



CONTENTS

Page 1

- President's Report

Page 2

- Notices
 - New Members
 - President & Treasurer Required
 - McKee Gallery Bookings
 - Brilliant Ideas Group

Page 3

- Artist Profile
 - Erhard Wingels
 - Christine Wingels
 - Geoff Noble(continue on next page)

Page 4

- Artist Profile
 - Geoff Noble(continued from previous page)
- Beatrice Bourhis

Page 5

- The Presentation of Fine Art by Ross Whitlock

Page 6

- Upcoming Events
- Rowena Lukomska Exhibition "Crossing Seas"

Page 7

- NSAS Historical Information

Page 8

- Important info for Members
- Contact Details



NSAS Christmas Party
Photographed by Eiji Toyokawa

PRESIDENT'S REPORT

Welcome to the first Newsletter of 2017

Notwithstanding the unseasonal summer weather our Summer Exhibition has been a scorcher with over 60 artworks sold, which, apart from being pleasing to the successful artists our share of the commission will help fill our coffers after two years of no real income apart from annual subscriptions from those who have stuck with us.

We should pause to consider why this exhibition was a success, some of my thoughts are;

It ran for longer than in previous years, eight weeks with six of those weeks being prior to Christmas when most sales occurred.

The new environment

- Increased foot traffic as people inspected the new Suter gallery.
- The design of the new Suter leading to our gallery as a final destination.
- The pleasant proportions and outlook of the McKee gallery.
- Free access.
- Quality of the artworks and layout.
- The softening up of visitors as they tour the galleries to finally reach the McKee where artworks can be purchased.

I am sure that you could add to this list.

I was often at the gallery during the exhibition and there were always visitors in there, a much different situation to the old gallery where our presence was not as obvious. As a result of the success of this exhibition it has been proposed that we also extend next summer's exhibition to an eight week duration.

Following the Summer Exhibition we had an exhibition by Rowena Lukomska "Crossing Seas" featuring her fabric art, which is a unique medium for the society at which she gave an interesting and popular floor walk.

This year's AGM will be either at the end of February or the beginning of March. We have held off sending out subscription renewal forms until after that meeting as the committee has identified a need to raise the subscription by \$10 to \$40 which must be approved at the AGM.

At this stage we have had a good expressions of interest for members to join the committee, but not for the positions of President and Treasurer. As I said at the Christmas party if we get a new President I am willing to stay on the committee to help with the transition.

Also the committee have suggested breaking the Treasurers work into 2 functions.

One person to do the bookkeeping and reporting the other to do the more fundamental work of subscription and payments handling etc. neither task would be particularly onerous. (more about this later in the newsletter).

President
Nick Duncan

New Members

We welcome Erhard and Christine Wingels as new working members.

President and Treasurer Required

Our President's plea for more NSAS members to put themselves forward as prospective committee members bore fruit & we expect to have a much-enlarged committee after the AGM - scheduled for late February.

We still have a great need for a President. Nick Duncan cannot continue as our President but is generously offering his in-depth knowledge & experience as Vice-President so the new President will benefit from his support & guidance.

Please give serious consideration to filling this interesting & rewarding position.

The Society also needs to keep the financial side running smoothly. This area can be divided into 2 jobs:

- **Financial Clerk:** subscriptions, sales, exhibition fees, cheque payments and working with our Administrator, Kate Coote.
- **Reporting:** This person would need Bookkeeping skills to do monthly & yearly financial reports.

Any members with such knowledge who would like to contribute their skills and time your society needs you?

Murray Dill has been doing a sterling job for the Society but wants to step down.

NSAS needs members to do these jobs so that it can continue to have a robust future alongside the Suter Art Gallery.

The committee

McKee Gallery Bookings

It is pleasing to have bookings for the McKee gallery coming in. At the time of writing we may have space for one or two more bookings during the winter months other than that the gallery is booked up until March 2018. So contact Dana (exhibitions officer) to avoid disappointment if you are interested in exhibiting in the near future.

