

THE NEW ZEALAND ARTIST

M A G A Z I N E

Issue No.14
January/February 2016
RRP \$12.50 incl GST

**BEFORE
YOU PUSH
THE BUTTON**

**NELSON
ARTS
FESTIVAL**

**ARTISTS
FORUM**
Dougie Chowns
Sketchbook, part 5

ART SOCIETIES
News, views
and events

FEATURED INSIDE:

• JACOB BARRY • MIKE GREENWOOD • JAMIE LARNACH
• CALEY HALL • SERGE SOUSLOV • NINA COOK

ISSN 2436-2999



9 772436 299006



Liquitex[®]

PROFESSIONAL

UNIQUELY INTERMIXABLE

VISIT WWW.LIQUITEX.COM



HEAVY BODY
100 COLOURS

Thick and creamy for retaining crisp brush strokes and knife marks.



SPRAY PAINT
100 COLOURS

Low odour water-based technology for brilliant lightfast colour.



PAINT MARKER
50 COLOURS

Water-based, lightfast permanent colours with precision nibs for ultimate control.



INK
30 COLOURS

Intense, pigmented lightfast colours with superior water-resistance.

Experiment, confident in the knowledge that all Liquitex Professional products have been developed with maximum compatibility and versatility in mind. Uniquely intermixable and with colours that match across ranges, layer tube colour, paint markers, spray paint and ink, or work wet onto wet with mediums for limitless effects. Using only the highest artist grade pigments to ensure maximum lightfastness and permanence, with Liquitex Professional push boundaries while creating artwork that will stand the test of time.

Liquitex System Stockists
Takapuna Art Supplies, Auckland
The French Art Shop, Auckland
Humanity Fine Art Supplies, Hastings
Ochre Art Supplies, Palmerston North
The French Art Shop, Wellington
The Drawing Room, Christchurch
Art Supplies Southland, Invercargill

**20 LIQUITEX ACRYLIC SYSTEM
SAMPLING SETS TO GIVE AWAY!**

Simply be one of the first 20 to email your name and address to info@jasco.co.nz, subject line 'Liquitex Sampling Pack Offer'.

contents



JACOB BARRY

Page 8



MIKE GREENWOOD

Page 14



JAMIE LARNACH

Page 38



REGULARS

A note from the studio	3
Letters	4
News	6
Book Review	19
Artists Forum with Dougie Chowns	21
Gallery News	24
Art Products	60
Classifieds and Directory	70
Subscriptions	72

FEATURED ARTISTS

Jacob Barry	8
Mike Greenwood	14
Jamie Larnach	38
Caley Hall	48
Serge Souslov	56
Nina Cook	62

FROM THE STUDIO

What is Millefiori	33
What to take to class - Evan Woodruff	45
Spotlight on Colour	55

PROFESSIONALLY SPEAKING

Plein-air Pique - Alan Collins	12
Print Art - Before you push the button	42

SOCIETIES AND GROUPS NEWS

Updates from our members	52
--------------------------	----

DEMONSTRATIONS

Demonstration at Splash - Alan Collins	20
Pastel Demonstration with Maxine Thompson	34

SPECIAL FEATURE

Billboard Project at Nelson Art Festival	28
--	----

FOCUS ON

Natasha Bethune - The art of healing	66
Katrina McGettigan - 100 paintings in 100 days	68

YOUTH ART

Josh	5
Mural Madness with Geoff Noble	18

The Team

On the cover: Daisy - Comissioned portrait 2014 - Nina Cook - Pg 62



MEGAN LAVIN
PUBLISHER/EDITOR
Writer, artist and graphic designer. Attended The National School of the Arts in Jhb. Has sold many paintings mainly in oil and watercolour.



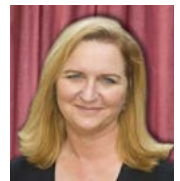
ROB McISAAC
FINANCIAL DIRECTOR
Rob has been involved in the management of various business for over 25 years, turning many from failure into profit. He has a very strong sales and marketing background.



DIANA REES
ACCOUNT MANAGER
Born in Wanganui, Diana studied graphic design, pottery, photography and fine arts. She has a degree in Applied and Visual Arts.

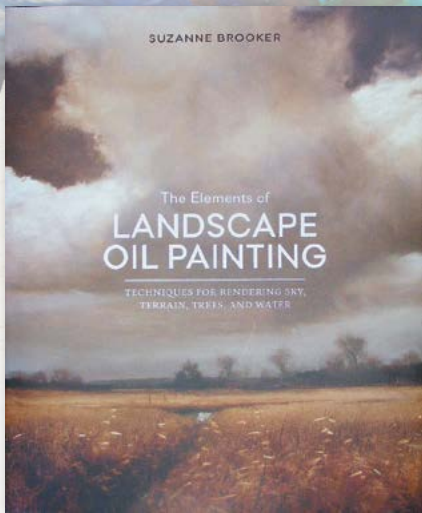


ANDREW PARKER
CONTRIBUTING WRITER
Andrew hails from the UK, and has spent many years in South Africa writing and editing magazines ranging from trucking to forestry.



LINDA HODNETT
ASSOCIATE EDITOR
Attended The National School of the Arts in Jhb. Specialises in photography and graphic design and occasionally 'dabbles' with acrylics and oils.

SUBSCRIBE AND WIN!



Subscribe today, and go in the draw to WIN -

The elements of LANDSCAPE OIL PAINTING

by Suzanne Brooker

Book review on Pg 19

All subscribers go in the draw, whether you are a new or existing subscriber.

Subscription details are on Pg 68



Gordon Harris stock the best selection of Art Books
www.gordonharris.co.nz

This book is generously sponsored by Gordon Harris Art and Graphic Store. The winner will be drawn on 20th December 2015, notified via email and announced on our facebook page. Judges draw is final and no correspondence will be entered into.

THE TEAM

Publisher/Editor Megan Lavin (meg@thenzartist.co.nz)
Financial Director Robert McIsaac (rob@thenzartist.co.nz)
Associate Editor Linda Hodnett (linda@thenzartist.co.nz)
Advertising and Sales Diana Rees (advertising@thenzartist.co.nz)
Postal Address 2363 Whangarei Heads Road
RD4 Taurikura
Whangarei 0174

ART

Layout & Design MegaType Publishing

EDITORIAL CONTRIBUTORS

Megan Lavin
John Botton
Douglas Chowns
Diana Rees
Winsor & Newton
Evan Woodruffe
Geoff Noble
Jamie Larnach
Alan Collins
Nina Cook
Caley Hall
Natasha Bethune
Britt Coker
Anita Rood
Maxine Thompson
Lucille Cash
Serena Stevenson (photography)

DISTRIBUTION & SUBSCRIPTIONS

Megan Lavin
Tel: 09 434 0096
Mob: 022 641 9786
meg@thenzartist.co.nz

BULK ORDERS

Megan Lavin: meg@thenzartist.co.nz
Tel: 022 641 9786 or 09 434 0096

WEB PAGE

www.thenzartist.co.nz

CONTACTS

Subscriptions subscriptions@thenzartist.co.nz
Tel: 09 434 0096
Information info@thenzartist.co.nz
Tel: 09 434 0096

PRINTING

Address Jeff Oliver Print
24 Walton Street, Whangarei 0110
09 438 8313
www.jeffoliverprint.co.nz

© The New Zealand Artist Magazine 2013. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted by any means, electronically, mechanically, photocopied, recorded or otherwise without the express permission of the copyright holders. Opinions expressed in signed articles, or in advertisements appearing in The New Zealand Artist Magazine are those of the author and advertiser and do not reflect those of this magazine nor its publisher.

ISSN 2324-495X (Print)
ISSN 2436-2996 (Online)



Find us on
[www.facebook.com/
NZArtistMagazine](http://www.facebook.com/NZArtistMagazine)



Member of the
Magazine
Publishers
Association NZ



a note from the studio..

Well, 2016 has begun - (not yet, but by the time this issue hits the shelves, it will) and with it four extra pages in the magazine! Keep your contributions coming please. We have a very exciting year ahead, and thank you deeply for all your support.

We have a constant stream of artists wanting to be featured, so if you have emailed, and haven't heard from us in two months from the date of your email, please send it through again. We are building up an extensive database and are planning ahead to the end of 2017!

In this issue, we have a lighthearted contribution from Alan Collins on pg 12 as well as his demonstration from the Watercolour Splash Exhibition, 2015.

Dougie Chowns explores the power of cave drawings and their relevance to today. We couldn't fit all his article in, so there will be more next issue. We have a beautiful demonstration from Maxine Thompson in pastel on pg 34 and follow up on the Nelson Art Expo and Art Festival, where we had a 'Billboard Project' on the go, on pg 28.

Evan Woodruff gives us sage advice about what to take with us to art classes and more on pg 45.

Enjoy this bumper New Years edition, oh, and HAPPY NEW YEAR!

Meg & Diana

CALEY HALL



SERGE SOUSLOV



BILLBOARD PROJECT



NINA COOK



NATASHA BETHUNE



KATRINA MCGETTIGAN





Send your letters to: The Editor,
The New Zealand Artist Magazine,
2363 Whangarei Heads Rd, RD4, Whangarei 0174
editor@thenzartist.co.nz

I know the whole world is welded to its computer or electronic 'thingie' but I can open a plain ordinary page in a magazine and I am there. Get called, drop it, come back and I am there again to read or relax, think or be creative.

I am positive a huge number would agree with me and I am equally sure there are a larger number who just require some little nudge to start. How? Gosh I don't know, I have been demonstrating pure transparent watercolour that is all tied up with drawing, composition, technique, experience and damned well STARTING! it's OK for me because I have been a professional artist all my life.

I don't believe in being a slave to photography, draw what you see and not what you think you know. When I sit on my stool with, say 12 or 15 behind me, looking at the subject and listening, I explain slowly everything I am doing, and why, so that after 40 minutes or so I can stand up and say: "Now it's your turn. All my idols say the only way to improve your drawing is to keep drawing."

I am thrilled when students (not young) 'click' and I see good work being produced. Some have wanted to do that all their lives but have never quite grasped the nettle. They are around, but timid. They should get The NZ Artist Mag. So how do you talk them into it? Do you have Reps., who visit ladies clubs all over the country? Reps who will contact every little social art painters group and the bigger ones as well? Eg. Watercolour NZ., NZ Academy of Fine Arts The Attic Art Group? And so on. Double your circulation, I don't know what it is now but break the mould. We and New Zealand can not do without you.

Best wishes
Alan G Collins

Thank you Alan, your words are much appreciated and points are noted. We are working very hard to get our name out there. Spread the word! Ed.

I received my copies of The New Zealand Artist Magazine yesterday. Thank you so much for such a great article about myself. Very real, honest and down to earth. I will make sure the extra copies are shared around.

One ambition come to fruition. I have registered for the Taranaki Art Trail, 11th and 12th of June and will be in my new workshop.

Good luck with continual magazine production. I remain a regular subscriber.

Regards
Cherol Filbee

Thank you for sending me copies of the latest issue of the magazine. It has come out really well and I have enjoyed reading the other articles. Nice to see Ron Jackson getting exposure this way too. Nice work.

Wallace Trickett



Thank you so much for the amazing write-up. I am very impressed with the way, and the time you have spent, piecing together the article from the different things I forwarded. Happy New Year to you all, hope you have a well-deserved break!

Dawn Brown.

I think the magazine is great I have full intentions of visiting next trip up north. We have some relatives that we need to visit from time to time and we are also Motor homers so we do move around a bit.

Initially I was a hobby artist then it became a little more that. I suspect a large percentage of artists have started off the same way.

My Subject matter generally is Seascapes, Landscapes and Architecture. I currently paint from the Boat Shed Studio at Whangapoua Beach on the Coromandel Peninsula. The Studio is open to the public when ever the sign is up outside, as well as my studio at home in Tauranga.

Keep up the good work sorry to read that you have lost a couple of key people.

Ian Given

Thank you very much for the copies of your magazine. The layout and standard was great as was the article. Have a good summer,

Cheers, Jonathan

Ref: Patricia Emmerson-Hough article, latest issue. Thanking you very much indeed, you've made an artist and her husband very happy; her copies arrived this morning and she is rapt. Later I shall curl up with one of them, and a coffee, and have a good read. She's thrilled - thank you again!

