



THE NEW ZEALAND

ARTIST

Issue No.8
January/February 2015
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The Team *On the cover: NEW ZEALAND SADDLEBACKS - Charles Lyle, Pg 38*



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a note from the studio...

In this issue we have more new products, three demonstrations, and two 'Focus On' articles. In our demonstrations, we explore the world of Encoustic Art, Gouach Painting and QoR Watercolours. Make sure you take advantage of the give-aways and free samples in this issue on pages 27, 35 and 79.

Take a moment to read the delightful fiction submitted by John Barry on page 4. Thank you John, we had a good laugh.

Our magazine has grown in leaps and bounds due to the incredible support we have received from all of you. This is our second issue of 80 pages, and we hope to keep on growing. Thank you for all your support. Keep the input coming please.

Meg



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Letters

THE SPIRIT OF PAINTING

John Barry

Goaded by a critic's advice to "Loosen up" my style and avoid "tightness", I stood before my easel poised to paint. Looking at my palette, embroidered with globs of seductive acrylic colours, I thought, "I can do this. Loose. Relaxed. Let the brush do the talking." But my soul smirked. It knew about old dogs and new tricks.

That's when I had this epiphany. Party friends aver that I lose all inhibitions after a couple of drinks. Thus, a dusty old bottle of single malt whisky from the House of Genlivet took its place beside the palette.

Time to start. Shake the old wrists, Loose. OK, so a little loosener first. Drink it neat. Water dilutes the flavour. Now, let's use a little sepia wash to outline the sketch. Looking good.... Maybe indicate the main values with darker or lighter wash. Now, let that dry for a bit. Have another sip while we wait. What a precious gift from the Scots. Scotland the Brave. No wonder - with this elixir coursing through their veins. Skirling pipes, swirling swords, and kilts. All that. A quick refill then let's get on with this roose - this loose, relaxed painting. Feeling agreeably loose myself right now. So, into the sky with some Cerulean Blue. Slosh it on. Bravely. Step back for look. Oops. Add a bit of the Indigo to that blue. Makes good dark for hill shadows. Terrific! Looking loose. Drink to that. Now rinse brush. So. Umberpaint the cornfield with burnt under... neath the arches, on cobble stones we lie. Whoa. Gotta tart on those stree....Start on those trees.. Bit of dark green? Think Birnam wood. Whoops remember rinse brush. There you go! Perfick! A toast to brilliance! Feeling pretty valorous at this point in juncture. Now the hills. Are alive with the sound of bagpipes. O boy. Lighten this shade. Wash brush. A sip for Van Gogh! Funny - whisky's gone green. Nemmind. Toss back. Could be Irish. Nope. Bottle's half-full of Scosh. OK, gotta get cows in here. Come on loose cows. Brown? Who sez?? Cows should be red! Red! What we need here are some loose, brave, red cows! Highland cattle red, right? Come in Alizarin Crimson! Step back. See effect. Whoops. But looks quite effective from down here. Mustn't rest yet. Ups-a-daisey. Need paint cornfield soonest. First, fortify. Cheers. Right, cornfield. No. No. No. barley field. They malt it - Scots - gave the world whisky. Don't mind if I do. Cheers. A few slashes

Send your letters to: The Editor
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across that Umber field with the old Yellow Ochre. Hey! Looks like a tartan! Drink to that. Brave loose kilts. Bloody masterpiece here! Gallery stuff. Needs title. "Loose Highland Cattle Bravely Eat Tartan Barley?" Maybe summink shorter. Gotta sound pastoral. Relaxed. Nothing tight. I might be. A bit. A tad. A tot. Och well, if you insist.....

(Extract from Tate Gallery Newsletter dated August 2013)

"...this painting must surely be a watershed in his artistic journey. Gone is his oeuvre of safe, predictable neo-realisms of suburbia. This new offering, rather enigmatically titled "Valorous Kine", is as far from his "Postman Dreaming" as Bach is from Bacharat. His new persona is a confident and adventurous swordsman with colour. Colours swirl and slash across what appears to be a field of oats. The contrapuntal juxtapositioning of the disciplined, tilled, umber and ochre field with the random scattering of bright red bushes, delights the eye and evokes the capriciousness of Nature. Over-arching all are dark brooding - sometimes incompletely realised - hills. An inexplicable Caledonian atmosphere prevails.....

The painting was snapped up on Opening Night and is now in the possession of Lord Cairncross, wealthy owner of Glenlivet Distilleries." N



The New Zealand Artist Magazine is calling on Maori and Pacific Artists from the length and breadth of New Zealand to feature in our magazine at no cost to themselves. Please email your contact details to andrew@thenzartist.co.nz with one or two photographs of your work. We look forward to hearing from you.



On the cusp of Yesterday and Tomorrow

As I sit down to write this, it is with total understanding that there are still three weeks and two days to go until Christmas Day. Some 29 days until the dawn of 2015 and about another week more before this magazine is delivered to you, our readers.

Little wonder then that one part of me wants to look back and reflect on 2014 while another wants to get stuck into what lies ahead in 2015. Then there is me, sitting on the cusp of yesterday and tomorrow.

So what message lies in my pen at this time? One thing I can say about putting this issue of The NZA together is that we were swamped with news of events, awards, exhibitions and ideas from across the length and breadth of Aotearoa. There was simply not enough space to fit everybody in without doing a great disservice to contributors, readers and advertisers. For those individuals and organisations that didn't make it this time, we know who you are and we will be looking after you.

In this respect, growing a magazine can be a double-edged sword. You have to get the balance right, which means some consolidation is required.

Community

In any organisation, group or business there is always and underlying social conscious and The New Zealand Artist Magazine is no different.

One of the founding principles of the magazine was to help give the artists a leg up. We will continue to do that. More to this we will be looking at the more caring side of the New Zealand Art community and have found a lot of people using the arts to give less privileged individuals a leg up through the medium of art.

These include Arts Access Aotearoa whose work with the disabled and underprivileged members of our community is commendable. They have done New Zealand proud and will continue to do so in the years ahead.

Casting the net wide


As you will notice, in this January-February issue we have cast our net wide. We are including a glass and a ceramic artist and will feature more artists and organisations that work in these genres, as we move forward. The power and presence of New Zealand sculptors will also be seen and felt in this and future issues of the magazine.

We will continue bringing you news of new art products and are approaching independent, recognised artists and art organisations to trial or 'test' these for us. There is little doubt these test reports will prove most interesting.

The Artists Forum

We have introduced what we have dubbed 'The Artists Forum'. This is an open discussion group where artists can voice opinions, ask questions, challenge the existing status quo on anything they like. It does not have to be overly serious, irreverence works if used correctly. In short, we want you, the artists to stand up and be heard, push those boundaries, that's what they are there for.

Happy New Year

So from my desk I hope you have (or will have had by the time you read this) a great festive season and are looking forward to a creative 2015. Let's make it happen! 

Andrew

Arts *and* crafts Gallery

Paintings - contemporary mixed media & realism, mosaic mirrors, jewellery, native timber sculpture and wall art, swamp kauri tables, handcrafted embossed leather, wood turned bowls and boxes & books from local author.



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of *Art Terms* and their meanings

Source: www.tate.org.uk ; www.moma.org

ACTION PAINTING

Artists who paint with gestures that involves more than just fingers to paint and includes wrists, arms, shoulders, and even legs.

BELLE ÉPOQUE

French for “beautiful era,” describes the period in French history beginning in 1890 and ending at the start of World War I in 1914. Characterised by optimism, peace across Europe, new discoveries in technology and science.

BEN-DAY DOTS

Coloured dots (generally: cyan, magenta, yellow, and black) used to create shading and secondary colours in the mechanical reproduction of images.

BIOMORPHIC

Derived from Greek, referring to abstract forms or images that evoke associations with living forms such as plants and the human body.

DIPTYCH

A work of art made up of two parts, usually hinged together.

EARTH ART

Also known as land art and part of the wider conceptual art movement of the 1960s and 1970s, refers to art made directly in the landscape.

FROTTAGE

Technique of reproducing a texture or relief design by laying paper over it and rubbing it with some drawing medium, for example pencil or crayon.

GRATTAGE

Surrealist painting technique, involves laying a canvas prepared with a layer of oil paint over a textured object and then scraping the paint off to create an interesting and unexpected surface

INTERNET ART

Tate glossary definition for Internet art: Art that is made on and for the internet.

LUMINISM

Roughly meaning, painting of light, applied specifically to the American landscape painters of the Hudson River School from about 1830–70.

NEUE SACHLICHKEIT (NEW OBJECTIVITY)

Representative style of art in 1920s Germany. Artworks were satirical, sending a critical eye upon contemporary taste and the post-war society of Germany. In both content and style, artists of this movement directly challenged and broke away from the traditions of the art academies they had attended.

OP ART

A major development of painting in the 1960s that used geometric forms to create optical effects.

QUEER AESTHETICS

Art of homosexual or lesbian imagery that is based around the issues that evolved out of the gender and identity politics of the 1980s. **N**

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Vibrant Colour



“When I am happy the people in my life are happy.” says landscape artist Jodie Marlow. Whangarei-born Jodie is happiest when she is painting. “I love how it makes me feel so alive, it gives me the ability to express who I am as a person.”

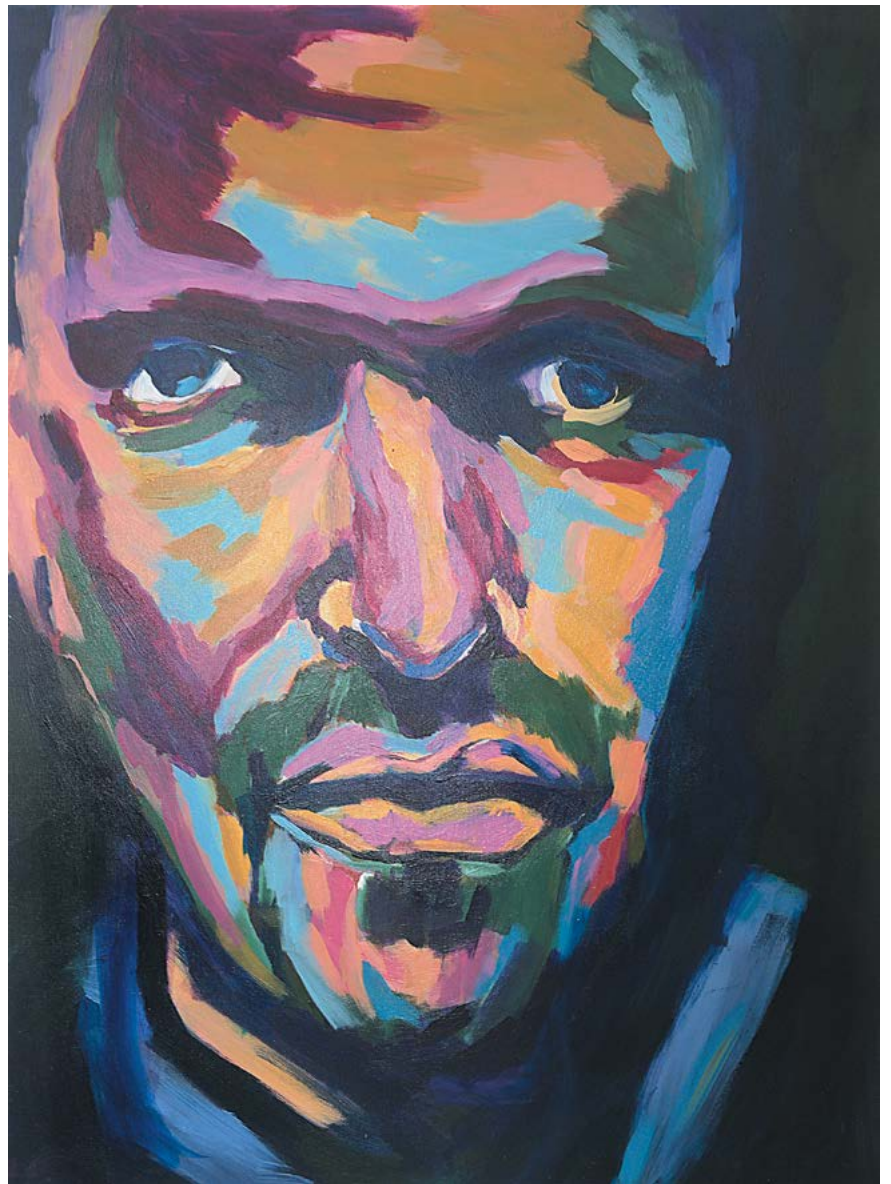
Jodie has been painting and drawing her entire life, attending many after-school art classes and achieving a cracking 98 percent for her final school art certificate. From 1990-1993 she studied for a diploma in fashion design in her hometown of Whangarei. During this time she picked up the 1992 Benson & Hedges Young Design Award for up and coming young designers. From 2006, she studied through the Wellington Learning Connexion finally emerging in 2013 with Honours in Arts and Creativity.

“After meeting my husband at a young age and starting our farming career together, I put my art career on hold for a few years. I am loving having the time to pursue my art now with a very supportive family behind me,” Jodie says.

“Landscapes are my preferred subject. I love the feeling I get when driving through our amazing landscape from Northland to Southland. I have a need to transform that feeling into art.

“I come up with ideas and work with ideas in my visual diary. When I am happy with an idea and feel like I have explored it enough, I will do a working drawing with oil pastels. I use the oil pastel drawing as a reference to transfer the picture to canvas.

“At the moment I am using water based oil paints and oil sticks. I like the way the oil sticks allow me to build depth of colour I am looking for in my work. I find I can drag the oil sticks across the canvas and manipulate them to achieve the desired effect. I enjoy blending the



Mr Handsome - 1010mm x 760mm. Acrylic on canvas.



Breaking Dawn - 450mm x 610mm. Acrylic on canvas.

oil stick colours either with my fingers or a paintbrush. The one thing I love about the oil sticks is how thick you can layer the paint."

One of Jodie's favourite pieces of equipment is a long piece of bamboo to the end of which she has taped a pencil. "I use it to start my paintings. It frees me up and lets the process start to happen."

When she won the 2013 Pam McMillan Merit Award in Provincial Pride, the judge commented: "A lively vibrant work portraying energy with bold contrasting colour." Her work has been well received and she has been awarded the Artist Membership at the Southland Arts Society, as well as being a member of the Queensland Art Society and a committee member of The Riversdale Arts. "The art organisations I belong to all have very supportive people that help encourage and critique work and also run very good art workshops which is great for personal growth."

Her work has been accepted to take part in 'Invers On a Plate' in Invercargill and has been exhibited at The Southland Art Gallery,



Queenstown Roadie - 760mm x 760mm. Acrylic on canvas.



Hokonui Hills - 600mm x 760mm. Acrylic on canvas.



Waituna Fire - 750mm x 750mm. Acrylic on canvas.



Miss Moo - 1010mm x 760mm. Oils and oil sticks on canvas.

The Croydon Aviation Centre in Mandeville and The Queensland Art Centre. Jodie was also a 2014 finalist in the 'Anderson Park Art Gallery Exhibition' as well as the 'Invercargill licensing Trust Exhibition'.

Jodie also helps with annual Riversdale Arts Exhibition, which she says, is attracting a number of "fantastic artists."

Outside the studio, Jodie coaches a local netball team, is an active member of her local gym and is training to complete her third half marathon. She enjoys spending family time on their boat fishing or water skiing or simply relaxing with a book.

Jodie's work, which has found its way to Australia and the USA, can be seen locally at the City Gallery, Invercargill. Her work can be seen, by appointment, at her studio in Riversdale, Southland or on her facebook page: Jodie Marlow Artist. **N**



Reflection - 760mm x 1010mm. Oils and oil sticks on canvas.



Moo Loo - 760mm x 760mm. Acrylics and oil sticks.



Enchanted - 760mm x 750mm. Acrylic on canvas.

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CERAMICS

HELEN HUGHES GOES SOLO

There's a piper calling at the break of dawn. Down there, at the bottom of the garden where the wood nymphs flit and dance among the shadows, just around the corner, past the green tree, beyond the wall where its wild and free.

These are the feelings invoked when entering 'Goddesses & Grottos', renowned ceramic artist, Helen Hughes' first solo exhibition at the Yvonne Rust Gallery at the Quarry Arts centre, Whangarei.

In a career spanning 27 years, and innumerable art projects and group collections behind her, Helen has collected a body of work of distinctive, sometime surrealistic figures, masks, water features and other pieces, boats and leaves and even tiles.

Helen has never worked with tiles in this way before and was pleased with the outcome, so maybe we can expect to see similar work in the future. **N**



Helen Hughes centre, with Lyndyl Reece, left, and Liffy Truman.

Woodland Spirit.



Lady Mary.



Pohutukawa.

NATIONAL POTTERS WEEK



'Dove' by Jin Ling



'Natural Unity' by Stacy Robinson.



'Cloaked Ponga' won Susie Rogers a merit award for garden Sculpture form the Whangarei Distric Council.

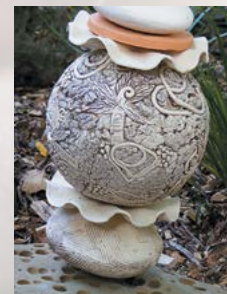
Raising the profile of New Zealand made pottery the 12th annual National Potters

Week was once again hosted by the Whangarei District Council in support of Northland ceramic artists/studio potters. Susie Rogers was presented with a merit award for her sculpture 'Cloaked Ponga' which will reside permanently in the 'Native Bush Court' Forum North Whangarei.

In all, nine ceramic artists exhibited including Anna-Scott Davidson, Ben Cave, Jin Ling, Susie Rogers, Carol Robinson, Stacy Robinson, Helen Hughes, Joyce Fisher and David Huffman. **N**

RIGHT: 'Bush Play' by Ben Cave - (detail).

FAR RIGHT: 'Isadora' by Helen Hughes.



RIGHT: 'Kowhai Pot' by Anna Scott-Davidson.

FAR RIGHT: 'Bird Watchers Hut' by Carol Robinson.



News

HOSPICE CHARITY ART AUCTION

Each year, for the past three years, Richard Cranenburgh of On the Edge Art & Design and his partner Shari Pickering, set out to find artists and sponsors for the Hospice Charity Art Auction. The concept for the event was designed to fulfill two main purposes, the first was to develop a platform where local artists could “get their work and their name out there,” and the second, was to raise money for the local Northhaven Hospice.

“The Event is based on two ‘non-negotiables,” Richard says, “firstly, all proceeds from the art sales go to Hospice without deduction and secondly, there are no ‘reserves’ on the work.

