

NELSON SUTER ART SOCIETY

May 2017 - NEWSLETTER



From NSAS AGM
Photo by Lee-Ann Dixon

PRESIDENT'S REPORT

Dear Society members,

A lot has happened since my induction as the Nelson Suter Art Society (NSAS) President, February 27.

I would like to acknowledge and thank Margaret Major as the Patron of The Society for the past three years. Thank you Margaret! And congratulate Gabrielle Koote on the appointment of Patron, after 35 years with the NSAS. Congratulations Gabrielle!



We have welcomed in a new committee. I would like to thank all who have volunteered time to be on the committee. Along with acknowledging and thanking all of those volunteers who regularly offer to help behind the scenes in the running of The Society. Thank you to ALL Society volunteers!

Since the AGM we have appointed a new Treasurer – Vicki Charles, who has over 16 years experience in book keeping. Philippa Eberlein, also with book keeping experience has taken on the role of Co-Treasurer. New book keeping systems have been installed

and you will notice improvements, such as artist payments made directly into your bank account, when an artwork is sold. Thank you Vicki and Philippa (Eberlein) for taking on the Treasury for the Society. Philippa Askew, feeling confident with the new Treasurers has stepped down from this position. As a life member, Philippa (Askew) has kindly offered her continued support and help as and where required. Thank you Philippa!

The Autumn Exhibition was, I think a great success. Over \$11000 worth of art was sold. The feedback received was over whelmingly positive. The new gallery show casing art work at its best. The exhibition continued a long standing tradition between the Society and The Suter, exhibiting in both The Potton and The McKee Galleries. Both NSAS and the Suter were involved in selection and curation for this exhibition. We look forward to all NSAS exhibitions being curated (by members of the NSAS for McKee Gallery exhibitions and combined for combined gallery exhibitions).

Derek Ball was the guest artist for the Autumn Exhibition. His floor talk was both interesting and informative. Following exhibition close, Derek was invited to submit one of his exhibited works in the Suter Shop / Retail Outlet. This gives you further opportunity to view his stunning landscapes. I am delighted to also mention that a few of the sales from the Autumn exhibition have arisen after exhibition close. Our

exhibiting glass artists were also approached by the New Zealand Society of Artists in Glass to have an article about their work featured in the Artists in Glass newsletter. Love this! Exhibiting is not only about the sales, it is also about the unexpected response and potential growth in an artists work that comes from the experience of exhibiting.

The Links exhibition was also a success and if you haven't already, please take the time to visit the current exhibition hanging until June 4th 2017. This stunning exhibition features 9 new and artistically diverse members. Well worth a visit.

Behind the scenes the Brilliant Ideas
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Group (BIG) have been brain storming new initiatives for the benefit of Society members. A few of these are already in process. One such initiative is the possible exhibition of members artwork at The Rutherford Hotel. We will keep you posted on the progress of this as it develops. Another is the initiation of workshops / tuition from members for both members and public alike. Please refer to Judiths brief regarding this later in the newsletter and be sure to express your interest. Full guidance / mentoring will be provided.

With Society membership over 200, the committee are

keen to support members in a way that is beneficial to all. You are both invited and encouraged to contribute. If you have any ideas or suggestions, that could benefit or be of interest to members, we are keen to hear from you! Please forward all such ideas by email to nelsonsuterartsociety@gmail.com. If you are interested in becoming a member of The Society please visit the NSAS website for further details.

Warm regards,

Larisse Hall
NSAS President.

NOTICES

Creative Workshops...we need YOU!

The BIG (Big Ideas Group) have thought up a great way to share our collective skills and create revenue for members and the society.

Creative Workshops will be run from the Education Room within the Suter Art Gallery.

Workshops can be both hands on and lecture style with visuals, run for one session or over several weeks.

We'd like to invite all members to get on board since you all have a huge amount of knowledge and expertise in your chosen areas of artwork.

Please don't feel worried if you are not a teacher. Those of us who have teaching training/experience are happy to mentor anyone new to teaching.

So for now, we'd just like to hear expressions of interest.

