

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

The Sarjeant's year started in a busy fashion with seventeen events and functions being hosted before the end of March.

Among such excitement were performances and a talk by Susan Frykberg, our Tylee Cottage artist in residence at that time; two Musicians for the Sarjeant events in support of the Redevelopment Project; further musical performances as well as public programmes floor talks; the wonderfully huge opening of the Belton, Smith & Associates Ltd Whanganui Arts Review; and one of the highlights of the Gallery year a celebration night for our Thousand Stars donors, made possible thanks to the generosity of our Wellington supporter Anne Pattillo.

With the year progressing well, it was with a dreaded sense of déjà vu that Gallery staff were warned of impending disaster on 4 April. The remains of Cyclone Debbie deposited enormous quantities of rain into the headwaters of the Whanganui River and the city was once again put into a state of emergency, with memories of the 2015 flood

still fresh in peoples' minds. Our well-rehearsed emergency plans were quickly enacted and by 11pm that night all of the exhibitions and shop area were cleared from Sarjeant on the Quay, as well as the object gallery above Whanganui i-Site, with sandbags strategically put in place to protect our temporary home. On the morning of 5 April all Gallery staff were redeployed into areas of the highly-effective Whanganui District Council emergency response. Our responsibilities were to assist with the welfare of the many who had been evacuated from their homes in anticipation of the worst outcome. Thankfully the following day saw the floodwaters abate and our careful precautions were not needed – Whanganui was spared on this occasion while many others around the North Island sadly were not.

The Gallery reopened for business as usual on Saturday 8 April thanks to the hard work of staff and supporters – particular thanks to Peter Trevelyan, our current Tylee resident and former staff member Catherine Macdonald for their assistance and invaluable expertise!

Friends News

by Raewyne Johnson

A warm welcome to new Gallery Friends, Guusje de Schot, Cathy Carroll, Ingrid Snoek, John Farrell, Khadisha Harvey, Jutta Humpfer, Emma Humphrey, Sheridan Gilmore, Dean Martin, Chris Darlow, Anita Springintveld, Zoe Drayton, Rosanne Rankin, Dianne Dobson, Claire Mathieson, Andrea Bell, Jillian Karl, Claudine Kitson, Reg Kidd, Lisa Perko, Lana Perko, Mary Mulholland, Sandra Grieve, Judy Deighton, Maurice Fitzgerald, Sophie O'Brien, Gay Reed, Tanya Roberson, Desmond Bovey, Lisa Currin, Victoria Deaker, Trevor Fry, Jonathan Gribble, Esther Newrick, Jan Robertson, Craig Sharp, Kevin Edmonds, John Currin, Paul Palmer, Pauline & Russell Donaldson, Julie Hamilton-Gibbs, Steven Ball, Christine Charteris, Mary Macpherson.

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.

Friend's visit to Rangitikei Homes

On a warm and sunny day in late January, a group of Gallery Friends ventured by bus into the Rangitikei countryside. We visited the historic



Tour group in the gardens of Woodleigh Farm, image by Jessica Kidd.

Georgian style Lethenty homestead, still preserved in its original condition, where we were greeted by three members of Hilary Haylock's family and John Vickers. We were shown through the home and told the history of the building, its furnishings and its three centuries of occupants. We missed dear Hilary Haylock who had died just a couple of weeks previously.

From there we travelled to Woodleigh Farm and the 1911 early period James Chapman-Taylor home lovingly restored by John and Sarah Vickers. After a picnic lunch we were shown through the splendid house with its unique internal courtyard, and strong Arts and Craft aesthetic. We then spent a delightful time meandering through wonderful gardens before boarding the bus to travel home. Many thanks to our generous hosts.

Additional photos of the tour can be viewed in the news section of the Gallery website: www.sarjeant.org.nz

Thousand Stars Event

by Vivien Lindsay

The notable successes of the redevelopment fundraising efforts over the past twelve months were celebrated by over 100 supporters on Friday 24 March attending the annual Thousand Stars event at Sarjeant on the Quay.

