

Corban Estate Art Centre,
THE STUDIO, cnr 426 Great North
Rd & 2 Mt Lebanon Lane,
Henderson.
T: 09 838 5733;
C: 0212324438
E: waitakerearts@xtra.co.nz

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



Newsletter

September/October '18

Executive Committee
2018-2019

President

Sue Butler

Vice President

Gerry Andrews

Immediate Past President

Marion Sutcliffe

Secretary

Mary Malpass

Treasurer

Galina Efimova

Committee

Janet Fuge

Roy Malpass

Peter Purcell

Roshan Masoumi

Jean Cooper

Smita Upadhye

Arts Coordinator

Diane Costello

www.waitakerearts.com

Membership:

\$40 Individual; \$60 Family (\$40 primary member & \$20 partner, under 18 free); \$20 youth (school, tertiary, university with ID).

Kiwibank:

38 9018 0675 154 010 or
cheque or cash

President's Report

Dear Members

I can't believe it's almost a month since our 32nd Trust Exhibition, The Greater Auckland Art Awards & Exhibition.

Thank you Diane and the Committee for working so hard to host this event. It would not happen without the volunteers who contribute both time and effort behind the scenes to make this a successful event. So a big shout out to you all.

At the end of October we were asked to be a part of the Corbans Estate Open Studios. The weather wasn't the best but we had a good turnout considering. The Artists who turned up to demonstrate their skills and share with the public about Waitakere Arts Studio were very engaging. I believe that we were able to show case our Studio and its accessibility to the wider community. Thank you very much for your support.

There are some important dates to mark on your calendar including our Christmas Party coming up on the 3rd December.

We encourage you to reach out to others in the community that you feel would benefit from being involved with our group.

Cheers,

Sue Butler

President of Waitakere Arts

Coordinator's Corner

Well done Team! We have a fantastic Committee who spend many hours of their valuable time working on delivering great exhibitions. I'd like to thank them most sincerely and am so grateful for their hard work and support. To our Membership, your support in terms of assisting with our exhibitions is most valued and appreciated; we do put on a great show 32 of them!

It's really important for me to be able to call on our President for advice and collaboration in moving the arts council forward. Sue has done a wonderful job in setting the bar really high in terms of looking at upgrading The Studio and with her team behind her; it's starting to take shape nicely. Many thanks to the Henderson-Massey Local Board who gave us \$5,000 which is going a long way to achieving this goal.

We have relocated the library to the kitchen area and while it will take a little while to get those books organised into categories, it's already looking better. Please feel free to borrow books by completing the details when removing any books from The Studio and remember to input the return date.

We still have some work to do in terms of easy access to cups, etc, but we are getting there. The new oval kitchen table in the kitchen makes a significant difference and this is now a lovely space to sit and have a cup of coffee and check out the library. We can also open the kitchen door when the weather is fine, so please let us know.

We look forward to slowly working on other aspects of the art rooms for a better functioning art space.

I must take this opportunity to again thank all of our Sponsors (page 3), as without you this event would not happen! We call on you time and time again and you continue to support us.

We were very excited to participate in the Open Art Day at the Corban Estate Arts Centre on the 27th October which opened the rooms to the many people visiting the artists at Corbans.



As a Member of WCCAC you may also book The Studio for children's parties or sessions.

If you have anything of interest for the newsletter, please let me know.

Regards & have fun with your art, **Diane Costello, ARTS COORDINATOR**

MANY THANKS TO OUR WONDERFUL SPONSORS



giving back

GREG PRESLAND

Presland & Co.



