

Sarjeant Quarterly 71

Autumn 2019



Newsletter of the
Sarjeant Gallery
Te Whare o Rehua
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FRONT COVER: Kathryn Wightman, *Austin*, PLA



Arts Review receiving day 2019

From the Director

The feature exhibition at Sarjeant on the Quay in autumn 2019 is the *pattillo Whanganui Arts Review*. This year the Sarjeant is thrilled to have secured support from Anne Pattillo and her company as principal sponsors of the Review. The Sarjeant and Whanganui have now had a very long standing relationship with *pattillo*. From their early sponsorship of the student awards at UCOL; through their valuable contribution to our 1000 Stars fundraising venture, the Gallery and Whanganui have benefitted from their philanthropy for more than a decade.

Anne and fellow Director Maree Maddock very generously agreed to come on board to sponsor the Arts Review, but as always their company sought to offer more than just cash. Anne wanted to ensure that their involvement would be truly meaningful, and more importantly that the artist's best interests would be served. To that end we put our heads together to think of an effective way in which we could enrich the Open Award winner's experience. After a good deal of thought and discussion we came up with the *pattillo project*.

The winner of the Open Award will not only receive a handsome \$5000 cash prize, but from now onwards, that person will also have the opportunity to hold a solo exhibition at the Gallery which will open concurrently with the following year's Arts Review. They will receive considerable publicity for their show not to mention a significant degree of help and mentoring from our curators accompanying this process. In all we hope that this will be a very value-added award which will prove to be a milestone in the career of the lucky recipient. This year's much deserved Open Award winner is Kathryn Wightman.

Partnerships are key to the future success of the Gallery and to that end the Sarjeant is working closely with Mark Ward, new Chief Executive at Whanganui & Partners, to make sure that the Gallery as it is now, and as we hope to be post-Redevelopment, is front of mind when tourism and marketing strategies are developed for the city. As well as growing our audiences locally it's our intention to positively raise Whanganui's reputation nationally and attract cultural tourists from around the country to visit not only the Gallery, but also to discover and enjoy the many unique points of interest we have to offer in the city and the region.

2019 has started off with enormous promise and we look forward to welcoming you through the doors at Taupō Quay. —GREG ANDERSON

Tylee News

Wellington-based artist and weaver Annie Mackenzie arrived at Tylee Cottage in late February to commence her residency, which will run through to July 2019. Her current artistic practice focuses on the intersection of material cultures, hand worked labour and the dispersal of traditional knowledge. While her work is recognised as part of New Zealand's contemporary art oeuvre it also draws from and contributes to the weaving and fibre craft communities and traditions in this country. As the first weaver to take up residence at Tylee Cottage, Annie has dived right into the local weaving and spinning scene, visiting weekly meet ups and working alongside local fibre creatives. She also aims to research Whanganui's rich history of fabric and garment production, such as the production of blankets and fabrics for mens and womens clothing at the Wanganui Woolen Mills. She has a strong tradition of weaving in her family line going back to the 1860's and her ancestors were weavers in the factory mills of 19th century Scotland.

The initial inspiration for Annie's residency application came from viewing two works from the Sarjeant Collection by Edith Collier, and the garments worn by women depicted in the paintings *Peasant Women of Bonmahon* 1914 (pictured below), and *Mrs Ponui, Kawhia* 1927. Both of these works feature fabrics as interpreted by Collier, and in turn Mackenzie is interested to explore how her re-interpretation utilising weaving might change them again, raising questions for the artist about cultural meanings in woven design that she will delve into answering throughout her residency project.

Annie will be giving an illustrated talk about her practice and residency project at Sarjeant on the Quay on Tuesday 2 April at 7:30pm.



Annie Mackenzie at Tylee Cottage



Edith Collier *Peasant Woman of Bonmahon* 1914, oil on canvas, 1956/5/2. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Gift of Edith Collier, 1956

Friends Chandelier

The CoLab Chandelier is currently hanging at Sarjeant on the Quay and will be here until this May. It is a hauntingly beautiful multi-faceted hanging glass art work and has created a lot of interest. The (nearly) one thousand individual pieces that make up the chandelier were created by the different glass artists who attended the first ever CoLab conference here in Whanganui in February. The chandelier was pieced together by the Crystal Chain Gang—and is a nod to the concept of collaboration which was the theme of the conference.

