

## CREATING ART CONNECTIONS

President's COLUMN

'Creating Art Connections' is more than just a nice vision statement on our letterhead – indeed it is a call for action!

Art societies have played a vital part in fostering art in New Zealand and the WSA, preparing for our 75th anniversary next year, is challenged with reaching out to a wider network of citizens to become involved in the local art community. It will be fantastic to celebrate a significant increase in membership along with the 75th anniversary... **so Call to Action 1: Promote the WSA to friends, family, neighbours, colleagues – sign them up now!**

I recently reviewed the responses to a membership survey conducted in 2006, and it was great to see positive comments from a longstanding member such as "I feel belonging to the WSA has been one of the most rewarding parts of my life".

The survey also reveals a need for the Society to connect with youth, with the comment "young people are vital for our future, and we must seek to understand their needs and respond to them"... **so Call to Action**

**2: Engage with young people, encourage them to participate in the WSA (maybe a gift subscription to introduce them to the benefits of joining).**

It is not surprising that a government report from last year concludes that "Strong non-profit organisations are critical to building strong, sustainable and connected communities".

Let's all work together to make the WSA a strong and sustainable organisation for the Waikato arts community – **ACT NOW!**

You will be pleased to know the Feasibility Report prepared for the Community Arts Centre Steering Committee has been finalised. The concept for such a centre is in keeping with our vision of creating art connections – connecting with other art groups, connecting with local authorities and connecting with business. This report will form the basis of a submission to the Hamilton City Council Annual Plan and LTCCP processes.

More about this in the next newsletter.

**BRENDA SAYERS**

## "BEYOND DECORATION" – DANIEL ORMSBY ABOUT HIS COURSE AT WSA ART SCHOOL

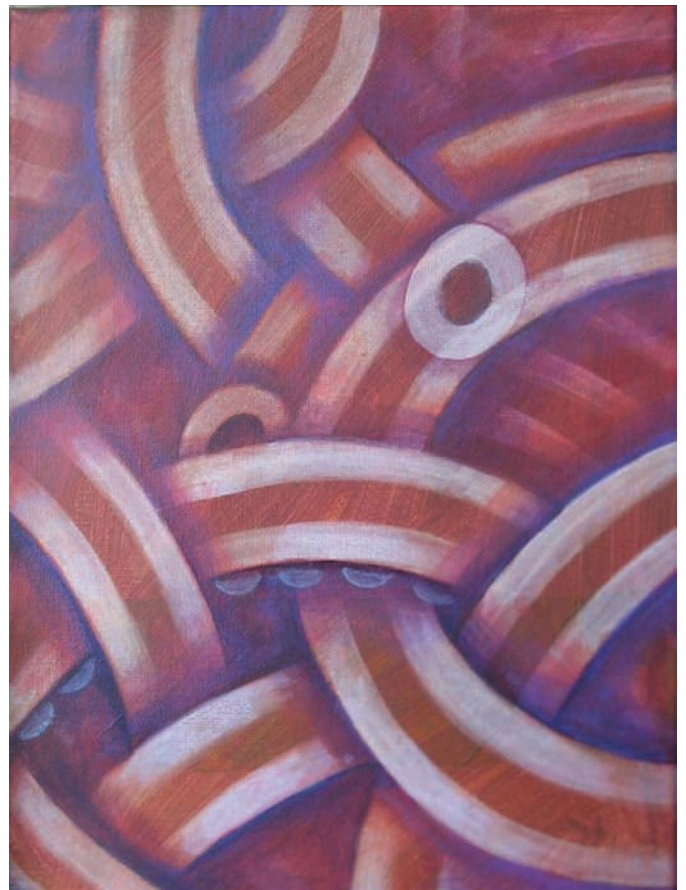
The creation of a uniquely New Zealand art includes the evolution of Maori artists starting from traditional carving and weaving whose beautiful and decorative motifs have powerful intrinsic meaning.

For three generations Maori artists have been finding ways to incorporate traditional symbols into contemporary practice using new media while using the power and meaning applied to modern concerns.

**Interpreting Maori Art Plus** helps the student to reach a deeper and richer understanding of Maori art through the study of traditional symbolism and technique. The application of Maori symbolism to the student's own practice in this class helps the student to understand how to deepen the meaning of their own work.

