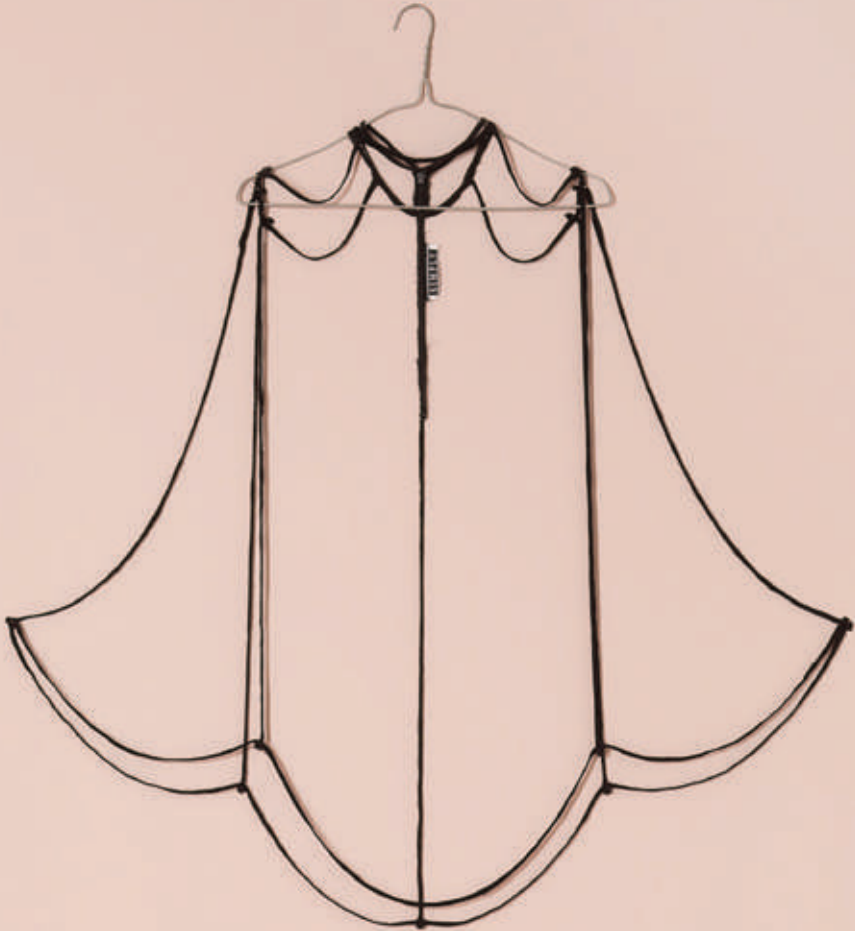


Sarjeant Quarterly 65

Spring 2017



Newsletter of the
Sarjeant Gallery
Te Whare o Rehua
Whanganui
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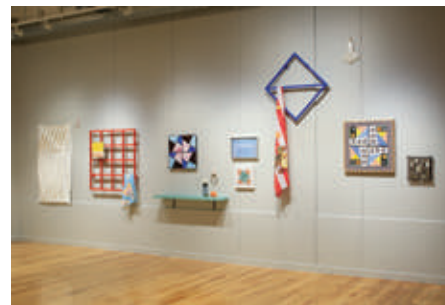
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 Back cover: Wendy Fairclough

FRONT COVER: Pip Culbert *Parachute without bomb* 2014, nylon silk.
 Courtesy of the Pip Culbert Estate and Hopkinson Mossman. Image: Richard Wotton

From the Director

Winter and now spring have proven to be a creative and stimulating time for the Sarjeant's public programmes. With each new show we schedule either artist or curator's talks and in addition to these, we have an ongoing informal series of discussions called Art Fix (first initiated by artist and Gallery supporter Tom Turner) occurring each month.

In August we opened two new exhibitions for our spring season, a group show entitled *Interior Worlds* featuring the work of six artists, alongside this, Erica van Zon's post Tylee residency exhibition *Opal Moon, Local Lime*. This exhibition is accompanied by a catalogue with an essay by guest writer, Thomasin Sleight who also gave a talk in conversation with van Zon. Three of the artists featured in *Interior Worlds* have strong Whanganui connections with both Wayne Barrar and Anne Noble having lived here and Lynn Hurst currently living in the city. Other highlights of our public programmes have included a workshop by Stevei Houkamau (whose work was included in *Whenua Hou: New Māori Ceramics*) 15 people were lucky enough to learn her techniques for creating small clay ipu (vessels) decorated with Māori and Pacific motifs.