The Friends Chandelier is a different matter. It is being entirely made by Jim Dennison and Leanne Williams who are the Crystal Chain Gang. Hung from a metal structure and lit from within—each glass drop will be cast from the different architectural features in the original Sarjeant Gallery building. Hosie's beautiful neo-classical edgings and the plaster moulding on the ceilings and walls have been used. Where the CoLab chandelier is a collaboration, the result of a call out for pieces from the conference delegates—the Friends Chandelier will be entirely created by Jim and Leanne.

Sixty-six Friends of the Sarjeant have donated \$100 to the Friends Chandelier Project so far; so we are edging ever closer to the goal of one hundred contributions. Thank you to all who have made a payment at the Gallery and if you are yet to contribute and would like to, please contact Jaki Arthur on 027 577 4923. Also to be considered—shortly it is Mother's Day. I would suggest a Friends of the Sarjeant membership along with a donation to the Friends Chandelier could be the perfect gift.

—**JAKI ARTHUR**, *Relationships Officer*



Jim Dennison of Crystal Chain Gang taking moulds from the Sarjeant Gallery



Redevelopment update

As a visitor, I came to Whanganui last winter enroute to someplace else, and stopped at Taupō Quay. I attended Massey University, Palmerston North in the 1980's so it had been a couple of decades since I had spent any real time in the city centre and I was captured by the redevelopment along the river and the range and quality of the artwork on display. So much so, when the opportunity to lead the Sarjeant Redevelopment came knocking, it was an easy decision to accept the role of Project Director, which is best described as a combination of project manager, design co-coordinator, budget keeper and stakeholder relations manager.

I had previously met Greg Anderson and Nicola Williams while leading a Project Director's tour of the Govett-Brewster Art Gallery/Len Lye Centre construction site in New Plymouth and gave heart and insight into the road ahead for the Sarjeant Gallery Redevelopment. Both projects involve a heritage building and a link through to a modern new building, though the Sarjeant's

new wing will be deliberately quiet and contemplative, less dazzling than the shiny, contemporary Len Lye Centre building. They also share the benefits the projects bring to their respective local communities, measured in part by an increase in visitors to the region and new jobs. Art tourism is alive and well in the provinces.

I am particularly interested to see the final earthquake strengthening design and how the engineers plan to treat a building of this kind with its uniquely formed dome. The challenge will be to freshen and respectfully restore it as necessary to ensure the result is a safe, resilient building fitted out with 21st century functionality and seamlessly linked to the new exhibition wing with its own café and retail space, integrated with events and education areas and underpinned by a state of the art storage space.

I had the heritage architect and stone mason here last month and was delighted to be told that not only did the exterior show little sign of deterioration since the last review in 2008, it was some of the best quality stone work in the country. The design team also commissioned a 3D photo scan of the Sarjeant which is a tool used to create a working model of the building skeleton as part of completing the detailed structural design. Water ingress is a relentless enemy of buildings of this era, eroding the steelwork deep within the concrete support structure and so once the detailed designs are completed it will be good to see the project get underway later this year.

—**GAYE BATTY**, *Project Director, Sarjeant Gallery Redevelopment*



LEFT: Gaye Batty

OPPOSITE: Exterior of Sarjeant Gallery during 3D scanning
Image: Kevin Double

Kate Fitzharris

Things don't end at their edges

16 MARCH — 9 JUNE

In February 2018, Kate Fitzharris arrived in Whanganui from the other end of the country—Waitati just outside of Dunedin—to be artist-in-residence for five months at Tylee Cottage with the Sarjeant Gallery. The residency offered Fitzharris the opportunity to research, consider and begin a new body of work.

Fitzharris studied ceramics at Otago Polytechnic and the medium of clay has held her attention ever since. From the outset her practice has been deeply interested and invested in the language of objects that largely reside in the domestic realm.

The exhibition represents a year long journey for the artist, who also works part time as a librarian, and it was the concept of a library that was the genesis of this project. During her time in Whanganui Fitzharris made an open call for members of the community to share with her ceramic objects that were important on a personal level and had stories attached to them. The brief for what that object could be was essentially that it was made from clay, hence the diverse array of items that surfaced for the project. These range



from electrical insulators, bricks, E.T. figurines, playing boxer dogs, fighting boxing men to more recognisable everyday domestic items like cups, jugs and containers. A selection of these objects can be found on display in the exhibition.