**MARTHA SIMMS**

**Daniel Ormsby Work**



# AFTERNOON TEA WITH THE PENGUINS!

## Social Event – Sunday, May 18th, 2.30 – 5pm

### McMeekan Centre at Ruakura Agricultural Centre

We encourage members, friends and the public to join us.

#### Program:

Afternoon tea on arrival (members may wish to bring a plate)

Presentation by Catherine and Barry Smith who will share their story about their expedition to the sub-Antarctic Islands and Antarctica.

At the conclusion we will have a short discussion about WSA's 75th Anniversary in 2009 and invite members who are keen to participate or contribute ideas to stay on.

**Put this event in your diary now! Details next month about how to get there.**



*Penguin Welcoming Party!*

# Gordon Harris

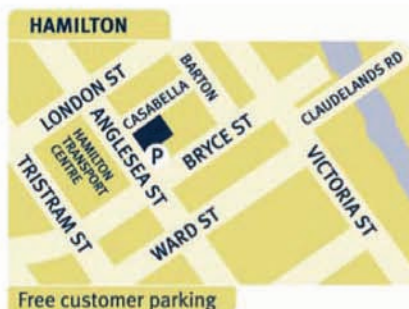
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# EXHIBITION REPORT: TAONGA AND TREASURES OF OUR PEOPLE

**There was a story to be seen here.**

This exhibition of a selection of our community treasures was initiated and organised by Trust Waikato with help from Waikato Museum and the Ngaruawahia local people.

The exhibition opened on Friday, 15th March and was open through to 19th March. The opening was accompanied by a powhiri with acknowledgements to all who made it possible.

The exhibition comprised over thirty pieces, mainly visual art (oils, pastels, watercolours) but also included Maori artefacts (heru, tiki, bowls).

There were also engravings from the Land Wars with several of the paintings and engravings dated, significantly at 1864, the year of the last set piece battle. The works all came from the Trust Waikato Heritage Collection collected through their acquisition budget and housed by Waikato Museum.

This is a significant collection and this exhibition is a small part of their total collection of over 120 pieces. The overall feeling from the exhibition was one of history with empathy and reverence for the people caught up in the events of these difficult times.

It was quite affecting to be standing in the gloom of the Ngaruawahia Memorial Hall surrounded by the well lit early images of the mighty Waikato River.

You found yourself looking into the eyes of the second Maori king, Tawhaio or a Maori warrior chieftain



***Elizabeth Haggie and Mamaerangi Kaihau at the opening – “hard not to link ancestral faces with those present at the powhiri.”***



***Insoll Ave children singing at the Ngaruawahia Taonga exhibition.***

from the Kawhia area or a Chieftainess whose Ngati Tuwharetoa origins linked the Tainui with Ngati Tuwharetoa at the last battle at Orakau. It was hard not to link those ancestral faces with those present at the powhiri.

The Trust deserves to be congratulated on their decision to bring these treasures out to the people. I gather that it is thinking of travelling similar exhibitions to other centres in the Waikato region.

Don't miss them and don't rush your visits.

**BARRY SMITH**



***Children from the Insoll Ave School at the exhibition.***

# Should Young Men Hang Around Staring at Walls?

**Stuart Stubbs reports on a chat with artman Barry Hopkins.**

**On a given day if someone suggested BARRY HOPKINS was mad ....I'd probably agree with them! If someone suggested he was obsessive, eclectic, impatient, eccentric, driven, hardworking, kind, knowledgeable, generous and widely read, I'd probably agree with that too.**

The trouble is ... Barry Hopkins is all of those things and, he doesn't suffer fools gladly. He also loves art ... that's the mad bit.

A history of Barry's family would be interesting and long, but I thought I'd skip most of that and move on to what really maketh the man. I should mention though that in Pakeha terms, Barry's family arrived in New Zealand early, settling in Auckland in 1843, and as so many early families did, they gathered around them more and more members of their overseas connections, just as new immigrants are doing today.

These were the people that a new colony needed, bankers, insurance men, teachers and farmers and it wasn't long before land speculation, business, ambition and marriage brought several ancestors and kin to the Waikato.