“The costs of the Event are met by a number of fabulous sponsors, in 2014 they included Harcourts Whangarei, Thomson Wilson, Northern Radiology, Sumpter Baughen, Dudley & Dennis, Jeff Oliver and Ecosse and huge support from the Northern Advocate.”

Richard’s experience in graphic design, event management and art curating means that the Event is run professionally



and smoothly. Shari’s job is the administration and the catering for the Preview and Auction Night.

28 artists (selected by Richard to give a wide cross section of locally produced art) kindly donated their work.

“It is a very brave thing for an artist to donate their work knowing there is “no reserve” says Richard, “but the work is a donation. In return we aim to give the artists as much profile as possible in the news media, marketing material and in the Artist Statements which provide the viewers with artist contact details so buyers can contact them direct”.

“Each year the standards get higher and the amount raised has increased from \$8,000 in 2012, \$10,500 in 2013 to \$13,530 this year. Our goal is to create an annual Event that every Art Lover attends! From there we hope that artists will take the profile gained and use it to promote themselves.”

This year’s artists included:

Aaron Hoskins, Alan Squires, Anna Scott-Davidson, Barbara O’Sullivan, Barry Squire, Carol Robinson, Dawn Nicholl, Dianne Trewin, Donna Jarman, Doug Chowns, Duncan Burns, Els Van Drunen, Hamish Oakley-Browne, Janet Bothner-by, Kathryn Millard, Keith Grinter, Lenny Murupaenga, Mariette Van Zuydam, Megan Corbett, Neil Beart, Raymond Poultney, Richard Cranenburgh, Shannon Gleeson, Sharon Thompson, Simon Lee Johnson, Steve Biggins, Susan Hoy and Virginia Guy. **N**

NEMESH
www.nemeshart.com
CHRISTMAS EXHIBITIONS
November/December 2014
NEMESH SUMMER SCHOOL
Auckland: 10 - 16 January 2015
Christchurch: 24 - 31 January 2015

INSIDE OF THE OUT SIDE make your art happen

Arts Armature, takes a slightly more psychological approach, to teaching artists how to sell themselves and their artwork.

It can be very lonely and isolating being an artist. It is easy for self-doubt to stop you from taking actions that may lead you to the opportunities you've been looking for.

Art Armature's focus is to create a framework of "left brain" knowledge, skills and tools for artists to apply to their art practice," says founder Katrina Jackson. "Through inter-active workshops we teach artists to develop their own pathway of actions that build the layers and foundations required to have the confidence and credibility to share their art with the world.

Katrina says she has found there is a real desire from artists for this work that is all about personal accountability and clarity of actions to keep moving forward.

She came up with the idea through her father. "My father was a successful businessman and helped me to get into business 20 years ago. About 18 months ago I had an

opportunity to ask myself if there were anything I could do, what would it be? I decided as a lover of art it would have to be helping artists to share their art with the world in their lifetime.

"I now offer Art Armature workshops and speaking engagements to groups of artists. The workshops delve into who you are and why you do what you do. What are your values, skills, strengths and dreams? Once you have defined these honestly, we learn the fundamental's of business and the key elements, that start to give you the roadmap of actions and areas to develop, that are relevant to your outcomes and desires within your art practise. **N**



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QoR Modern Watercolours

The biggest change in watercolour in over a Century!

QoR stands for Quality of Result, and the results of our first play with this unique watercolour from Golden Paints in New York were sensational! QoR uses a different binder than the traditional Gum Arabic: Aquazol, a water-soluble polymer that restorers prize for its reversibility and non-ageing qualities, and this new binder allows much more pigment to be contained in the paint.

QoR Modern Watercolour not only provides incredibly bright colours, but also demonstrates very little flattening out of the colour on drying. Dried QoR remains easily and fully re-workable on the palette, making this an excellent choice for portable paint over summer. The colours include real earth pigments, in the Yellow Ochre and Burnt Sienna, for example, as well as modern pigments such as Pyrrole reds and Azo yellows.



To try, I chose a set of 12 QoR Modern Watercolours, a No4 da Vinci Casaneo brush, and a ¼ sheet of 600gsm Leonardo Cold Press from Hahnemuhle.

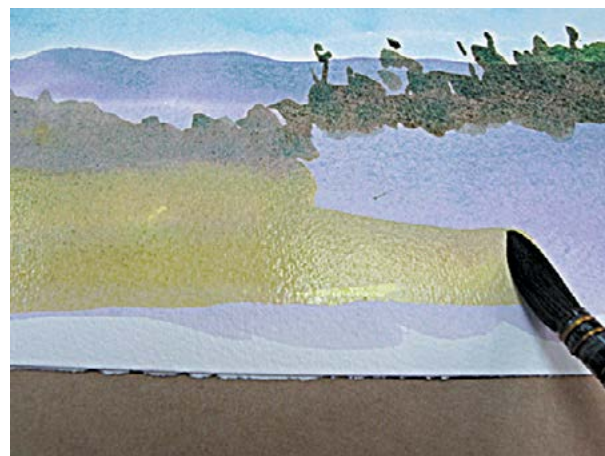
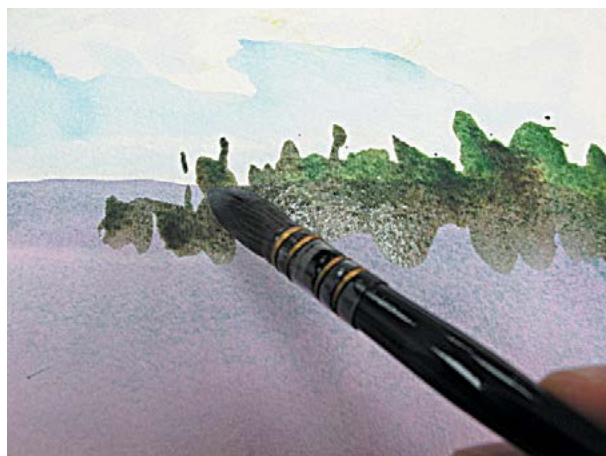
The QoR set of 12 x 5ml tubes comes in a tin, which folds out into an excellent palette that has 17 decent sized wells for mixing. The colour selection provides a good range of cool, warm and earth tones. The colours I'd squeezed onto the palette the day before reconstituted extremely quickly.

The Casaneo brush has the same ultimate colour-capacity and floppy feel of a squirrel wash brush, but is a new German synthetic, allowing it to be used not just with watercolour like the QoR, but liquid acrylic colour and inks too. The 600gsm Leonardo is as thick as board, and won't need stretching – it's stable enough as it is.

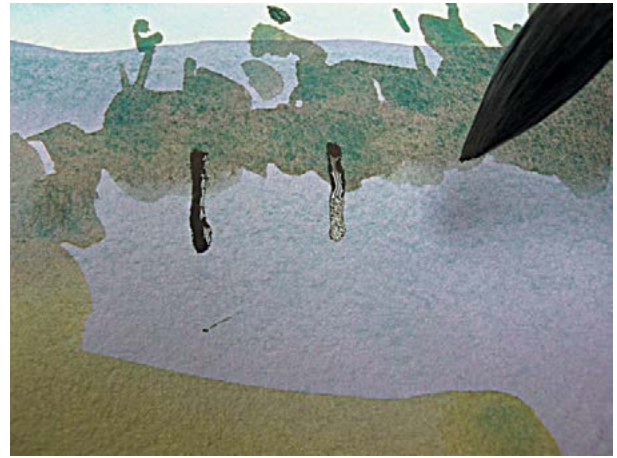


First I indicate the horizon line and fill the lower 1/3 with a mix of Viridian and Quinacridone Magenta. I love the way the Viridian granulates within the magenta, adding depth and interest. QoR seem to granulate a little more than standard watercolours, perhaps due to the higher pigment loading.

A light wash of Phthalo Blue does for the sky, and I use a paper towel to blot out the wet colour for clouds. Then, I drop a mix of Viridian and Phthalo Blue into the still wet areas of sky, defining the clouds and fading it out towards the horizon. Using the Viridian in both the sky and the land provides a colour harmony between the two. I add shadows to the cloud with very dilute French Ultramarine, which is much warmer than QoR Ultramarine, with almost a violet tinge to it.



I paint in a bush line inside the horizon with a mix of Viridian, Nickel Azo Yellow and a touch of Quinacridone Magenta to deepen the green; then lay in some foreground with mainly Nickel Azo Yellow and just a little Viridian. You can see what a versatile green Viridian is. QoR uses a single pigment PG18 for this hue, a delicate and subtle pigment that is a great base for landscape painting.



The precise point of the Casaneo brush allows me to not only paint in large areas, but to tick in detail like fence posts, mixed using Yellow Ochre (QoR use genuine earth pigment), Pyrrole Red Light and Phthalo Blue. Again, I use Viridian, this time with the Yellow Ochre, for grasses around the posts.



The QoR Quinacridone Gold Deep is terrific as is: strong and clean, perfect for the two pou. The French Ultramarine was good for shadows again; and I ticked in a few foreground flecks with Nickel Azo Yellow, Viridian and Pyrrole Red Light.

Overall, I found the QoR Modern Watercolours very versatile: able to be made both delicate and vibrant, mixing cleanly, and providing interesting wet-in-wet bleeding in areas such as the sky. These are certainly very modern watercolours!

Evan Woodruffe

News

KOAST 2014

Kerikeri artists open for business

Held over three days, the Kerikeri Open Art Studios Trail (Koast) 2014 saw some 50 artists exhibit their work for sale at 30 studios and galleries around Kerikeri. Chairperson of the organising committee, Ann Winship, described the inaugural event as a “roaring success, judging from the comments from artists and visitors alike.

“I don’t think visitors realised just how many artists are living in and around Kerikeri,” Ann comments. “The demand from artists wishing to take part next year has already started and we have already planned events on Labour Weekend in 2015 and 2016.”

The nice thing about Kerikeri is that it is one of those town’s that attracts artists of all persuasions. This means one does not have to wait almost an entire year waiting for the Trail. A number of Koast artists open their studios by appointment throughout the year. Additionally, summer ‘Pop Up’ galleries in Kerikeri feature the work of a number of Koast artists including Mike Nettmann, Joan Honeyfield, Branda Moir, Jude Fenton, Mary McKay, Win Stringer, Charles Lyle, Ann Winship and Leni Johnson. **N**



‘Whare moe’, ‘Umpu’ and ‘Manawa Tane’ by Aaron Hoskins.



‘Another Brick In The Wall’ – Mike Nettman.



“Koast 2014 was a roaring success,” Ann Winship a member of the organising team.



Working in acrylics and oil, Jenn Tutton.



‘She Felt The Echo Of The Lost Song’ - Mary McKay.



‘Mo’ – Aaron Hoskins, Oamaru Stone.



Master of wood. Hugh McKechnie.

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The Creative Mind

By Jan Huijbers



A history buff, a fascination for new inventions and a keen gardener, during his life-long journey to establish himself as a full-time practicing artist, Jan Huijbers has been exposed to a myriad of different styles and influences. In the article below he talks about his life long journey as an artist.

I had no formal training but was involved in art at an early age. At age 16 I was a member of an art design team creating flower structure parades, a yearly event in Zundert Holland for many years. I also painted many local scenes. I migrated to NZ with my family and worked in the structural industry at first, but for the last 15 years I have worked full time as an artist in New Plymouth.

I always wanted to be an artist, my whole feeling and being was like that. When I was 18, I planned to go to the Fine Arts Academy in Brussels but, through unforeseen circumstances, I had no chance to admit. Along with working I kept in touch as much as I could with art until I could work full time in art. This is the most precious thing a person can have.

I find inspiration in other artists and the lives and work



Let's catch a fairy tale - 1200mm x 805mm. Acrylic on canvas.



Rena spoils the rock pools - 1715mm x 1310mm. Acrylic on canvas.



Kinetica SEA LEOPARD sculpture - New Plymouth.

of impressionists, old masters and modern and contemporary art. I am talking about such artists as Joanne Miro, Henri Matisse, van Gogh, Maleveich and Paul Klee, about their innovative designs, energy, colour schemes and vibrant images. Over the last couple of years I have visited most London Galleries for days on end and fully enjoyed the colours and designs and learned a lot in the development of art through the ages.

In New Zealand I have always been fascinated by the strong colours in nature and the bright light. I got inspired by seashells and what they show in patterns. I was very intrigued with these patterns and started to analyse them in groups and genetic arrangements. I found that the balance of the positive and negative areas were perfect and when I changed an area it did not make sense and fell apart. So the genetic patterns are perfect arranged by nature. I found a rich source of inspiration to work on.

If I have to think about my life as an artist what stands out for me is the freedom of work and the challenge to take the next piece of work further to the edge of my creative in mind.



Whale sperm - 1200mm x 1200mm. Acrylic on canvas.



Two planets and a robo world - 1220mm x 960mm. Acrylic on canvas.



Terebra maculata "There is a message!" - 752mm x 610mm. Acrylic on canvas.



Ocean script in terebra maculata language - 1800mm x 1300mm. Acrylic on canvas.

EXPLORING CREATIVITY

A committee member of the North Taranaki Community Arts, Jan has exhibited internationally and locally, throughout the North and South Islands.

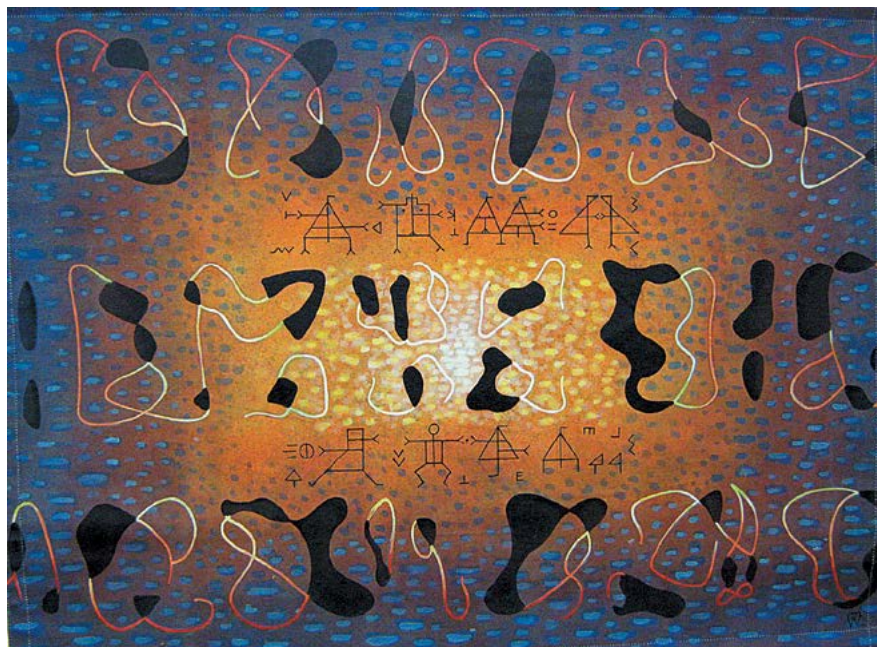
Selected shows include:

- Mishima Japan 1992;
- Melbourne Australia "Chapel of Chapel Gallery" 2003;
- Illustrator for the new Puke Ariki Museum creating pre-European Maori images with consent and collaboration of the Maori tribe chiefs and elders;
- Solo exhibition at the Percy Thomson Gallery in Stratford 2005.

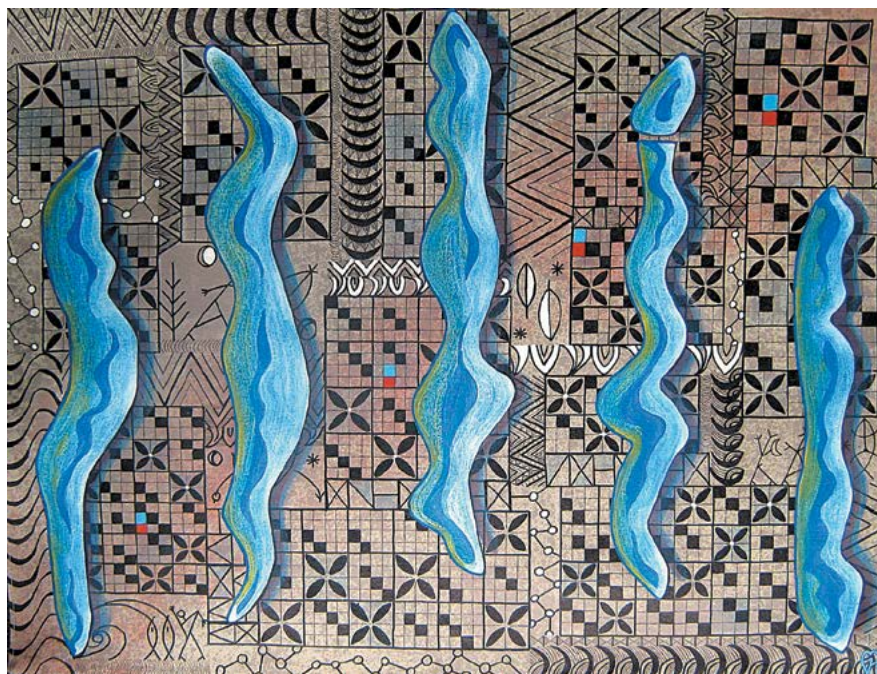
Nominated for the Martin Hughes Contemporary Pacific Art Award in Auckland in 2005, he has joined selected group exhibitions and created several mural art works for the New Plymouth District Council, New World and several other companies. At the time of writing, a collaborated exhibition "Taranaki a Paris" had just finished with several of his works on show.

Jan has been a committee member of the North Taranaki community Arts Council for the past 11 years and a member of the Arts Advisory Council/Creative Communities of the New Plymouth Districts Council for five years, an art coach for art groups and an art teacher for the Real Tart Art Gallery in NPL.

"This outside involvement away from the studio has proved invaluable. I have learned a lot about how art creativity can be explored and developed," he concludes. "It is important to always have an open mind and understand that we can learn a lot from each other by working together."



Pacific Kiss - 1730mm x 1320mm. Acrylic on canvas.



Pacific blue - 1200mm x 900mm. Acrylic on canvas.

I have a great passion for the sea. The intention of my work is to make the onlooker aware of the well-being of the ocean. For me the ocean is the most beautiful thing in the world, with all its blue and purity.

Nowhere else are the colours so brilliant as here in the Pacific. But those colours are fading as well as its creatures. They (the Ocean) don't have the power to stop the abuse and attack from human activity. Their spirit is enclosed in the story shown in the art, to tell us to make a connection or bridge of respect to their world. Restoring this respect will give us both the rights to live, destruction will end both worlds.

I am working on a project I call 'Ocean Script' which is part of my on going 'Ocean Project' which has already resulted in in two solo exhibitions.