Contact details:

Dana Rose Phone: 5473374 / Mobile: 0210513894 / Email: danaroseartist@gmail.com

Brilliant Ideas Group

In the last newsletter we advertised for people to join a group to better promote the Society its activities and encourage more visitors to our events and exhibitions, but we have had no takers.

Quite often at social gatherings of the society, after half a glass of wine, you will have noticed that people come up with ideas of how we can improve things but they are not recorded and therefore forgotten and not acted on. We think it is important to formalise this process so we can move ahead, for this reason the committee decided to establish the Brilliant Ideas group (BIG).

Hence the repeat of this advertisement.

Brilliant Ideas Group

The N.S.A.S. committee would like to create a Brilliant Ideas Group (B.I.G.) to consider how the N.S.A.S. could better present itself to the community. For instance:

- What image would we like to project?
- How could we promote the N.S.A.S.?
- How can we attract more members to N.S.A.S. events?
- How can we attract more visitors to N.S.A.S events?
- What would you like to see happening?

I envisage that this could mainly be run through emails/phone with occasional fun get-togethers over hot drinks & nibbles....

Please contact Dana Rose - danaroseartist@gmail.com / phone 5473374 or 0210513894

Erhard Wingels

Born in Germany, lower Rhein-area, I spend most of my life in an urban industrial environment. My passion for photography started early and at the age of 14 I bought my first 2nd hand SLR, Edixa-Reflex (built 1960).

Beside studying art, I had the chance to study photography with Pierre Chaperlain, a professional french photographer and lecturer. I focused on black and white photography, industrial and architectural themes and dark room experiments.

Photo-realistic Pop-Art painting and kinetic art have been my other "playgrounds". Things changed 20 years ago, when I did my first steps into the digital world.

Now the photograph, the perfect shot, is just the beginning. The camera, for me, is a tool. I can do with it whatever I like, technical impossibilities are the only limit.

The same applies to the most important phase after the picture has been taken. What once used to be the darkroom and the canvas is now my computer with nearly endless options. Here, I leave standard photography and follow the path painters went at the beginning of the last century, through phases of abstraction, to creating new realities. The result can be 2 dimensional or a sculpture. Modern high tech materials, prints on steel or glass are my favourites.



Christine Wingels



After finishing my Graphik-Design studies I worked as a teacher of art and textil-trades until, in 1990, I founded my design studio and own label "CWDesign", producing kimono-style unique clothing, in very graphic hand painted designs.

Later the focus changed to interior design, working for architects and churches, with exhibitions all over Germany, the Netherlands and New York.

Besides that I never stopped painting and experimenting with fabric like material, turning some of this into sculptures.

In 2011 we finally moved to New Zealand and in 2015 we opened a small gallery in our orchard in Collingwood.

Now it is all about painting and sculptures. In a minimalistic style I lead to new esthetic experiences, creating worlds of their own. I am on a search for the "between" and the "behind", the light and the shadow. Textures for me are fascinating. Hints of organic shapes get organized in a make believe logic order. I love to inspire the viewer's imagination.

It is the ongoing search for new ways of art, that drives me, creating contemporary art.

Geoff Noble

To intrigue and captivate the viewer, I take images out of context, juxtaposing over bold, sometimes rendered or patterned backgrounds. Dynamic compositions reflect my need to paint realist subject in a more abstract way. Over 20 years of painting in my studio has led me here.

Not wanting to be a realist painter, I have searched for ways to convey my ideas in a surreal way, yet still incorporating aspects of realist application and techniques, such as landscape and human form. Bold colours, often bright and happy, or at times creating a sense of tension, help expose the core subject in each piece.

The subject relates directly to inspirations in my life such as family, music, the environment (especially the ocean) and I often also weave social commentary and modern urban culture into the paintings.

I enjoy showing action in the subject, and have a passion for the figurative form. A simple movement can say a lot; a face with expression, a moment captured in life as if standing still in time. Some of my paintings are sub-realities with a joyful mood, to evoke happiness in the viewer through colour and composition. The way people interact and survive in our wider communities also intrigues me and I am beginning to explore this angle in my current works.