The function was sponsored by Wellington businesswoman Anne Pattillo, a big fan of the historic gallery and its extensive art collection since her first visit around 30 years ago. Each year since 2013, Pattillo, who heads Wellington based management consultancy business – 'pattillo' has contributed \$10,000 to the Thousand Stars programme. In addition, she hosts an annual function to to acknowledge the generosity of hundreds of individuals, businesses and other organisations who are making regular payments to the redevelopment fund, their contributions already amounting to around \$320,000.

Leading by example, she has future proofed her contribution by joining up her five grandchildren and niece as Stars supporters. At this year's function, Pattillo announced she was doubling her annual pledge to \$20,000 for 2017, and urged others to do the same to help get the project over the line. "It takes money to raise money, and I love the Stars function of connecting with people who have a continuing commitment to the project and the Gallery," she says.



Celebrating the Stars: (from left) His Worship Whanganui Mayor, Hamish McDouall, Gallery Director Greg Anderson, Benefactor Anne Pattillo, and the Hon. Chester Borrows MP.

Pattillo says Trust Chair Nicola Williams and her board, Director Greg Anderson and the Gallery staff are the real heroes of this project. "But we are not quite there yet. The challenge now for supporters like me wanting to see the development happen is to push a little harder on the wheel to get the job done."

If you would like to become a Star, find out more about the Redevelopment Project or learn about other ways you can offer support, please visit www.sarjeant.org.nz or contact Vivien Lindsay, Redevelopment Officer on (06) 349 3138 or by email vivien.lindsay@sarjeant.org.nz

Our Front of House Team

by Teresa Toy
Operations Manager

They say that a smile is the universal welcome and having had over 44,000 people visit the Gallery last year, that adds up to lot of smiles. When you come to the Gallery, the first person you will see is one of our Gallery Assistants, they are the greeters; security; backpack holders; sales people; guides to your experience and have a wealth of knowledge about the Gallery, shop and Whanganui in general.

We have three part-time staff and four casuals who help cover leave and all the events that we hold. From greeting a visiting group of school children to signing up Friends and Stars, no two days are the same and the ability to think quickly and multi task are skills the team all have. One of our most popular brochures is the art and coffee map that was put together by Angela; a clear and easy to read guide to other galleries in the area and where to find a great cup of coffee while you are on the trail.

This year has been our most successful to date in the shop, we consistently have new stock from an exciting range of local and national suppliers and craftspeople. Our success could not be achieved without the hard work and great attitudes of our wonderful Front of House team.



Left to right:
Katherine Claypole, Tia Ranginui, Renske Power, Vivien Lindsay, Angela Turner.

Cover:

Andrea du Chatenier, *Yellow Melt*, 2017, porcelain. Image by Richard Wotton. Open Award winner of the 2017 Belton, Smith & Associates Ltd Whanganui Arts Review.

2017 BELTON, SMITH & ASSOCIATES LTD WHANGANUI ARTS REVIEW

by Greg Donson
Curator & Public Programmes Manager

4 March – 14 May, 2017

The Whanganui Arts Review is one of the longest running exhibitions of its type and is a valued event in the Whanganui arts calendar. Open to any artist living in the Whanganui region, the exhibition is always a great reflection of the diversity of artistic practice in the region with the main criteria for inclusion being that the work has been produced in the last year. Because of this the exhibition is a great way of taking the pulse of what's being produced by the many artists who call the area home.

This year one hundred and forty three artists entered and one hundred and seven works were selected for inclusion in the exhibition by: Editor of Small Bore Books and former Senior Curator at the Dowse Art Museum, Emma Bugden; former Tylee Cottage artist in residence, Glen Hayward; and Curator & Public Programmes Manager at the Sarjeant, Greg Donson.

Judging the awards for the 2017 was Kim Paton, Director of Objectspace in Auckland. Paton commented in speech at the exhibition's opening "The show tonight is a snapshot in time of artists from this beautiful region ... it's diverse and chaotic and full of verve and vim, my selections are a celebration of just that".