Best regards
John Hough

Simon and I just wanted to say a huge thank you to you and the team at NZ Artist for the feature and the magazines you posted out to us. They arrived on Wednesday and the article is fantastic!

Kindest and Warmest regards,
Ella & Simon

Thank you, I have received today five copies of the NZ Artist magazine. I was very impressed with the reproductions of my paintings. They look so bright, colourful and clear. I was also interested to read the articles on the other artists, especially Wallace Trickett.

Thank You again. Keep up the good work.

Regards
Ron Jackson



Josh

Josh first appeared in our magazine a year ago in Issue 3, at age 13. One year on, we caught up with Josh and did a brief report in Issue 9 - age 14.

Having recently been in touch with Josh again, we sent him a few questions and asked for an update. Josh is now 15 and achieved numerous 1st's in Year 11, including this trophy for 1st in arts.



In our last article, you stated your goal was to receive an excellence endorsement in your art class. Have you achieved this?

At the moment we are still waiting on the results from my external exam but my teacher is hopeful.

Expand on what you have learnt this year to improve your artwork.

After painting my art board for my external, I've noticed my drawing with colour pencils has become thicker with color, and my drawings are gaining more depth, both physically and ideally. My skill with colour pencil and paint has shot up quickly, along with my speed too.

Has creating assisted you with life lessons?

Not yet, but I don't doubt it will soon!

Have you entered any competitions? If not, do you intend to?

I hadn't even thought of this, but now I definitely intend to! I think it could be a good way to get my name out there as a young artist too.

Have you tried to do a self portrait yet?

Yes, as you will see haha. (Josh submitted his first self-portrait for this article - Ed)

Do you use your natural creative talent in other areas of your life (other than drawing)?

I have a knack for creative writing, and all other English work, which I guess stems from my creativity. I also seem to have a better perception on what looks right and what doesn't, be it clothes, makeup or even where the microwave goes in the kitchen!

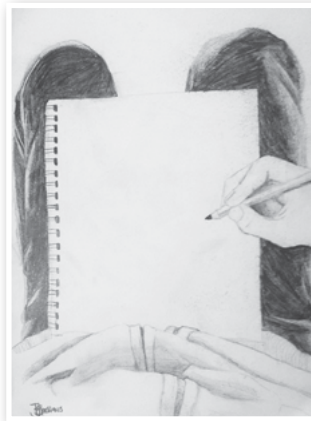
Have you tried to work with paint yet?

Yes, that was what I've been doing for my external all year in art, and I must say I am happier with my skill than I was a year ago.

Are you intending to go all the way to year 13?

At the moment I am not sure of whether I will carry on to year 13. I'll be doing year 12 next year and will hopefully be taking up a leadership role in the school, but at the same time I will be actively seeking an apprenticeship as a tattoo artist, because after a lot of thinking over the past year and a half, I feel certain that's where my life is headed. I do intend to do tertiary study though, whether it be an art degree, business degree or teaching degree. Either way, I plan on art being a large focus in my career. **N**

At 13 years old:

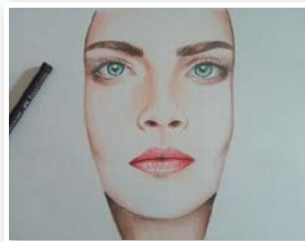


At 14 years old:



At 15 years old:

Self-portrait.



WatercolourMATE

Paper Stretching and Working Surface



For YouTube demonstration visit www.watercolourmate.com.au



An Australian - Made Device for Quick and Easy Mounting of your Watercolour paper.

Load and Restrain your Paper in One Minute
Unload on Completion in Seconds

Large for Full Standard Sheet NZ \$249.00 inc gst
Small for Half Standard Sheet NZ \$199.00 inc gst

Order Now! +61 412 732 733
info@watercolourmate.com.au

ŌTAKI COLLEGE ART PROJECT



Wallace Trickett, Rosana Kata, Paeone Thatcher, Kyana Barrett, Kahu Edwards, Samantha Ratai, Susannah Kyle, Chris Neill, Siana Andrews. Absent: Kararaina Rewi.

At Ōtaki College a group of Year 10 Art students participated in the major art project for 2015; a new series of college murals commemorating the link between Robert Gordon's College in Aberdeen, Scotland and Ōtaki College.

The murals depict Robert Gordon's College 'Auld Hoose', and Robert Gordon's College Shield, SS Ōtaki off the Kapiti Coast, Captain Bisset-Smith at the wheelhouse of the SS Ōaki, The Ōtaki College Shield and the original logo of the Sander Tie company; the major sponsor of the College's Sander Scholarship.

Ōtaki artist Wallace Trickett, was Artist in Residence for the project, working with the students to design, draft and paint the series of 5 murals. Wallace Trickett, is a Marine Engineer Officer and since 1997 a professional artist, specialising in painting military and merchant shipping, and heritage transport. Wallace's artwork is world-renowned featuring on TV, in books, covers, and magazines. He has sold over 1500 works worldwide and publishes cards, calendars and prints from original work.

The Ōtaki Shield - a Scottish-based scholarship is awarded to the Head Boy of Robert Gordon's College in Aberdeen. This scholarship rewards an outstanding pupil at the end of their final year with a seven-week trip to travel through New Zealand visiting schools and sightseeing.

During his time here, the Ōtaki Scholar visits a number of New Zealand Colleges including Ōtaki College (which is now traditionally the first College he commences with) and acts as an ambassador as well as addressing students on the history behind the scholarship.

The scholarship commemorates a sea battle fought in the Atlantic during World War 1, involving Captain Archibald Bisset Smith, a former pupil of Robert Gordon's College. The New Zealand Shipping Company merchant ship SS Ōtaki was critically damaged in March 1917 by a German raider the SMS Moewe, and Captain Archibald Bisset Smith ordered the ship's evacuation before he went down with the vessel. Captain Archibald Bisset Smith was awarded the Victoria Cross for bravery and devotion to duty and in 1937 his family presented the Ōtaki Shield to the College, to be given annually to the College's Head Boy.

The New Zealand Shipping Company traditionally offered a free passage to the winner but the New Zealand Government now assists with air fares and some accommodation.

A reciprocal scholarship was established at Ōtaki College in 2013 - the Sander Scholarship. This is awarded to an outstanding Ōtaki College school leader, awarded this year to Clare McInerney-Heather, allowing her to travel to Scotland for two weeks in January. **N**

Mt Roskill artist recognised for creativity

By Annabel Buckley



Juliet Jackson is a gifted painter, sculptor and writer. She is also blind. The Mt Roskill woman was a finalist in the Artistic Achievement category in the 2015 Attitude Awards. The national awards celebrate the excellence and achievements of Kiwis with a disability.

Juliet has always been a keen artist. After high school she completed a fine arts degree at Elam, majoring in painting and gained a degree in visual communications at Unitec.

In 2009 Juliet became blind. As well as affecting her day-to-day life, it also affected the way she experienced art. Total vision loss made it really hard for Julie to appreciate paintings which felt flat on the page.

Juliet had to learn to explore art through her other senses. Using touch, Juliet began working with sculpture and ceramics. She took her first classes at Artstation with New Zealand ceramicist Bronwyn Cornish.


"I could develop creative ideas in clay and express myself. It was extremely rewarding to utilise my visual imagination again," says Juliet.

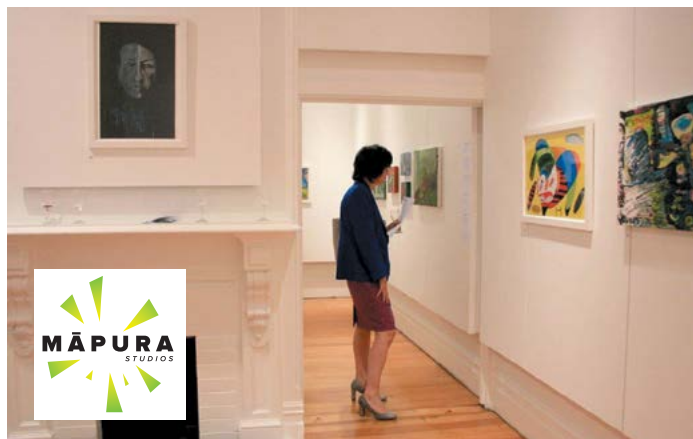
Juliet started by sculpting small figures and animals. As she became more confident she shifted her focus to busts, moulding the head and shoulders by feel alone. She recently submitted a series of work to the Portage Ceramic Awards, New Zealand's premier ceramics prize.

Juliet also explores art through language. She began creative writing through the Toi Ora Live Art Trust and inspired by her classes there, she went on to gain a Masters in Creative Writing from AUT. She has produced several short stories and a self-published novel titled 'Lifting the Mask'.

"Some things we experience can be difficult to communicate," says Julie.

"For this reason I turn to sculpture and fiction as a way to invoke questions about the fragility and resilience of the human spirit."

Juliet wants to ensure that other people with disabilities can experience art too. She has assisted 'Be. Accessible' with arts advocacy, helping art galleries, museums and theatres around Auckland to become more accessible. 



Unique art studio gets new spark


By Jenny Hutchins

A recent Open Day marked a change for award winning Spark Centre of Creative Development with the announcement of its new name: Māpura Studios. Māpura is a Te Reo Māori word meaning flash, fire, or spark. With a new name Māpura Studios continues its aim to provide professional, person-centred visual arts classes and creative therapies to a diverse range of adults, youths and children with and without disabilities. Based at a studio in St Lukes and satellite locations around Auckland, the organisation maintains an extensive calendar of events and exhibitions at high-profile community galleries to showcase artists' work throughout the year. A recent exhibition 'From Here to There' at Studio One Toi Tu was the first public presentation as Māpura Studios.

The exhibition showcased the work of artists who originally came together through the shared experience of stroke, following their journey from a rehabilitative programme to a rich artistic studio practice.

Created in conjunction with the Stroke Foundation Northern Region in 2010, Māpura's Stroke Art Therapy Programme runs annually with participants recording a marked increase in their enthusiasm, motivation and ability to engage in life. Preliminary research conducted by the University of Auckland Centre of Brain Research in 2014 has already shown Māpura's Stroke Art Therapy programme to be "significantly beneficial" for survivors of stroke. The 2015 programme participants are the second group to be part of this ground breaking research.

Māpura Studios Director Diana McPherson provides insights into the organisation's philosophy. "It's the synthesis of fine art practice and art therapy, delivered by highly skilled tutors, that makes our innovative programmes unique," says Ms McPherson. "It's about creating a nurturing community and creative learning environment that's inclusive of all abilities."

Māpura Studios is administered by Panacea Arts Charitable Trust CC20808 and is funded by grants, donations and programme fees. For more information visit www.mapurastudios.org.nz. 



Nude study - 500 x 350mm. Oil on canvas.

The story behind the FACE

Jacob Barry studied art in high school, but his talents were not appreciated, he failed.

How many other great icons have failed at school, yet gone onto become well known success stories?

There are many. One has to wonder what it is about these situations. Jacob shares with us here.



Day in the Sun - 400 x 400mm. Oil on Canvas

Jacob passed all other subjects, except art. Looking at what he is doing now, it seems crazy. He received much support from his teachers and parents, thankfully, and has gone on with his art regardless. "The response I got from each painting was the motivating factor. Just the awe and speechlessness of people who saw my work was very inspiring. Each commission I've done is a personal work and I get such satisfaction out of it and seeing the finished result."

Telling the story

"I paint portraits as I love the human face. Every face has a story to tell and I love being able to bring the emotion out onto a canvas. Whether its painting a portrait of a lost loved one or a newborn baby, the story behind it and the emotive feelings it produces in the customer, is the most satisfying feeling in the world.

"I have been following Stephen 'Marty' Welch for quite some time, who is a fantastic portrait painter and does realistic portraits like me. I love his work and following the progress as each one develops. I love his passion and his carefree attitude."



