

# Sarjeant Quarterly 70

Summer 2018-19

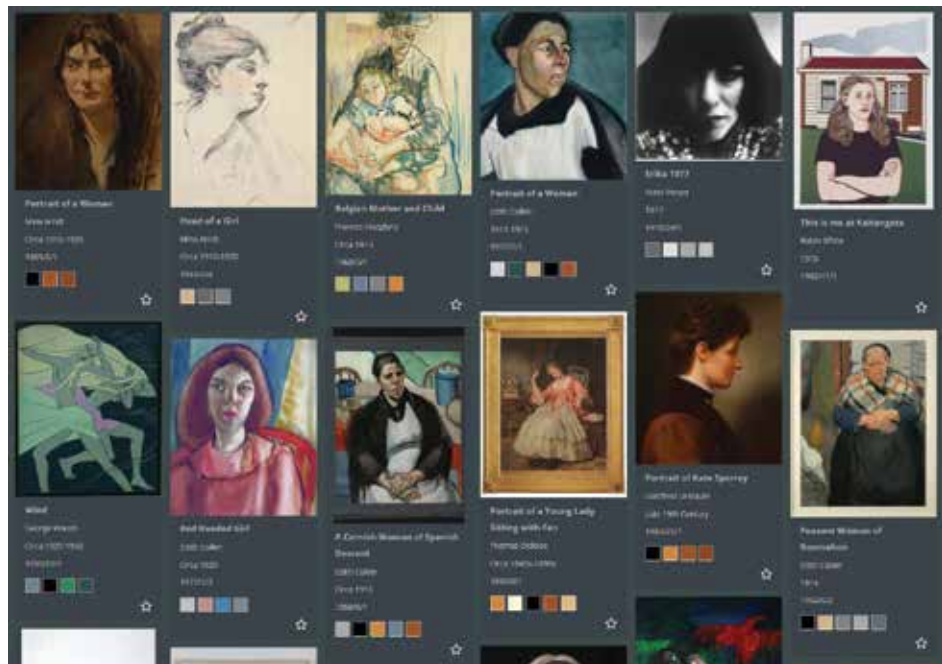
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Newsletter of the  
Sarjeant Gallery  
Te Whare o Rehua  
Whanganui  
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FRONT COVER: **Conor Clarke** *The End of Wordsworth Street* 2018, pigment ink on hahnemühle baryta paper. Courtesy of the artist and Two Rooms Gallery.



## From the Director

This Sarjeant Quarterly sees us through to the end of 2018. It has once again been a very full year of exhibitions and public programmes of every description. By year's end we will have shown thirteen exhibitions and held more than seventy public and private events. We've worked hard to communicate all of this through our regular columns in the *Whanganui Chronicle* as well as online in multiple locations, and we've had wonderful feedback and attendances as a result. A big thank you to Jaki Arthur our Relationships Officer for her enthusiasm, hard work and innovative approach in this area. Our small curatorial staff of Greg Donson and Jessica Kidd make wondrous exhibitions and it's very satisfying when we're able to get the message out about these great shows to the widest possible audience.

Praise too belongs to our Curator of Collections Jennifer Taylor Moore. We've noted in earlier Quarterlies how the Sarjeant has received national and international recognition for the Gallery's collections online project. It is a credit to Jennifer who, in partnership with Vernon Systems, managed to pull together a century's worth of collection information and imagery to create one of the most admired search engines in an art gallery or museum anywhere.

2019 signals a milestone in the history of the Sarjeant Gallery—our centenary, as well as the year when we further progress our much awaited redevelopment project. Over the coming weeks and months we will roll out a steady flow of information about all of the events and celebratory moments to come in 2019 and how our many supporters can become involved. Next year will also signal a refreshed Arts Review. With much appreciation and thanks to Anne Pattillo, from 2019 onwards this venerable event will be known as the *pattillo Whanganui Arts Review*. Anne's company has once again chosen to support the arts in Whanganui by becoming our new principal sponsor raising both the value of the main award to \$5000, and ensuring a value-added component called *the pattillo project*, whereby the Open Award winner will receive a solo exhibition at the Sarjeant the following year. A wonderful enhancement to a great community event.