Some teaching topics you could consider are:

1. Techniques for portrait painting – hands on workshop run over several weeks
2. How to cast glass/acrylic - lecture with visuals, examples
3. Tricks of the trade for pastel painting – hands on run over several sessions
4. Painting with colours – as above
5. How to paint landscapes – as above
6. Making 3-D objects – as above
7. Easy/ inexpensive ways to frame art work – one off session perhaps?
8. Art history for beginners – lecture with visuals
9. Printmaking for beginners - several sessions
10. How to write a review – one-off lecture with handouts
11. Building gallery and media relationships – as above
12. Starting ideas for a Light Nelson project – hands on for several sessions

Get your ideas started and let us know. These are paid workshops, so make the most of this wonderful opportunity.

New Member's Exhibition

The opening of the exhibition last thursday was a well attended and supported evening. The contributing artists would like to thank the committee for this opportunity to show in the McKee Gallery and especially Dana Rose and Nick Duncan for helping with curating and hanging. If you haven't yet had a chance to see the exhibition you have until June 4th to go along and see the works for yourself.

Obituary

Sadly we report the recent death of Coila Duffy. Coila dedicated so much of her time and energy to the Art Society over many years as an Artist, Committee Member and Exhibitions' Officer organising and hanging Exhibitions in the McKee Gallery.

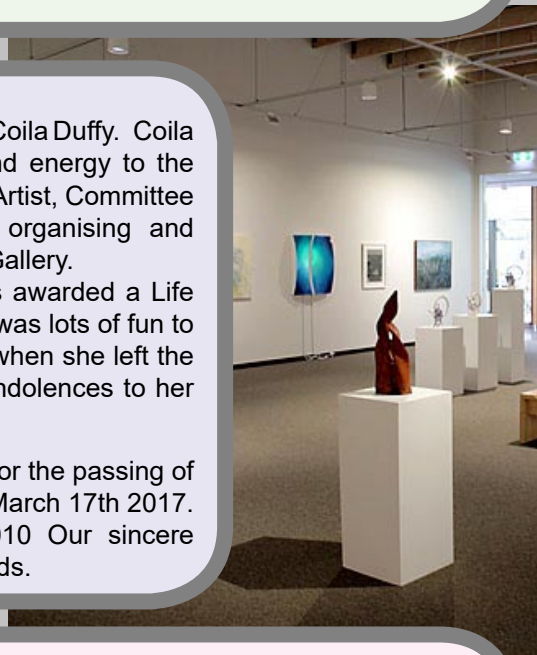
For her great contribution she was awarded a Life Membership of the Society. Coila was lots of fun to work with and was greatly missed when she left the Committee. We offer sincere condolences to her family and friends at this sad time.

And also our sincere condolences for the passing of Society member Maureen Batt on March 17th 2017. She has been member since 2010 Our sincere condolences to her family and friends.

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



NOTICES

NSAS Membership Discounts Opportunity to be Included

The committee is planning to put together a booklet of discounts available to members of the Nelson Suter Art Society. We are asking all members who run a business or service, who would like to be included to contact Lynette for further details.

Email - lynette.m.cain@gmail.com

New Members

We welcome the following new working members into the Society

Beatrice Bourhis
Brian Dobson
Christine Wingels
Jimena Johnston
Weimin Jiang
Steve Bellamy
Rahel Brodi-Sharrock

Ali Kennedy
David Carson
Pamela Wood
Michael Potter
Vicki Charles
Caroline Bellamy
Geof Noble

Claire Bywater
Catherine Walters
Roz Speirs
Emma Glintmeyer
Jacqueline Morren
Erhard Wingels
Tony Milner

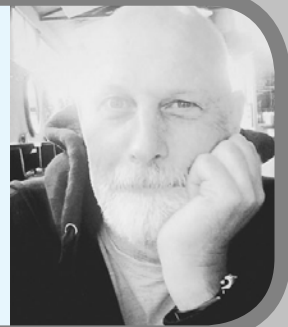


Artist Profile

Nigel Bennett

I have been a photographer for the last forty years, and a painter for the last 20. I started out in commercial studios while living in Australia, and spent two years at the Photography Studies College in Melbourne. I started using photographs as a basis for painting after some courses at the Dunedin Art Society- the freedom from literal

representation completely changed my approach. I enjoy the work of artists such as Patrick Heron and Richard Diebenkorn, whose work looks abstract but derive from the landscape. In this spirit, am currently making digital images of everyday scenes in Nelson.



