

AOTEAROA ARTIST

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Dougie Chowns
Sketchbook, Part 47

DEMONSTRATION

Approaching Colour Mixing
by Evan Woodruffe

INTERNATIONAL ARTIST

Tony Feld

EXHIBITIONS AND EVENTS

Ink and Gold - Zakea Page
Olfactory Art

FEATURED INSIDE:

- Bec Robertson • Jackie Krzyzowski •
- James Price • Jo Rankin •
- Ninette Kruger • Rebecca Mathews •

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March/April 2023 - AOTEAROA ARTIST

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On the cover: "Refreshed'- Raindrops on succulent plant' – Ninette Kruger
PG 45

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AVIAN AFFINITY

Bec Robertson's grandmother and her grandmother's sister were painters in their retirement. Bec's grandmother also wrote and illustrated poems and stories, "As a kid I also wrote and illustrated A LOT of 'newspapers'. I would make up fanciful news stories and pictures then sell 'the paper' to my dad for lolly money. I soon learnt that I could resell the same articles to my other family members for more money for lollies! I loved showing them new pictures and ideas and getting their feedback."



She tells us more: "I have loved being creative for as long as I can remember. As a young child I had a cupboard in the kitchen under the bench where I kept all my treasures, little bottles of crayon sharpenings, paper cut outs of anything which took my fancy, matchboxes full of strange found objects - I think a few unfortunate forgotten lady bugs and a caterpillar died as a result of my match box obsession."

Bec has always made time to be creative, whether through drawing, making things for people, writing stories, singing or making costumes. As a child, she would have answered the question "What do you want to do when you grow up?" with either an artist, writer or movie star, three equally glamorous roles in her young mind.

When her children were very little, she felt creatively unfulfilled. She yearned to do something but couldn't work out how to start and couldn't find the energy to even pick up a pencil. As fate would have it, one day when she was feeling particularly frustrated, a book fell out of the bookcase in front of her. "It was a book my husband had given me years earlier but I hadn't really taken the time to look at it. It was Julia Cameron's 'The Artist's way' and it was exactly what I needed right then! I devoured it and did all the exercises."

On the back of that Bec registered for a children's book illustration course with Sandra Morris in Auckland. "I was playing around with characters, just doodling really. A peacock was born and all of a sudden there were a hundred ideas itching to be put on paper. I liked that I



'Last light' - 300mm. Watercolour and Acrylic on wood - resin coating



'Halcyon Tui' - 1m. Watercolour and Acrylic on wood - resin coating

could have some fun at their expense, and at the same time there was an element of human social commentary. I liberated the family dining room table which was the perfect sized space for the medium - colour pencil and watercolour. Friends and family were so encouraging I decided to enter a series into the NZ art show. The NZ Art show chose a piece ('Pea-lugged in' - a peacock standing on a step ladder with his tail plugged into a wall socket) as a piece to advertise the show. I started entering local school shows and the peacocks sold well. Mount Albert Grammar Art Show blew up one of the pieces and used it as their billboard image advertising their show."

As Bec became influenced by other things her art style changed a little and she moved away from the peacocks. "I created a series of ink animals using shapes and florals instead of shading to define the shadows, I loved the idea of making the void the focus, so I started leaving the things I wanted highlighted, uncoloured. This was the birth of my style today, honed over years of trying new things and trying new mediums."

She now typically works on wood with a poured resin finish, loving the permanence and the shine of the finished work.

Bec takes inspiration from everywhere. "I might see a pattern on a ladies skirt as she walks by, or the shadow from a letter box while I am out walking. My work is typically birds so I do spend a lot of time observing. My husband gave me an elaborate bird feeder for my birthday one year and like



'Secret Garden' 400mm. Watercolour and Acrylic on wood - resin coating



'Wendy's garden' - 600mm. Watercolour and Ink on wood, resin coating.



'Simpatico' - 600mm. Watercolour and Ink on wood, resin coating.



'Henni's Garden' - 1m. Watercolour and Acrylic on wood - resin coating

having a new baby, I was spending hours lovingly watching the birds come and go. I also work mostly with native birds that I can observe in my local area, like Tui (Parson's bird), Kotare (Sacred Kingfisher), Tauhou (silveryeye), Fantail (piwakawaka). I will sketch them or take photos of them in various positions. I am not a great photographer so a lot of reference photos are blurred and my bird positioning is sometimes imagined."

Philip Clairmont was a huge influence of hers while she was still at school. "Years later I was living in the rainforest out of Cairns, Australia, and painted a whole series I dedicated to him called 'the lights went out the lilies died' (haha), my sister calls that my Emo stage!

Following a huge list of artists online with a myriad of different styles, she particularly loves the art of Ross Jones and Sofia Minson, both very different but equally impressive.

The act of creating and the autonomy is what Bec loves most about being an artist. "While I can be quite extroverted in the right setting, I can be equally introverted, so the time locked away in the studio is just as precious as a night out with friends."

Hoping in future to have pieces of her art in Te Papa and Auckland Art Gallery, she would also love for someone to see a piece of her art and know that that was a 'Bec Robertson'. "Stylistically I want to remain unique and recognisable. Hubby and I are talking about an extended trip to Europe in 5 - 8 years. I am already excited about the artistic possibilities and influence that will have."

In a recent dual exhibition with Harriet Millar at Turua Gallery in St Heliers, she approached the challenge imagining she was a fashion designer to create pieces that were cohesive but also stood out by themselves. "I used a range of different mediums but all with strong elements of my personal style. My art takes a very long time to create, so I needed a full 10 months to bring together a body of work. I am hugely proud of the work which I produced for this show."

But there is never down time, there is always the next show to prepare for. "I had four art group shows in 2022, and also submitted work to



'Peep of the day' - 400mm Hex. Watercolour and Acrylic on wood - resin coating.



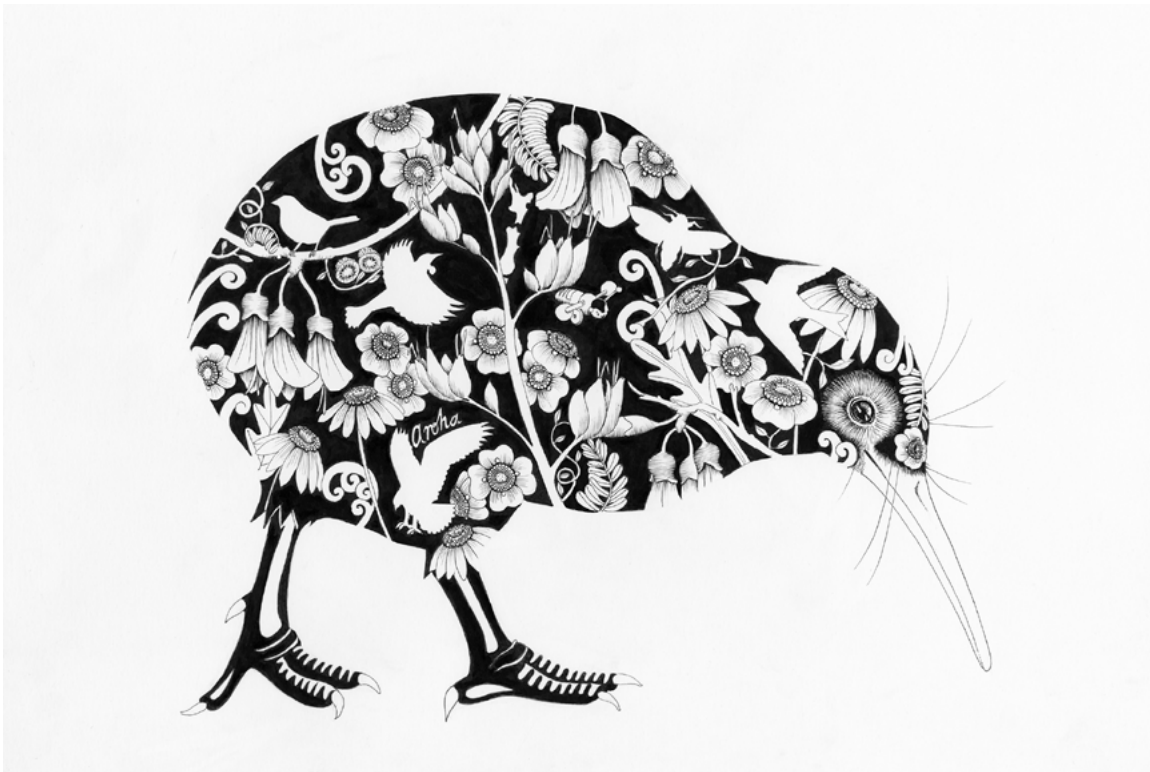
'Cerulean' - 400mm Hex. Watercolour and Acrylic on wood - resin coating.



'Ngapipi' - 400mm Hex. Watercolour and Acrylic on wood - resin coating.



'Selwyn' - 400mm Hex. Watercolour and Acrylic on wood - resin coating



'Aroha Kiwi' - A3. Fine artist ink on illustration board

the Auckland Grammar Art house tour, held in November. I have had pieces in the last three shows and it is incredibly humbling to have work hung in these stunning houses. In my first year the owner needed to 'move the McCahon' to make way for my piece. Quite surreal!"

When she reflects about her artistic career, she feels that initially she was her own roadblock. "I wouldn't have dared call myself an artist as that was something I didn't feel I had earned the right to do. However, this is my absolute passion and I LOVE what I get to do. I have moved past worrying what people may think which is such a relief! To quote the incredibly talented late Rex Ray "if you do something long enough, someone will eventually like it". I'm hoping that will be the case for me!"

Always learning, Bec believes mistakes are part of that process. "I have made a few which were quite eye watering

at the time but are now good cautionary tales! I learned that play is an important step to developing or growing in my art. To take the time to just have a go with different mediums and tools without any preconceived ideas or outcomes, I initially found this very hard but it is so much fun. I learned that there are certain steps to take prior to pouring resin to ensure it is perfect. One of those steps is remembering to spray and seal the watercolour before I pour the resin,

watercolour will move with the resin, that was definitely one of those mistakes I wish I'd made when I was 'playing'.

Apart from various groups on social media she is not part of any art society at this time. "I work as an artist and I also work a part time job, plus I have two very busy kids (one chronically ill over the past five years) to get to school and extracurricular activities."

She loves birds and feels a real affinity with them. "When I was little, I had dreams that I could fly around the neighbourhood. When I lived in the rainforest in my early 20s I bought my partner a hand reared Galah 'Rosie'. She was absolutely beautiful and would go to work with him each day. One day we rescued a honey sucking bird from an orb weaver spider web. It was so dehydrated it sat on my finger drinking from a ripe mango for several hours while it regained its strength and was able to fly off.



'Tui of the morning' - 800 x 800mm. Watercolour and Acrylic on wood - resin coating



'Morning Conversations' - 600 x 600mm. Watercolour and Acrylic on wood - resin coating



'Rangimarie' - 400mm. Watercolour and Acrylic on wood - resin coating



'The Watchful Guardian' - A0. Fine artist ink and watercolour on illustration board

"My Mother died in 2005. We had moved her bed into the lounge several days before, as she could no longer climb the stairs. A song thrush came each day and tapped on the window overlooking her new bed, all day for three days it was just there tap tap tapping. My mother died on Wednesday at 4pm. The thrush disappeared at the same time, and my dad commented that even in the weeks following her death the thrush did not return again. Every time I see a thrush now I think of mum, they are very special



'Pug Puppy' - A4. Watercolour and ink on bristol board

to me, I haven't painted/drawn too many of them yet but I know they will appear in my art at some point."

Drawing and working with ink pens are her favourite. "After a long break when I have been painting I always feel a bit like I am coming home. I like working with black ink as I love that crisp contrast with the white paper. I also love working with ink in a larger format. The drawings are so delicate, I love being able to hide little icons and images into the work for people to discover."

Her orbital sander is definitely her favourite tool. "My Dad gave it to me when I moved into my studio at home about six years ago. I love it! When I am preparing the wood frames



'Upon a Sacred Evening' - 600mm. Watercolour and Acrylic on wood - resin coating



'Wendy's Garden at Sunset' - 800 x 800mm. Watercolour and Acrylic on wood - resin coating



'Tui at play' - 800mm. Watercolour and Acrylic on wood - resin coating

for sale I always go over the backs to remove resin or paint marks. It makes me feel so grown up."

Often ideas for her next piece come to her before she has finished the last one and she gets very excited about starting the new piece. "I will go through my reference library and see if I have any drawings or images which I feel would work in the piece and I then sketch the elements directly on to the wood or illustration board. I typically work foreground to background and element to element, sometimes creating a whole side before starting the other. It really depends on how my hand is feeling, often working with ink pens on large spaces for hours continuously, my hand will cramp, then I will switch to painting to have a break.

"If I am working on wood, when the painting/drawing is complete I will take the work off to be professionally photographed. Next step is prepping for the resin, which involves painting the frame edges, masking the edging, setting up the resin tent and ensuring the art is sitting perfectly flat. I don the specific and necessary respirator and get to mixing the resin. The resin is poured, smoothed and any bubbles are then popped with the heat gun. It sits there to cure for up to three days. This does mean that I need to plan well in advance as my studio will then be out of bounds while the resin cures.

Bec has a guilty secret. "I know that this would be the perfect time to listen to podcasts and up-skill my parenting or my general knowledge - instead I often stream a series or soap opera. It's usually stuff I don't really need to look up at from my work. 'Married at First Sight' or 'Below Deck' type of shows. Sometimes I get through the entire series and realise I have no idea what the characters actually look like. After a while I feel guilty that I am watching/listening to so much vacuous TV, and I will pop on a podcast, listen to an audio book or crank up the radio and have a sing a long."

Bec and her family try to connect with nature as often as possible. "We feel very blessed to have so many incredible walks and cycle tracks near our home. I love catching up with friends and family, it is a priority. Hubby pretty much works from home at the moment so we walk along the waterfront each lunch time, it's a perfect break in the day to connect."

For new artists, she recommends to keep playing and to make art for the sheer joy of it. It also helps to have another income as art supplies are expensive.

So far Bec has work in the UK, Finland, America, Australia, South Africa, Holland, Dubai and the Cayman Islands.

[See more about Bec here: www.becrobertson.com](http://www.becrobertson.com)



'Adrienne's Tiki - Commission' - A0. Fine artist ink and watercolour on illustration board



'Thera-pea' - A2. Watercolour and coloured pencil on bristol board

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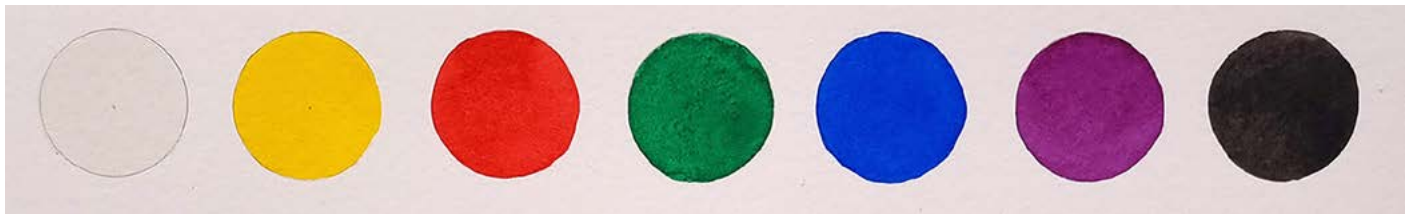
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By Evan Woodruffe

Approaching Colour Mixing

There are many diverse approaches to colour mixing, shaped by our understanding of colour, and what our desired approach and results are.

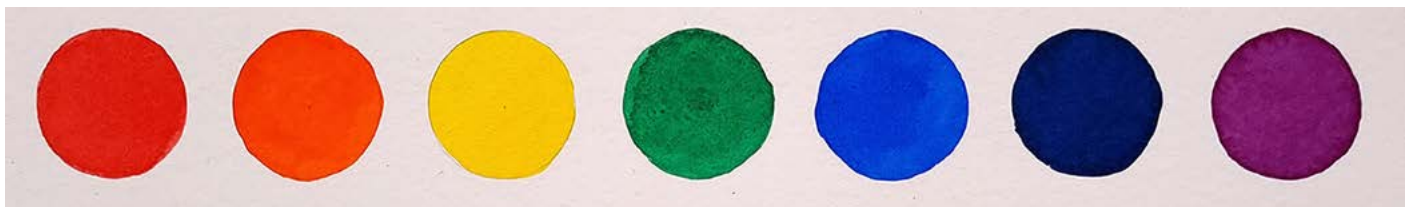


2400 years ago, Classical Greeks saw colours as existing between the poles of light and dark, and counted five Primary colours occurring, with Green placed "naturally", according to Aristotle, in the centre.

Around 400BCE in Greece, colour specificity was not so important; what mattered was light and dark, and the colours fell between these two extremes. This makes sense when we think how lives were governed completely by the rising and setting of the sun, where a wick floating in a dish of oil was the only illumination after nightfall. Between white and black, Aristotle placed five hues: Yellow, Red, Green, Blue, and Violet.

Nearly two centuries later, artists such as da Vinci still

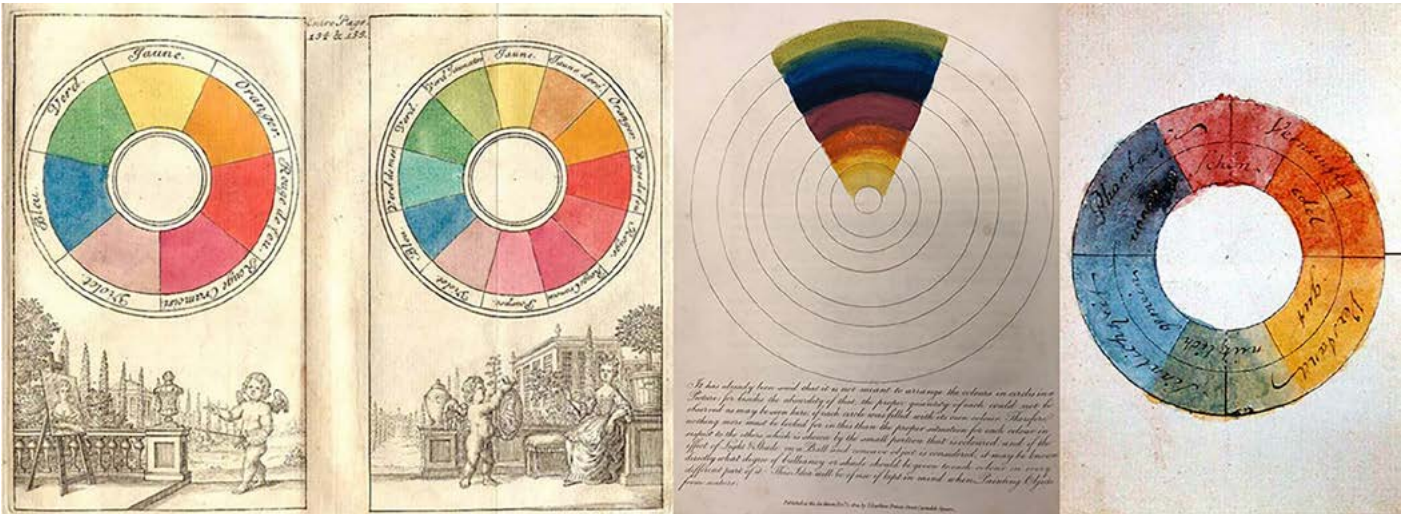
located colours between the poles of white and black. There was no colour theory as such; colours had attributes and were used symbolically. We can read this concern for dark and light in da Vinci: "of several colours, all equally white, that will look whitest which is against the darkest background. And black will look most intense against the whitest background. And red will look most vivid against the yellowest background; and the same is the case with all colours when surrounded by their strongest contrasts".