Jan's work can be seen at Puke Ariki, Lysaght Watt Gallery and Waitai Gallery Opunake. [N](#)



Ocean eyes - 1200mm x 1100mm. Acrylic on canvas.



Strange colors floating through antarctica - 1720mm x 1300mm. Acrylic on canvas.

“I work mostly on unstretched canvas with acrylics, oil and good quality industrial paints on the large areas. The paints don’t crack or fade and are economic to work with. After I am finished painting, the edges are stitched around by a canvas factory so the whole painting is framed in its own material and has a flat and sturdy finish.”

Jan Huijbers.



New life - 1005mm x 705mm. Acrylic on canvas.



Conus leopardus relation to the pacific - 1750mm x 1320mm. Acrylic on canvas.



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TAKING RESPONSIBILITY

Apart from the occasional artistic genius pushing boundaries where no boundary has been pushed before, being a poor artist starving in a garret is self-inflicted misery and anyone who finds themselves in such a state of affairs have only themselves to blame.

This is the impression I had after calling in to see CHART CEO Chris Carey to talk about opportunities for would-be professional artists.

To be absolutely fair, Chris is being pragmatic when he says the best advice he could give to any person wanting to make a living out of their art is to be pro-active.

“Swallow your pride and get your work out there,” he says decisively. “Find a place where your work makes its mark and sell it there.

“Don’t rely on one outlet. If you can get more than one outlet to carry your work so much the better.

“Artists must remember New Zealand has a small population and hence a smaller number of buyers. I cannot emphasise strongly enough that not only do you have to be extremely good at what you do, but you have to produce real quality at realistic prices.”

Learning the language of business as it pertains to art is essential.

Chris says the experience of getting out and meeting gallery owners is invaluable in terms of learning to understand how the business of art works. What sells and what doesn’t. What the trends are. How to present, and very importantly, price your work.

Emerging professional artists must work towards exhibiting and exposing their work to as wide an audience as possible. Chris says collaborative exhibitions work well providing a good opportunity and exposure to different artists and buyers.

It is important, he says, to pay attention to see what art you sell, sometimes a series of paintings or certain style of work pays off over time.

Support

Then there are those artists who don’t make any money out of their art but are, nonetheless, breaking all the existing rules, pushing boundaries

“Some people do not understand that society needs such artists to push boundaries, to stretch our collective

imaginations. The community needs to accept this. They must understand the value of art and the role it plays in society and that there is a very real need for funding to support this need. It is not just a hand out.

Chris suggests artists should be looked at treated in the same way as scientists or sports stars. “In the same way they are encouraged and supported in various ways to enable them pursue their goals, so too should qualifying artists be encouraged and supported.”



“The key to artistic success is quality.” CHART CEO Chris Carey.

An established sculptor and designer, Chris Carey has worked in a variety of arts fields including leading the Arts and Media design programmes at Northtec in Whangarei. He was one of the founders of the Burning Issues Gallery and Studios at the Town Basin Between 1983-86. He was first apprentice under a Japanese master potter and studied the Japanese language to an advanced standard.

Chris has organised community art events both locally and internationally, and exhibited in New Zealand, Japan and Canada. He has a Masters in Art and Design from Auckland University of Technology with a focus on Japanese aesthetics. [N](#)

Artists Forum

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ENCAUSTIC DEMONSTRATION

by Lynn & Steve Whitford – Ascot Encaustic Art Supplies



The Blown Landscape is part of a three hour beginners encaustic workshop, and is a good exercise to gain an understanding of the capabilities and versatility of the encaustic tools and how they are used to work with the range of wax paints. The skills learnt can then be utilised in many ways depending on each individual's interests, mixed media, working on varied surfaces, transferring onto fabrics, layering and imbedding on boards as well as painting on card, for example.

DEMONSTRATION INSTRUCTIONS – BLOWN LANDSCAPE

Step 1: Load the base of the iron with clear wax and apply a coating over your painting card. This will allow the wax colours applied next to move freely when the hot air gun is used.

Step 2: Load the base of the iron at around a 45 degree angle with a couple of colours, taking note that the colour nearest the middle of the iron (in this case purple) will end up at the top of the card and the one to the right (yellow) at the lower part of the sky.

Step 2



Step 3: Starting with the iron face down on the card on the left side, with the tip of the iron towards you and the iron angled at around 45 degrees, smoothly move the iron straight across the top of the card. At this point the sky will look quite "strong" with definite colours. Now take the iron steadily back across the card, maintaining the same angle, and slightly sweep the iron upwards as you go, creating a softening and merging of the colours at the same time as giving the sky some natural movement. If you want to soften it more just go carefully back in the original direction.



Step 3

Step 4: Load the base of the iron, thinking of it as a clock face, 9 o'clock to 12 o'clock, with a couple of colours ready to form some hills below the sky. Here the colour on the outer edge is the top of the hills. Make sure you have plenty of wax colour on the iron, then place the iron on the card on the right side at a slight angle, looking at the curved part of the iron being the rounded edge of a hill, then move with a slight undulating action, curving down then back up as you travel across the card. Do not lift the iron but continue back and forth in a similar movement while moving down the card.

Step 4

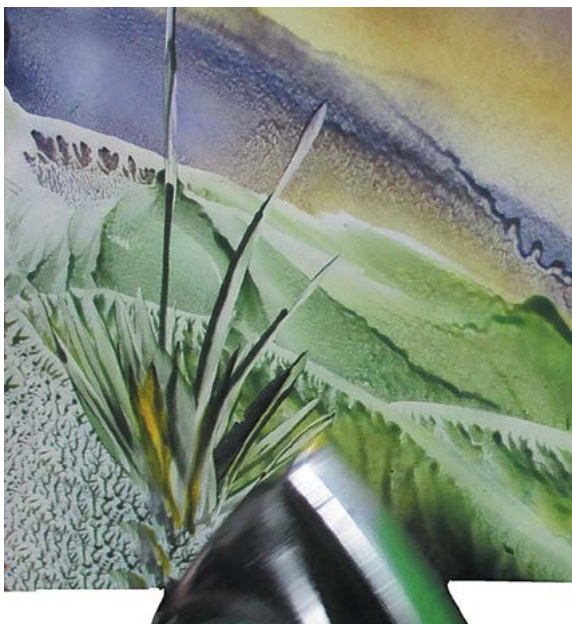


Step 5: Now take the hot air gun (without the reducing nozzle) to “move” the hills. With our electronic heat gun we have it set at temperature gauge 3 and use the No 2 air flow speed, it is important not to have the gun too hot. Keep the gun moving so the heat is not concentrated in one area for too long and watch carefully until you see the wax starting to shine a little and then it will suddenly start moving. Keep the heat gun moving until you are happy with the resultant effect.

Now you can add a little more colour to the lower part and create some texture by gently dabbing the card against the base of the iron.



Step 6



Step 6: When you have some colour worked into your foreground create a flax bush by using the edge of the iron in a ‘sawing’ motion to move some of the wax. To do this go up and down through about the same point at the base of the card, starting by going up through the point and back down, then move the tip of the iron around a little to the the right before going up and down again, slowly repeating this process until you have formed the bush, taking a couple of longer strokes around the middle to give you the stems for some flowers. If you wish you can add more colour by putting a little wax colour on the edge of the iron you are creating the flax with.

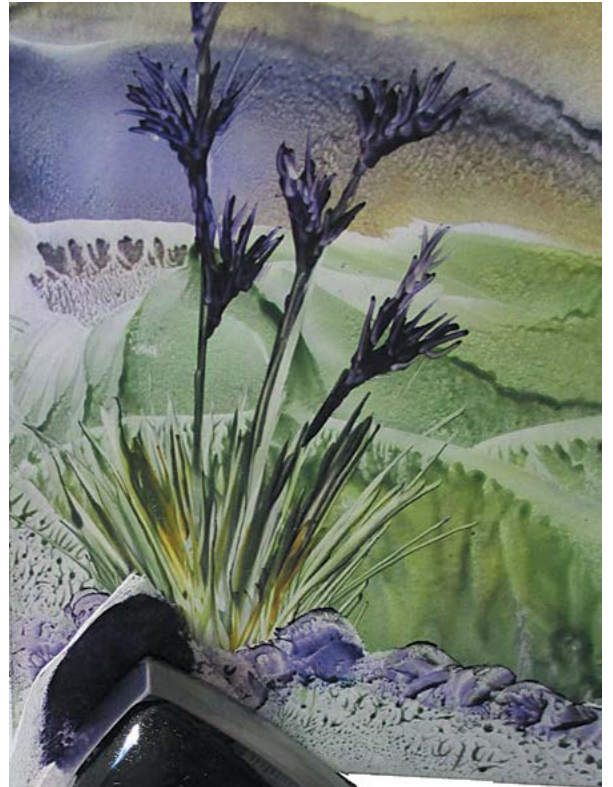


Step 7

Step 7: Take the stylus tool with a nib tip inserted, loading a small amount of wax by gently resting the slot at the back on a wax block. You do not want too much at a time. Apply a little of the wax onto one of the stems created earlier and use the hot tip to gently move the wax to create your flowers. Remember it is the heat of the tool moving the wax and you do not need to use excessive pressure.

Step 8: To create some rocks, using the tip of the iron apply a solid dab of a wax colour to a piece of tissue, making sure you lift the tissue upwards as soon as you have applied the wax, otherwise it will stick to your working surface. Now turn the tissue over so the wax is facing downwards and place it where you want the rocks, angle the tip edge of the iron down on the tissue and work it in small circular movements, checking and gradually moving the tissue along as you go, creating the row of rocks. To soften the bottom edge you can just rub with your finger to soften the look if you wish.

Step 9: Add the fence to the side of the picture by carefully tilting the iron and place the left edge of the iron on the card where the post is to go, the top point of contact being where the base of the iron curve ends and then goes straight. Carefully slide the iron to the right & lift, the movement creates a natural shadow to the post, repeat for the second post. Now use the edge of the iron to go in a straight line across the two posts to create the rail.



Step 8



Step 9

Polish the picture and you have a simple landscape completed. Please note the loading instructions for the sky and especially the hills are for a right handed person, and a left handed person should reverse the sides, i.e. go 12 o'clock to 3 o'clock for the hills and come from left to right.



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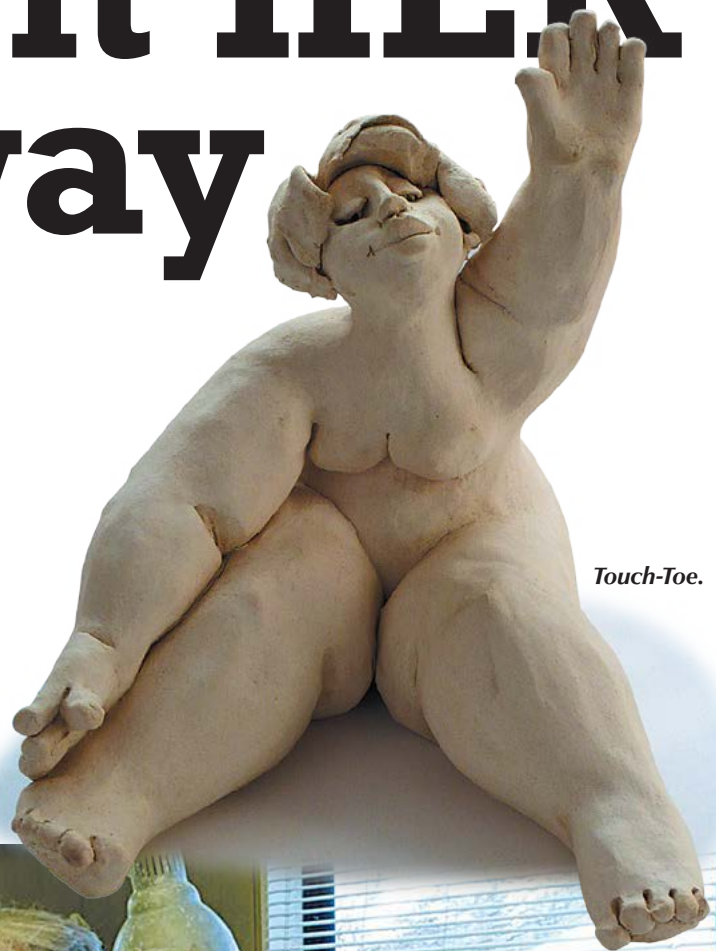
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Doing it **HER** way

Wellingtonian Di Conway was all smiles and radiance when we met up with her at The NZ Art Show last year. There is literally a light emanating out of this lady. Displayed on her stand are groups of her renowned 'Roly's' – 'women of substance' and a number of her remarkable drawings and yes, the light shines through.



Touch-Toe.





Creating works in both bronze and clay, Di Conway has had many successful solo exhibitions. She is an elected artist member of the New Zealand Academy of Fine Art (NZAFA) and is also a foundation and active member of the Pueto bronze casting group now in its 26th year.

Working from a purpose built studio in the home garden and a kiln installed in a retired bike shed, something she describes as “total bliss!”, Di works in stoneware clays and cast bronze, all unique, mostly substantial women.

Di describes her well known ‘fat ladies’ as: “mischievous, earthy figures having the ability to convey the celebration of the ‘joys’ and sometimes the ‘oy’s’ of life.” They have also been defined as ‘quirky’, humorous figures with underlying social commentaries about life, and empowerment of women that they embody.”

Inspired by life in general, the people and shapes she met on the way, Di’s sculptural desires were always in her head from the time she was in college. Armed with a secondary

school art certificate and loads of workshops under her belt she started going to a series of weekly meetings with other like-minded sculptors, such as the acclaimed Theo Janssen, to hone her skills and technique.

No single sculptor stands out in Di’s mind as being a source of inspiration. “I am inspired and encouraged by many different artists,” she reflects, “especially anyone who manages to make a living out of it or just has the courage to carry on regardless because it is from their being.”

For Di the appeal of being a sculptor is, like the work itself, many faceted. “There are so many angles and sides to creating a piece of work,” Di finds, “it is more 3D than other art forms.”

Di’s preferred subject? “Always women of substance, my Roly’s,” she responds, adding, “I have made a habit of not listening to people who want me to do ‘something’ in a different way. I choose to work from my ‘gut’ my way.

In my dreams, I fly.





One, two - stretch.



A Piece of Cake.

“Bronze is my first love,” she continues, “the soft wax and all. Most of the year I work in stoneware clay, firing the sculptures, creating affordable art.”

“I see my one of biggest challenges is creating big pieces. As I age I am finding it more comfortable to create smaller pieces, they are just easier to handle.”

Di is constantly on the go, always busy. “I make a lot of commitments and I then have to rush about and try and make everyone happy. I am beginning to think I will just do it my way and what happens, happens. I guess that’s the luxury of getting on in age, and realising time is precious, so spend it your own way.”

Keen to pass on her knowledge she encourages aspiring artists to get stuck in. “Just do it. Too much talk is wasted creative energy that should be put into the work”

Every artist faces obstacles and so it was for Di: “A big challenge for me when getting started was simply sticking with, and being true to, my art all the way and listening to my inner gut. I even pre-planned my family so I could achieve my sculptural yearnings.”

Di says membership of the Miramar Peninsula Art Trail and the Pueto Bronze casting group has been very helpful to help sustain her work. “It is nice just being around like-minded people. Artists spend most of their time working alone so these organisations are healthy outings.”

Di muses: “Among the many small cameo achievements we achieved at Pueto bronze over the years, one I personally savour, with great satisfaction, was turning an 80 year old artist away from painting and onto bronze casting and seeing her hold her own show one year later, full of the joys of it all.”

“Ceramic art and sculpture is growing all the time,” Di says. “There is more and more going on out there. The NZ Sculpture Onshore in Davenport Auckland’s art on the shore is a good example of a show that pulls in and shares sculpture with the public and is not being ‘precious’ about it. The Onshore involved sculptures at all levels and even has hands on participation from schools and children. It really has done so much to open the mind and perception of the public to accept and appreciate sculpture out in the community.”

Commenting on her work and style Di says she generally starts with an idea in mind of what she wants but is always prepared to let the clay take over if it must. “I only ever make one piece at a time, completing it before I start another. This allows me to sort of build up a relationship and a story with each piece while I work. It gets personal and it may seem strange but this is how it works for me.”

Reflecting on her age and the future she doesn’t see an end to her work. “I will continue working towards



Ponder.



On the Crest of a Wave.

exhibitions, enjoying studio visitors and passing on my technique and especially going to my yearly bronze casting camp. I will go with the flow," she says, " I will keep creating and producing my work. It keeps me whole and grounded."

And so she does. In fact when approached by The NZA for this article, Di was multi-tasking all over the place. "I am working towards an exhibition at Atmosphere Gallery, arranging for a two-day workshop to demonstrate my work and technique and preparing waxes for the annual bronze casting camp in January, I am also doing a show in April at the AFA. Then there is the NZ Art Show late in June." 2015, it seems, is filling up fast for Di Conway!

Di's work can be seen in a dozen countries around the world but locally it can be found at the following galleries:

- Artspace Gallery, Petone, Wellington.
- Armosphere Gallery, Waipawa, Hawkes Bay.
- Academy fine arts, Wellington. [N](#)



Just Let it Be.



In the kiln.



Time out.



Friendship.



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THE CHRISTCHURCH ART SHOW

Calling All Artists – Again!

“A principal aim of the show is to celebrate Christchurch as an arts destination.”

Christchurch Art Show Directors, Hannah Buckby and Kate Morrison.

The Christchurch Art Show is open for artist applications for the 2015 show. This will be the second year the Canterbury-based show has been held, with the focus this year being the show’s two art awards – ‘The Christchurch Art Show Award’ and ‘The People’s Choice Award’.

The winner of each category will be taking home a special \$2500 package which includes the opportunity for the winning artists to exhibit at the 2016 Christchurch Art Show, with a four panel exhibition package.

Celebrated Christchurch artist, David Woodings, who has a significant background in fine arts, will be the judge for the 2015 event scheduled for 11 – 14 June 2015 at the Events Centre, Wigram Air Force Museum.

The most popular work will be announced as the winning People’s Choice Award.

The award-winning artists for 2014 were: Stephanie McEwen – The Christchurch Art Show Award – ‘Yellow Beach 1’. This award is given to an artwork that is clearly outstanding in that it achieves a high form of excellence. Svetlana Orinka - The Peter Yealands Wines / People’s Choice Award - ‘Blue Mountain’. This award is given to the artwork that is voted in on the spirit of being the ‘People’s Choice’ by The Christchurch Art Show audience. Both of these talented Christchurch artists will be back again to exhibit in the 2015 show with their winning four panel artist packs.