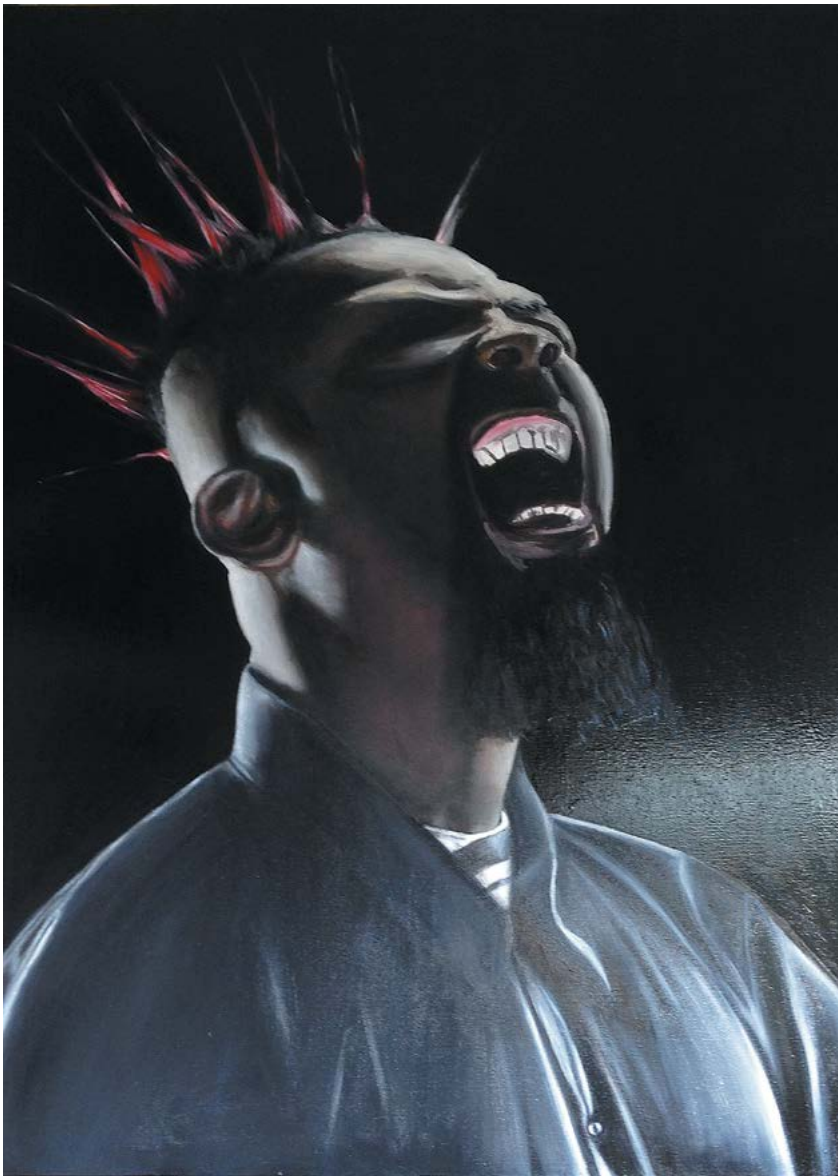
The struggle - A3. Acrylic on Paper.



Zina - Commission - 450 x 650mm. Oil on Canvas



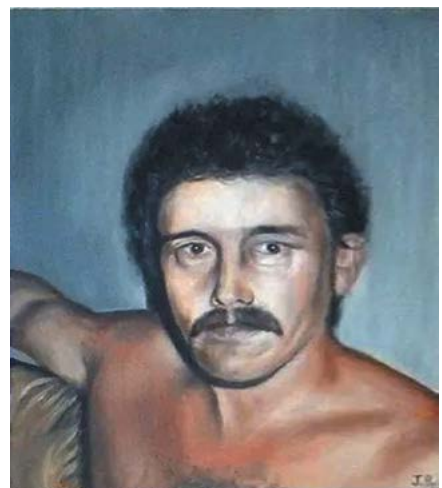
Winston Churchill - 500 x 380mm. Oil on Loose Canvas.



Metal Passion - Commission - 1000 x 1450mm. Oil on Canvas

Being able to escape into art, away from the pressures of life has made Jacob feel complete. Through his personal life he has had many up's and down's. He has struggled through depression and come out the other side, changed jobs, moved house, lost close family members and through all of that, he has always relied on painting as a form of relaxation and calmness, balancing his stressful life. "Its nice knowing that no matter what goes on in life, the one constant will remain, that no matter where I am or what I'm doing - I can paint."

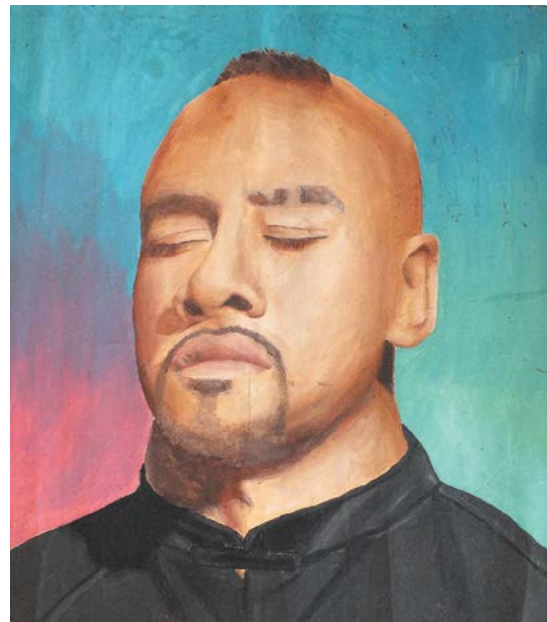
Preferring to work in oil paint, Jacob says: "Oil paint tends to blend a lot better, has a greater variety of colours and the fact that they can be manipulated in so many ways, to create so many different textures and effects, means they are definitely my preferred option."



Brian - 850 x 600mm. Oil on Canvas



Zina (2) - series - Commission - 450 x 650mm. Oil on Canvas.



Jonah Lomu - A3. Acrylic on Paper.

In the zone

Jacob says it is an absolute necessity to listen to music while he paints, along with the trusty glass of wine. "I listen to everything from Metallica to Simon and Garfunkel, Matchbox 20 to Disturbed - I get lost in the music and the painting and it is just heaven - although my wife and daughter do have to put up with my flat singing."

Jacob is very keen to take on commissions for famous New Zealanders such as retired All Blacks and captains for the New Zealand Rugby Union, even national music stars, that can be displayed in various venues. He currently has work in the United States, Mexico and New Zealand. ■



Hand study - 500 x 380mm. Oil on canvas.

WATERCOLOUR NEW ZEALAND Inc.

*National society of
watercolour artists*

*400 members across
New Zealand*

*Exhibitions, workshops,
painting safaris, newsletters,
discounts at art shops*

www.watercolournewzealand.co.nz



By Alan Collins

PLEIN-AIR PICQUE

What a smug and satisfied feeling one has (well I do) when you pull off a painting that you are really proud of, especially if it was painted outdoors on the spot without copying from photographs. Oh yeah?

As any 'plein-air' artist will know, there is not always a car to sit in and paint, the luxury of looking out of your studio window, or even a policeman in a city street when you desperately need one. You can make your own judgement of the weather, or if you can afford it, book a room with an incredible view in some of the worlds' most beautiful places. That's all very well, but gosh it's dangerous out there.

Oh how lucky you are to be painting in those wonderful places. Oh yeah, it's hard work!

Inquisitive people, 'ding-a-lings', substance sniffers and alcoholics have a powerful radar that can detect an artist working from 100 kilometres away.

Painting in Florence, my wife and I arranged to meet for lunch in a restaurant on the Ponte Vecchio Bridge. I was working about four hundred meters up-stream when I was approached by three women, one carrying a baby that looked almost dead. The woman asked for money for

food. I declined but the leader persisted. One woman held one of my arms, and another the other arm, while the third tried to un-zip the pocket in my jacket that held passport and money. Having been warned never to resist with force, I yelled "POLITZI" at the top of my lungs. They gave me the 'evil eye' which worked, because when they backed off, my painting hand was shacking so much I could have only worked with a stencil brush. Sally and I met and I was telling her of the experience while beginning to relax when, oh my gosh! Here they are! They came in to their reserved table, smartly dressed and the make up washed off the baby. That's all very well but we did not exactly enjoy our lunch.

While painting with a group from the Royal Watercolour Society, doing our monthly paint out, I was standing on the edge of The Horse Guards Parade Ground with St James Park behind me. A good hearted Londoner rolled along having downed too many pints, saw me and said in a

slurred voice "Guess where I have been?" This is where you play the totally deaf act. After half a dozen tries he staggered off mumbling "Bloody Americans".

Painting locally is an open invitation for everyone to come and say "Hullo Alan, are you painting?" One must be just a little careful not to be too caustic or off hand because you could be freezing off a potential purchaser. That's all very well but away goes the concentration, time and light - "Oh well, musn't hold you up, cheery ho."

While painting in perfect conditions on Wellington's Mt Victoria and flat out trying to control a complicated wash, a voice from behind said "Could we trouble you to take our photograph?" I answered with out looking "Yes, when I have got this under control". That wasn't soon enough for them and they began 10 minutes of rather vile verbal abuse. They were going to take me back to Melbourne in something small as a souvenir. The crowds about disappeared like snow in summer. Charming 'aussies' in my own City.


On the Peak on Hong Kong Island, I had one foot up on a fence rail, using my knee to steady the paper. What an incredible view - I carried on drawing and happened to look down at my shoe on the railing. I had interrupted the pathway of the biggest red ants I could ever have imagined. Now that is a good way to cut a sketch short!

When we were travelling in Canada, I tried to leave the hotel to do a watercolour of the Colin Range. It was the rutting time for elk, and they were everywhere in the garden. Told that they lose quite a few tourists, per annum, from elk attack and to wait until they wandered off, we did and outside the township we settled down on a smooth glacial boulder. The painting went well and Sally said she was getting cold. "So am I, one more wash and we are off - how are the Elk?" I replied. "Still going up the hill behind us but what are those three shiny black animals coming towards us?" Three Black Bears! When mummy bear stood on her hind legs and sniffed towards us, please imagine two short people walking at nearly 100 kph over open land.

Very worrying when one day, painting in the shadow of pine trees (to avoid the glare off white paper), two young children walked by and not wanting to startle them I called "Hello". They instantly fled. That rather concerned me. At the opening of one of my exhibitions, I was relaying this to a guest and she exclaimed, "Was that you?" It was her children.

Another, unseen by me, told her mother there was a 'funny man' in the street doing something. Before calling the police, she came out to see and found me sitting by the car completing a commission.

When you notice someone who has obviously been sleeping rough approaching you with a "Wadjah doin?", wearing a smell that is not pleasant and breathes close to your shoulder, it can be time to answer "Just enjoying the scenery", and decide to come back another day.







Yes, 'aunties who paint', (do you know her, she's very good) - copy pictures out of magazines. That's all very well but when you manage a good one on the spot, isn't it well worth it? 



STATE OF THE ART HANGING SYSTEMS

Move your hangings around without having to worry about holes in the wall or damaging your pieces of art.



-  Ideal for use in schools, art exhibitions and community hall events.
-  Total flexibility ... hang your pictures wherever you want.
-  Easy to install.
-  Can be used for weights up to 20Kgs.
-  Attractively priced.
-  Available in a range of colours.

Mardeco International Ltd. | NZ free phone. 0800 820 840
email. info@artiteq.co.nz | buy online at www.artiteq.co.nz

A larger than life, grumpy sweetheart with a brilliant sense of humour, Mike Greenwood started drawing and painting at the tender age of 12. In school, he was only ever interested in art and sport and has been actively pursuing these passions for 64 years.

GRIKEY!

it's

Mike Greenwood!



Mike left school at 15 and played football until he retired aged 33, intending to be a full time artist. As all artists do, Mike found it hard to exist on the income from his art and decided to start his own domestic fencing business. In this business, he not only did fencing, but retaining walls, decking and landscaping, designing all jobs himself. Later, he opened a timber yard in conjunction with his existing business, and sold timber to the public.

He retired in 2000 and has been a full time artist since then.

A great lover of 'footy', cricket and golf, Mike spends his time watching the games, painting and washing his 'grundies', complaining regularly about the cold weather in Christchurch. When I asked him how it came to be that he settled in Christchurch, he replied: "I came to New Zealand on the 9th December 1978 for a few golf tournaments



*Ready for another days work.
Oils on panel.*



Scary Gateway. Oils on panel, using Paynes Grey and Titanium White.