On that upbeat note and on behalf of the Sarjeant staff, I would like to wish all of our supporters a very happy Christmas and fun and safe holiday season. Our Gallery Assistants at Sarjeant on the Quay look forward to welcoming you through the doors for pre-Christmas shopping and then again in the new year for a fresh season of exhibitions and new events.

—GREG ANDERSON

OPPOSITE: A selection of works currently on display using 'Explore the Collection', an award winning project led by Curator of Collections Jennifer Taylor Moore

## Redevelopment

Over one hundred years ago, the young Dunedin architect Donald Hosie had his departure to the Western Front delayed so that he could complete the detailed design of his architectural plan for the Sarjeant Gallery. He won the New Zealand and Australia-wide competition on the strength of his architectural plans—but the Sarjeant was actually built to his ‘detailed design’.

The redevelopment project has now moved into pre-construction planning mode, and the Sarjeant team is currently going through a series of intense ‘discovery meetings’ with RCP who are the design management consultants on the project. In these meetings the existing Warren & Mahoney architectural plans for the redevelopment are tested against the multiple specialist requirements of the building. Everything from lighting, air conditioning, collection storage and the weight bearing capabilities of the floor; to the setup of the photographic studio, the café, toilets and delivery access points. Every element needs to be scrutinised so that the final detailed design meets the needs of the gallery now and into the future.

This process will take several months to complete, and ultimately it will be this detailed design that the interested construction contractors will tender to. The appointment of the main contractor will usher in the construction phase. But before that happens—we need to weigh *The Wrestlers*.



The solid marble sculpture *The Wrestlers* will be weighed in the discovery phase of pre-construction. This picture by T Ransfield from 1958 is currently on display in 125: *Celebrating Women from the Collection*

## Chandelier project

The Friends of the Sarjeant Gallery are fundraising for a unique glass chandelier from Martinborough glass artists Jim Dennison and Leanne Williams of the Crystal Chain Gang. Measuring two metres in height and 1.2 metres across, the chandelier will be created with the support and facilities at NZ Glassworks and will be the Sarjeant Gallery’s 100<sup>th</sup> birthday present from the Friends of the Sarjeant. To be unveiled in September 2019 as part of an exhibition to celebrate the centenary, ultimately it will be prominently displayed in the redeveloped Sarjeant Gallery. Friends are encouraged to contribute \$100 towards the Friends Chandelier. For more info pop into Sarjeant on the Quay or call 06 349 0506.

## Education

2018 has been a year full of exciting education programmes, both at Sarjeant on the Quay and beyond the Gallery. One of these places is Bushy Park Sanctuary, just outside of Whanganui. We've run a number of programmes alongside their volunteers and the Whanganui Regional Museum to provide a full day of learning in an inspirational setting, where students can experience an amazing sample of native wetlands, forest and extraordinary birdlife.

Andrea Gardner ran holiday programmes during every school break this year, giving students the chance to experience a range of activities. Our most popular programme was clay, where some amazing faces and delightful bowls were sculpted. Participants also created cardboard constructions in response to

Brit Bunkley's *Ghost Shelter* exhibition in July, and paintings featuring animal portraits and flowers for spring in October.

Overall we've had a busy and fun year in education, students from all over Whanganui and further afield explored the arts by getting their hands wet and slimy making papier mache zoo animals, painting landscapes, drawing portraits, sculpting creatures out of clay, stitching together healthy fruit and vegetables in felt and many other fun and creative sessions.

Thank you to all schools and students who have utilised our education programmes this year, you have all been wonderful to work with. We wish you all a safe and merry festive season and I look forward to working with you next year. —**SIETSKE JANSMA**,  
*Education Officer*

IMAGES: A range of creature masks from one of the holiday programmes



## Tylee News

Christchurch-based painter Julia Holden is now well settled into Whanganui life at Tylee Cottage. Since her arrival in September Holden has been inspired by works that feature in the current exhibition *125: Celebrating Women from the Collection* and from this she is creating a series of unique portraits that combine painting with performance. For the process Holden uses people as her canvas, she covers each of her subjects in bespoke costumes, clay moulded hairstyles and layers of acrylic paint so they become 'live and three dimensional versions' of paintings, photographs or sculpture. In the process Holden pays homage to the original work but also opens up a new conversation with the artist, the viewer and makes us question levels of perception. Although a live performance, the person transformed into a painting is then photographed which in turn becomes both the record of the process and Holden's finished work. So far Holden has worked with two local subjects who have been transformed into new versions of works - Ann Verdcourt's *Wartime Wendy* and Edith Collier's *The Cornish Woman*. We are anticipating there will be more works inspired by pieces from the 125 exhibition, which will be displayed in the context of this show over summer.



