

This month we thought that we'd introduce Melany who many will not know very well – as you'll see she has spent quite a bit of time overseas – so for this month I asked Melany to give us a bit about her background. Here it is – thanks Melany. Editor

PRESIDENT'S MESSAGE

I grew up in a tiny country area called Tihiroa, just out of Otorohanga towards Kawhia. We were rural kids. My father was a farmer and my mother a nurse as well as being very creative. For school homework and plays we had her help and had very creative costumes and arty homework. We were pretty fortunate children. We went to Kawhia or Whangamata for most weekends and holidays, so we spent time at beautiful beaches or out on a boat.

I then went to boarding school; some called it 'boarding prison' but I loved it; way more people to meet, heaps of food and more of an art focus. I completed fifth and sixth form certificate in art, left school 1989 and studied professional cookery ... trade certificate in catering ... a painting on a plate! Three years later I travelled to Hong Kong; then on to Perth where I met my future husband and father of our two children, Shane. I worked there as a chef. Then I worked at Coomberdale for Rhonda Tonkin in a wild flower farm drying, processing, packing and arranging flowers for international markets and tourists.

During my time of motherhood and being a farmer's wife in a remote part of Western Australia in a tiny 150 population community, I felt I'd lost my identity; not many people in our community were interested in art - it was hockey and footy or cricket and cropping.

I decided I had to get back into the arts scene, first through pottery which I did at night in a neighbouring town called Moora with a like-minded friend Janet. Then I joined the Tafe College with a lovely friend, Nat Tonkin. I studied, and then completed certificates 1, 2 and 3 in drawing, painting, history, sculpture, fabric and textiles. I loved being back in the art scene and became heavily involved in community and school art projects as well as being a member of the Moora Fine Arts Society.

I had finally made some fabulous arty friends and contacts. We opened our own community gallery and held large winter schools and it became a very popular event. One of my favourites was learning to weld. I will hunt for the picture for the next newsletter! Stay tuned! My art is normally provoked by colour, mood and memories. I love landscapes, seascapes and skies. I have dabbled in sculpture and wish to do more.

This is me, Melany.



PS This month the big news is the decision by your society to act as the sponsor for the 2013 National Contemporary Art Award. We look forward to being associated with this event and hope to see some of our members represented among the finalists and present at the opening in September.

And our many thanks also, to Stephen Gow for acting as an independent selector for our Members Exhibition at ArtsPost Gallery – and for selecting the works for our 2014 calendar which is already underway. Please support this when it comes out for sale.

Melany Sutherland

NATIONAL CONTEMPORARY ART AWARDS 2013 AND WSA

As many of you will have seen, your WSA Executive agreed that our Society would be the sponsor for the National Contemporary Art Awards in Hamilton this year.

It came to our attention just before Easter that the Museum had not been successful in finding a sponsor and that they were on the brink of cancelling the Award for 2013.

Your Executive felt strongly that this cancellation should not happen and that we should find the funds for the 2013 prize – because:

- The National Contemporary Arts Awards was originally a WSA project and we are reluctant to see it not go ahead this year and even more reluctant...
- For some other major New Zealand city to take it from Hamilton.
- The Waikato Society of Arts is anxious to increase its appeal to younger artists and further the original aim of the National Contemporary Arts Awards.
- The Waikato Society of Arts is the major community organisation for the visual arts in Hamilton and we wish to remain strongly involved with the NZ Painting and Printmaking Award, the National Youth Art Award and the National Contemporary Art Award. These are the three major annual visual art events in Hamilton City and WSA, as the initiator of all these events, wishes to maintain our connection.
- Your executive considered that our WSA Art School would also benefit from this high profile event and that we may also attract more and younger artists as students.

The Waikato Society of Arts looks forward to working more closely with the Museum and your Executive felt that shared branding may also lead to further partnerships in future activities and facility usage.

While the National Contemporary Art Award has been controversial in recent years, WSA considers it important that we promote and encourage traditional and classical arts alongside art that “pushes the boundaries”. As we are all aware, even the Impressionists were considered radical when newly challenging the Paris art scene and our organisation celebrates the past as well as facing the future full on.

