacock in profile, cartoon cars, spider webs, tendrils and text. Today, tattooing is more popular than ever and it is now widely accepted across class, gender and cultural boundaries. The internet and social media have enabled even easier access to imagery and therefore made the creative direction of these pieces a more collaborative process between tattooist and tattooed.

This project started in Whanganui but, as it grew, Wotton also travelled to Wellington and Auckland to photograph. The spectrum of participants is as mixed as the designs they have chosen to adorn their bodies, and the crisp composition

of these portraits allows us to see both the extraordinary detail of their tattoos and their narratives.

His deliberate choice to photograph in black and white is indicative of the fact that as much as this project was initially inspired by the art of tattooing, it has evolved into one that is clearly about people who have chosen to display elements of the cartography of their lives on their skin.

Richard Wotton, *Sholto Carr, Wellington, 2016*



FUNCTION & FANCY

Decorative arts from the Sarjeant Gallery collection and beyond

21 January 2017 – 16 April 2017

by Jennifer Taylor Moore
Curator of Collections

This exhibition will show household and decorative items from two local historic homesteads alongside the Gallery's collection of decorative arts and coincides with Vintage Weekend Whanganui (21-23 January 2017).

Tōtarapuka homestead was built by settlers Andrew Duncan and his wife Margaret who arrived in Whanganui in 1841 from Scotland via Wellington. Throughout the 19th and early 20th centuries the homestead was a coach stop for horse-drawn carriages passing through Whanganui and the family were known for their hospitality. Andrew Duncan's daughter Isabel married Charles Mackay, the former Mayor of Whanganui. Isabel's youngest daughter Josephine lived at Tōtarapuka until the property was sold in 1972. What remains of the original house today forms part of the Acacia Park Motel on Anzac Parade. In 2008 Josephine Duncan bequeathed her personal effects to the Whanganui Regional Museum. The bequest included items of furniture brought to NZ by her family throughout the 19th century, as well as ceramics, jewellery, decorative arts, and textiles.

Early settlers Annie and James Glenny Wilson built Lethenty homestead in 1915 in Bulls, Rangitikei, after their original family residence, which they had occupied since 1874, burnt down. Furniture and household items were purchased by family members from antique shops and auction houses in Scotland and England in the early years and during the First World War. The house has been continuously occupied by three generations of the same family and, apart from losses sustained during the fire, the majority of the original furniture and effects remain intact.

Selected items including ceramics, silverware and glassware from both homesteads will be displayed in the object gallery upstairs at 31 Taupō Quay from Saturday 21st January 2017 alongside decorative arts from the Sarjeant Gallery's own collection. Furniture items will be displayed at Sarjeant on the Quay's main facility, at 38 Taupō Quay, from 25 January 2017 onwards.

The Gallery has organised a day trip and tour of Lethenty on Saturday 28 January 2017 for Friends of the Sarjeant. See Friends' News on page 2 of the Quarterly for details.



TOP TO BOTTOM:
Coalport porcelain tea set 1871, 1940/3/1A-E. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui, gift of E Wilson, 1940.

Living room at Lethenty homestead, Bulls.

Maker unknown 'Grand Tour Fan' hand painted chicken skin with ivory sticks and guards, 1950/3/9. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui, bequest of Miss F.J. Montgomery Moore, 1950.

Collection News

by
Jennifer Taylor Moore

Frederick Goodall, *The Flight into Egypt*, 1884, oil on canvas, 1922/3/1. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Purchased for the Gallery by public subscription, 1922.



We are delighted to announce that our recent funding application to the Stout Trust for \$124,815 towards conservation treatment of two significant works in the Gallery collection was successful. *The Flight into Egypt* by Frederick Goodall and *The Fountain of Youth* by Sir Edward Coley Burne-Jones will be sent for conservation treatment early next year.

The canvas for *The Flight into Egypt* has been removed from its frame and will be sent to Auckland Art Gallery. The paint surface, which is cracking and lifting after 97 years of continuous display in the Queen's Park heritage building, will be stabilised and the losses filled. The treatment will take three months to complete with several conservators working together on the project. It is the largest framed painting in the Sarjeant Gallery collection and is among the largest history paintings held in public collections in New Zealand.

The frame for *The Flight into Egypt*, which measures 2.62 x 4.13 metres and is currently dismantled into its four members, will be sent to Manawatu Museum Services Ltd. There it will be strengthened, the wood losses filled, and the unique Egyptian gilded decoration, which is currently lifting off the surface, will be restored.

The frame for *The Fountain of Youth*, which measures 2.02 x 1.97 metres, will also be sent to Manawatu Museum Services Ltd. The pastel drawing by Burne-Jones was removed from the frame in 2008 for conservation treatment and, due to instability of the frame structure, has been unable to be reinstalled into the frame since that time. The conservation treatment will strengthen the joins in the frame, repair surface damage to the decoration, and ensure the drawing can be reunited with its frame once more.