Each of these objects, from close to forty participants, came with stories that shift and alter perceptions of the objects beyond their physical form. As American curator and scholar Glenn Adamson notes in his book *Fewer, Better Things* (Bloomsbury, 2018) “As a culture we are in danger of falling out of touch, not only with objects, but with the intelligence they embody: the empathy that is bound up in tangible things ... every object represents a potential social connection. By better understanding the tangible things in our lives we better understand our fellow humans.”

So what does an artist do with a memory bank of objects and stories associated with them? In the case of Kate Fitzharris she takes them home, mixes them all up, adds equal parts of sensitivity, charm, mystery, imagination and skilled making then crafts her own collection of stories that have at their core other peoples’ narratives and memories.

If this show was a book how should we read it? Well in this instance, we don’t need words, you’ll notice a distinct lack of labels for individual works, so instead take your cues from the ‘Library of things’ at the beginning of the show. From these objects you’ll find echoes in the beautiful works that Fitzharris has made, they’re all interconnected by loops, lead characters, chains and imagination. —**GREG DONSON**, *Curator & Public Programmes Manager*



2019 pattillo Whanganui

Every February on Arts Review receiving day, Sarjeant on the Quay is filled to the brim with artworks from the Whanganui Region. This year saw 188 entries, a record number, which demonstrates the depth of artistic talent we have in our local community. The 2019 pattillo Whanganui Arts Review was open to any artist residing in the Whanganui region or an area that links to the Whanganui River including Whanganui, Ruapehu, Rangitikei and South Taranaki. The range of works entered this year included diverse works, from traditional oil and acrylic paintings, to drawings, prints, sculpture in a variety of media and video works.

Now in its 31st year, the 2019 Arts Review welcomed a new sponsor and partner in Anne Pattillo and her company *pattillo*, a Wellington based consultancy co-directed by Anne Pattillo and Maree Maddock. This year's Review represents a fresh start for the juried exhibition, not only in terms of enhanced prize money for the winner of the Open Award, but also in the way it will benefit that award winner in the longer term. In addition to a generous prize, *pattillo* have sponsored *the pattillo project*: a solo artist showcase exhibition and mentoring from Sarjeant curators the following year.

This year's recipient of the Open Award and *pattillo* project is Kathryn Wightman, who's work *Austin* modelled on her son, was described by guest judge Andrew Clifford as using "digital technology, not to finesse something into an unnatural perfection, but to look at the qualities of being digital." We look forward to working with Kathryn on her 2020 exhibition which will open along with the beginning of the beginning of next year's Review. The Dalgleish Architects Excellence Award went to Rick Rudd for his earthenware *Teapot*,



Arts Review

9 MARCH – 12 MAY

and the Central City Pharmacy Excellence Award went to Glen Hayward for *Fountain Solomon Guggenheim New York 2017* made from wood, paint, resin.

Our 7 Merit Awards, supported by a strong group of Whanganui businesses, were awarded as follows:

RECAFFEINATE MERIT AWARD—**Andrea du Chatenier**, *Signal*, ceramic

RENATA'S ART & FRAMING MERIT AWARD—**Catherine Sleyer**, *The Blue Boy*, cyanotype on Fabriano paper

RIVERCITY PICTURE FRAMERS LTD MERIT AWARD—**Rita Dibert**, *Mousewheel: Contemporary Life*, photography

WANGANUI GARDEN SERVICES LTD MERIT AWARD—**Emily Wrigglesworth**, *Kowhai Yellow*, watercolour

THE WHANGANUI RIVER MARKETS TRUST MERIT AWARD—**Thompson Kiwikiwi**, *Kupapa or Kaupapa?*, natural ochres & acrylic paint

WHMILBANK GALLERY MERIT AWARD—**Keiran Donnelly**, *Objects for a Modern World*, brass, iron, puriri wood

WDC YOUTH COMMITTEE YOUTH RECOGNITION AWARD—**Rose Hird**, *Rōhi*, acrylic

The Gallery would like to thank everyone who entered this year's Review for their continued support, and congratulate all of our prize winners.