Erica van Zon's post-Tylee Residency exhibition *Opal Moon, Local Lime* installed at Sarjeant on the Quay.

in Mosul. Proceeds from these talks, as with *Musicians for the Sarjeant*, will contribute towards the Sarjeant Gallery Redevelopment. Our Musicians for the Sarjeant series continues to be extremely popular with the recent recital by the Te Awa String Ensemble attended by more than 140 people.

Currently in our object gallery is *The Jar Room*, an innovative community-based collaborative project that has been initiated by Lauren Lysaght. The project features contributions from over 100 participants who have worked closely with Lysaght.

Finally, this season has not only been one of inspiration, it has also very been productive and profitable. Thanks to the good work of our Curator & Public Programmes Manager Greg Donson, the Gallery has secured over \$120,000 in funding for our artist-in-residence programme at Tylee Cottage. Greg worked closely with Creative New Zealand and we are very pleased to say that through its Arts Grant and Toi Uru Kahikatea (Arts Development) Investment programme, the organisation has chosen to support the residency through 2017–19. This will enable far more expanded creative opportunities for each resident and the chance for the Gallery to draw in a wider array of applicants.

Our spring season of exhibitions, as you'll see in the following pages, promises any number of delights, so we look forward to seeing you at 38 Taupō Quay and make sure to keep an eye on the assortment of accompanying public programmes we have on offer.

You will have noticed that our Quarterly has a new look and size, it's been ten years since we refreshed the design and we're thrilled to have award-winning designer Sarah Maxey on board. We'd like to thank Lim Kai Teng and his team at Inc Creative for their work on the Quarterly over the last decade. —GREG ANDERSON

A new offering—*Speakers for the Sarjeant* began on 20 August, this is a series of talks by individuals who have had interesting professional and life experiences. The first of these (attended by 128 people) was Siva Namasivayam, an anaesthetist who worked voluntarily for Médecins Sans Frontières in Nigeria, Aden, Yemen and Syria and who has just returned from a mission



Sarjeant News

Gallery Registrar

We are delighted to announce our new Registrar role has been filled by Te Maari Barham who joined the Gallery team in July. It is a welcome return to the Gallery for Te Maari who was one of the team of four Transition Assistants who relocated the entire collection in 2014-2015. Te Maari has a BA in Art History and has worked at Puke Ariki in

New Plymouth, Voyager NZ Maritime Museum in Auckland, Whanganui Regional Museum, and more recently at the Govett-Brewster Art Gallery/Len Lye Centre in New Plymouth. Te Maari will work on documentation and transportation of artworks as well as installation of temporary exhibitions and management of touring exhibitions.

Gallery Friends

A warm welcome to new Patron Members Henry Newrick & Damien Klavs and new Gallery Members Val Southcombe, Jez Eales, Heather & Graham Baskiville-Robinson, Christine Soulsby, Lyndsey Craig & Ahu Te Ua, Riah King-Wall, Les & Ginny Cranstone.

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, Moore Stephens Markhams Wanganui, NZME, 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.

Friends of the Sarjeant Gallery—Subscription Payments

It is vital that members identify themselves when making their subscription payments on line. Please include membership number, membership type and family name otherwise we will be unable to credit the payment.

Tylee News

Photographer Conor Clarke will be in residence from September through to January 2018. Until she arrived in Whanganui Clarke was based in Berlin. Born in 1982 at Clarks Beach, South Auckland, Clarke's iwi affiliations are Ngāi Tahu. She graduated from Elam School of Fine Arts, University of Auckland in 2005 and has exhibited in New Zealand, Australia, Germany and Turkey. In November 2016 her work was featured in the exhibition *The Devil's Blind Spot: Recent Strategies in New Zealand Photography* at Christchurch Art Gallery Te Puna o Waiwhetu. In 2015 she was artist-in-residence at Waitawa Regional Park, Auckland for the Auckland Regional Council.

During her time in Whanganui Clarke will be embarking on a new body of work based on the Whanganui River, she states in her proposal "I aim to depict the individual qualities of the Whanganui River itself, as well as subjects and idea associated with fresh water and the way it is perceived." The river has been an inspiration for a number of photographers featured in the gallery's collection including Frank Denton, Anne Noble, Ans Westra and Andrew Ross and we are looking forward to seeing the unique perspective that Conor will have during her time in Whanganui.