Directors, Hannah Buckby and Kate Morrison, feel that having an art show in Christchurch fulfils a need for hanging space for artists, as there is a shortage of this in

Road show

The final 10 works selected for the two awards will be displayed on the opening night where The Christchurch Art Show Award winner will be announced. This selection of works will then be voted on by the public visiting the show. In a new development for the 2015 show the paintings will also be presented to a Christchurch-wide audience via a road show, for voting prior to the art show’s exhibition dates.

‘The mannequin and big cat’ by Levin artist Sue Lund.

Photo by: Peter Creagh.



“In a new environment, post Christchurch earthquakes, everything appears to be ‘up for grabs’ in the sense of new opportunities for old. It is without doubt that the art community has suffered as have all others through the loss of working premises, exhibition facilities and often support networks over the past four years, the earthquakes exacerbating an already fragile marketplace. My hope is that this inaugural show is the springboard for further shows, enhancing and stimulating the art market, and providing communities with the opportunity to interact.”


David Woodings The Christchurch Art Show 2014 judge.

PHOTO AT TOP OF PAGE: This is a photo of the crowd at The Christchurch Art Show 2014, taken while the awards were being presented. Photo by: Peter Creagh.

post-quake Canterbury. "Christchurch is an ideal place for more southern artists to access," they say, adding that a principal aim of the show is to celebrate Christchurch as an arts destination, supporting artists and providing artwork for the public and the rebuild.

Reflecting on the inaugural 2014 show, Hannah and Kate say a fun and friendly ambience prevailed which enabled artist and gallery interaction, networking, sales and the promotion of arts practice to the public. This inaugural show will form the basis for the 2015 show and future shows.

Along with art award entries opening, display pack and 3D pack options will also open. The larger pack options have been open since October 2014 with artist interest being high. The show has always given a quick response to artists entering the show – giving artists the valuable time to plan their exhibition year for 2015.

For information on entry requirements for The Christchurch Art Show 2015 and their Art Awards please visit www.chchartshow.co.nz or email kate@chchartshow.co.nz 



Winner of The Christchurch Art Show award 2014 'Yellow Beach 1' – Stephanie McEwen – A referencing to both the crowds of swarming humanity at the beach and Japanese scroll paintings gives us time to bask in the light from holidays of memory. Photo by: Peter Creagh.



Winning work of The Peter Yealands Wine award 2014 (Peoples Choice) 'Blue Mountain' - Svetlana Orinka. Photo by: Peter Creagh.



Artist Vjekoslav Nemesh is creating his work 'With the open heart'. Peter Yealands Wines sponsored Nemesh to create this piece at the opening night – The work raised funds for The Christchurch Appeal Trust through a silent auction. Photo by: Peter Creagh.



This is Lauryne Hart's area – Lauryne had a 3 panel artist pack at The Christchurch Art Show 2014. Photo by: Peter Creagh.



Art Box Gallery's panels – They had a 4 panel artist pack. Bev Frost (Right) Art Box Gallery owner with a visitor to the show. Photo by: Peter Creagh.





CHRISTCHURCH Art Show



Diary
this date!

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News

ARTIST IN THE MAKING

It is not every day one comes across a 13-year old author but Chevaughn Mangu, with the support of staff at Halswell Residential College, celebrated her first successful attempt at writing. Her short autobiographical story, 'The Roller Coaster of My Life', outlines some of the challenges and joys she has experienced growing up. Chevaughn was pleased to have her writing produced in her words, as a 'proper book' that is professionally printed and bound. The book contains Chevaughn's private thoughts detailing the hardship of being the victim of bullying and her experiences and friends at Halswell College. In an excerpt from the book Chevaughn writes that she wants to talk for all the people who have been bullied: "Don't let them bring you down, if you let them cause harm they will win," she writes, adding. "This is not my story, it is yours too. Now fight for your life, for your happiness and your joy."

Chevaughn also has an unpublished book, which she illustrated as well. Chevaughn enjoys drawing. It is early days for Chevaughn and her teachers are hoping she will develop her budding artistic talent into well-honed skills.

Incidentally, Chevaughn joins very a small but distinguished circle of young authors who range from six to 13 years old. **N**

Budding artist and author, Chevaughn Mangu.



Left to right: Colin Hovell (representing the late Rev John Hovell), Professor Derek Lardelli, Dr Rangimarie Turuki Rose Pere, Danny Poihipi, Elizabeth Ellis, Sandy Adsett, Chloe Cull, Te Warihi Hetaraka, Te Utanga-ki-Whangaparaoa Tautuhi. Absent: Dr Apirana Mahuika.

TE WAKA TOI AWARD RECIPIENTS 2014

Creative New Zealand says the 2014 Te Waka Toi Awards honoured wonderful and talented people, including renowned Māori visual artist Sandy Adsett, tā moko artist, painter, carver, kapa haka performer, composer and designer Derek Lardelli and Dr Apirana Mahuika – one of the founding lecturers in Te Reo Māori at both Victoria University and Massey University.

Established in 1986, the annual awards are the only national Māori arts awards that celebrate all art forms, with awards that recognise leadership, outstanding contribution, excellence and potential in ngā toi Māori.

Supreme award: Renowned Māori visual artist Sandy Adsett, MNZM, MMVA (Ngāti Pahauwera, Ngāti Kahungunu) received the supreme award for exemplary contribution to ngā toi Māori, Te Tohu Aroha mō Te Arikinui Dame Te Atairangikaahu.

Making a difference to Māori arts: Te Tohu Toi Kē has been awarded to the Professor Derek Lardelli, ONZM (Rongowhakaata, Ngāti Porou) for making a positive difference to ngā toi Māori.

Strengthening the Māori language: Dr Apirana Tuahae Kaukapakapa Mahuika (Ngāti Porou) has been awarded Te Tohu Aroha mō Ngoingoi Kumeroa Pewhairangi. Dr Manuika's passion for the promotion and protection of Ngāti Porou Taonga and Te Reo ake o Ngāti Porou is unrelenting.

Lifetimes of service to Māori arts: Kaumātua and kuia who have devoted their lives to strengthening Māori culture were honoured with Ngā Tohu ā Tā Kingi Ihaka

- Reverend Rollo John Richard Hovell, MA, JP, 1937 – 2014 (Ngāti Porou).

- **Ngā Puna Waihanga:** • Elizabeth Aroha Ellis, CNZM, JP (Ngāpuhi, Ngāti Porou). • Tohunga whakairo, teacher and mentor. • Dr Rangimarie Turuki Rose Pere. • Danny (Raniera) Craven Poihipi (Whānau-ā-Apanui)

- **Emerging Māori artists:** Chloe Cull (Kāi Tahu).

Te Utanga-ki-Whangaparaoa Tautuhi (Ngāti Ranginui, Ngai-te-rangi, Ngāti Raukawa, Ngāti Porou). **N**

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ART PRODUCTS

New Year, New Products

Watercolours are in the news in this issue with the introduction of a second high-end watercolour paint in New Zealand in as many months.

First up was QoRcolours in November and now Winsor & Newton have introduced their 'Professional Water Colour' assorted sticks.

The new sticks use the same professional grade pigments as Winsor & Newton Professional Water Colour tubes and can be used with all their existing watercolour products, brushes for painting outdoors, in a studio setting or on-the-go.

These can be used in conjunction with other forms of dry colour and with all Winsor & Newton Water Colour mediums, making them an excellent complement to various techniques.

Alongside the Professional sticks are Winsor & Newton Water Colour Markers, a range of highly pigmented water-based markers that deliver Winsor & Newton's widely-recognised colour performance with extra-fine precision.

The New Zealand Artist is fortunate to have been given a couple of sets of these exciting new watercolours, which we are giving away to our readers. Just how you can get in line for chance to win of these sets will appear in the next issue where we will bring you all the in-and-outs of what Winsor & Newton's Professional watercolours are all about and how they work, along with feedback from well-known watercolour artist Sue Wild and her fellow artists at Watercolour New Zealand who have been given both Professional sticks and Water Colour Marker sets to trial.

Before that however, Winsor & Newton are giving away some samples of its Artists Acrylics and Liquitex are running a competition for its range of Acrylics. Look out for their advertisements in this issue of The New Zealand Artist Magazine. **N**

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"I'm very excited by the ways that the colours don't change. When you mix them there's this confidence in knowing that they're going to stay the same throughout the painting."

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Made in England



Hand made among the rolling hills and dales of Northumberland, England, Unison Soft Pastels are considered by many artists to be the best pastels in the world with a huge range of colours and a remarkable softness.

The company was founded in the early 1980s by artist John Hersey, who felt that the available manufactured pastels were not consistent in texture and did not mirror his colour visions.

John spent several years working on production methods, colour sequences and the texture of his pigment mixtures. Eventually he took his range of 117 pastels to an art materials show in London and the rest his history.

Today Unison Colours produces over 500 000 individual hand made sticks per year with a range of 400 colours ranging from subtle greys and earth colours to brilliant reds, blues, greens and yellows.

Unison handmade soft pastels contain very little binder, making them soft and smooth. In their subtlety and intensity of colour, their fluency and responsiveness to touch and in their delicacy and robustness, Unison Colour Soft Pastels 'aspire to perfection.'

Pigment properties vary enormously, with some needing a little binder and others none at all. Adding to this, some colour recipes take as many as seven pigments to create.

The pigments are mixed to a thick consistency and spooned out in equal proportions and left until they are dry enough to handle, this can take from a few minutes to 24 hours.

Nelson-based Impressions Picture Framers & Art Supplies are the official New Zealand distributor for Unison Colour soft pastels. They are happy to supply retail art stores with their own range of these popular pastels. And anyone wishing to purchase pastels for their own use, who does not have a local store selling them, is welcome to order directly from Impressions.

For further information about Unison Colour Soft Pastels go to www.unisoncolour.co.uk.

QoR

QoR - The next generation

Described as 'a product that will bring watercolours into the 21st century' and 'the most exciting advancement in watercolour paints for the last 150 years', QoR Watercolours are creating a fanfare in overseas art markets and have just arrived in New Zealand courtesy of Gordon Harris.

The principal characteristic that QoR claims sets its watercolours apart from the competition is an innovative binder dubbed 'Aquazol'. Aquazol is said to provide greater adhesion, reduced cracking and flaking, smooth transitions, excellent re-solubility in water and enhanced flow and pigment strength.

Made by Golden Artist Colours, QoR (pronounced 'core'), watercolours were developed with input by leading watercolour artists. The name comes from a technical acronym meaning "Quality of Results." Artists can choose from 83 high-intensity colours.

A common question being bandied around overseas is: "Are they a form of acrylic?" QoR Colours' stock response is an unequivocal "No".

QoR are at pains to stress that its watercolours are, well, watercolours. QoR colours act and behave just like any other watercolour and are intermixable with any other watercolour paint on the market.

Read the QoR demonstration on page 14 in this issue of The NZA. **N**



72cm



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Something different

Sensu Solo isn't new to the stylus scene, and have been offering realistic feeling paintbrush stylus for a couple of years.

The Sensu Solo is available in 5 colours and offers a brush tip that, if you didn't know any better, you might think was a real paintbrush. It has a balanced and tapered handle milled from aircraft-grade aluminium and anodized to a satin finish.

The bristles that make up the brush tip are made of special conductive fibres that allow it to work perfectly on your tablet's display. The bristles don't splay out like cheaper brush styluses but stay together and lend a 'paint on paper' experience to 'painting' on a digital device.

If you are a digital artist who hasn't tried a capacitive brush stylus yet or you haven't tried a Sensu brush yet, do yourself a favour and try the Sensu Solo or the Sensu Artist Brush.

Source: *'The Gadgeteer'*



New gouache sticks from Draw Art Supplies

Just arrived in New Zealand Instant PlayColour gouache sticks are aimed at entry-level, beginner or design artists.

Information provided by the Spanish manufacturer describes them as 'fun, easy and clean'. They can be used on paper, cardboard, wood among other surfaces. They allow instant application with no need for water, although this is up to the individual.

In the meantime, Instant say pressing gently with the stick produces a waxy appearance whereas with a more firm application they provide a gouache appearance.

Instant also claim the new fast-drying gouache sticks offer great coverage, brilliant colours, dry to a satin finish that does not require varnishing.

Instant PlayColour gouache sticks are distributed through art stores and retailers.

Read the demonstration by Megan Lavin, artist and publisher of The New Zealand Artist Magazine on page 46, in this issue of the magazine. 



WINNERS!

Winners of the Liquitex draw in the last issue of The New Zealand Artist Magazine are: Geoff Noble of Nelson, Palmela Caldwell of Whangarei and Colleen Waite of Kaitiaki. Well done and enjoy Liquitex.

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'Spectrum'. Oil on board.

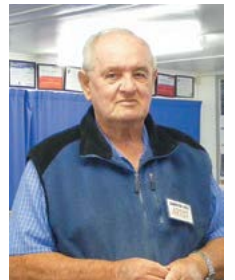
Charles Lyell.



'Bush Pool'. Oil on Canvas.

A Prolific Talent

Born in Rotorua, Charles Lyle is a straight-up, look-you-the-eye and tells you like it is type of man. It's all good. This multi-award winning Kerikeri-based artists' reflections on a bygone era of cars, tractors, motorbikes take one back to a time when things were somehow more simple, and direct, quieter with none of the frenetic rush of the times in which are living right now.



'Lancaster Bomber'. Oil on Canvas.



'The Adversaries' - Triplane and Pup. Oil on Canvas.



'Bygone Era'. Oil on Canvas.



Top left: 'HMNZS Achillies' WWII light cruiser. Oil on Canvas.

Bottom left: 'Whirlwind Wrath.' A Westwind Whirlwind. Oil on Canvas.

Above: 'Evening Light'. Oil on Canvas.



Of course, there is a harsher reality Charles's work, particularly in his interpretations of aeroplanes and ships from both World Wars and which have proved immensely popular to collectors of this genre.

The really interesting part here is that Charles has taken the time and trouble to research the aircraft and ships he paints. They are all images of aircraft that belonged to the NZ Air Force or Navy and saw active service. The numbers on the sides are real and pertain to real aircraft. Charles, who grew up during WWII, knows the names of the pilots and crewmembers that actually flew in these very aircraft, sailed in these ships. This adds real depth and thought to his work.

Rivets

More to this, while the planes and ships are real, Charles' paintings go to extreme detail –

The New Zealand Artist Magazine

right down to the rivets. "Believe it or not, you get what we call 'rivet counters'" Charles explains. "These people are real fundi's. They have approached me in the past to inform me that such and such an aircraft has more or less rivets in the cowling than I painted in. They are quite particular about these things and I learnt so much from these people."

Adding colour

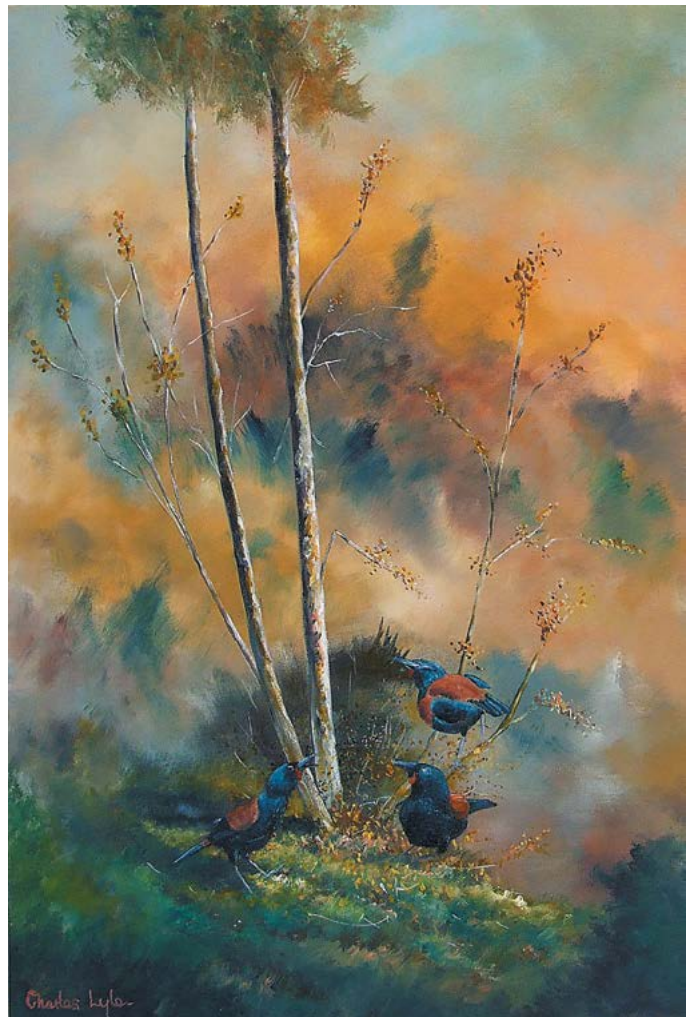
As mentioned above, Charles doesn't like repetition. He says he paints what he feels like painting moving from war craft to landscapes to trains, old houses and cars and secret rivers as the mood takes him.

Stating: "If you do not have colour in your life then you don't really have a life," Charles who works in pastels, oils and watercolours has been drawing from an early age. He won art awards at school, engaged in model building and handicrafts. "My hands just needed to be busy, to create," he says. Then came a long hiatus. "I had to get to work and earn a living," Charles explains, "I stopped creating art and spent many years doing all kinds of different work, building, carpentry, plumbing and so on, mostly in Australia where my wife Mary and I lived for 17 years.

"In 1988 I decided to take it up again and this time I was more serious," Keith says. "So perhaps I should say that 1988 was the year that really I started painting. I entered



'1st Empire Ace – Edgar James Kain'. Oil on Canvas.



'New Zealand Saddlebacks.' Oil on Canvas.

art competitions and my work started winning awards in oils, watercolours and pastels. At the same time a lot of people started buying my work. For 17 years I lived in Australia and was able to sell my art successfully at shows throughout Australia. Mary and I shifted back to Kiwi-Land in 2012 and have been quite successful in breaking into the art scene here, so much so that we have opened a gallery for the tourist season."

"I guess I have done alright. I have never had an art lesson in my life and I have sold a fair number of paintings," he reflects. "My work has gone all around the world, to some 19 different countries at the last count.

"I think, above all else, I am lucky to be able to do my own thing, paint what I like to paint and people like it."

Charles attributes his success as an artist to his wife, Mary who he says has been very supportive of his art since the very beginning. "Art is still my first love," Charles says with a twinkle in his eye, "after my wife Mary of course." **N**

GALLERY NEWS

Bringing you news, views, events and upcoming exhibitions around local galleries by The Wanderer

BIENNIAL BREAKS RECORDS

Records were broken at NZ OnShore 2014. The 19000 visitors exceeded all previous attendance records for this biennial event held at Fort Takapuna in aid of NZ Women's Refuges. The second record was Jack Marsden-Mayer's, 'Humpback Whale' which won the Fisher Funds People's Choice Award making it two in a row for Jack. Photography by Diana Rees.

