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New Suter building  
Photographed by Eiji Toyokawa

## PRESIDENT'S REPORT

Welcome to the November 2016 Newsletter.

By now many of you will have visited the new Suter and our new McKee Gallery. I personally find the meeting room and storage area to be bright, modern and functional and the new McKee Gallery exceptional. The view from the window into the Queens Gardens, which conjures up thoughts of Monet, is a unique feature which I am sure will draw visitors into our gallery from other parts of the Suter, unlike the old arrangement where we were tucked away almost out of sight and mind.

I thank members who assisted with the move back from Halifax Street especially Richard Blunt for the design and construction of the new fit-out.

The closing exhibitions at the Suter Café on Halifax Street were by Mags Meechang and then Alicia Molloy. We can now concentrate all our efforts on holding and promoting exhibitions in the new McKee Gallery, our core activity.

The opening exhibition of works from the Suter collection featuring or about Nelson Suter Art Society members was well received and I hope made our visitors more aware of what the Society is about, its activities and its significance to both the Suter Gallery and Nelson art in general. Many thanks to Julie Catchpole and the Suter staff for curating this exhibition for us.

Lisa Chandler's exhibition "Between Yesterday and Tomorrow" was a powerful display that brought the gallery alive with large paintings from her time spent in Leipzig. Lisa also gave a well-attended floor talk which covered aspects of Leipzig, her residency there and how her painting has developed as a result.

In Mid-October we hosted the Annual Art Debate between the Nelson secondary schools. As always it was an entertaining evening. Thanks to Ross Whitlock for coordinating the event.

By the time you get this newsletter the Summer/Christmas "Cash and Carry" exhibition will have opened. This year the exhibition will run for two months with the aim of giving as many members as possible the opportunity to exhibit in the new gallery while foot traffic is high. Our Christmas party will be held on Wednesday 14th December 2016.

The dates for next year's Autumn Exhibition look to be 4th to 26th March 2017 when besides the McKee gallery we will have the use of the Potton Gallery and the hallway between the two galleries for this exhibition which will be jointly curated by the Society and the Suter.

We are sorry to lose the services of and our treasurer Alicia Molloy and give a big thank you to Murray Dill who has offered to carry on the function until the next AGM.

Committee member Christine Barkway has also tendered her resignation from the committee for health reasons.

Also, I will not be making myself available for the position of President at next year's Annual General Meeting, I am announcing this early to give members time to think about who they would like to fill this role.

President  
Nick Duncan

## Heritage Week

Under the new agreement we have with the Suter we are now paying a community rate rental. One of the conditions for paying a lower rental is that we are required to make the McKee Gallery available for community based projects for up to 4 weeks per year.

The Nelson City Council have asked if we could hold a photographic exhibition by the Nelson Camera Club in the McKee Gallery as a part of Heritage Week next year.

This exhibition meets the community based projects criteria and the committee have approved the exhibition, we hope that we may gain some new members through this exercise.

## Exhibition Entry Fee

It has been decided to charge a \$5.00 non-refundable entry fee for works submitted to the Spring, Autumn and Christmas/Summer Exhibitions starting with the Autumn Exhibition next year. This will give us more funds to promote our exhibitions to non-members and therefore to potential buyers of your artwork.

## Items for Sale

The following items are no longer required by the Society and we are looking to dispose of them. If you are interested please make an offer to our email address [nelsonsuterartsociety@gmail.com](mailto:nelsonsuterartsociety@gmail.com) removal will be at your expense.

- 4 Display screens 1250 mm wide 2000 mm tall.
- 9 Metal picture frames 615 mm x 815 mm.
- 5 Metal picture frames 515 mm x 615 mm.
- Cordless phone with answer phone and second handset.
- 2 filing cabinets 4 drawer.
- 1 oscillating fan on a pedestal.

## Volunteers

Now that we are back in our new premises and we can settle into a more routine way of operating we would like to update our list of volunteers especially from newer members. So if you can make a time (even a couple of hours) available during exhibition changeovers and openings, mail outs etc. Please contact a committee member or signal your availability on our email [nelsonsuterartsociety@gmail.com](mailto:nelsonsuterartsociety@gmail.com)

## Subscriptions

To cover increased costs the committee will recommend to the Annual General Meeting early next year that the annual subscription be increased by \$10 per member.

The proposed new subscriptions will be:

General member \$30

Working member \$40

## New Members

We welcome the following new working members into the Society: Beatrice Bourhis, Geoff Noble, Jacky Morren, Rahel Brodi - Sharrock, Roz Spiers, Tony Milner and Wei Min Jiang.