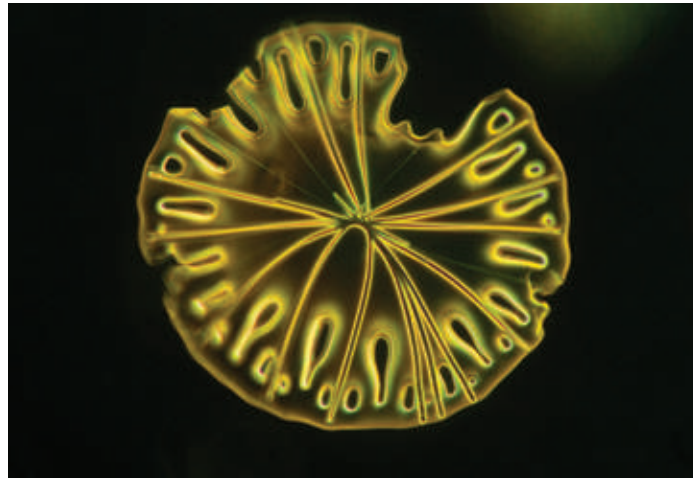


Photographer Conor Clarke (Photo: Piet Truhlar) and **Conor Clarke**, *Untitled (waterfall)*, 2017

Interior Worlds

Wayne Barrar, Pip Culbert,
Lynn Hurst, Julia Morison,
Anne Noble, Peter Trevelyan

19 August–19 November, 2017



Wayne Barrar *Holothuria* from *Cormacks, Oamaru*. From a slide by Klaus D Kemp 2013. Photographed in 2013. Courtesy of the artist

This exhibition brings together the work of six very different artists whose practice explores the idea of ‘interior worlds’, investigating the microscopic, overlooked, unseen and imagined.

Since 2013 Wayne Barrar has been working on a project called *The Glass Archive* that has involved locating and photographing historic microscopic slides and archives. The primary focus has been the study of diatoms (microscopic algae) and the images featured here are from collections around the world. Similarly, photographer Anne Noble has been using a microscope to function as a camera rather than a scientific instrument with her ongoing project that investigates the secret lives (and deaths) of bees. Her poignant *Dead Bee Portraits* reflect her concerns with the worldwide decline of the honeybee. Whanganui-based artist Lynn Hurst also deploys unconventional photographic techniques in her use of a flat-bed medical scanner to document found objects from her own environs and the natural world which she then arranges in multi-layered complex still life arrangements referencing 17th century *Vanitas* painting.

In contrast to the photographic work featured in the exhibition, Julia Morison, Peter Trevelyan and Pip Culbert are represented by works that demonstrate their ongoing interest in travelling with drawn lines to see where the process takes them, with the results for each being works more aligned to the interior worlds of memory and imagination. Morison’s three *Flipside* paintings are characteristic of her ongoing interest in the physical properties of materials, with each work structured around a common

framework, from which the work evolves. Peter Trevelyan, who earlier this year was artist in residence at Tylee Cottage has for nearly a decade used pencil leads to create three dimensional drawings that push out into the space of the gallery. This exhibition features a selection of delicate works made from pencil leads and paper that Trevelyan made in Whanganui. In a similar vein of taking lines for a walk, Pip Culbert’s elegant drawings made from the seams of everyday objects and garments are pinned up on the gallery walls like maps of everyday life.

With our ever-expanding universe of virtual worlds where everything seems to be accessible at the click of a button, the six artists here remind us that although there are interior worlds close to home, they are often hidden beneath the surface waiting to be explored.

—GREG DONSON, *Curator & Public Programmes Manager*



COLLECTION FOCUS:

Peter Madden's Misfits series

The Sarjeant Gallery purchased two works from Peter Madden’s series of *Misfits* in 2015. These intricate black and white photographic collages depict altered portraits of men by layering images of historical figures with interior and exterior views. These works are currently on display in our *Interior Worlds, from the Collection* exhibition 26 August–26 November, 2017.

Peter Madden *Misfit* 2015, three-leaf collage. Collection of the Sarjeant Gallery Te Whare o Rehua Whanganui. Purchased, 2015.