[FRAMES] by Daniel



SUDAN HAIRDRESSING



REVELL FAMILY TRUST



MITRE 10 **MEGA**
HOSPICE

PEOPLE'S POPULAR CHOICE ART



WINNER: Louise Allen with Portrait of Chief Ruarangi
McIntyre

SPONSORED BY WAITAKERE CENTRAL COMMUNITY ARTS COUNCIL \$250 CASH

PEOPLE'S POPULAR CHOICE

Sculpture/Ceramic



WINNER: Cathy Brickhill with Kelp Fingers

SPONSORED BY BARNES \$150 VOUCHER

PEOPLE'S POPULAR CHOICE

16-18 ART



WINNER: Kate Litherland with Arabian Princess

SPONSORED BY WAITAKERE CENTRAL COMMUNITY ARTS COUNCIL \$150 CASH

PEOPLE'S POPULAR CHOICE

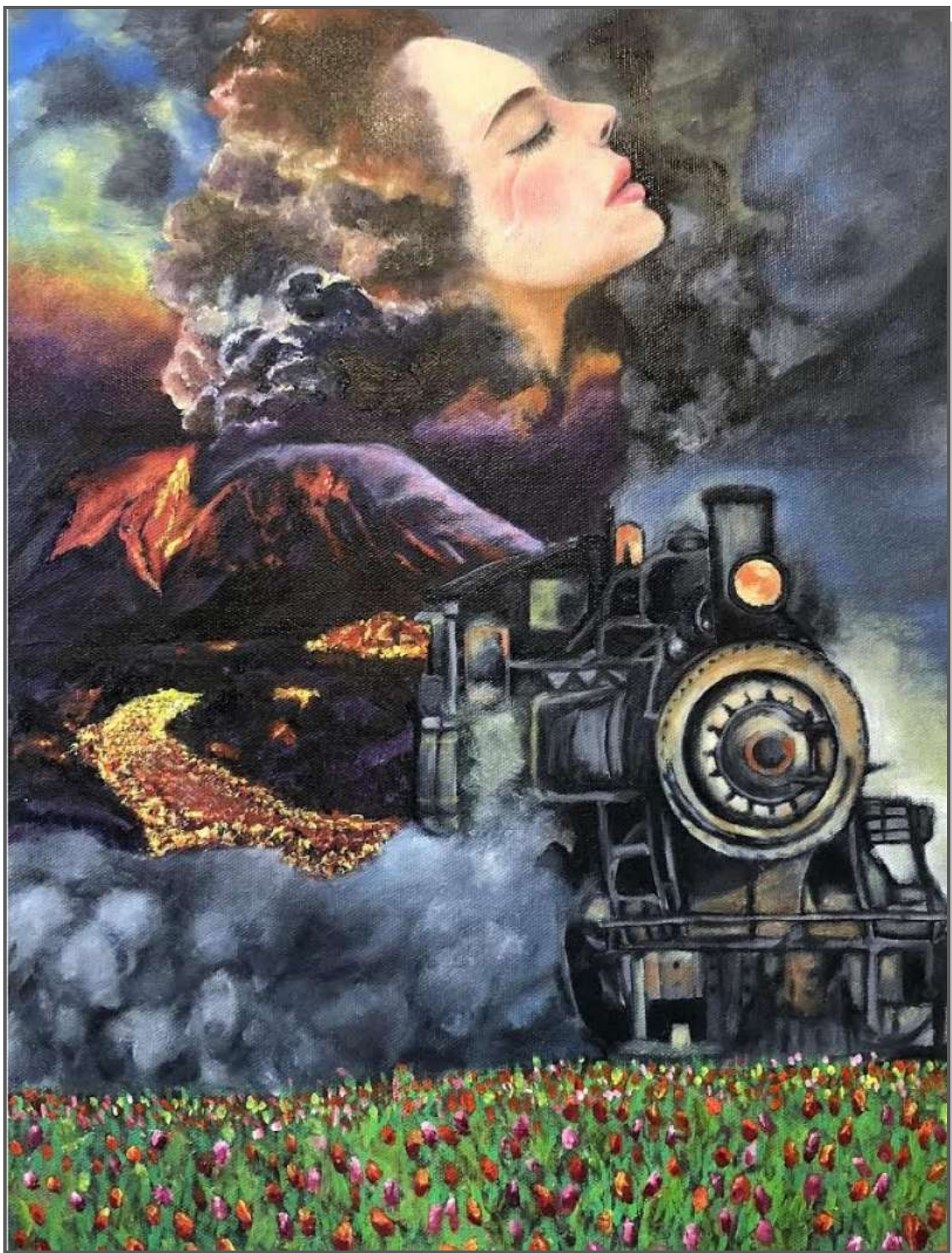
16-18 PHOTOGRAPHY



WINNER: Leila Hansen with Dancing Fantail

SPONSORED BY PHREON \$150 VOUCHER

PEOPLE'S POPULAR CHOICE 13-15 ART



WINNER: Katherine Ouyang with Wishes of Nature

SPONSORED BY VICKI INGHAM – RAY WHITE TE ATATU \$150

PEOPLE'S POPULAR CHOICE 13-15 PHOTOGRAPHY



WINNER: Nick Lees with One Duck

SPONSORED BY PHREON \$150 VOUCHER

UPDATES

2018 Christmas Party



OUTING

NZ Sculpture Onshore

Friday, 16th November

Entry fee to exhibition: \$15 Seniors; \$20 Adults

Leaving The Studio: 10am prompty

Address: 170 Vauxhall Rd, Narrow Neck, Auckland

Arriving back at The Studio around 3pm

RSVP: Diane on 021 232 4438 or wccac@xtra.co.nz

Please advise if you are able to assist with transport

<http://www.nzsculptureonshore.co.nz/>

WORKSHOPS

We have a good number of workshops being planned; see the Updates coming out soon with full detailed information.

- Ken Padgett workshop on Oils
- Children's Paper Mache Workshop by Sue Butler
- Intense Abstract & Surrealist Photography Workshop (2019) by Diane Costello & Murray Noble
- Hypertufa (garden art) workshop by Sue Butler
- Life Drawing workshop 2019

PAINTING WITH COLOUR with Dr Louise Allen

ONE DAY OIL OR ACRYLIC WORKSHOP

1 Day Session: Painting with Colour on Sunday 27 January 2019

Working with colour is not easy for a painter. This workshop is a safe space for experimentation and creativity specifically focused on improving the colour palette of participants, along with developing an understanding of how colour operates in both oil and acrylic paint and overcoming colour problems that individual painters bring to the session.

With – Louise Allen, Independent Fine Artist:

