



Brushstrokes

Newsletter of the Auckland East Arts Council

Sponsored by Auckland City Creative Communities & the Eastern Bays Community Board

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www.aucklandeastarts.co.nz

PO Box 55162 Eastridge

Exciting times ahead

Below you see the first announcement for our most important exhibition of the year and inside, on page 2, there is information on up-coming events.

You have already received notification of events in March and April. Your registration forms are needed promptly for the smooth running of these occasions. Help is always required and you may state your preference for what you would like to do and when.

Some important points to check when entering competitions etc.

- ❖ No wet paintings!
- ❖ Paintings should be securely framed, sealed on the back with adequate tape and prepared for hanging – the use of D-rings can help prevent damage to other artworks!
- ❖ Unframed work is acceptable at the judges' discretion e.g. stretched canvasses!

- ❖ Ensure that you have entered in the correct category (if applicable) and that you have **strictly** observed any size requirements that might apply.
- ❖ Make sure your name and details are securely attached to the back of the painting in the prescribed format!

Artshowcase at Grace Joel Weekend 12/13 May.

There are several other important happenings before Grace Joel but as this is our flagship exhibition of the year it is important to think ahead - what paintings will we exhibit this year?

For new members who are unfamiliar with Artshowcase at Grace Joel, it is a non-competitive, **members-only** exhibition held each year in the sumptuous setting of the Retirement Village reception

rooms on Mothers' Day weekend.

Visitor numbers and sales have always been very high and there is no reason to think that this year should be different.

Registration forms have been sent out.

2012/2013 Renewal of Subscriptions

Annual subscriptions are due from 1 April. The subscription renewal form has been sent to you already.

The membership fee continues to be \$30, except two members living at the same address pay a total of \$40. If you have joined since 1 January 2012, your subscription will be carried forward for the current year.

Art Roster

The new system is working well and has cut the waiting list dramatically. **Margaret Phillips** says there are still some vacancies for later in the year. The changeover is the Friday mid-month or as agreed between artists and convener.

Phone 577-4255.

St Heliers Library Exhibitors

The following artists will be displaying their work in the **St Heliers Library** during the next two months.

Mar 12: **Ailsa Martin-Buss**
Ian Richard
Apr 12: **Heather Hunwick**
Doris Truscott

Important Dates to Remember

31 March St Heliers Community Festival	14 April Watercolour Demonstration
21 April Art for Autumn Easel Show	28 April Watercolour Workshop
12/13 May Exhibition at Grace Joel	16 May Annual General Meeting and Evening Party
7 July Oil Workshop/Demonstration	18 July Mid-Winter Luncheon
August – dates to be confirmed St Heliers Celebration of Art	14-16 September *Art for Orakei* Exhibition

Wednesday Group

The Life Studies and Portraiture Group meets at Orakei Community Centre on Wednesday afternoons from 1-3.30 pm. All AEAC members are welcome to join, either for life only, portraiture only or for both. Tuition is provided.

Term 2 starts **2 May** and registrations must be received by **27 April**. Costs include model fees.

Participants must bring their own materials and equipment. Work tables are set out at each session. Bring your own easel if you have one.

For more information and enrolment forms contact **Chris Seagar** on **575-8717**.

St Heliers Community Festival.

31 March

This is usually a fun time, when we take along our easels and display our paintings in a marquee in the middle of the main street of St Heliers! It is just one of the initiatives that make us part of the community.

Last year we had to cancel the children's pavement-art competition because of inclement weather. We have plans however to continue the tradition this year. It is back-breaking work for the willing AEAC volunteers who have to draw up the squares early in the morning but the children love the excitement. Especially as there are prizes in age categories.

The St Heliers Village Association organize this annual festival and the street, beach and some of Tamaki Drive has a

carnival atmosphere with performances, competitions, demonstrations, craft sales and a market, so there are lots of things to see and do.

Cancellation will be in the hands of the Business Community if the weather is too unpredictable. If there is no cancellation, to display or not is the artist's personal decision although last year, the art and artists kept warm and dry in the marquees.