Erica van Zon

Opal Moon, Local Lime

26 August–19 November, 2017

Generously supported by



Assistant Curator Jessica Kidd interviewed Erica van Zon about her new post-Tylee Cottage residency exhibition at Sarjeant on the Quay.

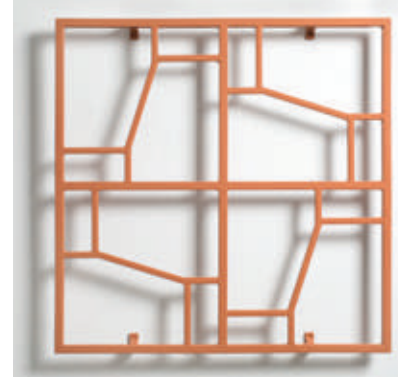
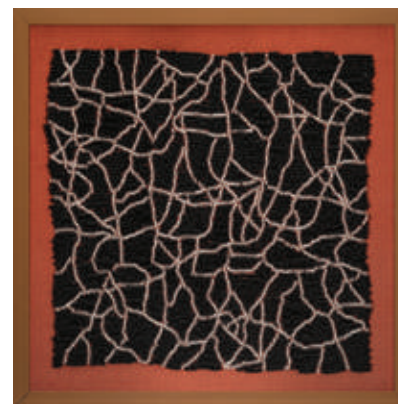
This exhibition can be viewed as a type of 'map' of Whanganui. Was there one starting point for the project that everything else grew from, or was it an organic process from many angles?

This was definitely organic, with multiple starting points. My time at Tylee was mostly spent researching and getting a sense of the form my work would take. I made some intensive research into the Don Wilson Māori land Court Annex that took me to civic records—and a dead end, but also lots of scouring op shops, gazing out the windows of Tylee and going on walks in the beating sun looking at details in my surrounds. For this project I felt a strong pull towards representing the 1980's—a key decade for Tylee, this has manifested in a few different ways in the exhibition.

How has utilising the services of craftspeople to create some of the works changed your practice?

It's been super important, I still see everything as handmade; my overriding vision and signature in the work is paramount. Most of the technology that I employ is quite analogue so it can all sit comfortably together in its variety of forms. Relinquishing control has allowed me to become faster and more adept at the crafts that I use such as beading or embroidery, I'll leave framing, lead light, casting and fabrication up to the experts. I can't rule or cut a straight line to save myself!

I'm interested in using imagery, materials and processes that are set in times past, (such as mock Tudor Glass—otherwise known as Qualage), as they work in with my life and have a humbleness and familiarity that I enjoy.



Erica van Zon *Don Wilson Speaker Cover* 2017, glass beads on cotton. Image: Richard Wotton.

Erica van Zon *Hoi An Temple Tile* 2017, mild steel, powder coated. Image: Richard Wotton.

What do the resulting works from your time at Tylee Cottage mean to you now that you have had the time to reflect after the residency?

It was such a glorious summer of research and testing out a few larger scale things without the need of success. The work for me feels quite open and the possibilities of making are somewhat endless, something that I've wanted for my practice for a long time. Those early pieces (and mistakes) helped define my approach and attitude in terms of the conceptual and formal linking process.

What would you like viewers to take away from experiencing this installation?

I'd like them to notice more amazing things in this city and recognise distinct colours, features, patterns and textures, the little things that make Whanganui special. I'm interested to see how the local connects to the universal in unlikely ways. I like the way that this rhizomatic way of working allows for deeper thought and understanding about the way that the world is interconnected, and how this feels even more poignant in a small city.

Your exhibitions are about objects and have often been about how they relate to each other within the gallery space, could you tell us a bit about how you work with spaces?

I usually have rules as my objects are quite small and are generally 2D, even if they are sculptures. Sometimes navigating the viewers to not look at the backs of the work is quite important. I'm interested in making the works have conversations with each other formally, so I put the objects in pole position and create space for them to be viewed collectively.