Daily studio practice is high on my priority list. Starting with raw material and making my own board and canvas supports allows me to maintain control of formats, sizes and surfaces. Once basecoated I apply my background. As it is the foundation of the piece, background is important and can essentially create the



Geoff Noble

Continued from previous page

mood in the painting. Sometimes I will use pattern and work the background a lot, to create texture and depth, other times if the subject is strong, I will leave the background simple and minimal to achieve the right balance. I then apply the images, making sure that each process from underpainting to topcoat is flawless. As I like clean lines, using top quality paints is also important in this respect to get the desired silky texture or a crisp and lasting quality finish.

My goal is to create paintings daily and work full time as an Artist. Having an internal drive to always improve, I dedicate my time to the exploration of technique so that there is a constant progression to my work. Art is my biggest passion. Through the use of colour and composition my goal is to evoke happiness in the viewer.

Beatrice Bourhis

Abstract collages, paintings and functional art. Golden Bay, New Zealand.

I'm born in Constance, of German & French descent and lived most of my life in the South of Germany near the Alps, where I grew up inspired by the beauty of nature. The desire to be creative was always a dominant feeling, which I didn't explore until I visited Barcelona in 1996. Being exposed to the interesting and beautiful architecture and mosaic work by Antonio Gaudi sparked off my enthusiasm for my creative path. I'm mainly self taught and through the last 18 years I spent a lot of time experimenting with different materials & medias and developed my own way of creating art works.

I love creating abstract art and the intuitive process & freedom which is for me a big part of it.

Now, my abstract painting style is an integral aspect to my work; primarily colour, line and visual texture are used to express emotional and cognitive responses to my environment and aspects of life.

My intention is mainly to create uplifting art, but also addressing social and environmental subjects.



**THE
FRAMING
ROOMS**

96 Collingwood Street, Nelson
www.theframingrooms.co.nz
 tel: 03 548 3991

Visit Nelson's expert framers - we are dedicated to making the most of your art.

Both James Taylor and LaVerne Clark are Guild Commended Framers so you can be assured that your work is in the best hands.

Tell us you are in the NSAS and we will give you a 10% discount.



If you are making art for yourself, then by all means go with what makes you happy. I love watching my grandchildren making art. Their concentration, effort, and decision making are wonderful to see. I was an art teacher for over thirty years. Again, it was a pleasure and a privilege to share in my pupil's experience of making art. Perhaps the most joyful years of art making at school are the earliest because everything is accepted uncritically with love, and nothing is rejected.

Eventually as a secondary school art teacher my responsibilities included assisting senior students to prepare their work for submission. All the necessary requirements for the creation of original work remained; passion, excitement, belief, observation, analysis, research, concentration, dexterity, craftsmanship, aesthetic judgement, not to mention the ability to work alone and stay on task until the work in hand was completed. But something else essential to examination success needed to be added. That of quality presentation.

My observation over the years has been that quality of presentation made all the difference between success and failure. Careful selection, cropping, colour balance, consideration of negative space, thematic consistency, even the accurate and square cutting of edges, the use of single or double matting, securely fastening pieces without glue stains or wrinkling. The list goes on, but the result can be a bare C grade pass becoming a B, or a B+ becoming an A.

I have to add that I never worked harder through the year than over those last few weeks as the folios came together. Not that I did the actual work. My function over those final days and hours was convincing my students of the necessity of quality presentation. Making art is a joy. Presentation is a chore.

I have no doubt that like me; you my fellow society artists have racks, cupboards, even sheds full of "work in progress", work that may never be ready for exhibition. However, once a piece has been selected for exhibition, it moves from that category towards that of Fine Art. Whether it ever arrives depends upon you and your sense of quality.

Most of the work submitted to the NSAS for consideration is excellent. Some is not. This has nothing to do with artistic skill or originality. A very few pieces over the years have been rejected on the grounds of unsuitable subject matter, usually because they are plagiarised, derivative, unoriginal, kitsch. The simple fact is that most of the work rejected is because it is poorly made, or poorly presented.