This year's main prizes have again been provided by our principal sponsor Belton Smith & Associates Ltd, whose support we are very grateful for. This sponsorship extends to the Open Award of \$2000 which was awarded to Andrea du Chatenier for her ceramic work *Yellow Melt* (which is featured on the cover of this quarterly). Paton commented on the work "this work is suggestive and evocative, it's no easy feat to control clay in this way, glossy, part animal, mineral or plant, the work is other-wordly and du Chatenier leads us to the work and gives us room to fill in the gaps." Video artist Brit Bunkley, painter Amy Blackburn and jeweller Frances Stachl were the recipients of the highly commended awards, valued at \$500 each.

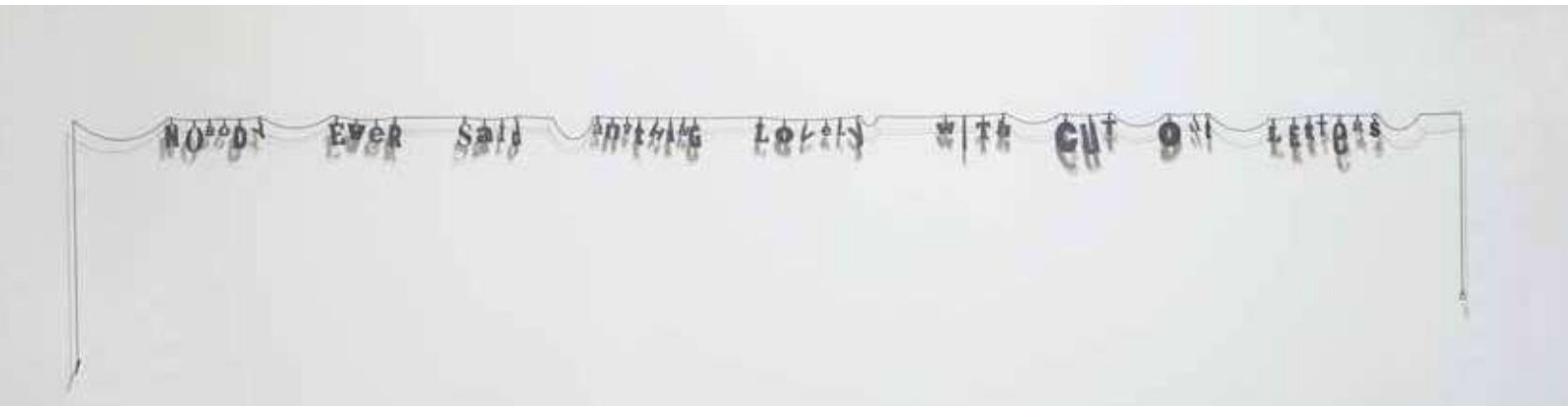
The Gallery would also like to thank our Merit Award sponsors: Central City Pharmacy, Friends of the Sarjeant Gallery, Rivercity Picture Framers Ltd., Recaffeinate, Renata's Art & Framing, Ceramic Lounge, Wanganui Garden Services Ltd, WH Milbank Gallery and The Whanganui River Traders. We are very grateful for the continued support from these local businesses and associations. We wish to express our thanks once again to the Whanganui District Council Youth Committee for committing \$250 towards this event in the form of the DUB.DEE.SEE Youth Recognition Award.



Top left: Amy Blackburn, *Homeward Bound*, 2016, acrylic on canvas.

Top right: Brit Bunkley, *Pillar of cloud*, 2017, video.

Bottom: Frances Stachl, *Untitled*, 2017, oxidised sterling silver.



It shows really, a rather beautiful spirit

Susan Frykberg responds to the life and art of Edith Collier (1885–1964)

21 January – 21 May, 2017

by Jessica Kidd
Assistant Curator



Recent artist-in-residence Susan Frykberg was inspired by the work of Whanganui painter Edith Collier (1885–1964), an artist whose impressive body of paintings and drawings is held at the Sarjeant Gallery. Frykberg's time at Tylee Cottage from 24 September – 14 February, 2017, gave her the opportunity to delve into Collier's oeuvre, which resulted in a beautiful multimedia exhibition. Frykberg's presence was particularly exciting as she was the first sound artist to take up residency with us.