Newton's spectrum was the result of scientific process, but his counting of seven colours was based on ideas of divinity. Green maintains its central position.

It wasn't until Sir Isaac Newton (1642-1727) passed white light through a prism, splitting it into the spectrum of colours, then passed it back through another prism, returning it to white light, that concrete theories developed around colours. Newton showed that colours existed in a visible range between Red and Violet, and he described seven hues: Red, Orange, Yellow, Green, Blue, Indigo, and Violet. It wasn't long after Newton's *Opticks* (1704) was published that the first colour wheel was developed by Frenchman Claude Boutet in 1708, showing seven colours (Yellow, Orange, Fire Red, Crimson, Violet, Blue and Green) and suggesting mixing around the wheel to achieve colour harmony.

The three-colour system using the Primary hues of Yellow, Red and Blue was laid out in 1726 by German Jacob Le Blon, and by the beginning of the 19th Century, painters were well acquainted with using this and the Secondary hues of Orange, Violet and Green. In England, Mary Gartside (1755-1819) became the first woman in the Western world to publish a book on colour and discuss colour theory in it. She also classified colours in warm, cool, and light colours, as well as the need to harmonise tints with regard to painting. The colour wheel had become an important tool for navigating colour.



Some of the earliest colour wheels: Claude Boutet in France 1708, Mary Gartside in England 1808, and Goethe in Germany 1810.

Not everyone was thrilled by this. The German polymath Goethe rallied against such a cool analytical approach with colour being determined solely by light, stating that colour is grounded in human experience, as well as elements of light and darkness. Goethe was one of the first to systematically explore colour and colour theory, of how colours are perceived and how they interact with other colours. Unlike Newton, Goethe argued that colour needed darkness, and some colours were made with elements of darkness. JMW Turner (1775-1851) agreed with him, situating all colours between light and dark, just as the ancient Greeks had done.

While Newton was right about the colours formed by visible light, where varying frequencies of light come together to produce colours in a process called additive mixing (the process used by phone and video screens, and movies), Goethe was more correct when it came to mixing colours from paint. When you mix paints, the result is always darker through a process called subtractive mixing, as each addition subtracts wavelengths of light. To get light back into the mixture, we have to add white: "The addition of white is the addition of light," said Vincent van Gogh.



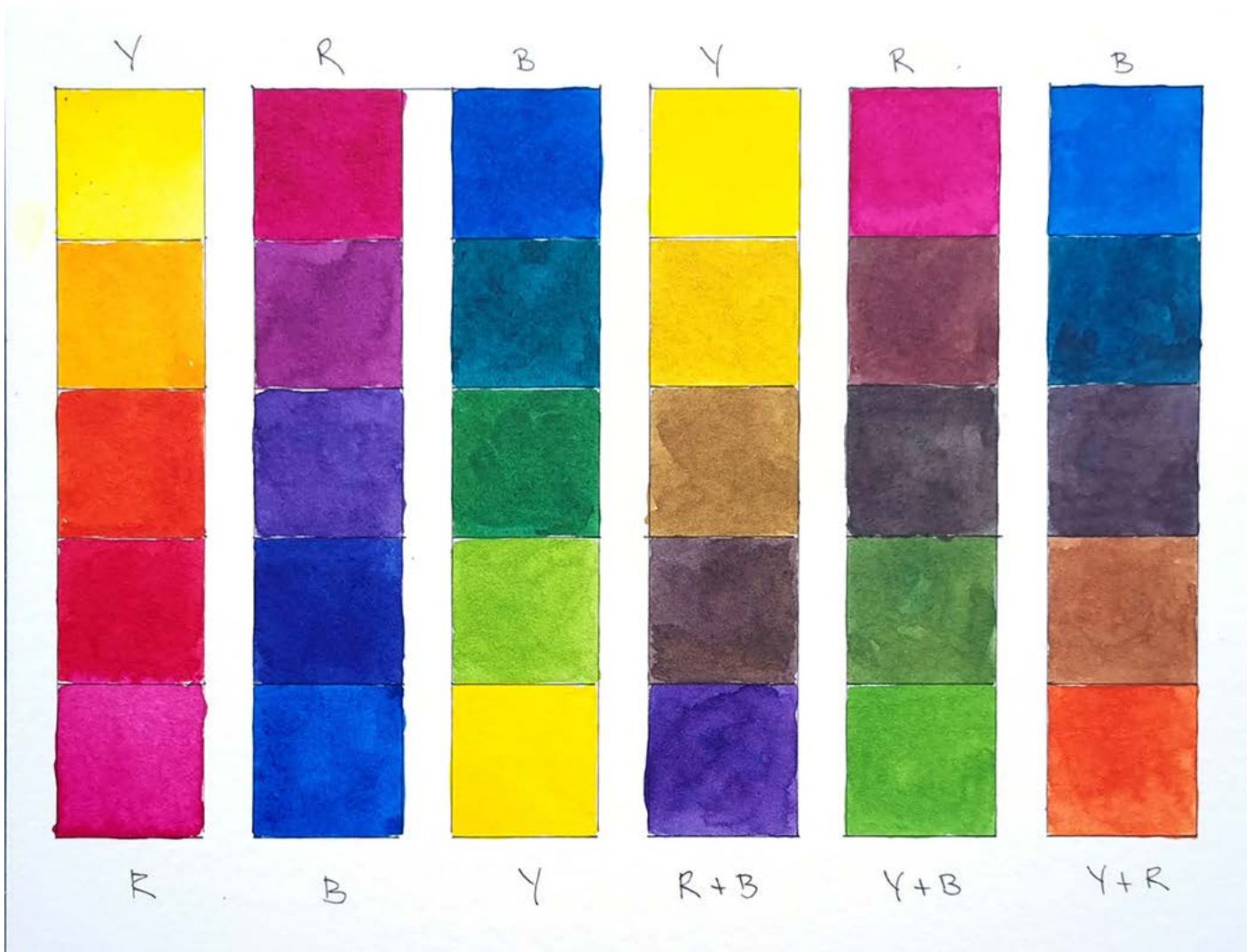
Arranging colours in order of how active or passive they are allows us to see their placement in the picture plane, with warm hues advancing and cool hues receding relatively, and their corresponding emotional measure.

Aligning colours with human experience gained in popularity with the growth of abstract painting at the start of the 20th Century. Rather than placing hues on a colour wheel, Wassily Kandinsky (1866-1944) placed them between two opposing poles based on their energy, how active or passive they were. At one extreme was Yellow, the brightest, most energetic hue; at the other was Blue, the deepest, most contemplative hue. In the centre, just as in Aristotle's time, was Green, being a combination of Yellow and Blue; though one can have a more active yellow-green or a more passive blue-green. Kandinsky found that assigning hues an emotional power allows painters to create works "which directly influence the soul".

Of course, what we need from our palette is not only

influenced by our own understanding of how colours work, but by what we are trying to achieve. Painters working in monochromes, such as Yves Klein (1928-1962) in Blue and Ad Reinhardt (1913-1967) in Blacks, are not going to have the palette of a portrait painter, as they have different paths and desires. A painter's palette becomes more refined as they gain experience in their particular journey, so that the selection necessary at the start, which offers a broad mixing potential, develops into a personalised array that allows the painter's singular vision to be seen.

Let's take a look at a basic palette, based on Le Blon's Trichromatic System, and then see how this can be adjusted to factor in not only the different hues available, but also the physical characteristics of paints themselves.



Mixing from three cool, single pigment Primary hues gives a broad range of possibilities, and forms a basis for additional colours when forming more specific colour choices.

The first question is: what are the three Primary colours? These change with the colours available at the time. In the 18th Century there were very few to choose from, with the first cool blue, Prussian Blue, discovered (by accident) in 1704. This colour was essential for Le Blon's system, as the cool hues tend to provide the widest gamut of colours. Today we would use Phthalo Blue instead, as it is brighter so produces clearer colours. Alongside the Blue, a cool, lemon Yellow and a cool, bright Quinacridone Magenta in place of Le Blon's Carmine, though that is also good.

We can see that these three cool Primary colours produce a broad range of hues. Mixed with each other, they circle the colour wheel with few obvious gaps. Combining a Primary with a Secondary (or Complimentary) colour made from the

other two Primaries takes the mix across the colour wheel, through the dark centre, where the combination of all three Primary colours shows the effects of subtractive mixing.

However there are plenty of Primary colours: there are around 20 different Yellow pigments available to artists today, and any of these can replace Lemon Yellow to give you a completely different palette. See what happens when we swap it out for an earthy Yellow Ochre or a warm Chromium Yellow Hue and mix it with the Phthalo Blue. No longer do we have bright leaf Greens, instead the Green shades are muted, softer, not so "loud". These Yellows may suit a landscape painter better than the original line-up, or a painter wanting quieter tones.



Changing out the Yellow for Yellow Ochre or a Chrome Yellow (left) softens the range of available Green tones, while using a single pigment Orange rather than a mix (middle) preserves brilliance. The limited colour choices of 200 years ago gave way to a flood of new colours in the latter half of the 19th Century (right).

Single pigment colours make the cleanest mixtures. You can find the pigment composition of your paint by looking for the Colour Index: PY followed by a number for Yellow, PO for Orange, PR for Red, and so forth. For instance, Phthalo Blue is made from PB15:3. Colours made from multiple pigments do not mix so cleanly, and combining more than four pigments almost certainly results in mud. When we replace the mixed Orange in the original trichromatic system with a single pigment Orange (PO71 often called Translucent Orange or Poppy Red), the increased brilliance is quite apparent.

Increased brilliance was once shunned. Before the

Industrial Revolution ushered in the invention of colours in the middle of the 19th Century, painters had few pigments to choose from, so relied heavily on mixing to create particular hues. They didn't have access to the colours that we do, such as the wonderful range of Quinacridone Reds (since 1980s), so their palettes were very different from ours. Many colours were eye-wateringly expensive or hard to get (art stores would become a thing after 1850). We can see a transition from Yellow to Red that is very different to our original palette when we use a traditional Yellow Ochre and Vermillion, and though still beautiful it does not possess the range of hues of the modern palette.

The new colours developed in the 19th Century provoked a revolution. Cadmium, Cobalt and Chromium colours were discovered, along with “lake” pigments. Brighter, cheaper and more readily available, painters eagerly took them up, with a group called Impressionists often using them straight from the tube (invented in 1849), unmixed, in a determined show of Modernity. This grew into such brilliant abandon that Henri Matisse and his “Fauves” were called wild beasts!

Color Index (C. I.) and pigment names

The Color Index system is an international standard to denominate dyes and pigments. In the C.I. a combination of letters and numbers indicates the colour category (C.I.-Name) i.e. **PO 20 means Pigment Orange 20**.

The groups of Color Index names are:

PW = Pigment white	PB = Pigment blue
PY = Pigment yellow	PG = Pigment green
PO = Pigment orange	PBr = Pigment brown
PR = Pigment red	PBk = Pigment black
PV = Pigment violet	

Opacity and glazing properties

The opacity of a colour is not only depending on the thickness of the colour application but also on the distribution and size of the pigments as well as the binder. Our testing method: standardized application on black and white striped saturated base as well as on white 200 g watercolour paper. This allows the following classification:

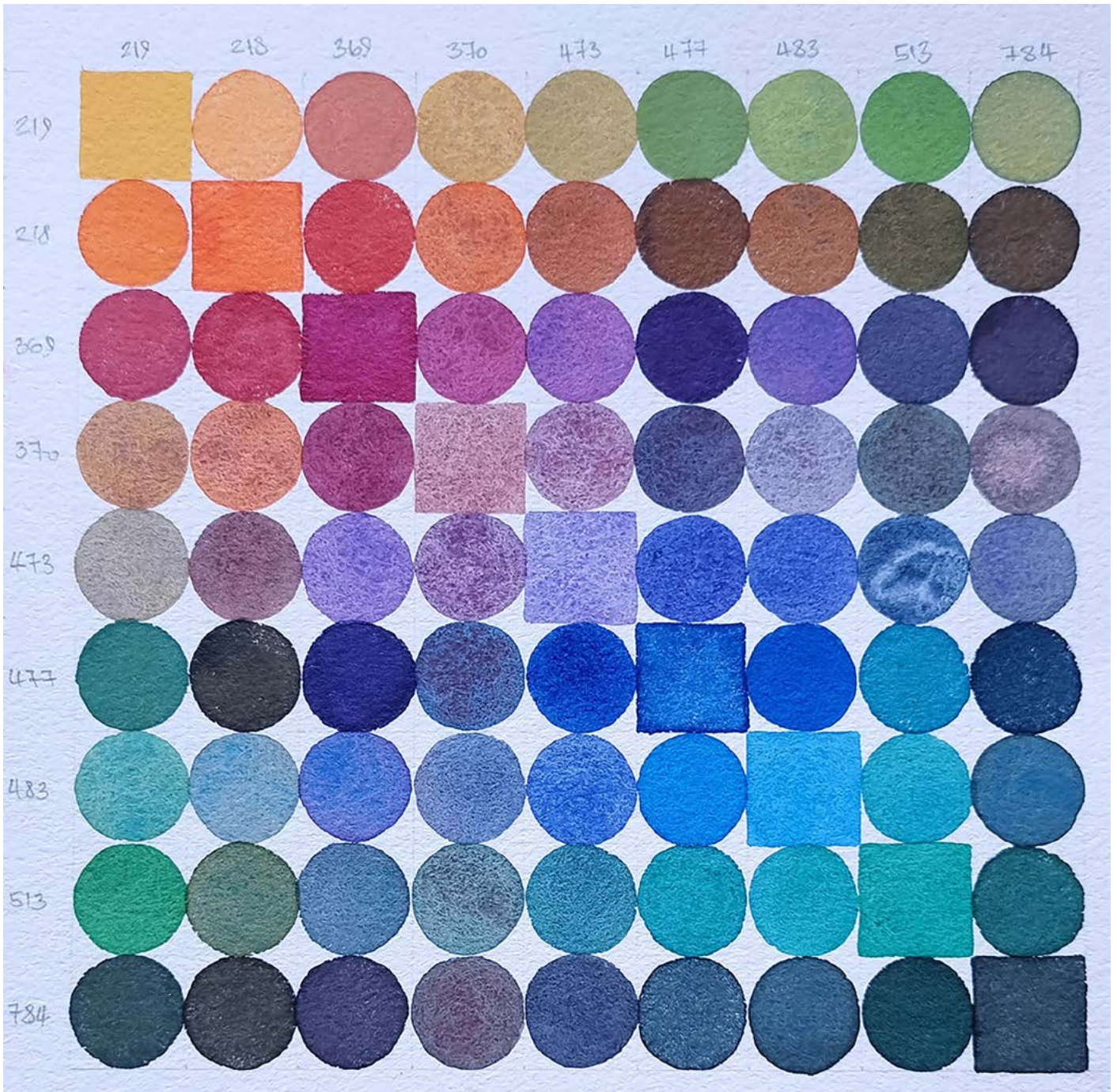
<input type="checkbox"/> transparent (28 colours)	<input checked="" type="checkbox"/> semi-opaque (54 colours)
<input checked="" type="checkbox"/> semi-transparent (60 colours)	<input type="checkbox"/> opaque (37 colours)



The opacity or transparency of a colour is usually indicated by a square on the tube or colour chart, allowing you to choose colours that cover or glaze.

An important consideration in selecting colours is how translucent or opaque they are. This is a characteristic of the pigment (sometimes the binder, as in gouache), which may resemble a slither of coloured glass or a ball of metal, depending on the source material. Translucent or transparent colours are used for glazing, as they let light through them, while opaque colours are used for covering or scumbling (dry brushing). Translucent colours create cleaner mixtures than opaque colours, so including one or more in a mix helps preserve brilliance.

Understanding the inter-relationships of colours – the difference that substituting one Yellow for another, or a warmer Blue for a cooler one, for instance – will begin to shape your palette to your personality. Searching out single pigment colours over premixed hues will improve mixing results, colour harmony and save you money. Soon your colour choices will not only be dictated by the desired result, but the results will be entirely coloured by your choices.



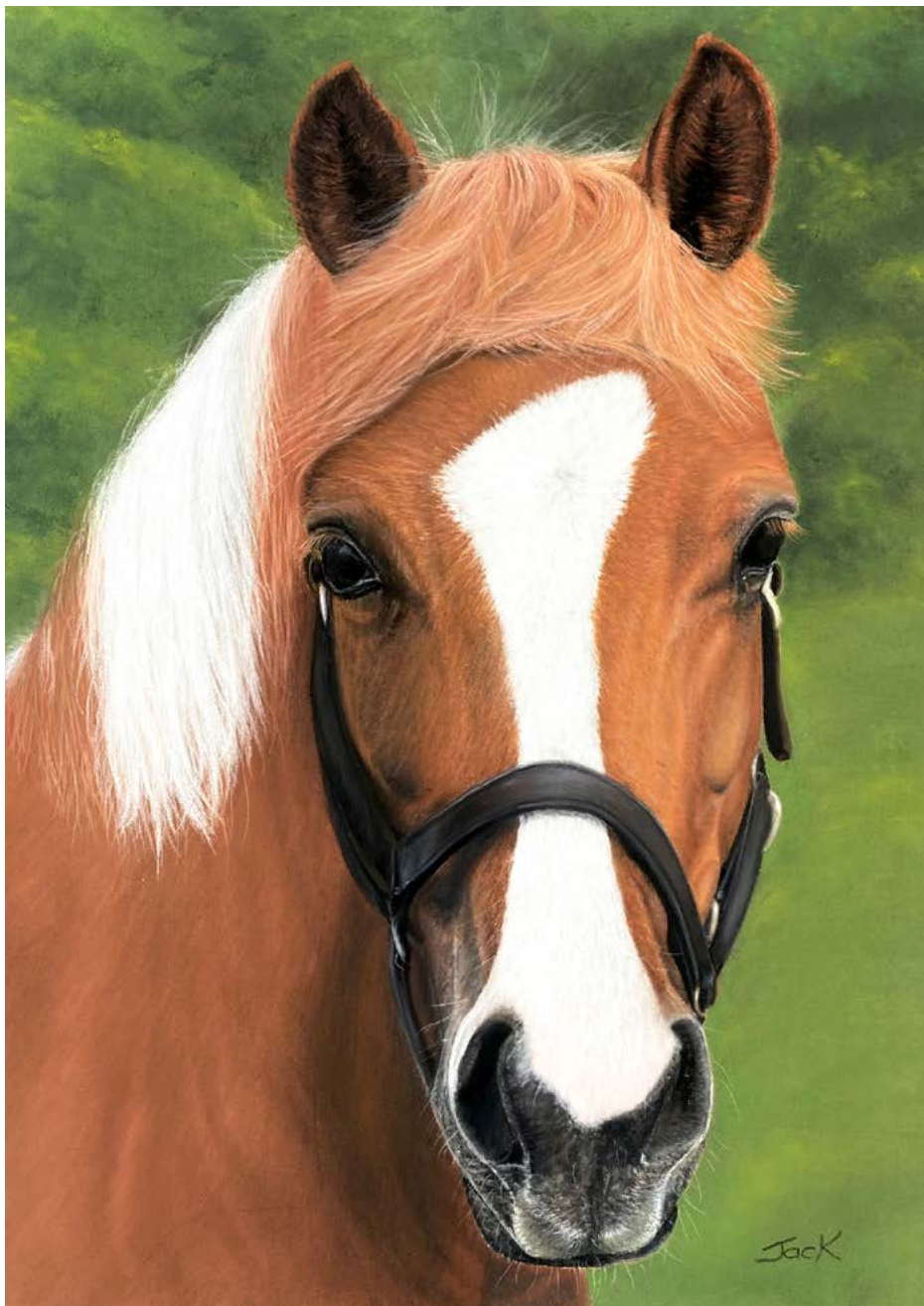
Two-colour mixing examples for the Horadam Ultimate Mixing Set, a collaboration between our very own Evan Woodruffe and Schmincke to showcase the possibilities of less ordinary colours.