Holding degrees in Fine Art, Sociology and Dramatic Writing, Louise Allen is an award winning colourist painter, and an experienced University Lecturer. She uses oil on canvas and works out of a studio in West Auckland. She develops visual narratives using memory and imaginative associations. Producing neither fully abstract nor fully representational works, she negotiates this paradigmatic tension in the Fine Art Academy through balancing iconographic and symbolic forms which are then made more deeply and unconsciously associative through an evocative use of colour.

Timing: arrive 9.00 am for a 9.30 painting start. Finish painting 4.00pm. Pack down and leave by 4.30pm.

In the morning we will discuss experiences with painting with colour and set some goals. Then we will experiment with colour mark-making and colour palette.



In the afternoon a fresh painting will be started based 'loosely' on a still life.

Participants would bring their own materials ie: brushes, mixing and cleaning fluids, something to paint on (some paper for the morning and then a canvas or paper for the

afternoon session) and Acrylic or Oil paints (no watercolours or inks please). Please Note: No black or white paint is allowed. Easels are available. Maximum 12 participants. Session won't run if there are fewer than 8 participants.

Price: \$75.00 (sorry no concessions)

Venue: THE STUDIO, Corban Estate Arts Centre, cnr 426 Great North Rd & 2 Mt Lebanon Lane, HENDERSON

Tea & Coffee; easels; desk easels included.



WELL DONE SMITA UPADHYE

Smita was called on to install a beautiful Rangoli design at the Manukau Westfield Mall as part of the Diwali celebrations.



Tutored Classes

SMITA UPADHYE FULL FIGURE PENCIL DRAWING - TUESDAY

When: Every Tuesday, SPACES AVAILABLE

Time: 1pm to 3pm

Where: The Studio, Corban Estate Arts Centre, cnr 426 Great North Rd & 2 Mt Lebanon Lane, Henderson

Contact: Diane on 09 838 5733 or 022 088 7928 or Smita on 09 820 8654 or 027 4132 606

Cost: \$20 per session



GABRIELLE RYBURN'S DRAWING & PAINTING CLASS

When: Every Wednesday, 10am to 12pm
SPACES AVAILABLE

Where: The Studio

Cost: Contact Gabrielle 09 412 9255

I teach comprehensive drawing techniques, using media ranging from pencil, through graphite, to charcoal and ink beginning with line drawing, progressing to tonal rendering as a foundation for painting which is generally done in acrylic. In my own work I use pastel, oils, pastels, water colours and acrylics.