Steve Halton

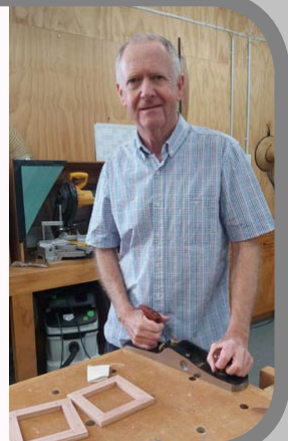
Originally from North Yorkshire, where I taught craftwork at a Centre for Further Education, I have always had a passion for creating things of beauty from timber. Over the years these have included pieces of furniture, fine boxes and wall art.

Since moving to New Zealand in 2009 and setting up my workshop studio in the Wairau Valley, Marlborough, I have been exploring and incorporating a range of New Zealand and Australian timbers in my work. Most of my wood

is recycled or rescued and sourced locally. Taking inspiration from the natural world, architecture and other cultures, I design and create boxes and wall art, often incorporating other materials such as glass, ceramics and metals.

My goal is to produce pieces of art which stimulate and connect with the viewer while highlighting the beauty and natural qualities of wood.

www.stevehaltonwoodartist.com



Brian Dobson

Brian, a plein-air artist, was born and raised in Nelson, where his love of painting began. Even after 40 years of painting in the most difficult of mediums, he still remains passionate about painting in his chosen medium of watercolour. Knowledge and observation are essential elements of his work and to achieve this he

spends a large portion of his time working on location.

Brian's has won numerous art prizes, including the coveted Australia Heyesen Prize in 2000. His work has been published in the Australian Artist magazine many times and his first solo exhibition was in 1983.



As many of these Profiles are out of date, we need members to renew them.

Here is an example (Dana Rose) of what is required, although a more simple one, e.g. 1 photo would be fine.

As these are mainly for the public who may be interested in the work of a particular artist, we believe images of your work would be more helpful than an image of yourself.



DANA ROSE

I have been practising & teaching art (in my own home) for nearly 20 years. I am a self-taught artist but trained teacher & enjoy sharing my skills & discoveries with other enthusiasts. I have been a working member of N.S.A. Society for about 18 years & have exhibited regularly in the McKee Gallery.

I have become increasingly aware that, no matter what the "human condition" may be, the environment & all the creatures we share this planet with, are affected by it. Although there is much that troubles me, my practice of drawing & painting keeps my heart & mind awake to beauty & hope.

Contact: danaroseartist@gmail.com



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EPIC FRAME SALE

Starts on Friday 19th May until frames sell out

The Framing Rooms
96 Collingwood St, Nelson

Genuine Bargains - starting price only \$10
Gorgeous Italian Ornaments & Contemporary Profiles
Come early and get the most choice

Antarctica in oil

In November 2015, I had the privilege of traveling to Scott Base in Antarctica to sketch and photograph the historic huts of Sir Ernest Shackleton and Robert Falcon Scott. The trip was supported by Antarctica New Zealand and New Zealand Antarctic Heritage Trust.

During my time at Scott Base, it was apparent the incredible job New Zealand is undertaking in the name of global science and climate change. Hosting some of the biggest names in science was a humbling experience. Media was also represented such as National Geographic and a Norwegian National Television crew. There is a wonderful kindred spirit about the community at Scott Base. The people are there for a common cause and happy to welcome you into "their" world.

Equally, New Zealand can be extremely proud of the work Antarctic Heritage Trust has carried out over the past ten years to restore and maintain the historic huts on Ross Island. Collaborating restoration specialists from all over the world including New Zealand, these small dwellings of such significant world heritage importance, have now been saved from total decay from the most brutal weather conditions in the world.

The three huts, Discovery hut, Scott's Terra Nova hut and Shackleton's Nimrod hut are all situated on Ross Island and dwarfed by Mt Erebus. The furthest is Shackleton's hut at Cape Royd's some 37 km from Scott Base which required a helicopter to access. The visit to each hut also required camping overnight.