Barry grew up in Auckland, with holidays in the Waikato at "Lochiel", the family farm at Ohaupo. The family home in Auckland did nothing to stimulate someone who was later to spend a lifetime collecting. Except for an old etching there was nothing that could be seen as helping to shape a healthy interest in art, and it wasn't until Barry came under the influence of Eric Westbrooke who was a part time art teacher at King's School that Barry started to appreciate the world of paint on paper and canvas.

Westbrooke was at that time Director of the Auckland City Art Gallery and by the time his willing pupil went on to King's College, Barry was hooked.

This was the late fifties, a time Barry remembers when Auckland hosted many big touring exhibitions, and the Henry Moore sculptures particularly took the young man's eye.

With time to kill in the city one day, Barry wandered up Vulcan Lane and stepped up the stairs to the Vulcan Gallery and into the clutches of good friend to be, Rodney Kirk Smith.

The walls of the Gallery were awash with Colin McCahon "Waterfalls". Yes? asked Rodney, yes, said Barry, and his dad was hastily contacted to be told Barry had spent 49 guineas on a canvas and would he please



**Portrait of Barry Hopkins by Hazel Montgomery (courtesy of Waikato Museum).**

pay for it! That was about 1958/9.

By now the young Hopkins was a Waikato man, farming at Ohaupo but spending much of his spare time in Auckland talking about, viewing and buying art. There was a Gordon Walters in 1967 bought for \$120.00 from the New Vision Gallery, three Michael Smithers from the Leech Gallery, a Freda Simmonds and a host of others.

On inspection these showed Barry's strong preference for works dominated by greens and blues, but, with exceptions, as Barry points out.

Apart from Rodney Kirk Smith there were other dealer influences, Barry Lett, Kim Wright and even an entrapment in the web of Denis Kohn that Barry declares he was able to resist ... most of the time.

Involvement in the rapidly changing Waikato art scene was by now an important part of Barry's life. With stints as Committee man, President, advisor and hanging supremo, Barry with his strong opinions was regularly in and out of favour with many of those in the local art scene.



**Work at the Coal Face. Barry Hopkins and Prue Butler parcelling WSA NZPPA art for its shift to Arts Post.**

The WSA had given it's collection of art to the Hamilton Council, the Museum and the Gallery that the WSA operated on behalf of the City had amalgamated, and a string of those who shaped the artistic direction of the City's Gallery came and went. There was Gordon Brown, Ken Gorby, Campbell-Smith, Rob Gardiner, Linda Tyler, Bruce Robinson and many others, not counting the stalwarts of WSA.

Where is the WSA heading today? "It's in an improved situation today but with a long way to go," says Barry. "It has the old problem of an increasingly ageing membership that needs to be addressed. The loyalty and dedication of the old guard must be complemented by an infusion of new ideas and energies".

As far as the Waikato Museum goes Barry is less guarded, but keen not to get offside with those whose jobs can make a difference for art lovers. He has always seen today's Waikato Museum as an organisation that should give its space and resources 50/50 to the visual arts and museum activities.

"That's how it was set up" he says, "but it doesn't seem to be working out that way." Barry believes that there seems to be a committee approach to the Gallery's direction. "Gallery Directors should direct. That's how good Gallery's develop and become great of their type. Museums and Gallery's need their own self disciplines but they mustn't become arbitrary and too corporatised. It's all very well having a three year ahead programme, but there always has to be room for major opportunities that just come along."

As for Museum staff titles? "Can't we bring back titles that people can relate to. The current titles are confusing. This isn't Te Papa".

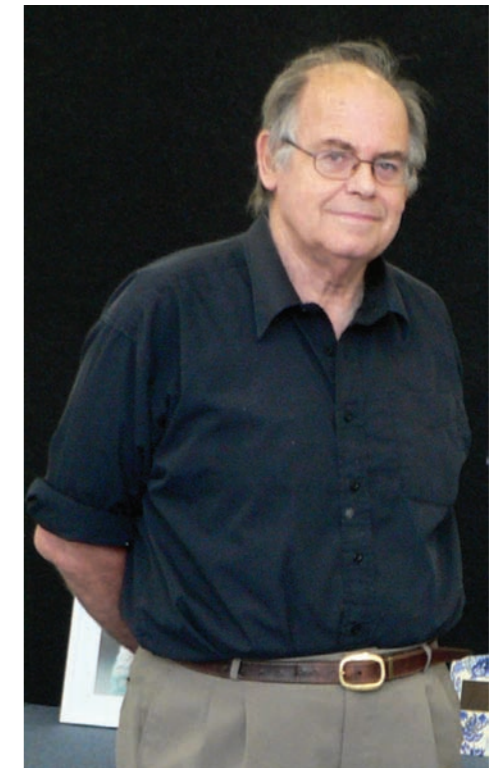
As for the Waikato Museum being the heart of the treasures of Tainui? "That is far from the case" Barry believes. "With so much located not only at Turangawaewae, but at the Te Awamutu and Auckland Galleries and the Auckland Museum, it seems to be hard for us to substantiate such a claim", he says.