*Crakka, a lovely dog from Opotiki.
Oils on panel.*



*Lorna Allan on her trip to the south island.
Oils on panel.*



This I called Memories, because I gave up drinking in 2005. Oils on panel.

in Christchurch and loved it so much I stayed. I used to do the series of tournaments on the West Coast each year so I love that part of the country as well. After the earthquakes, Air New Zealand gave anyone \$45 fare anywhere, so I took the opportunity to go up to the North Island. I hired a car and went all over. I liked the different places, but in the end came back to Christchurch."

Inspiration

Finding satisfaction from being able to paint, and having the skills needed, Mike gleans great enjoyment from making people happy. He is prolific with the subjects of his paintings, but mainly prefers portraits, inspired by the work of Australian portrait artist, Avril Thomas. Mike's work was once selected in the Adams Portraiture Award which he is very proud of and hopes one day to win the award, either that one or the Australian Archibald Prize.

Also inspired by New Zealand landscape artist, Lorna Allan, Mike has



*Team in work Breaking new Ground.
Oils on panel*



This is one I gifted to the Christchurch Battered Women's Association. It now hangs on the reception room wall, hopefully giving them a feeling that all is not lost, there is a future.



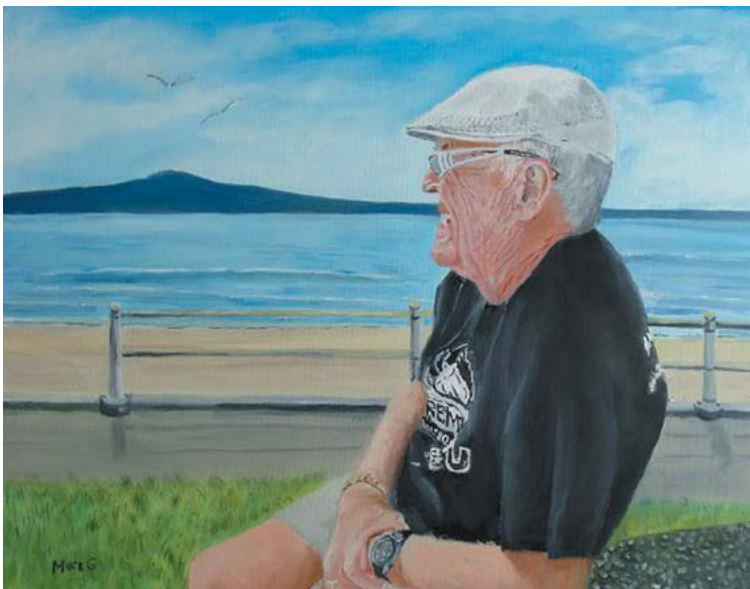
Pic of Mike at the hanging of the above work.



'Pears': Oil on panel.



'Best friends' - Oils on panel.



'What's it All About?' - Tony Green, New Zealand Author. Oils on Panel.

produced some fine landscape work as well. We asked him how he goes about producing a painting: "For the most part I use Fredrix Canvas Panels, but have used other brands if those are not available. With portraits, I apply two coats of gesso and then sand it down to a smooth finish. I paint the background first and then work outwards. I leave the hair until last, so that it can whisk over the forehead. I prefer to work with Winsor and Newton oils but am not too fussy about brushes. When they get worn out and 'stick-out bristly' that's when they are perfect to paint dog hair.

"My favourite piece of equipment is my old computer where I can enlarge the photos I use for reference, to see the fine detail - every wrinkle and eyelash. I really enjoy doing commissioned portraits."

Mike prefers to have silence when he is painting, enabling him to focus thoroughly. In his spare time he watches a lot of sport. His advice for new artists? "Never give in, because every painting you do, you will be improving. Take it from me, a real 'ol' bloke', you never stop learning new tricks."

Mike's work has found it's way all over New Zealand, Australia, the United States, Canada and Finland. **N**



'Autumn on the lake': Oils on panel.



Mt Egmont/Taranaki - 'PEAK hour traffic'. Oil on panel.

Established in 1986, the awards are the only national Māori arts awards that celebrate all artforms, recognising leadership, outstanding contribution, excellence and potential in ngā toi Māori.



Te Waka Toi Award recipients. Photo by Andrew Warner.

2015 Te Waka Toi Awards

Supreme award

Renowned tohunga raranga Matekino Lawless, QSM (Ngāti Maniapoto, Ngāti Whawhakia) has received the supreme award for exemplary contribution to ngā toi Māori, Te Tohu Aroha mō Te Arikiniui Dame Te Atairangikaahu. Weaving for 60 years, she is a role model whose benchmark is quality. Her skills and expertise continue to be recognised nationally and internationally. She was awarded the Queens Service Medal (QSM) in 1999 and a Creative New Zealand Kingi Ihaka Te Waka Toi Award in 2008 to honour her contribution to the art of weaving.

Making a difference to Māori arts

Te Tohu Toi Kē has been awarded to multi-disciplinary artist Lisa Reihana, MDes, BFA (Ngāpuhi, Ngāti Hine, Ngai Tu) for making a positive difference to ngā toi Māori. Lisa has contributed in powerful ways to multimedia, photography, sculpture and screen culture in Aotearoa. Most recently, Lisa was selected to represent Aotearoa at the prestigious 57th Venice Biennale in 2017, where she will present her acclaimed work *In Pursuit of Venus [infected]*. She will also take a version of the work to the 12th Festival of Pacific Arts in Guam next year.

Lifetimes of service to Māori arts


Kaumātua and kuia who have devoted their lives to strengthening Māori culture through their support of Māori arts were honoured with Ngā Tohu ā Tā Kingi Ihaka.

- Te Whetu Takitahi Te Ariki Derek Morehu, CNZM (Te Arawa) – Rotorua's Te Ariki Derek Morehu is an elder of Te Arawa and Mataatua and has spearheaded the retention and revitalisation of the customs and traditions of his iwi. He has been heavily involved in the kohanga reo movement.
- Karanga Wineera Metekingi (Ngāti Toa, Ngāti Toarangatira, Ngāti Tahu and Ngāti Whakaue) – Porirua's Karanga Metekingi has worked and supported her marae, whānau, hapu and iwi all her life and is a known figure within the Takapuwhia village. She is a life member of the Ngāti Toa Māori Women's Welfare League and helped established Te Rōopu Awhina Ki Porirua in 1980 that supports whānau in need.
- Pareaute Nathan (Tainui, Te Rarawa) – Tohunga raranga

Pareaute Nathan has spent over 40 years of her life as an educator introducing Māori practises in the classroom at a time there was fear they may be lost. With others, she began hosting monthly weaving workshops at Roma Marae in 2003. She is heavily involved in Te Whare Whiri Toi gallery based on the marae, which features and exhibits local artists making mahi toi from local resources.

- Huhana Morgan (Ngai Tahu) – Bluff's Huhana Morgan is a tohunga raranga, marae arts and karanga, and a valued leader in her community. She first started to weave taniko at the age of eight, taught by Hei Tiki Blair, and now is passionate about sharing her knowledge with others. She is the Chair of Te Rūnaka o Awarua, which has a strong focus on energy efficiency for their community.
- Maata Wharehoka (Taranaki) – An expert in marae arts, raranga and karanga, Parihaka's Maata Wharehoka is heavily involved in her community and passing on knowledge to future generations. She has been the caretaker of the marae for nearly 30 years and is a driving force behind Parihaka's focus to be a self-sufficient community.

Emerging Māori artists – Ngā Manu Pirere

- Whitireia New Zealand performing arts graduate Mapihi Maureen Te Rerehau Kelland (Ngāti Tūwharetoa, Ngāti Kahungunu) is passionate about dance, music, culture and singing. She has performed in a number of contemporary Māori works and also travelled the world performing with Whitireia. This year she has been working with renowned dance company Black Grace, and is currently on tour with the company for their 20th anniversary show *Siva*.
- Waka hourua Te Matau a Maui's youngest captain Hana-lee Kereru-Wainohu (Ngāti Kahungunu, Rongomaiwahine) has voyaged over 40,000 nautical miles around the Pacific. She was mentored from a young age by waka legend Hoturoa Kerr and brings with her vast leadership qualities invaluable to a growing field of study where expertise is highly prized. She is passionate about developing, educating, promoting and practicing the art of waka hourua and voyaging in the Ngāti Kahungunu region, Aotearoa and the Pacific. 

MURAL MADNESS

By Geoff Noble



Mural Madness is a one day workshop, two day mural competition put on by the Egmont A & P Association for the A & P show in Hawera. We did this in 2014 with much success and again in 2015 with even greater success.

Four groups of teenagers from Hawera high school went to it on the walls of the A & P showgrounds building, after a days workshop with myself, Geoff Noble. Wind and rain on the first two days didn't dampen the spirits of the students as they attacked the walls with confidence. Working with the theme 'Anzac', they created large murals using Resene house paint, Liquitex spray and paint pens. The project was a total success with all eight students coming away feeling inspired to create more large public works, and exploring techniques and applications to assist them to do so.

A huge thanks to Celine Fiebe of the A & P Association

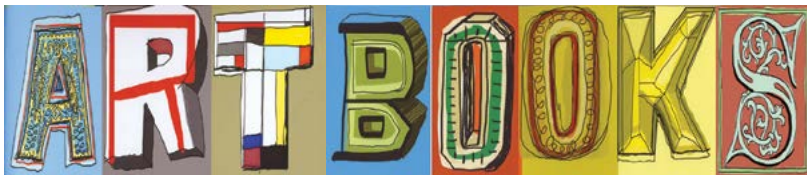
for all her hard work, also Ange McAlpine for molding her students into wonderfully creative people. Thanks also to Liquitex for sponsoring such amazing product of which all the students loved using and Dr Jack Grays for supplying the Resene house paint. Much appreciation to the judges Marianne Muggeridge and Rodger Morris for making the hard decision on who the winners were at the end of the event.

The winners were

- 1st: S. Wright and A. McDonald.
- 2nd: P. Kahui and K and B Elgar.
- 3rd: K. Mullan, B. Kalin and T Collins.

Thanks a lot to all involved, and I look forward to the next one....bring it on! 





BOOK REVIEW



The Elements of Landscape Oil Painting

Techniques for rendering sky, terrain, trees and water.

First Edition

Hardcover ISBN: 978-0-8041-3755-3

eBook ISBN: 978-0-8041-3756-0

Published by Watson – Guptill Publications, an imprint of the Crown Publishing Group, a division of Penguin Random House LLC, New York.

Author Suzanne Brooker

Introduction


“If every kind of landscape - from the Grand Canyon to Mount Fuji - has already been painted, then what still makes painting a landscape interesting? The answer is you. You are the new novel ingredient: how you see and respond to a scene, the way you translate and interpret the felt sensation of nature into a two dimensional painted surface.”

The Elements of Landscape Oil Painting is a beautifully presented six chapter volume of techniques for rendering sky, terrain, trees and water.

Chapter one ‘Getting Started’ discusses the aspects of beginning a painting, the importance of planning your painting strategies and organising painting materials.

Throughout the book Suzanne Brooker covers how to translate your perceptions of a scene into a painting strategy and how to utilise the best tools and techniques.

I find that one of the most enticing facts of this book is that Suzanne stipulates at the beginning of every chapter the importance of observation and sketching to catch the essence of an idea, tonal grounds, palettes, brush techniques and completes every chapter with a visual demonstration of the content discussed.

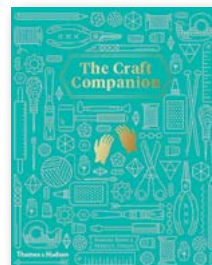
In conclusion she explains that “there are three qualities you need to develop as a painter: patience, persistence and passion. Building your painting skills is critical for gaining the most control and power in expressing your pictorial content.” 

By Diana Rees

Book supplied by and available at Gordon Harris for \$69.99



Gordon Harris has been a leading supplier of Art and Design titles since 1975. Buy on-line or in-store.



The Craft Companion

By Ramona Barry & Rebecca Jobson

ISBN: 9780500500521

Price: RRP \$70.00



Native Aotearoa Colouring Book

Illustrated by Shane Hansen

ISBN: 9780473335601

Price: RRP \$49.00

Marcus King : Painting New Zealand for the World

By Peter Alsop & Warren Feeney



ISBN:

9781927213704

Price: RRP \$79.99

www.gordonharris.co.nz

AUCKLAND • HAMILTON
WELLINGTON • CHRISTCHURCH

ALAN COLLIN'S Lunchtime Watercolour Demo at Splash

'splash'



Alan Collins

How do you entertain and wet the appetite of visitors to Watercolour NZ's Splash Exhibition? Something not too simple but interesting enough to capture the minds of the audience. I chose a deep silver dish, a lemon and a green apple. Gosh! What have I got myself into? As I have always preached, "Draw what you see, not what you think you know." So, here we go . . .