After my arrival, I was engaged in 24 hours of survival training which included digging one's own snow trench and endeavoring to sleep under the bright Antarctic sun. Even with my maritime background, I quickly realised that this beautiful Antarctic landscape can quickly turn into a brutal and extremely dangerous unforgiving environment where the lack of preparation and complacency can be fatal.

Upon entering each hut, I felt a sense of deep reverence. Standing very still and soaking it in. Alone in the cradle of a significant part of modern world exploration history. At times it felt desperately sad knowing that some paid the ultimate price in the name of science and exploration. I remember the deafening Antarctic silence only to be broken by the haunting crow like squawk of an intrepid Skua. The men seemed very close indeed. A deep chill ran all the way down my spine and a feeling that I shall never ever forget.

My time at the huts involved sketching and photographing. This was hampered by the layers of clothing that is necessary to alleviate the sub zero temperatures. However, I successfully collected adequate material for the paintings. The photographs taken were only used for reference. Each painting is carefully drawn out first and then transferred to the canvas where each oil painting can take four to six weeks to complete.



On my return to Nelson, I subsequently planned the subjects for the exhibition. I knew this would take approx. eighteen months to complete the paintings on a full time basis. I have now completed sixteen works with two exhibitions to follow in September.

I am delighted to exhibit the paintings for a pre exhibition show at the McKee gallery in conjunction with NSAS. The paintings are represented by Fine Art Society New Zealand. This will be a three day exhibition from the 4th to the 6th of September. Sixteen paintings will be exhibited showcasing the explorers Shackleton and Scott from the time they departed New Zealand to paintings of the huts and artifacts. Through my paintings I would also like to bring to the public's attention the incredible work the Antarctic Heritage Trust has successfully completed in restoring and maintaining these huts. We are still in the planning stage for the Suter exhibition and hope to have more details very soon.

The paintings will then move onto Christchurch for the main exhibition at the end of September. This will coincide with Antarctica New Zealand's Antarctic season opening at the end of September. The venue, dates and details will be confirmed in the next few weeks. Please visit my website, Facebook page and Instagram for updates.



www.seangarwood.co.nz

<https://www.facebook.com/Sean-Garwood-Classic-Fine-Art-430423393766126>

www.fineartsociety.net

Derek Ball, Guest Artist Autumn Exhibition 2017 Seeing Possibilities

On receiving the invitation to the Autumn Exhibition it was a very pleasant surprise to see that Derek Ball was the guest artist.

In his opening speech he gave us the most precise description of what is involved in being an artist. In the first instance there are no words for it; simply artists are compelled to do what they do. With Ball this started as an eleven year old when his parents dropped him off at some vantage point on the side of the road where he would paint the landscape in front of him. The compulsion of actively looking and having that inner need to make a record of the world around you is the essential unspoken starting point of being a visual artist. From thereon in the journey of being an artist is learning the technical side of the different mediums and what they can and cannot do. That Ball was so emphatic on this point of difference between the inner need to be an artist and learning the properties of the various mediums so that that inner need could be fed allowed him to be both artist and art teacher. And in being both, he is one of those people who are able to give so much more back into the art community.

In his floor talk we heard that Ball began his art career as a painter. During his year of the Frances Hodgkins Fellowship in Dunedin a chance encounter at the Otago Museum with two men grappling with stuffing fish opened his eyes to the possibilities of using plastics and resins as an artistic medium. As he commented there are only so many ways you can apply paint to canvas. The attraction of new mediums and extending artistic expression into kinetic sculpture lead him on an interesting and at times challenging journey. Coming to the limitations of kinetic sculpture, some of them very practical in nature such as the maintenance of slipping drive belts and the expense of replacing worn out electric motors, Ball realised that rather than making an object that moves he would create a situation where the observer had to move to activate the kinetic potential of the object. As an artist Ball is forever seeing possibilities in any given situation.

With a career spanning more than fifty years the two landscape sculptures on show demonstrate a most wonderful circularity; from the eleven year old boy sitting on the side of the road to the current decade with Ball sitting before the Wither Hills or the hills of Hanmer or any number of South Island ranges pencil in hand drawing the landscape. And to what effect? Two notable landscape painters Bill Sutton and Toss Woollaston expanded the size of their paintings to contain the growth of their familiarity with their subject. Here we have the only sculptor of the landscape in this country presenting us with an object that can be held in the hand yet by illusion revealing the expansive nature of our country. All quite magical; this condensed intensity awakening us to our own experiences of moving, usually by car, through the landscape. The wall pieces of the Tahunanui beach are works that have their origins with movement of water over sand. The receding tide revealing the patterned sand. A

Curator

What is a curator and how does a curator benefit your exhibition?