Photos from Lisa Chandler's exhibition opening and her floor talk



## Roz Speirs

A garage clear out, a night of insomnia, and a creative itch that needed to be scratched led me to the intoxicating world of fused glass in 2014.

I emigrated from Scotland in 2002, attracted by the lifestyle, climate and landscape. I still find myself stunned by the beauty around me, from the vast expansive landscapes and seascapes, to the smallest details in pebbles, shells, feathers and ferns. It is this organic, natural essence of New Zealand that I aim to capture in my work.

One of the most exciting things about working with glass is that it involves a mix of art and science. Glass begins to soften and transform at around 600 degrees centigrade, gradually changing in viscosity until it becomes molten at 900 degrees. The firing temperature therefore plays a key part in defining the look and texture of the finished piece.

Sheet glass acts as a “canvas” for most projects, with the addition of glass powders, crushed glass and enamel paints to create texture, depth and interest. Organic materials such as ferns, feathers, mica and pure silver foil also often feature in my work. I use a wide range of techniques - some require great precision and others are more fluid and organic in their application. The challenge for me lies in choosing, testing and refining the most appropriate materials, techniques and firing schedules to bring each idea to life.



## Tony Milner

Since my schooldays, I found I could faithfully reproduce what I saw as a sketch or painting. It took me a while to figure out there is more to art than simply copying what you see.

I've had no formal training, but I've found other ways to gain knowledge and expertise. I learn from videos, books and magazines, and from people. I study the works of other artists – old masters through to contemporary artists – and learn from them, all the while keeping eyes and ears open. Mainly, I learn by the most effective method – simply getting down and doing it; learning from mistakes, accentuating the positives. Every experience is part of the process. The journey is on-going; that's the joy of it.

I enjoy painting a variety of subjects, although people and animals are favoured subjects. I particularly enjoy painting scenes or subjects that have an innate emotional “life” – some drama or narrative.

My paintings tend towards realism. I've worked with pastels, acrylics, pen and wash and pencils, but mostly I paint with watercolours or oils.

As an artist, I tend to get restless, meaning I'm continually on the lookout for new subjects to paint and new ways of doing things. New excitement.

I was born in Durban, South Africa, and travelled extensively around the world before settling in Nelson in 1982. I now consider myself a true Kiwi, although I will always keep memories of Africa in my heart.



## Catherine Walters

I was born in the UK and grew up near London, where I loved to write and illustrate my own stories.

I studied graphic design in Hull (in the North of England), where I specialised in Illustration for the final two years of the course.

My first big break, a picture book commission, was a story about two cats - “Max and Minnie” for Little Tiger Press. I went on to write and illustrate over 30 children's books, which were translated into many languages, including French, Urdu and Japanese.

After the birth of our third son we moved to India for three years. I was especially fascinated by the textiles that I saw, with their vibrant colours, prints, embroideries and textures.

We returned to England but the grey skies and icy Yorkshire winters had lost some of their appeal. During a trip to New Zealand, we fell in love with Tahunanui beach and decided that Nelson was where we wanted to live.

We finally moved to New Zealand in 2010. Since then, my paintings have become bolder, the colours more vivid. I use acrylic paints with pastes and collage to add texture. The New Zealand landscape with its native birds and flowers continues to be an inspiration to me.



## David Carson

I was born in 1968 on a small farm in the Motueka River valley near Tapawera, where I live now with my wife and daughters. My parents were immigrants arriving in 1964, (Irish father, Australian mother) and farmed until 1996 when my father retired. I attended Tapawera Area School, Nayland College and Canterbury University and I am a self taught artist.

My work is primarily concerned with materials and processes. My materials are generally sourced from the environs of the farm, mostly although not exclusively wood. I process with a minimal approach, trying to reduce the number of steps from the raw material to the finished work.

I also have a preference for simple, often hand processing.

I have exhibited throughout New Zealand and have work in collections in New Zealand and abroad.



## Rahel Brodi-Sharrock

I started New Zealand life in 1986 with my kiwi husband in Southland, where our two daughters were born and now live in Richmond, Tasman.

I have studied at Oranim Teachers' Training College, specializing in teaching art while living in Kibbutz Saar, Israel and extended my skills in painting, printing, weaving and felting at the Southern Institute of Technology and NMIT.

On coming to live in Blenheim in 1998 I shared my time between motherhood, painting, organising and teaching after school and holiday art programmes for children at the Marlborough Gallery, conducting extension art workshops in schools creating murals and running 'Children As Artists' workshops for REAP Marlborough.

I also joined the Marlborough Art Society and its committee.

