

Corban Estate Art Centre,
THE STUDIO,
cnr 426 Great North Rd &
2 Mt Lebanon Lane, Henderson.
T: 09 838 5733;
E: wccac@xtra.co.nz

Wait Kere Arts

WAITAKERE CENTRAL COMMUNITY ARTS COUNCIL



Waitakere Central Community Arts Council, PO Box 21-447, Henderson, Auckland 0650
OFFICE HOURS: 9h30am to 2.30pm Mon-Thurs

Newsletter

MAY/JUNE 2017

Committee 2016-2017

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Galina Efimova

Sue Butler

Arts Coordinator

Diane Costello

**"Every child is an artist. The problem is how to remain an
artist once one grows up."
- Pablo Picasso**

President's Report

This will be the last report before the AGM, 1st May.

I think you will all agree that we had a fantastic Member's Exhibition. The putting together of it went off very smoothly. Artists hung their own work, which mostly stayed put and it cut down on problems. Unfortunately, the Trust Exhibition cannot run on the same lines. There are just too many paintings, including courier works.

Congratulations to all the winners. The peoples' popular choice is very important and the winners for these are: Irena Velman for the art section with Piha North, Sue Butler for craft with Sparkling Wine, Karen Kennedy sculpture with Watch Dog and Natasha Smyser for photography with Express Yourself.

I would like to thank all the volunteers for their help with the various jobs needed to put this all together.

We are now preparing for our AGM. The committee work very hard on your behalf, so I hope you will come along on the 1st May at 10am and give us your support.

Thank you
Marion Sutcliffe
President



Coordinator's Corner

What a great Waitakere Arts Member's Exhibition we had and a lot due to the members of WCCAC working together as a team to get the job done. The layout of the artwork looked fantastic and labelling worked particularly well with member's taking charge of their own titles and prices.

Many thanks to our two judges, Evan Woodruffe and Virginia Leonard for their time and expertise in selecting our winners.

It was good to have Jim Ellis as one of our Guest Artists and he produced a very interesting range of work. Marg Hanham, another of our member's gave us a preview of some of her extensive range of the finest needlework I have ever seen. What a wonderful collection.

The West Auckland Wood turners Guild rounded up the event really well by exhibiting woodwork done by their members as well as demonstrating their skill.

I have included in this newsletter, the winner's artwork along with the judge's comments.

What is newsworthy is the People's Popular Choice Awards which Marion has revealed. These winning artworks were selected by the public. WELL DONE to all of you!

Regards

Diane Costello

Arts Coordinator



"Now come on blokes, stop muckin around!!" Vice-President Gerry Andrews and Committee Member Roy Malpass take a much needed break after some heavy lifting.

AGM 2017 – MONDAY, 1st MAY 2017

When: Monday, 1ST May : 10.00am to 1pm

Where: The Studio

Social: This is a wonderful opportunity to get together without the paint brushes and socialise.

Please could you all bring a small plate of food and we can enjoy a combined lunch.

Contact: Coordinator: office: wccac@xtra.co.nz or 09 838 5733 or 021 232 4438

PEOPLE'S POPULAR CHOICE AWARDS

ART IRINA VELMAN with "Piha North"



SCULPTURE

KAREN KENNEDY
with "The Watchdog"

****Karen also won the
FIRST PRIZE CERAMIC
"FARMER
BROWN" THEMED
SECTION at the
Easter Show last weekend
(photo not available)**



CRAFT – SUE BUTLER
with “Sparkling Wine”



PHOTOGRAPHY – NATASHA SMYSER
with “Express Yourself”



PACIFICA MAMAS FOR TEA 9TH MARCH

Thank you for joining us for a cup of tea and chat the Pacifica Mamas from the Pacifica Art Centre at Corban's Estate.

Did you know?

They formed in the late 1980s the Pacifica Mamas are all first generation pacific immigrants to New Zealand, originally from island nations including the Cook Islands, Samoa, Tuvalu, Tonga, Tokelau, Kiribati, Fiji and Niue. Each member brings his or her own unique cultural, visual and arts skills to the collective.

This group of highly acclaimed Pacific Heritage artists comprises, weavers, tivaevae makers, carvers, tapa artists, orators, performing artists and more. They meet regularly at the Pacifica Arts Centre to fellowship, exchange stories, and strengthen their pacific arts skills and knowledge.

The Pacifica Mamas activities include a Pacifica Experience – a schools pacific education programme; Pacific Art exhibitions; Workshops at local and international events; An arts programme for the Springhill corrections facility and more.

They were awarded the Creative New Zealand Pacific Heritage Arts Award in 2012, and the Aotearoa Arts Access Corrections Community Award 2015. They've been recognised far and wide for the contribution to Pacifica Arts both in New Zealand and abroad.