We live in a time of abundant colour. No painter before has had so many colours so readily available, and at such relatively affordable prices. We may think a genuine Cobalt Blue is expensive, yet in the 16th Century an ounce of finest

Ultramarine pigment cost a month's salary. Thankfully, Ultramarine was synthesized in 1826, making it much more affordable! So grab a colour chart, try some mixtures (and record them!), and dream of colour.

DETAILED DELIGHT

Jackie Krzyzowski never had any formal training but always enjoyed drawing as a child. She used one private workshop and various online tutorials to get her started with pastels. She explains further:



'Scarlette' – 250 x 350mm. Soft pastel – Photo Ref: Own



I spent most of my adult life with horses and riding as a hobby and with family life, working full time and studying part time there was not much time for anything else. I always thought that one day I might come back to my art. Getting older, I was not fit enough to carry on with the horse riding and moved to breeding and showing miniature horses. This was successful for 10 years, but again, getting older, mobility issues were making this hobby more difficult and so I decided to retire from it. Then came COVID lockdown and I was looking for something to do and now I am on this new, amazing art journey.

Art is really still a hobby for me. I still work and I have to check whether I have any work to do each day before I head down to my studio (converted bedroom). I enjoy the creative process. I love seeing the picture come to life on the paper. My first idea was to specialise in animal portraiture but I have a bit of a competitive streak in me and I like to challenge myself with other subjects, just to see if I can do it. Every new picture is a new adventure for me.

Initially my favourite subject was animals. I love animals and I wanted to bring them to life on the page. The eyes are critical in being able to reveal the character and soul of the animal and that is key for me. I can spend a lot of time getting the eye and the light in the eye just right.

Nature also inspires me – flowers, fruit and even vegetables. Although landscapes generally do not inspire me, I quite like water and the ability to express the mood and the movement of water, so the sea and water scenes are on my list of inspirational topics. My style is realism/photorealism, and I am inspired to recreate what I see in

the three dimensional world in the two dimensional world of paper. I don't think I am in the same league as those artists who specialise in hyper-realism, I'm not sure I could ever be that good, but I am inspired by capturing the little details. It's funny how a little bit of white in just the right place can bring something to life.

There are some amazing artists in the world but my main inspiration comes from the pastel artists who share the same passion for realism. Veronique du Boisrouvray creates the most amazing portraits, Jason Morgan, the wildlife artist, Angela Franke, animal artist and I would be remiss if I didn't mention Colin Bradley – the English pastel artist that has the ability to bring pastel art to the people through his amazing online tutorials. His teaching style is easy and simple to understand and he is responsible for getting me to where I am today. In New Zealand my main inspiration is Julie and Michael Freeman. Their pastel work is world class and they are internationally recognised and respected in many countries.

The creative process is what I love most about being an artist. I am never bored when I am in my studio. The problems, stresses and issues of the real world disappear, and it is just me, in my creative space, putting the marks on the paper, one by one, so that they come together to create the whole picture. I enjoy the intensity of it and the focus needed to continually assess and correct my work as I go. Is this right? Does it look OK? Does it gel with the bit I did before? Are the marks in the right direction? Are they too thick or too thin, or the right tone? I am constantly adjusting the work until it gets to look right to me. I have to strive to achieve the result I want and I love that feeling of achievement that this gives me.

I like to enter my work in competitions/exhibitions so that it can be displayed in a public venue or online and it is very exciting if one of the works manages to gain an award. I guess this is my competitive streak coming out, but I also don't mind if no award comes my way. In my opinion, judging is subjective and only one person's view as to what they perceive is the best work on that day. Another day, another judge might select a totally different group of work.

It is also humbling to be recognised when there are so many good artists in an exhibition. The best prize to win, in my opinion, is people's choice. In this you are being judged by a wider audience who find the work appealing. A lot of international pastel exhibitions are held online and sometimes there are close to 1,000 entries. Just to be accepted is a real thrill as it doesn't always happen.

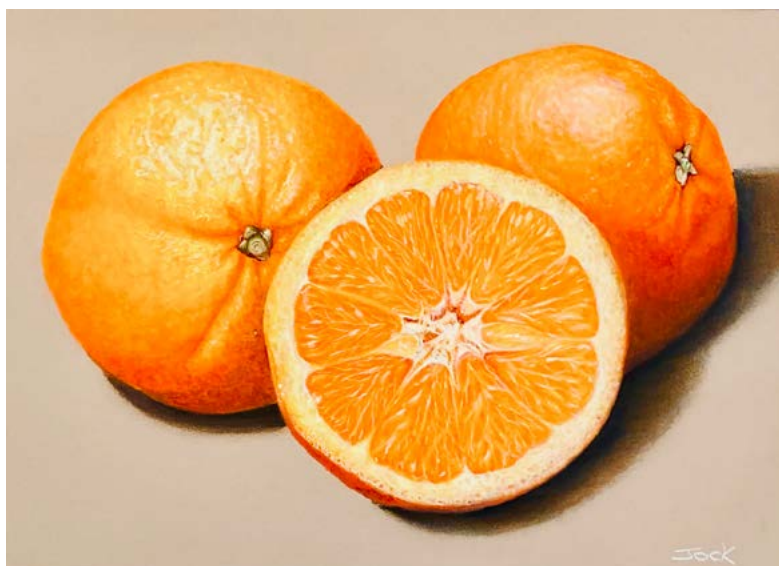
I hope in time to gain some recognition so that people viewing the work recognise my style and can associate the artwork with me. I can do this with other artists – e.g., in a PANZ (Pastel Artists of NZ) pastel exhibition I can walk around the room and pick out certain artist's work.

I am working towards gaining my PANZ points. It will take many years to reach the various levels, but I

AOTEAROA ARTIST - March/April 2023



'Bananas' – 297 x 210mm. Soft pastel – Photo Ref: Own



'Two and a Half Oranges' – 297 x 210mm. Soft pastel – Photo Ref: Pixabay – Free Use



'Green Apples' – 297 x 210mm. Soft pastels – Photo Ref: Pixabay – Free Use



'Pears' – 250 x 350mm. Soft pastel – Photo Ref: Pixabay – Free Use



'Pansies' – 250 x 350mm. Soft pastel – Photo Ref: Kelly Goslin, Free Reference Photos for Artists (FB)

have the time and with practice, improvement and patience I think I will get there.

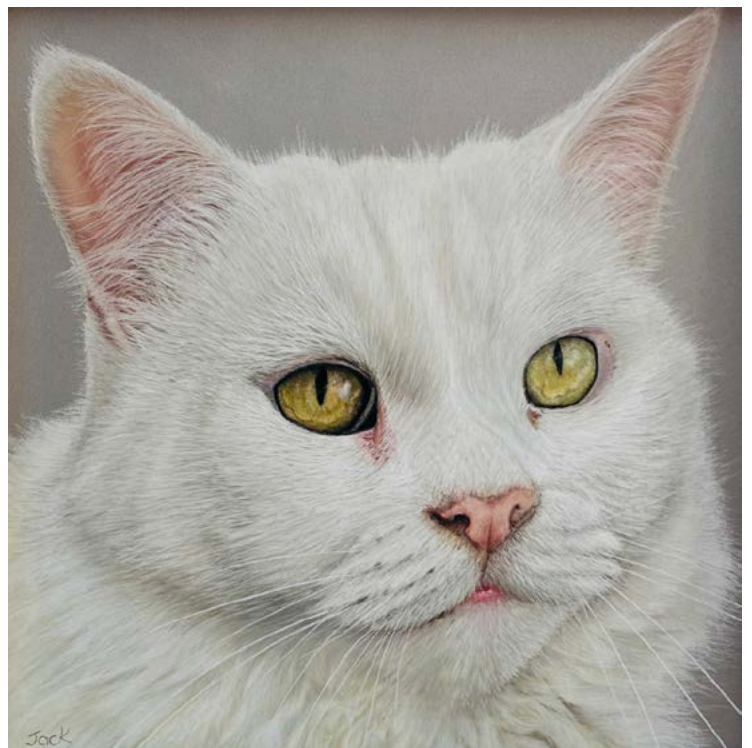
It takes me 25-40 hours to complete the animal portraits, depending on whether there is a full background included, and I have just finished a white cat portrait for my daughter's birthday. I had never created a white cat before so it was a bit scary. White animals are not white – they have creams and browns, pinks and greys and sometimes even blue in the coat colour. The colour can change with the depth of the fur. I was pleased with how it came out.

My next project will be pansies and after that the Keirunga Artists Group has a fun photo challenge which is a landscape – not my true forte as I have mentioned before, but it will challenge me to move outside my comfort zone and see what I can do.

I am very proud of the Honourable Mention for 'The Rabbit' in the 2021 Online 'Purely Pastel' Competition – Juror Lyn Diefenbach. Although this was for members only, PANZ had international members enter from half a dozen other countries, so this was an international event and the standard was very high. I was very proud of this achievement as it was very early days in my art journey. Also, winner of the Keirunga Artists 2021 Autumn Exhibition with 'Broken Egg' - Judge Brent Redding and People's Choice at the same event with 'Game On'.

Gaining acceptance into the Southeastern Pastel Society (USA) 2022 'Make Your Mark' International Online Exhibition with 'Oranges' – Juror Tony Allain was a definite highlight and of course, my first sale. I have had other sales since, but the first time I could hardly believe that someone wanted to purchase my work and in hindsight, that was a pretty proud moment.

I am fortunate that I have a great work/life balance so I have the time to dedicate to my art and this enables me to strive for continuous improvement, and when this striving for improvement is so pleasurable, you want to keep doing it and so it becomes a self-fulfilling prophecy. Many people do not have the time or the



'Chloe' – 300 x 300mm. Soft pastel – Photo Ref: Own



'Frankie' – 250 x 350mm. Soft pastel – Photo Ref: Pixabay – Free Use

dedicated studio space to achieve this, so I feel very fortunate to be in this position.

The greatest obstacle I faced in my journey was that, in the beginning, I couldn't see all of the detail so work I produced looked coarse and immature. I also struggled to interpret colour and tone. I think that when you are learning a new skill that your brain becomes overloaded with information and it likes to simplify things for you so that, when you are trying to reproduce something, you think it looks like this, but in reality, it is much more complex. As you improve and your brain gets used to understanding and interpreting what it is looking at, it starts to identify detail in a more granular way and so the results get better and better. I still struggle with colour a bit, but hopefully with practice and over time, this will become easier. Some examples: If you look at a crystal vase – what colour is that and how would I reproduce that? Also, what colour green is that? There are literally a hundred green hues and tones, so what am I actually seeing and which of my colours would I use to reproduce this. It is a fascinating topic and those who have been formally trained probably don't have these issues but for those that are learning as they go I think this is a thing.

For new artists, I say, try again. If something isn't working, keep working on it and it will usually come right. Pastel, as a medium, is very forgiving and you can layer and blend with it. Being a dry medium, you can also remove with a brush or malleable eraser it and redo the work. A couple of times



'Abutilon Trio' – 250 x 350mm. Soft pastel – Photo Ref: Own

I have finished the work, looked at it and not been happy so I have binned it, but that hasn't happened very often as most situations are salvageable. The other thing is to ask for someone else's opinion. My husband is my greatest critic and he is not afraid to say that this or that looks off. I don't take it personally (some people might) as I know that he is trying to help me improve the work and it's not about me personally. Sometimes you can get too close to the work and you need to leave it for a day and come back to it with a fresh pair of eyes.

I am a member of PANZ – Pastel Artists of New Zealand and a member of Keirunga Artists Group in Havelock North where I hold the position of Secretary.

At Keirunga we have a small group of pastel artists that meet each week. Art as a hobby can be very insular and participating in our group provides a social outlet with like minded people where we can discuss our issues or roadblocks, have a laugh and share our lunch together. It provides companionship and I really enjoy my time with the group every week.

PANZ is more of a professional body and they have put Pastel Art on the map in New Zealand. Prior to PANZ pastel was not recognised as an individual art medium. They have encouragement programmes (e.g., the Points programme), hold one Exhibition/Convention every year, provide opportunities to apply for funding for development courses and run a bi-monthly challenge based on specific topics. PANZ is run by a dedicated group of pastel artists, has regions



'Red Hot Chilli Peppers' – 250 x 350mm. Soft pastel – Photo Ref: Don Barrick, Free Reference Photos for Artists (FB)

covering most of New Zealand and we are very fortunate to have these people working for us.

Animal portraiture is probably my favourite subject. I specialise in domestic and farm animals rather than wildlife such as lions and tigers.

I solely work in pastel, mainly pastel pencils of various brands, but also pastel sticks and pan pastels if I have bigger areas of a background or sky. I love the flexibility of pastels, the fact that it is a different way of applying pigment to paper media and the different effects that you can create using it. It layers and blends really well and it's not messy apart from a bit of dust.

I mainly work from a photo as animals don't stay still for long enough to do anything else. Sometimes the animal has passed away and the only thing available is a photo. I use my computer screen to enlarge .jpg photo images so that I can see which way the hair/fur goes and to drill down into the detail. Without this, I doubt I could achieve the level of detail that I want in my paintings.

I use a programme called Visio to compose the picture. To do this I import the picture and then size it to suit and crop it to the size/shape that I want to work with. I transfer a copy of this onto my pastelmat paper making sure that I have the proportions and angles correct and that it is positioned nicely on the page. I select my colour palette from my range of pastels and decide how I am going to work on each area.

I start at the top left and start applying the colour, base layers first and then work up the detail on top. Sometimes I can go over an area many times layering the hair in different directions to achieve the depth. It is very important to get the top layer in the right direction and to layer the hair as it grows in real life. I work from dark to light mostly, however I sometimes have to add back the darks to create the contrast or create a shadowed area. If the colour is not quite right I very lightly glaze the area with an appropriate colour so that I don't lose the details. It can take a lot of patience and many layers to create the desired result.

I work down the left hand side and then across the page. This is because I am right handed and I don't want to put my hand on my finished work as pastel smudges easily. This also helps to keep the page clean.

Every picture is a new adventure and as we all know, new things can be a bit overwhelming. Even if I have done a dozen cats before, this one will be different. I always start with an ear, because once I have done that it gives me the confidence to go on.

I prefer to work in silence. I like the peace and quiet. Just the birds outside and the breeze in the trees is enough. I'm in my own little world, so I don't need any noise.

I work – my husband and I run two cybersecurity businesses. We have a farmstay, Verano Country Stay, that tends to be occupied from Labour Weekend to Easter mainly on weekends and holidays. We are located on a lifestyle block with 10 miniature ponies, four sheep, three chickens and four cats. I am also on the Keirunga Artists Group Committee.

For new artists, don't be discouraged if you don't think your work is very good. People often talk about having a special gift or talent to be an artist. Talent helps for sure, but practice is what gets you across the line. I have kept a copy of every piece I have created since I have started and the improvement in two years is phenomenal. I aim to complete one artwork a week. Doesn't always work out, but I still manage around 48 paintings a year. That's a lot of practice. Ask for the opinion of others. You might not agree with them, but they might look at your work with a different perspective.

Learn the rules around good composition and then, if you want to, break them. I am talking about the rule of thirds, the Fibonacci spiral, focal point etc.

Attend workshops or do online tutorials. Experience takes years to accumulate and if people offer to share their tips and techniques with you, it will help get you to where you want to be a lot faster.

I had a small exhibition (10-12 pieces) in Napier (CAN) in October 2022 and again in February 2023. I had work on display in Hastings as part of a Hawkes Bay Artists Exhibition and I participate in the HB Art Trail which is part of the HB Art Festival over Labour Weekend.

I have work in New Zealand and in the USA.

[See more about Jackie here: https://www.jackiek-art.nz](https://www.jackiek-art.nz)

OTAGO ART SOCIETY



Poster image: 2021 Winner Gavin Chai, Howick

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Artists Forum

Sketch Club

Dropped in at the Deep End...



By Dougie Chowns *Sharing my sketchbooks with you is sharing my life and my reflections about Art and Artists. I find my sketches a great comfort today after 70 years as a professional Creative Artist. I am not a writer, my work colleagues were always professional brilliant Copywriters "words people", recognised writers, often awarded Times Newspaper Silver Quills as Poets*



As the senior tutor to the first Northland Community College Craft Design Diploma, I felt that the Dept. of Education provided work experience finance, a month with a practicing NZ Artist would be better used by "dropping them in at the deep end". I wished to take them to France and Spain to experience for themselves the Art and Artists they were studying - not simply to develop an ability to quote from postcards and art writers opinions. To know their own minds as to what Van Gogh felt and thought as they actually sat under that same



From Dougies 1989 sketchbook, drawings from life done while encouraging his students to sketch their way through the trip



olive tree with the Mistral wind blowing in St Remy. Not what an Art Writer historian felt in their warm study in Ashby-de-la-Zouch.

For me their tutor and tour leader, I was simply enjoying sharing with adult student friends my own previous professional applied Art space in Europe and America where my own skills were founded as an Art Director, Director Creativo de Arte Iberia, del Caribe or other such romantic professional titles - a Trouble Shooter Problem Solver in 1966 reported in New York Ad. Age magazine.

