

PRESIDENT'S REPORT

The activities of February and March mean that WSA's year has begun at a pace almost too much to handle. The New Zealand Painting and Printmaking Award 2010 opened on the first Friday of 'the Hamilton Gardens Arts Festival'; on 23 February WSA took part in an orientation day at Wintec to let new students know about what we offer; we helped organise an Art Circle for the second Saturday of the festival, (27 Feb.); our members show at ArtsPost will open on the fourth of March, the same day that the NZPPA finishes. My thanks to both Jill, my new assistant, and the ever efficient Eriko who both keep me sane.

All WSA members are invited to an **Afternoon Tea on March 11 at 2:30 at Hospice** on Cobham Drive. The donors of art works are especially invited. I don't have all your names because some works were dropped at ArtsPost and others delivered straight to Hospice

We will celebrate the opening of the beautiful new Hospice building and thank the generous donors of the wonderful works of art that grace the rooms and halls of the tastefully designed building. We will also thank Maree and Janet for curating and hanging the works so beautifully throughout the building. Please RSVP to Eriko. for catering, we need to know numbers by Tuesday 9 March. 839 4481 email wsa@wsa.org.nz

A word about the **WSA Charitable Trust** now being established: we still need people prepared to be trustees. The purpose of the trust is to insure that the money raised or donated for new premises for WSA is dedicated to WSA purposes and that WSA will retain its identity even if it shares a building with other art groups. We have a rich history, which will not fade if we continue to offer the Hamilton community and the Waikato region services of real value.

Martha Simms

Pam Nash, Joan Travaglia and Martha Simms at the NZPPA. Photo Janice Meadows



wsa art
WAIKATO SOCIETY OF ARTS

Art Connections

PO Box 1018 Hamilton 3240 www.wsa.org.nz

WSA EVENTS FOR 2010

March 2010

Opening WSA Members Exhibition at Arts Post 5.30pm
4th March
WSA Members Exhibition – Entries must be in on or by
3pm, 1st March

November 2010

Waiprint exhibition

and an academic. She surprised us by being the first judge to select multiple works from artists, sending us scuttling to the 'rules'. The rule, of course, is that "the judge's decision is final". So here you have the result – a beautifully curated exhibition, of fine work, looking stunning in its setting". Pam Nash

During the opening and the first Saturday and Sunday almost 2000 people viewed the exhibition of the award finalists. WSA is very appreciative of the Philip Vela Family Trust whose generosity allows this prestigious national award to continue.

NZ PAINTING AND PRINTMAKING AWARD

Winner Esther Leigh, Lyn Vela Sponsor, Dr Lesley Duxbury Judge

The Winner of the 2010 NZPPA was

Esther Leigh Auckland
Idle Fleet 2 Sellotape and ink on paper
Esther receives \$20,950 which is \$20,000 plus purchase of her work by the Philip Vela Family Trust – principal sponsors. The prize was presented by Mrs Lyn Vela.

Merit Awards went to:

Philippa Bentley Auckland
Tim Croucher Hamilton
Nell Nutsford Hamilton
Joan Travaglia Hamilton

Other Waikato finalists were

Adrienne Grant, Colin Gibbs, Kate Hill, Joyce Stalker, Tracey Mitchell, Michele Rumney and Jane Weir

"This is the 11th year of the New Zealand Painting and Printmaking Award. It has grown from strength to strength over the years, certainly attracting the very best of New Zealand's contemporary art. This year, the committee felt that it was time to give printmaking a focus.

Dr Duxbury's specialist area is printmaking. She has wide experience in European and Australasian art, and tells me that she is a regular visitor to this country, taking master classes in Auckland for RMIT Melbourne. As a keen tramper she is often in the South Island; certainly no stranger to our shores.

Dr Duxbury is a highly regarded practicing artist, a writer



WSA MEMBERS' EXHIBITION "A PASSION FOR ART"

Our 2010 Members exhibition will be in Arts Post In March 2010 from Friday 5th to Sunday 28th March. All work with entry form (with this newsletter) and fee must be delivered to the WSA office on or before the 1st March. A feature of the Exhibition will be the work of past and present tutors. The opening will be at 5.30pm on Thursday 4th March at Arts Post. Drinks will be supplied. Members are asked to bring a plate.

