



Art Connections

WAIKATO SOCIETY OF ARTS

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

Welcome to our November newsletter

Dear Members, students, sponsors and friends of the Society

Thank you for all the encouraging support and well wishes during this disruptive time, we appreciate the sincerity and genuine interest you have in the longevity and success of our awards, exhibitions, art classes and WSA events. We are lucky to have a committed Executive, dedicated tutors and a loyal team of exhibition, library and art school volunteers. This is why, for the past 87 years, since the Waikato Society of Arts was founded, we have managed to survive any challenges to our goals. All of these people, past and present, were united in bringing art to the Waikato and making sure to adjust in harder times to keep the Society evolving and growing to be sustainable. It was never about an individual or small group that became members for their own personal gain. That's the basis of any not for profit group, they are focussed on the benefits for the wider community.

As we come into November, there is still a lot of plans that are up in the air and we can only juggle them and make changes as we get definite information on where the covid-19 situation is heading. Please keep checking our website Home page for any updates to classes starting, exhibition date changes and new rules that may affect all of us to do with the WSA operations, in the coming months.

We hope we can reopen very soon to enjoy your smiling faces, your presence in the art studios and your work in the Next Level Gallery.

Try to be a rainbow in someone else's cloud.

Julie



AGM 20th October, 2021 – Rachael Hayton – Chair's Report

Tēnā koutou katoa, welcome everyone, to the 2021 AGM for the Waikato Society of Arts.

This year has been a year of reflecting and the start of an overarching review of WSA including who we are, what's in the future and how we become a sustainable organisation. This is especially important given the change in the world and in how not for Profit organisations fit in the modern world where most people are time poor and have competing interests.

Part of this reflecting has been beginning a journey into our Cultural responsibility to integrate the Maori World view and respect Te Tiriti o Waitangi. As a bi-cultural country we want to embrace Nga Toi Maori and continue to focus on fostering the arts community while working alongside Tangata Whenua and building a relationship with Mana Whenua – Tainui. It is our privilege to start on this pathway to inclusivity and to widen our focus and purpose for the Society. Over the following months and years we will be introducing protocols to encourage Maori art, Ringa toi (Maori tutors) and students into our classes, workshops, exhibitions and for further training with the Executive and our staff. This is a first of its kind in New Zealand art societies and we take a huge responsibility to do this professionally, respectfully and in a sustainable way. We will be updating our Vision and Mission statements to reflect this pathway, as well as drafting our intent to update the Strategic Plan to include this new partnership.

This past year has again come with challenges around Covid-19 and disruption to our operations, classes, awards and exhibitions. Thank you to all the members, students, tutors and exhibitors - who have been flexible, patient and understanding. We are pleased that we were able to host the NZ Painting and Printmaking awards and the National Youth Art Awards at the end of 2020, both of which continue to grow and provide exhibiting opportunities for the artists. The 2021 awards have been postponed until early 2022. We were fortunate to have a successful opening for the Members exhibition in 2021 before going into Lockdown in August and have been able to extend this exhibition so our member's works were still seen in the ArtsPost galleries. Thank you to the HCC for their co-operation in making this possible.

Through these past 18 months we have been trying to absorb the cost of covid and class cancellations while still being able to refund students fees and fully pay our tutors and continue to have stability for their employment. This has been assisted by the government wage subsidy for the tutor's wages but nothing else. We have raised the class fees for term 4, to help cover rising operating costs and the deficit we were running at. By doing this we are also giving our tutors a 3% pay increase, starting in Term 4, 2021. This will be reviewed annually. However, as part of this process towards at least breaking even each year, it has also come time to increase our annual Membership fees and a motion for this to increase by \$10, will be happening later in the meeting. Please note that our classes are still run at a lower cost than other private practices and the average class is still only costing \$12.50/hour and less for untutored classes.

Future plans for the ArtsPost building to have substantial earthquake strengthening and a total roof replacement have also come into our planning around finances as we look towards where we could move to and how we can do this in a viable way. This is forecast to be undertaken by the HCC no sooner than 2024, our current lease runs out at the end of 2023.

We have continued to improve the new website over the past 12 months and this now has a lot more functionality than when it was first made live. We hope you are all taking advantage of the online aspect of class enrolments, monthly newsletters, exhibitions and so on.

