



# Sarjeant Quarterly

volume **61**  
Spring 2016

## From the Director

by Greg Anderson

Whanganui has long been recognised for its contribution to the craft and object making sector in New Zealand; indeed the city's glass-making reputation has often marked it out for special mention, given the quality of the many practitioners who call this city home. In fact the affordability of living in Whanganui has helped ensure that making a living from creating artwork is a viable prospect here.

It was with this in mind that we developed our satellite gallery at 31 Taupo Quay upstairs from the Whanganui iSite facility. In November of 2010 the space was opened, purpose-designed, for the display of glass and object art and is one of the very few curated spaces of this type in New Zealand. With excellent lighting and great public exposure it has been the perfect venue to show some of the best work to come from Whanganui and have it contextualised with some of the best practice from around New Zealand.

To date the Sarjeant has mounted 15 exhibitions in the gallery and recorded approximately 80,000 visitors, who have come specifically to see the shows there. In recent times we have had some exceptional displays such as glass-artist Emma Camden's recent survey exhibition NOW which turned out to be a mini blockbuster, and is currently

on view at the Dowse Art Museum until late November; and more recently Glen Hayward's tongue in cheek exhibition *Super Ordinary* of extraordinary wood carvings. Because of its uniqueness and usability, the gallery is now programmed up to two years in advance.

As an adjunct to the limited exhibition space at our temporary gallery at Sarjeant on the Quay, the gallery at the iSite has been invaluable. Our current exhibition *Fiction in the Space Between* by Whanganui jeweller Frances Stachl, is a very different show than those preceding it. Stachl's work is not just an exhibition of well-crafted jewellery; it is a show which exploits her expert craftsmanship in the service of story-telling. The objects are prompts and extensions of private narratives and are full of personal moments and emotion. Judging by the more than 100 people who turned out for the opening on 23rd September and the reactions of those who attended a fascinating artist/curator talk the following morning, *Fiction in the Space Between* will long linger in the minds of those who come to view it. This project was generously supported by Creative New Zealand and is accompanied by an elegant and well-illustrated catalogue. On view until 15 January 2017, this is a show I encourage all of our visitors to come and experience.



Guests attending the opening of Frances Stachl's exhibition *Fiction in the space between* on Friday 23 September 2016.

**Cover:** Frances Stachl *A love letter to my sister in the form of a necklace made out of sticks which references our grandmother* 2016, sticks & enamel paint.

## Members' News

by Raewyne Johnson

A warm welcome to new Gallery Members, Shirley Pearce, Maureen & Dryden Rowan, Margaret Mackean-Taylor, Hamish Horsley, Vicki Milliken, Christine Soulsby, Brian & Jan Algar, Mary Faulkner, Elizabeth Body, April Maindonald & Peter Duckett,

**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.

### HENRY SARJEANT

On Sunday 20 November, the anniversary of his birth, we are to hold a special day to acknowledge our benefactor Henry Sarjeant.

A morning gathering with Karakia in the Old Whanganui Cemetery will be held at 9.30am to re-dedicate Henry's grave & to recognise and commemorate his life and good works. This will be followed by morning tea at Sarjeant on the Quay.

Prior to this Marco Buerger of Heritage Conservation Ltd will be undertaking restoration work at Henry's gravesite.

At 3.30pm in the Concert Chamber at the Whanganui War Memorial Centre the inaugural Henry Sarjeant Memorial Lecture will be given by historian Jock Phillips who will focus on Henry's gift to the city, and the place of benefactors, philanthropy and gifting in NZ cultural life.

We would love to have you present at both of these events to share this special day with us.

## New Assistant Curator

by Greg Donson

In May we said farewell to Assistant Curator Sarah McClintock, who had been with the gallery since September 2011. Sarah has taken up the position of Curator & Collection Manager at the Suter Art Gallery in Nelson which reopened its doors on 2 October after a major redevelopment project. We congratulate Sarah on her exciting new post and thank her for her valuable contribution to the gallery's team and exhibition programme over the last five years.

We are delighted to announce that our new Assistant Curator is Jessica Kidd who commenced her role in mid August. Jessica is no stranger to the gallery having been on staff as one of the four Transition Assistants who helped mastermind the herculean task of moving the collection under the watchful eye of Curator of Collections Jennifer Taylor Moore.