Volunteers Needed – contact Eriko 839 4481

2nd March 9am Unpacking of works
4th March 5pm Preparing and helping with food and drinks at ArtsPost

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Special offer ends 31st March 2010, while stocks last

EUROPEAN ART HISTORY (ARCHITECTURE AND PAINTING)

A Wednesday evening four week course at Waikato University (7 – 9pm)

See www.conted.waikato.ac.nz (bookings essential)

EARLY NOTICE

SPARK international festival of media, arts and design
- providing a platform for the contemporary arts and creative industries in Hamilton, NZ
Dates: 9 - 13th August 2010

WHAT'S ON

ArtsPost Galleries

5 - 28 March 2010

"A PASSION FOR ART" Waikato Society of Arts Annual ArtsPost Exhibition

featuring exhibits by Waikato Society of Arts Members, with a special feature of work by Tutors past and present.

1 April – 3 May 2010

Rescued.. make art, not waste

Marti Wong Chris Meek Nancy Caiger Tim Holman
Julie McDonnell David Lloyd Shelley Norton Heather
Olesen Rob Kear Di Jeffries
Mixed Media

Echos of War – For it starts in the past and continues to the present

Lisa Voigt and Pippa Russell
Mixed media

"How could we resist?" Miniature Prints from the Central Print Council Aotearoa NZ

Central Print Council Aotearoa New Zealand (CPCANZ)
Prints

Waitakeruru Sculpture Park

Curated by Rob Garrett, contemporary sculpture
exhibition.

Sun 22 Nov 2009 - Sun 28 Feb 2010 **Cost:** \$10, children
under 12 free **Time:** 10am till dusk every day

Where: Waitakaruru Arboretum and Sculpture Park, 207
Scotsman Vallery Road R D 4 Hamilton **Further
details:** The Waikato Sculpture Trust 824

0733 info@sculpturepark.co.nz www.sculpturepark.co.nz

Inspirit Gallery

360 Pencarrow Rd Tamahere Hamilton Ph 07 856 3170
<http://www.inspirit.co.nz/>

WSA member Dianne Baker is the featured artist for
March. Also showing exciting new work by Robin Cuff,
Clare Wimmer, Marti Wong, Bruce Young, Maja
Vukovic, Ciane Lawrey, Airdrie Hamilton, Betty Collings,
Liz McAuliffe & Chris Meek.

Baffin St Gallery, Pirongia

March: an exhibition of paintings by **Harry Hart**
April: sees the return of **Marty Vreede** to the gallery
May: **Kim Dove's** beautiful horse drawings

Selwyn Gallery, Darfield

In the unlikely event of any of you passing near Darfield
during March you might like to see your editor's, his wife's
and his brother's exhibition.
"Beyond the Road Ends" Selwyn Gallery, Darfield
Opening 6th March until 1st April. Painting, printmaking
and photography.

FROM THE WSA ART SCHOOL

All classes have settled in and are going nicely. It is
lovely seeing everyone back. The Autumn term
commences on 26th April.

Introducing New Tutor: Patricia Wall

Patricia has lived in Ireland all her life. Graduating from
Ulster University Art College in Belfast Northern Ireland in
1989. Received her B.A in Fine Craft design. Major
subject was Sculpture Ceramics but also studied modules
in Fine Art, Jewellery and Fashion.

For her degree show (part of her examination) she
produced several birds of prey using various ceramic
processes including paper, replica mock-ups etc.
After graduating she worked in the intellectual disability
sector for several years, not exactly as an Art Therapist
but was able to use her art as a medium for
communication eg hands on tactile, with clay etc. Perhaps
the most significant example of this type of work was the
creation of a full-scale orchestral ensemble in papier-
mache. This work was created by the students
themselves under her direction and placed centre stage at
a local charity concert entitled "A Night at the Opera"
In 1993 she worked for several years in Further
Education, teaching Art to various student groups of all
ages. This was followed in 1999 by a move to a very rural
Irish setting, where she again was employed with disabled
clients. She managed a small residential unit in County
Donegal on the West Coast of Ireland. They first
considered moving to New Zealand about 10 years ago to
give her family the opportunity to travel, experience new
cultures and a new way of life.

New Tutor: Craig McClure

Craig has started his third year bachelor's degree in
Media Arts at Wintec, majoring in Painting and Sculpture.
Craig hails from Houston in Renfrewshire on the Scottish
border. He attended the Joe Kubert School of Cartooning
and Graphic Art in New Jersey in the USA. This was like a
boot camp for artists, where you spent 13-16 hours a day
drawing. Craig followed his family in moving to New
Zealand.