Wintec has been a big influence in the growth of the arts in Waikato, Barry asserts, along with the University collection which is now increasingly important.

As for moves afoot in the city for the development and physical relocation of the arts in general, Barry urges caution. He sees little benefit for WSA in placing its scarce funds into a pot for an arts centre. "Once again we will be at the mercy of outside influences which may take away more than they can offer the visual arts" he fears.

Looking back? Sixteen years of organising exhibitions for the WSA is a highlight. "That was most enjoyable, particularly working with the members", and of course there were the other involvements, such as with ANZAS, (The Association Of New Zealand Art Societies), now defunct.

Barry doesn't want to be remembered as someone who was critical of what has been done for the visual arts here. "We do need people of real ability to make their



**Barry Hopkins musing.**

mark on the scene though. People with special vision and perception. With the structures we have in place, from the City Council down, I don't know that we have the mix right", Barry muses.

For a man who has entrusted his hugely valuable collection of art (around one hundred and eighty works), to the Waikato Museum on loan it's more than a bit of a shame that he couldn't be more involved in using his experience to help the Gallery cum Museum to further its potential.

He's willing. Now that's not only obsessive and generous. That's mad ... in a nice sort of a way. But that's Barry Hopkins.



**Barry Hopkins, Stuart Stubbs and Graeme Henry discussing the NZPPA hanging.**

# PRINTING (AND OTHER MATTERS) IN KOROROREKA IN EARLY NEW ZEALAND

Back in the very early 1970's I visited Pompallier House in Russell and was slightly underwhelmed by the experience, the house then being a representation of a 'Bishops Palace'.

Last month I was in Russell and went along with some friends, more as a courtesy than anything. How pleased I was to make the second visit. Well worth the entrance fee.

The building has been completely restored and is now a working model of the original French factory. Bishop Pompallier lived next door in a house that is



**'French Common Press replica at Pompallier House'.**

now privately owned.

The French Catholic Marist missionaries arrived in the late 1830's complete with printing presses. The first press put together was a 'French Common Press'; a wooden, hand operated press, which relied on its anchor between floor and ceiling to take the strains of the operating

press. The press at Pompallier now is a replica of the original one and is very similar to that used by Guttenburg, Caxton and Benjamin Franklin. It is still operational and the print image shown here was taken from it during our visit. The image shows, on the left, a press identical to the one at Pompallier.



**'Book in process of being saddle stitched at Pompallier House'.**

The other press on the ground floor at Pompallier House is the substantial Gaveaux Press. This iron press is the same one that arrived at Korororeka in 1840. It has a similar pressuring mechanism to the French Common Press but is free standing, its iron frame obviating the need for the roof attachment. It is still in working order. It was used mainly for missionary purposes, notably the first printed translation of a New Testament book (Matthew) in Maori.

Interestingly, the Gaveaux press was then sent to King Tawhaio and he began publication of Te Paki o Matariki in 1891. The press remained in the Waikato as a taonga in its own right. From 1950 it was stored in a special



**'Two books at different stages of binding and covering.'**

building on the Turangawaewae Marae. In 1967 Queen Te Atairangikaahu gave permission for the Gaveaux Press to return to Russell.