I started exhibiting my work 1999. My paintings are in private collections in New Zealand, USA, Germany, England and Australia.

I now exhibit work at 'Art Box Gallery' in Christchurch, Arty Nelson Gallery in Nelson and on my web site: [www.rahel.nz](http://www.rahel.nz)

About my art - following nature, the changes of light throughout the day and the seasons provides me with endless opportunities for exploring colour, light and compositions. My paintings highlight intimate carefully chosen composed views. See more of my work on my web site; [www.rahel.nz](http://www.rahel.nz)



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I have always loved drawing - the magic of marks on paper - and through exploration and experimentation, have taught myself to paint, mainly using acrylics for their versatility. My deepest joy is contemplating the mystery and beauty at the centre of our lives and my toughest challenge is to visually express this. I am fully aware of the cruelty and ugliness in human existence but choose to focus my attention elsewhere. My aim is to communicate my ideas and feelings to the viewer, not to baffle or intrigue them with novelty, so I am not an artist who pushes at the edges.



[www.danaroseartist.com](http://www.danaroseartist.com)

About 16 years ago I began giving art lessons in my home studio where students are taught visual art skills in a range of media. Some have remained with me for more than 10 years and some have been accepted into N.S.A.S.

Over the years my work has hung in numerous National Art Award exhibitions and has won 8 prizes, including Winner Westpac Art Award and Runner-Up in the Molly Morpeth Canaday Award (Michael Smithers judge) and the Peters Doig Award. In 2015 I was invited to be co-judge for Bay Art Award with Suzie Peacock and Craig Potton.

Since 1997 N.S.A.S. has provided wonderful opportunities for me to exhibit and sell my work and now I am in a position to give back by being a committee member.

I am represented by Central Art Gallery, Queenstown and by The Coolstore Gallery, Mapua.

## **Robert Thompson**

### Moving Against the Grain

I was gently prodded into joining the Suter Art Society. A very encouraging prod came from Barbara Franklet. She had given a talk at Impressions where she emphasised how growing a network supported you in making and selling your art. Being an active member of the Art Society was just one way of doing that. I am rather a solitary essentially private artist and was a bit wary so did not rush into joining. I could not see past my own assumptions of what the Society could offer me. And I certainly didn't think I had much to offer the Society. The second prod came from Janet Bathgate. I recognised her as she walked past my stand at Art Expo 2013. I had not seen her since being at Art School at Canterbury together. In regard to joining the Suter Art Society Janet bluntly told me "if it was good enough for Toss it was good enough for me." I really could not argue with that so I tentatively looked at some work that I might submit for selection. It was only then that I discovered that all I needed was my DipFA which in my case had an (hons) at the end and I was still able to put my hands on it. It was the second time in my life that I had actually used it in any official capacity. Initially after leaving Art School I went through Training College and was an art teacher for a very short time.



I have had the opportunity to be included twice in the Society shows in the old McKee Gallery and once in the Society show in the Refinery gallery. In Nelson I have had solo shows in both the Design Room and Icon Gallery in the Moutere in recent years. I have been persistently painting since leaving art school in the early seventies and have left a few traces of activity in my wake. I have three works in Public Collections – Massey University, Manawatu Gallery and the Dowse and a small number in private collections. I also followed a theological path in the mid-eighties illustrating my essays as I went. I completed a Theology degree believing I was heading into the ministry. However I veered back into painting even more certain that it is through the process of making and engaging with art that I get some measure of meaning of the mystery of life. For me art is a journey of discovery. It is an internal journey, a private journey yet a public journey if one chooses to exhibit your work. One cannot escape the visibility of art.

In recent years my visibility as an artist in Nelson has increased to the point where, I not only want to continue to exhibit my work locally, I want to be part of the local conversation that encourages and engages with other artists. So when I was asked by Larisse Hall to consider becoming a committee member I did not immediately reject the idea. It did feel as though it was bit against the grain. I have never been a committee person. But the lure of the new gallery was partially responsible for eliciting a yes out of me. And that feeling of it being against the grain? Even more incentive to accept. I use watercolour as my medium. I might be Art School trained but as for watercolour I apply it in an intuitive, self-taught way. The question I carry on behalf of the Suter Art Society is can the Society in its new found situation move against the grain into new found territory?