Artist Julia Holden in the studio at Tylee Cottage

## On Tour

*Common Ground*, our hugely popular exhibition by former Tylee artist-in-residence Wendy Fairclough has recently shown at the Suter Art Gallery in Nelson. We are very pleased that the artist project *Ghost Shelter* by Brit Bunkley that was part of our spring season at Sarjeant on the Quay will be travelling to the Tauranga Art Gallery soon to be included in a group exhibition of artist projects called 'Stories of Rust'. Glen Hayward's engaging and extraordinary project *Dedrochronology* will also be included in the exhibition. It's great to have the work of three artists with strong Whanganui connections out there in the world being enjoyed by new audiences.

# Conor Clarke

## The End of Wordsworth Street

8 DECEMBER 2018 – 17 MARCH 2019



IMAGES: **Conor Clarke** *Waterfall on the grid* 2017; *Power lines* 2018, both pigment ink on hahnemühle baryta paper, courtesy of the artist & Two Rooms Gallery

Photographer Conor Clarke was artist-in-residence at Tylee Cottage from September 2017 to January 2018. Her residency project explored concepts of nature, industrialisation and the outdated model of Romanticism, themes throughout her career to date, while investigating the Whanganui River and surrounding areas. Sarjeant Gallery Assistant Curator Jessica Kidd interviewed the artist, now living back in Berlin, about her post-residency exhibition at Sarjeant on the Quay.

**JK:** *An aim of your residency project 'Ground Water Mirror' was to explore the constructed idea of nature. How has this project evolved since your residency?*

**CC:** The title *Ground Water Mirror* is a literal and slightly wrong translation of *Grundwasserspiegel*, the German word for water table. I wanted to use my mistranslation to talk about the self-reflective qualities of water, this expectation we have of water to provide a solution to the urban anxieties we project onto it. I planned to focus on the waters that flow throughout daily life in Whanganui, using water infrastructure as a means of exploring why we

long for the kind of water we habitually refer to as 'Nature'. After arriving in Whanganui, I put my plans aside for a bit, while I learned more about local history and got to know the city on foot. Whanganui taught me to be more intuitive, that everything is connected, and one thing always leads to another.

**JK:** *The project focused on two waterways, the Whanganui River and the Rhine in Europe. What interested you in the comparison of these two bodies of water?*


**CC:** In the early days of Whanganui paddle-steamer tourism, Alexander Hatrik advertised the Whanganui River as *The Rhine of New Zealand* to attract European visitors. The comparison added value to Whanganui River, loaded it with Romantic potential, but at the same time homogenised it using a generic description that denied its unique characteristics, history and topology. Even today, we continue to look for places where nature begins to look like itself, like it does on the internet, where it meets our expectations.

**JK:** *You made sound recordings while in Whanganui and also explored moving image, are these new areas of interest for you?*

**CC:** They are both really new for me, but I approached these new mediums as I would photography. With the sound recordings, I tried to create a typology of the different waters that flow through Whanganui that are categorised as part of the infrastructure network. These include stormwater drains and outfalls, the town water supply and wastewater treatment plant, decorative water features and gardens, a dam, and the Western Diversion of the Tongariro Power Scheme that diverts some of the Whanganui River's headwaters. The recordings are synced with two moving image works.

**JK:** *Any other thoughts on current attitudes towards the concept of nature?*

**CC:** The title of the exhibition is from a physical location in Whanganui—*The End of Wordsworth Street*—where residential meets agricultural meets industrial, but the title is also a statement about the need to unlearn what Romanticism taught us about being separate from Nature. I want to find sustainable solutions to urban living that don't rely on the Romantic concept of nature as a sacred, idealised place that is always somewhere else. A sustainable ecological future can't rely on this fantasy; it needs to start at home, by acknowledging the nature within us, all around us, *all* the time. Even getting rid of the idea of nature altogether, so as to engage with our cities and rivers, our trash and effluent—that is, the real, physical world.