Another industry at Pompallier House was bookbinding and this too is carried out at present. The tour includes demonstrations of typesetting, stitching, binding and leather covering as well as



**Gaveaux Press at Pompallier House - long travels! printing.**

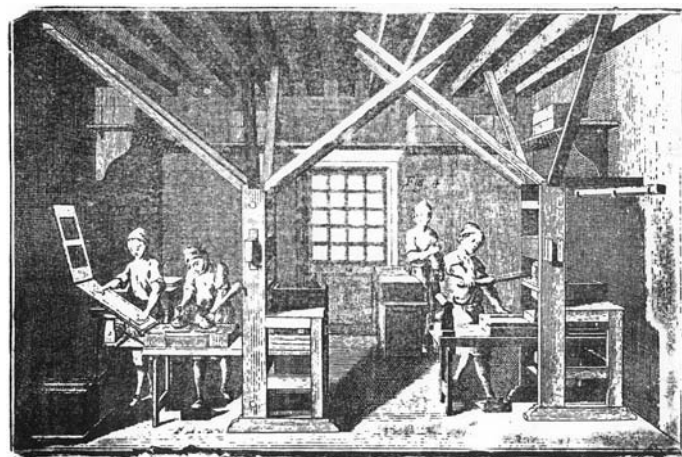


**'Book having its cover being added at Pompallier House'.**

Soon after the printing presses were operational, a tannery was established with the tannin being imported from Australia in the form of wattle bark. This too was demonstrated right through to the final softening of the leather and the covering of the bound book.

This mightn't be strictly art but the historical (both from NZ and printing) perspectives make it well worth the visit. You may also learn the origins of such terms and phrases as "upper and lower case" or "skiving off".

**BARRY SMITH**



**'Print pulled from the French Common Press at Pompallier House. The press on the left side is almost identical to the Pompallier replica and those used by Guttenberg and Caxton'.**

# 10th Anniversary of ArtsPost

## WSA MEMBERS' EXHIBITION

To celebrate the 10th Anniversary of ArtsPost, the WSA has been invited to exhibit in all three galleries.

As this is the only WSA Members' Exhibition for the year, please help make this event a special occasion. Your exhibition committee is giving you this advanced notice to ensure you have time to complete your most outstanding work!

The exhibition is from June 27th to July 28th 2008. Criteria and entry form is on [www.wsa.org.nz](http://www.wsa.org.nz) and is also included with this newsletter.

The exhibition will be selected. We will be paying attention to the quality of the work and readiness for hanging.

Size restrictions apply to enable us to hang the maximum number of entries. 3D pieces welcome.

Please note that entries must be delivered to the WSA office on 19th, 20th or 23rd June 2008.

We look forward to a great show!

**EXHIBITION COMMITTEE**

## WHAT'S ON?

### ArtsPost Exhibitions:

**28th March 2008 to 28th April 2008**

**Opening 27th March at 5.30 p.m.**

**"WHO'S AFRAID OF THE BIG BAD NOISE?"**

**Chris Meek**

A collection of works inspired by the V8 Race.

**"Mithril Steel"**

**Marti Wong**

The mythical metal made real.

**"Driven"**

**Geoff Ridder**

Photographic portraits of people in motorsport.

**"The Classic Years"**

**B. S. McLachlan**

Exhibition of cars gone by.

If you would like to join the ArtsPost list to receive email notice of exhibitions, openings and Newsletters please email [artspost@hcc.govt.nz](mailto:artspost@hcc.govt.nz).

**27 June 2008 is the 10th Year Anniversary of ArtsPost Opening with the WSA Members' Exhibition.**

## CORRECTION

We wish to correct a spelling error in the article about WSA printmaker, Ruth Davey. Barry Cleavin's name was incorrectly spelled in the article.

We apologise.

## CHANGES AT THE EMPIRE

Don't give up on the Empire gallery!  
Like the Phoenix it has arisen from the ashes before they even warmed.

## ART THEFT!

**A thief in Paris planned to steal some paintings from the Louvre.**

After careful planning, he got past security, stole the paintings and made it safely to his van. However, he was captured only two blocks away when his van ran out of gas. When asked how he could mastermind such a crime and yet make such an obvious error, he replied: "Monsieur that is the reason I stole the paintings.

"I had no Monet, even to buy Degas to make the Van Gogh."

See if you have De Gaulle to pass this on to someone else. I send this to you because I figure I have nothing Toulouse.

(Groan – adapted from the effort of some internet wit who sent it to Brenda with images of the famous artists!).

## ARTERIAL

Look for artwork. Seek a specific artist. See who has a studio or gallery to visit. Find where an artist exhibits regularly. Locate an artist to commission. Invite artists to exhibit at their business. Promote and sell your own work.