My students taught me so much, because to teach them, I had to open my own eyes. I made a point to draw constantly by example while we travelled via Honolulu to LA and New York to first view the Picasso Demoiselles d'avignon, then to Paris and by road south to my friends Borrie near Avignon, the Vasarely foundation in Gordes and local ochre mines before Van Gogh's St Remy Clinique St Paul, the Olive Grove and Arles and the yellow house cafe' before Gaudi's Barcelona where I lived prior to New Zealand. Lastly to Madrid for Goya Zurburan, Velazquez and Picasso's Guernica in the Prado. On return north Guernica

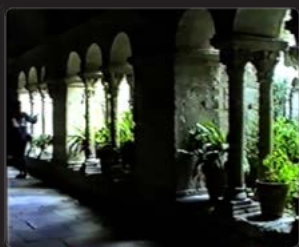
the town and people before a return to Paris. My sketchbook always at the ready as well as a new available 1999 invention, the Video Camera, so this unusual Study Tour is well recorded later to be seen by the Directorate and Staff. As an ex Film and Ad Man Creative before I came to New Zealand my previous professional skill allowed a cogent instant "in camera" edited record of our trip and experiences and is here attached to this editorial for you to view this hour long film:

<https://youtu.be/5L32hhs372g> 📺

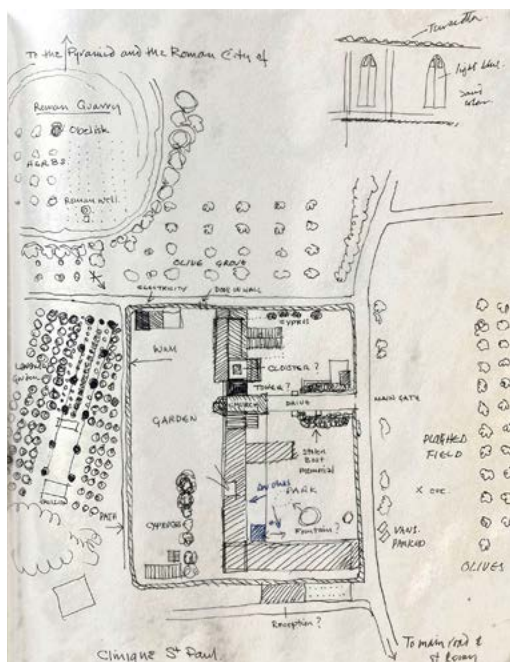


More sketches, sometimes three on one page, all done from life on the 1989 tour. Clips from the movie are shown below.





More sketches: on the terrace in the Cloister and a floor plan of Clinique de St Paul.



the United Airlines fare was covered within \$3,500.00 per student. Supported by fellow Tutor Glassblower Keith Mahy driving the other Hertz nine seater van complete with Northland Community College stickers, we caused a local sensation in the French

Because Vincent Van Gogh likely passed through my own village of Bushey Hertfordshire when he visited his sister teaching French in Welwyn in 1876 and had previously worked in London and Paris for Goupil's & Cie where in Paris he likely knew the work of Bushey Social Realist painter Hubert Herkomer later to become Professor of Slade after John Ruskin. Walking on foot for over a hundred miles or more on a round and about route via Welwyn on his way to teach at a boys school in Isleworth on the river Thames near Kew Gardens, he was likely attracted to the images of Bavarian and Bushey Artist Herkomer. Passing through my village from Welwyn is the most direct and shortest route from sister Anna to his new school. At this time Vincent did not draw or paint on a regular basis, perhaps it was Herkomer's - unusual for a romantic victorian artist - deep feeling for the poor and elderly, very similar to his own emotion that after preaching one afternoon he started to draw, to start a Sketchbook perhaps. Hence my special interest in him that started for me when I often broke my journeys driving, to see friends in Provence when returning from Spain in the 1960's only 90 years later.

Our Northland Community College efforts to make Art real for our students paid off - Whangarei Cast Glass Artist Shona Firman says it changed her life. Fellow student Mike Cameron's Natural Creations are worthy of your time and as they say in the Department of Education, a "Positive Outcome".

By travelling in casual comfortable crumpled clothing, taking an igloo tent, a soft NZ down sleeping bag and blow up Li-low, a camp gas and enthusiasm, sixteen days including

Press and memorably for me at a lonely Spanish road stop near Zaragoza because "Señor, these people are not wearing shoes! can they pay for their Bocado's?" I was asked in Spanish by a worried cafe owner's attractive daughter as we waited for her Mum and Aunties all furiously cooking 18 omlettes in crusty rolls. Minutes later with appreciative smiles to be downed to my students delight with large gulps of Rioja - Spanish red wine cheap as chips!

With no cost for accommodation or even a coffee - the experience was achieved at cost unbelievable by my unfair critiques back in New Zealand. Perhaps tall poppies? As far as I know no other Art School's 1st Year students in New Zealand have en mass been hosted for morning coffee by the Museum of Modern Art in New York, or visited The Louvre and other Museums in Paris, The Vasarely Foundation in Gordes, St Remy and the Van Goth Clinique St Paul, Arles, Cadaquez, The Salvador Dali Museum Figueres and Barcelona. Lastly the Prado Madrid and El Greco's Toledo. Before a return to Paris - Guernica the town itself and its Tia Maria (Aunt Mary's) who felt honoured by our long distance arrival late one August evening. Anaheim LA Disneyland was the important last experience, not just for fun, but because the whole operation is the best example of city planning in action that I know of on the planet.

... Happy 2023 Sketchbooks Next time something completely different!

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4248 x 2832 - 35mm Digital Photograph. Junk yard recycling, I think you can see the future in the past of that junk

SOOTHING INSPIRATION



James Price had done some photography previously but in 2021 completed the Level 4 New Zealand Certificate in Creativity through The Learning Connexion. In 2022 James completed the Level 5 Diploma with them, and is already working through Level 6 and loving every moment of his study.

“I love being behind a camera, and whilst commercial work might pay the bills, I like spending time working on a single image that might not

come together otherwise. Art for me is when you share a bit of your soul with what you do.”

Art has carried him through his three very different careers, becoming the defining part of his character: “In my first career, I looked at art. In my second career, art was a learning experience, and in my third career, art was part of the creative process. Art has taught me, soothed me,

and inspired me. Now I continue my journey with art, as an artist. It’s pretty cool.”

His inspiration is always what is in front of him when he looks through the lens. “I am driven by a few things; I love it when someone says “I was standing beside you when you took that photo, and I don’t remember it looking like that!”, but especially when someone looks at my work and knows it’s not just a photograph, that they can see something from me in it. Knowing that feeds my soul, and warms my heart.”

Among the people James has taken inspiration from are Ansel Adams and Alfred Stieglitz, as well as Diane Arbus, David LaChapelle, Henri Cartier Bresson. “These people inspire me because they all made their unique take on their



4288 x 2848 Digital Photograph. Whanganui Awa - Photographed with respect and care



4368 x 2912 35mm Digital Photograph. Old farm house just out of Whanganui. I love the story telling, but it could be so many stories...



2386 x 1597 35mm Digital Photograph. I love experimenting with colour, but only to add something to a photograph, not to replace it

AOTEAROA ARTIST - March/April 2023

work - they made it their own. "Freedom to experiment and share a part myself," is what James appreciates most about being an artist.

"I want to travel NZ and Australia and spend the time on a body of work on land that isn't seen outside of farming. The spots out the back of a farm the farmer might see, a sunrise you might only see milking cows in the morning, or the sunset you might only see when mustering sheep out on a station in the outback."

He would like to have a body of work from around New Zealand, Australia, and the Pacific Islands on display or in a book in the future and is working towards that goal.

"Currently I am working on a body of work for my Level 6 Diploma. These are abandoned and old, empty houses around the Whanganui region. It makes me sad that some beautiful old homes aren't in their original state of glory. I want to preserve their existence and inspire imagination around these places."

James had a lot of fun when he started his study with TLC. "Drawing, painting, soap carving - it was a huge thing for me as I never saw myself as creative in an art sense. Carving a block of soap, so simple, but absolutely amazing. Drawing a self-portrait blindfolded - these exercises connected parts of my brain that I might have used when a child but have long been ignored."

He is challenged with sensorineural hearing loss, but as is so often seen, losing one sense makes the others keener and this is evident in the work he is producing, his eye right in the parts that matter. "Losing my hearing has been difficult, but it's also something that makes the wins a little sweeter."

James has made as many mistakes as the rest of us have but has an interesting take on this: "I could write a book with lists of mistakes I have learnt from, so I will share my philosophy. I have learnt to learn from every mistake, and the word 'mistake' makes us think of it as a negative word, but I like to make mistakes, I learn from what makes me think. If everything went perfectly all the time, I don't think we would progress."

Currently he is not part of any society or group but is very keen to hear from like minded people - "Any readers who want to touch base, let's talk . . ."

His preferred subject is rural and agricultural life. "I am a townie, born and



5491 x 3661 - 35mm Digital Photograph. Country House - City Address. This was taken for one of my first photographs for my Level 5 Diploma



5616 x 3744 - 35mm Digital Photograph. Shack Up. An old shack that someone had been sleeping rough in... Housing poverty project

raised, so it's probably not what friends and family would expect, however we live in a beautiful country; culturally diverse and progressive. I asked myself, if I could do anything, but had to do it for free... what would it be..? I love open spaces, going to work in a bush shirt, jeans, and gumboots... take a farm bike or 4x4 to where I am working, it all comes together so easily..."

His passion is digital photography. "I love this, but not because it's easy, rather because I like pushing the boundaries of what digital cameras can do. I don't own the latest cameras. They are all 12+ years old, 1st and 2nd

generation 35mm full frame and medium format digital. I picked each for their character, not for the latest technology. All the photographs here have been taken with these cameras.

"I purchased an old Mamiya 645 medium format camera, and it's just fun to work with. I can take my time because I have to, and the colours are just amazing."

How does James go about capturing his work? "When I get the feeling I want to create, I sketch or write about ideas, and then I go out and photograph something completely different. I have found the ideas and sketching are more the motivation to start, than a plan of the result."

With his hearing loss, he doesn't listen to music like he used to, but he loves the bass and beat of music, so taps along to it. "Out on a farm, I don't hear much, but it's definitely a positive thing. I look for a sound and incorporate it into the final image. If there should be the sound of a cow, but I am looking for a landscape shot, there will be a cow in there somewhere."

In his spare time, he spends a lot of time with his family. He has a big old motorcycle that he takes out now and then, and he studies.



4288 x 2848 35mm Digital Photograph. A farm shed for shearing and stock

For newbies, he says, "Just start and just keep going, it can be hard work, it can be painful sometimes, but just keep going."

Currently James doesn't have any work in any galleries, but he would love to have an exhibition one day in Whanganui's Sarjeant Gallery Te Whare o Rehua, his home town.

Follow James, or get in touch here: www.jamesprice.pro and email james@jamesprice.pro with mobile +64 27 333 2939. His Facebook is www.facebook.com/jamesprice.pro and Instagram www.instagram.com/jamesprice.pro



4901 x 3267 - 35mm Digital Photograph. Childrens Playground. Taken for my Diploma experimenting with colour and the clouds



4092 x 2721 - 35mm Digital Photograph. River Road Cows. Up Whanganui River near Jerusalem, cows in a paddock. I like the bathtub just there

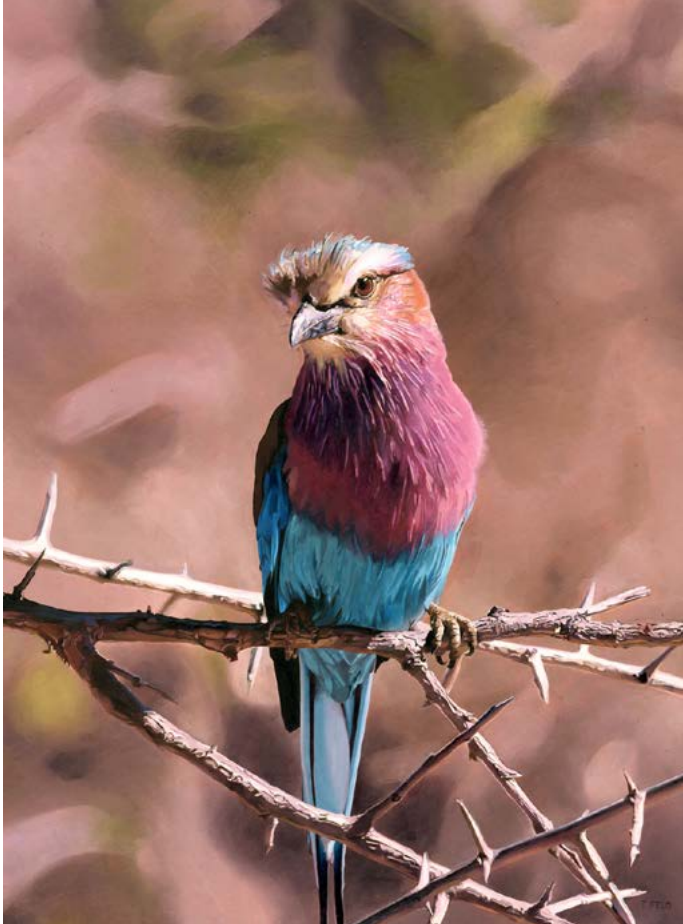


4847 x 3303 35mm Digital Photograph. My Dad. The first in a series for one of my Diploma 6 projects "First, be a man..."

Sense Of Freedom

By Tim Saunders

Painting a variety of subjects from buildings to wildlife, keeps Tony Feld busy.



Lilac breasted roller



"But my method is very much the same no matter what I am painting," he says. "I usually square up a picture, so draw a grid on a print of a photograph I am working from. I transfer that onto the surface I am working on and go from there. Quite often a complicated painting can take anything up to a month to draw out, even before I have started painting." Tony's painting of a leopard took a month to draw out and another five months to paint.



Surfing ocean beach

Drawn to sea birds, Tony savours their sense of freedom and how they enjoy flying around. "I'm inclined to sea birds because they're abundant and easy to see in dramatic settings such as Bempton Cliffs in the East Riding of Yorkshire. There are thousands of gannets over them in winter. There's even an albatross there; the only one in the northern hemisphere apparently. While I have a very healthy interest, I'm not a twitcher! My camera is my sketchbook."

It's unusual for him to work on more than one painting at a time. "I might be painting one and draw another one out at the same time but never painting two at the same time. If I have a pause while I'm waiting for something to dry I might do a day or two's drawing on another picture."

He aims to invoke some kind of response from the viewer. "I hope that my non-bird paintings create a reaction in people, something like I remember, something like that from my childhood. That's the kind of response I quite like that urges people to like or buy the painting."

Tony purely works in oils. "A few years ago I did a couple of paintings in acrylics and it just doesn't work for me. It's more difficult for some reason to get the colour right in the first place and then it changes as it dries and I don't get the same kind of strong contrast I like." He has dabbled with lots of different brands and finds that he can have two or three colours, "say Mars Orange, that on the tube are the same but they are all different". "When you mix them with different colours they respond in different ways."



Ebbing tide Staithe Harbour



Swans at Ardoch



Havana



Offshore



Hippo Pool

He adds: "When you've been painting a long time and using the same colours for that period you get to know what each colour is going to do. They haven't made Mars Orange for years but I was able to get a tube from ebay.

"I try very hard not to use black unless my subject demands it. I use a very dark brown, which if you look close up really does look black but when you change the light slightly it is a very deep brown. I like Cassel Earth, again a brownish colour, a very flexible colour that I like a lot. Lucas, Madder Brown and indigo mixed together gives me a crimson, dark, almost black rich colour, a rich deep fill in - that's what I like to use."

Fine sable brushes are Tony's preference. "I'm using some Raphael brushes. They seem to be the best I have come across but I tend to change every now and then. I've used Rowney. I use Handover from Jacksons, which are very thin, fine brushes for fine subjects."



Grey heron - African morning

Tony paints on mounting board and aluminium. "Mounting board is vulnerable," he admits. "Aluminium is tough, which works quite well and is good for big work. I have used ply wood, too. The thing is that oils can react to different surfaces. You have to prime ply wood and aluminium with a roller and it leaves a texture. Whereas mounting board is smooth and easy to draw on. Aluminium is up and coming, I think. If you watch Planet of the Apes, what survives? It's the aluminium street signs; tough stuff! Artists have been using it for years."

During the pandemic, when he couldn't get out, Tony painted other people's photos from flickr and is inspired by Havana, San Francisco and architecture. He submits work to the Royal Institute of Oil Painters, ING Discerning Eye and the RA Summer Exhibition. "If my work isn't selected I don't try it again," he reveals.

Over the August bank holiday Tony exhibited at the Bird Fair at Rutland Water.

See more about Tony Feld here:

www.tonyfeldpaintings.co.uk



Orange VW Beetle - Corfu 1980

T.F.C.L.D.

ACRACAR: Re-fuse Refuse

By Julia Teale • Photographs by Chris Berthelsen

The notion of what art is, and how to encounter it, is elastic within the institutions of the art world, but the world without sometimes responds to what cannot be defined as painting, print or sculpture, with some bafflement. With Pop Art in the late 1950's, it was declared that the chasm between 'high' art and 'popular' art had been breached, with art becoming more accessible (and presumably enjoyable) to the general public, by reflecting the everyday lives of ordinary people. How this, and other concepts of the art world frame its relationship to the world it both permeates and is permeated by, has been generative of postmodern trends that embrace (almost) anything, depending on its context, as art.



Julia Teale

strong currency within the artworld now, as artists creatively bring the excessive by-products of modern human-doings into view or into use. Riding this wave, the initiators of the project saw exciting opportunities for artists to work in situ; at the very site where material surplus was sorted between what could, with some small repairs, re-enter with purpose into the world, and the leftovers, neither purely rubbish, such as wasted food or packaging, but not easily moved on. It was the latter that were the artists materials.

The artists selected for the residency are all interested in exploring waste, but despite this common ground what emerged was philosophical, conceptual, and intentional differences that, rather than stimulating productive debate, made cohesion between members of the residency difficult and sometimes quite volatile. The diversity of approach to a challenge; here a warehouse filled with surplus and wasted materials, could have allowed differences to flourish and gain definition through critique. However, what became apparent here, is that when placed under strain from without, particularly with the expectations of the Waste Management stakeholders, tensions caused fractures in the relations between participants. While the organizers of the residency (/ʔadigreid world/ and OPEN CO),

Here I explore the positives and problematics of contemporary contextual art through a group of artists who participated in a residency at a recycling depot in Auckland. The intention of ACRACAR (acronym for The Auckland Community Recycling Center Art Residency), was to "...facilitate collaboration between artists and community recycling centers, hosting on-site exhibitions and public programmes". Through visits, discussions with the artists and viewing several of the on-site exhibitions, the highly stimulating but fraught creative conditions that arise when unprotected by the sanctum of art institutions and/or the privacy of one's own studio, provided material worth reflecting on for those creative practitioners who yearn for a more inclusive, audience interactive, and socially/ environmentally responsible practice.