We trust that a number of members will enter the National Contemporary Art Award and that we will see you at the gala opening in September.

WSA Executive Committee

MORE HAMILTON SCULPTURE

Mesh has done it again. On Monday 8th April MESH donated its second art work, Te Wahoroa kit e Ao Marama (Gateway to the World of Enlightenment), to the city of Hamilton. In accepting the gift on behalf of Hamilton, Mayor Julie Hardaker, recognised the hard work and energy of the Mesh Trustees led by Nancy Kaiger, the generous donors, both private and corporate, and a host of others.

Mesh was formed some three years ago and, having commissioned and completed two major works of art, has set themselves the task of funding and completing two sculptures every year. Ambitious, yes, but not unrealistic. These are not small sums of money involved but the citizens and businesses of Hamilton appear to be firmly behind the idea.

The old adage that “there is nothing more powerful than an idea whose time has come” has never seemed truer. Think about joining and maybe contributing.



Artist, Lonnie Hutchinson, provided the following statement for Te Wahoroa kit e Ao Marama (Gateway to the World of Enlightenment)

The concept for this work is my response to the history of the lake and its significance to tangata whenua in the past, now, and in the future. The lake was once a prime resource of food and materials ... the kowhaiwhai design is my interpretation of Mango-pare (hammerhead shark) and is often referred to as a symbol of strength and perseverance. ... Related to my signature paper cut-out works in black builders paper, the form of this work is taken from my builders paper model that is literally a twist and bends on a close concertina that opens down the diagonal shaft and the vertical upright. The form becomes a wahoroa or gateway that acts as a threshold that leads into a public recreational space. The kowhaiwhai fronds fold up and out giving a sense of flourishing energy.

MAX GIMBLETT

Vice-Chancellor of Waikato University, Roy Crawford, introduced Max Gimblett with, for me, revelations such as his early apprenticeship as a potter. More were to follow from Max Gimblett. He is widely read and acknowledges the influences on his art of the early New Zealand poets. In particular he mentioned James K Baxter and Charles Brash who gave so much to the NZ literary scene in the early days of 'Landfall'.



Max Gimblett introduced the idea of simple Zen, sometimes cryptic, aphorisms and he gave a few examples – things to dwell on occasionally. He is an ordained Zen monk.

"White clouds hold lonely rocks in their embrace"

"To wash a clod of earth in the mud"

"At every step the pure wind rises"

There is a general internationalism in his designs and his outstanding form is the quatrefoil and ancient form roughly resembling a four-leafed clover. Into the quatrefoil he has introduced intricate patterns, gestural splashes – often using red, black and white and sometimes gilding in gold or silver. All his art has 'spiritual intention'.

On the subject of muses and art he acknowledged, passion and discipline, and the importance of origins – his main two being New Zealand and his childhood. He acknowledged his influences as being more cultural than natural. He is a very people oriented urban artist and he gives great credit to his wife of forty years, Barbara Kirshenblatt (Professor of Performance Studies at New York University), for her support and encouragement.

On the subject of talent he had this to say. "Talent is often seduced by drugs and alcohol. Artistic ability is something which can definitely be learned." There is much alchemy in his studio and he makes good use of the several assistants he has – but only he signs any work coming out of his studio doors. One the subject of doors he comments on how limited artists can be by the size of their doors – reminding us of the slot Cezanne had cut in his studio wall to accommodate the removal of his paintings.



His lecture was well attended, filling most of the Gallagher auditorium. The questions and discussion lasted some time – always a good sign.

WSA ART SCHOOL MESSAGE

Autumn term recommences; 13th May. Some classes are already full with re-enrolments. The art school is very popular!

We look forward to seeing you back and there are still vacancies in some classes. Phone Anne on 8394481.

An interesting extract from an article by C. Brahic:

It appears a virtual reality system is getting closer and is currently sitting in a lab at Bauhaus University in Germany. One project that Bernd Frohlich and team are looking at is a project called Pitoti, they will be documenting thousands of figurines that were pecked into the rock faces in Val Camonica in Northern Italy, 10,000 and 2000 years ago, 'It's the greatest density of rock art anywhere in Europe'. This data will be fed into the Weimar VR system, allowing users to fly into the valley and see the Pitotis fine structure.