This year marked the 10th biennial NZ Sculpture Onshore exhibition which presents a valuable insight into contemporary art as it is in New Zealand while serving a most worthy cause.

What made this year's exhibition particularly notable was the mix of large and small works. Pieces that could be displayed indoors and out. Powerful pieces that demand

attention to the more subtle. There was light, sound, three dimensional art and performance. A touch of genius was the children exhibition in the underground shelters at Fort Takapuna. A definite must see.

The New Zealand Artist Magazine visited NZ Sculpture On Shore with Chart North. [N](#)



Humpback Whale - Jack Marsden-Mayer. Photo: Goina Thedinga aotearoa.co.nz.



Sea of Bowls - Jenny McLeod. Fused plate glass with stainless steel.



Blooming Buckets - John Ferbuson.



1

1. *Flying Ties* - Graham Bishop.



2

2. *Only in the World* - Ramon Robertson.



3

3. *Round Up aka Triffid* - Trish Clarke from Creative Northland.



4

4. *Fish Sustainability* - Glenfield Intermediate School.



5

5. *Best Seat in the House* - made from wood by Kevin McCardell.



LEFT: *The Paper Crane* - Kirsten Newton.

ABOVE: *Spot the Blind Dog* - Merle Bishop.

LEFT: *Old Man of the Sea* - Marti Wong.



Advertorial

The ART LOUNGE GALLERY



After living several years in London, a long-term dream of opening an art gallery became a reality for a couple with a passion for art and photography. Mira and Brian Smith moved to New Zealand (Brian's home country) in December, 2012 and opened The Art Lounge Gallery in Taupo last October.

The gallery features the artwork of two NZ artists, Mira Corbova- Smith, Abstract Energy Artist and Brian M Smith, Creative Photographer and Digital Artist.

"Receiving many encouraging comments and a positive response from people in the first few months has been very uplifting," they say. "We are now looking forward to holding art events and creative workshops," Mira says, "I believe art can heal and I would love to run small art workshops where people can express themselves through art and feel better about themselves."

Mira, originally from Slovakia had a passion for art since her early childhood and has studied Art and Photography is an intuitive artist with a passion for expression, colours and nature that she believes will bring balance. Her aim is to spread positive energy, healing and universal love through art.

Brian is a creative photographer and a digital artist who captures the environment around him in a contemporary way through landscape and abstract photography. Brian offers photography courses for beginners and professional photographic services mostly for portraits, real estate and commercial photography.

All artwork at the gallery is available to post worldwide, commissions are welcome. Pop up and say hello to them at The Art Lounge Gallery in Taupo sometime. [N](#)



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QUARRY ARTS CENTRE Summer Do 2015

Boasting New Zealand's longest running mixed media arts Summer school, The Quarry Arts Centre in Whangarei offers up another serving of creative courses with the 2015 Summer Do programme from 17 – 23 January.

Bringing renowned local and international tutors to Whangarei, the Summer Do always offers a lively experience and provides participants with a firm base from which to start their own personal artistic journey with a particular medium.

This year, a wood turning and carving course headed by the celebrated NZ turner, Graeme Priddle, will be assisted by the talents of American wood sculptor, Melissa Engler, providing a double take on a traditional but ever evolving medium.

Local artist, Shane Gregory introduces participants to the highly seductive medium of glass with an exciting three day glass fusing and slumping course.

Northland legend Jenny Bennett shares her techniques and painting secrets in her "Macro and Micro" five-day course. Add to this, clay magician, Richard Stratton, who will be spreading his enthusiasm for 17th and 18th century pottery in a five-day ceramics course.

A four-day Solar Etching course with Jacqueline Aust gives print enthusiasts something to shout about; providing a unique opportunity to learn this seldom taught process.

Local kairaranga, Mandy Sunlight will be teaching you how weave your own taonga as well as sharing insights into traditional dyeing methods, all around a campfire.

Artist and curator, Sally Lush, imparts her experiences in installation with a two day course focussed on how ideas can be communicated using art in the outdoors, and the charismatic Kobi Beck returns with her ever popular Darjit sculpture experience.

If none of these tickle your artistic fancy, then why not come and learn what it takes to build your very own wood fire pizza oven, complete with traditional terracotta baking plate!

With such an array of mediums on offer as well as various social events throughout the week, there is something for everyone. "The coming together of so many different people with so many ideas and approaches makes for such a unique learning environment. Not only is there a real exchange of knowledge from one person to another, but also the transfer of passion for creativity that community inspires," states Arts Coordinator, Katherine McDermid-Smith.

Contact the Quarry for more information: (09) 438 1215. [N](#)

*Richard
Stratton
Ceramics*



Pizza Oven

*Wood
Turning and
Carving
with
Graeme
Priddle*



SOLID GOUACHE STICK DEMONSTRATION

by Megan Lavin

Gouache is traditionally a designers product, used extensively by graphic designers before the computer revolution took over. I was given the task of trialing this new version of gouache as an art medium as opposed to a designers medium. I was pleased with the results.

Getting to know the product

Presented in a plastic casing much like a stick of glue, I initially felt a bit like I was playing with very colourful lipsticks. However, although the texture of the sticks is very soft and yielding, this product has so many other attributes I realised my first impression was very wrong.

I chose to use a 300gsm piece of Derwent natural wove watercolour paper and started by drawing solid blocks of colour, to see what the colours were and how they reacted to the paper, water and each other. Excited by the vibrant colours, I started to play around a bit, painting an eye with a water colour effect, and sketching a wine glass, using the sticks as colour on their own, without much water. I discovered that as much as these paints can be opaque, they can also be transparent, depending on the colour or technique used.

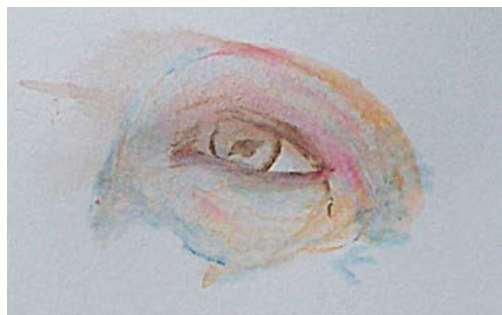
Using a craft knife, I cut little bits off the soft sticks, onto a saucer, and started to see how they would dissolve with water for use as a watercolour substitute. This was also successful. Later on in the trial, I realised that instead of clipping bits off, I could just scribble some colour onto the saucer, apply water and achieve the same, if not better, result.

I found, that unlike conventional gouache, the colour did not lift as easily. If I inadvertently dropped a bit of water on my project, and wiped it with a tissue, it did not leave a gaping paper coloured hole behind. In fact the colour hardly lifted at all, with no residue on the tissue. This, in effect, makes this product a lot more permanent than is my experience with gouache. The loose freedom this product encourages is very different to my usual style, and I thoroughly enjoyed the experience. I will be using this product again.

I have used a portrait of my late mum-in-law for this demonstration, I enjoyed the bright colour of her jersey and hat and the portrait challenge.



Exercise 1 - blocks of colour, with water effects as well.



Exercise 2 - practise eye, using the water with the gouache.



Exercise 3 - wine glass, using the gouache sticks as a pastel/crayon effect.



Exercise 4 - Pic 1 - Chips of the gouache sticks with water. Pic 2 - Scribbles onto a saucer. Pic 3 - Scribbles on the saucer with water added.



I sketched the portrait with a 2b pencil, my reference being an A4 sheet with her picture on, printed from my colour laser printer. This printer does not give the best reference for colour, which added a further challenge. I was at a loss how to start this, so I proceeded with my usual watercolour style.



Usually, with watercolour, I mix ultramarine and alizarin crimson to produce a purple, which becomes the base of all my watercolour portraits. With this product, there was no mixing, I just used the purple stick which is part of the set. I was pleased with the outcome, but only did the face and hat in this style.



I nervously began to apply the blue stick for the hat and jersey colour. I decided to do the hat first, as then I could see how I was going to work with this new product. I drew blue over the purple, (again just pure blue from the set) using the strokes to portray the ribs in the brim of the hat.



After applying water to this area, I proceeded, with more confidence, to draw the blue in over the rest of the hat. I wanted the strokes to show the texture of the hat. I was very pleased at how the purple from my first layer came through the blue. This was exactly what I was looking for.



I continued with water over the blue, and was delighted at the vibrancy of the colour. The purple was showing through, but I felt more definition was needed, so used a darker blue from the set to emphasise the shadows in the hat.



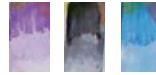
I put a thin watery layer of the fleshy pink that comes in the set over the face, avoiding the eyes and mouth. I also put a wash of black onto the hair as a base for the grey of the hair.



This is a detail of me drawing with the darker blue stick to define the shadows more clearly.



I added the lightest blue in the pack to emphasise the highlights on the hat as well as using some white. I added more grey, purple and blue to the hair.



Using the same fleshy pink, I put a new watery layer over the face, and added some detail with the two browns in the pack.



The scary part came in doing the eyes, as the sticks have a very broad nib. I decided to once again utilise the watercolour approach, scribbling colour onto a saucer, adding water and using a fine brush to detail the eyes.



Another wash with the fleshy colour as well as the browns and some red for the cheeks and lips. A small bit of grey to detail the teeth and additional white on the hair. A bit of a blue wash for the shadows on the face as well.



I used very broad, rough lines to render in the jersey, which I then diluted and spread with water. I later added darker blue for shadows and light blue and white for the highlights. When I felt I was done, I added a green wash behind her and warmed the pic up with a rose wash around that.







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News

Pacific greetings,

Celebrating innovation and diversity with Creative New Zealand, the 2014 Arts Pasifika Awards included a diverse group of talented recipients including Sonny Bill William's tattoo artist Steve Ma Ching and spoken-word poet Grace Taylor.

"The Arts Pasifika Awards are an opportunity to honour the unique contribution that Pasifika people make to our country's distinctive artistic and cultural identity," says Luamanuvao Winnie Laban, a Pacific representative on the Arts Council of New Zealand.

The awards were presented as follows:

SENIOR ARTIST AWARD – Steve Ma Ching (\$10,000)

Internationally recognised tattoo artist Steve Ma Ching has made a significant contribution to reviving cultural Polynesian tattoos over the last 33 years. Steve has tattooed many sportsmen with such designs, including Sonny Bill Williams. Auckland-based Steve has won national and international awards for his work.

CONTEMPORARY ARTIST AWARD – Dagmar Dyck (\$5,000)

Auckland-based visual artist Dagmar Dyck is the first woman of Tongan descent to graduate from Elam School of Fine Arts. She has exhibited extensively nationally and internationally and her work is held in many collections as well as featured in publications. She is a founding member of the Tongan Visual Artist Collective No'ō Fakataha.

EMERGING ARTIST – Grace Taylor (\$4,000)

South Auckland's Grace Taylor is a poet and spoken word artist, writing, performing and teaching the art form for the last seven years. Grace is co-founder of the South Auckland Poets Collective and Niu Navigations and co-founder, producer and creative director of the Creative New Zealand funded 'Rising Voices Youth Poetry Movement'.

SPECIAL RECOGNITION AWARD – Ela To'omaga-Kaikilekōfe (\$5,000)

Porirua born and raised Samoan Ela To'omaga-Kaikilekōfe has been a visual artist, a jeweller/body adornment artist



2014 Arts Pasifika Award winners and cultural hosts (on ends). Front (left to right): Victor Rodger (representing Grace Taylor), Steve Ma Ching, Loane Aleke Fa'avae. Back (left to right): Ela To'omaga-Kaikilekōfe, Sinakiteu Women Development Group members (Melissa Pulu, Mele Falala, Lolohea Fakahau, Ana 'Ofa), Dagmar Dyck.

and sculptor for nearly two decades. Ela's work has been presented nationally and internationally.

HERITAGE ARTS AWARD (2 recipients) (\$5,000)

Sinakiteu Women Development Group. The group was formed in 2013 in response to the Christchurch earthquakes to empower Tongan women to believe in their own leadership and development qualities.

Loane Aleke Fa'avae – With Niuean and Tongan roots, Loane has vast experience in the Niue culture and language. He is a broadcaster, educator and choreographer. [N](#)

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The passion that surrounds

By Vinny Thompson



When a fine artist was introduced to ceramics the resultant mix was an evocative blend of genres and bold colours recalling another side to what makes New Zealand what it is. Vinny Thompson talks about her life, work and her passion for clay.



Yellow Admiral and Fuscia.



Tui and Kowhai.

My introduction into ceramics came about while I was attending night classes at Archibald's 'The Art Place', in Upper Hutt where I was learning portraiture painting with Mary Archibald. I booked in for a weekend class doing clay sculpture with Wellington sculptor Di Conway who was teaching us how to make 'roly poly' women.

In the first 10 minutes of having my hands on the clay, I thought, "Oh I can do this! I like this!"

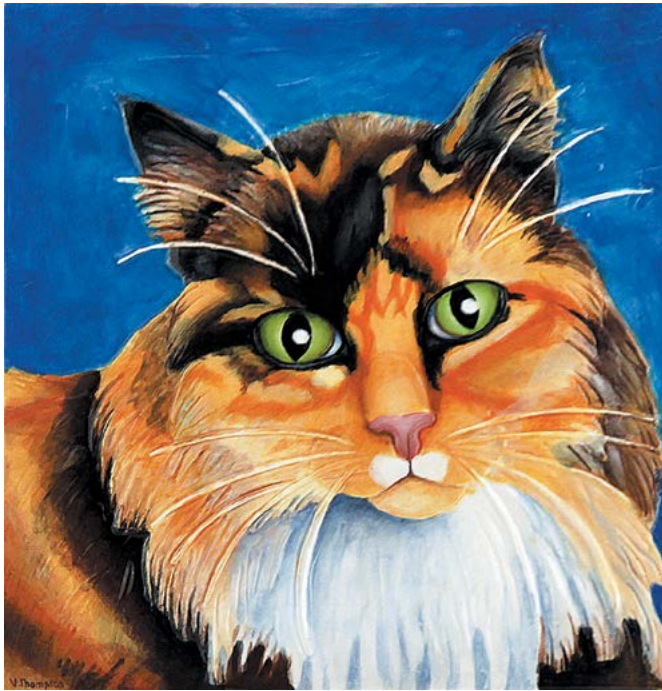
I joined my local pottery club, Kapiti Arts and Crafts Society. It was a good starting place, and I learned a lot from listening to the experienced potters talking to each other about what they were making, what worked, and what didn't work.

The club provided opportunities for exhibiting, and was a safe place for a beginner artist to try to sell their work. I just wanted to roll out the clay into slabs, and use it like a canvas to draw and paint on. So I made my first tiles. I put them in the end of year exhibition, and they sold! I was surprised and pleased, so I made more tiles, and just haven't stopped since then.

Tangible

I love clay as a medium to carve, draw and paint on. It's very tactile, I love working the clay directly with my hands, and I find that the finished tiles are often touched by the people viewing them. People will often ask me if they can run their finger over the surface. I always say yes!

I love the early Iznik pottery, which included tiles, but also William De Morgan's work. (He was the foremost ceramic artist of the Arts and Crafts Movement in the latter half of the nineteenth century), while William Morris, founder of the Arts and Crafts Movement, was exploring with patterns (inspired by Iznik Pottery designs) on his wallpapers and textiles. The earliest De Morgan tile designs were closely related to Morris' simple flower patterns. They worked together as well, with Morris designing the patterns and De Morgan producing the tiles. I love their work!



Sparkle.

Creative solitude

I love the solitude of working on my own, being my own boss. I like coming up with new designs, and being in charge of the process from start to finish. I'm happiest with a paintbrush in my hand, so I really like it that I can combine design, drawing and painting with the medium clay. Choosing clay as a medium doesn't just restrict me to sculpture, I can put my ideas for images on the clay.

I'd like to use clay and glaze to explore people and portraiture. I'm interested in people and their stories, and I think about making a series of tiles to tell these stories.

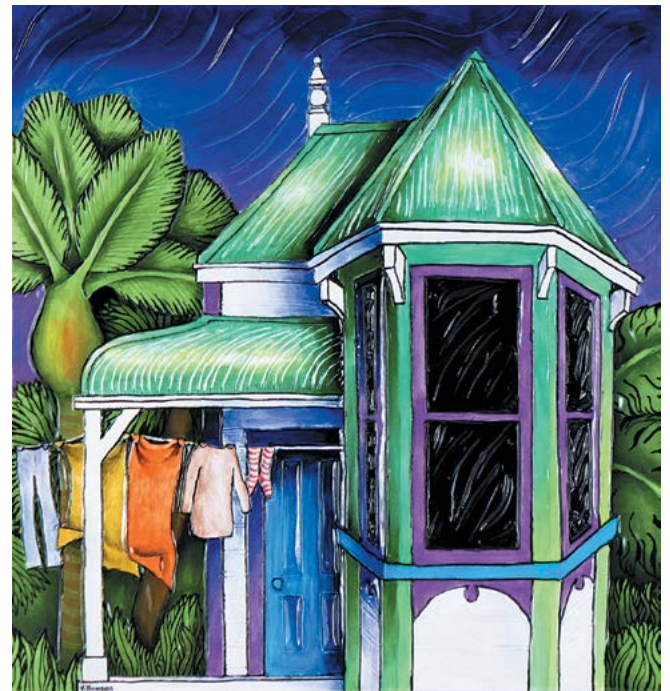
Right now I am inspired to paint character buildings and native birds. More recently I tried some images of old cars, and some motorbikes, which I'd like to do more of. Then I want to try portraits, images that link people with their environments. I'm fascinated by the effect of environments on people, especially minority communities of people.

In the beginning

It all starts with a bag of clay, and a drawing on a piece of paper. I put my ideas on paper first, most of the time. I cut off a handful of clay and roll it out, and cut it to the desired shape. I might carve some bits off the surface. Once the tile has dried, it is fired, glazed, and fired again. I use glaze like paints, apply them with a brush.

With tile making, the process from start to finish takes me about three months. (I have a six cubic foot kiln to fill, and I purposely dry the tiles very slowly.) I have to know ahead of time which exhibitions I want to do, and start working months beforehand.

I prefer clays that are very plastic, that is, they are not grainy (they are not grogged). They take the glaze well. Having said that, there are lots of grogged clays that look great with the right glaze on them. You have to match the right clay body to the right glaze.



Washing Day.



Waxeye and Kowhai.



Waxeye.