Whanganui-born Jessica completed a Bachelor of Fine Arts at Massey University in Wellington as well as a Post-graduate Diploma in Museum Studies at Massey University.



Jessica Kidd, new Assistant Curator at the Sarjeant

## Website News

by Vivien Lindsay

We're thrilled to announce the launch of the brand new Sarjeant Gallery website replacing the previous in-house design which was outdated and becoming increasingly difficult to maintain.

A working party made up of gallery staff headed by Vivien Lindsay, who is also the Gallery's redevelopment officer, developed a comprehensive creative brief after looking at other museum and gallery websites and consulting widely with key stakeholders gathering ideas and recommendations. We were after a contemporary, clean and image-rich site: it had to be straight forward to navigate, responsive to all devices and simple for staff to manage post production. We are confident that the new site delivers on each of these criteria.

## Redevelopment News

by Elise Goodge

### The Sarjeant Gallery Blueprint

We are excited to announce two upcoming events that we hope will help you better understand how the redeveloped Sarjeant Gallery will look. We are thrilled that architects Roy Wilson and Ralph Roberts of Warren & Mahoney have agreed to give a free presentation. They will be accompanied by Philip Yong, a specialist engineer and expert in base isolation. We are also working on an installation called 'The Blueprint'. With the assistance of a surveyor we will be laying out the design of the gallery extension to scale, on site in Queen's Park. We will also be taking guided tours inside the gallery to illustrate the work that will be taking place to ensure 'the Rolls Royce of galleries' is fully restored to her former glory and safe to visit. We hope you can join us at these two free events to learn more about the project.

### The Sarjeant Gallery Architects Talk – Standing the test of time

Friday 11 November

Alexander Heritage & Research Library, Queen's Park

Doors open at 5.30pm for 6pm start. Light refreshments provided.

### The Sarjeant Gallery Blueprint

Saturday 12 November

Pukenamu Queen's Park

10.30am-3.30pm, gallery tours hourly 11am-3pm

(prior booking for tours essential – limit 12 per tour)

### Thank our lucky stars

We are grateful to announce that the stars programme has grown to 325 members and to date generated \$238,327 in funding. We can't thank all our Stars enough for your ongoing commitment. This level of support will only help to secure further external funding for the project.

If you would like to become a star or encourage a friend to join contact Vivien Lindsay, Redevelopment Officer on (06) 349 3138, email [vivien.lindsay@sarjeant.org.nz](mailto:vivien.lindsay@sarjeant.org.nz) or pick up a 'help support our Sarjeant' brochure at Sarjeant on the Quay.

Another important requirement of the site was to champion the redevelopment project. The website rebuild was funded by the Sarjeant Gallery Trust who recognised the importance of having a website that reflected the unique nature of the historic Gallery and its extensive collection as well as providing information about exhibitions, events and services. Over 500 of the 8,300 plus artworks in the Collection are beautifully illustrated and described on the site. The site has everything people need to know about the project including background, videos of the Warren & Mahoney Architectural plans for the rebuild, updates on fundraising efforts and information about how people can get involved and lend support.

The launch of the site followed a thorough user testing process designed to identify and iron out any shortcomings. Feedback to date has been overwhelmingly positive. It is a site that people can explore repeatedly, get lost in the layers of content or just dip into quickly to find out what's going on.

We would love you to visit us online ([www.sarjeant.org.nz](http://www.sarjeant.org.nz)) and let us know what you think!



FRANCES STACHL

# Fiction in the space between

17 September 2016 – 15 January 2017

Greg Donson  
Curator & Public Programmes Manager

As a child Frances Stachl remembers spending hours looking through her maternal grandmother's jewellery collection and being fascinated by the skill and detail in the pieces. The most exciting thing she recalls was that everything had its own story and history and that those stories would lead to other stories.

This fascination with jewellery and its ability to hold and tell stories has stayed with Stachl and is at the core of what became the ambitious project *Fiction in the space between*.

Having worked as an independent jeweller for the last fifteen years after learning her craft at Whitireia Polytechnic, Stachl has become known for her innovative practice. Her work consistently demonstrates a unique blend of methodical patience, a fascination with materials - sometimes unconventional - and most importantly jewellery's capacity to act as a repository for memory and history.