<http://www.pacificaarts.org/who-we-are/the-pacifica-mamas/>



What we did in March/April

PAINTING 'EN PLEIN AIR' OUTSIDE THE WAITAKERE LIBRARY

When: Saturday, 4th March 2017 : 10.30am to 2pm

Where: Waitakere Library, 3 Ratanui Street, Henderson



OPEN ARTS DAY – SAT 4TH APRIL

Organised by Corban's Estate, this event draws hundreds of people from Auckland to visit the artists at CEAC. This year we were delighted to see such wonderful weather.



HENDERSON TOWN SHOP WINDOW PROJECT

Many thanks to



MARGARET NORWOOD'S WATERCOLOUR CLASS 2017

A big THANK YOU to Margaret who taught Watercolour for three terms, a great inspiration with lots of knowledge to impart.



One hundred years ago this month, Marcel Duchamp's controversial Fountain made its debut. It would change art forever, writes Kelly Grovier.



In April 1917, everything changed. At least, that is, in the world of art. It was then that the legendary avant-garde French artist and cultural prankster, Marcel Duchamp, conceived a work so controversial in its making and meaning that it would alter forever the way the game of art is played. The work in question was a porcelain urinal that Duchamp quizzically flipped onto its back, signed with a mysterious *nom de plume*, and called Fountain. Like a genius move by a stealthy chess master, the introduction of Fountain into the history of image-making had the effect of check-mating the art world's sensibilities, marking the end of one kind of game and the start of another.

Fountain is a porcelain urinal, flipped on its back and signed by the mysterious 'R Mutt' (Credit: Alamy)

The analogy to chess is more than merely fanciful. Insisting that it "has all the beauty of art and much more", Duchamp was obsessed with the game. (So obsessed in fact he forfeited significant pieces of his personal and creative life to its pursuit. In November 1927, after having, years earlier, shifted his energies entirely from making art to playing chess, his new wife Lydie had had enough of his incessant strategizing of moves and countermoves. One night, while he was sleeping, she glued the pieces of his set to the board. They divorced a month later.) Duchamp's mischievous creation of Fountain 100 years ago this month is deeply in accord with the artist's lifelong inclination towards cerebral playfulness and demonstrates the same skilful sleights of hand that a grandmaster displays when wiping the board clean with his opponents.

Duchamp was obsessed with chess, shown here in his painting, *The Chess Game* (Credit: Alamy). To understand how Duchamp managed to outmanoeuvre the art world, one needs to return to the moment that the scurrilous sculpture arrived for consideration at the recently formed Society of Independent Artists in New York in spring 1917, in advance of an exhibition due to open on 10 April. As a founding member of the association, Duchamp had helped devise and articulate the organisation's avant-garde ideology, including its commitment never to reject a work submitted by one of its members. To test the sincerity and sturdiness of those principles, Duchamp entered the urinal under an assumed artistic identity - 'R. Mutt' - knowing full well that the provocative piece would leave his fellow players in the society scrambling for their next move.



Fountain gushes with conundra about the very nature of creation and what it means to be a maker

Duchamp then watched with disappointment, if not surprise, when the question of whether to exhibit the piece was put to a vote, in hypocritical violation, he believed, of the society's widely-publicised open-mindedness.

When Fountain was rejected by fellow members on grounds of aesthetic crudity, Duchamp found his conscience suddenly cornered. Left with no other possible move, he resigned.

Doing so, however, left him with an awkward challenge: how, physically, to retrieve the scandalous sculpture without exposing himself as its impish author? Yet somehow Duchamp succeeded in smuggling the work out of the society undetected, aided no doubt by the reliable prejudice of anyone who might have observed him, never believing that the cumbersome hunk of porcelain plumbing was an object worth protecting. Once back in Duchamp's possession, Fountain was whisked away to pose for Duchamp's friend, the legendary photographer Alfred Stieglitz, whose iconic black-and-white portrait of the piece quickly etched itself into cultural consciousness.



The photographer Alfred Stieglitz's iconic black-and-white portrait of the piece quickly etched itself into cultural consciousness (Credit: Alfred Stieglitz/Wikipedia)

Duchamp's reluctance to sign his own name to the work, his refusal to claim credit for it, and his strenuous efforts to avoid being seen removing the work, demonstrate a remarkable resolve to distance the maker from the made. Such arduous anonymity is instructive in helping us establish principles for appreciating one of the most controversial works of art in the past century.

The age of outrage

When it comes to contemplating Fountain, observers must rethink how an aesthetic object should be approached and put aside conventional biases about the nature of artistic craftsmanship. For the first time, the significance of a work of art has been detached utterly from the artist's role in making it. After all, Duchamp did not forge the sculpture from clay with his own hands. Its significance instead lies in the object's ability surreptitiously to skirt the scrutiny and prejudices of the eye and to engage the mind instead in a match of philosophical wits. Sliding from eye to 'I', Fountain gushes with conundra about the very nature of creation and what it really means to be a maker.