Working with surplus or wasted materials has



Sena Park's seminal "Magic Cape"

presented the project as a pilot, meaning that the experience was hardly going to be seamless, what became apparent is that what was expected from participants and what they could depend on, was critically lacking in clarity.

Of the vexing issues for some of the artists were the closely policed health and safety restrictions, that had to be followed if the project was to survive. Within the sanctum of their own studios, risk-taking is often part and parcel of the creative play that gives ideas and experiments momentum. But when artistic projects collide with sites and situations beyond art world borders; there are rules that must be followed and creative freedoms will be curtailed, like it or not. While these frustrations are understandable, the reality is that, if wanting to work at these sites, the artists simply must abide by the rules. This is not simply the case of bureaucratic indifference to creative practice, but rather the anxiety of extended litigation should a member of the public (which, in the end is what artists are) be harmed on the site. Indeed, had one of the artists or a visitor to one of the exhibitions been hurt, this extraordinary opportunity of exploring waste materials in situ would have been fatally compromised.

This calls for a different kind of creative flexibility from artists in residence as resisting the restrictions is pointless in this context. There is no doubt, however, that if this residency is to continue artists will have to be made aware, prior to signing up, that they will have to work with the prohibitions, rather than against them. As many artists are highly resistant to being constantly monitored and policed, it may mean that a part of the future selection process cannot be entirely predicated on artistic suitability, but also on creative and temperamental docility.

The idea was that the artists would only use the materials provided at the site and would not bring in anything else also became a sticking point. As an idea, or a useful creative restriction, this is brilliant; but putting the idea into practice proved to be fraught with compromises that dimmed the luster of the overall intention. Some of the artists found the lack of technical equipment and assistance meant that they worked at their home studios, or in the end exhibited work made prior to the residency. What also should have been clarified was that, once selecting materials from those on offer, they could not be returned if they turned out to be unsuitable. Things made for exhibition could also not be reintegrated into the surplus, but had to be taken off-site, the disposal or storage of which was the responsibility of each participating artist. For those not working within the highly experimental and impermanent arena of installation art, this might not be a problem, as it could have been assumed that the works will be aesthetically pleasing and collectible, but for those eschewing the more overt commodification of art, this was problematic.

AOTEAROA ARTIST - March/April 2023



Adam Ben-Dror "on high" in "Edu-Bench" by Rumen Rachev and Chris Berthelsen and lifted high by Adam's rehabilitation of rotten forklift from inorganic rubbish collection



Adam Ben-Dror enjoying a tea-break on a "tail-style upholstered chair of junk" made by Chris Berthelsen



Adam Ben-Dror receiving experienced counselling by katamari object of junk made by Rumen Rachev and Chris Berthelsen

Returning to the notion of the 'expanded field' of art and the 'expanded field of aesthetic criteria' it must evolve with, there is an issue that arose where the differentials of taste threw an unfortunate spanner into an already rickety operation. One of the participants had their artwork removed from view by other members of the residency, who cited that it was done because of a consensus among 'stakeholders' that



A full-body vibrator made of stool part, bicycle inner tube, defunct insulation, rotten subwoofer, and hobby synthesiser (cobbled together by Adam Ben-Dror and Chris Berthelsen)



Xin Cheng's Open Source Sewing Lab



Rumen Rachev drifts in the recycling centre on frugal mobility device made of scam exercise vibrator and toy, powered by defunct truck battery (made by Adam Ben-Dror in conversation with Chris Berthelsen and Rumen Rachev)

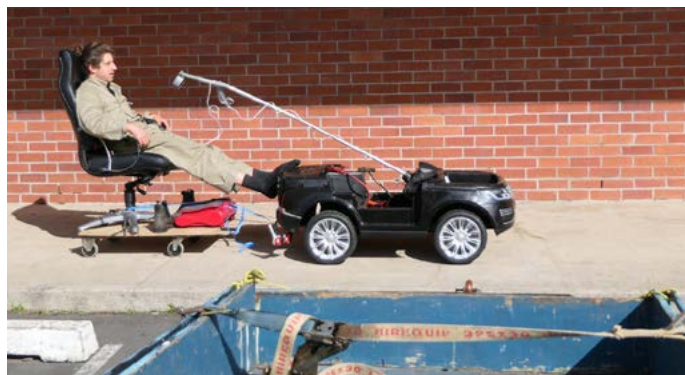
it was not appropriate. This was not because it was risqué or ideologically offensive, but because it apparently did not meet some, never before articulated, aesthetic criteria.

This was done without prior discussion and consensus with the artists whose work it was, who was also only informed of the removal of the work, after the fact. When the artist asked who decided that the work was 'unsuitable', the vague reply was 'the stakeholders'. If this implies that the Waste Management team complained about the work, this was not made clear, and why they would interfere with the artistic processes beyond health and safety concerns is baffling. Judging by the wide range of aesthetic variables on show, it was not clear to me as to why this particular work was targeted other than for curatorial reasons. And herein lies the rub – when working in residency situations, who makes the curatorial decisions when work is to be exhibited? Is it by artists in residency collectively, or is it the prerogative of the host institution (here /'tardigreid world and OPEN CO) to curate the exhibition of work made during the residency.

Either way, the artists involved should be consulted and their output critiqued and discussed over the course of the residency. The question that this provokes is whether the decision was taken because of an undisclosed and non-consensual assumption that decisions of this nature could be taken without apology or explanation by a select few. Most troubling here is a lack of clarity about what the curatorial ambit was; in a world where anything can be art, where artists sometimes intentionally avoid any 'taint' of aesthetic criteria to lace their work, and where the product is not always as significant as the process, curatorial expectations must be clarified before anyone signs up.

Despite these considerable teething problems, much of the work made during the residency reflected a diversity of approach that, rather than resulting in absolute incoherence and meaninglessness, provided some intriguing and provocative food for thought. Xin Cheng rehabilitated discarded sewing machines toward "The Open Source Sewing Lab" that will offer basic sewing classes to whoever wants to participate. These were placed on display with an assortment of bags made from scrap materials. That they were going to be used was evident, but, as part of a socially engaged art practice, they seemed somewhat forlorn sitting unused, being part of a display of 'things to be looked at' rather than interacted with.

For some, the residency was an opportunity for experiments that emerged in collaboration with the



Adam Ben-Dror in Frugal Mobility Device of Junk (made in conversation with Chris Berthelsen and Rumen Rachev)



Chris Berthelsen's Negative Waste Catering of junk and weeds with vessels from Jack Tilson's Woodfired Pottery "School".

materials present. That Shen's sewing machines are clearly redemptive, many of the works were less so and it was clear that they were being offered a temporary reprieve from their demise at the dump. Adam Ben-Dror's Self Playing Piano, a wonderful, interactive music contraption that comes to mind here. This strange and ungainly beast could be tinkered with by the public, with the artists occasionally collaborating to make noise that held the promise of becoming music.

An oddly erotic vibrating stool named Massage Organ, a collaboration between Chris Berthelsen, Rumen Rachev and Adam Ben-Dror when sat on, emitted the sound of a foghorn while tingling one's nether regions. While it is likely that these lovely examples of creative wit and enterprise will probably end up in the dump (or a permanent collection), their relevance is unquestionable as they challenge us to reimagine our relationship with the material world, to find the skills to reinterpret it, and to have an expanded sense of fun in the process.

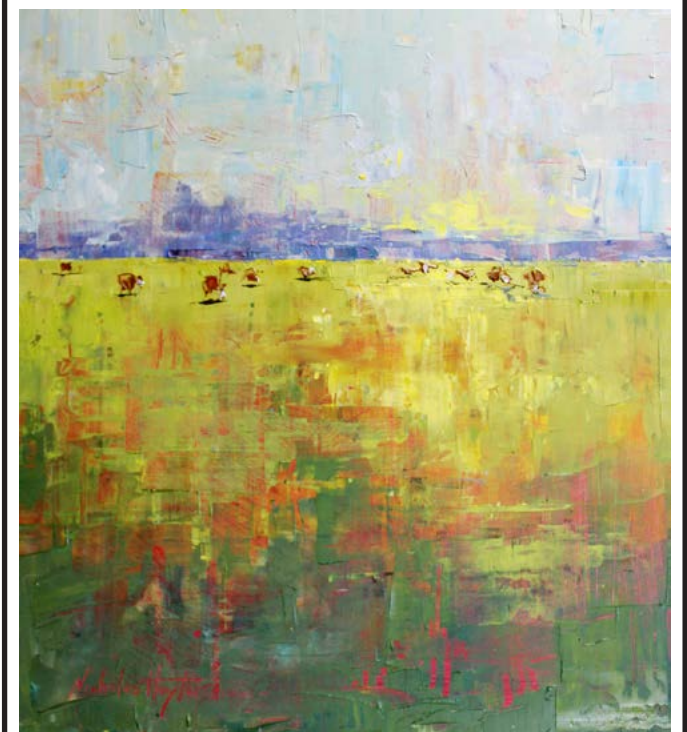
Perhaps less immediately arresting were those works that sought to re-aestheticise discarded and unusable things by assembling them into artworks for display. While interesting in that they remind us of the beauty that lingers in things that have been thrown out, how far they pushed the creative boundaries of what is and what can be art was more conservative, if laudable in their intention.

Despite the various difficulties all the participating artists experienced working at this residence, the works produced and the ambiance created at the public events made for an exciting shift from standard gallery fare. The delicious and abundant food and drink offered were as much of an example of the collective intention to be mindful, flexible, and creative, as any of the other works - a wide array made from 'best-before' or dumped foodstuff.

If the glitches are ironed out, the potential for this to become a significant interactive and speculative space for residents and the public is without doubt.



Chris Berthelsen's Smokey Frugal Mobility Device of Junk (made in conversation with Adam- Ben-Dror and Rumen Rachev)



'Prairie', 510 x 460mm

NICHOLAS HAYTER
Fine Art

Visit: www.nicholashayter.co.nz

ABSTRACT BALANCE

Formal training began for Jo Rankin when she graduated from the two year Nanette Cameron Interior Design School Auckland in 2008. Included in the training subjects were colour harmony, balance, styling and art history which also sparked her interest in painting and becoming an artist.



'My Precious' - 920 x 1220mm. Acrylic on canvas

Moving to Kinloch in 2010, Jo joined a watercolour group in her local community. At the same time she joined Active Arts Taupō where she went every week to paint. "I had a great time there, being encouraged by other artists and making new friends."

Semi-retirement allowed her the time to explore her artistic dreams. "Loving colour and design led me to begin my journey as an artist. I have always been a voracious reader and love my collection of art books where I constantly find inspiration. Also our beautiful country and scenery fires my creative soul each day."

When Jo first started painting, the American artist Georgia O'Keefe was her idol. "I just loved her artwork. I also greatly admire the work of Mark Rothco whom I studied through MoMA New York (an online course). In recent years two artists have been a huge influence in my life, one being Graeme Stevenson the Australian artist and filmmaker of the 'Colour in Your Life' series. I was fortunate to be filmed for one of the series and this was sold to the TV Arts Channels in 50 countries and on YouTube worldwide. I have had over 30,000 views on my episode to date. The other artist to influence me and my art is American Nicholas Wilton who founded the Creative Visionary Programme (CVP). I have done his three month full time study course twice, in 2020 and 2022 and am now an Alumni member."

The joy and peace that creating brings her and the excitement of

selling her paintings and having loyal supporters of her art makes her happy and grateful for every day. "My artistic ambitions are to grow my art business both in sales and recognition of my work."

Currently represented by two overseas Galleries, in five years time she would like to think that



'Wild Roses' - 560 x 710mm. Acrylic on canvas



'The Truffle Tree' - 400 x 300mm. Acrylic mixed media on canvas



'The Rise of the Phoenix' - 1220 x 910mm. Acrylic on canvas



'Flying High' - 530 x 735mm. Framed acrylic mixed media on canvas



'Parallel Paths' - 1020 x 760mm. Acrylic mixed media on canvas



'Green Fingers' - 300 x 300mm. Acrylic on canvas

her overseas representation will have grown, given the current interest that is being shown in her work by art collectors.

"I was accepted for four exhibitions before the end of 2022, so I was busy preparing new works for those expos. I have recently begun some tutoring workshops and I am happy to have the opportunity to share some of my knowledge and techniques."

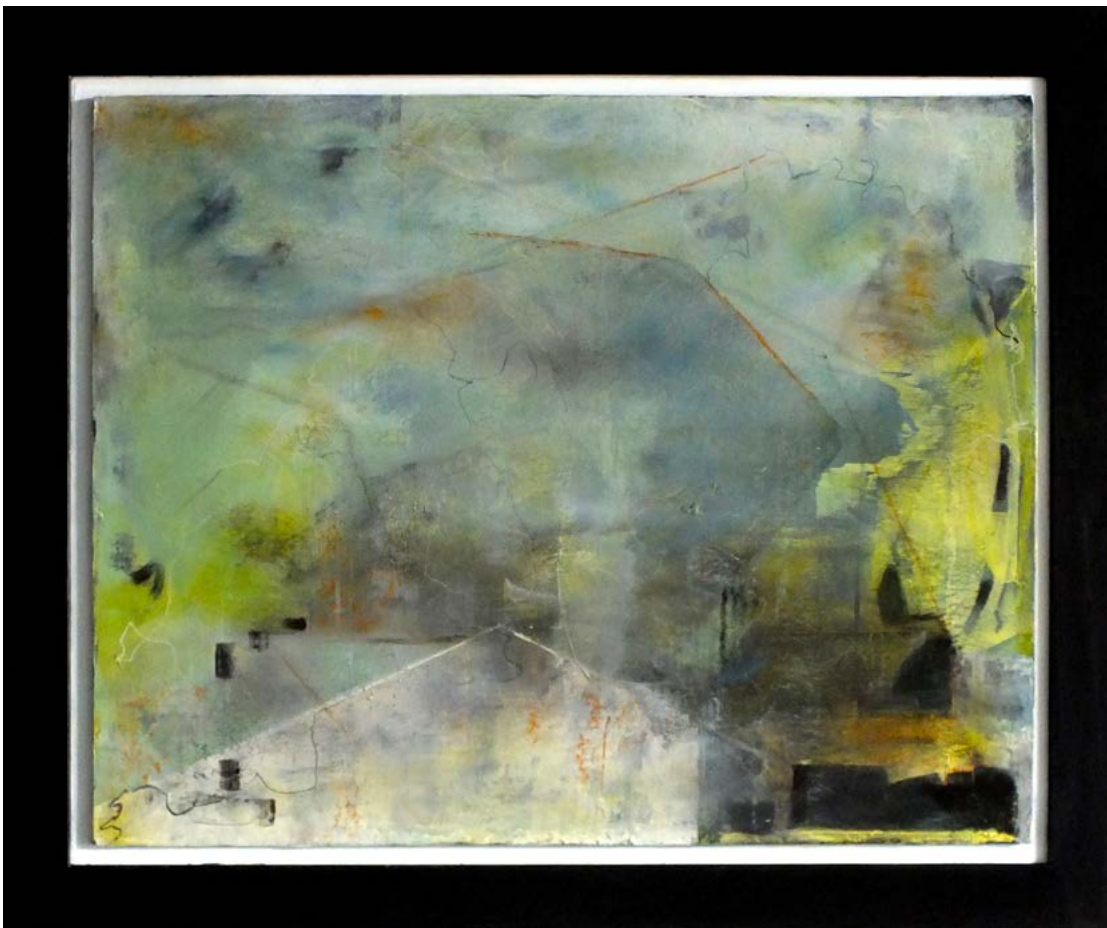
Career successes that Jo is proud of include, her interior design qualification, her diploma for completing the MoMA programme on post war artists, achieving a 90/100 exam result, graduating in Abstraction from Artists University Network USA (online), and being filmed for the worldwide programme 'Colour in Your Life' and lastly, being selected by Artsy Shark art promoters as one of 48 artists worldwide for their Spring promotion.

"I am a member of Taupō Art Connection and help with organising the local region arts trail. I am also a member of our Kinloch Community Association where I am available when needed, helping to raise funds for our community."

Jo's preferences are abstract and mixed media and her favourite medium is acrylic paints for ease of application and because they are quick drying. "My favourite pieces of equipment are my silicone spreaders/ spatulas as they give the interesting effects I like to see in my paintings."

Fortunate to have a dedicated studio and gallery attached to her home, she has drafting tables, easels and specialised wall fittings for large paintings and finds this equipment invaluable for her art process.

"I prefer silence when I paint but sometimes I am in the



'Returning Home' - 610 x 510mm. Framed acrylic on board

mood for gentle background music. Aside from painting, my other interests are enjoying time with my family, playing golf, and I love gardening."

Jo recommends that new artists make the most of all the free online art workshops that are available on YouTube and join a local art group if you can.

The galleries that carry Jo's work are Emma Jean Framing and Gallery - Silverdale, Soul Gallery - Hamilton, The Lawnmowers Son Gallery - Hahei, and 4 Arts Sake - Ohope Beach.

Jo has work in New Zealand, Australia and Canada.

Contact or follow Jo here:

Email address: jor.rankin@gmail.com.

Instagram: [Instagram.com/jor.rankin/](https://www.instagram.com/jor.rankin/)

FaceBook: www.facebook.com/JoRankinArtist

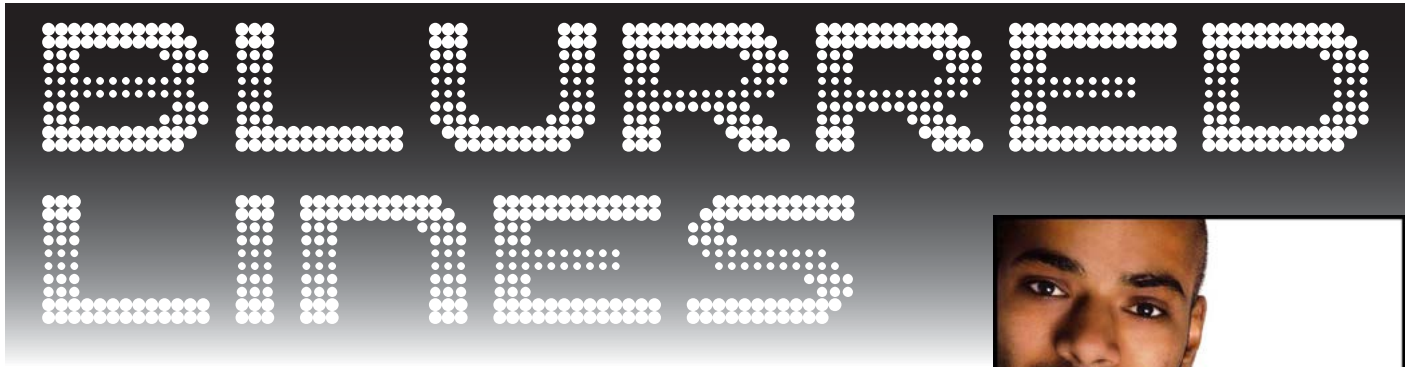
Website: jorrankinart.com



'Chasing Leaves' - 1000 x 1000. Framed acrylic on canvas



'Retro Diva' - 550 x 450mm. Framed mixed media on board



Form follows function or Function follows form. . .