We have expanded our exhibition spaces to now include Mavis and co in Rototuna, which gives our artists the opportunity to show to a different audience and with a very low commission taken for this. Thank you to Chace and his team for this opportunity. I ask that members show your appreciation by visiting the exhibitions and taking part in Chase's excellent coffee!

I would like to thank the loyalty of our membership, students and tutors. Also, thank you to the rest of the Executive committee who put in unrecognised hours as volunteers with your hard work, dedication and willingness to make the Society a sustainable organisation for future students and artists. I appreciate you all remaining on for another year and are confident we are continuing to build a sustainable Society. I would also like to take this opportunity to thank Charlotte Isaac, our honorary solicitor for her guidance from time to time throughout the year and appreciate how fortunate we are to have her professionalism. Thank you to Joan Fear, who continues to be our Society patron, it is so nice to have this stability in the background, all working for the same purpose.

WSA History

We thought it would be nice to put little excerpts into our monthly newsletter about the history of the WSA. The excerpt below is from 'Moves Afoot - A supplementary history of the WSA 1983-2009' by Megan Lyon

The Waikato Society of Arts (WSA) has been a significant part of Hamilton's cultural, historical and community make-up since its inception on 14th August 1934. This was the result of a public meeting convened by two Hamilton artists, Ida Carey and Adeline Younghusband and Dr 'Tim' Rogers, who believed the 'arts should be the heart of life of every town, as a vehicle for the expression of humanity and morality'.



Part 11: Significant Celebrations continued...



Frances Hodgkins Tractor and Farm Wagon (1940). Waikato Museum Collection

The First 60 Years exhibition catalogue *Celebration* featured Frances Hodgkins' *Tractor and Farm Wagon*, 1940. This painting had been a significant acquisition to the city collection which was managed conjointly with the WSA's own collection funded by HCC and WSA respectively.

Whilst outside the scope of this historical summary, these two collections, city and WSA, have long made a significant contribution to the city. Comprising original New Zealand, Australian and British works, the WSA's own collection totalled nearly 300 works when it was gifted to the city in 1970. The acquisition of the Hodgkins was brokered between Lucy Carrington Werthiem and WSA members Heather Lomas, Dame Janet Paul and President Aubrey de Lisle.

As a result of lengthy negotiations Werthiem subsequently reduced the price on two Hodgkins' works and also gifted a number of other works to the city in recognition of the WSA's operation of the city gallery and collection.

(*You can read previous excerpts of WSA history on our website www.wsa.org.nz click on 'news' then any newsletter from August 2020)

Tutor Article

Shame, Pākehā Paralysis and a Brown Belt to a Pōwhiri

by Anya Gladstone-Gallagher

Waikato Society of Arts is exploring ways to honour Te Tiriti o Waitangi by upholding the Bicultural Relationship between Tangata Whenua and Tangata Tiriti. Through workshops and discussions, the executive committee endeavours to create an inclusive environment for Iwi Māori, Māori students and practitioners. Tutors were invited to be a part of two hui, which were facilitated by Karen Tawehi Taylor (who is also on the executive committee) and Peter Moeau. Unfortunately, I was unable to attend the first session, but attended the second. At the hui, I gained valuable insight into my place in Aotearoa as Tangata Tiriti. For anyone unfamiliar with the term, Tangata Tiriti is described as “Those who belong to this land by right of Te Tiriti o Waitangi. Tangata Tiriti are those people who cannot whakapapa to a Māori ancestor.” - (1989 Sir Edward Taihakurei Durie Chair of the Waitangi Tribunal and Chair of the NZ Māori Council).

As a queer person, allyship is important to me. However, learning and being a part of these discussions as a tutor goes beyond ordinary allyship for me. My father’s family first settled in Aotearoa in the 1840s from Ireland and Scotland. My mother immigrated from Yorkshire when she was twenty-seven. Though I was born in the UK after the death of my maternal grandfather, I have lived in Aotearoa since I was three weeks old. I have deep aroha for this land that I call home. As Tangata Tiriti, I wish to honour my relationship with the Tangata Whenua of that land. I feel this as both a social and spiritual responsibility.

So how does a predominantly Pākehā institution honour Te Tiriti o Waitangi and facilitate biculturalism? This topic was openly discussed at the hui, and it got me thinking. It’s a nice idea. One a lot of well-meaning Pākehā tangentially agree with. Acting on that notion is more complicated. Many Pākehā want to do the right thing, but when push comes to shove, we have no idea how. Unfortunately, most Pākehā bury our heads in the sand, riddled with awkward confusion, shame and self-doubt. This is a phenomena Alex Hotere-Barnes calls “Pākehā Paralysis”. Here’s a confession: I struggle with it too, so I’ll share my own cringey experience as an example.