Frykberg was drawn to the balance between Collier's artistic and domestic lives; and her position as an artist in a predominantly male art world. For Collier this meant forging a path as a modern painter in the early twentieth century, on the frontier of the women's rights movement; for Frykberg it was working in the sonic arts, beginning in the 1970s when women in the field were still scarce. In very different eras, both artists also faced the challenge of returning to work in New Zealand after time spent overseas.

Frykberg collaborated with video artist Brit Bunkley to assemble a visual environment by layering Collier's paintings, to compliment her richly woven soundscape. Her composition is informed by the sounds of her time at Tylee Cottage: rhythmic birdsong, wind and rustling cabbage trees. Frykberg also imagined the sounds Collier herself may have experienced in the early twentieth century, when Western music was undergoing dramatic changes led by composers such as Igor Stravinsky and Arnold Schoenberg.

This exhibition has three interconnected elements: Frykberg's soundscape; the digital projections of Collier's work; and the latter's actual paintings and drawings. The layering of visual and aural elements leave us questioning what is beneath the surface, inviting us to meditate on the unseen worlds these two artists inhabit in their work.



Top: Frykberg's multimedia installation in the Project Gallery at Sarjeant on the Quay.

Left: Edith Collier, *A Cornish Woman of Spanish Descent*, c. 1916, oil on canvas. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gift of the artist, 1956.

Angels in the Architecture

It is always fascinating to find out the stories behind objects in our collection. Whilst researching a blown crystal vase engraved by John Hutton (1906–1975), currently on display in *Function & Fancy: Decorative Arts from the Collection and Beyond*, we discovered a story about an internationally recognised artist with Whanganui roots. The engraved design on the vase is from Hutton's best known work – the great West Screen of Coventry Cathedral, United Kingdom.

John Hutton attended Wanganui Collegiate School from 1920–22. In 1935 he moved to England and became interested in mural painting. After serving in the Second World War he worked on large-scale painting and glass engraving commissions throughout Britain.

After Coventry's Cathedral of St Michael was destroyed by Luftwaffe bombs in 1940 the Cathedral was rebuilt and consecrated on 25 May 1962. The architect of the rebuild, Sir Basil Spence, commissioned work from some of the finest artists in post war Britain, including Graham Sutherland, John Piper, Jacob Epstein and John Hutton, who knew Spence from his war years.



Coventry Cathedral West Screen by John Hutton, engraving on glass, completed in 1962. Courtesy of the Coventry Society, Coventry, United Kingdom.



John Hutton, *Two Flying Angels, Blowing Horns*, 1960, engraving on hand blown crystal, 1963/3/1. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Purchase subsidized by the Art Galleries & Museums Association of NZ, 1963.

Coventry Cathedral's West Screen, engraved by John Hutton, is a towering clear glass window 21.5m high and 18.85m wide and depicts 66 figures of saints and angels. Hutton invented an entirely new glass-engraving technique for the project which took ten years to complete. The glass panes were engraved using Hutton's own hand-made tool, made out of an old washing machine motor fitted with a flexible drive shaft. Hutton was celebrated for his work on the West Screen and when he died in 1975 his ashes were buried at the foot of the window.

The 40cm tall vase currently on display is one of a limited edition produced to raise funds for the Cathedral rebuild and was purchased by the Gallery in 1962. Other items by John Hutton in the collection include two Coventry Cathedral chalk drawings of Saint Chad and an Angel. There are also several drawings in the Wanganui Collegiate School Museum collection.



New artist-in-residence at Tylee Cottage: Peter Trevelyan

Peter Trevelyan arrived in Whanganui from Christchurch in late February and will be in residence until early July. Since graduating with a BFA from Ilam School of Fine Arts, University of Canterbury in 2000, Trevelyan has had an impressive run of both solo and group exhibitions in dealer and public galleries.