Anne Kalnins

"THE GOLDEN YEARS"

Gay Fraundorfer

At the Action Front Talk at the Museum in July last
year, "the long and short of it", I was part of the
panel speaking of our history. As I was an active WSA
member from the late 60's I decided to focus in on our
years in the Studio Gallery, Clarence St., and then in the
classrooms at Ward Park. To jog my memory, it seemed
helpful to "make a little list". Talking with my good WSA
friends though, that "little list" suddenly burgeoned into
three lists, and none of them little at all.
Now, in submitting these lists to our editor my hope is that
they will awaken further memories, encourage discussion,
enlarged upon and possibly disagreed with. WSA mem-
bers may be moved to add to them and send them in to
Art Connections and then we'll have them as part of our
WSA history – now, before we all forget.

The Lists

The van den Bergs, Paul and Margarete, Paul a tutor of
adults in Holland, both of them artists. They came in 1978
and stayed until 1983. Paul was a hugely popular tutor
and with Susan Flight acting as administrator. Classes

Doris Lusk at her workshop with WSA members in the early 1980s.



were full. Queues at enrolment time. Paul brought an
European influence to the school. This was of great val-
ues to the printers. The watercolour painters leant to use
the transparency of the medium. Paul tried his best to
persuade us "to make a painting" not just copy what we
saw. There was lots of humour, occasional tears - his
highest accolade was "Frame it".

Field Day Painters

Initiated by Mike Stringfield and Ray Starr. The field day
painters were a loose and sociable group with kindly and
positive criticisms only. There were day trips about Hamil-
ton and many farm visits. In our hey-day, weekend trips
included : -

Piopio - with the limestone rock formations.

Okete, near Raglan

Thames

Coromandel

Barry Brickell's pottery

School of Art

There were both weekend and week long schools.
The tutors included
Doris Lusk
Annie Baird
Louise Henderson
Jan Nigro
Alister Niskett-Smith
Don Binney
Tom Kroisler
Julian Dasper "and the broom handle"
Susan Flight at Pauanui
Jeanne McCaskill
Janet Lawrence, an Australian

Quite a "line-up"!

Lots of scope for comments here.

[Thanks for this, Gay. If this awakens any memories or
vignettes among WSA members, please share them with
us. Barry Smith, Editor]

PHOTOCOPYING FOR WSA MEMBERS

As a member's privilege, the photocopy rate for
CURRENT WSA members is set as follows;

B/W A4	\$0.08
B/W A3	\$0.16
Colour A4	\$0.50
Colour A3	\$1.00

Standard paper is supplied by the WSA.

The user must contact WSA office to arrange the
payment prior to the usage. The user will be given a
unique pin number which will activate the photocopier.
For more info. contact Eriko 07 839 4481

DONATE

You can pay your subscription or make donations to
WSA direct or via the Internet.
Our WSA Account is: Waikato Society of Arts Inc.

GRATEFUL

Printing of WSA newsletter is supported by



WSA OFFICE AND ART SCHOOL

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Winner, Judge, 3 of 4 Merit Awardees



Pam Nash introducing NZPPA speakers



increased my appreciation of Richard Lewer's art. The exhibition is on until 15th August. Don't miss it. Preferably buy a catalogue, take your time and join Richard on his journey. Richard Lewer is an artist with a passion and commitment for art and this is his first major solo exhibition of significance. He is now being recognised internationally – his next journey is to New York where he takes up an art fellowship. Watch this space.

The second floor talk was given to a group of, mainly, prospective docents by Dr Lesley Duxbury the day before the opening of the NZPPA at the Hamilton Gardens. She was judge of the NZPPA. The first thing she did was to give a little background about herself – her printmaking history (most would have been aware of that) her interest in the natural environment (maybe not so well known). These are things award entrants could do well to know about, not that a work of natural realism would necessarily get you far.

Dr Duxbury explained how she appreciated works of art which addressed aspects of fragility, fleetingness of time, extinction, memory and consciousness. There was appeal in certain personal aesthetics and the obliqueness of the artists' perspectives. She suggested that the

blurring techniques in some of the works meant the art evoked a more personal memory from the viewer. It is so easy to walk about an exhibition and not see what an artist is trying to say. Walk about an exhibition with an artist or a judge and you will see things through different eyes. The simple repetitive choice of colour and shape enough to evoke the essence of, for instance a shining cuckoo. Even the most subtle of techniques, for instance embossing, can give the viewer the opportunity to explore the image and vary the allusions by the simple shifting of a head to give an interplay of light and shadow.