The paintings should be set up between 9-9.30am and unsold paintings collected by 3pm.

Enquiries and further information from **Margaret Phillips** on **577-4255**.

Art for Autumn Easel Show

21 April

This Easel Show will be set up opposite Movenpick near the Police Station, Tamaki Drive, Mission Bay.

Please bring and set up your own easel (or equivalent) and your paintings - there is no limit on the number you may bring. Your name, the title of the work and your price should be on AEAC labels which will be available on site and at the group meetings.

Demonstration, Workshop

14, 28 April

Kathleen Shaw guides her students in mastering preparatory drawing and the magic medium of watercolour.

"Watercolour is a transparent medium, atmospheric, surprising, challenging and just

when you think you've got it beaten, it turns around and hits you!" she says.

Kathleen has taught adult watercolour classes at Birkenhead College where she was awarded an Exceptional Tutor Certificate in Adult Community Education.

Kathleen was fortunate to attend Canterbury School of Art where she received tuition from William Sutton. While she was at Elam School of Fine Arts, she studied alongside well-known artists John Weeks, Archie Fischer, Ida Eise and Lois White.

We are fortunate that she brings such a wealth of talent and experience to AEAC.

Pastel Portraits

Maxine Thompson, who is NZ's only Master Pastelist, is doing a workshop, *Pastel Portraiture* as a follow-on workshop to her earlier *Animal Portraits*, at **Mairangi**, on **28 and 29 April, 8.30 am - 4pm**.

The two-day course will cover, among other things: the drawing skills involved; facial features exercises; how to measure up and draw a portrait with accuracy; portrait photography and interpreting photos for art purposes. Finally the students will paint a portrait under supervision.



When practice is needed:

Four people can practise portraiture by sitting on four sides of a table, each with his neighbour's profile towards him and his own profile towards the following artist. No eyes watching our every move!

Gallery talk

The Music and Harmony in Painting: An insight into the harmony of colours, shapes and beauty around us, and how this is interpreted by an artist, so that it can be seen on canvas.

This talk was given by AEAC member, **Daphne Ellwood**, at her group exhibition in the N.Z. Steel Gallery in Pukekohe.



For me, music and art go hand in hand and over the centuries art and music have always been very close.

Da Vinci had music playing while painting his masterpiece, the *Mona Lisa*. Kadinsky's early abstractions, perhaps the first ever, were inspired by music.

The pianist and composer Scriabin devised a colour organ to go with his music, such as his *Poem of Ecstasy* – he had the idea that musical keys corresponded to specific colours.

On 15 March 1911, Scriabin performed his work *Poem of Fire* at the world premiere in Moscow. The score included a colour keyboard (*clavier a lumieres* or in Italian, *Luce*) intended to project changing colours according to the scale of the spectrum which Scriabin devised.

The construction of such a colour organ was, however, entirely unfeasible at the time so the world premiere was given without *luce*. There were two other attempts but both ended in disaster!

The crux of the problem was that the actual notes written on a special staff had to be translated into a colour

spectrum according to Scriabin's visualisation of corresponding colours and keys: C major was red, F sharp major was ultramarine blue, etc.

He had a "mystical chord" of C, F#, B flat, E, A and D which was originally meant to exude both *smell* and colour!

Michael Smither, a modern-day painter and composer, has adopted the same idea and has made a series of abstract paintings where the (main) background colour corresponds to a note and a group of concentric rings harmonise. The colours, chosen from a Resene Lumbersider paint chart, are plain and strong.

"Smither's innovation is to have a place on the painting, which, when touched, plays his compositions. The Red Canvas achieves a truly lyric glow that makes the yellow and green rings on the red ground radiant and echoing. Conversely, the yellow-green canvas, inspired by the note D is sour without being energetic. When the concentric rings are smaller, notably in some of the sharp notes, the effect is lessened," said T.J. McNamara, the Herald critic.¹

As a musician, I feel the difference between major and minor keys – they have a marked influence on one's mood. Although I don't personally feel "colour tones" the way that Scriabin and latterly Michael Smither have indicated, there is the sense of colour and tones with warmth of the major key sounds of red, orange, yellow, and then the "sourer" or sombre and cold tones of blues, blue-green and mauves.

