

TAURANGA SOCIETY OF ARTISTS INC



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FACBOOK:  Tauranga Society of Artists

2018/19 COMMITTEE

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Kinsa Hays	Artist of the Month Display Coordinator	
Miriam Ruberl	Newsletter Editor	
Jitske Schokking	Purchasing	

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**IMPORTANT
DATES 2018**

24 – 28 October
Saturday 24 November

Original Art Expo
End of Year Competitions

NEWSLETTER AUGUST 2018 and August & September Programmes

RESPONSIBILITIES:

Exhibitions Sub-Committee:

Judith Allen (minute keeper), Sue Askham, John Campbell, Bruce Hutchinson, Maureen Ledgerwood, Mary McTavish, Donna Oberan, Joan O'Connor, Robin Purllant, Kay Sevier

Programmes & Competitions Sub-Committee:

Mary McTavish, Val Chapman, Debbie Clarke, Judith Robinson.

Art in the Park / Art on the Strand

Facebook Manager

Librarian

Maintenance

Police & Fire Emergency

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Signage

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Welfare

Workshops & Tutorials

Berys Suridge

Christie Cramer

Audrey Naismith

Richard Fenn, Adrian Muller

Richard Fenn

Debbie Clarke, Wendy Fullerton

Patrick Gibbons

Dulcie Artus

Myra Blackstock

Mary McTavish

NOTICEBOARD

● **AUGUST ROOMS ARTIST:** Sing Yuh Liao

Sing Yuh was born in Nantou Taiwan and immigrated to Tauranga in 1994. She has been interested in art especially that of painting since young. Studying and a busy working career gave her no chance to learn and do any art. New Zealand pictorial landscape, beautiful flowers and gardens; free and relaxed life style inspired her to learn to paint. In 1998 she joined Tauranga Society of Artists.

As a self-taught artist she learned from other artists by attending internationally famous artists' workshops as well as reading art books and magazines seriously, visiting Art galleries and museums. She paints in Watercolour, charcoal, acrylic, Chinese brush painting and calligraphy which are her favourite Media. Her favourite subjects are flowers, still life and landscapes rendered in a realism style.

Contact KINSA HAYES if you'd like to participate in displaying your work in the rooms for a month.

● **PASTEL SESSION** **Monday 6th August** from 9.30am to 4pm. Viewing a DVD with well known artist Jackie Simmonds, as well as creating your masterpiece for the art sale in October. If you would like to try pastels come and join us it is an exciting medium.

● **PASTEL OPEN STUDIO** on **Monday 20th August** from 9.30am to 4pm. A time to enjoy the excitement of creating and exploring different techniques in pastel.

● **WELCOME TO NEW MEMBERS:** John Campbell, Ruth Willis, Hilda Wilde, Maggie Lindner, Bruce McNeilly, John Fox.

● **BEREAVEMENT:** We are sorry to inform of the death of Ngaire Downes. Ngaire was a Life Member and will be sadly missed.

Start painting NOW for October

ORIGINAL ART EXPO

- 24th - 28th October
- Entries close 5th October
- Up to 5 paintings can be entered

More information and Entry Packs coming soon...

Programme & Competitions Report

You will see on page 4 in this issue an item about the up-coming Miriam Ruberl workshop which starts on the 9th of August. There are still places available and we would like the workshop to be filled and to run, so please check this out and put your name down on the Expression of Interest Form in the foyer and come along and be part of what will be yet another journey of discovery with Miriam. She provokes and challenges us to do and try new techniques and use mediums we might not have thought of using before. It is always a learning experience which I would encourage you to try.

We are in discussions with Graham Baker to take up to three Thursday Tutorials during October. Graham's sessions are always very popular: so look out for the Expression of Interest form later in August in the foyer. He is putting much thought into his topics which I am sure you will all get a lot from.

You will also see the first notice regarding the Original Art Sale (24th -28th October) on page 2. Please gather up your paintings for sale and have them dusted off and ready for the sale by the **23rd of October**. Packs for this event, with labels

and instructions, will be available for you to collect from the rooms around the middle of September.

Paul Coney has been booked to do a Day Workshop with us on **Saturday 13th October**. Costings, details and materials list still to be finalised but will get out an Expression of Interest form as soon as possible.

The last official programme for the year runs to the end November but there will be a couple more opportunities for you to be involved with **Maxine Thompson** returning on the **3rd and 4th of November** to "**Show & Tell**" of her recent trips to Morocco and Outback Australia. We will be working on Portraiture in Pastels this time.

A first for many of our newer members will be the huge opportunity to be involved with the **Garden & Art Festival** which Berys, Marie and Jenny will be heading up in mid November. There will be lots of help required and we encourage you to participate and enjoy the buzz.

The Competitions & Programme Group
Mary McTavish, Debbie Clarke, Judith Robinson and Val Chapman

◆ **Portraiture:**

Eric Hussey, a long time club member was our model for the July session. The session went well and Eric said it was his pleasure to sit for us. Eric is eighty nine.