Gabrielle has been painting for over 40 years and is a master of portraiture and the creator of beautiful still life and landscape works.



HELEN STEVEN'S WATERCOLOUR CLASS

When: Every Thursday, 1-3pm : FIRST
SESSION FREE

Where: The Studio

Contact: Diane Costello on 09 838
5733/0212324438 or Helen Steven on 09 834
5832

Helen is a well-established watercolour artist who is recognised for her skill and expertise as a watercolourist, with many years of teaching. She has won numerous awards and her paintings sell in New Zealand, Australia, Asia and England.



Group sessions

(rooms are permanently booked for these sessions and room rental is paid)

BELLA'S ARTISTS (closed group) – TUESDAY MORNING

Class is full

LIFE DRAWING GROUP – WEDNESDAY AFTERNOON

When: Every Wednesday, 12.30pm to 3.30pm

Where: The Studio

Cost: Contact Gillian Palmer on 09 818 1306 AFTERNOON SESSION

LIFE DRAWING GROUP – WEDNESDAY EVENING

When: Every Thursday 6.30pm to 9pm

Where: The Studio

Cost: Tatiana Zimina on 021 239 4924 for EVENING SESSIONS

AUCKLAND WEST PHOTOGRAPHY GROUP – WEDNESDAY EVENING (monthly)

When: Every second Wednesday of the month
Where: Lower Homestead, Corban Estate Arts Centre, cnr 426 Great North Rd & 2 Mt Lebanon Lane, Henderson
Contact: Doug on 0274816205
Cost: \$2 per session

This group is different to the usual photography club where the norm for this group is regular critique sessions interspersed with outings and workshops. On the critique session nights, please bring along 4 of your images on a USB stick

FRIDAY GROUP SESSION

When: Every Friday from 10am – 12pm
Where: The Studio
Contact: Diane Costello on 09 838 5733 or Nada Allen on 09 818 8330

Open Sessions for Members

(rooms are permanently booked for members, no room rental)

When: Every Monday 9am to 11.30am (no oils after 11.30am);
Every Monday 12pm to 3pm
Every Tuesday night 6.30pm to 9pm
Every Thursday from 9am to 12.30am

Where: The Studio
Contact: The Office : 09 838 5733 OR 021 232 4438
wccac@xtra.co.nz

Health & Safety

We at WCCAC are concerned about your wellbeing in our art rooms and will shortly have available an INCIDENT REPORT BOOK so that any near misses, i.e. when you nearly fall by tripping on something, etc can be reported and we can action this by resolving the hazard/problem. It is really important to emphasise that no matter how small the “incident”, it is recorded so that we avoid any serious accidents resulting from this near miss.



An interesting historical saga... When James Abbott McNeill Whistler sued his harshest critic – and won!

James Abbott McNeill Whistler,
*Arrangement in Gray:
Portrait of the Painter, 1872*

On a brisk November day in 1878, luminaries of the London art world and members of the press gathered in Old Bailey courthouse to witness an unusual trial. The American painter James Abbott McNeill Whistler was suing the eminent art critic John Ruskin for libel, his response to a particularly harsh review. Though the trial only lasted two days, it would become a source of bitter resentment for the rest of both men's lives. More significantly, the lawsuit spurred a debate about the values of art, as well as the role and creative freedoms of artist and critic in society.

As England's leading critic during the Victorian era, Ruskin was a widely trusted authority on taste. The Industrial Revolution had precipitated the growth of a wealthy middle class, which led to an increased demand for forward-looking contemporary art. Meanwhile, the country was finally beginning to shake off its provincial ties to Continental Europe and develop a uniquely British style. Much of the public looked to Ruskin's writings in order to determine what was good in British art, and what was bad. He was the quintessential Victorian sage, a polymathic writer who endeavored to transform culture and society through his demonstrative writings.