We set about to blur the lines between art and design and tackle two statements that are in constant battle, fighting over space and dominance

A conflict that created a divide between artist and designers, a divide that runs deep and wide. Black and white. This is where we asked our first question, a question that began our journey and one which led to the creation of Celes.

The Question

Can we blur the lines between art and design and just how far ?

Art and design exist on two separate planes, oceans apart.

Art. This one word that contains within it the untold and limitless potential of our imagination, A word that asks for nothing and yet everything, it has no requirements, no criteria that needs to be met but allows for us to be free, see the beauty that is around us and inside us, understand it, explore it and use it to create.

It may seem design is the same, yet design has requirements that need to be met. Design needs to function, it needs to be able to work within our reality, and there lies beauty in that too. We know when a design works or doesn't, how cumbersome a bad design can be and how pleasant something can be when designed well.

Black and white. How do we start to blur those lines and where do we begin?

Furniture - a couch. An object that has been well defined over the centuries. Its proportions are well explored and documented. Almost rigid in its function, almost



Jag Dhillon and Max Rickards of GX8

GX8



YACHTING DEVELOPMENTS

CELES



stagnant in the ways it's been designed, yet this is where we saw potential. Potential to blur those lines, the possibilities that lie dormant and a piece that would act as the first step on our journey to unify and bridge the oceans of art and design.

The dormant potential of the couch. The sculptural possibilities that lie locked up behind the framework, the materials that are yet to be explored and an object that had been tamed.

Celes is one of the realizations of when the cage disappears and imagination runs free. Exploring this concept, the lines between art and design started to blur, where the sculptural nature was allowed to flourish and spill out. Where function and form both existed, almost fading in and out of focus, elevating the nature of the other and co-existing.

When an inspired train of thought meets engineered form you discover Celes. Its gravitational pull takes us through a range of progressive transitions in visual finishing. A gliding curve of upholstery is met by the warm elegance of diffusion black, accompanied by gloss carbon. Carbon fiber, used widely in a select number of industries and underutilized in furniture. Flexible, strong, elegant and one that allows the creation of sculptural shapes that are found in Celes. The overall shape captures a flowing movement, as if rising up to soar through the sky.

When design meets art, sparks fly and ignite a conversation around beauty, where does function start and form begin, and lets our imagination fly.

Celes is designed by GX8 Studios and will be built in collaboration with Yachting Developments Limited, an international award-winning builder of composite yachts.



The collaboration between GX8 Studios and Yachting Developments Limited is cemented through our shared values of pushing limits, excellence in built quality and a vision to explore and tackle new challenges.

Yachting Developments Limited (YDL) has established a name for themselves in New Zealand and around the world as leaders in composite boats and with their specialist knowledge Celes will be made possible.

As a creative company GX8 is here to blend the balances of art and design. We venture beyond the normal train of thought to create objects that are beautifully different. On the surface we are sculptors but it is our methods of thinking that are of most importance to us. We want you to share that wacky idea that seems ridiculous, we want to give you the confidence and security to let your ideas fail in the concept phase. As obscure as that may sound it is fundamental in developing a creative train of thought and eventually after persisting enough with these ideas you will come up with something amazing. So really you never failed, you just got one step closer to finding that gem.



GX8 

CELES

PROCESS AND PURPOSE

Born in South Africa, Ninette Kruger has always enjoyed being creative and explored different mediums until she discovered pewter embossing in 2004.



'Monochrome Monarch Butterfly' - 600 x 600mm. Brushed Aluminium photo print

She taught herself the basics from an instructional book, and later attended a more advanced techniques workshop at a pewter studio in Johannesburg. Since then, she has been focused on refining her technique and thoroughly enjoying metal embossing as a hobby.

"I started out with a career in the food and hotel industry, which I absolutely loved, and completed my MBA in 2006. I quickly realised the corporate world was not for me, and set out to carve out a creative career for myself.

"I immigrated to New Zealand with my family in 2016 and during lockdown 2020, I attended an online artist masterclass that changed my world."

She realised her deep yearning was to be a full-time pewter artist. She took the plunge and went all in. "Prior to this, I was only doing pewter art as a hobby, and I started teaching classes in 2019. Up to that point, I believed I couldn't draw, so I only ever did existing patterns or designs."

When she decided to become a full-time artist, she kicked off her career by doing art collaborations with Anna Mollekin and Totaea Rendell, both well-known New Zealand artists. "The graphic nature of their work translates beautifully into 3-D metal art, and we sold those artworks to raise money for the Moehau Kiwi Sanctuary, the Breast Cancer Foundation and the Mental Health Foundation."

In November 2020, Ninette had an epiphany. "I realised I had to step out of my comfort zone if I wanted to discover my own unique creative voice and have work that is truly recognisable in the marketplace. I have since been focusing

on only creating original, one-of-a-kind Botanical and Ocean-inspired metal art."

Passionate about pursuing her dreams and making the best of every opportunity, she doesn't ever want to live with regrets or wonder what would have happened if she took a chance on herself.

"I want to have the time and freedom to create when inspiration hits, to have plenty of time to spend in nature, filling my creative well, as well as time to connect with other creatives."

Personal growth and development is one of her passions, and she says nothing makes you grow as much as starting a business. "I've learnt so many valuable lessons along the way that I hope to pass on to other artists who want to follow their dreams."

Ninette's creative well is filled with nature. "I love long beach walks with my family and our Welsh Springer Spaniel, and my camera is always handy to capture interesting shells, seaweeds and ocean creatures. I can lose myself completely in discovering new mushrooms on the forest floor, capturing insects on flowers or cloud reflections on the beach. I'm fascinated by the variety of textures, shapes and patterns found in the natural world, even if you only isolate one aspect of it, such as seed pods or succulents."

Her monochrome nature photography is now also available on her website as high-end brushed aluminium art prints.

Ninette enjoys the relaxed pace of living she experiences as an artist. "I wake up early every morning, watch the sunrise while I have my coffee and enjoy some quiet time journaling.

After dropping my son at school I often go for a nature walk before attending to administrative and marketing tasks. From 12-3pm, I have uninterrupted studio time while listening to my favourite music or inspirational podcasts. I love that I have the flexibility to spend sunny days outdoors, capturing images, while spending rainy days creating metal art.

"I have enough flexibility in my schedule to catch up with friends while the kids are at school, and spend one morning a week creating with other artists from the Tauranga Society of Artists."

She has an ambition to attend an artist residence program in Italy and exhibit her art internationally. "I am committed to following my curiosity and delving deeper into the topics that intrigue me. I love doing research on new mushroom or plant species that I discover on my walks, and learning about their specific design and purpose in the natural world. It's such a wonderful opportunity to share these treasures with my audience and take them on a journey of discovery with me."

'Ode to Fungi' - 300mm diameter. Pewter - Covered in resin



'Refreshed' - Raindrops on succulent plant - 600 x 800mm. Brushed Aluminium

A further ambition is to expand to more galleries across New Zealand and Australia, establish strategic partnerships with commercial and residential interior designers and expand all aspects of her business. She would love to see her art in high end hotel foyers!

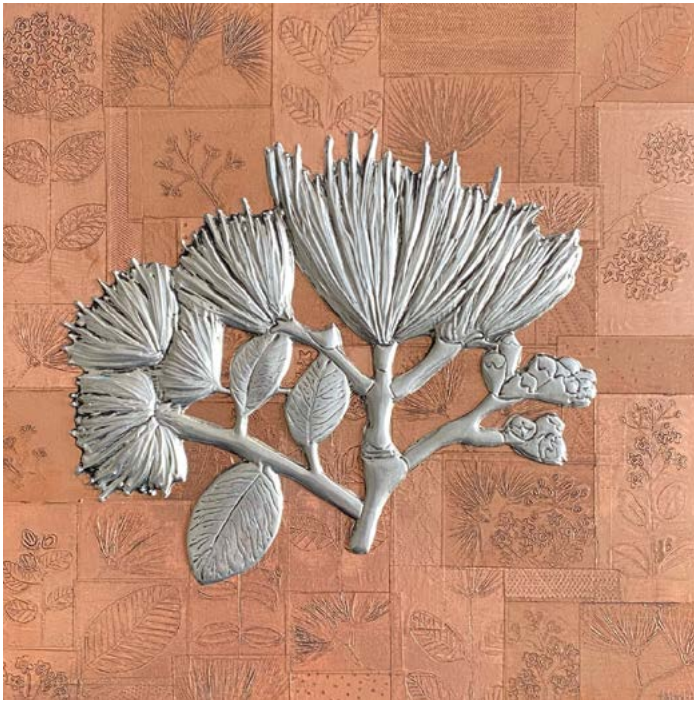
"I am currently working on a collection of whimsical sea-creatures. I am deeply passionate about conservation and a percentage of the proceeds of this series will be donated to help protect sea turtles, manta ray and other sea animals."

Ninette is delighted to have been featured in Conde Nast UK House & Garden, Conde Nast UK World of interiors and NZ House and Garden Magazine in 2021 and 2022.

Since committing to being a full-time artist, she has felt out of her comfort zone daily and has had to learn how to build websites, run social media profiles, do in-person events and marketing and form strategic partnerships.

"I've learnt how to build an online membership platform and online courses and now have a community of passionate metal embossing enthusiasts from around the world in our community.

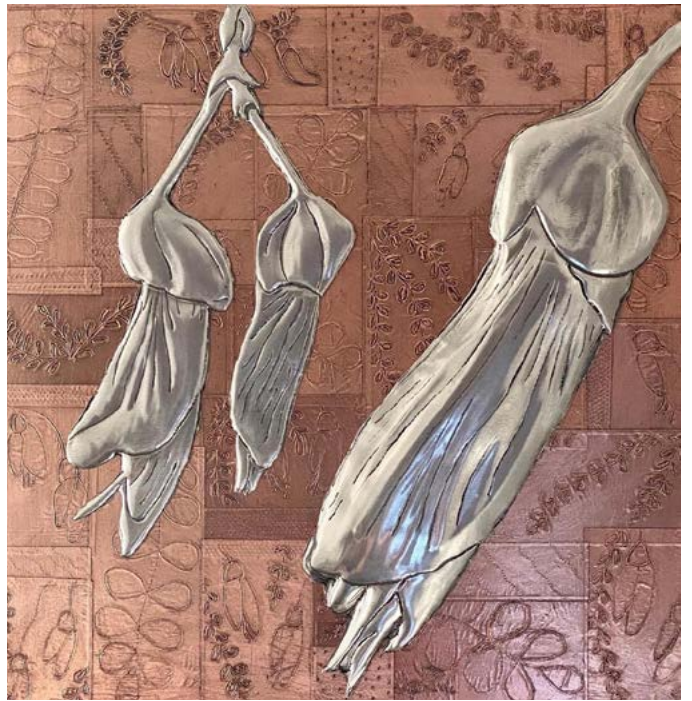
I started a YouTube channel, which was a big step, because I am way more comfortable behind the camera than in front of it ..."



'Metal Pohutukawa flower' - 305 x 305mm. Copper and aluminium

She has invested a lot of time and money in her personal growth and artistic development; dealt with feelings of discouragement and disappointment when opportunities didn't work out as hoped, and the journey of discovering her unique creative voice has been frustrating at times. But she says she wouldn't change any of that for the world, she has learnt so much about herself and the art world, she now feels empowered to help other artists on their journey.

She is the community coordinator for The Thriving Christian Artist, an international mentoring program for faith-based artists, which launched her onto her artistic path. "It focuses on how God created each of us uniquely,



'Metal Kowhai flower' - 305 x 305mm. Copper and aluminium

for a specific purpose and how to live out your purpose in line with your unique design. As a team member, I get to support and encourage 1500+ other artists from around the world to pursue their unique calling as artists. It is such a rich and fulfilling experience to be part of such an amazing community.

"I'm also a member of the Professional Artist Institute (also an international organisation) which offers a wealth of knowledge from art industry experts from around the world (Gallerists, Art Writers, Curators, Marketers, Social media experts etc) and supports me in further building my artistic career.



'Mysteries of the Deep: Coral Reef' - 305 x 305mm. Copper, pewter and aluminium



'Mysteries of the Deep: Pewter Starfish' - 305 x 305mm. Pewter



'Ode to a Desmid' - 3000mm diameter. Pewter covered in resin



'The Power Of Seeds' - 300mm diameter. Pewter - Covered in resin



'Ode to Coral' - 420 x 620mm. Pewter

On a local level, she's a member of the Tauranga Society of artists and The Artist's Window collective which connects her with local creatives across all ages and backgrounds and it's wonderful to be able to create together and learn from one another.

Her favourite medium as far as metal embossing goes, is pewter. "It is the 'Rolls Royce' of metals for metal embossing artists as it is so malleable and I'm able to achieve great texture and depth in my designs that is not possible with aluminium or copper. It's also so much easier to cut using a needlepoint cutting tool than cutting aluminium as it's a softer metal.

My Teflon-tip stylus tool is my favourite tool! It simply glides over the metal without scratching it, and it eliminates the extra step of lubricating the metal before embossing (which can get quite messy), and cleaning it afterwards to remove the oil."

Ninette often uses her own photos as references in her metal art. "I'll start by deciding the size of the project, then I decide whether to do the piece out of a single piece of metal or whether I will use different types of metal. I'll decide on a theme (either based on a discovery on a nature walk or based on one of my photographs), and then I'll start working on the design intuitively and see where that leads me.

"Once the design is embossed, I fill the back with melted beeswax and then start the patina and polishing process before cutting it out with a needlepoint cutting tool. Once it's cut out, I paint it with metal patina or alcohol inks and mount it onto wooden panels before covering it all with resin for life-long protection. There are lots of process videos on my Instagram profile if your readers are curious about the process."

When creating she loves listening to calming instrumentals music, mostly cello and guitar, and is also a podcast junkie, mostly listening to that when doing house chores. Her studio time is considered sacred.



'Peonies' - 600 x 900mm. Pewter

"As a family we spend as much time in nature as we possibly can, we enjoy hiking, mountain biking and squash. We all love cooking and baking so Sundays are normally spent in the kitchen, or around the BBQ, trying new recipes or making family favourites."

For new artists, Ninette has sage advice: "Get comfortable with mistakes... It's a natural part of the process of growth."

Fail fast, fail forward. Being afraid to fail will keep you from taking risks and going all in to pursue your dreams. It will essentially keep you stuck. At least mistakes teach us how not to do it next time.

"Get comfortable with being uncomfortable... As an artist and solo-preneur, you will need to learn a lot of new skills and wear many hats, from social media marketing to video-



'Magical Manta Ray' - 500mm diameter. Handcrafted in pewter, covered with resin



'Ode to Succulents' - 700mm diameter. Copper, pewter and aluminium, covered with resin

editing, improving your writing skills and how you express yourself, building websites, financial management, self-promotion, dealing with galleries, developing your artistic skills and so much more.

"Master your schedule and know the priorities for the season you're in. Retired artists may have much more time to focus on studio time than moms with little kids for example. Make the most of the time you have and plan a bit of studio time every single day, even if just painting another layer or drawing a quick doodle in your art journal.

"Expect setbacks. Don't let challenges surprise you, keep going. You know exactly what you're going to get if you quit, but who knows where the journey will lead you if you keep persevering and following the dream in your heart.

Bee Series:



'Divine Nectar' - Brushed aluminium print

"Embrace who you are as a person and create art that is 100% authentic to you. Don't worry about what you think will sell, just create what you love.

"Learn how to deal with rejection and failure without letting it affect your identity. Don't ever let a process question become a purpose question - if you don't know how to do something, get help, but don't let it make you question your identity. You are created in a unique way with all your little quirks for a reason. Embrace it and share the gift of your art creativity with the world. It probably won't be for everyone and that's OK."

Ninette's work is currently available online in her shop and some are on display at the Artist Window Gallery in Tauranga.

Her art has found new homes with collectors in South Africa, the UK, USA, Italy, Portugal, Australia & New Zealand For 2023, Ninette will focus on doing custom commission artworks for high-end residential and commercial interiors.

[See more about Ninette here: www.ninettekrugermetalart.com](http://www.ninettekrugermetalart.com)



'Sublime Sea Turtle' - 500mm diameter. Handcrafted in pewter, covered with resin



'Peekaboo' - Brushed aluminium print



'Seek Goodness' - Brushed aluminium print



'Collaboration' - Brushed aluminium print

The Early Influence of PICASSO

By John A Dumergue



The influence of Picasso was for the art he produced, not for the fact he kept his nail clippings for fear of someone using them to cast a spell on him.

When the Christchurch Art Gallery was under construction, the McDougall Art Gallery in Christchurch had a billboard design competition. The brief was to create an art work to represent how you saw the new Art Gallery. My entry, 'The House of Open Minds' received a Highly Commended.

One of the artists I first admired was Picasso for his open mind, and this is where I used this thought coupled with Picasso's painting style of the female face, to achieve 'The House of Open Minds.' It would have been amazing to have won the competition and had my entry on a billboard but receiving a Highly Commended was exciting.

At the same time another artist I admired was Charles F Goldie for his attention to detail. There is a photo of Goldie trimming the beard of Atama Paparangi with a pair of scissors before painting his portrait. And another of a flax woven mat that Goldie, who must of spent ages painting in detail the frayed corners of the mat. He was definitely a very patient artist.

So while Picasso's faces and Goldie's portraits were popular subject matters they were very much poles apart. I have seen original works by both of these artists, Picasso in London and Paris, and Goldie in New Zealand.

In 2004 I attended a Kitchen Design Conference in Nelson, and on the agenda was a visit to Sunshine Ceramics Art 4 Fun. We were all given a choice of clay pottery to create a ceramic art work. These were then fired and the completed pieces returned to us. At the time I was nervous at been put on the spot to paint something, but again was inspired by Picasso. Some of the colours used changed after firing. From memory an orange colour changed to red. To date it is the only ceramic I have ever done.

Being very much influenced by Picasso not only for the billboard competition, but for my first exhibitions. I made sure that the print media were involved and this resulted in some good coverage for my work. Many wanted photos of me standing next to a painting, and asked me to always contact them for future exhibitions. This



The Christchurch Public Library has four of Spreydon artist John Dumergue's paintings on in their childrens section. The paintings will be in the library for the next two months. Dumergue works have very strong and vibrant colours. "I use an alphabet of colour to create

'Four Men Lost in the forest of Society' at the old Christchurch public library



'Four Men Lost in the forest of Society'

built up a good contact list to gain free publicity.