The French have a wonderful expression regarding the making of fine art: "Jolie Materiere". That is the simple pleasure in the richness and quality of the material used. Just looking at the art work makes you want to touch it. Student work is often made with cheap materials. When we aspire to create and sell Fine Art we must use the finest materials. That means for instance using artist quality paint, on quality supports.

The best advice I ever received was to "paint like a millionaire". The dollar value of the paint we put on our palettes is insignificant in terms of the perceived value of the finished piece. If the work presented looks mean and stingy it is likely to be rejected.

Presentation is the other consideration. At this stage we must put aside any thought of artistic merit and consider our piece in terms of high quality furniture. I can almost hear the shrieks of horror as i write this, but bear with me for a moment. Putting aside thoughts of composition, creativity, and originality, and instead think of your art work as a product. Approach it as you would any other new item for your household.

That is how any purchaser will regard it. Will it fit into their lovely home? As the creator of our masterpiece we understandably look on it with the affectionate regard of a doting parent, only too willing to attach it to the fridge with a magnet. But even as a doting granddad I rarely display my grandchildren's spontaneous creations on the lounge wall.

Ross Whitlock

Upcoming Events

- **Larisse Hall exhibition**

“Innuendo”

6th February to 26th February 2017

- **Autumn Exhibition**

8th March – 26th March

Receiving day 27th February 2017

- **Lyn Cain / Lee-Anne Dixon / Jane Sussmilch / Cathy Jones / Carol hargadon**
“Links”

27th March – 16th April 2017

- **Heritage Week**

17th April – 23rd April 2017

- **New Members exhibition**

24th April – 4th May 2017

Rowena Lukomska Exhibition “Crossing Seas”

Rowena's exhibition of textile art was a well prepared and thought through exhibition. She broke from the usual procedure of having an opening with wine and nibbles by having a “Floor Walk” on a Saturday afternoon where she explained her art and technique which was interspersed with sea shanty solos by Kevin Mayes, demonstrations by the Taoist Tai Chi Society and a reading of a poem composed for the occasion by Marion Painter.

This format of engaging the exhibition invitees and casual Suter visitors was very effective.

Another idea from her exhibition was to have a “cash and Carry” wall of smaller artworks to encourage the more impulsive buyers.



The following excerpts are from a booklet compiled by Gladys Bisley and assisted by Lady Scott following the celebration of the 75th anniversary of the Nelson Suter Art Society. Mr WRP Jaques and Mrs N B Wilkes also gave some assistance.

The foreword was written by Miles Botting in 1972

BISHOPDALE SKETCHING CLUB

The Nelson Suter Art Society had its origins in August, 1889, when the Bishopdale Sketching Club was formed by Bishop Andrew Burn Suter, D.D., Bishop of Nelson from 1866 to 1891. Bishop Suter, an educated Englishman with wide cultural interests and possessing a deep love of art, was the first President and the first critic of the new club. In the history of the city of Nelson he will be remembered not only for the part he played in the foundation of our Society but also for the Bishop Suter Art Gallery erected as a memorial to him.

In forming the Club, Bishop Suter was assisted by practising artists in the community, including Colonel Benjamin Aylett Branfill, Mr. J.H. Nicholson and Miss Nina Jones, all of whom have work in the permanent collection of the Gallery. Miss N. Branfill, Colonel Branfill's daughter, who was an artist member of the club, was the first honorary secretary until November 1889, when Miss Nina Jones took over, a position she held almost until her death in 1935 – an astonishing record of service.

In its beginning the Club had 14 members, and in August, 1890, held its first Annual View in Bishop's School. This was obviously a function of some importance since the tickets of admission had been especially printed and bore a portrait drawing of Bishop Suter done by Miss Branfill. One of these tickets is included in the early record book.