John Ruskin, *Self Portrait*,

Although he was born in Lowell, Massachusetts, Whistler settled in London in the 1860s and quickly became a central figure of the British Aesthetic movement. This group championed the credo "art for art's sake," the idea that art should be enjoyed for its formal qualities—such as expressive brushwork or coloring—rather than moralistic or sentimental subject matter. "Art should be independent of all clap-trap—should stand alone, and appeal to the artistic sense of eye or ear," Whistler once wrote. Strongly influenced by Japanese woodblock prints, which were then beginning to stream into Europe, Whistler's innovative painting style emphasized mood and tonal harmony above all else. Accordingly, he named his paintings "arrangements," "harmonies," and "symphonies" to evoke music's abstract nature.





James Abbott McNeill Whistler Nocturne...

He signed each piece with a stylized butterfly with a stinger for a tail, a symbol that reflected his charming and combative public persona.

In the fateful summer of 1877, Ruskin paid a visit to the inaugural exhibition at the newly opened Grosvenor Gallery in London, a presentation of modern works that had been rejected from the traditional Royal Academy of Arts. He was immediately enamored by the work of Pre-Raphaelite painter Edward Burne-Jones, who was then little-known. The paintings, which take biblical, literary, and allegorical themes as their subjects, satisfied Ruskin's criteria for art. The critic believed that the artist's main duty is to observe and express nature, which is a representation of God's goodness. Art that

captures this truth to nature could, therefore, uplift the morality of the viewer.

On another wall in the gallery, Ruskin encountered Whistler's ***Nocturne in Black and Gold, the Falling Rocket*** (1875). The painting, priced at 200 guineas—a relatively large amount at the time—depicts fireworks exploding over the Thames in an ephemeral, atmospheric style, the glitter of the falling sparks rendered in brilliant gold speckles; the pedestrians in the foreground in loose, translucent brushstrokes. The work is part of a series of "Nocturnes," in which the artist applied Asian design principles to moonlit views of the river.

Although Ruskin hated the painting, it wasn't the level of abstraction that he opposed. In one of his best-known writings, a five-volume work called ***Modern Painters*** (1843–60), Ruskin passionately advocated for the Romantic artist J.M.W. Turner, whose work was even more abstract. But whereas Ruskin sensed evidence of the divine in Turner's dramatic landscapes, in Whistler's work, he saw an artist who favored pictorial invention at the expense of "truth to nature."



James Abbott McNeill Whistler



J. M. W. Turner

The Lake of Zug, 1843

Ruskin reviewed the exhibition in *Fors Clavigera*, his monthly periodical addressed to the “workmen and labourers of Great Britain.” (The publication’s mix of criticism and personal commentary has led some to suggest that the periodical was a precursor to the blog.) Ruskin praised Burne-Jones’s work as

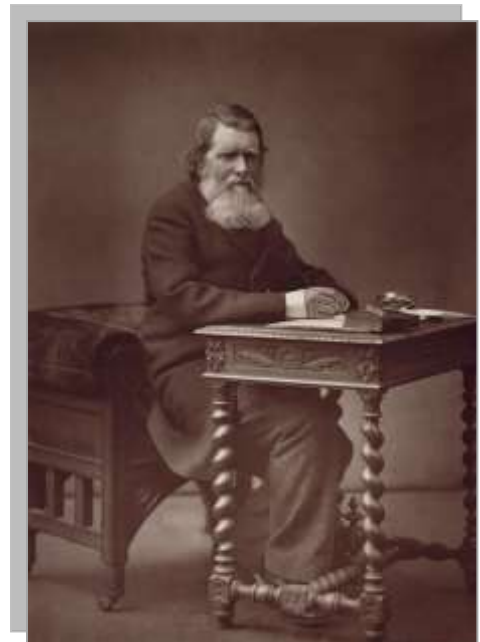
“simply the only art-work at present produced in England which will be received by the future as ‘classic’ in its kind.” He then turned to Whistler’s *Nocturne*, writing: “I have seen, and heard, much of Cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public’s face.” (Ruskin’s pronouncement has come to pass in some ways: London’s Tate Britain is currently staging an exhibition of Burne-Jones’s work, though Whistler enjoys a wider acclaim.)