For this project Stachl invited members of the community - friends and strangers - to contribute objects and stories that would become prompts for a new body of work. Each donor was asked to fill out a submission form that would reveal the significance of his or her contribution and from these stories Stachl picked up threads of narrative to create new response objects. Rather than asking specifically for items of jewellery, Stachl



encouraged participants to offer up other precious objects that had played a part in their lives. These included a piano, a piece of coral, a dog-chewed golf ball, a pair of silver shoes, remnants of fur - all of which had unique stories attached to them.



The exhibition is divided into three categories - *borrowed*, *lost* and *pirated* - and each of these offered opportunities and challenges for Stachl as a jeweller. The project included fifty-one participants and for each of those Stachl has listened and engaged and created a beautiful new body of work that has sensitively responded to narratives that are often intensely personal but at the same time universal.

This exhibition and its accompanying publication would not have been possible without the generous support of Creative New Zealand and without the willingness of the participants to share their stories.

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



*Miss Muffet*

sterling silver and rubies

My grandmother gave me this spider sixty five years ago when I was a shy five year old attending my first fancy dress party at a small country school dressed as Miss Muffet. I had no idea what to expect at the party but remember it being in a woolshed decorated with greenery. I found the spider when I was sorting through my mother's belongings twenty years ago.

Jenny Macdonald

# BEARDS BOYS PLATTERS SHATTERED DREAMS

Sam Mitchell  
Gavin Hurley

13 August – 30 October 2016

Greg Donson  
Curator & Public Programmes Manager

Auckland-based artist Sam Mitchell came to Whanganui for four months in 2015 to be artist-in-residence at Tylee Cottage. For a new body of work she chose to mark the 30th anniversary of the residency at Tylee Cottage by considering what events of note took place in 1986. The hand painted ceramic works that resulted are like a diary of that year laid out as a dinner party with events such as the NASA Challenger and Chernobyl disasters being noted alongside historic milestones such as the Homosexual Reform Act and Halley's comet.

Within the body of work a number of Whanganui sites are referenced and in others Mitchell creates her own narratives, the prevalence of Lion monuments and the nearby Red Lion Inn are a recurring motif. In amongst the plates and platters of the table are a number of disparate objects – a bust of Whanganui-born composer Douglas Lilburn, E.T and a mysterious opium eater, inspired by local reports of public plantings of poppies being stolen in 1986.

For two months of the residency Mitchell was joined by fellow Auckland, Gavin Hurley. Having collaborated on projects before, the residency was the perfect opportunity to explore a

collaborative approach in a new setting, creating two separate bodies of work that run parallel to each other but also overlap.

Hurley's practice includes both painting and paper collage which has in the past featured found imagery used as both source material and as inspiration. In Whanganui Hurley worked on a series of twelve 'bearded boy' portraits where each boy takes on a different personality with the addition of a borrowed beard, moustache, stubble or impressive mutton chops. These works were produced using a self-taught technique using cotton thread that Hurley has developed. The line-up of personalities depict men from Whanganui's past including John Ballance (1839-1893) and Henry Sarjeant (1829-1912) alongside former artists-in-residence at Tylee Cottage: Glen Hayward (2014) and Laurence Aberhart (1986).

*Beards, Boys, Platters, Shattered Dreams* is an immediate response to a place by two artists each coming to Whanganui with a fresh set of artistic eyes. This exhibition adds to an important legacy of post-residency work; a legacy which continues to enrich the Sarjeant Gallery's programme and collection.