## Upcoming Events

Upcoming Events

- **Summer/Christmas Cash & Carry exhibition**  
16th November 2016 to 15th January 2017
- **Christmas party**  
14th December 2016 5:30 pm
- **Rowena Lukomska**  
17th January to 6th February 2017
- **Larisse Hall exhibition "Innuendo"**  
7th February to 26th February 2017
- **Autumn Exhibition**  
4th March to 26th March 2017
- **Heritage week Photographic Exhibition**  
17th to 23rd April 2017

## Brilliant Ideas Group

Brilliant Ideas Group

The N.S.A.S. committee would like to create a Brilliant Ideas Group ( B.I.G.) to consider how the N.S.A.S. could present itself to the community. For instance:

- What image would we like to project?
- How could we promote the N.S.A.S.?
- How can we attract more members to N.S.A.S. events?
- What would you like to see happening?

I envisage that this could mainly be run through emails/phone with occasional fun get-togethers over hot drinks & nibbles....

Please contact Dana Rose - danaroseartist@gmail.com  
5473374 or 0210513894

## Committee Membership

Committee Membership

This year the Committee has not been at full strength and recently has received 3 resignations including that of treasurer.

The Committee is anxious to fill these important roles if it is to continue representing the Art Society members and Nelson region with a quality display of art and artistic activities held in a 1st class facility. We are requesting that the names of members are forwarded for consideration for inclusion on the enthusiastic Committee to continue the progress of this Society. Without support the Society could fail to function as it has for many years.

The President, Nick Duncan has been heavily involved in the successful negotiations with the Suter Trust Board and establishment of the new facilities and programmes and has been well supported by the Committee. He has carried out a larger share of the running of the Society because of a smaller Committee involvement.

Unfortunately this workload has caused Nick to reassess his position as President and has advised that he will not seek re-nomination for this position after the next Annual General Meeting. He has agreed to continue as a Committee member so his invaluable knowledge of the working of the Society will not be lost.

It is imperative that the Society fills this important role and requests that any member or prospective member have their name forwarded for the role of President at the Annual General Meeting early next year.

The Committee

## Applications for McKee Gallery exhibitions

Applications for exhibitions in our beautiful new gallery can now be made by to our exhibitions officer Dana Rose (contact details below)

The Committee has decided that it will be beneficial and more efficient if members who wish to have a solo or small group exhibition in our beautiful new gallery present an Exhibition Proposal, for an outline of what is required is see below.

This will help the committee to plan the exhibitions programme and will be a useful exercise for artists when applying for exhibitions in other venues.

### McKee Gallery Exhibition Proposal

#### Artist Statement

Please keep this brief and easy to read (no complex, convoluted sentences and avoid jargon. Explain your interests and influences.

#### Think about

- Why you create art and what it means to you.
- Why you chose your particular medium – perhaps do some research and gain more knowledge about your chosen medium.
- Who are you and how the practice of art has affected you as a person.

#### Concept behind your exhibition

- What is the central concept/idea/theme that unifies your work and will demonstrate your ability to present a strong resolved body of work, this will lead to your title.
- Think about why, what fascinates you and inspired you to create these images.
- What do you want to convey to your viewers?

#### Equipment

- Do you have any unusual requirements or need special equipment.

#### CV

- Solo or group exhibitions
- Grants, prizes, awards received
- Commissions
- Community projects

#### Other

- Would you be able to offer any educational elements alongside the exhibition?
- If possible please submit some examples of your work, either digital, printed or reference a website.
- It is helpful for all concerned to be clear about how your exhibition will be presented before bringing it to the gallery with a diagram of the proposed layout.

For those wishing to book a McKee Gallery exhibition please apply to Dana Rose Exhibition officer who will send you Exhibition Proposal Guidelines and is willing to offer assistance to anyone needing it.

Dana Rose  
 Phone: 5473374  
 Mobile: 0210513894  
 Email: danaroseartist@gmail.com

## Subscriptions

This is a great time to be a paid up member of the Society as we move into our new gallery in the new Suter. If you have already paid you will have been issued with a purple membership card. If you haven't yet paid and have mislaid your subscription form it can be downloaded from our website.

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.

## NSAS Contact Details

**Website:** www.nsns.org.nz  
**Headquarters:** 208 Bridge Street, Nelson. (ask at reception)  
**Phone:** 03 546 9164  
**Email:** nelsonsuterartsociety@gmail.com

### NEWSLETTER CONTACTS

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**Production / Editor:** Eiji Toyokawa **Phone:** 021 541 361 **Email:** eiji.salsa@gmail.com

### Committee:

- Nick Duncan (*President*) • Kate Coote (*Secretary*) • Alicia Rombel (*Treasurer*)
- Angela Nicoll • Gabrielle Coote • Ross Whitlock
- Dana Rose • Jane Susmilch • Richard Blunt
- Erika Aupperle • Robert Thompson

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