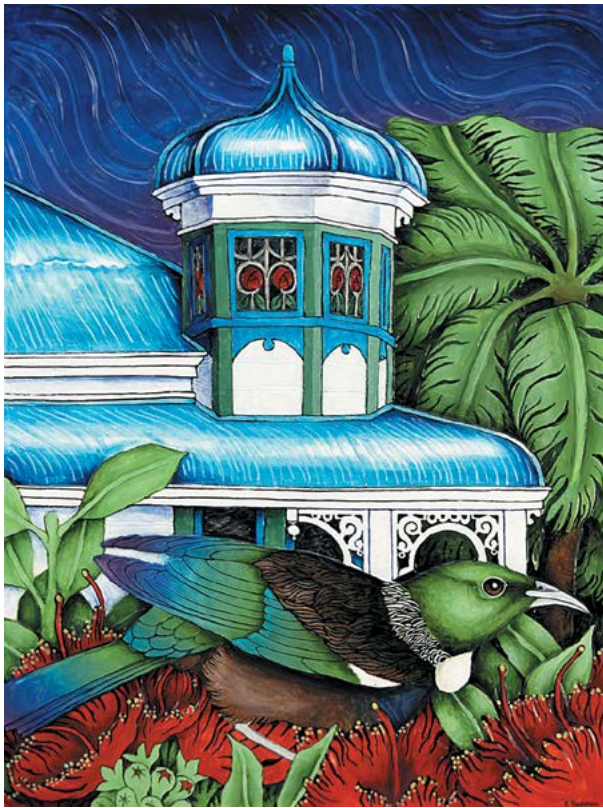
Rose Cottage.



Ford Mercury.



Tui and Camelia.



Tui and Pohutakawa.

Sales skills required

I'm a member of the New Zealand Academy of Fine arts and I've participated in several of their general exhibitions. I've also had two group solo exhibitions with the Academy and have also enjoyed exhibiting with The New Zealand Art Show for the last few years. Just to be selected for the show is amazing. I usually sell a number of items too.

Producing the work is one thing, but selling requires a totally different skill set. I'm not great with this, but doing exhibitions is definitely growing my people skills. I found it really hard to call myself an artist, and when I first had a piece of work accepted at the Academy for one of their exhibitions, I finally felt that maybe it was ok if I used the word artist to describe my job. At the moment, my title can change from day to day. Sometimes I call myself a potter, or a ceramic artist. I think I'm a painter who pots. I can definitely say I'm a tile maker.

Eventually I'd like to teach tile making. I've had a lot of people ask me to teach, but I haven't felt ready yet. Perhaps in a few more years I'll take that step.

Vinny's work is in private collections in NZ, Australia, America, England, France, Ireland, Israel. In New Zealand it currently be seen at Artel Gallery in Waikanae, Van Helden Gallery in Eastbourne (Lower Hutt), and the Academy Gallery in Wellington. She has a number of items at Atmosphere Gallery in the Hawkes Bay and at Pataka Art Museum in Porirua.



Yellow Admiral Orb.




Orbs.



Wood Pigeon.

Inspiring Wellington

Growing up on the outskirts of Wellington, I love the character buildings, pockets of native bush and birds in the Wellington and greater Wellington area. These are my main inspiration. At exhibitions, people will often comment 'I grew up in a house like that' or 'my mother lives in house like that.' People then go on to tell me their 'villa' stories. One lady told me about being at university and flatting with other students in Brooklyn in an old turn of the century villa, and how cold it was. The ceiling in the lounge was sagging, and the cold air would come in there. So they would all live in one bedroom in winter and just heat that room. Another lady was looking at a 'Mount Victoria' tile that I made; I had glazed a picture of an old house on it. She told me about when she was a child she was in that same street, near Majoribanks Steet in Wellington, walking home from school, and she nearly got run over by a bus. People seem to relate to the old buildings, they open up and tell me stories about their life, and things they perhaps wouldn't talk about if it wasn't for the piece of art they were viewing. There are particular streets and areas in Wellington that inspire me. I love Newtown, Tinakori Rd, Kelburn Parade, Mount Victoria, Oriental Parade. Wellington is beautiful!
www.vinnythompson.co.nz. 



Fantail.

Outreach

Further to her family and art Vinny Thompson has another passion in life – New Zealand Sign Language, NZSL and recently completed a semester at Victoria University of Wellington

Vinny has been learning New Zealand Sign Language for years, her daughter Lisa is learning now too. "I've met so many Deaf people and NZSL (New Zealand Sign Language) would have to be my other passion," she says. The paper Vinny took at uni involved public speaking, something she was afraid of. "I was sick with nerves, but I did it! The feeling of accomplishment afterwards was wonderful!"

Vinny and her husband believe that it is very important to invest time in people and relationships. They are actively involved with their local Church and youth groups.

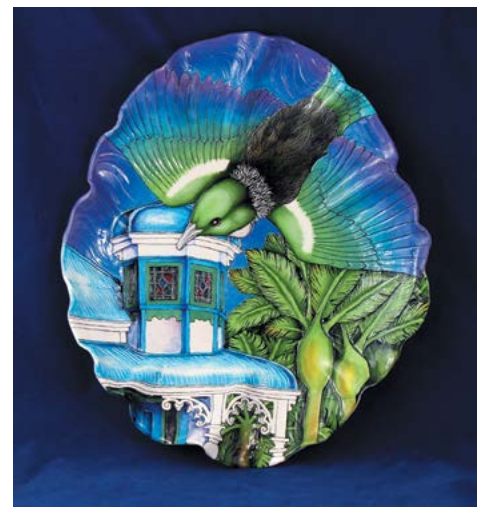


LEFT: Brooklyn Galleria.

BOTTOM LEFT: Adelaide Junction.

BOTTOM CENTRE: Tui in the Garden - Platter.

BOTTOM RIGHT: Tui - Platter.





The Wellington Art Club was established in 1892 by a group of artists led by impressionist James Nairn shortly after his arrival in New Zealand.

The Wellington Art Club Doyen of the Arts



A photograph of James Nairn, founder of The Wellington Arts Club.

James Nairn left Scotland because of ill health, but before that he was a member of a group of avant-garde artists known as the 'Glasgow boys'. Their numbers included architects, artists and designers including renowned architect Charles Rennie Macintosh who's beautiful buildings are popular tourist destinations in Glasgow today.

Having a keen interest in painting from life, James encouraged his groups to travel around the district for sessions of plein air painting.

He also rented an old farm cottage in rural silverstream that became an artists retreat. It was called 'The Pumpkin Cottage' as a big yellow pumpkin was placed on a pole on the roof to enable fellow artists to identify the place from the road.

Later, James painted a pumpkin with the words 'Ye Sign of Ye Golden Pumpkin' on the cottage wall. James invited artists from all over New Zealand to the cottage and these included the likes of Frances Hodgkins.

James' Wellington group included Mabel Hill, G E Butler, M E R Tripe Nee Mary Richardson and C D Barraud, some of whom achieved international recognition.

The group often attracted negative reviews, as the new impressionist style was considered too unusual. Be that as it may, the impressionists were destined to make an ineffaceable mark on the art world and James' work and that of other group members now hang in the country's national galleries.

Over the last 120 odd years the club has had many changes of premises, it was previously housed in the Winders building



'Nugent Welsh' by Mary Elizabeth Tripe.



INTERIOR OF PUMPKIN COTTAGE
FROM A PAINTING BY SYDNEY HIGGS - ABOUT 1932 -



'Edith Boyes,' painted by Mabel Hill, one of the original members of the society.



'To Pencarrow' by Eric Dyne.



'Floral Study' by Edith Boyes.

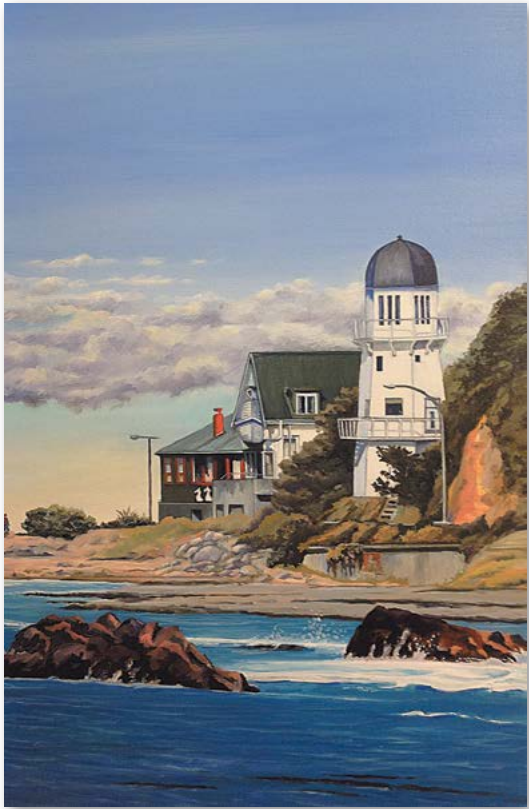
that later became James Smiths department store, the Wellington Technical college building, a Municipal building and Thistle Hall in upper Cuba Street.

The club grew from strength-to-strength and in 1940 twenty three art club member's paintings were included in a National Centennial Exhibition that toured the country.

In 1942, at the height of WWII, the US marines arrived in Wellington and the club's rooms in Lauchlan's building were requisitioned for their use. Some 20

marines with trucks and equipment helped to move the club to a new site at 50 Willis Street. Subsequently, two marines joined the club's evening classes and one delighted the groups with tales of his time at Disney studios and making the animated films 'Snow White' and 'Pinocchio'. Later members included a number of well-known New Zealand artists including Nugent Welch, New Zealand's first WWI 'war artist', Carl Laugeson, Edith Boyes, Sydney Higgs, his daughter Avis Higgs, Tui McLauchlan and Julia Lynch.

On 30th January 1984 the present purpose built



A recent painting of Island Bay Lighthouse by Christine Allan, previous 'long time' Wellington Art Club secretary.

club rooms were completed on council land in Miramar beside the community hall, a play ground and the Ko hanga reo.

More recently Weta studios gave the club free use of a front shop in the old Capital Movie theatre in Miramar to use for additional gallery space. They very generously provided paint and carpet to decorate, but after several months of pleasing sales, and a donations to the Mary Potter hospice and towards the free Ambulance, the building was eventually almost entirely demolished so that a beautiful Art Deco movie house could be built in its place.

Among the 80 members are Helen Wilson, Judith Royal, Phil Dickson, Dianne Taylor, Olympia Osborne, Evelyn McCutcheon and Stanley Chan. Though the club is based in Miramar, some members come from as far away as Tawa, Titahi Bay, Plimmerton, Upper Hutt, Palmerston North, Ohope and one member is currently in Auckland. Membership enables them to enter work in the clubs exhibitions, access the newsletter and website. One of the members, Phil Dickson, recently had his book of Wellington paintings published. Many of the paintings reflect Phil's love of Wellington and his enthusiasm for rambling, cycling and trains and trams.

In the meantime committee members are all given specific roles to fill including organising weekend workshops, the bi-monthly newsletter, the website, advertising and publicity.

Each March the club participates in the Miramar Peninsula art trail, an annual event that has a variety of other very talented artists and crafts people opening their studios and galleries to the public.

Further to this there is an annual spring exhibition at the Rita Angus retirement village and members are able to exhibit in other exhibitions such as the Academy of Fine Arts, Water Color New Zealand, the New Zealand Art Show and various galleries and cafes around Wellington



'Wellington Harbour' by Olympia Osbourne.



Olympia Orbourne, President of The Wellington Art Club.



TOP: Phil Dickson painting a harbour scene.



BELOW: Evelyn McCacheon, long time club and committee member.



Abstract artist, Rosemary Friedlander.

The club also holds an annual art award, the Ruth Gottlieb Plate, which is awarded to the member who gains the most votes placed in a ballot box at the clubrooms during the Art Trail exhibition.

There are mixed media working groups on Tuesdays, Wednesdays and Thursdays with subjects changing every two weeks, using different subjects each fortnight

Portrait groups are held on Fridays and life classes every third Monday night. Plein air groups meet at a different location on the third Sunday of each month and finish with coffee or lunch at a café. Weekend workshops are held from time to time throughout the year.

The club caters for all levels of ability and beginners are very welcome and they will find an inviting, warm and helpful reception. As with most art clubs the more experienced artists are always willing to offer advice and tips to the up and coming members. The Club has an extensive library with a wide selection of art books and magazines available

Interestingly enough, members of the public are encouraged into the clubrooms and gallery areas to view the art work and watch the artists at work.

The club has survived for over 120 years and has a rich history in the New Zealand art community. Right now it is in good heart with many long serving members and new members joining all the time. There is a wide variety of different talent within the club and hopefully it will still be going in another 120 years

The Wellington Art Club inc is located at 27 Chelsea Street, Miramar, Wellington. You can get more information from their website: www.wellingtonart.co.nz, drop them an email at info@wellingtonart.co.nz or call liaison person Linda Smith at +64 03 934 1795 or president Olympia Osbourne on +64 03 388 7733. **N**



'Paua Trio' by Linda Smith, liaison officer for The Wellington Art Society.



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ART AWARDS

Impressions awards raise Nelson art profile

Two in one go! Westport artist Claudia Recorean walked away with top honours at the ninth annual Impressions Art Awards in Nelson scooping the Impressions Supreme Award and the Arts Council Nelson Contemporary Award.

Claudia's work 'Happy Promises II' represents another milestone in her growing reputation as an artist to be reckoned with in New Zealand. Her previous achievements include, among others, first prize at the Taranaki National Art Awards and reaching the finals at the Wallace Art Awards. She has been living in New Zealand since 2007 and has exhibited in a number of solo and group exhibitions both in this country and abroad.

Awards founder, Lewis Della Bosca, says they were gratified by the quality of entries submitted. "It is a competition that has really come-of-age, so to have a work selected is a mark of achievement in itself. We were further delighted to have a very diverse judging panel that ensured a wide range of perspectives was brought to the decision-making.

"This is not an easy challenge, given the divergent range of artworks of varying sizes. The quality of the judging was great, in that the members of the panel were able, through analysis and discussion, to reach consensus decisions."



Westport artist Claudia Recorean with her winning entry 'Happy Promises II'.



Claudia Recorean, who received the Impressions Supreme Award as well as the Arts Council Nelson Contemporary Award, with Glenys Della Bosca.



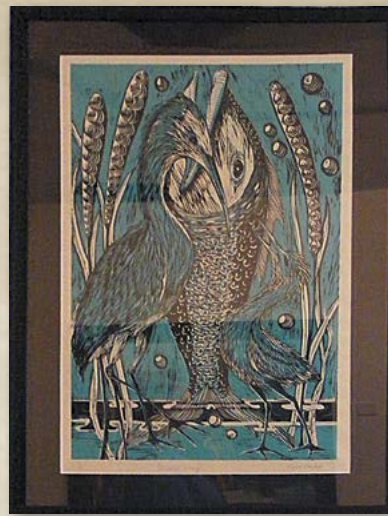
Joanna Dudson-Scott received the Golden Acrylics Golden Highlight Award from Lewis Della Bosca founder of the Impressions Art Awards.



Amanda Sears received the Refinery Artspace Arts Student Award.



'Writing on the Wall', by Amanda Sears.



'Fishing Story', by Ruth Vaega took the Icon Gallery Merit Award.



Winner of the 'Lisa Grennell - Top of the South Award', Geoff Noble with his entry 'Astrid'.



'Tectonic Slip', won Blenheim artist Joanna Dudson-Scott the Golden Acrylics Golden Highlight Award.



Claire Te Au's won the 'Jill Vollmer - Make Me Smile Award' for her work. 'Peonies and the Pasture'.

Noting that since their inception nine years ago the awards have gone a long way to raise the profile of the visual arts in Nelson, Lewis says the organisers appreciate the fact that the judges performed their task out of a sense of community spirit. "All the members of the panel gave their time and energy willingly in the cause of raising the profile of the visual arts in the Top of the South.

"I was impressed with their passion for and interest in the visual arts and visual artists - a quality worth bottling in my opinion!". **N**

The other winners were: • Ruth Vaega - Icon Gallery Merit Award
 • Claire Te Au - Jill Vollmer Make Me Smile Award • Geoff Noble - Lisa Grennell Top of the South Award • Amanda Sears - Refinery Artspace Arts Student Award
 • Joanna Dudson-Scott - Golden Acrylics Golden Highlight Award.

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Extreme Art

It is not every day one meets an artist who 'renounced' the relatively calm aura of oil paints and easel for the fiery inferno of glassblowing, but it was enough to make Whangarei-based glass-artist Keith Grinter an irresistible subject for The New Zealand Artist Magazine.

Photographs by Diana Rees.

New directions

Keith Grinter started work in his own glass blowing studio in Whangarei in September 2013.

Keith recalls: "I had been discussing moving to Whangarei and working with Keith Mahy, (one of the founding fathers of art glass in New Zealand), when he unfortunately passed away."

Keith later purchased the Whangarei studio and made his first glass batch from the raw chemicals following Keith Mahy's old recipe.

Keith has since changed to using Spectrum Premium Nuggets which he find makes glass that is much easier to work with and has excellent optical qualities.

"If I look at the growth of the studio and the development of my work as an artist," Keith says, "I owe so much to so many different teachers mentors and guides, including such glass art luminaries as; Shona Firman, Rebecca Heap, Garry Nash and Jan Kocian among others, who have given me advice on technical issues, running the studio and working out ways to manage solo glass blowing. It is because of their input that my glass blowing skills are improving, even so every new shape and technique I face up to is a challenge that takes a while to master."



"Glass blowing is the most extreme art form - anything can happen."

Keith Grinter – Whangarei-based glass artist.







Born and raised in England, Keith, who came to New Zealand after meeting a Kiwi girl who was on her OE, says he has always made art: "It didn't pay and I had to find other ways of making a living which included running a youth hostel and working on a ship."

On his arrival in New Zealand he studied horticulture and was a gardener and nurseryman for nine years. He then worked with computers and studied for a Bachelor of Business Studies and Computer Science. "Finally," he says, "I did what I intended to do when I left school, which was to go to art school. Fortunately I chose Whanganui Quay School of Arts, which meant I could learn to blow glass."

"I followed my BFA with a Master of Art and Design at AUT where I ended up building sculptures based on blind contour drawings made while walking. While working on my Masters I was a lecturer for the Certificate of Art and Design at Whanganui Quay School of Arts for three years. For the last four years I have been a Distance Delivery mentor at The Learning Connexion."

Painted glass

"What I love about glass," Keith impassions, "is that it is one of very few art media which will last for thousands of years. It is shiny and bright. It refracts and reflects light in an ever-changing way. Glass has a magpie effect on people, if it is well made, they are compelled to buy it."