Conor Clarke's residency was generously supported by  creative nz  
ARTS COUNCIL OF NEW ZEALAND THE ARTS FOUNDATION

This is an abridged version, the full transcript can be viewed online at [sarjeant.org.nz/conor-clarke](http://sarjeant.org.nz/conor-clarke). A catalogue published to accompany this exhibition is available at Sarjeant on the Quay.

# Not As We Know It

## New Directions in Glass

8 DECEMBER 2018 – 20 FEBRUARY 2019

It's glass but not as we know it! From 15–17 February 2019, Whanganui will host *The CoLab Conference*—the inaugural joint conference of NZSAG (New Zealand Society of Artists in Glass) and Ausglass (The Australian Association of Glass Artists). The CoLab brings together a group of national and international artists to explore the multifaceted nature of collaboration in glass. The three day programme will focus on collaborative practice: through crossing disciplines, blending methodologies and approaches to making. Generously supported by Creative New Zealand and the Australian Government/Australia Council for the Arts, this event represents a significant opportunity for Whanganui to showcase itself as a hub for glass artists.

Interdisciplinary practice is something that is integral to the Sarjeant Gallery's programming. What we hope to bring to the attention of our visitors is artists who create works from a broad range of media that is most importantly well-crafted, thought provoking and that pushes the boundaries. As a companion to the conference and following the theme of collaboration, the Sarjeant has curated a group exhibition of works by artists that challenge perceptions of what we might normally think of as 'glass' art.

*Not As We Know It* includes a large carpet work by Whanganui-based artist Kathryn Wightman, measuring 1200 x 2400mm. This is no ordinary carpet, as it's made entirely from glass using a technique that Wightman has developed, combining digital technologies with printmaking and glass making processes. Wightman is a lecturer at UCOL Whanganui's School of Creative Industries and was the winner of the Open Award of the 2018 Whanganui Arts Review.

Vicki Fanning, a former student of Whanganui UCOL but now based in Matakana is represented by new sculptural works that take their cue from the organic forms associated with artists such as Brancusi and the sculpture of Barbara Hepworth. Fanning's ethereal works combine clay, borosilicate glass, and silicon.

The exhibition also includes work by Paul Hartigan, who has been using neon glass in his illuminated works since the early 1980s. Traditionally used as signage, Hartigan utilises the now century-old technology to create unique works that combine drawing and light.

We hope that this exhibition will encourage visitors to see glass in a whole new light and we look forward to an influx of glass artists and enthusiasts from New Zealand, Australia and further afield over the course of CoLab. For further details about the conference visit [www.colabconference.com](http://www.colabconference.com)

—GREG DONSON, Curator & Public Programmes Manager

## Curator favourites from 125: *Celebrating Women from the Collection*

UNTIL 17 FEBRUARY 2019

**Greg Donson,**  
CURATOR & PUBLIC PROGRAMMES  
MANAGER

Derwent Lees' wonderful portrait is one of my favourite works from the Gallery's collection, it's one I return to often and never tire of. If someone were to ask me, save ten paintings from a burning Sarjeant (heaven forbid) this would be one. Derwent Lees began his life in Australia and moved to London to study art at the Slade School of Art and it was while he was in London that he met his wife Edith Harriet Price, who was a popular artist model at the time. She became the subject of many of Lees' paintings. Here she stands like a giantess in a landscape in a voluminous orange skirt like a parachute, holding what looks like an orange that she seems poised to hurl into the landscape.

It's funny how the mind works but I have always imagined she's looking out to sea. It was gifted to the gallery by a Mrs P. Riddiford of Surrey, England and inscribed in pencil on the back of the work is 'Riddiford Ken 6527', which for me adds another layer of mystery, how were the two



**Derwent Lees** *Portrait of a Lady in a Landscape* 1910–1914, oil on board, 1964/3/2. Gift of Mrs P Riddiford, U.K., 1964

Riddiford's connected? Did they know Lees who died in Surrey in 1931 and why did she gift it to a gallery on the other side of the world? Whatever the story is, she's always there in the landscape, waiting, watching and it's great to have her out on display.