Sam Mitchell  
*Tylee Cottage 1986-2016: 30 Years*  
hand painted glazed ceramic plate  
Courtesy of the artist and Melanie Roger Gallery

Gavin Hurley  
*Bearded boys 2015-2016*  
*Boy with Henry Sarjeant's moustache*  
paper collage and cotton thread  
Courtesy of the artist and Melanie Roger Gallery



# Bloom

## Floral works from the collection

1 October – 6 November 2016

By Jennifer Taylor Moore  
Curator of Collections



Harry Richardson, *Portrait of the Artist's Daughter*, c1928, oil on canvas on board, collection of the Sarjeant Gallery Te Whare o Rehua Whanganui, gift of Mr T.D.H. Hall, Wellington, 1943, 1943/4/1

To celebrate the arrival of Spring the exhibition *Bloom* features a selection of works from the gallery's permanent collection with a floral theme. A wide range of works are included in the exhibition with the earliest being a wonderful floral study by Dutch painter Jean Baptiste from the 17th Century. This painting comes from the still life tradition which relied heavily on floral subject matter and started as a result of the Protestant Reformation in the 16th century when traditional Catholic ornamentation and portraiture was stripped from churches and homes. These still life works often evoked death and the impermanence of life by showing the life cycle of blooms within one arrangement.

The Arts and Crafts movement, which flourished from 1880-1910 relied heavily on floral motifs as it sought to bring forms from nature into everyday objects in interior design. A local example is a wonderful untitled wallpaper design by Vivian Smith. Also included is a joyous painting *Spring Thing* by former gallery custodian James Alp. Photography is well represented with examples from Anne Noble, Fiona Pardington and Christine Webster.

The vast array of floral works on display include the smallest painting in the collection – a miniature oil painting by Alfred Hayward, 19th century botanical drawings, an installation by Andrea Gardner made from recycled meat trays, brooches by jeweller Warwick Freeman, and ceramic boxes with floral elements from the Rick Rudd Box collection. Celebrate the promise of spring with us as you move through this eclectic and varied exhibition.

Megan Jenkinson, *Evolution of the Species*, 1983, colour photograph, collection of the Sarjeant Gallery Te Whare o Rehua Whanganui, purchased 1987



# Waiting for the Tide: Coastal Scenes by Herbert Babbage from the Sarjeant Gallery collection

To mark the centenary of the death of Whanganui artist Herbert Ivan Babbage, the Gallery is mounting a small exhibition drawn from the collection that showcases Babbage's interest in the seascapes of Normandy, Paris and St Ives in Cornwall.

Babbage was a Whanganui artist who worked as an expatriate in the early 1900s in Europe. Babbage was born in 1875 at Sarnia, South Australia and moved with his family to New Zealand to live in Whanganui when he was about 5 years old. In 1902 he sailed to Europe to study art and explore Europe, 3 years later establishing a more permanent base at St Ives in Cornwall amongst the 'plein air' artist colony. It was here, influenced by the Impressionist movement in Paris at the time, that he began to fully develop his own style.

Babbage returned to his Whanganui home in 1909 and over the next 18 months exhibited throughout New Zealand to high acclaim before returning to St Ives in 1911. During World War I Babbage enlisted as a Private in the 4th Duke of Cornwall Light Infantry for home defence duties and was based at railway facilities in Wales guarding the coal being transported from the mines nearby. Conditions were poor and after a short illness and operation he died on 14 October 1916 and was buried in the Cardiff Cemetery. He is remembered on a plaque at the St Ives Arts Club and also on the town cenotaph.

Babbage achieved a degree of success in his lifetime as two of his paintings were exhibited at the Royal Academy in London: *Bateaux des Pommes* in 1908 (which is on display in the exhibition) and *The Viaduct* in 1916 (just before he became ill). One cannot help but wonder what his career would have been had it not been cut so short at the age of 41.

1 October – 6 November 2016

By Jennifer Taylor Moore  
Curator of Collections



H I Babbage *Coast of St Ives, Cornwall* 1907, oil on board  
Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui 1927/5/1.

COMING UP

## VIGNETTES: 30 Years at Tylee Cottage

19 November, 2016 – 12 February, 2017

To mark the 30th anniversary of the artist-in-residence programme at Tylee Cottage this exhibition surveys some key works that have entered the Gallery's permanent collection as a result of the programme and that have a particular resonance with Whanganui, its history and landscape.

Regan Gentry, *The End of the Tether*, 2008, manila rope, wire. Collection of the Sarjeant Gallery Te Whare o Rehua, Tylee Residency exchange 2008



# MARKING TIME

portraits of the inked

PHOTOGRAPHS BY RICHARD WOTTON

5 November 2016 – 5 February 2017



Richard Wotton, *Morgan Tompsett*, Wellington 2016

**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