The last challenge for the year is "Madonna and child" painted by Leonardo Di Vinci. It starts from the **1st August** and finishes, with a showing of all paintings on the **17th of Oct**. Remember photos are for reference only and all drawings free hand. **Portraiture is held on the 1st and 3rd Wednesday of each month**. Convener for portraiture is Judith Robinson.

◆ **Still life** On the **8th Aug and the 22nd of Aug**. "The Thinker" is the theme. There will also be a short video "Controlling the cylinder in light" By Marc Leone NKU, (Northern Kentucky University)
Conveners- for still life, Judith Robinson and Mary McTavish.

◆ Night art- Tuesdays and Thursdays 7-9p.m.



Programme

Tues 7-9 pm.

Open studio with Steve. Any medium / any style- all welcome

Thurs 7-9pm.

Open studio with Trish. Join the art discussions while doing your own project. Any medium / any style.

Steve and Trish open the doors to “The rooms” on these nights to encourage members, with their own art projects , to share ideas, techniques and art related subjects. Sometimes an art idea emerges and a few will feel inclined to “have a go”. Flexibility seems to be the key with this group. A weekly email goes out to the night group, to showcase work done and encourage participation. A couple of times a year, a casual social event will be suggested.



In the Summer, outdoor art is held on Thursday evenings, at different venues, starting earlier, but as many members are employed, we start at 5pm these nights. We have a weekly challenge topic, and this is purely done on a "as wish to" basis via email, to try and keep skills going.

Please pop in on one of these nights, if you would like to join us, and you would be most welcome.



TUTORIAL: 9TH AND 23RD AUGUST- Miriam Ruberl

Painting your spirit body – what is the texture of YOU - or who are you when no one is looking, (not even you)?

The purposes of the title for these two workshops, these times with our creativities, are twofold. Firstly, to make it as likely as possible for you to lean into this approach to art-making, and in so doing share with you the journey I have been on since I abandoned all aspirations to join the ranks of the masters of realism, much as I still admire their skill now.

The second purpose is to really engage you in YOUR thinking and feeling process with that part of you that tends to think of yourself, depending on your world view, as “not just a body”, a spirit in a body”, “just a body” or “something or someone in a container called a body” or even as some would have it, a “spiritual being having a human, ie embodied, experience”, and conveying that with paint on a support.

Miriam Ruberl, experimental artist



LIBRARY NEWS

Learn to Draw Step by Step by Bruce Robertson, Learn to Sketch by Alwyn Crawshaw, Still Life Drawings and Paintings by Jack Hamn, The Still Life Artist Drawing Bible by David Poxon, The Drawing Course by General Artists and many more. These books are in our library and great references to help with still life painting. Also we receive monthly for our library the N.Z. Artist Magazine, available to read in the rooms or to borrow through our register system for 3 weeks.



BOOK REVIEW

Jonathan White's *NEW ZEALAND* published by Rakau House 1987



Artists often say they are "self taught". I like to say this as well, but also say if I had a teacher giving me the most intense micro-teaching it would be Jonathan White, because I have spent so many hours poring over his painting reproductions, or the one original painting of his that I do own. His book *New Zealand* has a series of 41 plate each accompanied by a half page explanation of the scene written by an historian, John Hall-Jones, as well as delightful pencil sketches usually also related to the painting in some way. It was marketed as *'the most significant book of New Zealand landscape paintings for more than one hundred years.'* Twenty paintings of North Island and 20 of South Island with one of Stewart Island gives a comprehensive cover of most our remarkably varied landscapes.

In his introduction he expresses a bit about his 'philosophy' of art, quoting other painters who inspired his own development as an artist. One of his quotes, from a one-time president of the Royal Academy Sir Frank Dicksee is *'Art should be guided by reference to nature and upheld by an ideal of beauty.'* Whilst I have reluctantly to agree with Andy Warhol's best definition: *'Art is what you can get away with'*, in my heart of hearts I agree with White's definition. His fascination with what he describes as our land's *'clarity of light and atmosphere'* which I think is unique to our country is expressed superbly in his paintings. I have met Jonathan a couple of times, indeed I lived within a few kilometres of his place near Edgecumbe for over 30 years, but never had the chance to ask him how he achieved the blue distant atmospherics of many of his scenes. I suspect he puts pale Cerulean blue wash over the more distant

hills or mountains rather than mix the blue into the richer colours, but this is just a guess.

Jonathan White (1986 photo)

He says *"I view with great sadness the ever increasing rate at which our native bush and birdlife is disappearing."* so this book will become an iconic record of many scenes which might well disappear sooner rather than later. Indeed the very first Plate 1 shows a magnificent Kauri grove 'Puketiki State Forest' that could sadly be an exact example of this with the recent scourge of Kauri Die-back disease hitting Northland in just the last few years.