Before the hui, I was informed there would be a pōwhiri. I would need to wear a black skirt or dress. I’m not a fashion diva, so I made my way to my personal Mordor (Kmart). The options were terrible, and I was faced with a mortifying conundrum: if I wore a black dress, would it be OK to wear a brown belt to the pōwhiri? Dear God, who could I ask? Tikanga isn’t something you can easily google, and I couldn’t text one of my Māori friends to ask something so embarrassingly inane. I cringed as I imagined an old nasally white man’s voice booming across the Kmart intercom: “Excuse me, does anyone know if it is OK to wear a brown belt to a pofirri? That’s right, a brown belt to a pofirri.” Later, my friend asked her aunty, but we didn’t receive a response. In the end I resolved to wear my black puffer jacket over the brown belt until the pōwhiri was over.

The truth is, we’re all afraid of our inner nasally white man. In fact, most of us are so terrified of doing something wrong, we cease to do anything at all. I believe the route of this “Pākehā paralysis” is shame. Most Pākehā are only vaguely connected to the pain that runs through our blood, but we feel it pulsating.

I know my ancestors drained wetlands in the Waikato region and participated in a lot of violence towards Māori. I understand a little of the dishonesty and faithlessness that occurred over the signing of Te Tiriti and the inconsistencies with the English translation. For many Pākehā, the destruction of our collective integrity is too painful to think about, and it's easy to look away because we aren't confronted with systemic racism each day. But when we are paralyzed on an individual level, it becomes almost impossible to mobilize on an institutional level.

It has been a long time since I was involved in any discussion surrounding Te Tiriti, so the hui was emotional for me. It struck me to learn that somewhere, in some alternative reality, two cultures might have come together in partnership. My own great great grandmother had a good relationship with the local Pa in Ngāruawāhia. She and her grandmother cared for both Pākehā and Māori children when a bout of illness struck the area. It is said the local rangatira gave them an earring each in thanks. On another occasion, the rangatira sent a man from his hapū to protect her while her husband was away. At the time, there was a taua (a Māori war party) moving through the area. This was a relationship of mutual exchange and good faith. It was a relationship of manaakitanga. I fervently believe the path forward in the wake of our global crisis is an indigenous path forward. We simply need modalities outside Western materialism. Partnership is written into the foundational document of our nation. Finding a way to honour that partnership will benefit us as a whole.

So how do we move forward? How do Pākehā dominated institutions honour Te Tiriti without being tokenistic or misappropriating? How do we retrospectively integrate Te Ao Māori into our lives and society when colonisation has caused so much destruction? These are complicated questions, and there is no single consensus. As Alex Hotere-Barnes said, we must learn to be "comfortable with discomfort." If we want to move forward in true partnership as Tangata Whenua and Tangata Tiriti (and as a culturally diverse society in general) it is going to be awkward. I personally see Te Ao Māori as a gift, rather than an entitlement. I fumble my way forward from there. To write this article, I had to come to terms with my own inevitable hypocrisy. I don't speak Te Reo. I spend more time stringing words together and making art than I do as a front-line activist. But artists have always played a key role in social evolution. Which is why it is so important for Waikato Society of Arts to undergo changes within itself as an institution to ensure inclusivity for Māori and Māori practitioners. I have deep respect for Karen and Peter for taking the time to teach and share with us. I have experienced my share of pain as a woman and a queer person in this world. I know it takes a great deal of personal growth to move forward from that pain in a positive way. Thank you, Karen and Peter. And thank you to the Waikato Society of Arts for having the courage to be awkward and do the right thing. I am forever grateful for what I know of Te Ao Māori. That knowledge has burrowed its way into my mauri (my very life force). I am equally grateful for all that there is to learn. Karen and Peter have given the Waikato Society of Arts a beautiful gift and I look forward to incorporating Te Ao Māori into my classes in any way that I can.

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Waikato Society of Arts

Membership Benefits

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ARTIST PAGE ON WSA WEBSITE

MONTHLY NEWSLETTER

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EXHIBITING IN OUR NEXT LEVEL GALLERY.....