The two most important things I learnt was, if you want twenty people to attend an exhibition opening invite forty people. Also if the media want an interview invite them to attend half an hour earlier, as you need to give your invitee's your full attention. It is exciting, and a little overwhelming rushing around placing red dots on many paintings that have been sold. Even a newspaper reporter who interviewed me made a purchase.

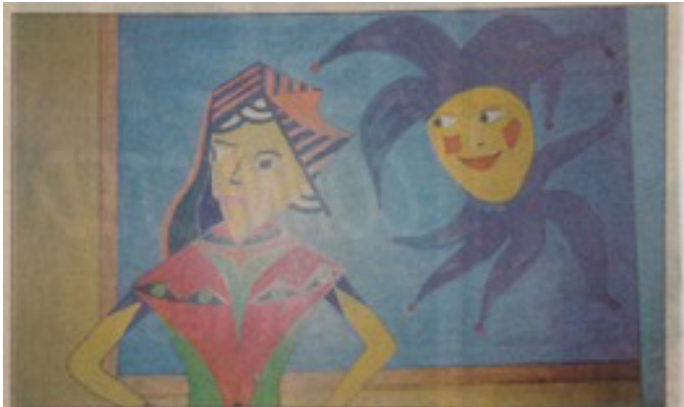
On a visit to The Christchurch Central Library, I commented to staff about how bare the plain walls were, and offered to lend some of my paintings. They were happy to do this and this was another way to promote my art.



'Jester at the Window of the Queen of Tears'

The Upper Riccarton Public Library in Christchurch also exhibited my paintings, 22 in total, covering various different subjects.

The thing about selling your art is:- Believe in yourself, and if things don't work out for you, learn to invest in loss.



Jester at the Window of the Queen of Tears, a painting by John Dumergue.
Artist influenced by famous painters
Picasso and Goldie are the favourite artists of local painter John Dumergue whose first exhibition have the mind of an artist. His own art development grew from drawing and watercolours.

Christchurch Star article



9 March 2015 9:28 PM
Spreydon artist John Dumergue has stepped outside the square and started experimenting with colour in his first ever exhibition.
Artist's shows no restraints
John said he started painting in watercolours about eight years ago and after struggling for seven changed to acrylic about a year ago.
In his painting John likes to use a relaxed method of painting.
"I try and not think about what I'm painting and just let the
are no restraints."
Since he has stepped away from painting mountains he has questioned the use of colour and which colours go with which he can use bright colours for the make-up.
The artists John admires are Picasso and Goldie.
"Picasso for his open mind and Goldie for his attention to detail."
John's dream is to one day exhibit in New York and

Christchurch Mail Newspaper. 'Woman with a Green Tie'



House of Open Minds. (Highly Commended)



'Lollipops - Blooming': 500 x 400mm

MY SOUL DREAM

“When you find something that makes you happy then the pursuit to better yourself comes naturally”, says Rebecca Mathews, whose mantra is, whatever is good for your soul, do that. “After I found my love for painting, I started showing my work to friends and colleagues who loved it. I sold many pieces and picked up a few commissions.”



Rebecca is a self-taught artist. She loves learning and the challenge of trying new things. “My first painting on canvas was in my 20s. I bought a paint-by-number and loved it. However, it didn't look real enough for me so I started researching; reading books and watching tutorials.”

In 2017 she attended a conference where one of the speakers said, he didn't want to be a part of someone else's dream, he wanted to pursue his own. “That resonated with me. I didn't quite know what that meant at the time but a seed was planted.”

“I've always said, 'do what your soul loves.'” For Rebecca, that's painting. “Over the years I had considered pursuing a career as an artist, but I just couldn't get my head around how to make it happen.” She stopped painting for about six years as mum-life and career changes took priority and the juggle became too much. After her second child was born, mid-2021, she decided to pick up the brush again for some 'me-time.' “I felt like a piece of me was restored. I then made the brave decision to share my art with others and released my first print series just before Christmas 2021.”



'Cherry Blossom - Blooming': 500 x 400mm



Fig. 2 Kowhai

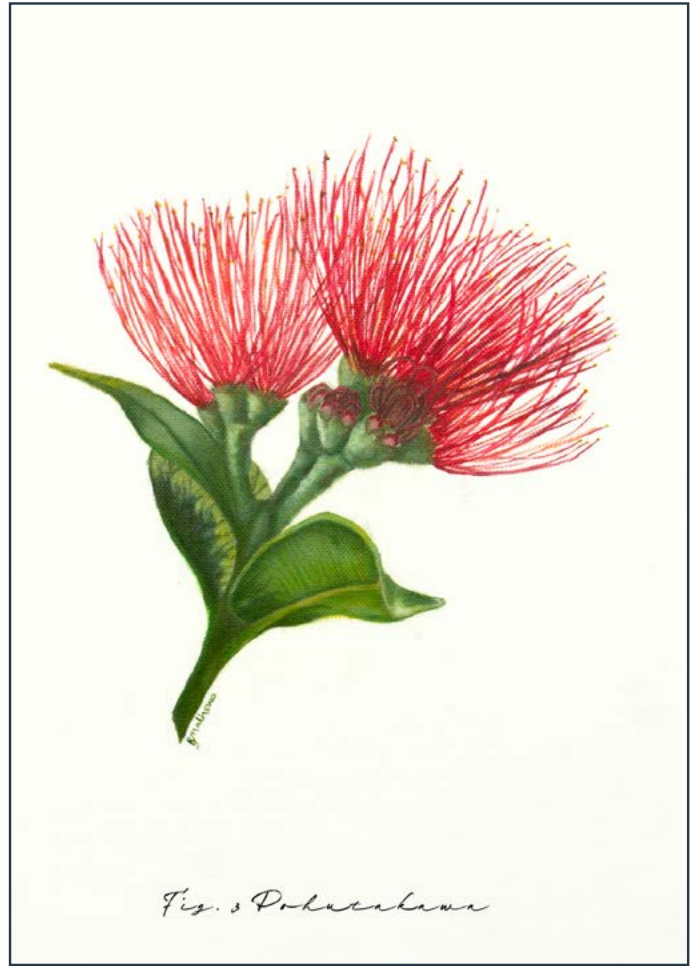


Fig. 3 Pohutakawa

ABOVE: 'Kowhai' - The Botanical Artist. 304 x 406mm

ABOVE RIGHT: 'Pohutakawa' - The Botanical Artist. 304 x 406mm

BOTTOM RIGHT: 'Manuka' - The Botanical Artist. 304 x 406mm

"It's been so empowering. I feel like I've been given a gift and I've finally worked out what the speaker was talking about all those years ago. I'm living a purposeful and authentic life – this is my dream but I'm not chasing it, I'm living it."

Her family has been very supportive. "Now I'm painting twice a week – while my 6-year-old is at school and my 2-year-old is looked after by my parents. I'm loving the balance between work and spending time with my children. I take my daughter to a music group and I'm able to walk my son to and home from school."



Fig. 1 Manuka



Rebecca's inspiration comes from the natural world, particularly botanicals. She starts by taking a high-quality photo which she sketches up either as is, or she changes parts and adds in other bits. "I warn people that if they go for a walk with me that I stop often. I can't help but pull out my camera and take a photo of

any flowers I pass by. I'm mesmerised by their beauty, colours and shapes, and how different they all are".

Rebecca studied the old masters' techniques as a way to create realism, often beginning her paintings with a grisaille and applying layers thereafter "Painting in layers allows the light

to bounce through each layer, producing rich colours and a realistic painting. It's very detailed work, however, I'm drawn to the fine detail."

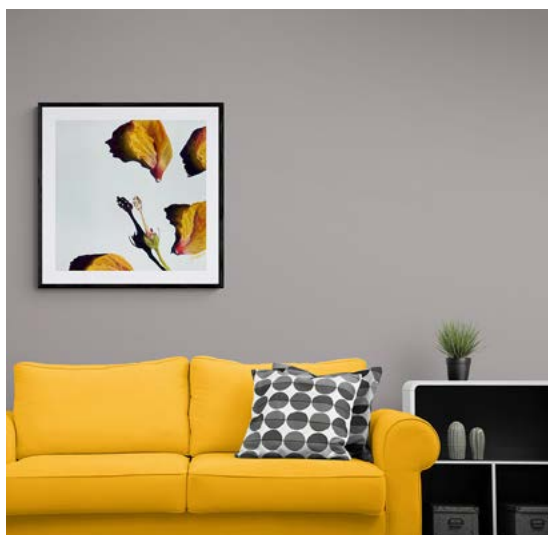
She paints with water-mixable oils. "I started with acrylic, then tried oils, and loved how soft and smooth they felt when applying them, they didn't dry and I could layer them nicely. Also, I love the sparkle of the finished piece. I started using water-mixables as I didn't like using all the chemicals, and the smell of solvents is very strong. Water-mixable paints are soluble in water but dry just like oil."

Wanting to be able to make a difference through her art she strives to reach people who resonate with her art and find the meaning behind her work. "I've had a few people that have purchased my art where the flower had a special meaning to them or a loved one. It brings tears to my eyes hearing these stories and makes me feel like the hours I have spent are worth it."

She is working on a series called, 'Authenticity'. Each painting is of a deconstructed hibiscus flower which showcases the beauty and detail of the petals. "The parallel is, that when we are open and reveal our true selves, the intricacies of our nature come



'Golden' - Authenticity 300 x 300mm



to light. The shadows in the piece depict the parts we would rather keep hidden but are required to come face to face with in order to be authentic (look closely, you may even see a face of two). The white space creates a sense of vulnerability."

Rebecca is so proud of everything she has achieved in a year. "The highlight was being a finalist in the Emerging Artist competition run by the Bay of Plenty Garden and Art Festival. It involved two workshops with well-known NZ artist Rob McGregor and we were invited to exhibit two pieces of art at the festival, one of which was judged. It was such an honour to be a part of this. The other artists were incredible and very supportive. I have made some great friendships."

This last year has been an incredible journey for her, but it certainly hasn't been a straight path. She has navigated the art world and is running her own business for the first time. "I'm very grateful for my previous career in marketing as I was able to draw on a lot of that to market my art online. Pushing through all the uncertainties and making a lot of 'first decisions' has been the hardest. I'm also very grateful to my business coach Lucy Melville from 'Unleash Your Art' for constantly reinforcing a positive mindset in all that I do. The focus of this group is on helping artists with sales and strategy."

Rebecca is also a part of The Tauranga Art Society, and a local artist group for mums run by Papamoa artist, Zoe Sizemore. "We meet up every few months, have a coffee and a chat about our challenges and achievements and support each other on our journeys."

She has found that the artist community is very caring and supportive. "I thought there would be a lot of competition but it's the opposite. Everyone has something different to offer and they are just wonderful at supporting you where you are in your journey."

See more of Rebecca's work here: www.rebeccamathewsartist.co.nz



'Red' - Authenticity. 406 x 508mm



INK AND GOLD

Former medal designer Zakea Page selected for judging panel for Gangwon 2024 Youth Olympic Medal Design Competition

Wellingtonian and Massey Alumni, Zakea Page has been selected to be on the judging panel for the Gangwon 2024 Youth Olympic Games medal design competition, launched for the fourth edition of the Winter Youth Olympic Games held in Gangwon, Republic of Korea from 19 to 1 February 2024. The vision of Gangwon 2024 is to let young people celebrate peaceful coexistence and unity through sports, to create a better future together. The winner will be announced at the end of March 2023 and the chosen design will be cast in gold, silver, and bronze to be awarded to the athletes that finish on the podium.

Zakea's life has come full circle as he created the winning medal design for the Winter Youth Olympic Games Lausanne 2020. His design entitled "Beauty in Diversity" represented a culture of respect, friendship, and excellence, inspired by legendary American poet Maya Angelou who worked to educate others on the importance of valuing human diversity.

"Looking back on my experience at Lausanne 2020, I am so grateful to have been a small part of it," says Zakea. "It is a great honour to be on the judging panel this time." He recently completed his debut documentary short film 'Ink and Gold: An Artist's Journey To Olympic Glory' which documents his experience designing the medals for the Lausanne 2020 Youth Olympic Games and his experience performing at the Opening ceremony. It highlights the connection between art and sport in bringing together people of different countries, cultures, and backgrounds.

"It is an opportunity to share what I learned and experienced - a reflection on my Olympic journey and the fact that we are all multi-faceted beings. I hope that the audience develops a deeper understanding of the values that went into my performance - values that align with the Olympic movement which I take pride in as an artist, an athlete, and a New Zealander," says Zakea. "The performance is a statement against the stereotypical art vs sports dichotomy that youth are very often forced into, playing with the idea that every athlete is an artist."



Locals gather to check out Zakea Page and the finished masterpiece - which took 10 minutes to paint with a hockey stick, a tennis ball and a bucket of Chinese ink. Image by David James/STUFF



Zakea Page at work. Music is always incorporated into his performances and a small speaker box blasted Kid Cudi nearby as he energetically painted. Page's grandfather stands nearby watching proudly. Image by David James/STUFF

The Wellington-based production team includes producer and editor K.W. Miller, colourist Ethan Thompson, cinematographer Shyam Patel, and sound mixer Matt Asunder. The film soundtrack includes music from Kiwi musicians Cameron Fox and InDuna. Zakea also utilised the 2D rendering services of Wellingtonian design artist Ryan Ardern and the photoshop skills of Blenheim design illustrator Stewart Wiggins to digitally elevate his original design when initially submitting his design concept for the competition. The film has already received twenty-eight (28) Official Selection laurels from film festivals around the globe in 2023, including garnering twenty-one (21) 'Best Documentary Short Film' awards as well as several 'Best



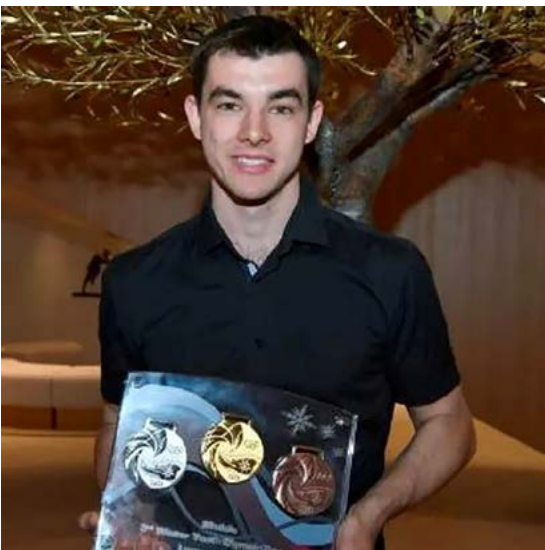
Zakea Page, athlete, artist and a role model for youth. Image supplied



Zakea's preliminary sketches



Working on his design



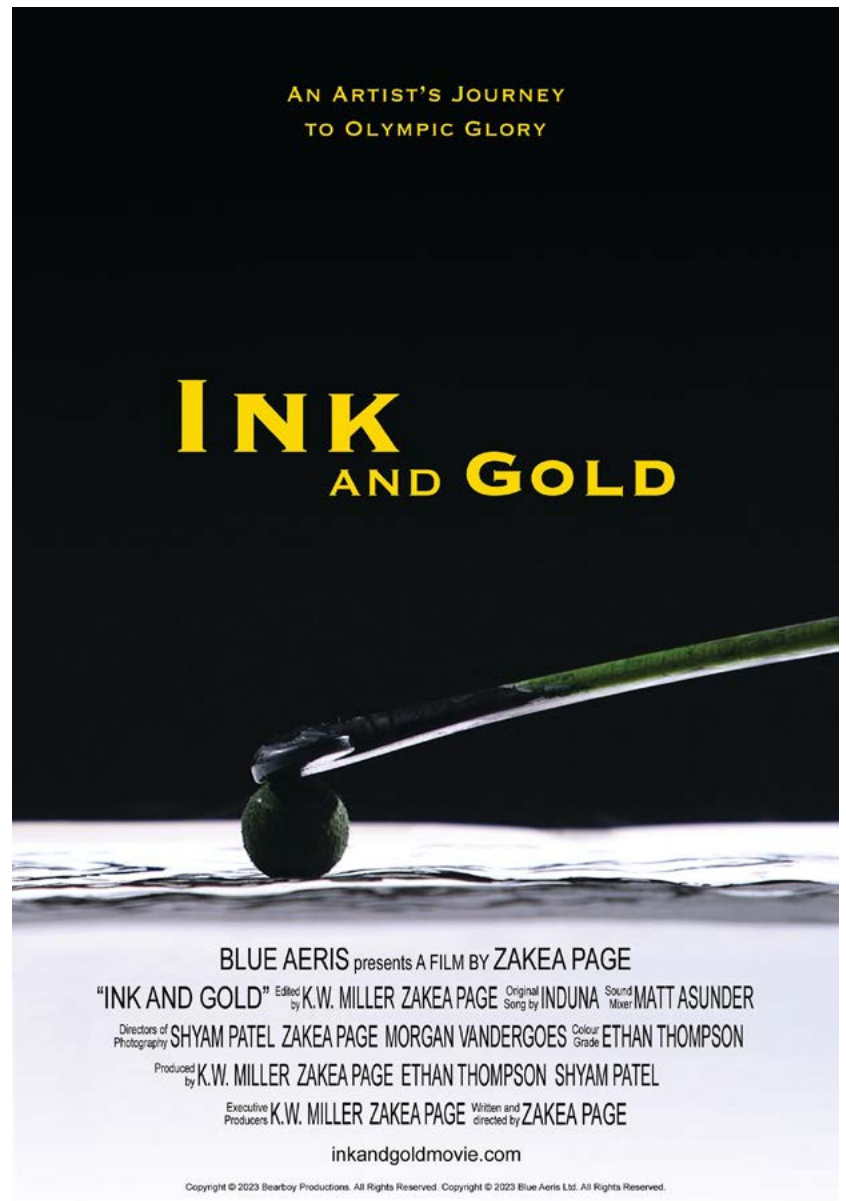
Zakea Page with his winning design as Medals for Youth Olympics 2020. Image supplied

Director, 'Best Producer' and multiple 'Best Editor' awards. This includes Award of Merit Best Documentary Short as well as Best Editor at the Accolade Global Film Competition based out of La Jolla, California. In winning at Accolade, 'Ink and Gold' joins the ranks of other high-profile winners of this internationally respected award including the Oscar winning production of The Lady in Number Six by Malcolm Clarke, the very talented Dave Bossert of Disney for his short documentary, The Tunes Behind The Toons, Hollywood industry veteran Ron Howard for When You Find Me and Highwire Films Australia for their popular ABC TV series twentysomething.

Currently a quarter finalist at the South Pacific Film Festival, the film will be screened twice at their mid- season NZ Independent Film Festival with films from 6 continents. First screening is on 25 March 2023 at the Ruby Bay Store, 174 Stafford Drive, Ruby Bay. Tickets can be bought at www.rubybaystore.co.nz. The second screening is on 01 April 2023 at the Imaginarium, 1 Woodlands Ave, Motueka. Tickets for this screening are available at www.eventfinda.co.nz.