The Jar Room

9 September–3 December, 2017

When multi-disciplinary artist Lauren Lysaght approached the Sarjeant with the idea of filling our object-based gallery at the i-SITE with hundreds of jars, I must admit I thought the idea was mad. Her pitch was simple: ask members of the public to fill empty recycled glass jars with shining metallic materials to be displayed en masse, it was the scope that I found daunting. It wasn't until after that first meeting when I was walking up the stairs to the staff offices at Sarjeant on the Quay, that I noticed a quote written in vinyl on the wall that I had read many times before, but now more than ever it seemed to have renewed meaning:

“If at first the idea is not absurd, then there is no hope for it” —ALBERT EINSTEIN

The quote's first appearance at the Sarjeant was in 2012, again in vinyl on the wall of Glenn Burrell's exhibition *Operation Fizz*. From there, it was picked

up as a sort of inspirational slogan by our Curator & Public Programmes Manager Greg Donson, who installed it on the wall at the top of the stairs for all to see.

Although Einstein was thinking from a scientific perspective—the quote works well for a project such as *The Jar Room*. An idea which at first seemed outrageous quickly became a truly satisfying and delightful project, especially helped by working with an artist as dedicated to pushing the boundaries as Lysaght. The artist has a long history of community-based projects, and has spent her career working with different groups across the community. For this project we worked with play centre and kindergarten groups, a rest home art class, a mental health support group, an inclusive art group, and both school and tertiary classes.

This exhibition has certainly achieved the initial goal of filling the gallery space with jars; we now have hundreds of jars filled with a vast array of shining metallic materials by countless members of the local community. But something else happened during the process of collecting all of these jars, we got to work *with* the different groups in our community and create what I see as a truly collaborative installation. I'd say that's a pretty successful outcome, and not so absurd after all. —JESSICA KIDD, *Assistant Curator*



A selection of jars from *The Jar Room*. Photo: Richard Wotton.

Collection News

Sarjeant Gallery's Curator of Collections Jennifer Taylor Moore interviewed Auckland Art Gallery conservator Ingrid Ford about the *Flight into Egypt* conservation treatment project 2017.

Conservation treatment on the Sarjeant Gallery's largest painting, Frederick Goodall's *The Flight into Egypt* which measures a grand 2.62 x 4.13 metres, is now complete. The treatment was made possible via a generous grant from the Stout Trust and carried out by Auckland Art Gallery's Conservation Research Centre, led by painting conservator Ingrid Ford. The unframed painting, one of the largest historical canvases in New Zealand, is currently in storage until the redevelopment of the Queen's Park heritage building is complete, while conservation treatment on its ornate frame continues at Manawatū Museum Services.

What did the conservation treatment involve and what were the results of your work?

Prior to the treatment it was hoped that the discoloured varnish could be removed. However extensive testing revealed the varnish was likely to be a linseed oil rub. Using linseed oil was not uncommon in the past, as it gave a painting a deeper saturation of colours, however this was a temporary effect and over time it discolours with age and light exposure. Unfortunately this is irreversible and was unable to be removed. Examination also revealed the extent of the fragile paint, particularly in the top quadrant through the sky and pyramids. The paint layer was riddled with tiny pin sized losses. Once the painting was cleaned, consolidated, and areas of lost paint filled, the painting was stable enough to be turned face down on the tables, and the support and stretcher examined more thoroughly. This revealed the use of a double canvas which provides extra support on a stretcher of this size, a technique often used by the pre Raphaelite painters. The stretcher and canvas were in a sound condition overall and only required minor repairs at the canvas edges.



Jennifer Taylor Moore, Curator of Collections at the Sarjeant Gallery with Auckland Art Gallery's Painting Conservator Ingrid Ford.

How long did the treatment take to complete and how many staff were involved?

The work was in the lab for 5 months and the treatment involved 2 conservators, 1 part time. However due to its size the safe manoeuvring of the work required a further 4 people.

Is this one of the largest paintings you have worked on? What challenges did it pose due to its large scale and how did you overcome those challenges?

Not quite! But a close second, the largest has been the William Calderon 'On the Sea Beat' at another 2 metres longer. Due to the 2 metre height of the Goodall painting however, the centre of the work was difficult to access—ironically the most damaged portion of the painting. Normally, in dealing with consolidation of flaking paint the work has to be flat, however the centre section could not be accessed this way and so it was treated standing upright.

What did you learn about the painting and the artist that wasn't known before the treatment?

Prior to the treatment it came to light, via a diary entry in his published book of *Reminiscences of Frederick Goodall*, that the work had been involved in a fire. The fire started in his studio and at a time he was away, his neighbours helped to save the painting by throwing water over it! It did save the painting, but at a cost. As although the damage may not have been noticeable after the dousing, the cracking and fragile paint over most of the painting is indicative of water damage.