Whistler was stunned; Ruskin had smeared not only his art, but his legitimacy as an artist. Yet his decision to sue Ruskin for libel was not entirely vindictive; some scholars have interpreted his decision as a savvy business move. After all, Whistler had received criticism for his experimental art before. As Linda Merrill notes in *A Pot of Paint: Aesthetics on Trial in Whistler v. Ruskin*, the artist may have seen the negative critique as an opportunity to pay off the debt he had accumulated from living well beyond his means. The trial, if he won, would allow him to promote his philosophy of art *and* attack a popular critic in a public forum, ultimately feeding into his public image.

The trial had to be delayed due to Ruskin’s declining physical and mental health. When a year had passed and he was still too ill to attend, Ruskin elected Burne-Jones to testify on his behalf, and secured the attorney general Sir John Holker to represent him in court. Over the next two days, Whistler and Burne-Jones, along with the artists and critics called as witnesses, debated a range of issues, from Whistler’s artistic philosophy and the merits and flaws of *Nocturne* to the fundamental rights of the critic.

Herbert Rose Barruad, *Portrait of John Ruskin*, 1882 (right)

The review and the attention it garnered from the press, Whistler argued, had damaged his reputation as an artist. The defense’s tactic was to both criticize Whistler’s art—thereby justifying





Ruskin's critique—and uphold the right of the critic to freely ridicule a work. Burne-Jones testified that Whistler's *Nocturne* was "a beautiful sketch; but that is not alone sufficient to make it a good work of art. It is deficient in form, and form is as essential as color."

John Ruskin, *Amboise*, 1841

Whistler took full advantage of the spotlight, masterfully defending his practice with droll responses and clever turns of phrase that were often met with applause from the audience. During his cross-examination, Holker asked Whistler how long it took for him to "knock off" one of his paintings. When Whistler responded that it took just two days, Holker asked if two days' labor was worth 200 guineas. "No," Whistler responded, "I ask it for the knowledge I have gained in the work of a lifetime."

While Whistler ultimately won the case, it was seen by the public as a loss on both sides. American writer Henry James, who was then based in London, wrote in *The Nation*: "The crudity and levity of the



whole affair were decidedly painful, and few things, I think, have lately done more to vulgarize the public sense of the character of artistic production." Though the artist had claimed damages of 1,000 pounds in addition to his court costs, he was only awarded a farthing—about one-thousandth of a single pound—in damages. Now bankrupt, he sold his lavish house in London and set off to Venice to work on a commission of etchings.

James Abbott McNeill Whistler

Nocturne, ca. 1870-77

"This Art is Your Art" Competition: The White House Historical Association, Artsy, and the Robert Rauschenberg Foundation

That same year, Ruskin suffered a severe breakdown and resigned from his prestigious Slade Professorship of Fine Art at Oxford University. "I cannot hold a Chair from which I have no power of expressing judgment without being taxed for it by British Law," he remarked. The trial damaged his once-infallible reputation as an art critic. From then on, he was seen as an outmoded anti-modernist. This criticism wasn't entirely deserved; while his philosophies were rooted in moral concerns, Ruskin was a prolific champion of modern art.

The Guardian's Jonathan Jones has made the case that "Ruskin represented high modernism, and

Whistler stood up as the first in a tradition of ‘low modernism’ that runs through [Marcel] Duchamp and [Salvador] Dali to the present day.”

Whistler was evidently one to hold a grudge. Over a decade after the trial in 1890, he bitterly recounted the event in his book ***The Gentle Art of Making Enemies***, a record of his countless grievances against acquaintances and former friends. “What greater sarcasm can Mr. Ruskin pass upon himself than that he preaches to young men what he cannot perform!” he wrote. “Why, unsatisfied with his own conscious power, should he choose to become the type of incompetence by talking for forty years of what he has never done!” The book was so controversial that at the time of his death, Whistler was apparently better known for his rivalries than his art.

The ***Whistler v. Ruskin*** trial represented a pivotal turning point for what it meant to be a critic and an artist. Ruskin’s criticism—once widely accepted by the Victorian public as truth—now seemed like a matter of personal opinion. And as many have noted, Whistler’s antics made him a new type of artist, one who grasped the power of a public personality, or “brand”—an early precursor to Andy Warhol, Damien Hirst and Jeff Koons. Whistler would have been delighted to know that the trial would become infamous in the history of art.