She also admired the way in which the works were presented on the black screens and, especially the way they had been arranged to allow the natural environment of the Hamilton Gardens to flow through into the room.

And do go to floor talks - they really are worthwhile. I learned a lot.

Barry Smith

HOSPICE WAIKATO ART

Hospice Waikato is nearing the completion of its beautiful new buildings. All of the Waikato community has been involved in the fund raising for this important community facility. Many WSA members' works have been donated to the Hospice. The role of art in soothing and healing is well attested by research. Landscapes, portraits and still lives all raise the spirits and distract the mind and it will be wonderful to see so many of our members' works throughout this beautiful building.

WSA STRATEGIC DEVELOPMENT PLAN

WSA Executive committee has formulated and approved a Strategic Development Plan with help from Meliors Simms and Joan Travaglia. It includes many initiatives for the future of WSA. The plan is too large to include in the

newsletter but members can obtain a copy by contacting Eriko Hulse or Martha Simms.

THE WSA WEBSITE – MEMBER OPPORTUNITY TO HAVE OWN PAGE

An artist's page is a benefit for paid-up WSA members only. To get started with your own page, email Janice Meadows at jmeadows51@gmail.com and she will reply with further instructions. Janice now has the pages underway. There are now four pages working. Have a look at the WSA site - artists - to get an idea of what your page might look like and the information Janice requires.

Contact Janice as above.

Thanks to Trust Waikato for the Development Grant that funded the website upgrade.

CONGRATULATIONS TO MELIORS SIMMS

WSA congratulates Meliors Simms on her first poetry publication "Voyagers: Science Fiction Poetry from New Zealand" Interactive Publishing, 2009. Meliors, our president, Martha's, daughter has been nominated for the the Rhysling Award for excellence in science fiction, fantasy or horror poetry. Watch this space.

WSA CHARITABLE TRUST

In line with the instructions of the SGM last year the Exec Committee has finalised the wording of the Trust and ratify the Trust Deed at our meeting of the Exec Committee on the 9th Feb 2010.

The Deed calls for 3 – 5 Trustees to care for the objectives of the Trust. The positions are honorary ones with only actual expenses being able to be claimed if they are incurred. The principle objectives of the trust are to advance education related to culture and the arts in the Waikato region.

Your WSA Executive Committee is interested in nominations from WSA members. Members interested in nominating other members simply pass their names on to our secretary, Eriko. The Exec Committee will consider all nominations with a view to obtaining a mix of trustees with a good balance of experience and vitality.

BARBARA VON SEIDA

WSA member, Barbara von Seida, was the latest of our members exhibiting at the Chartwell Gallery at Arts Post. Her paintings in "Essential Landforms" with her distinctive palette and painterly style are very well presented and are "essential" viewing. They depict her personal and intense response to the Coromandel and other landscapes. Her exhibition closes on the 1st March so, if you haven't seen it, I hope you get this newsletter early enough to go there!!!



Barbara von Seida

A SINCERE THANKS FROM WSA

WSA could not exist and nor could most of the events we organise be held without the generous financial (and some help in kind) assistance from many organisations and people. WSA expresses its thanks to the following for their help throughout the year.

- Trust Waikato
- Perry Foundation
- Philip Vela Family Trust
- Craigs Investment Partners
- Accountants On London Ltd
- Waikato Times
- Sky City Hamilton Community Trust
- Wel Energy Trust
- Gordon Harris Ltd
- Yealands Estate
- Hamilton City Council
- Venture Inns and Suites Hamilton
- Step Ahead Training Ltd
- Carlton Hires
- Bayleys Regional Realty Ltd.
- Sharp Corporation
- Warehouse Stationery
- Waikato Chamber of Commerce
- Convex Plastics Limited
- Perry Property
- Remains To Be Scene
- The Radio Network (ZM 89.8)
- Tompkins Wake Lawyers
- Hamilton Community Arts Council
- Chartwell Trust
- JWF Family
- Pak'NSave Mill St.
- New World Te Rapa

MOVES AFOOT: – A COLLECTOR ITEM.