Frederick Baker at St Polten University Austria claims the site represents the earliest form of 3D proto- cinema. Pitoti artists used chisels to make tiny peck marks on the rock. As the sun moves and light moves it may illuminate the successive narrative scenes which only come to life at specific points in the solar cycle

Anne Kalnins

WSA TIMELINE FOR EVENTS 2013

Term 2 Art Classes begin	13th May
Kaipaki Hall Mbrs Exhibition	120th - 16th June
Wire Art Workshop	17th - 18th June
Business Art Awards	July TBA
Term 3 Art Classes begin	5th August
SPARK week	13th August
NZPPA call for entries	August TBA
Membership Fees due	1st September
Creativity Squared	September TBA
National Youth Art Award	26th Sept to 28th Oct
Waiprint Exhibition	31st Oct - 5th December
Child Cancer Foundation & WSA Art Auction	7th November

* dates could be subject to change

RALPH HOTERE – HONE PAPITA RAUKURA



Anyone who has just seen Hotere's Godwit Kuaka mural panels at Auckland Art Gallery and read the recent Listener article describing the death and passing rites associated with Ralph Hotere can hardly fail to be moved. In the Listener article Vincent O'Sullivan writes a wonderful story of the background of Ralph Hotere, his formative influences, anecdotes about his life, his whanau, his tangi.

Ralph Hotere is well recognised as one of NZ's greatest painters. Unarguably, while Hone Tuwhare is regarded as the greatest Maori poet to have written poetry, Ralph Hotere takes the honour for art. Six hundred attended his requiem funeral in the cathedral in Dunedin but the following day his body travelled (godwit like) north to Mitimiti, his home marae where the real farewell took place. There he lies – at peace in the universe of his urupa.

GODWIT/KUAKA

These panels that make up the mural were commissioned by the Auckland International Airport in 1977 for their arrival hall. They resided there for 10 years before being gifted to the Auckland Art Gallery and are now part of the ---- Chartwell Collection. Think how much rubbish the HCC could collect in Centre Place for just one of the panels. The panels have been refurbished since their installation and are presently part of the Toi Aotearoa Exhibition in the City Gallery – until 16 October. I visited the Gallery recently and was stunned to view them close up for the first time. The work is well hung and presented and is alone worth a visit.

What I particularly like are the many layers of meaning that can be seen in the work:- a spectrum, poetry, nature, culture, reflection, blackness and light.

Much of the mural is taken up with the traditional Hotere lines – this time in their spectral order – and along with (however you want to interpret them) the absorption and emission lines of darkness. If you stand looking for long enough you'll find meanings from the elemental (even sub-atomic) through to the universe and its expansion with time.

It is curious that the two spectra at either side of the central area converge – in the middle, and almost in contrast, three circles suggesting perhaps, eternity and lines of Maori poetry honour the departure and (in particular) arrival of the godwits – great metaphor for the travelling most kiwis do – and the length of our travels. And here of

course is nature. Walk up and down the painting and you'll see yourself in the reflections of the lacquered surface – reflecting on suggestions, your own journey and that of the godwits. And throughout the painting is white and blackness – and between the two, the splitting of light into its spectral components – the meaning of blackness. What is blackness? Is it a throwback to Hotere's childhood where his environment was dark and candle-lit or has it more meaning than that? This painting has been described as one of his greatest. The more I dwelt upon it – 'mesmerized' comes to mind – the more I agreed. What do you think?

Scattering, gathering, forming a single unit

Death exhaustion rises up

It is the rope, koakoa (the cry of the bird)

Binding you here to me

The cry/chattering of the flock

Come close together

From inside its throat – a marauding party

A godwit

A godwit that hovers

One bird

Has settled on the sand bank

It has settled over there

It has settled over there

They have settled here

Translated from Nga Puhi chant by Te Whanaupani Thompson

Of course the painting is now part of the Chartwell Collection – at least it is secure there in Auckland but for a while I had to dwell again on another City Council that is not sympathetically disposed to art.