This is an edited transcript of the interview, the full version is available at sarjeant.org.nz

EXHIBITIONS

Current—spring season

AT 38 TAUPŌ QUAY

Interior Worlds: Wayne Barrar, Pip Culbert, Lynn Hurst, Julia Morison, Anne Noble & Peter Trevelyan

19 August–19 November, 2017

This exhibition brings together the work of six very different artists whose practice explores the idea of interior worlds: investigating the microscopic, overlooked, unseen and imagined.

Erica van Zon:

Opal Moon, Local Lime

26 August–19 November, 2017

Erica van Zon was artist-in-residence at Tylee Cottage in 2016, during the 30th anniversary of the programme. For her post-Tylee exhibition van Zon was inspired by objects, locations and historical events relating to the residency's inaugural year, 1986.

Interior Worlds: from the Collection

26 August–26 November, 2017

A small selection of works from the Sarjeant Gallery's collection that further investigate the theme of interior worlds.



Erica van Zon *Modernist Brick Lead Light* 2017, mirror tile, glass lead light.

UPSTAIRS AT THE i-SITE,
31 TAUPŌ QUAY

The Jar Room

9 September–3 December, 2017

A collaborative community art installation led by artist Lauren Lysaght and facilitated by the Sarjeant Gallery, inspired by a trip to the Jar Bar at Sustainable Whanganui.

Upcoming—summer season

Wendy Fairclough

25 November, 2017–11 February, 2018

Australian-based, Whanganui born glass artist Wendy Fairclough was artist-in-residence at Tylee Cottage in 2016. Her exhibition will feature cast glass and bronze works, exploring Māori and European food sources.

TALKS & EVENTS

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

SATURDAY 23 SEPTEMBER, 11am
(at 31 Taupō Quay, above the i-SITE)

Artist Talk: Lauren Lysaght

Multi-disciplinary artist Lauren Lysaght will discuss her new collaborative community installation 'The Jar Room' in conversation with Assistant Curator Jessica Kidd. The audience will be invited to create a jar for the exhibition.

TUESDAY 26 SEPTEMBER, 7:30pm

Artist Talk: Conor Clarke

Photographic artist Conor Clarke will be the artist-in-residence at Tylee Cottage for the next five months. She will give an illustrated talk about her practice.

TUESDAY 10 OCTOBER, 7.30pm

Artist Talk: Anne Noble

In this illustrated talk Anne Noble will discuss her series of recent projects concerned with the decline of the honey bee. A beekeeper herself she has explored a range of photographic approaches in a search for new images and metaphors through which to consider the fragility of the world's natural biological systems and our part in their rapid transformation.

THURSDAY 12 OCTOBER, 2pm

Art Fix with Jessica Kidd

Join Assistant Curator Jessica Kidd for a walk through Erica van Zon's

post-Tylee residency exhibition *Opal Moon, Local Lime* and an in-depth look at a number of works in the show.

WEDNESDAY 18 OCTOBER, 7.30pm

Artist Talk: Wayne Barrar

Photographer Wayne Barrar began his 'Glass Archive' project in 2013. A selection of these remarkable images depicting microfossils are featured in *Interior Worlds*. Barrar will give an illustrated talk about this project which has taken him to the UK and USA to photograph archival collections.

SATURDAY 21 OCTOBER, 7pm

Latin American & Spain

Film Festival celebration

An evening of music and dance with Latin themed refreshments.

THURSDAY 9 NOVEMBER, 2pm

Art Fix with Jennifer

Taylor Moore

Join Curator of Collections Jennifer Taylor Moore for a discussion about works included in the collection component of *Interior Worlds*.

SATURDAY 18 NOVEMBER,

10.30am–4.30pm

Muka Youth Prints

For over 30 years, Muka Youth Prints have produced affordable artworks for children. For one day only, visitors under 19 years old can purchase their own works for \$70. No adults allowed, eftpos facility available and works must be paid for on the day.

 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



Wendy Fairclough *Rain at Night* 2017, cast glass. Courtesy of the artist.

Wendy Fairclough

25 November–11 February, 2017



Sarjeant Gallery
Te Whare o Rehua
Whanganui

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Sarjeant Gallery is a cultural facility of the Whanganui District Council