**Jennifer Taylor Moore,**  
CURATOR OF COLLECTIONS

Frances Hodgkins's *Belgian Mother and Child* was painted while the artist was based at St Ives in Cornwall during World War I and depicts some of the Belgian war refugees who were located there at the time. Following the German invasion of Belgium in August 1914 many Belgians (mostly women and children) were forced to flee, with approximately 250,000 escaping to Britain.

Hodgkins had established herself



**Frances Hodgkins** *Belgian Mother and Child* circa 1914, watercolour on paper, 1968/3/1. Gift of Misses D and T Collier, 1968

as an independent artist making a living from her paintings and, while she was experimenting with the developments and trends in modern art at the time, she was also acutely aware of her market. The mother and child motif was a subject she regularly returned to throughout her career. In a letter dated 30 March 1918 she wrote "*Truly living is a fine art these days. Yesterday I sold a 12gn baby. Item: paint more babies!*" It is most likely this painting was a commission by one of the Belgian refugees.

**Jessica Kidd,**  
ASSISTANT CURATOR

Vivian Smith's *Portrait of the Artist's Daughter* is a work that struck me the very first time I saw it. Even with no prior knowledge of this work there was something about the pose, the set of her chin and the quiet dignity of the sitter's expression which

suggested she was completely at ease with having her portrait painted. The reason behind this became clear when I learned the title of the painting, as this was the artist painting his daughter Lilian.

Lilian Ida Smith, the only child of Vivian and Mary Smith, gifted a large collection of her parent's artworks to the Sarjeant Gallery when she passed away in 1983. She also asked that her estate be divided to establish three Trusts to assist people aged 35 years and over to develop their interest in painting, writing and music—areas she passionately supported throughout life. The Sarjeant, on behalf of the Whanganui District Council, launched the Lilian Ida Smith Award in 1993 to administer the painting aspect of Lilian's bequest. Our current Tylee Cottage artist-in-residence Julia Holden is this year's recipient of the \$5000 award.



**Vivian Smith** *Portrait of the Artist's Daughter* 1936–1946, oil on canvas, 1988/27/6. Gift of Lilian Smith, 1983

## EXHIBITIONS

### Spring season at 38 Taupo Quay

**125: Celebrating Women from the Collection**  
UNTIL 17 FEBRUARY 2019  
Works from our permanent collection, in celebration of the 125th anniversary of the suffrage movement.

**Conor Clarke:**

*The End of Wordsworth Street*

8 DECEMBER 2018–17 MARCH 2019  
Photographer Conor Clarke presents her contemplative post-Tylee residency exhibition, featuring new photographic, sound and video works from time spent in Whanganui, Auckland and Berlin.



**Conor Clarke** *Travel without moving* 2018, pigment ink on hahnemühle paper. Courtesy of the artist and Two Rooms Gallery.

**Not As We Know It: New Directions in Glass**  
8 DECEMBER 2018–20 FEBRUARY 2019  
Innovative works that cross-pollinate glass with other mediums, creating hybrid pieces that challenge traditional perceptions of glass. To coincide with the CoLab Conference, 15–17 February, 2019.

### UPSTAIRS AT THE i-SITE, 31 TAUPŌ QUAY

**In the Hand**

UNTIL 21 JANUARY 2019  
A group exhibition in our object-based gallery featuring small ceramic, jewellery and mixed media works. Including works by Madeleine Child, Octavia Cook, Tessa Laird, Martin Poppelwell, Richard Parker, Lauren Lysaght, Rob McLeod and Joe Sheehan.

**The CoLab Conference Members Exhibition**

26 JANUARY–3 MARCH 2019  
A diverse range of works that reflect the many approaches glass artists can take. The invitation to exhibit was open to all current members of NZSAG (New Zealand Society of Artists in Glass) and Ausglass (The Australian Association of Glass Artists).