MEMBERS EXHIBITION – 2013

The Large and the Small

A wonderful exhibition with excellent attendance and a good number of works sold too. At the time of writing it was 16.

Well done to the organisers and the artists, and our selector Stephen Gow for creating such a great event!



WHAT'S ON OR COMING SOON

NATIONAL YOUTH ART AWARD

27 September to 28 October

Opening Thursday 26 September 5.30pm

At ArtsPost Gallery

This event will be open to artists 15 - 27 years old for both 2D and 3D works. Submissions closing date is 16th August and the call for artists will be out very soon, so watch this space!

Click on these links for more information to What's On

<http://creativewaikato.co.nz/>

<http://www.whatsonhamilton.co.nz/>

<http://www.waikatomuseum.org.nz/>

http://www.waikatomuseum.co.nz/page/pageid/2145844115/ArtsPost_Galleries

www.theframingworkshop.co.nz

<http://galleryartists.co.nz/>

<http://www.inspirit.co.nz/page/5-Welcome>

<http://ramp.mediarts.net.nz/>

<http://www.morrinsvillegallery.org.nz/>

<http://www.theframingworkshop.co.nz/news/>

<https://www.facebook.com/drawingc>

THE FRAMING WORKSHOP

120 Silverdale Rd, Silverdale

19 April—16 May

line colour gravity

New work by Beau Cotton

INSPIRIT GALLERY

360 Pencarrow Road Tamahere

7 April—5 May

Autumn Rapture

Mark Dimock, Joan Fear, Bruce Young, Kate Hill, Tim Aldrich, Louise Douglas, Pauline Jamieson, Neil Hanna, Aaron Scythe and Jill Matthew. Sculpture, painting, printmaking, mixed media and jewellery are the featured mediums.

RAMP GALLERY

2 May –15 May

Opening Preview Wednesday 1st May 5—7pm

Civilia

Works by current Wintec students: Joseph Scott, Helen Dowling, Craig McClure & Nick Megchelse

UNTUTORED LIFE DRAWING

Hamilton Boating and Fishing Club on Grantham Street.

Fridays 12:30 to 2:30

COST : \$10

Phone Sandra Rodgers on 849-0448 or just come along

ARTS POST

3 May – 3 June

Opening preview Thursday 2nd May 5.30pm

Manaaki

Mixed media exhibition of traditional and contemporary maori art by te waananga o aotearoa maunga kura toi and toi paemataua graduates showcase.

Where to now?

Mike Matchitt

Glass, totara, paper mache - a journey of self-discovery through the use of form and media, to engage with a variety of ages and audiences. Through their interaction/ reaction, evolving the form, function and carver.

Luminous beings are we, not this crude matter

Zena Elliott

Paintings, drawings, video - drawing inspiration from various ancient understandings of indigenous arts and practices juxtaposed with elements derived from popular culture, this work is hell-bent on a bodacious adventurist exploration into the cosmic, physical and cultural realms of identity and popular culture.

MORRINSVILLE ART GALLERY

Wallace Arts Trust Collection

May 9th to June 30th

Exhibition opening Wednesday 8th May 6pm

Eion Stevens

This exhibition showcases the holdings of paintings by Eion Stevens, collected by Sir James Wallace over the past 32 years. It is a testament to the breadth and quality of Eion Stevens' artistic practice and a celebration of Stevens as an important figure in New Zealand painting.

Main Gallery

May 9th to June 2nd

Exhibition opening Wednesday 8th May 6pm

Painters Expression

Diane Fuller & Gary Burrett - a delightful mixture of seascapes and crisp nature scenes

June 6th to July 2nd

A Sense of Place by SCAN Collective

Matamata-Piako Community Gallery

May 9th to 21st

Exhibition opening Wednesday 8th May 6pm

Lyceum Painting Circle

A variety of works from 12 members of the Morrinsville Lyceum Club

May 23rd to June 4th

Exhibition opening Sunday 26th May 2pm

Moments of Wonder by Shirley Wiggins

Hamilton Fringe Festival

Registrations now open - visit www.hamiltonfringe.co.nz

SCULPTURE PARK @ WAITAKARURU ABORETUM

18 March - 11 October 2013

Autumn/Winter Gallery**Artist in Residence: Marion Manson**

See Marion at work on Thursdays when she will be working in the park, or make an appointment by arrangement, and watch out for her marked experiments around the park.