EQUIPMENT - Water filter bottle, plastic whole pan water colour box (light weight and doesn't go rusty) - all contained in a home made cardboard water proof tray. Have you ever accidentally knocked this all over while painting in the car?



The audience can not see the reflections as I do until they are invited to sit in my position, Then, the "Oohs and ah's, now I see what you saw" flow. Scores of questions, all of which I endeavour to answer and explain, not forgetting, "Come and join us at Watercolour New Zealand and see how we help each other". **N**



My paper is Arches 640gsm Cold Pressed, pre washed and dried. With a B or 2B pencil, I draw the ellipses and axis to help with the drawing of the oval dish. I settle myself into a comfortable position so that when I return to that position, the reflections in the dish will remain constant as the painting progresses.



My colours are always the same no matter whether I am painting Wellington or Venice – Cadmium Yellow, Cadmium Red, Alizarin Crimson, Winsor blue (red shade) Ultramarine, Cobalt blue, Viridian, Yellow Ochre and Burnt Sienna. I explain that I use those colours because of their chemical harmony and permanence.



I keep talking and explaining to the two dozen audience (albeit when by myself I shut up and concentrate).



Artists Forum

Sketch Club

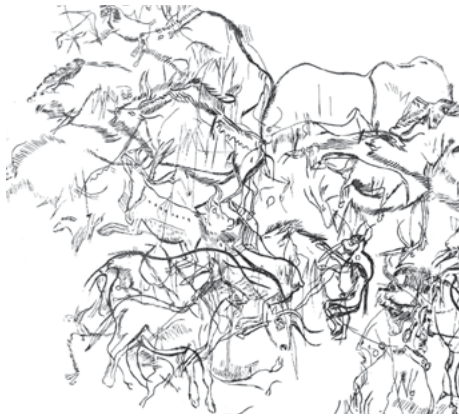


with Douglas Chowns

Once upon a time, ART was

POWERFUL

In the early world some 30,000 BC, art birthed when Paleolithic humans conceived the idea to make images of the hunt, the animals they revered and images of themselves. We know this from 16,000 BC cave paintings discovered in Altamira Spain, the Dordogne France and Africa.



Cave drawings, Les Trois Freres.

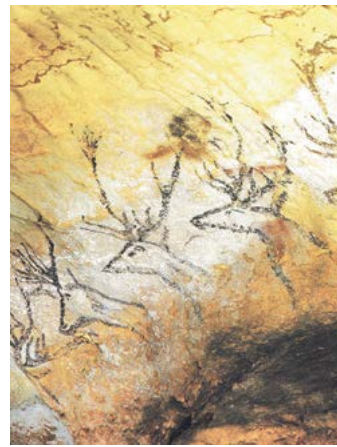


'Silbury Hill Ritual' - from sketch book 3.

sixty years and since I am the son of a Wiltshireman, I remember from an early age visiting the west country of England. Silbury Hill grew out of the road ahead as we approached by car on our way to my fathers Devizes. The neolithic man made hill fascinated me as did Avebury Circle close by and the Roman city Verulamium two meters below the turf where we played football against a local school in St Albans. I thought more about what was below than the ball coming towards me - sorry team! For me Boudicca was still slashing from her chariot within the

Art and the status of the artist was quite different to what we consider art and the artist to be today - the imagery portrayed was not intended to be a pretty drawing to be admired or even easily seen. The work was a powerful communication with the other world, not for humans at all. However it had humans in mind I believe - art was all about survival.

I have pondered and studied this question for over



Five stags swimming - Caves at Lascaux. c 16000 - 14000 B.C.

a modern painting you admire - does the imagery call upon forces unknown, to empower, gift or even change the beholder in a time of need? I think not. So what made Prehistoric art in its pure state, before the 'aesthetic trend', so much more powerful - in my opinion - than the work of artists today?

I suggest it was the need to survive, to procreate, but first feed themselves as hunter gatherers that birthed the concept of Artist as Sorcerer, Magician, Shaman, High Priest - call them what you will. A fundamental magical belief existed that a facsimile image would communicate their community need, to ensure a successful hunt. Serious stuff indeed! A belief that through artist and imagery they could talk to the forces they believed controlled nature, the elements, their food source, animals and plants, their shelter, warmth, their food, their well being. Art was contagious magic and originally very much more than mere pretty pictures. They often stabbed the graphic animal, as they hoped to stab the very animal itself.

Some years ago I involved my adult students at a week

remaining visible walls beyond the goal posts, her hair streaked with lime and her tattoo's writhing beneath, the grim warrior - empowering graphics. I believe they represented the same life force - the ever regenerating vegetation - no longer Queen but the deity herself possessed and present.

The use of design as tattoo, engraved on pots and weapons, on the body or on a cave wall, was powerful stuff. Think about

Artists

long Great Missenden Art Month in Buckinghamshire, where I was able to study 'modern day student reaction' to some of my ideas, as to how we humans have ourselves created a world according to our own body shape and proportions, the tides and the moon phases, the eight fold



Sketch of 30,000 BC terracotta figurine from Cucuteni, Romania.



Complete finished male model painted - the Invisible Man.

year. Internationally we all have four fingers and a thumb, two legs and hands that give spans of stride or a palm measurement as demonstrated by Polykleitos Doryphorus or Leonardo's Vitruvian Man. My course of daily life size life drawing entitled 'The Measure of all things' explored my conjecture, questioning early man's imagination based on place, time and need. Also the possible creative input to combine ceremony, ritual, dance, sound, costume and images.

Cave art and Neolithic concepts and belief was hard work and for want of a better word 'empowering' was forceful and necessary for survival. Not simply a pretty image or a soul searching academic exercise of intellect. To discover the empowerment of tattoo, students body painted our male nude model, in the style of a possible 30,000 BC terra-cotta figurine from

Cucuteni Romania. The model said the ladies brushes felt like 'little dogs noses'. When complete, he disappeared visually i.e. he became invisible. Truly Shamanistic!

Wikipedia and the Oxford Dictionary play down what art was originally about, and this also fascinates me. I myself have tried over the last 45 years to produce some examples based on the cave concept that were designed to help to heal or give a sense of peace. Delicious to handle,



1975, Dougie with his satin acrylic cloths.

1975 satin acrylic, 3 meters long and printed in deep water blues and shallows greens were designed so that the owner, after a bad day, could wrap themselves up in the length - and heal.

As a young RAF Airman, colour theory in the work place interested me. I discovered that by changing the colour of the Operations Room at HQ Fighter Command in 1956, aircraft plotters could work an extra ten minutes longer under stress. Colour is yet to be seriously understood by education and industry, especially our road planners in New Zealand, and by a population where many are likely colour blind - however, we return to the cave when we stop at a red light and feel safe at green - the safety of the forest as against the danger of fire or spilt blood. Hospital operating theatre surgeons green or cyan gowns are however not for safety, but for colour reversal. The visual pink/red open wound registered by the surgeon - registers as green on the opposing nurses gown and balances out - lessening eye strain.

Academics write endlessly from their warm heated studies after a good lunch - most are a million miles away from basic survival or being inspired while shivering on a bleak heath as dawn approaches. Academics seldom notice the shape of hills, the power of the sea or the almost super human skill and strength required to bring down a months supply of meat in the form of a bison. I was fortunate to have a good and long friendship with writer, Professor and BBC Mythologist Dr Ann Ross in Aberystwyth who was aware - but she was a Fey woman herself.

As for art and ritual, Canadian painter Emily Carr settled herself, viewed her landscape, smoked a cigarette, sang a verse from the evening hymn - then attacked the paper with broad loaded sweeps of thin oil colour. Her effect is vibrant.

May the Force be with you! - Enjoy.

For more information check out Dougies 'philosophy' on www.douglaschowns.co.nz. 



ARTCLASSES IN HAWKES BAY FOR CHILDREN

• Hastings artist, **KATIE MINES** is a local artist with 10 years teaching experience and teaches every weekday after school, and also on Saturdays.

• **POINT OF DIFFERENCE**
Only professional quality materials are used.

Contact **KATIE** on
06 878 8476 - 022 353 1945
art@katiemines.com

www.facebook.com/katieminesartclasses

Forum



SUE LUND

Letterboxes,
Dog Kennels, Bird Houses,
Resin'd Bathroom/Kitchen Tiles
and much more.

CONTACT

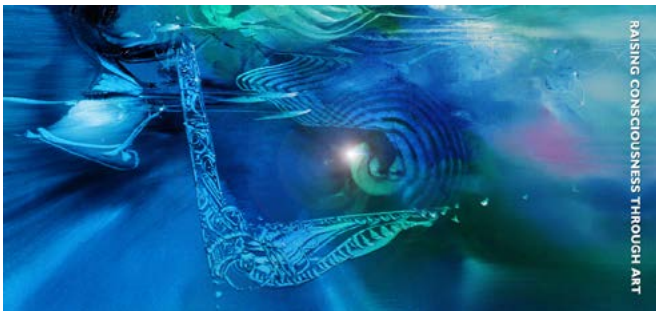
027 416 6078

suelund.com • suelund@paradise.net.nz



VJEKOSLAV NEMESH

Original paintings, hand painted glass, limited editions
on canvas and silk, oil painting art classes, live demos,
limited edition books, gift cards and certificates.



CONTACT: 09 838 2044 • 027 224 4443
nemeshart@nemeshart.com • www.nemeshart.com

Kazartz

KAREN Vernon

**MIXED
MEDIA
ARTIST**



ORIGINAL ARTWORK FOR SALE

EXHIBIT-A Mangonui

**CLASSES - Northland
WORKSHOPS - NATIONWIDE**

KAREN VERNON Coopers Beach, Far North

P: 406 1733 M: **0211656583**

E: countryfields@xtra.co.nz or karen@kazartz.co.nz

*Come and watch glass blowers
in action in Keith's Studio
at the Town Basin, Whangarei.
If you want to attend a
workshop, contact Keith.*

GLASS BLOWING

KEITH GRINTER - Grinter Glass Ltd

8 Quayside, Whangarei, 0110

027 255 8727 • 09 438 9810

info@keithgrinter.com

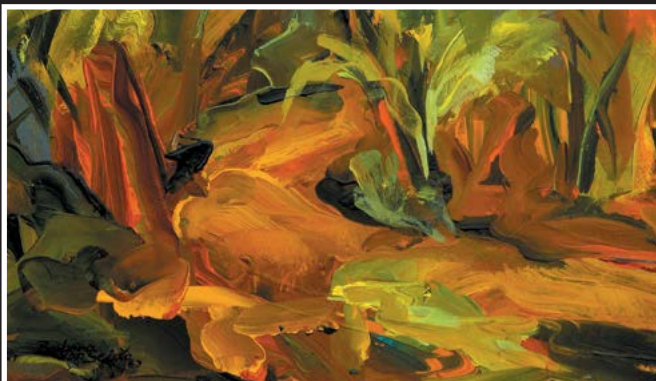
<http://www.keithgrinter.com/>



GRINTER GLASS

*Glass blowing scholarships are available
for students applying to study for a
Certificate or Diploma of Art and
Creativity at The Learning Connexion.*

*For conditions and application, please see
www.tlc.ac.nz/enrolement/scholarships/*



EXPRESSION IN COLOUR

BARBARA VON SEIDA

Multi Award Winning Coromandel Artist

SOLO EXHIBITION IN ACRYLIC

Mairangi Art Centre, 20 Hastings Rd, Mairangi

2 March to 13 March 2016

Mon - Fri 9:30am - 4pm • Sat - Sun 10am - 2pm

OPENING: 2 March 6.00pm

www.barbara-von-seida.co.nz

ALPINE ENERGY ART AWARDS

held at the Aigantighe Art Gallery in Timaru.

It was an honour to once again present the annual Alpine Energy Art Awards – the 63rd exhibition held by the South Canterbury Arts Society.

The opening was well attended by artists and invited guests, resulting in a really enjoyable evening.

Each year the standard of work seems to get higher, and it is always a real thrill to see ones artworks on the wall of the Aigantighe Art Gallery. Very professionally hung and lit by the amazing team at the gallery.