Detail of the frame for Frederick Goodall's *The Flight into Egypt* showing the Egyptian design and the delaminating (lifting) of the gilded decoration.

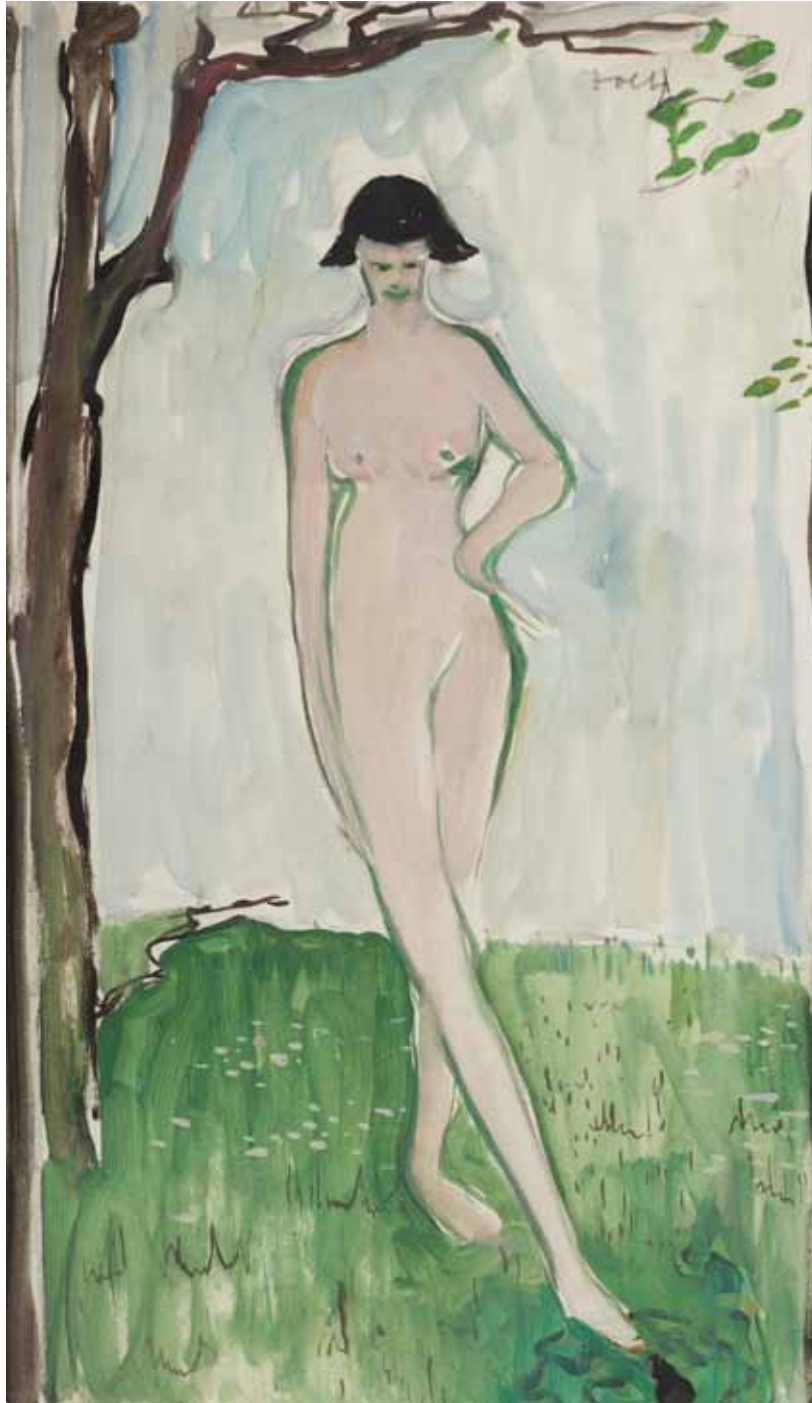


An image of the work prior to 2008: Sir Edward Coley Burne-Jones' *The Fountain of Youth*, 1892, coloured chalks on paper and canvas, 1924/1/5. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gift of Lord Leverhulme, 1924.

It shows really a rather beautiful spirit

Sound artist Susan Frykberg responds to the life and art of Edith Collier (1885 - 1964)

11 February – 7 May 2017



Edith Collier, *Folly*, circa 1919, oil on paper. Collection of The Edith Collier Trust, on long term loan to the Sarjeant Gallery Te Whare o Rehua Whanganui, 1/1.

Sarjeant
On the Quay


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Sarjeant Gallery is a cultural facility of the Whanganui District Council