Marcel Duchamp (1887-1968) was a legendary avant-garde artist and cultural prankster (Credit: Alamy)

Since 1913, Duchamp had been experimenting with notions of originality, challenging the art world to accept as legitimate what he called 'readymades', or everyday commercial objects that he deemed, by situating them in a new cultural context, to be works of art. In the case of Fountain, Duchamp purchased from the JL Mott Iron Works Company in New York a new urinal which he endeavoured to estrange from its accepted identity, just as earlier he had forced observers of his painting Nude Descending a Staircase No 2 (1912), to recalibrate the way they perceive the muscular syncopations of the female form as it flexes through space.

The assumed name he attached to the object - 'R Mutt' - was intended, he later confessed, to being a fusion of the manufacturer's name for the ceramic apparatus and a 'funny' character from the famous cartoon strip Mutt and Jeff. Writing at the time of Fountain's rejection from The Society of Independent Artists' exhibition, an anonymous contributor to the Dada periodical Blind Man defended the sculpture, which had come under sustained

attack, in terms that would help propel the work and the dilemmas it posed permanently into popular imagination:

Mr Mutt's fountain is not immoral, that is absurd, no more than a bathtub is immoral. It is a fixture that you see every day in plumbers' shop windows.

Whether Mr Mutt with his own hands made the fountain has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view – created a new thought for that object.

With a flick of his wrist, Duchamp had flushed traditional notions of artistic identity down the drain. The implications for how an artist perceived his or her role in making objects would be irreversible and far-reaching.



Without Fountain, Warhol's Campbell's Soup Cans may not have existed (Credit: Alamy)

Duchamp's Fountain became the yardstick against which outrageousness would subsequently be measured

Remove Fountain from the cluttered chessboard of modern art, and one would need to remove too a vast army of subsequent works by artists who followed Duchamp's fearless lead. Pop Art's insistence on smudging the distinction between objects of high culture and the commodities of ordinary retail life directly descends from Duchamp's notion of the readymade. No Fountain, no Warhol Brillo Boxes. No Campbell's Soup Cans. Seminally sensational, Duchamp's Fountain became the yardstick against which outrageousness, as an aesthetic quality, would subsequently be measured. The imagined repository for bodily waste, Fountain's potential as a receptacle for shock is arguably filled and fulfilled 70 years later by the US artist Andres Serrano's salacious photo of a crucifix submerged sacrilegiously in urine -- a work that sparked a furore in 1987.




Fountain prefigures later works, such as Damien Hirst's formaldehyde shark, The Physical Impossibility of Death in the Mind of Someone Living, 1991 (Credit: Alamy)

To my eye, the open-mouth gape of Fountain's frozen yawn prefigures, too, the guffaws of Damien Hirst's formaldehyde shark (The Physical Impossibility of Death in the Mind of Someone Living, 1991) as well as his chuckling diamond-encrusted skull, For the Love of God (2007) -- all three of which chortle with menacing self-confidence in their own mesmeric power. Yes, Fountain changed the game of art forever. Every so-called 'found object' that one encounters in a contemporary art exhibition, every infuriating row of bricks we trip over in a gallery, or dishevelled bed that makes us question the relationship between concept and execution, craft and craftiness, owes its origin to Duchamp's audacity. With the 'I' of the artist now regarded as a piece that can be sacrificed without forfeiting the game, those who contemplate art have been forced to reconsider their aesthetic strategies and to practise entirely new ways of seeing.

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e: wccac@xtra.co.nz t: 09 838 5733 c: 021 232 4438 THE STUDIO CORBAN ESTATE ARTS CENTRE cnr 426 Great North Rd & 2 Mt Lebanon Lane, Henderson			
MONDAY	Open Studio 8.30am – 1.30pm (no oils after 11am to assist those with solvent allergies)	Open Studio 1pm – 4pm (no oils) as this is a shared space with the Photography session Photography Session: 2.00pm-4pm Every second Monday of each month \$2 per session for members \$5 non-members Contact Diane on 0220887928	Monday Painting Group 7–9pm Contact Carmen on 09 818 5592
TUESDAY	Bellas Artists: Lynette McKinstrie Group booking Morning FULL	Available for Workshops, classes, projects.	Open Studio Evenings 6.30pm – 9.00 Contact Odile Koper 09 836 4953
WEDNESDAY	Tutored: Drawing and Painting with Gabrielle Ryburn 10-12noon Ph 09 4129255	Life Drawing: 12.30 – 3.30pm \$12-\$15 per session Includes model fee Contact Gillian Palmer on 09 8181306	Available for Workshops, classes, projects.
THURSDAY	Open Studio 8.30 – 12.30pm Drop in and join in.	Tutored: Watercolour painting with Helen Steven 1-3pm Ph 09 834 5832	Life Drawing 6.30-9pm \$12-\$15 per session Includes model fee Contact Tatiana Zimina 021 239 4924
FRIDAY	Friday Painters group booking 9.30-12.30pm. Contact the office for details	Available for Workshops, classes, projects.	Available for Workshops, classes, projects.
SATURDAY	Available for Workshops, classes, projects	Available for Workshops, classes, projects	Available for Workshops, classes, projects
SUNDAY	Available for Workshops, classes, projects	Available for Workshops, classes, projects	Available for Workshops, classes, projects