The Arts Society has enjoyed an influx of new members this year, so it is always exciting to see what they will produce for the exhibition. We are never disappointed.

Thanks to the generous support of our sponsors we were able to recognise the talents of a lot of people.

This event really is the culmination of a year of very hard work by the committee (a great enthusiastic group!), and the artists, so it is great to see so many of our established artists and also new emerging artists being recognised for their efforts. Pleasing also to have many of them selling their work. N



Viewers Choice Award winner, 'The Path Less Travelled' in pastels by Julie Greig.



'The Fled' by Tara Herd.

Diana Peneamene and Claire Forbes at the opening night.



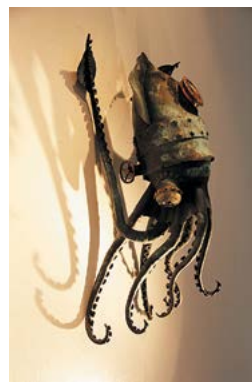
'INHABIT' EXHIBITION



'Life is a Parody' - David Lloyd



'Squawk' - Joanna Fieldes.

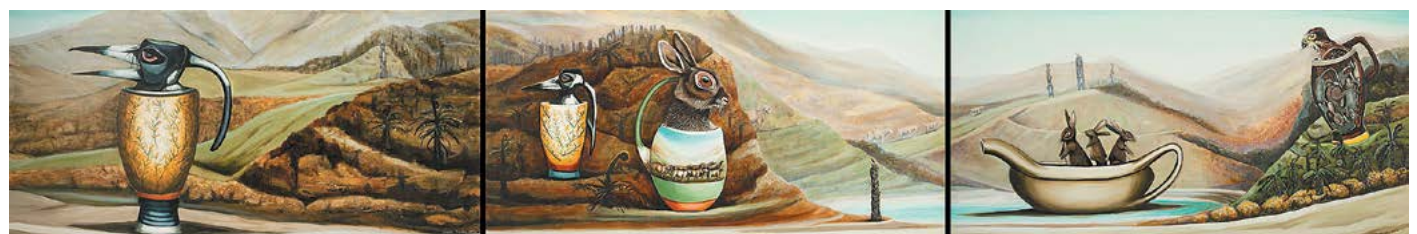


'Squid' - David Lloyd

In October, The Little River Gallery hosted an exhibition by David Lloyd and Joanna Fieldes. Historical and hysterical characters were portrayed. Third dimension copper creatures, shaped by their quirky and quizzical world. On canvas, surreal scenes of meetings, greetings and confrontations between the indigenous and the exotic.

"In this selection of oil paintings I have combined New Zealand landscapes with flora, fauna and still life objects in ways that suggest alternative subtexts to the ubiquitous stories of our colonial past," says Joanna Fieldes.

David Lloyd explains "I love working with copper which is in some ways similar to leather. I make patterns and copper is quite malleable, as is leather." N



'The Sentry, The Sentinals and Rabbit Source' - Triptych by Joanna Fieldes.

POLYCHROME EXHIBITION



Polychrome exhibition is the end of year exhibition for Aoraki Polytechnic arts and design students from the Timaru campus. This year's 2015 Polychrome exhibition opened on 5th November with over 155 guests in attendance at the Aigantighe Art Gallery in Timaru.

At the opening, a range of awards were presented, the Aigantighe Prize was presented to Jane Powell; Friends Of the Aigantighe Award went to Chrissy Barnett; South Canterbury arts society award was won by J. Hammond. A dual presentation for the Samantha Wallace Memorial award was made to Cazz Sarchett and Craig Cook. The late Miss Wallace was a former student and exhibited in the Polychrome exhibition 2005-2007. In her memory Samantha's parents Philippa and Peter Wallace present an award to promising art students in Polychrome. The Polychrome show is a great vessel to share the joy and achievements of this year's studies and enables the public to appreciate our local South Canterbury talent.

Over 35 students exhibited with 80 wall works, 20 sculptures and a range of digital works. [N](#)



'Diverse' by Craig Cook.



'Grid' by Stephanie McKay.



Three paintings by Jane Powell.



Kathaleen Bartha

Arlin Sukarlin

Tania Bostock

Inspiration Revealed EXHIBITION

The Marlborough Art Society recently held an exhibition titled 'Inspiration Revealed' which included nine talented artists' unique artworks in varying media such as oils, acrylic, mixed media, glass art, kiln-fired vitreous enamelling and sculpture.

The group of invited artists were Kathaleen Bartha, Ann Braunsteiner, Lloyd Harwood, Tania Bostock, Danielle Yealands along with Marlborough artists Walter Scott, Tom Flaherty, Heina Petzold and Arlin Sukarlin. [N](#)



NO NATURAL TALENT REQUIRED

**Art Classes
Workshops
Art Holidays**

[f](#) [i](#) [p](#) @MOOREFINEARTS
#MOOREFINEARTS
ARTSCHOOLNZ.COM



ART EXPO NELSON A Great Success

By Britt Coker

The fourth annual Art Expo Nelson has just been held with organisers of this year's show deeming it a great success based on high visitor numbers, plenty of positive feedback and art sales up on previous years.

For the first time this year, applications were accepted from artists all over New Zealand with the end result seeing 175 artists and over 2500 artworks for sale at the October show.

Nic Foster, Event Manager, says that art purchases at the event have increased year on year since it first opened its doors in 2012 and that this year there was a 25% annual increase on total sales figures with \$204,000 worth of art bought over the long weekend.

"We are pleased that so many of the weekend visitors found some pieces that they loved and we are thrilled for the artists too. The event is now gaining national

recognition and a great reputation which we feel is due to a combination of hard work and talented artists."

Foster says, "Art Expo Nelson generates a fun atmosphere and the artists love the chance to meet kindred spirits and talk to the enthusiastic art loving public. It's New Zealand provincial town friendliness at its best".

Foster says anecdotal feedback from visitors was unanimous in their praise of the venue and the art on display. Many took advantage of the on-site café and comfortable couches to contemplate their art choices.

Artist applications for Art Expo Nelson will open in Autumn 2016. N



Combining Art & Accommodation at Nelson Art Expo

When Lynn Whitford heard she had been selected to exhibit at the Nelson Art Expo 2015 it seemed only logical that she and her husband Steve should make an offer of specially priced accommodation to visiting out of town artists in their boutique motel accommodation based at Tahunanui Beach, handy to the airport and only 5 minutes' drive from Saxton Stadium, the base for the Art Expo.

It is from this base, Ascot Lodge & Gallery that they have a gallery exhibiting Lynn's encaustic art works as well as operating their specialist encaustic art supply business, where they are importers and NZ agents for the Arts Encaustic range of products which they sell direct to the artist.

Lynn also runs encaustic art workshops at the gallery, generally on a one to one basis, which with all materials and equipment supplied, give people a great chance to see how they enjoy working with encaustic. With the handy on site self-contained accommodation the 'Combo Deals' combing the workshop with accommodation makes for a great artful break in sunny Nelson.

Lynn & Steve really enjoyed hosting a great group of successful artists from the North Island, Anita Madhav, Vjekoslav Nemesh and Yana Meech from the Auckland area and Nancy Frazer from Tauranga, all having been successful at Christchurch & Wellington shows. It was great to network with them and other artists, they all sold works and Lynn was very happy to have pieces go to buyers from Wellington and Marlborough, as well as locally.

It was great to make new friends, although plans to get everyone together for a meal with Lynn & Steve proved hard to arrange over the busy weekend but they did manage to wander up to "Hot Rock" at Tahunanui on the Sunday night with Anita Madhav for a bit of pizza & pasta, which was a nice chance for a brief relax. Hopefully this year there will be time for everyone to get together once again. **N**

The New Zealand Artist Magazine



Yana Meech.

Lynn Whitford.



Lynn and Steve having dinner at Hot Rock with Anita Madhav.

Nemesh.

Pastel Artists

**Do you like to work in pastels?
Not afraid to get your hands dirty?**

PANZ

- More than 270 members nationwide
- Promotes soft, hard and oil pastel mediums
- Annual national exhibition and convention
- 2016 convention Mapua April 15th-17th
- Workshops by internationally recognised artists
- Colour newsletter 6 times a year
- Network of regional groups
- Scholarships and competitions

Interested?

For information about PANZ and details of your local pastel group, see our website

www.pastelartists.co.nz





BILLBOARD PROJECT

By Charlie Unwin.



All photography by Bernie Butler.

The Billboard Project came about both from a need to bring the Arts Festival back into the CBD and have more presence, as well as a need to not just be a performing arts festival, but incorporate the visual arts as well. The Festival of Colour in Wanaka first tinkered with the billboard idea a few festivals ago, and I thought it could be something that Nelsonian's would embrace. Six artists were chosen to be part of the inaugural project, four local and two 'out of towners'. One of the non-locals was Richard Adams, an artist who had been part of the Wanaka project who brought both experience and continuity to the project. I chose the theme of Aromahana (Spring/Warmth) because that is something the festival is well known for - heralding the beginning of Spring in the region.

I have worked for 20 years in the professional performing arts, surrounded by actors, dancers, musicians, etc so it was very interesting for me to work alongside visual artists in the same way. It was different and at the same time, not different, if that makes sense. Working with the artists was very much like working with a cast of actors in a play - everyone is different, and everyone brings something unique to the table. However it was different in regards to a performance show, where the show is at a certain inflexible time on the night. With the visual artists, the deadline was a little more relaxed and therefore they were able to work at their own pace. They were a lot more unhurried than the performers.

The Nelson public really took to the project, engaging with both the works and the artists. The greatest indication of the public enthusiasm was that when the artists were not there due to the wind or some other circumstances, the local iSITE was inundated with people wanting to know where they were, and why they weren't painting.

Having Jasco come onboard was imperative in making the project a success. It meant we were able to secure artists of the calibre of Sofia and Richard. Also the products on offer and the gift bag they received excited the artists and made them fully enthused about the project. One even remarked, "BEST GIFT EVER from the Liquitex sponsors! Absolute joy opening up the gift box so please pass on my thanks!"

All of the works were exhibited at Red Gallery following the project and were put up for auction on TradeMe. They all had interest and bids, and whilst only one was successful in selling online, the others all have started dialogue with interested parties.

I think that the project was successful and I'd like to see it return and grow. The artists involved have also seen the opportunity for the event to involve artists who work in different mediums (sculptors, urban artists, etc). The location needs a rethink though, because as nice as the banks of the Maitai is, it can get rather windy and that makes painting prohibitive.

All works are 2400 x 1200mm.



Smeagol



smeagolfilth@gmail.com

White Flowers - Smeagol. 2400 x 1200mm.



Geoff Noble

tahunastudios@gmail.com

It's been a busy four weeks and we are finally done. A huge thanks to The New Zealand Artist Magazine and Liquitex for sponsoring this project and the Nelson City Council for putting it on.



The two weeks went great. We had a lot of public interacting with us while we worked and the quality of the work was top notch. The product (Liquitex) was epic to work with and I can't wait to get to work with it in my studio. This was a very positive project for both the public and the artists as we spend a lot of time in our studios by ourselves, so working in a group was awesome.

The public loved watching the works evolve and were 'stoked' to be able to ask questions and share experiences with us artists. The paintings were on display in the RED Art Gallery and were auctioned on TradeMe.



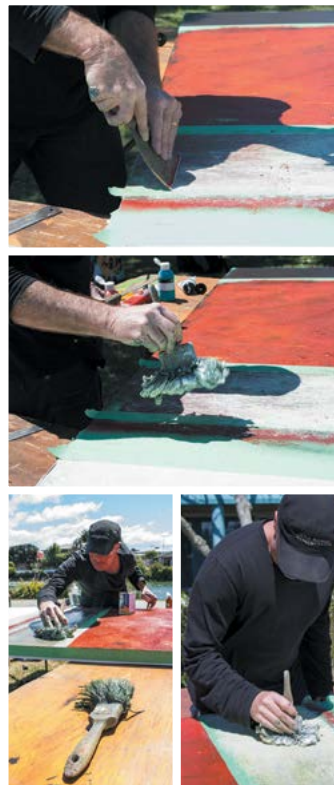
'Bee' - Geoff Noble. 2400 x 1200mm.