Using his background as an artist Keith discovered paints that can be applied to a glass 'graal'. (Graag technique is glass that is blown twice. The glass is made with a colour overlay that is cut, etched or sandblasted with a decoration).

"This meant I was able to combine the painting skills I developed before I went to art school with the glass blowing skills I learned there. The images I now use are based on those same blind colour drawings I developed when doing my Masters. They often have art historical references. While I am very focused on glass art I continue to paint on canvas and make sculpture."

Keith's technique involves blowing a blank with a coloured centre which is then sand blasted and painted with three layers of Paradise paint using very small



brushes. The piece is then heated in a kiln overnight, picked up on a blowing iron, given one or two more layers of glass from the furnace and then blown to many times its original size.


Shard scapes

Keith says a current focus is on shard technique, which Keith Mahy used, to create a unique line of painterly glass art. "I find this technique fits well with my other large scale painted glass work and my fascination with modernist painting," he says.

"Glass blowing is the 'extreme sport' of art making," Keith reiterates. "It is hot, exciting and has all the potential for disasters. You never really know how any piece is going to turn out or even if it is going to turn out at all!"

Any advice for young artists thinking about getting involved in glass art? "Glass blowing can be addictive," Keith says candidly, "I went to art school in Whanganui to study print making. One week of glass blowing with tutor David Traub and I was committed to it."

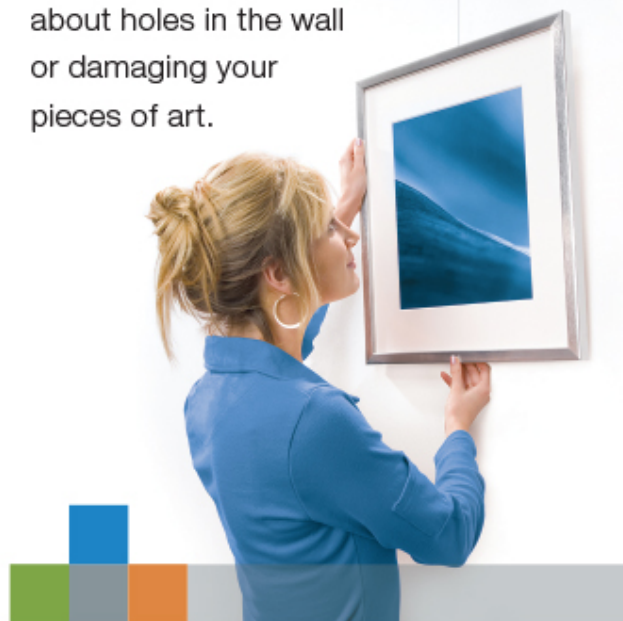
Keith exhibits throughout New Zealand. He has won The Doyle and Anne Robinson Glass prizes and been a finalist in the Australasian Ranamok glass prize. In 2011 he received a Merit Award for his painting Procession at the Carey Smith Awards at the Whanganui Arts Review. In 2014 he received second prize at the Auckland Easter show for Stairs to Nowhere, a painted and blown dome. In October his painted and blown vessel, Spirit of Whanganui, was purchased for the Wallace collection by Sir James Wallace from the New Zealand Society of Artists in Glass show.







Visit Keith's website on: www.keithgrinter.com 



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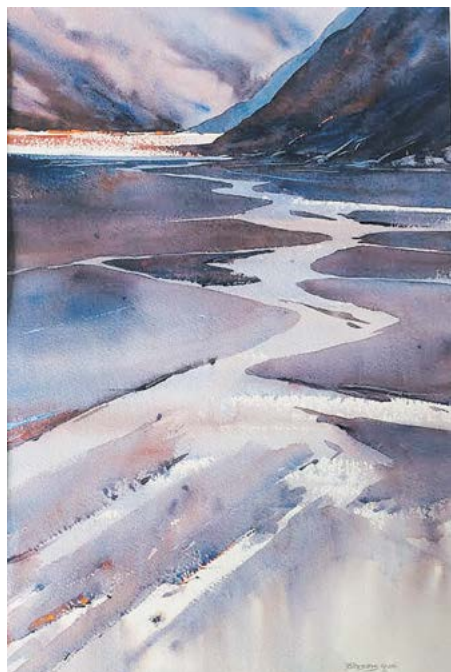
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Splash 2014

With comments ranging from “Beautiful work - very inspiring.” “Fantastic show, better than the ones in Sydney,” to “Reasonable prices given the high quality of the work.” It was a home run for John Toft, President of Watercolour New Zealand to declare the National Watercolour Exhibition ‘Splash 2014’ – “The best one yet!” Below is an edited version of his report.



Bernadette Parsons - winner of WNZ Supreme Award with her painting ‘Waimakiriri’ - left, with John Toft.



Watercolour New Zealand’s annual Splash exhibition has firmly established itself as one of the highlights of the capital’s Arts Calendar and grown into a truly national event attracting artists from all over the country.

Wide appeal

Held in Wellington’s Michael Fowler Centre, the exhibition featured 240 works by many of New Zealand’s top watercolour artists. Two paintings by an artist from New Caledonia, Chantal Delannay, gave the show an international flavour. Over 2500 visitors attended the exhibition, ranging from toddlers to senior citizens. Purchasers included visitors from Australia, England and Geneva. A surprising number of teenagers visited, most of them describing the exhibition as “awesome.”

On Show

2014 Guest artist, Jacky Pearson, whose reputation as an artist and teacher extends beyond New Zealand and is to feature on the Sky Arts channel series ‘Put Some Colour in your Life,’ exhibited ten of her paintings.



Vivian Manthel-French - Chrysanthemums.



Michael Bennett - Jervois Quay.

Demonstrations of painting technique provided by well-known watercolour artists Michael Bennett, Jacky Pearson, Sue Wild, Joy de Geus and Phil Dickson proved very popular, attracting more than three hundred interested spectators over the course of the exhibition.

Awards

Three coveted awards are a natural highlight of the exhibition. These were awarded as follows:

The Watercolour New Zealand Supreme Award of \$1000 was won by Bernadette Parsons for her painting, 'Waimakariri'.

The Gordon Harris Award for Innovative Watercolour went to Svetlana Orinko for 'Twilight'.

French Art Shop People's Choice Award was won by Adrian Cave for 'Tall Trees'.



Claire Forbes - *The Last Straight*.



Sue Wild demonstrating.



Adrian Cave - 'Tall Trees Urewera' - winner of The French Art Shop People's Choice Award.



Phil Dickson demonstrating.



Jacky Pearson - *Tony*.



Pavithra Devadatta - *Petone Breeze*.

THE JOY OF CREATING



“The joy of creating something with my hands and then being able to share it so that others can experience that same joy too.” This is what up and coming artist Alan Lakisoe loves about his life and work.

Born in Napier, Alan has always been interested in art from a young age. “I attended weekend art classes at primary school. I took a deep interest in fine arts, took it through high school and had enrolled to do art at Polytech before deciding to put my passion aside for work to support a family. While I was working, I did sketching in my spare time. I also taught myself a lot through studying art books and online video tutorials of different artists’ techniques.

“With encouragement and support from my wife Itea, I decided to pursue art again to see how far I could take it. I gave up my job and did art fulltime.

“My family has been my biggest support. Having people believe in my craft helps drive me to set my creativeness free. I don’t think I would be giving this talent a good go if I didn’t have them backing me all the way.” Another driving

force is music. “Music sets the rhythm and mood for painting I really need to set the stage and get into the zone to create something worthwhile. Music helps me do that.” When Alan talks about music he covers everything from classical, opera, instrumental guitar, hip hop, R&B and even rock.

“My culture and my heritage has only recently played a major role in my art work, discovering my background, visiting Samoa where my mother was born has made me feel more connected to who I really am and where my roots were formed,” he reveals.

Inspired

Asked to name any particular artist or artists who have inspired and influenced his work Alan replies: “I have to say enjoyed from a young age, and still enjoy



‘Heritage’. Oil on canvas - 60cm x 120cm x 3.5cm. This painting is a tribute to my grandparents Rev Apineru Apineru and Tauemua Auva’a who devoted their lives to spreading the word of God. The painting depicts my grandfather’s meeting house in Fagalii and the church in Vaimoso where my mother grew up. It is something monumental for me to go back and see my heritage. Simply put, amazing and inspired. When I arrived home it led to the series of paintings based on what I can now call ‘my culture’ from one who thought it was not mine to own. As with many New Zealand born Samoans, my cultural identity was something that I had to discover and learn, it still continues to evolve.

the artwork of fantasy artist Boris Vallejo. To my eyes I don't think anyone captures the human form better than Boris. His work inspires me to paint the human form. He probably has the biggest influence on me. Dave Sotogi for his unique style and also because of his cultural themes. Sophia Minson - her portraiture work is beautiful. Portraiture is something I enjoy doing. Joel Rea, his ability to paint so realistically is just amazing."

Controversial

Stating that he would like more opportunities to exhibit, Alan is currently working on a series of paintings to add to theme from his piece 'My ie, your lavalava'. This piece has received a lot of interest, controversy and debate over its theme. It has also caused a lot of different emotions in the Pacific island community. "There are those who are happy and proud of it showcasing our traditional Samoan tattoos and others who argue that it is offensive and that the Samoan body and tattoo should not be exposed or



'Zanthe' - Oil on canvas. 120cm x 90cm x 1.8cm. The young girl featured in the painting is my niece, Zanthe. The painting ties in with Kuku'ena – Hawaiian Goddess of Lei Making. Hi'iaka-i-kapua-'ena'ena is the Hawaiian Goddess of lei making. She is Pele's older sister and the mother of Laka, Goddess of the hula. Besides making leis and 'awa (a herbal drink) for Pele, Hi'iaka-i-kapu-'ena'ena was also responsible for the rosy glow seen on mountains and clouds in the early morning. Her name means "Hi'iaka of the burning clouds," and some of her alternate names show her other associations, such as Hi'iaka-i-pua-'ena'ena (Hi'iaka of the burning flower) and Hi'iaka-i-pu-'ena'ena (Hi'iaka of the burning hills).



'My Ie, your Lavalava' - Oil on canvas. 100cm x 90cm x 3.5cm. In my youth, I was introduced to the works of Peruvian artist Boris Vallejo and quickly became a fan of his style and technique. I had books, posters and a calendar of his works. Many of which inspired my own attempts to sketch and paint. In particular, his piece titled 'Tattoo' which was the inspiration for this painting. I wanted to capture the beauty of the human body as well as the intricate patterns of the 'Tatau' on the skin. The Tatau is sacred to my culture. The Pe'a for the male and the Malu for the female. They are holding each other's Ie lavalava which is typical Samoan clothing worn by both male and female. The revealing of bare skin by each lover removing the other persons Ie lavalava I thought was sensual rather than removing ones own clothing. I wanted to show the contrast of feminine curves against masculine lines. Also contrast in the patterns of the Malu and Pe'a which to me show bold dark patterns and intricate ones.

depicted in this way. This topic for me is something I would like to explore as it was not my intent to offend, only to share the beauty of Samoan culture in my eyes".

Reflecting on his still fledgling career Alan says his debut solo exhibition 'Colours of my Heritage' a part of the 'Pacifica Gods' exhibition at the Casula Powerhouse Art Centre, Casula, New South Wales, Australia, is his most exciting project to date.

"It is not easy being an artist, The biggest obstacle for me was self-doubt. I grew up in a solo parent family that was close knit. Art was seen as a hobby. It took a lot for me to give up my work and focus on my passion, which is to paint. I am glad I did. Even though it has been a struggle financially, I am happy that I got the chance to fulfil a dream of being exhibited and to

'O le faaliga a Elisara (Elisara's Vision)' - Oil on canvas. 90cm x 120cm x 3.5cm x 2 pcs.

This piece was painted specifically for the theme of Gods. I had mentioned it to my mum about the theme and she said simply just paint some angels. The first image that came to me was the classic and famous painting by Michael Angelo the 'Creation of Adam'.

I had been thinking about rather than painting just the stereotypical paintings from Polynesian mythology of the ancient gods from stories told to little ones, I would do an island interpretation of what God means to Samoans today. Basing the image of 'Creation of Adam', the Christian faith came to Samoa with the London Missionaries and it is how God is for this generation and past generations who accepted Christianity. It is how the word of God came to Samoa and is prominent today. The angel and cherubs are 'palagi' (white) to represent the bringers of the message of God to a Samoan native man in traditional dress wearing a lava lava. Elisara is the name of a well-loved uncle who passed away half



way during this painting and is a traditional Samoan name. Having grown up with a family who were proud of coming from a family of ministers, I felt it important to look at how God has touched the lives of Samoans, my family and my life.

also see what I was truly capable of. This is only the start, you have not seen the best of what I can achieve." Alan's preferred subjects are people, portraiture and exploration of culture and identity.

In contrast to many artists who, when the creative urge gets to them, disappear into themselves and their studios for solitary reflection and soul searching, when he comes up with a new concept Alan shares it with people close to him to see how it sounds out loud and gauge their reaction before doing a rough sketch. "The sketch finds its



'Happier Times' Oil on canvas - 35cm x 70cm x 3.5cm. The two women in this painting were posing for a photo, from a wedding in 1995. The lady on the left is my mother in law, her son was getting married that day, and the woman on the right is her cousin who was there to share in the special occasion. Although almost two decades have passed since this day, and my mother in law has since passed away, the family look on this picture with good memories of happier times. I used a sepia colour theme for the photo to resemble an old classic photograph, infusing the tatau patterns on the side to show the women's Samoan culture, and added the frangipanis on top to add a feminine touch.

way onto canvas, I acrylic wash the sketch, paint the background, then foreground, highlights and details, dry, then varnish

Outside the studio Alan spends time with his family, wife and four children. He also enjoys playing the guitar and ukulele.

While he considers himself a fairly new artist he says if he could offer a word of advice to anyone considering taking up the art it would be "keep painting, keep practising and always do it because you enjoy it." **N**



'Pania' - Oil on canvas. 90cm x 120cm x 3.5cm. This is a tribute to my place of birth. I was born in Napier, New Zealand. Pania is from Maori Mythology. A statue of her is on Napier's Marine Parade. There are various versions of this legend and this is my memory of the legend of Pania. In the painting, I have depicted Pania on the rock and then a close up of her face looking out to the sea. I wanted to capture the loneliness and loss I imagine Pania would have felt not being able to be with any of the people she loved.



'Sina and the Eel' - Oil on canvas. 100cm x 80cm x 3.5cm. The Samoan myth of Sina and the Eel is well known across the Pacific with different versions that share a common thread. The myth of Sina and the eel is the story of how the coconut came to be present in the islands. It is a story told to me with many stories of magic, war, love, tragedy and imagination as a child and one that has been prominent in many Samoan families.



'Beautiful Breeze' - Oil on canvas. 60cm x 120cm x 3.5cm. This is my version of an island girl with the breeze flowing through her hair. The model for this painting is my cousin Niva. The background is kept simple so that the main focus is on the woman and her hair. The added elements of the hibiscus in her hair and the "ula nifo" (tooth necklace) are symbols of island culture. The adornment of flowers in hair is something that is a common thread within the island nations. He Tatau (tattoo) patterns flowing through her hair are usually seen on the body. I chose to add it running through the strands of her hair to identify her not just as an island woman, but specifically a Samoan woman.

OUR STUDIO ARTISTS IN CANTERBURY MUSEUM EXHIBITION

Andrew Martin, placed second in this year's IHC Art Awards, is one of 60 Christchurch artists whose artwork has been selected for the Outside In exhibition at the Canterbury Museum from 26 January to 22 February 2015.



Andrew is a client of Te Roopu Taurima O Manukau Trust, a kaupapa Maori health organisation supporting people with intellectual disabilities. He lives in supported accommodation in North Canterbury.

At Outside In, Andrew will exhibit one of his characteristic dog paintings, similar to the work awarded second place at the IHC Art Awards. He is one of eight artists who will exhibit work from Our Studio, the Rangiora art space where he attends art classes through Te Roopu Taurima O Manukau Trust.

The art space grew from Your Studio, based in the Christchurch Arts Centre but forced to close after the Christchurch earthquakes. Victoria Bennett, a former tutor at Your Studio, opened the new space in Rangiora three years ago after the Arts Centre was red-zoned.

"It was quite difficult after the earthquake, having to move about and try to find a regular space for our artists," Victoria says. "Then Te Roopu offered a space for us to use. IDEA Services came on board shortly after."

Te Roopu Taurima O Manukau Trust and IDEA Services each run two classes a week in the studio. Altogether, she teaches 20 students.

Victoria says that Your Studio focused primarily on fine arts while Our Studio has expanded its programme to include a range of art forms.

"I've found that most of the young men at Te Roopu like to be extended into more practical areas. At the moment, we're making mirror frames and we've extended the programme to include things like screen printing and block printing, papermaking, paper mache and model making."

Exhibition opportunities

Another important aim of Our Studio is to provide opportunities for the artists to exhibit their work. For Andrew, and most of the other Our Studio artists, Outside In is not the first time their work has been exhibited.

"I've held two exhibitions in Rangiora in 2012 and 2013, and when I was at Your Studio, we held exhibitions every year until it closed in 2012," Victoria says. "In fact, I've organised an exhibition at the Chamber Gallery in Rangiora around the same time as the Canterbury Museum exhibition."

The Canterbury Museum exhibition will include artists with intellectual disability working from creative spaces around Christchurch; artists with lived experience of mental ill-health; local practising artists and art tutors; artists in prison; and emerging artists studying at the University of Canterbury's School of Fine Arts.

There are also stone carvings from Bon Suter's gallery, including work by a prolific sculptor who is blind and Deaf.

"We're hoping this exhibition will be a rallying and encouraging event for everyone working in this sector – the artists, tutors and convenors," Victoria says. **N**

Under a benign spirit

“My art doesn’t stand on words. What is on my canvas I sometimes can’t explain away with clever talk. It is not an intellectual process, my paintings are intuitive, and, I feel, painted under the tutelage of a benign spirit.” So says Karen Vernon whose journey into the art world began in 1993 while attending American Folk Art classes in Auckland.



Largely self-taught and without any formal art training Karen says she has been fortunate to have had the guidance of a number of “wonderful” art tutors to get to the level she is at today.

“I was a student of Jayne Sprott, and attended her watercolour class for three years. It was at this point I developed a passion for art and began trying other mediums, but staying in the realms of more traditional realistic painting.

Abstract

“A new doorway opened in my life when I joined Mike Nettmann’s abstract class seven years ago, not a style I was that comfortable with, however within two weeks I just got it, understanding what it meant to find the essence of what I wanted to paint. Mike has not only been my teacher, he is my mentor and friend. Mike has taken me on a journey of self-discovery, teaching me to paint from deep within.