WAIKATO MUSEUM**Call for entries to the National Contemporary Art Awards 2013 - closing 31st May**

Click the link for further details: <http://www.waikatomuseum.co.nz/page/pageid/2145875306>

27 April - 14 July 2013

Brian Brake: Lens on the World

Features more than 165 superb photographic reproductions from Te Papa's permanent art collection, and is the first comprehensive retrospective exhibition of this notable photographer's work, spanning his forty-year career.

6 April - 4 August 2013

Off the Wall World of Wearableart™ Up Close

For the first time in well over a decade, a selection of the very best garments from the World of WearableArt™ are represented in an exhibition.

15 Feb – 9 June 2013

Not: very, So Suji Park

Clay that has come to life through the magic of contemporary artist Suji Park. On now in The Vitrine, Waikato Museum's tiniest art space...

28 March – 30 June 2013

Pseudo Anatomical Unconventional portraits by Arie Hellendoorn

More than skin-deep portraiture, through colour, paint application and suggestion, the viewer can take a glimpse at the imagined anatomies of the human subject. Foyer Gallery.

15 March - 23 June 2013

On, above, surrounding

Stories of the land, skies, and waters
A Trust Waikato collection exhibition

CALDER AND LAWSON GALLERY

Gallagher Academy of Performing Arts
University of Waikato

15th April – 7th June 2013 Monday to Friday 9am – 5pm**Telling Tales: Paintings by Jasmine Middlebrook**

Curated by Steph Chalmers

Middlebrook has earned several national art awards with her distinctive painting style and approach to narrative image making.

WSA ARTS CALENDAR CONTINUING FOR 2014

The 2013 WSA Arts Calendar has been a popular project. The year 2013 is well underway and we have a few remaining calendars.

WSA Executive Committee has decided to repeat the Calendar for the 2014 year. The images will come from this year's Members Exhibition.

Stephen Gow who was the independent selector for the Members Exhibition also selected the artworks for the calendar.

The WSA thanks Stephen for his great contribution.

NZPPA COMMITTEE MEMBERS NEEDED

The WSA Executive Committee wishes to appoint some new members to the NZPPA Committee. Here is an opportunity for you to focus on a single area where you can help the WSA with its flagship event of local and national significance.

Your youth or age is not a disadvantage when considering this worthwhile job. Some experience and vigour are what we want.

Any WSA members who would like to be considered for this exciting and rewarding committee that work towards one of New Zealand's most prestigious painting and printmaking awards, please let your interest be known to our President, Melany Sutherland or to Michelle Colson (07 8394481)

THANKS FROM WSA

Many thanks to Michelle and Dianne Yates for the job of folding, stuffing, licking and labelling to get the April newsletter out.



Stephen Gow seen selecting entries for the Members Show with his wife Amanda (left) and WSA President Melany Sutherland (right)

GRATEFUL

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FROM THE EDITOR

This WSA Art Connections Newsletter could not be created on this occasion without the help of Melany Sutherland, Anne Kalnins, some of our Executive Committee and other WSA members and, as always, Michelle Colson, our Office Manager & Secretary. Thanks to you all.

And a very special thanks to **SHARP** who continue to help us substantially with our photocopying and to **Warehouse Stationery** who supply our paper. Please do let them know how grateful we are when you do your buying.

NEWSLETTER ADVERTISING RATES

Inserts \$80 per page (printed and delivered to WSA)

Full Page \$240 (available only if space available)

Half Page \$120 colour

Quarter page \$70 colour

What's on and Members short ads – up to five lines are free.

MEMBERS ADVERTISEMENTS

One of the perks of membership is the opportunity to advertise (for free) something of your work or upcoming exhibitions up to 50 words (without enlargement or photos).

Sale ends 3 June
HAMILTON OPEN 7 DAYS
 386 Anglesea St, ph 07 834 3952

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