Create or Renew
your membership
online www.wsa.org.nz
or email artschool@wsa.org.nz

Haydns Artyfacts

Holman Hunt

Festival of St. Swithin
Oil on canvas 91 x 73cm
1865 ~ 1866

Before the colours of Digital there was Holman Hunt. He liked to get out there and paint every blade of grass a different shade, thus armed with a technicolor pallet, produce some pretty lurid schemes. But his microscopic detail was popular to be fair and he did do Jesus knocking on the door, twice.



I found this painting a pleasant surprise in just muted colours of greens, browns and grays. It looks like it is about to rain and that is the whole point of the title. It is also known as "The Dovecote" which is a shelter with nest holes for doves. So here they are finding shelter as they can sense the forbidding weather approaching.



Dear old St. Swithin was a 9th century Bishop of Winchester, England and also a tutor to King Alfred the Great. When he died he asked if he could kindly be buried outside the Cathedral so he could enjoy God's gift of rain for all eternity. About a 100 years later the folk thought it unseemly that so holy man be outside. So on said day – July 15 they attempted to enshrine his remains in the church. Legend has it the old man was not well pleased and torrential rain fell for 40 days, just like Noah. So they abandoned the planned transfer. It is said that the one miracle he performed was to mend the eggs of a woman who dropped them because she was gob-stopped at meeting him. That we cannot be eggactly sure.



Workshops

Creative Christmas Workshop

HOSTED BY
Kate Symmans

We will cover botanical brush marks, simple floral illustrations and lettering to create personalised and festive stationary for this Christmas season, or any occasion! For first time watercolourists, our focus will be on understanding illustrative techniques in watercolour and for experienced painters, we can extend your skills in pen and brush lettering. Students will leave Creative Christmas workshop with one A3 Christmas wreath, x2 completed Christmas Cards and 6x gift tags plus a template to make more at home.

Date: November 7, 2021
1-4pm (Date to be confirmed)

- Beginner, intermediate, advanced
- Teens - adults
- \$45 per person



For enquiries and bookings, please go to our website at

wsa.org.nz or phone 07-8394481



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Next Level Gallery

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Calendar of Events and Exhibitions

Term 4 Starts –TBC	When at Level 2 or the appropriate time
WAIPRINT entries close	Wednesday 1st December, 2021
Term 4 Ends	Saturday 18th December
WAIPRINT opens	Thursday 13th January, 2022
NZPPA Entries Close	Monday 7th February, 2022
National Youth Art Awards (NYAA)	Thursday 10th February, 2022
New Zealand Paint & Printmaking Awards (NZPPA)	Opens Friday 8th April, 2022

NEXT LEVEL GALLERY

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CALENDAR

Watercolour Classes Exhibition	30th October—10th November
Tutor Exhibition by Sue & Haydn	11th November—24th November
Xmas Cash & Carry Exhibition	25th November—15th December

WSA EXHIBITION SPACE

MAVIS & CO CAFÉ, BISTRO & BAR — ROTOTUNA

Monica Schinkel	15th September—9th November
Gemma Reid	9th November—14th December
Sue Burnett	14th December—18th January
Caroline Peacocke	18th January—22nd February

*Please note the changes to some dates above due to Covid Alert Level interruptions. These will differ from previous newsletter calendars. More information is on our website www.wsa.org.nz or email Julie wsa@wsa.org.nz

Monthly Funnies



To the people who
lose one shoe on the
side of the highway:
Please tell me what
the rest of your life is
like

We would like to thank our sponsors for their support of the WSA.



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FROM THE EDITOR – PAULETTE BRUNS

If you have articles you think are suitable for our newsletter, please send these in for approval.

A very special thanks to **SHARP**, who continue to help us substantially with printing.

SHARP

Be Original.

NEWSLETTER ADVERTISING

While we support local artists, we always endeavour to promote our school classes, workshops and WSA activities first.

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

These are approved before going to print.

WSA OFFICE AND ART SCHOOL

120 Victoria Street (above ArtsPost Gallery)
PO Box 1018, Hamilton 3240
07 839 4481

Office Hours:

Mon- Fri , 8.30am - 4pm

Sat 9.30am-2.30pm

artschool@wsa.org.nz for art school

wsa@wsa.org.nz for all WSA enquiries

Website: www.wsa.org.nz

Paulette works in the office 20 hours per week, if you need a faster reply please include Julies email wsa@wsa.org.nz

WSA EXECUTIVE COMMITTEE

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