Euan Macleod: The Painter in the Painting

20 May – 6 August, 2017

Although he has been based in Sydney for more than 30 years, Euan Macleod has constantly returned to the country of his birth, making art and exhibiting here. This touring survey exhibition has been curated by Gregory O'Brien and spans thirty years of his practice. His paintings explore states of youth and aging, the relationship between the human body and environment, and the process of memory and forgetting.

Toured by Exhibition Services Tours

Roberta Thornley A serious girl

27 May – 20 August, 2017

Photographer Roberta Thornley was artist-in-residence at Tylee Cottage in early 2015 and since then she has made Whanganui her permanent base. Continuing her interest in creating narratives with teenagers who are navigating the journey between childhood and adulthood, *A Serious Girl* is an exhibition based upon a dedicated Whanganui gymnast.

Whenua Hou: New Maori Ceramics

3 June – 27 August, 2017

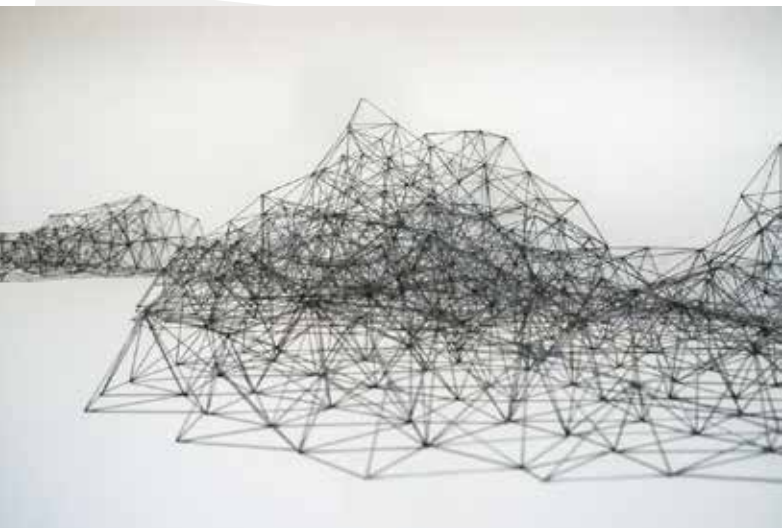
An exhibition that surveys current uku (clay) practice featuring the work of eight Maori artists who explore a range of responses to the physical and conceptual properties of this very tactile artform. The exhibition includes work from Aaron Scythe, Dan Couper, Davina Duke, Hana Raken, Hera Johns, Jess Paraone, Stevei Houkamau and Tracey Keith. Curated by Karl Chitham (Director – Tauranga Art Gallery) and Kim Paton (Director – Objectspace).



Roberta Thornley, *Untitled*, 2017, courtesy of the artist and Tim Melville Gallery.



Davina Duke, *Takaoreore*, image by Ellie Smith.