—**JESSICA KIDD**, *Assistant Curator*

BELOW LEFT TO RIGHT: Dagleish Architects Excellence Award Rick Rudd *Teapot*, earthenware; 2019 pattillo Whanganui Arts Review Open Award Kathryn Wightman *Austin*, PLA; Central City Pharmacy Excellence Award Glen Hayward *Fountain Solomon Guggenheim New York 2017* wood, paint, resin



Anthony Davies

Selected Works 2011–2019

23 MARCH–26 MAY



Anthony Davies, *Utopia 13*, 2014

In 2008 the Sarjeant Gallery hosted an exhibition of Anthony Davies work titled *Ten Years After*. At that time Davies had only been living in Whanganui for around 6 years, now over a decade later the English born printmaker is well established in the city and has recently moved his Hotspur Studio from his home-base in Aramoho to a central city location in Guyton Street.

Anthony Davies is not an artist who makes single images, he makes series of works in response to his

observations of the world around him. His subject matter is as varied as his technique, derived from both local and international media sources. A constant throughout is the presence of either human or natural crises: asylum seekers in Europe; conflict in the Middle East; people rioting; homelessness and poverty abroad and in New Zealand... These are images we are all used to seeing in news media, yet they feel extra confronting in the context of a gallery visit.

Displayed at Sarjeant on the Quay are works from his series *Apocalypse Now* 2011–12, *Utopia (Post Christchurch)* 2012–14, and *Plight of the Innocent* 2015–16. Rather than focusing on one worldwide catastrophe of biblical proportions, Davies *Apocalypse* concentrates on individual loss and disaster, depicting scenes like Japan's 2011 earthquake and tsunami, or the Rena oil spill near Tauranga, which also took place in 2011. Events which to the people involved may have felt like the end of the world.

His *Utopia* series took a slightly different tack, this time actual scenes following the 2011 Christchurch earthquake were replaced with Davies' re-imaginings of how the city might look in the not too distant future. He reworked well-known landmarks into futuristic landscapes, which are at once completely new and strangely familiar.

For *Plight of the Innocent*, Davies selected his subjects from international

news stories, covering conflict, disaster, poverty, displacement and the destruction of the natural environment. The series highlights the importance of the need to respect and care for our planet and fellow humans.

The exhibition will showcase two new and recently completed series that explore themes of pollution and animal cruelty. The exhibition is a testament to an artist who is deeply committed to his medium and using it to explore themes that are challenging and at times confronting.—**GREG DONSON**,
Curator & Public Programmes Manager

Collection News: Treatment Update for ‘The Flight into Egypt’

Frederick Goodall’s ‘The Flight into Egypt’, dated 1884, is the Gallery’s largest framed painting at over 2.6 x 4.1 metres. In 2015 the painting was removed from the heritage building in Queen’s Park, where it had been on display for nearly 100 years. Following provision of funds for treatment by The Stout Trust the painting was sent to Auckland Art Gallery’s conservation unit and the frame to Conservator Detlef Klein at Manawatu Museum Services Ltd.

During research it was discovered that the painting had been in a fire at the artist’s London residence in the 1890’s and, in order to save it from the flames, well-meaning neighbours threw buckets of water over it. Over the years this resulted in flaking of the paint surface. During treatment the paint was consolidated and losses filled. The painting is currently stored at Auckland Museum until the redevelopment is complete, as it is too large to fit into Sarjeant on the Quay.

The distinctive Egyptian decoration on the frame was cracked and lifting with numerous losses. The decoration has now been ‘humidified’ and re-adhered, the wood losses filled, and cracks stabilised. In February 2019 Greg Anderson and Jennifer Taylor Moore visited the laboratory to review progress on the frame prior to the re-gilding, which is now underway.

We look forward to seeing the painting on display once more in its full glory when the Gallery redevelopment is complete.

—**JENNIFER TAYLOR MOORE**,
Curator of Collections



Conservator Detlef Klein discusses the frame treatment with Jennifer Taylor Moore and Greg Anderson during a recent visit to Manawatu Museum Services Ltd.

EXHIBITIONS

Autumn season at 38 Taupo Quay

2019 pattillo Whanganui Arts Review

9 MARCH–12 MAY

The Whanganui Arts Review is the longest running event of its type in the country and is a valued component of the Sarjeant's annual programme. This selected exhibition is open to all artists working in any media in the Whanganui region, including all areas that link to the Whanganui River, and is a true reflection of this area's creative energy.