Karen’s says her passion for art actually stems from her started while she was in her early 20s. “I was just totally driven to create,” she recalls. “I was always making things to sell at the markets. I then started my own party-plan company, ‘Countryfields’. When I turned thirty I wanted to paint. It wasn’t until after my son was born I attended my first art class. At this point in my life finances didn’t allow for me to follow my dream, of becoming an artist. I had to have a ‘real’ job.

“Some seven years ago the opportunity to give up her job and pursue a life and career as an artist came up. “I got involved with the arts communities in Doubtless Bay and Kerikeri and funded my passion with running my own classes from home.”

History

Telling a story, having the capacity to evoke emotion in the hearts and minds of those viewing one of her paintings is something Karen loves about her work: “Sharing my message to the world with my chosen topics is important to me, especially historic events that have a strong influence on my work.”

Warming to the subject of history Karen continues: “My preferred subject is most definitely history, touching on subjects that evoke emotion, perhaps make people open their minds to the fact what we may have been brought up

believing just might not be necessarily so, I have such a questioning mind and to portray this in my art is always my challenge.”

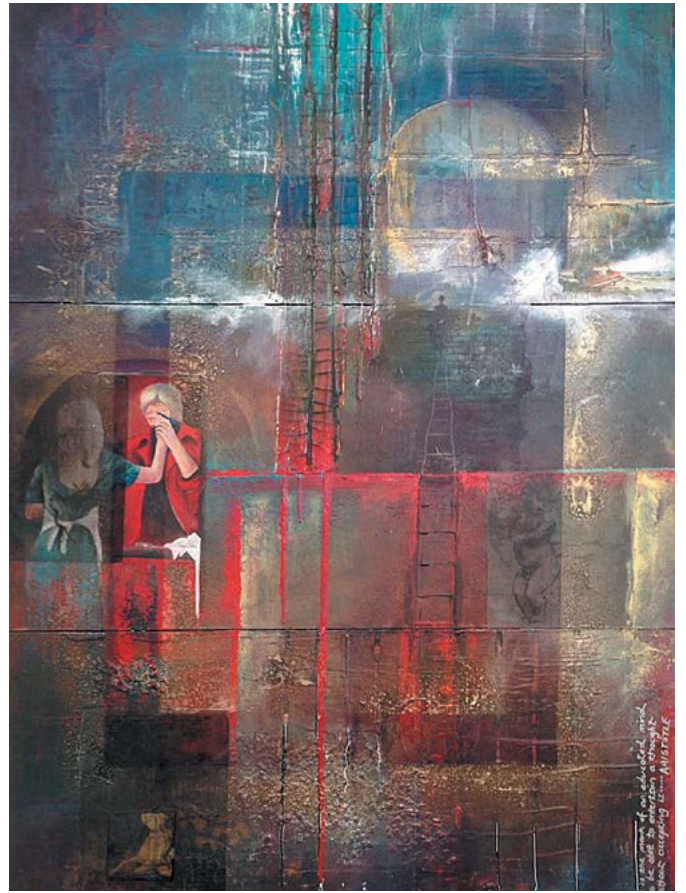
Elaborating further Karen says a body of work she completed during 2014 included two paintings in commemoration of the bombing of Monte Cassino in Italy during the 2nd World War, painted to take part in the Legato Exhibition in Italy. “The research and the painting of these two pieces was a humbling experience,” she says. “To even try and comprehend the experiences of our soldiers at war. My husband’s father was actually posted



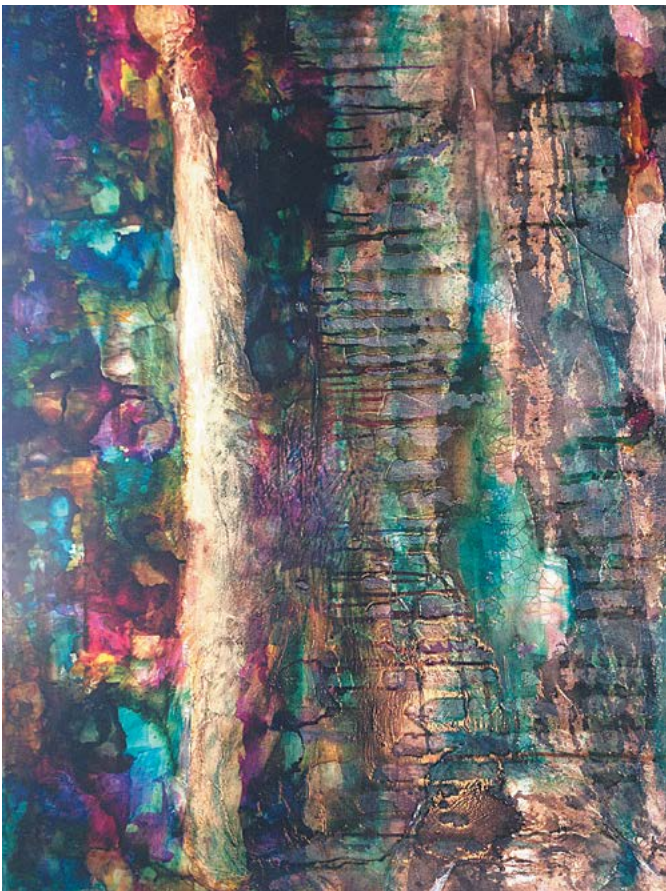
Title – Battle of Cassino 1944. (70th Anniversary of The Battle of Cassino). Mixed media on un-stretched canvas. 1200mm x 1500mm. Paint, ink, shellac & collage. Collaged diary pages belonging to my husband’s father who was posted at Cassino during the war. These have also been attached to the canvas both on the front and back as readable documents.



Title – The Chances We Take. Mixed media on stretched Canvas. 500mm x 700mm. Paint, collage & resin.



Title – Open to Interpretation. A journey through life, climbing ladders through the dark times, until we find light. Mixed media on stretched canvas. 1000mm x 800mm. Paint, collage & resin.



Title – 0000 – 2014. Mixed Media On Stretched Canvas. 900mm x 500mm. Paint, Gesso, Gauze, Ink & Resin.

at Monte Cassino and I was able to copy and use pages of his diary to collage into the work. Both paintings are still currently in Italy and will return home at the end of the year.”

Da Vinci

Another body of work with historical links and one that motivated Karen to produce nine paintings to date, and with another nine possibly waiting in the wings, was inspired by Author Fiona McLaren and her book ‘Da Vinci’s Last Commission’. “The book tells of Fiona’s story of a painting her father was gifted by a patient many years ago and which later turned out to be a genuine Da Vinci,” Karen explains. “Not only is it one of the most astonishing detective stories in the history of art it is a tale of the courage and tenacity of a woman who challenged the international art establishment, orthodox history and the Church in her quest for the truth.” Karen adds that the journey to investigate the painting is a fascinating story of how Leonardo used symbolism in his work and the story he was really trying to tell the world.

So profound was the effect stories from the past had on her, Karen declares that the work she produced at this time as well as the opportunities to exhibit in the Legato Exhibition in Italy and her solo exhibition at Kaan Zamaan in Kerikeri, titled ‘In The Age of Information Ignorance is a Choice,’ inspired by Fiona McLaren’s book accounts for what she says are her “greatest successes as an artist to date.”



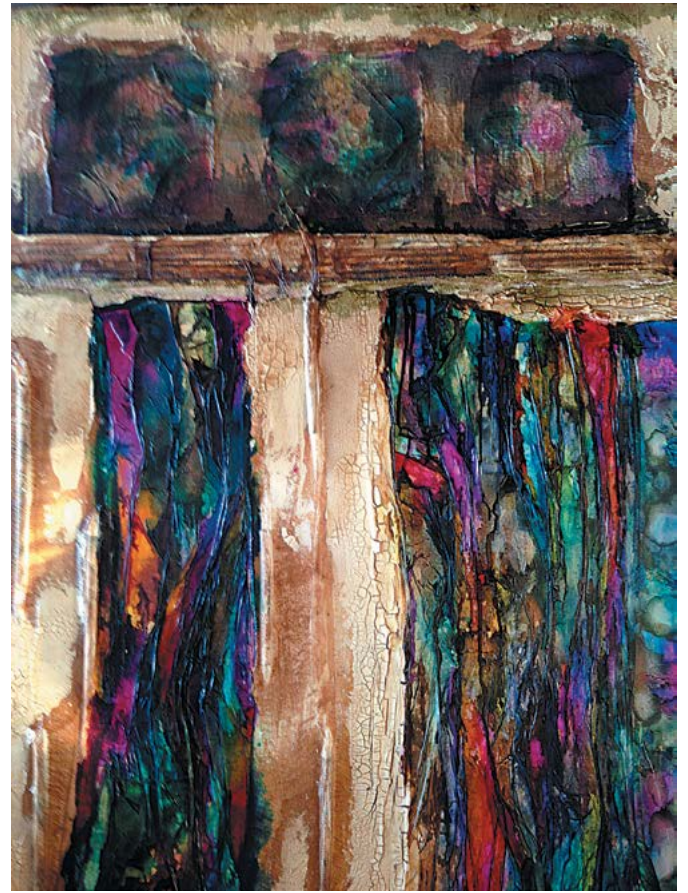
Title - In the Age of Information, Ignorance Is A Choice. Mixed media on stretched canvas, Framed. 1500mm x 1200mm. Plaster, gauze, paint, ink, collage & resin.

“Contrary to this, if I look back on my career as an artist I would say my single biggest obstacle would have been allowing and becoming comfortable with putting my inner most feelings onto a canvas that would be critiqued both objectively and subjectively by the public eye.”

Karen is currently a member of Exhibit-A Arts & Craft Gallery in Mangonui, “I am Chairman of this collective group of artists and have been fortunate to have had the opportunity to exhibit and sell my art from the beautiful historic courthouse in Mangonui for the past six years.

“For three years I organised and ran a community art exhibitions held at the Taipa Area School in the Far North, running for two weeks over Christmas and New Year, each year this went from strength to strength, the last exhibition having over 60 exhibitors, unfortunately I had to let this go to concentrate on my own art journey. In ther meantime I am working with the children at Oruiti School in the Far North producing an outdoor mural stretching the length of a classroom.

Karen is a mixed media artist with no boundaries in what she uses: “If I can make it adhere to canvas or board and it is right for the painting I will use it. I use acrylic paint mainly because I am impatient to wait for oil to dry, when I collage my work I love to use original old newspaper opposed to just a photocopy, it all comes back to that evoking emotion in the viewer. I have been collecting newspapers, magazines and postcards going as far back as 1880 from various antique shops over the years, I can’t see the point of having them shut



Title – The Frozen Music of Rhosslyn. Mixed media on stretched canvas. 900mm x 500mm. Gesso, Ink, Gauze, & Resin.



Title – Seek and You will Find. Mixed media on stretched canvas. 900mm x 500mm. Plaster, paint, collage & resin.



Title - The Ruins Of Monte Cassino (70Th Anniversary of The Battle of Cassino). Mixed media on un-stretched canvas. 1500mm x 1500mm. Paint, gesso, plaster, ink, shellac & collage.

away in a suitcase under the bed, let the world see them in a piece of art, often I will finish a canvas with a resin.

"I don't have a favourite make of medium, whatever I come across and what comes up on sale is fine. My favourite tools are a rubber scraper, rags and a palette knife and of course my fingers, that's not saying I don't use a brush, but when working with mixed media a varied tool kit is required.

"When my creativity is touched by a subject, I research it in great depth, I have to fully understand what I am painting about, the more emotion that can be stirred up in me, the more I can try and get my message across in



Title – 1917. Mixed media on un-stretched canvas. 1500mm x 1200mm. Acrylic paint, graphite pencil, stitching, copper nails, collage. The collage is the original punch magazine from 1917.


my work. That's about as far as my plan goes, what happens once my research touches canvas, who knows anything can happen, my work just evolves.

"When I am not working I live at the beach which means walking is high on the list and what I call treasure hunting. The Mangonui Harbour is full of treasure from the past, broken china and glass from 100 years ago, fabulous for artwork, I have buckets of it. Other than that you will find me in the garden, reading or cooking for friends and family."

Any advice for upcoming artists? "Practice, practice practice! Seek out like-minded people, join a class, use the internet, but mostly never give up, try all mediums, all styles until you find what's right for you, I have had the privilege of teaching many people, and this is something I stress to my students."

Karen loves to teach. "What a joy it is as a teacher or guide when someone finds exactly what works for them and they begin to spread their creative wings and just fly."

Karen's work can be found in collections in New Zealand, England, Scotland, France, Germany, Australia, America and Canada.

The following New Zealand galleries also carry her work: Exhibit-A Arts & Crafts Gallery in Mangonui, Art in Kerikeri, Lightwave Gallery Tauranga and Board & Batten Matakana. 



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Tui.

The themes of his work reflect a childhood spent playing among native trees, observing wildlife in the Coromandel native bush and extensive travel to National Parks of the world, including USA, Canada, Alaska, Australia and UK.

"I express this inspiration by combining the disciplines of drawing, carving and painting. I don't plan my artworks - they just flow from my life experiences." Michael Angelo says.

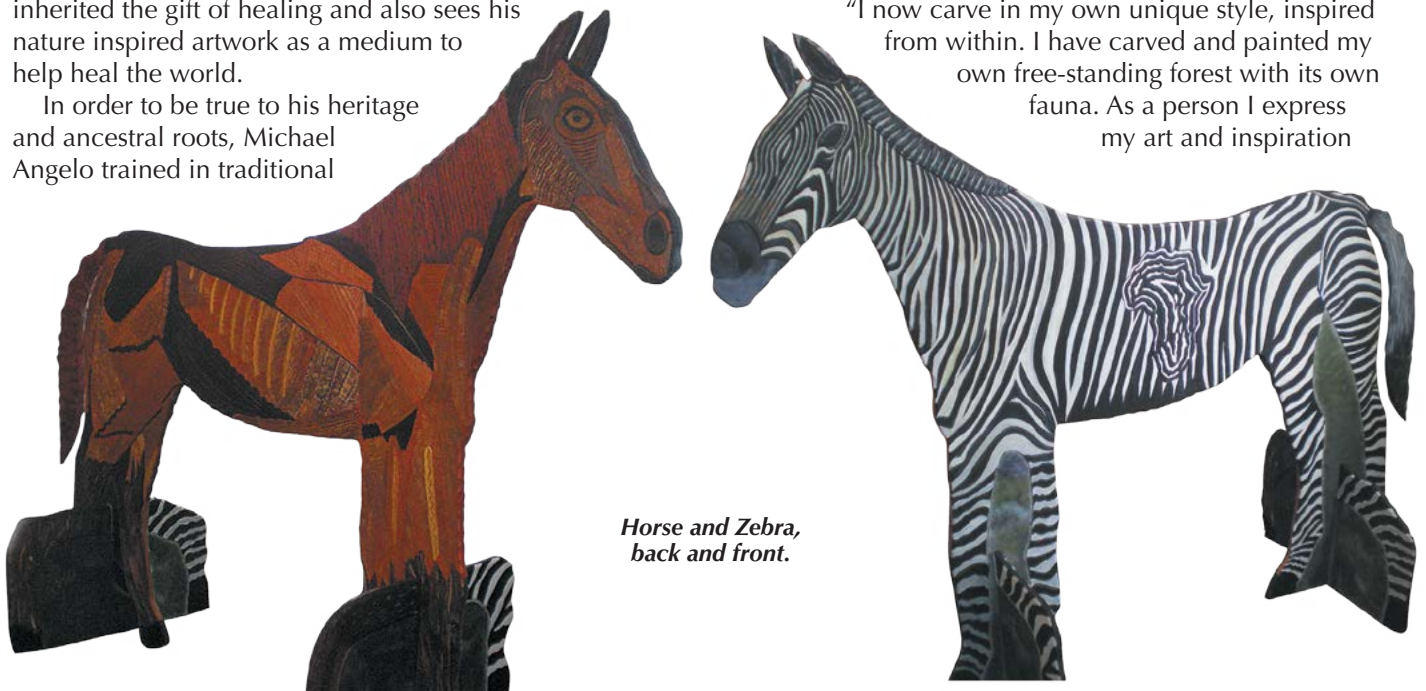
More profound perhaps, Michael Angelo reveals: "Carving is part of my Maori heritage. My grandfather from Ngati Kahungunu/Te Arawa was a Maori of full blood - a gifted healer." Michael Angelo too has inherited the gift of healing and also sees his nature inspired artwork as a medium to help heal the world.

In order to be true to his heritage and ancestral roots, Michael Angelo trained in traditional

Maori wood carving with Tony Kapua at Ohinemutu in Rotorua some 15 years ago. Tony declared Michael Angelo to be a natural carver and artist and that he shouldn't put down his tools. Michael Angelo then moved on to work with Te Maru Marsh at Te Poho-o-tangiianui Marae in Napier, followed by six months at Mihiroa Marae in Paki Paki, Hastings.

"I was fascinated by the significance of different tribal patterns that are a reflection of individual maraes," Michael Angelo explains, adding that in 2012 he achieved a diploma in Art and Creativity with honours at the Learning Connexion in Wellington, - something that has added impetus and depth to his work.

"I now carve in my own unique style, inspired from within. I have carved and painted my own free-standing forest with its own fauna. As a person I express my art and inspiration



Horse and Zebra, back and front.



Wood Pigeon.



Trout Lake, Taupo.

in my daily life. "I bring the natural landscape from around New Zealand into exhibitions for everyone to enjoy. This includes blind people who have been able to feel the outline and texture of the creations and experience them in this way."

His largest work to date is a coral reef mural approximately 4.5 metres (15ft) in length. This creation was inspired by visits to the Great Barrier Reef in Queenstown, Australia. Over many visits Michael Angelo observed the life of the reef from glass bottom boats and an underwater observatory.

Inspired by the natural beauty and colour of the ocean life Michael Angelo worked solidly for seven months to create 14 different carvings including around 20 different types of fish, jellyfish, sea slugs and coral to combine to form the freestanding mural. This mural takes two days to assemble and was displayed in the Photographer's Gallery in Napier during Sea Week in March 2014.

His next exhibition will be held at 'The CAN' Napier's Community Arts Centre from January 2-15, 2015. [N](#)



Monument Valley.



Dolphin.



Cherry Blossom.



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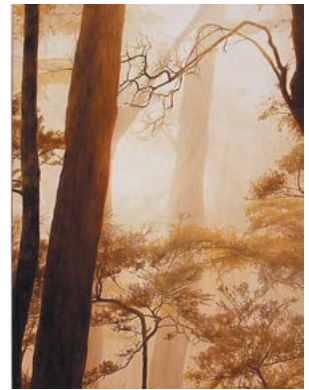
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