## TALKS & EVENTS

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

**Film Screening: Edith Collier, *A Light Among Shadows***

THURSDAY 6 DECEMBER, 6.30PM  
AT 15 WATT STREET  
A film by Michael Heath about one of New Zealand's greatest early Modernist painters, Edith Collier. Held as part of the *Thoughtful Thursdays* documentary series at Confluence. Tickets \$10, numbers strictly limited, purchase from Sarjeant on the Quay or by phoning 349 0506. *To be screened as a fundraiser for the Sarjeant redevelopment project.*

**Tattletale Saints**

FRIDAY 7 DECEMBER AT 7.30PM  
Auckland born, Nashville based Cy Winstanley (guitar/vocals) and Vanessa McGowan (bass/vocals) will perform a mix of old and new songs, along with the band's take on classic country, pop and American songbook hits. Door sales \$25, pre-sale tickets \$20, purchase from Sarjeant on the Quay or by phoning 06 349 0506.

**Summer season exhibition opening**

SATURDAY 8 DECEMBER, 5.30PM–7PM  
Join us to celebrate the opening of our summer season, celebrating *Conor Clarke: The End of Wordsworth Street* and *Not As We Know It: New Directions in Glass*. Please RSVP to [raewyne.johnson@sarjeant.org.nz](mailto:raewyne.johnson@sarjeant.org.nz) by Wednesday 5 December.

**Artist Talk: Conor Clarke**

SUNDAY 9 DECEMBER AT 11AM  
Photographer Conor Clarke will discuss her new post-Tylee residency exhibition via video call from Berlin, in conversation with exhibition curator Jessica Kidd and Curator & Public Programmes Manager Greg Donson.

**Art Fix: *The End of Wordsworth Street***

THURSDAY 13 DECEMBER AT 2PM  
Assistant Curator Jessica Kidd will lead a discussion of *Conor Clarke: The End of Wordsworth Street*. Participants are encouraged to discuss, all welcome.

**Film Screening: Edith Collier, *The Village by the Sea***

THURSDAY 31 JANUARY, 6.30PM  
AT 15 WATT STREET  
A documentary by Michael Heath, tracing the time Edith Collier spent in the Irish village of Bunmahon in Ireland 1914–1915. Held as part of the *Thoughtful Thursdays*

documentary series at Confluence. Tickets \$10, numbers strictly limited, purchase from Sarjeant on the Quay or by phoning 349 0506. *To be screened as a fundraiser for the Sarjeant redevelopment project.*

**Curator Talk: 125, Celebrating Women from the Collection**

SUNDAY 10 FEBRUARY AT 2PM  
To celebrate the closing week of this popular collection exhibition, curators Jennifer Taylor Moore, Greg Donson and Jessica Kidd will lead a walk-through of the show, followed by refreshments.

**Art Fix: *Not As We Know It***

THURSDAY 14 FEBRUARY AT 2PM  
Curator and Public Programmes Manager Greg Donson will lead an investigative chat about the group exhibition *Not as We Know It: New Directions in Glass*. Participants are encouraged to discuss, all welcome.

**Curator Talk: *New Directions in Glass***

SATURDAY 16 FEBRUARY AT 11AM  
Curator and Public Programmes Manager Greg Donson will discuss this exhibition of innovative glass works that push the boundaries of the medium, in conversation with featured artists to coincide with the NZSAG and AUSGLASS CoLab Conference 15–17 February 2019.

**Schola Sacra Choir**

SUNDAY 24 FEBRUARY AT 4.30PM  
Schola Smorgasbord—from ethereal classical treasures to jazz pizzazz and showcasing our city's creativity. Tickets \$15, Gallery Friends & Stars \$12, purchase from Sarjeant on the Quay or by phoning 349 0506. *A Musicians for the Sarjeant concert fundraising for the Gallery's redevelopment project.*



# GALLERY SHOP

Open 7 days, 10.30am–4.30pm 10% discount for Friends of the Gallery & Thousand Stars



**Sarjeant Gallery**  
**Te Whare o Rehua**  
**Whanganui**

**Sarjeant**  
**On the Quay**

38 Taupō Quay  
Whanganui 4500  
New Zealand

Phone 06 349 0506  
[www.sarjeant.org.nz](http://www.sarjeant.org.nz)

Sarjeant Gallery is a cultural facility of the Whanganui District Council