Have a look at [www.arterial.co.nz](http://www.arterial.co.nz)

## NEW COMMUNITY ART AWARDS

**Arts Waikato launches its inaugural Community Service to the Arts Awards this year and invites nominations for prospective recipients.**

The awards have been established to provide public recognition to those who have provided exceptional leadership, promotion and development of the arts in the Waikato region. They are aimed at those who have carried out predominantly voluntary work to enhance the arts at the community level.

Nomination forms can be downloaded from the Arts Waikato website, [www.artswaikato.org.nz](http://www.artswaikato.org.nz)

Nominations close at 4.30pm on Thursday, 24 April, 2008. They may be emailed to [awinfo@artswaikato.org.nz](mailto:awinfo@artswaikato.org.nz) or posted to 154 Galloway Street, Hamilton East.

For further information, please contact Tim Macindoe, Chief Executive, telephone 07 856 9731.

## BECOME A MEMBER

Download a membership form: [www.wsa.org.nz](http://www.wsa.org.nz)  
Pick up a form from the WSA Office or ArtsPost  
Phone (07) 839 4481 to get one sent to you.

## MEMBERSHIP

**As an Incorporated Society, members who wish to resign' should notify the society in writing rather than just stopping payment of their subscriptions. We have been contacting several people to remind them of their overdue subscriptions.**

Art Connections newsletters, and all the benefits of participating in the WSA now only go to those who have paid their subscriptions.

Please ensure you have renewed your subscription for the current year and remind friends that they may not have paid their subs if they haven't received Art Connections.

## MEMBERS' PRIVILEGES

**WSA Art School** \$15.00 off class fees Full year subscribers only  
**The Empire Gallery** 15% on art materials  
**Whitcoulls Hamilton** 10% on art materials  
**Resene Paint Colourshop** 20% on art materials  
**Victoria Cinema** \$9.00 tickets  
**The Museum Café** 10%  
**Canvas Restaurant** 10%  
**Gordon Harris** The Art & Graphic Store 10%  
**Hillcrest Fine Wines** 10%  
**Thornton Gallery** 10% framing  
**Auteur House** 10% rental DVDs, Video and purchase of books

## MEMBERSHIP SUBSCRIPTIONS

12 months (1 Sept 2007 – 31 Aug 2008)  
Double \$50  
Single \$40  
Student \$20 Current Student I.D. required

\* New Subscription Rates (1 Sept 2008 – 31 Aug 2009\*)  
Double \$65 (Seniors \$50)  
Single \$45 (Seniors \$40)  
Student \$20 Current Student I.D. required

You can pay your subscription or make donations to WSA direct or via the internet.

Our WSA Account is: The Waikato Society of Arts Inc.  
03 0306 0217827 00 Westpac Hamilton North Branch.

## NEWSLETTER ADVERTISING RATES

Inserts \$75 per page (printed and delivered to WSA)  
Full Page \$160 (available only if space available)  
Half Page \$80  
Quarter Page \$50

What's On and Members short adverts – up to five lines are free

## CONTRIBUTIONS TO NEWSLETTER

Art Connections monthly newsletter welcomes articles and images relating to the arts, and listings of upcoming art events. All contributions need to be provided by 20th of each month to Eriko Hulse at the WSA office, email [wsa@wsa.org.nz](mailto:wsa@wsa.org.nz). Please type "Newsletter" in subject line.

## DONATE

You can make donations (and pay subscriptions) to the WSA by post or via the internet. Our WSA Account is Westpac 03 0306 0217827 00 Hamilton North Branch.

## EDITOR

Barry Smith 07 8558296 [2smiths@wave.co.nz](mailto:2smiths@wave.co.nz)

## GRATEFUL

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- Perry Foundation for funding support for the WSA Art School.
- Bennett Advertising for production and printing of Art Connections.
- Warehouse Stationery, Ulster Street for providing the paper for this newsletter.  
Art and Craft Supplies in-store  
8.00-7.00 Week days  
8.00-6.00 Saturday & Sunday.



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## WSA EXECUTIVE COMMITTEE

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## WSA Office and Art School

Level 1, ArtsPost Building,  
120 Victoria Street, Hamilton.  
Open 8.30-3.00pm Monday to Friday  
Phone Anne or Eriko on 839 4481  
website: [www.wsa.org.nz](http://www.wsa.org.nz)



WAIKATO SOCIETY OF ARTS