Apparently exhibitions of the club members' work were held annually and there is a record of those exhibiting at the fourth Annual View, by which time the work of local artists was supplemented by paintings and drawings contributed on an exchange basis by members of similar clubs or societies in Christchurch, Wellington and Dunedin. The Nelson exhibitors at the fourth annual view are listed as:- C. Sadd, J. Topliss, A. Oldham, J.V. Banfield, M. Morgan, Ellen Harris, Emily Harris, Nina Jones, L. Clouston, F. Rayner, G. Sunley, B.A. Branfill, A.V. Oldham, Eva Greenwood, D.K. Richmond, A. Seville and K. Hursthouse.

The important work of critic to the club was carried out in the very earliest days by Bishop Suter, who was succeeded by Colonel Branfill, who was appointed in 1891 and continued until his death in 1899. For one year following this Miss Richmond was the appointed critic. Others who later served as critics were Mr. Hugh Scott and Mrs. W. Jacques. Hugh Scott, an important contributor to the art activities of the community was an Englishman who had studied art in Dresden, Florence, Belgium and Paris. He lived in Motueka in the early 1920's, worked there with Mina Arndt, and in 1924 came to Nelson where he established the Nelson School of Painting and also taught at Nelson College.

SUTER ART SOCIETY

In 1901, at a meeting held in the Art Gallery on May 23rd, it was decided to change the name of the club from the Bishopdale Sketching Club to the Suter Art Society. The society at this time appears to have been very active.

The record for that year mentions that sketches were exchanged with the Blackstairs Sketching Club, of Ireland, and that members had received certificates for drawing from a South Kensington art school. Sketches were forwarded to Auckland. Wanganui, Wellington and Christchurch. An exhibition was held in July, and "at home" in October and sketching meetings on Friday afternoons.

For the artist members of the society activity entered around the "portfolio" which had existed from the very beginning of the society. This portfolio comprised sketches sent in by members, special subjects being set each month by the critic. Detailed criticisms, in writing, were attached to the sketches, which were unsigned, and the portfolio was then circulated to the contributing members, who could study all the sketches and paintings and the attached criticisms. Colon Branfill, during the nine years that he was critic also contributed each month a detailed and masterly general discourse, which not only gave points of technical criticism, but also gave, in the flowing prose of a Victorian scholar, references of philosophy, poetry and literature. All this was accompanied by numerous delicately-executed sketches of considerable competence, with which he illustrated the points he made relating to tonal values, composition, etc. When reading these reviews, there can be little doubt that Colonel Branfill endowed the young society with the highest possible standards on which to found its future.

Subscriptions

We have delayed sending out this year's subscription notice until after the AGM. This is because the committee have recommended that the subscription be increased by \$10 for working and general members. The annual subscription must be set at the AGM.

For those who wish to pay by internet transfer our Bank Account Number at the SBS is **03 1355051 5964 00**. Please quote SUB with your payment and your NAME.

If you pay this way please email us if there are any changes needed to your contact details and how you wish to receive information from us.

Otherwise subscriptions can be dropped into the Suter reception or posted to PO Box 751, Nelson 7040.

NSAS Contact Details

Website: www.nsns.org.nz
Headquarters: 208 Bridge Street, Nelson. (ask at reception)
Phone: 03 546 9164
Email: nelsonsuterartsociety@gmail.com

NEWSLETTER CONTACTS

Secretary (Advertising): Kate Coote **Phone:** 03 546 9567 **Email:** katecoote@hotmail.com

Production / Editor: Eiji Toyokawa **Phone:** 021 541 361 **Email:** eiji.salsa@gmail.com

Committee:

- Nick Duncan (*President*) • Kate Coote (*Secretary*) • Murray Dill (*Acting Treasurer*)
- Angela Nicoll • Gabrielle Coote • Ross Whitlock
- Dana Rose • Jane Sussmilch • Richard Blunt
- Erika Aupperle • Robert Thompson

From concept to display—

we have the fine art supplies and framing materials **PLUS** the expertise to help artists plan, create and present their artworks.



Your art is our business!
Impressions

Picture Framers & Art Supplies

11a Sundial Square, Richmond 7020

www.impressionsnelson.co.nz