Rob and Evelyn Gardner helped enable the publication of the WSA 75th Anniversary publication on the last 25 years of WSA history Moves Afoot: A supplementary history of the Waikato Society of Arts 1983-2009. For those of you who haven't caught up with this publication, it is a quality handmade limited edition publication of 100 and a very collectable item. It was launched at the WSA celebratory dinner.

It is available now through WSA. Contact Eriko now to get a copy before it goes public and gets sold out. \$30 for WSA members.

UPCOMING MEMBER'S EXHIBITION "CREATIVITY SQUARED"

For this exhibition, artists would book a square metre of floor space and use the space up from the floor however they wished - for 3D, miniature installations, put up walls for 2 D work etc. At this stage we are canvassing expressions of interest in this exhibition. Proposed date to be confirmed but possibly August-September 2010. Please let Eriko at WSA know if you are interested (wsa@wsa.org.nz)

PREDICTABLE ART SCANDAL 2009

by Meliors Simms (an earlier version of this article was originally published on her blog, Bibliophilia, www.meliors.net on 10 September 2009)

The end of an exhibition always brings up ambivalent feelings for me. On one hand, I'm sad that my artwork is leaving the public forum for which it was made and if hasn't sold then I have to figure out what to do with it next. On the other hand, it's sort of a relief to slip back into privacy after the public exposure of my creative work. This was especially true as the National Contemporary Art Awards 2010 came down at the end of January, because I found being part of a national art controversy very uncomfortable.

The first few weeks of the TWNCAA were especially painful, with so many people saying they were outraged on my behalf, as a finalist in an art award won by 'a pile of rubbish'. Yes, I wanted to win the Trust Waikato National Contemporary Art Awards (TWNCAA) with all my heart, but as soon as someone else's name was announced, I let it go. Really, I did. I'm a grown up. I can take disappointment.

I moved on immediately, but the media and others seemed to relish rehashing their outrage *ad nauseum*. For months after the exhibition opened, people told me that I and the rest of the finalists had been 'ripped off', 'insulted' and 'mocked' by the judge's choice. Every time someone told me the winning entry was a mockery or an insult it prodded at my equanimity. And since I didn't particularly like the winning work, I felt somehow forced onto the side of the outraged and offended. But I didn't want to take sides in this controversy.

I deliberately, knowingly, chose to place my work in a contemporary art context, rather than any number of other possible environments. Therefore I accepted the terms: the values, fashions and foibles of the contemporary art scene in New Zealand.

I chose to participate in an environment that values highly conceptual work. Damien Hirsch is the most expensive living artist in the world and he is no longer physically involved in creating his own art. Works questioning the nature of art by presenting banal found objects in a gallery context are not actually new, challenging or surprising. Think of Marcel Duchamp's urinal a century ago, Tracey Emin's bed a decade ago, and, most pertinently in this case, Patrick Lunberg's bit of wall board that won 2008's NCAA.

I wasn't surprised or offended when the NCAA's winning entry turned out to be a pile of the discarded packing material collected from mine and the other entries, placed by gallery staff following the (at least the spirit of the) artist's instructions provided, sight unseen, from his artist's residency in Berlin. I'm quite sure that neither the artist, Dane Williams, nor the judge, Charlotte Huddleston intended me, or any of the other finalists, any insult or mockery (although they are mocking the very art world in which they hold privileged positions).

I researched the judge before entering the Awards and found out that she's into very minimalist, very conceptual, quite abstract art. At the time it almost seemed as though the Museum selected her because they wanted a controversial winner in order to draw all this media attention and thus more visitors to the exhibition. The Museum marketed the exhibition with the slogan 'Art: gets people talking'. But I'm not sure that the point should be to get people talking about art in ways that entrench divisions between those who are in on the joke, and those who prefer work displaying talent and skill, beauty and craftsmanship, complexity and depth, as well as conceptual intelligence.

Personally, I'm not much interested in a debate over what art is or isn't. I have other concerns. But I do want to participate in the contemporary art world where I want my work to be appreciated not only because it is thought provoking, but also because it is beautiful and complex. My NCAA entry, *You are an agent of change*, was pleasurable for me to make; I want it to be pleasurable to look at, so that it encourages and supports viewers to think about uncomfortable issues, rather than provokes and disturbs them to defend

entrenched prejudices. Most of all, I hope that the outcome of my 400 hours of so of intensive, time consuming, handwork will provoke reflection and conversation about questions such as our relationship as a species with the rest of the natural world, an issue that desperately needs fresh responses, impassioned debate and righteous indignation.