The film will be up for an Audience Award alongside a place in the festival finals in August held in Nelson and Wellington.

For more information on the film and screening opportunities, please visit inkandgoldmovie.com



'Ink and Gold' A film winning hearts around the World. Image supplied



Get a Sniff of Olfactory Art – Geurkunst - in Aotearoa

Netherlands-New Zealand Collaboration introduces an old 'new' art form

An international collaboration between Dutch and New Zealand artists will put a bright spotlight on olfactory art through the 'Smells like Roses – Rozengeur' exhibition, in Foxton's Māpuna Kabinet Art Gallery, from 1 April onwards.

New Zealand galleries have paid fleeting attention to the art form in the recent past. And a smattering of new perfumers have set up exciting businesses over the last few years – perhaps even the beginnings of an artisanal industry. But olfactory art is still largely an unknown, in Aotearoa.

"Artworks, imbued with scents, are known to enhance or create strong intimate or mood changing experiences that can evoke memories and emotions," says Arjan van der Boon, Co-Chair of the Oranjehof Dutch Connection Centre and co-curator of the show.

On the European continent, the tradition goes back to the late 1800s. In the Netherlands, the 'disruptive' art forms of the 1960-ies saw a revival of experiments with scents.

"Today, even established institutions like the Rijksmuseum, where the old Dutch masters are on display, use scents to let visitors more holistically experience the past," says Arjan. "Dutch museums have used paper strips or 'scent dispensers' to evoke, for example, 18th-century canal house odours – both fragrant and foul.

"These are the new techniques and approaches to art that we want to introduce to New Zealand audiences. Olfactory art is all the rage in the US and Japan. Let's get started in Aotearoa as well!"

The Māpuna Kabinet Art Gallery – in the multi-cultural Te Awahou Nieuwe Stroom facility – oscillates between Māori, Pākehā and Dutch New Zealand exhibitions. The 'Smells like Roses – Rozengeur' exhibition brings all three cultures together to reflect the partnership that created the award-winning cultural centre in the arts and heritage town of Foxton.

"[Raewyn Turner](#) and her artistic partner Brian Harris work predominantly in Aotearoa, but have received recognition for their ground-breaking, innovative work especially in Europe and the Americas," says Arjan.

"Working with scientists from Plant & Food Research, Raewyn has dived deep into olfactory art for over two decades, creating installations and large-scale multi-sensory performances – for example with the New Zealand Symphony Orchestra. Most of the floor and wall space in the Gallery will be hers."

"Through our collaboration with the Netherlands, we will show off Raewyn's work in the international context in which she delivers her work."

The exhibition features Raewyn's latest installation 'Waiting Room', that muses on the distortion of smell caused by Covid. It features scented rose petals, and an over-sized double pendulum clock with a crazy movement that can be described as a feat of engineering.

Even more imposing is her surreal 'Downwind' installation, previously shown in Sydney (2010). Created in collaboration with Brian Harris – who has decades of expertise in providing robotics and electronics for film industry blockbusters – it features microprocessors and sensors that act when a person gets close.

"Imagine walking into a large room, populated by what appear to be giant, person-high, alien figure heads – that eerily exhale scents over you, as you approach them," says Arjan. "We expect people to be mesmerised, as they reflect on 20 different scents which they may be able to smell, or not..."

In the middle of the gallery, a two sided tapestry with an image of a 'Single Pine' hangs from the ceiling that emanates the scent – of course – of a pine forest. The artwork by [Claudia de Vos](#) is visually linked to her other two works, a video reflecting on the goddess of nature 'Gaia' with pine scents, and 'Mosmeisje – Moss Girl'.

"We had a fair few logistical issues to overcome, bringing Mosmeisje here from the other side of the world, but we really wanted this state of the art multimedia work as part of the exhibition," says Arjan.

"An atmospheric video-scape that evokes a virtual brain shower plays on a large screen. On the wall next to it hangs a photographic composition on a velvet tapestry, in relief, with an integrated fragrance system that releases a melange arrangement with oakmoss scents. The piece has an aphrodisiac 'animal musk' component. It will be a sensuous experience!"

The other Dutch artist that is part of the mix is [Frank Bloem](#) – with a column emitting scents from the North Sea.

"Frank was commissioned to undertake this project through the 'Embassa of the North Sea'," says Arjan. "Most

Dutch immigrants will have fond childhood memories of trips to the Noordzee, and its popular holiday places. We want to bring that intense nostalgia back here. The 'Big Dutch Day Out' in April brings 1,000s of 'Dutchies' to Foxton. They will love it!"

The aim for the column is to feature a Māori carved pattern, to represent the ocean links between the great moana gracing Aotearoa's shores and the coastline of the Netherlands.

"Water and sea are key aspects of both Māori and Dutch culture, so Frank requested that detail. We are commissioning a local artist to work on that taonga," says Arjan.

"Also – our Māori partner in Te Awahou Nieuwe Stroom has strong associations and long heritage in working with Harakeke, so those smells will be present too.

"All these artworks together will create a hyper-sensory experience, stimulating 4 of our 5 senses – crossing two continents and the oceans. We expect it to have a wider impact, so it can hopefully inspire other artists to incorporate scents in their works."

Audiences can witness how the potential of olfactory art can be released by smart science, robotics, micro-processors, new technologies and techniques – stimulating alternative experiences. Several workshops with Raewyn Turner will be part of the Public Outreach programme – particularly on the Big Dutch Day Out, on 29 April.

[Dr. Caro Verbeek](#) – curator at Kunstmuseum Den Haag – is an expert on the history of olfactory art and a professor of sensory history at Vrije Universiteit, Amsterdam. Her wall text explains the history of Olfactory Art, starting with the French Symbolists who initiated the art form in the late 19th century, followed by the Surrealists across Europe in the 1930s.

Caro has worked on the smells of the Battlefield of Waterloo (in collaboration with IFF), and an 18th century canal house – to make those scents come alive again. Her academic work will provide a context for the 'Smells like Roses – Rozengeur' exhibition.

"Deodorized museums hardly represent art history, nor the olfactory practices of a growing number of artists. But many endeavours and institutions are 're-odorizing' history and cultural sites as we speak. As a curator, I raise awareness for the essential yet overlooked role smell plays in art and history," says Caro.

Another wall text speaks to influence of Dutch immigrants on the local rose-growing industry in Aotearoa. And how they introduced new scents and cut-flower varieties to New Zealand, along with other rose growers.

"The Dutch became the 'Invisible Immigrants' during the 1950s and 1960s, as we were expected to assimilate and become 'New Britishers,'" says Arjan. "What most people don't realise is that the smells of their Vogels toast, real coffee, artisan cheeses, salamis, and even the chicken we eat these days – all have strong origins in what, for several decades, was the country's largest non-British immigrant group.

"The history of smells is an integral part of human history, as we spread across the globe."

Oranjarahof Dutch Connection Centre

Oranjarahof is a museum with a difference. It's got a quirky humour of its own. It's gezellig (cosy), and delightfully

AOTEAROA ARTIST - March/April 2023

colourful. This is the place where all things Dutch come together.

Oranjarahof tells the stories of Dutch New Zealanders, and preserves the Dutch immigrants' cultural heritage. The Dutch Connection Centre aims to be a source of inspiration for enhanced collaboration between two countries.

Artists like Ans Westra and Leon van den Eijkel were featured in the art gallery, as well as exhibitions of Dutch origin like 'Rembrandt Re-mastered' and 'Anne Frank'.

With 'Rozengeur', we are creating – in a first for us – an art exhibition through international collaboration. This signifies the importance and benefits of exchanges, inclusivity and diversity - in an ever more fractured world.

Smells like Roses – Rozengeur

1 April to 27 May. Plus 5 June to 2 July. (Waitangi Tribunal interlude: 28 May to 4 June)

Māpuna – Kabinet Art Gallery

Te Awahou Nieuwe Stroom
92 Main Street, Foxton

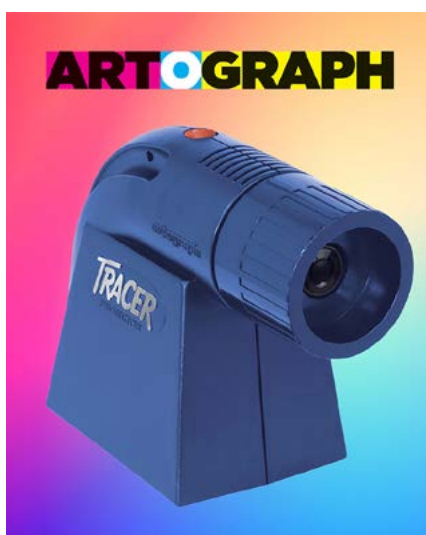
Thanks to our benefactors: Van Lier Nurseries, Frank en Koba Schuurman, the NetherlaNZ Foundation, Paerangi Services, the artists, Horowhenua District Council and many others, who all together have made this exhibition possible.



Photographer Hannes Wallrafen who turned blind is 'seeing with his nose' while sniffing an olfactory reconstruction of the Battle of Waterloo at the Rijksmuseum.

Image from <https://www.journeythroughthesenses.org/print-media/>

ART PRODUCTS



Artograph Tracer Projector LED

[Available at Gordon Harris - Shop Now](#)



The Artograph LED Tracer Opaque Art Projector makes tracing, enlarging and transferring images easy! This long time favourite of the Artograph line now has an updated LED light source - 8 times brighter and uses less energy vs the original Artograph Tracer, with an LED board that provides light for 10,000 hours.

It enlarges any design or pattern onto a wall or easel from 2 to 14 times the original size. The projected image can be traced or coloured as desired. The perfect tool for artists, painters, decorators, crafters and hobbyists.

Awagami Editioning Paper

[Awagami Editioning Papers – Available at Gordon Harris – Shop Now](#)

Awagami Editioning papers are made with natural fibers to yield sheets with an expressive surface and impressive character. The full range of 10 Awagami Editioning papers is available in-store or online, head in to find out more about the full range! Here are some of our top selections in the Editioning Paper:

Awagami Editioning Kitakata Paper

Awagami's most famous paper, Kitakata is composed mostly of Philippine gampi fiber and exudes a warm natural tone. Do not be fooled by imitations - this is the one and original Awagami Kitakata. Kitakata's resilience makes it a worldwide favourite paper for printmaking, drawing, mixed-media, book-arts, and alternative photography. Although listed as "unsized", Kitakata's gampi fibers exhibit natural sizing-like characteristics thus requiring no additional sizing.

Awagami Editioning Hakuho Select

This incredibly strong paper is made from an impressive East-meets-West blend of kozo (mulberry) + cotton; the only museum-quality art paper to feature such a unique fibre mix. Hakuho Select's beautifully textured surface lends distinctive visual depth to artworks. Use for printmaking, watercolour, inkwork, drawing, painting, mixed media, alt.pro photography and even paper sculpture. A truly special and innovative paper.

Awagami Editioning Bamboo Select

Made with environmentally friendly bamboo, this sheet has a small ecological footprint. Bamboo Select is heavier than other washi with a lovely soft surface making it ideal for printmaking. Bamboo Select is perfect for letterpress too and has recently



become famed for its impressive results with Encaustic painting.

Awagami Bamboo Paper is a fine organic choice for artist and designer alike, exhibiting notable benefits and advantages over cotton-based papers. Awagami Bamboo paper's luxurious texture is similar to silk, while softer than cotton, making it an excellent choice for both letterpress and relief printmaking. Awagami Bamboo is 100% acid free, unsized and made in Japan with no fluorescent bleaching. 70% bamboo, 30% recycled.

Awagami Editioning Kozo Natural Select

This paper is crafted from 80% long fibred kozo making it an exceptionally strong yet pliable paper. Kozo Natural Selects' suppleness makes it suitable for a wide variety of applications including intaglio, printmaking, mixed media, drawing and bookmaking.

ART PRODUCTS

NEW Golden High Flow Colours – Extended Range

[Golden High Flow New Colours – Available at Gordon Harris – Shop Now](#)

Now with 85 colours – High Flow becomes the largest range of ink-like, professional acrylics available. High Flow Acrylics behave like ink but are acrylics and can go from brush to refillable marker or from dip pen to airbrush and more. From fine line detail work to broad strokes, High Flow Acrylics lends itself to a wide range of techniques, and artists.

The line includes natural earth colours, core colours, Iridescent colours and Fluorescent colours available in 1 oz., 4 oz. and 16 oz. bottles. Also available are four sets: a 10 Colour Set - Assorted Colours (953-0), a 10 Colour Set - Transparent Colours (954-0), a 10 Colour Set – Drawing Set (964-0) and a Marker Set (959-0). Already one of the most versatile paints we offer, this expanded palette will help more artists than ever find a use for these ultra-low viscosity acrylic paints in their studio.



Caran D'ache Luminance 6901 Pencil Set 12

[Available at Gordon Harris - Shop Now](#)

Set includes White, Black, Orange, Permanent Red, Prussian Blue, Phthalo Blue, Grass Green, Lemon Yellow, Spring Green, Anthraquinoid Pink, Perylene Brown, and Light Cobalt Blue.

The most lightfast permanent colour pencil ever designed. Luminance 6901 artist's pencils, specifically designed by Caran d'Ache in its Geneva Manufacture with colour image professionals in mind, reaffirm the high quality standards of the Maison. The new leads are designed for works intended for exhibition, collection and museum purposes. For all creative sectors. Highly sought after by drawing masters from every creative sector, the subtle velvety effect of the new permanent pencil stems from two years of technical research conducted in complete secrecy at the heart of the Maison's workshops. Its delicate texture, along with the vibrancy of the many recently developed shades, open up exciting new vistas in the realms of overlaying, mixed techniques and gradation. Its extreme lightfastness is confirmed by the most rigorous tests, earning Luminance 6901 top results and international ASTM D-6901 certification. With Luminance 6901, Caran d'Ache has achieved the feat of creating quite simply the most lightfast colour pencil ever designed. SWISS MADE

AOTEAROA ARTIST - March/April 2023



The line is created according to the criteria laid down by the Swiss Made label and eco-friendly standards, thereby providing an additional demonstration of the Maison's steadfast ethical commitment.

ART PRODUCTS

NEW Schmincke Ultimate Mixing Set by Evan Woodruffe and NEW Akademie Paint Sets

“Often, all you need to revitalise your painting is a new colour”, says Evan Woodruffe. Artist, teacher, Gordon Harris product specialist, and one of Schmincke’s six Global Ambassadors, Evan collaborated with Schmincke on a unique colour mixing set for their famous Horadam Watercolours. In September, he visited their factory just outside Düsseldorf, Germany, for the launch of the Horadam Ultimate Mixing Set, and to see what other new products were in the pipeline.



The Ultimate Mixing Set is designed for the painter who wants something different from the standard selection of colours usually found in a set. “Schmincke is renowned as pigment innovators. I wanted a set that reflected their extraordinary colours while still offering a diverse mixing palette”, Evan explained. “This set introduces artists to important colours that open up exciting new colour possibilities”.



[Akademie Watercolour Set – Available at Gordon Harris – Shop Now](#)



[Akademie Slim Watercolour Set – Available at Gordon Harris – Shop Now](#)



[Akademie Acrylic Set – Available at Gordon Harris – Shop Now](#)



Also new to the range is the Akademie Acrylic Paint Set, a beautifully presented set of 16 x 35ml aluminium tubes the Akademie Watercolour Set that contains 18 x half pans of Schmincke Akademie Watercolours, in a compact metal box, and the Akademie Slim Watercolour Set with 12 half pans in a compact metal box with printed cover.

ART PRODUCTS

Magnani Fine Art Papers



Following the finest traditions of papermaking, Magnani's name has become synonymous with the production of paper since 1404. Between 1770 and 1800 the Magnani name became a hallmark of quality and luxury. Many famous artists and important people became customers of the Magnani paper mill: Picasso, De Chirico, Mornadi, Annigoni Salvatore Fiume and others have personally turned to Magnani for the fine papers required for their work. Napoleon chose Magnani paper for his wedding invitations in 1810 when he married Maria Luisa of Austria.

Today, Magnani paper mills maintain their worldwide prestige for their production of fine art papers, made entirely by hand, for lovers of luxury and refinement. Gordon Harris has reintroduced the Incisioni Printmaking papers a previously popular range, are also stocking a range of Magnani drawing and watercolour pads and block, including rounds online.

[Magnani Fine Art Papers – Available at Gordon Harris – Shop Now](#)

Sculpey Soufflé Multipack Set

Soufflé is an innovative lightweight clay that after baking, has a beautiful suede finish. It is strong and holds detail making it the perfect choice for advanced techniques like caning, mokume gane and bargello. Super flexible – can be cut and sewn after baking – perfect for embellishing bags, making tags, enhancing paper crafting and more! Stays soft until baked – Does not air dry. Remains soft until it is baked in your home oven. Extra clay can be stored and reused - won't dry out! Great for a variety of

projects such as: jewelry, DIY home décor, mixed media and more! Safe and non-toxic!

Includes 12 x 26gm bars: Igloo, Canary, Pistachio, Jade, Pumpkin, Cherry Pie, Raspberry, Turnip, Sea Glass, Cornflower, Cowboy and Poppy Seed.

[Sculpey Souffle Multipak Set 12 x 26g - Available at Gordon Harris - Shop Now](#)



Ans Westra

By David Alsop • Photo credit: Joseph Kelly



It is with great sadness that we announce that iconic NZ photographer, Ans Westra, passed away at her home in Wellington on 26 February 2023 aged 86 years

Anna Jacoba (Ans) Westra CNZM was a pioneer of documentary photography, and one of the first women to work in this area in Aotearoa New Zealand.

Born in 1936 in Leiden, Netherlands, Ans immigrated to New Zealand in 1957 at the age of 21, eventually basing herself in Wellington.

Self-taught, Ans spent long periods of time traveling around the country as a full-time freelance documentary photographer committed to observing and candidly documenting New Zealand life and culture.

In 1998 Westra was awarded the Companion of the Order of New Zealand Merit for services to photography.

A major exhibition of her work, **Handboek: Ans Westra photographs**, opened at the National Library Gallery in 2004 with an accompanying book and film, the exhibition was also

shown at major centres around the country before travelling to the Museum voor Volkenkunde in Leiden.

In 2006 a documentary was made about the artist called *Ans Westra: Private journeys/public thoughts*, and in 2007 she was made an Arts Foundation Icon, an honour bestowed to a living circle of 20 New Zealand artists for their extraordinary lifetime achievements.

In 2015 she received an honorary doctorate from Massey University in recognition of her long-standing contribution to New Zealand’s visual culture.

Ans is survived by her half-sister, three children and six grandchildren.

Read more about Ans and her colourful life here: [Ans Westra \(Anna Jacoba Westra\)](#)