Plate 2 a scene from Stewart Island with the delightfully named twin granite domes of the Biblical Gog and Magog illustrate the 'blue wash' technique White is a master at capturing. Like so many of his works, the foreground rocks trees and tussock show his awareness of Nature's variety: you can tell what species of plant, what origin of rock he is depicting, and while some critics think this irrelevant in their definition of "art", I just love to appreciate his capacity to illustrate the infinite variety of our land's geomorphology, geology, flora and fauna.

Referring now to different Plates, White achieves close attention to flora like few other artists I know: Plate 3 with Pohutukawa in Xmas scarlet bloom, or Plate 4 Snow tussock in snow near Mt Aspiring, Plate 5 autumnal willows in Hawkes Bay, Plate 7 Ponga fronds, Plate 16 Kaikoura flax to name just a few. His clever capturing of reflections in placid waters as in Plates 4 and 10, contrasts with his rushing rapids and energetic waterfalls as in Plates 7 and 36. When he paints rocks in the foreground of many of

his works one can tell what sort of rock it actually is that nature has produced in different parts of our land. Schist erratic boulders deposited by ancient glaciers during the last 6 Ice Ages appear in the Wakatipu Plate 40 Wakatipu, Wellington coastal greywacke in Plate 11, fresh new andesite only a few years old coated with sulphur on White Island's Plate 21. A feature of many of his works is the low palette he uses. In many paintings he does not use any greens at all. Plates 40 of Wakatipu, 21 White Island, 22 Mt Aspiring, 35 Central Otago for example.

A couple of things that distract me when viewing some of his works is his use of human figures. To me this spoils some of his work. One example is Plate 38 where I reckon the scene would look better without the figures, Similarly Plate 27 has

a fisherman that to me distracts from the scene. Of course these are really just petty criticisms. However I must admit I have taken this on, and have recently gone over some of my own work and removed figures from foregrounds so they cease to be unwanted foci of attention.

There is a companion book Jonathan has published called "*Majestic Wilderness*", which has a similar number of Plates but all of just Fiordland, which is his special centre of interest, and where he has spent many weeks if not months tramping through, boating around and helicoptering into, to find fascinating subjects for more art. Hopefully our Society can obtain this book sometime, as I personally think it is even better than his "New Zealand."

Adrian Muller



OPPORTUNITY

2019 Molly Morpeth Canaday Award - Painting and Drawing

Expected to offer over \$20,000 in awards.

This non-acquisitive award is dedicated to excellence across contemporary and traditional painting genres. The Award has developed over 28 years and sits credibly within the New Zealand arts community. A high standard of work is selected to form the exhibition from nationwide entries by three pre-selection judges.

Entries open: 1st August 2018

Entries close: 2nd December 2018

Exhibition opens: 16 February 2019

Exhibition location: Te Kōputu a te whanga a Toi – Whakatāne Library and Exhibition Centre, Kakahoroa Drive, Whakatāne

For further information go to: www.mollymorpethcanaday.co.nz.

FUNDRAISER

Artwork submissions are now open for Rotary fundraiser Treasured Art 2018

Artwork submissions are now open for the Rotary Club of Tauranga Sunrise fundraiser Treasured Art 2018. The exhibition will be held on **9-10 November** at Duncan & Ebbett showroom on Hewletts Road in Mount Maunganui, with an art auction taking place on the evening of **10 November**. Artwork can be submitted through the website <http://treasuredart.co.nz/contact/> **Submissions close Friday 31 August.**

Landmark Homes - “Sponsor of Tauranga Society of Artists’ October Original Art Sale”



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ART IN THE PARK

Coronation Park...Mount Maunganui 8.00am– 5.00pm
August 11th.

Dates for the balance of this year and 2019 for both Art in the Park and Art on the Strand, will be available as soon as approved by the Tauranga City Council.

ART ON THE STRAND

The Society has now taken responsibility for Art on the Strand which will be held on the 2nd and 4th Sunday of each month. All members are welcome to exhibit and sell their art there on **August 5th and 19th**

These two venues provide a great opportunity for members to display & sell their art. **FOR MORE INFORMATION** - come down and talk to members on any of the above days. A copy of the rules is available from bervssuridge@gmail.com

SESSION LEADERS

Pastel Sessions	Deanna Flood	5722563	021 023 13190
Thursday Morning	Karen Pritchard	544 6574	-
Tuesday Morning	Jenny Brogden	544 1410	-
Drawing for Pleasure	Cynthia Davis	578 3739	-
Painting School	Mary McTavish	543 2521	-
Wednesday Afternoon	Richard Fenn	577 1644	027 245 1741
Life Drawing	Lyn Watts	576 9592	021 071 5712
Tuesday evening	Steve Cordery		027 510 6669
Thursday evening	Trish Holmes	576 9580	-
Portraiture	Judith Robinson	572 1101	027 361 3429