Richard Adams

atticus@hotmail.com

I first became part of this project as a result of being one of the artists invited to the Festival of Colour Pouwhenua in Wanaka a couple of years ago. Working outside in natural light is something I love to do in my own practise and in fact I have an area at my studio in Auckland which is set aside for this very process. Allowing the public to watch your creative thinking is something I've always enjoyed. It has for me a sense of theatre about it which as a musician and performer of many years I love to combine. The two go hand in hand - one sets the other on fire.

So many artists work in isolation and this process allows you to breakdown that structure and throw a little caution to the wind to make marks on a less formal level in front of an audience. It really is a lot of fun engaging with the public and as an painter you may surprise yourself with what comes out in the end result. Thank you Liquitex and The New Zealand Artist Magazine, Charlie Unwin and my fellow painters for a very special event at the 21st Nelson Arts Festival. I look forward to next the next one!



'Seasons' - Richard Adams. 2400 x 1200mm.

We were so pleased to be able to be involved in this event and it was our pleasure to be able to provide Liquitex products to some amazing New Zealand artists. We are looking forward to Nelson 2016.

Trish Currie

Senior Product and Key Account Manager
Jasco NZ (Pty) NZ Ltd.

Sincere thanks to Trish Currie, Andrew Parker, Diana Rees, Geoff Noble and Charlie Unwin for their hard work in bringing this project to fruition. A resounding success by all accounts. Roll on next year.

Megan Lavin

Publisher/Editor
The New Zealand Artist Magazine.

Miriam Hansen

miriam.hansen@xtra.co.nz

"This was the longest public art project I have participated in. We worked over a week on our paintings on the Maitai riverbank. Spray painting outside is great in terms of ventilation, however gusty winds made the use of paper stencils very challenging and I probably said some bad words when I was try to hold my work down for fear of it flying away in the wind.

The best part about participating in the Billboards Project was watching other people work. Other artist processes of making fascinate me. The people passing by were also fascinated, and we had long conversations about art and about different sorts of studio processes. I was reminded of how mysterious many people find the whole idea of art, which felt really refreshing somehow. As artists we often work long hours obsessively honing our techniques and it becomes easy to take these skills for granted, experiencing other peoples interest and enquiries was something of a shot in the arm. I was reminded of the particular nature of my art practice and how intrinsic it is to me.

I think the timing for this project was really great for me too. I had been working hard in my studio during the winter, which was isolating. Reclusiveness comes easily to me, so it is very good for me to get out of my studio and work with other artists. So I felt the project got me out of my studio space and out of my comfort zone. It also extended me in terms of working with a larger scale than normal and with more layered stencils. So overall I thought the project was



'Roses for Amy' - a tribute to Amy Winehouse. 2400 x 1200mm.

really successful. I would like to express my gratitude to The Nelson Arts Festival for hosting the project and for inviting me to participate in it. It really was a blast and I hope the event becomes a regular part of the arts festival program. It's cool to have artists working out in the Nelson community and I really think it adds to the arty vibe of Nelson city.

Olivia Hall with students.

olivia.hall@nmit.ac.nz



Olivia Hall and her students created intricately detailed work on clear perspex. Painted in white, the contrast is striking.

The wind was a bit of a challenge, but the finished work is beautiful.



Olivia Hall and students' finished work. 2400 x 1200mm.



Sofia Minson

sofia@sofiaminson.com

Sofia Minson was invited to paint this large-scale artwork as a live art demonstration on the banks of the Maitai River in Nelson for the 2015 Nelson Arts Festival Billboard Project, alongside fellow New Zealand artists Geoff Noble, Miriam Hansen, Olivia Hall, Smeagol and Richard Adams.



'Grey Ghost' - Sofia Minson.
2400 x 1200mm.

Entitled "Grey Ghost", this piece is inspired by the taonga (treasure) that are New Zealand's people, land, forests and birds.

The body of the kōkako, which is usually grey, is instead painted here with watery washes of the blues and greens of New Zealand's forests and waterways.

Peeking through shadow is a stylised korowai (feather cloak) as if worn by the bird itself.

Intricate patterns painted in thin white ink that reference Māori kowhaiwhai designs, tukutuku panels and ancient hindu sacred geometry, drip down the torso. Sofia uses multi-cultural, multi-faith elements in celebration of her own mixed Māori, Swedish and Irish heritage, as well as her experiences growing up in NZ and overseas in Samoa, Sri Lanka and China due to her father's engineering



work. The creative process for this painting took place in Nelson and therefore the triangular patterns on top of the bird's head could be seen as a map of the top of the south and bottom of the north island.

The final detail painted was the orange wattle, proudly showcasing a Moko Kauae or chin tattoo, traditionally worn by Māori women to signify mana and status. This touch of human marking brings this image of a bird into the realm of dignified portraiture and reminded the artist of a watchful, ancestral presence. **N**

Soft Pastels

Distributed by
Tasman Art Supplies

021-677178
tasmanartsupplies.co.nz
info@tasmanartsupplies.co.nz

ARTISTS' QUALITY

Takapuna Art Supplies
French Art Shop
Personality Framers
Humanity books & Fine art
Ochre Art Supplies
Impressions
ArtZone
Art Supplies Southland

HAWKE'S BAY VISIONS

Cheval Room,
Hawke's Bay Racing Centre

March 18, 19 & 20

9am to 9 pm Daily

Free Admission

Our valued Category & Award sponsors

www.arthawkesbay.co.nz



Artists love oil colour for many different reasons.

That's why we are the only people to create five types of oil colours to provide the widest choice.



ARTISTS' OIL COLOUR

The highest professional quality traditional oil colour made from the finest pigments.

Artists' Oil Colour is unmatched for its purity, quality and reliability - a success which is reflected in its world-wide reputation amongst professional artists. It has 120 colours in the range, 119 are rated 'permanent for artists' use'. By exercising maximum quality control throughout all stages of manufacture, selecting the most suitable drying oils and method of pigment dispersion, the unique individual properties of each colour are preserved.



WINTON OIL COLOUR

A high quality yet economical oil colour for artists working with high volumes of colour.

Winton is a traditional range of oil colours, made from moderately priced pigments, formulated for student and amateur artists or more accomplished painters requiring large volumes of colour within moderate cost limits. All 47 colours are rated 'permanent for artists' use. A high level of pigmentation provides good covering power and tinting strength. While it can't match the superior pigment load of Artists' Oil Colour, the Winton range is much stronger than many other artists' quality ranges.



GRIFFIN FAST DRYING OIL COLOUR

A fast-drying oil colour for quick sessions which is touch dry in 24 hours.

Griffin Fast Drying Oil Colour offers the excellent advantage of faster drying times compared to traditional oil colours. This means that the traditional oil techniques of both impasto and glazing can be done in considerably less time and a painting can be completed in a single session. The full range of 50 colours, 49 of which are rated 'permanent for artists use', are ideal for working outdoors, and greater transparency means increased depth and clarity for glazes.



ARTISAN WATER MIXABLE OIL COLOUR

A genuine oil colour which avoids conventional solvents and cleans up with water.

Artisan Water Mixable Oil Colour has been specifically developed to appear and work just like conventional oil colour. The key difference between Artisan and conventional oils is its ability to thin and clean up with water. Hazardous solvents are not necessary for Artisan and artists can enjoy a safer painting environment, making it ideal for artists who share a work space, schools or painting at home. The Artisan range consists of 40 colours and has a dedicated range of solvents, oils, mediums and varnishes, allowing you to achieve all oil painting techniques.



OIL BAR

A traditional oil in stick form providing a direct and versatile way of painting and drawing.

An artists' quality oil colour in stick form. The new Artists' Oil bar is a unique medium because it provides artists with greater buttery consistency and richness of oil colour together with the freedom and directness of pastels or charcoal. Oil bar has a spectrum of 50 colours each of which is produced by combining artists' quality pigments with linseed or safflower oil, blended with specially selected wax. It offers an exciting and versatile way of painting and drawing effects, whether used on its own or with tube oil colour.



OILS, MEDIUMS, VARNISHES & SOLVENTS

An extensive range of Oils, Mediums, Varnishes and Solvents are available to help you manipulate your oil paintings.

For more information, videos and demos on Winsor & Newton Oil Colours visit:

ww3.winsornewton.com/products/oil-colours

Winsor & Newton Oil Colours are available at leading art material retailers.

WHAT IS Millefiori?

Millefiori is a glasswork technique which produces distinctive decorative patterns on glassware. The term millefiori is a combination of the Italian words 'mille' (thousand) and 'fiori' (flowers). Apsley Pellatt in his book 'Curiosities of Glass Making' was the first to use the term 'millefiori', which appeared in the Oxford English Dictionary in 1849. Before that, these beads were called 'mosaic beads'.

Polymer Clay

The millefiori technique has been applied to polymer clay and other materials. Polymer clay is quite pliable and does not need to be heated and reheated to fuse it, and is therefore an easy medium to use for this.¹ Once you have created your bead, just bake it in a conventional oven.

The manufacture of mosaic beads can be traced to Ancient Roman, Phoenician and Alexandrian times. Canes, probably made in Italy, have been found as far back as 8th century archaeological sites in Ireland².

The technical knowledge for creating millefiori was lost by the eighteenth century, and the technique was not revived until the nineteenth century. Within several years of the technique's rediscovery, factories in Italy, France and England were manufacturing millefiori canes.³ They were often incorporated into fine glass art paperweights.

The millefiori technique involves the production of glass canes or rods, known as murrine, with multicolored patterns which are viewable only from the cut ends of the cane. A murrine rod is heated in a furnace and pulled until thin while still maintaining the cross section's design. It is then cut into beads or discs when cooled.

References.

- 1 "Millefiori technique in clay".
- 2 'The Work of Angels', Masterpieces of Celtic Metalwork, 6th-9th centuries AD, 1989, British Museum Press, London, ISBN 0-7141-0554-6
- 3 http://exhibits.museum.state.il.us/exhibits/barker/techniques/tech_millefiori.php



Top right: Millefiori Vase, 1872 V&A Museum no. 1188-1873. Source: <http://images.vam.ac.uk/inde>

Top far right: Roman era millefiori style cup from Emona (present Ljubljana) grave.

Left: Roman millefiori bead.



Millefiori Beads from 1920's. EvelynS~commonswiki.

STAEOTLER

FIMO EFFECT

FIMO SOFT

FIMO soft – simply shape your ideas!

Maxine Thompson

is an award winning professional pastel artist, a Master Pastellist in the Pastel Society of Australia and a Distinguished Artist Member of PANZ Pastel Artists of NZ.



Maxine devotes her professional life to enabling aspiring artists to further their dreams. She travels extensively most of the year, soaking up nature, meeting people and teaching pastel painting workshops. Amongst the countries she travels are New Zealand, Australia, The Greek Isles, Alaska and in 2017 Morocco is added to the teaching program.

Maxine shares her skills and expertise by painting a colourful portrait of Ossie with Rembrandt Soft Pastels

By Maxine Thompson and Anita Rood. Photography by Anita Rood.

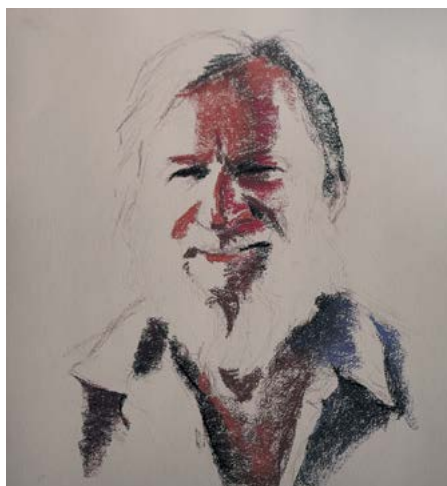
For this demonstration Maxine uses a set of 120 Rembrandt Soft Pastels manufactured by Talens in the Netherlands. She loves the softness of the pastels which provides her with an excellent colour release. The intensity and purity of the colours which have a good to highest degree of lightfastness and a very high colouring power due to a high concentration of pigment. They are excellent for the demonstration of this colourful portrait of Ossie the opal miner.

The colours are free of harmful pigments based on heavy-metals. The composition of soft pastels is such that the colour on the ground approaches that of pigment as much as possible. This is achieved through a combination of pigment, a minimal amount of binder and the purest and softest types of kaolin, also referred to as pipe clay or China clay. The balanced proportion of these ingredients results in an as spontaneous as possible colour transfer and a velvety look.