For many, the suggestion of having one's exhibition curated brings on a fast intake of air, followed by a sense of dread. Why is this so? Many are under the impression that a curator is your ruination, someone who does not understand your work, or even know you. Someone who tries to take over your show and tell you what to do.

This is very far from the truth.

What is true is that you and a curator work as a team. A curator will look at your work and see it afresh. Their aim is to make your work look as great as it can, even better, to make it look so fabulous, that your work will sell.

We need to trust the curator. They will look at your work as a collection and may cull works that weaken it, that have no relevance to the overall look. Sometimes as the artists we may not be able to resist putting 'everything' we've made in the past months, in the exhibition. We are so connected to our work, it can sometimes be blinding to see obvious things like this, so that's where the curator comes in.

A curator can also write about your work from a distance, and with your input, say what you want to say to your audience. They also have expertise on how and where to hang/place works to their best advantage.

With all that is involved in getting your artwork made and ready for a show, having this sort of curatorial guidance really moves things along when you are likely feeling tired and possibly exhausted.

So don't be afraid, be relieved. You have someone on your side! Be happy and be excited that by working with the curator, your show will be even better than you ever imagined.

Thanks, Judith Ritchie



moulded impression of these patterns hung on the wall allows a second movement to occur; one of light moving across the patterned surface. Hence a painterly distillation of the landscape adding meaning to the practice of being a sculptor of the landscape.

As guest artist Derek Ball who presented not only his work but himself to us was a very fitting choice for the first Members Exhibition in the new McKee Gallery.

Robert Thompson

Upcoming Events

- 5 Jun - 25 Jun: **Ann Braunsteiner "Lost Childhood"**
Matinee Opening June 11, 11:30 - 1pm
- 26 Jun - 16 Jul: **New Members Exhibition No.2**
- 17 Jul - 30 Jul: **Caroline Bellamy**
- 9 Aug - 3 Sep: **N.S.A.S. SPRING EXHIBITION**
Receiving & hanging: 31 July - 8 August
- 4 Sep - 6 Sep: **Sean Garwood "Antarctica works"**
- 7 Sep - 1 Oct: **Cathy Jones "Uncovered"**
- 2 Oct - 22 Oct: **Claire Bywater "En Route: Travelling Light"**

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Subscriptions

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.

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Committee

- Gabrielle Coote (Patron)
- Lariisse Hall (President / B.I.G.)
- Nick Duncan (1st Vice President)
- Judith Ritchie (2nd Vice President / B.I.G.)
- Kate Coote (Secretary)
- Vicki Charles (Assistant Treasurer)
- Philippa Eberlein (Assistant Treasurer)
- Dana Rose (Exhibitions Officer / B.I.G.)
- Lee-Ann Dixon (Exhibition Curator)
- Lyn Cain (Membership Co-ordinator)
- Barry Driver (NSAS Website Manager)

- Jane Sussmilch (Newsletter Co-ordinator / B.I.G.)
- Erika Aupperle (Social Event Coordinator)
- Angela Nicoll (General Committee)
- Robert Thompson (General Committee)
- Ken Laws (General Committee)
- Ross Whitlock (General Committee)
- Richard Blunt (General Committee)
- Jason McCormick (General Committee)
- Michael Doyle (General Committee)

B.I.G.: Brilliant Ideas Group



IMPRESSIONS NATIONAL ART AWARDS 2017

- Open to all NZ Residents;
- Works entered limited to paintings, drawings and original prints. Digital images and photography are excluded;
- Enter by email photograph by 4th September. Supply contact details, work title(s), sizes, and media;
- Up to 3 entries per person. Selected works entry fee \$20 per work. (No charge for entries not selected.)
- Entry forms will be emailed to entrants with selection advice.
- Further details available soon. Visit www.impressionsnelson.co.nz, www.graemestradling.co.nz, or like the Impressions Art Awards Facebook page for regular updates.