Thus my concept and practice puts *You are an agent of change* at another place in the spectrum of contemporary art from Dane Mitchell's *Collateral*. However, that doesn't mean our works shouldn't co-exist in the same gallery. The judge selected both of our pieces as finalists, along with a wide variety of other art works. If you insist on the question of 'what is art', then it is this diversity that should answer it.

Dane Mitchell's entry is consistent with his body of work. Charlotte Huddleston's decisions were consistent with her curatorial history. Both acted consistently with the values of contemporary art activity in New Zealand. I can't be upset about that even if I don't share their taste. What I find disturbing was the way the exhibition was promoted and publicized, as though the main point of art is controversy. The only insult to us all (artists and audience) was in the media's rehashing of this tired argument in ways that perpetrate stereotypes and prejudices.

Contemporary art is a very broad church and the contemporary art scene is a game and a gamble. Contemporary art works that are clever in-jokes will never be dislodged from their valued status by outsiders' outrage. Your expressions of passionate indignation are counterproductive if your intention is to unseat the privilege afforded to purely conceptual art, since the controversy serves the commercial goals of cultural institutions who deliberately are provoking it.

I didn't want you to be outraged on my behalf. I suggest that you don't even bother being outraged on your own behalf next time (and there will be a next time, somewhere, sometime), There are more important things to be upset about right now than art scandals. If you must direct some energy into being angry, channel your righteous indignation at our collective greed and inertia causing thousands of species extinctions every year, melting ice caps and warming oceans. Be outraged at poverty, war, slavery, rape and child abuse. Be angry at corruption, at prejudice and hatred, at the pointless consumption of limited resources. But don't waste your energy being outraged about art. As the 2009 National Contemporary Art Award online catalogue quotes:

"The good thing about art is... it's good to try out this kind of experiment because it doesn't matter what happens, it's not dangerous, it's not life, if you don't like it you can switch it off, or rent another DVD. Art is something we deliberately let ourselves enter into because we know we can take some mild psychic risk." Brian Eno, keynote address, Luminous Festival, Sydney Opera House June 2009



[Meliors wrote this for Art Connections at my request. It was even better than what I was after. This is because she introduces the subject of where we are at with contemporary art and introduces us to her own blog which gives most of the answers I was seeking. Do have a look at Meliors ' blog, Bibliophilia at www.meliors.net, it is one of the best blogs I've seen. – Barry Smith, Editor]

FLOOR TALKS

It is often said that works of art, like poems, should stand on their own – without explanation. But on several occasions I've heard Bill Manhire give a few words of explanation or support before he has delivered one of his poems. I believe that, irrespective of whether it is a single work of art or an exhibition, it does help to know what is going on inside an artist's head –

Lesley Duxbury floor talk



and also a judge's head. I've just been to two floor talks, one by Richard Lewer an ex-Hamilton artist, and another by Dr Lesley Duxbury the judge for our NZPPA recently held in Hamilton. The talk by Richard Lewer at WAM on Sat 13th Feb. 15 was held the day after the opening of his exhibition, "I Must Learn To Like Myself". Not only did we get to know about Richard Lewer's art but we learned quite a bit

about this most interesting of ex-Hamilton artists. Richard lived in Hamilton in the '70s and '80's. He came from Catholic origins (he was an alter boy at one stage) and attended Hamilton Boys High School. This exhibition is very much

Richard Lewer and his art

Richard's journey – a very early retrospective exhibition. It contains, as influenced by McCahon, much text but also a variety of non-textual art with some very interesting conceptual works. Like his origins his art is very Catholic. Present in the gallery are wall murals, paintings (in different media) on a variety of substrates (pool table cloths and venetian blinds), wall hangings, video works, huge text works and ghosts. There is humour, drama and (to my mind) pathos. There is retrospection, nostalgia, confessionals, animation, angst and crime. The exhibition is rich in concepts.

At the floor talk Richard took us from the large mural of his childhood house in Glenview, Hamilton (done in pencil) to some poignant portraits of hospital sisters, to a priest he holds in great respect and to missing women. Through an interesting "Stations of the Cross" we travelled into criminal scenes (on the pool table cloths), a boxing match and a committee meeting video. Along the way we passed confessional and memorabilia texts – shock, horror and humour – something for everyone here and especially for those who have been through the Catholic "mill". Make no mistake there is some rough-house stuff here – along with it some very moving material. This floor talk certainly