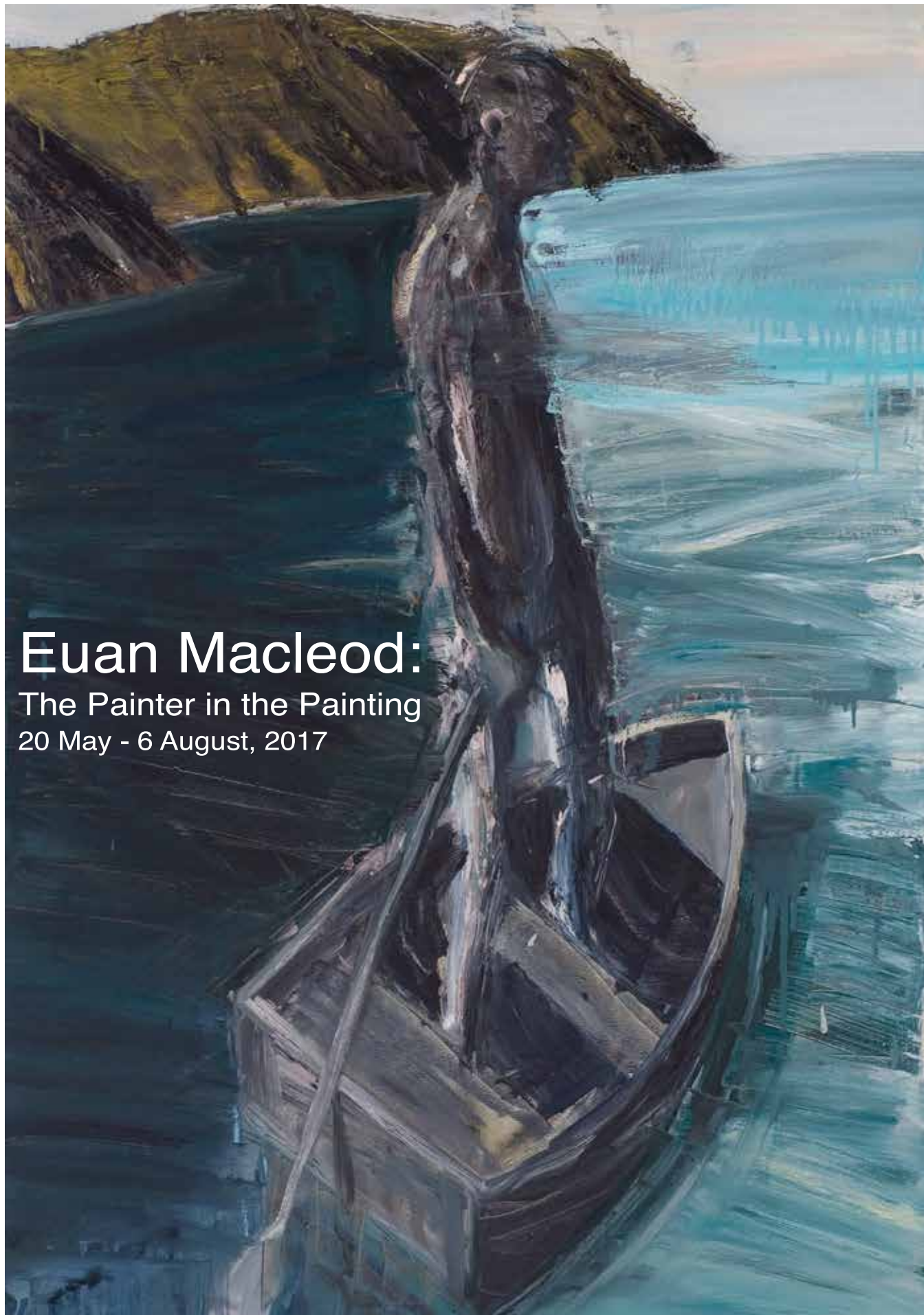


Peter Trevelyan, *survey #4*, 2013, 0.5 mechanical pencil leads. Courtesy of the artist.

To date Trevelyan's practice has been an elegant blend of drawing and sculpture, creating three dimensional drawings from eclectic materials including pencil leads, paper and plastic. The scale of his works has ranged from gallery installations to small and intimate objects. In his own words, "a drawing is a plan, a preliminary visualisation of something to be undertaken in the physical world. Drawing is an ancient technology, a system for postulating, organising and mapping information about the physical world and manipulating it in order to change or affect that world".

During his time in Whanganui, Trevelyan is hoping to take his work into a new arena and create several working analogue water computers. His inspiration for this has been the MONIAC water computer, invented by New Zealand economist Bill Phillips to demonstrate how the economy worked to his students at the London School of Economics. One of fourteen MONIACs is exhibited at the Reserve Bank in Wellington, Trevelyan recently commented to freelance writer Helen Frances, "what got me about that was that it was a drawing that actually did stuff. It's a real life flow chart."

The Whanganui River and its importance as an integral part of the local economy ties in with his current interest in the value of water as a commodity and a precious resource. We look forward to seeing what come from Trevelyan's time in Whanganui and to his post residency exhibition in late 2018.



Euan Macleod:

The Painter in the Painting

20 May - 6 August, 2017

Euan Macleod, *Boatman 2*, 2005, oil on canvas.

Sarjeant
On the Quay


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Te Whare o Rehua
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Sarjeant Gallery is a cultural facility of the Wanganui District Council