For those of you who are not musical, each "octave" (8 notes) starts and ends on the same note. The names of the notes are A, B, C, D, E, F, G, A which is repeated through the keyboard, so every eighth note has the same letter name.

The colour wheel moves not by tones or next door steps but by 5ths. If we start on C, five steps up from there would be G, next D, then A, E, B, F sharp/G flat, D flat, A flat, E flat, B flat, F and back to C.

So using the three primary colours, Red for C, Yellow for G (above middle C) and blue for D (above G) the notes in between take on the secondary and tertiary hues.

The primary hues then become the dominant tones in music, the fortes, fortissimos – darks or brilliants brights – the secondaries mezzo piano to mezzo forte, and tertiary tones pianissimo to piano, giving us all the contrast of hue, light and dark, warm and cool, sweet and sour – the same contrast we find in art and music.

For me, music is a Must as I paint or draw, the pivot between subject, medium and artist, the three primaries.

¹ *The New Zealand Herald*, Thursday April 17, 2008.



For coloured diagrams of Scriabin's keyboard, etc, check <http://en.wikipedia.org/wiki/scriabin>



Everything you do is a self portrait. Sign it with excellence.

from your executive committee

Annual Meeting and Evening Party

This will be held **Wednesday 16 May**, starting at 7pm in the Orakei Community Centre, Kepa Rd, Orakei.

It is vital for as many of us as possible to come along – the business part of the evening is important as we need input for the coming year. To see where we've been and where we are going and how we can improve

General Evening

the quality/quantity of our services to our members. What ideas do you have?

As usual there is a **small painting competition** – "small" is defined as 35cm x 35cm or less, including frame, if any.

The winner will receive a basket of goodies after being chosen by popular vote. Afterwards, supper – **please bring a plate** as it is our evening party as well!

Stop Press

Several **committee** members are resigning due to health reasons or other commitments. They have spent several years in their positions and now it is time for new people to step forward and take on some of the responsibility.

Can you help? Please think about it!

notice board

Exhibitions

Depot Artspace

"Natural Cycles – Death and Birth of a Star" by **Sane Mari Botha**, 24 March – 12 April: opening in the Outerspace Gallery on Saturday 24 March, 3-4.30pm; at the same time in the Main Gallery, a Group Show: "Viewpoint". 28 Clarence St, Devonport. Phone 963-2331.

ArtsFestivalOutEast

17 March – 5 April, Visual Arts, Theatre, Music, Cinema etc at various venues and galleries in Howick and environs. Includes the Tamaki Estuary Art Exhibition.

The Howick Art Group will be at Green Gables and, weather permitting, an outdoor easel display with working artists on-site will be held on the Hawthorden Reserve, 66 Cook St, Friday – Sunday. For times and locations visit www.artsfestivalouteast.co.nz

Degas to Dali

3 March – 10 June

The only venue for this exhibition worldwide is the **Auckland Art Gallery!**

Degas to Dali brings us the opportunity to explore the major movements of modern art, take an up-close look at 79 paintings, sculptures and prints and experience the legendary skill of 62 international master artists who revolutionised our way of seeing.

Single admission is \$20, seniors \$17 and a season ticket is \$55. Entry to the rest of the gallery is free.

Go to the website www.aucklandartgallery.co.nz for answers to frequently asked questions, information about other "events" connected to the exhibition and a downloadable programme for families.

Lake House Arts Festival

13, 14, 15, April, Workshops, bookings essential, but also free demonstrations. Lake House, 37 Fred Thomas Drive, Barry's Point Reserve, Takapuna. Phone 486-4877.

www.lakehousearts.org.nz

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