Committee meetings

If there are any items which a member would like to raise for discussion by the committee, please advise any of the committee or the office.

Committee Meetings (generally 3rd Thursday each month)

Monday, 15th January: 10.30am

Tuesday, 13th February: 11.30am

Tuesday, 20th March: 11.30am

Thursday, 19th April: 11.30am

Thursday, 17th May: 11.30am

Thursday, 21st June: 11.30am

Thursday, 19th July: 11.30am

Thursday, 16th August: 11.30am

Thursday, 6th September: 11.30am

Thursday, 20th September: 11.30am

Thursday, 18th October: 11.30am

Thursday, 15th November: 11.30am

Weekly Timetable

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	Available for Workshops/classes. 4.15pm to 6.45pm	Monday Painting Group 7–9pm Contact Carmen on 09 818 5592
TUESDAY	Bellas Artists: Lynette McKinstrie Group booking Morning FULL	Tutored: \$20 per session. 1-3pm. Smita Upadhye Full Figure Drawing in Pencil Book: 8385733 or 0212324438	Available for Workshops/classes. 3.15pm to 6.15pm	Open Studio Evenings 6.30pm – 9.00 Contact Odile Koper 09 836 4953
WEDNESDAY	Tutored: 10-12pm Drawing and Painting with Gabrielle Ryburn Ph 09 4129255	Life Drawing: 12.30 – 3.30pm \$15 per session Includes model fee Contact: Gillian Palmer on 09 8181306	Available for Workshops/classes. 3.45pm to 6.15pm	Life Drawing 6.30-9pm \$20 per session Includes model fee Contact: Tatiana Zimina 021 239 4924 <hr/> Auckland West Photography Group meet in The Homestead every 2 nd Wednesday Contact: Doug 0274816205
THURSDAY	Open Studio 8.30 – 12.30pm Drop in and join in.	Tutored 1-3pm Watercolour painting with Helen Steven Ph 09 834 5832	Available for Workshops/classes. 3.15pm to 6.15pm	Free: 6.30pm to 9.30pm
FRIDAY	Friday Painters 9.30-12.30pm. Contact the office for details	Available for Workshops/classes.	Available for Workshops/classes.	Available for Workshops/classes.
SATURDAY	Available for Workshops/classes.	Available for Workshops/classes.	Available for Workshops/classes.	Available for Workshops/classes.
SUNDAY	Available for Workshops/classes.	Available for Workshops/classes.	Available for Workshops/classes.	Available for Workshops/classes.

WCCAC Membership form 2018

Full Name:

Address..... Postcode:.....,

Phone (H):..... (W): Mobile:.....

E-mail

Emergency contact:Phone (specify H, W or Cell)

In the event this is a Family Membership, please state the applicant's names:

.....

Relationship to the Member:

If you were previously a member, what year..... and for how long.....

Current artistic interests: (Please circle)

• AC=Acrylic C=Craft DR=Drawing O=Oil PT=Painting

PW= Pen & Wash P=Pottery Pa = Pastel

PHOT = Photography SC=Sculpture WC=Watercolour

- I'm also interested in (please circle): demonstrations; workshops; classes 4 / 6 / 8 week; outings; open studio sessions; social events; exhibition trips
- I may be available to volunteer during exhibitions: **Y/N**
- I'd like to receive notification of events and newsletters via email **Y/N**
- My website address is: www
- I would like to link my website to/from WCCAC's website **Y/N**
- I agree to being photographed during group sessions and this may be used in media **Y/N**

Signed _____ Date:____/____/2018

MEMBERSHIP: Individual \$40; Family Membership \$60 (\$40 for primary member & \$20 for partner and free for all under 18 children); \$20 youth (school, tertiary, university with ID)

Cheques to be made out to: **WCCAC.**

Banking Details: Kiwibank; Account No: 38 9018 0675 154 00;

Account Name: Waitakere Central Community Art Council

Please ensure you "Reference" your Name when making a deposit