Anthony Davies:

Selected Works 2011–2019

23 MARCH–26 MAY

Anthony Davies has been committed to the media of printmaking over the course of his career. The Whanganui-based artist's subject matter is drawn from his keen observations of the raw state of society. Recurrent themes gleaned from media reports such as poverty, crime, surveillance, protest, rebuilding and utopia, inform his works.



Anthony Davies, *Utopia 17*, 2014



The 2019 pattillo Whanganui Arts Review

UPSTAIRS AT THE i-SITE, 31 TAUPŌ QUAY

Kate Fitzharris:

Things don't end at their edges

16 MARCH–9 JUNE

Dunedin-based ceramicist Kate Fitzharris was artist-in-residence at Tylee Cottage in early 2018. During her time in Whanganui she invited the community to share stories associated with ceramic objects they owned. This post-residency exhibition weaves together these original stories, the artist's observations of her surroundings and objects discovered during her residency.

 www.facebook.com/SarjeantGallery

 [sarjeantgallery](https://twitter.com/sarjeantgallery)

 [@sarjeantgallery](https://www.instagram.com/sarjeantgallery)

For more information & to keep up to date with news & events visit:
sarjeant.org.nz



TALKS & EVENTS

All events are free and are at 38 Taupō Quay unless otherwise stated.

Artist Talk: Annie Mackenzie

TUESDAY 2 APRIL AT 7.30PM

Annie Mackenzie is the Sarjeant Gallery's artist-in-residence at Tylee Cottage from February to June 2019. She will give an illustrated talk about her practice.

Book Launch: *Abroad: The Travel Journals & Paintings of Cranleigh Harper Barton*

THURSDAY 4 APRIL AT 5.15PM

Written by Gerry Barton, great nephew of the artist, these selected journal entries and watercolours shine a light on the richness of this artist's life in New Zealand and abroad in the first half of the 20th century. The Sarjeant has thirty of Barton's watercolours in our permanent collection. Paiges Book Gallery will be present and publisher Roger Steele will talk. Refreshments will be served.

Speakers for the Sarjeant:

From Vladivostok to London by 4WD

SUNDAY 7 APRIL AT 4.30PM

Claire and Robin Brown will present an illustrated talk retracing their 82 day overland journey made in 2017. This 19,000km trek included some of the Silk Road and went through 16 countries including Mongolia, Kazakhstan, Turkmenistan, Uzbekistan, Ukraine, Poland, Hungary and Germany. Tickets \$12, Gallery Friends and Stars \$10. Purchase from Sarjeant on the Quay or by phoning 06 349 0506

This series of talks has been initiated to support the Sarjeant Gallery's Redevelopment Project fundraising.

Postcard Stories

WEDNESDAY 10 APRIL AT 7.30PM

NZ artist and performer Richard von Sturmer brings a wonderfully eclectic performance of words, music and images from his book *Postcard Stories*. Enjoy the humour, elegance and sentiment of the much loved postcard with Richard von Sturmer and musician Gabriel White. Tickets \$15, Gallery Friends & Stars \$12. Purchase from Sarjeant on the Quay or by phoning 3490506

Art Fix: Anthony Davies

THURSDAY 11 APRIL AT 2PM

Tom Turner will lead an investigative tour of Anthony Davies' exhibition *Selected Works*. Participants are encouraged to discuss. This will be followed by a cup of tea at Mud Ducks.

Art Fix: Kate Fitzharris

THURSDAY 9 MAY, 2PM AT 31 TAUPŌ QUAY ABOVE THE I-SITE

Curator & Public Programmes Manager Greg Donson will lead an investigative tour of Kate Fitzharris' post-Tylee Residency exhibition *Things don't end at their edges*. Participants are encouraged to contribute and discuss.



**Kate
Fitzharris**

*Things
don't end
at their
edges*

*16 March – 9 June
2019*

*Catalogue available
from the Gallery Shop*

Generously supported by

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ARTE COUNCIL OF NEW ZEALAND TOI AOTEAROA

100
YEARS

**Sarjeant Gallery
Te Whare o Rehua
Whanganui**

**Sarjeant
On the Quay**

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New Zealand

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Sarjeant Gallery is a cultural facility of the Whanganui District Council