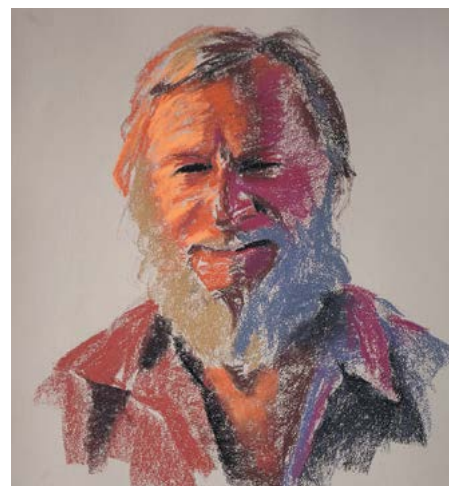
Sketch

Maxine sets out the dimensions and proportions of the portrait in *Caput Mortuum*, a colour that fits easily into the skin tone of this subject. Portraiture demands accurate proportions and shading to achieve a good likeness. For sketching she uses a pastel or pastel pencil, the paper used is *Colour Fix* pastel paper with a gritty texture which 'holds' various layers of pastel well.



Shadows

The shapes of the shadows help form the character. It is valuable to understand where the light comes from and how light and colour reflect from surrounding surfaces onto the skin and hair. Start with dark shades to achieve sufficient contrast. Talens recently added 15 dark colours to the Rembrandt assortment of 218 colours, "*Delicious darks*" if you ask Maxine!



Shape

Ossie has late afternoon sunlight on one side of his face and cool light from the opposite window on the other side. Start with the dark areas then use layers of cool and warm colours to shape the features. The shape of the shadow down the length of the nose explains the profile of the nose. In a full face view, the shape of the shadow will tell you whether the subject has a roman or dished nose.

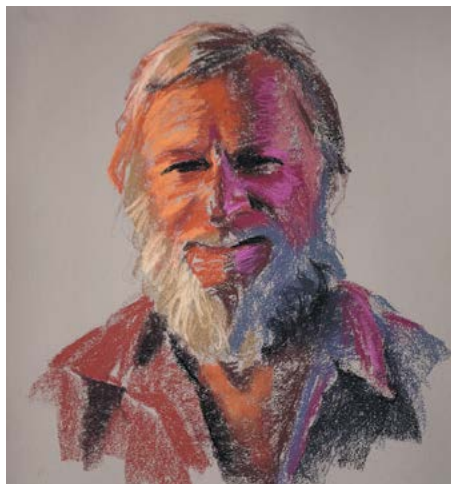
Maxine Thompson

demonstrating
pastel painting



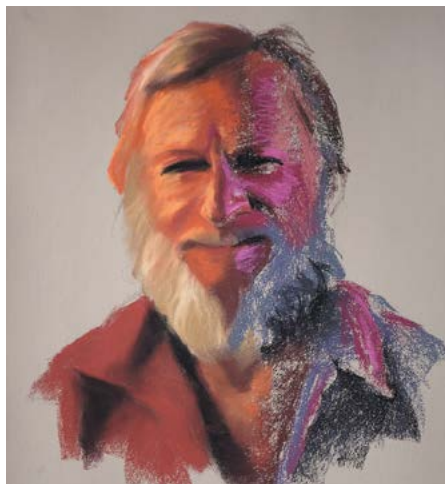
photography Anita Rood

“Ossie from Outback Queensland has a face as colourful as the opals he mines in Yowah’s red earth.”



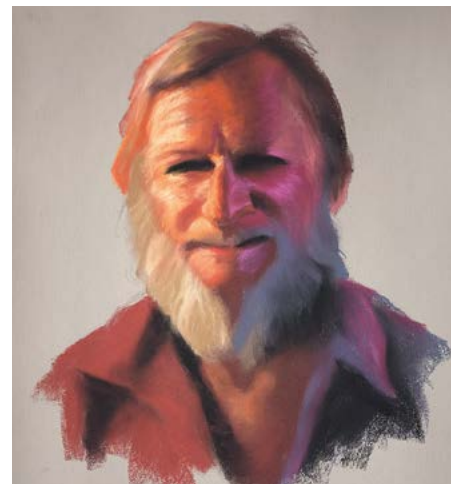
Layering

Maxine’s method is creating a dark toned under-coat, a richer coloured middle layer and refining some areas with a lighter layer. Rembrandt soft pastels are rich in pigment and have an excellent colour release, which makes adjustments easy through adding correction strokes over the previous layers.



Blending

Put enough pastel on the page to cushion your fingers before blending on Colour Fix paper. Too thin a layer will cause the rough sand paper-like surface to painfully wear the skin off your fingers. Maxine uses 3 or more fingers and ‘colour-codes’ them. Use a rubber tipped colour shaper if your fingers are too big for details.

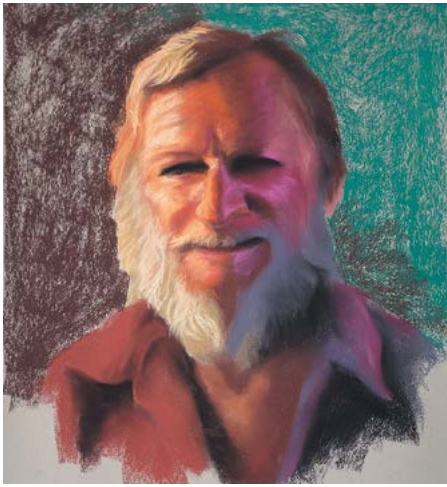


Purpose

Blend with a purpose!

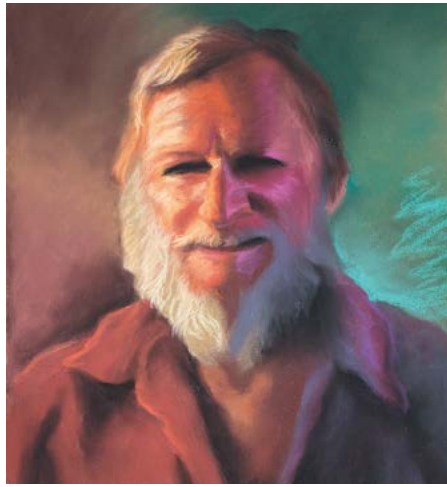
Blending is for various reasons:

- mixing colours to a new colour
- soften the mix between colours
- to dull the colour
- to ‘fill’ the paper (prevent the paper colour and texture showing through)



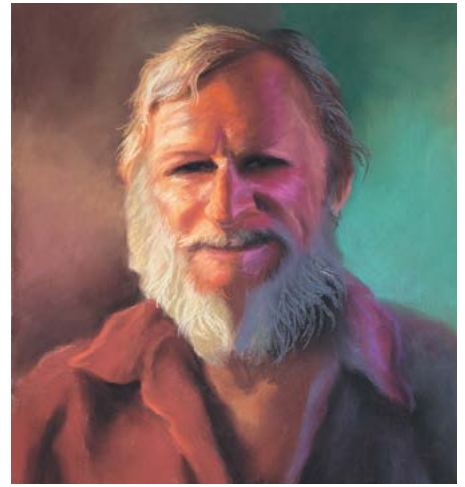
Filling in

Pastel is applied to the page with strokes from the sharp edges, the flat ends or the broad sides of the stick. Colours can be mixed on the page by layering over. The layers may be blended or left showing under colours through the top layers. The consistency of Rembrandt soft pastels is very effective for layering in portraits.



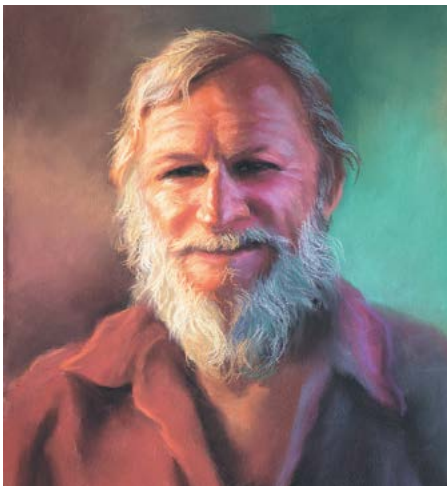
Background

A sense of depth is achieved by applying the edges of the subject once the background is completed. The subject is also coming towards the viewer through rendering the background darker behind the light side with *Mars Violet 538.3* and lighter behind the darker side with *Bluish Green 640.9*. Note that background colours also reflect onto Ossie.



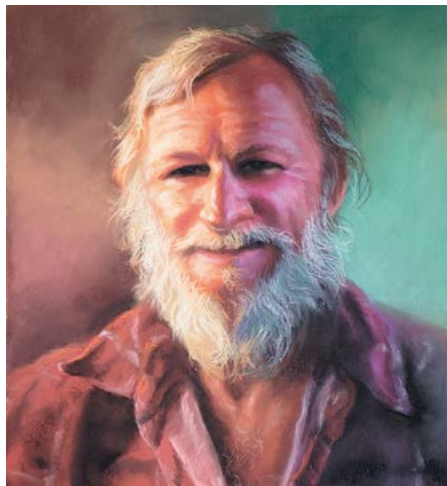
Hair

The shape of the skull, lips and chin are indicated by the directions of the hair and whiskers that grow from them. Hair, moustache and beard require a dark undercoat with stronger coloured strokes in the direction of the clumps of hair. Straight lines will be un-straightened to lead the eye in another direction, lastly added are highlights in Ossie's hair.



Details

Maxine didn't draw dark lines to create wrinkles, instead light areas are added on the darker undercoat which make wrinkles appear automatically. The whites of the eye are not pure white but *Mouse Grey 707.3* and an added finger smudge. A dirty finger is handy for subduing strong colours. For the glint in the eye Maxine used *Ultramarine Light 505.7*, also toned down to just a suggestion.



Finishing

Enhance the overall contrast in your painting through adding highlights. Maxine added reflected light under Ossie's nose. The shirt is reshaped and it's characteristic tartan pattern, with light and dark creases, is accurately placed. Defining his collarbones and adding some chest hair in the dark areas are the last finishing touches.



The Artist

Maxine's speciality is pastel and pencil drawing in a variety of subjects as well as portraiture of people and animals. For further information about her classes and commissions feel free to email maxinethompson@windowlive.com The national and international 2016 2017 workshops schedule is online at www.maxinethompsonartist.com 



CELEBRATING THE TENTH ANNUAL ART HAWKE'S BAY EXHIBITION.

It started in 2005 with observations – Ian Thompson saw talent in remote corners of Hawke's Bay while demonstrating pastels and Diane Thompson noticed in the Australian Artist magazine that Sydney had an exhibition combining all their art groups.

Ian remembers their excited but cautious discussions. "Would this work here, combining all the groups in our region? The concept of bringing together members of art groups throughout Hawke's Bay in one combined exhibition was a definite challenge."

The Thompsons sought and were given enthusiastic support to hold an exhibition in 2007 and the concept of Art Hawke's Bay was born. The original committee of four went through a huge learning curve in running an exhibition with all the administrative work involved, including setting up as an incorporated society. Over the years the organisers have been immensely grateful for the advice and support of the art community. Exhibitions have been held annually and are open to anyone who is a member of a Hawke's Bay art group or society. Categories are provided to focus artists' work and the subject matter is Hawke's Bay (in appropriate categories).

Art Hawke's Bay are now looking forward to their 2016 exhibition, celebrating ten years of showcasing art produced in the region. The exhibition will run from Thursday 17 March until Sunday 21 March. Artist Megan Schmidt, who also works under the name Julian Maher, is the selector and will also run a workshop on the Sunday at the venue, the Cheval Room, at the Hawke's Bay Racing Centre.

This year's theme is Hawke's Bay Vision. The winners of the categories: Abstract Hawke's Bay, Friends of Man, Coasting, Hawke's Bay in Bloom, Colour Explosion, Quirky, Figurative, plus the supreme winner, will be announced at the opening night. The winners in each category will receive a prize of \$250. Additional prizes will be awarded for Best in Exhibition and People's Choice Award.

Ian says, "A team of willing volunteers work with the aim of giving all art groups within the Bay a chance to show their work in an annual, selected exhibition with prizes, and to promote their work to the rest of the country". All entries are for sale at the exhibition and afterwards through the website.

The exhibition is a non-profit event, funded mainly from The New Zealand Artist Magazine

local grant providers and sponsors. Art Hawke's Bay is very appreciative of their generous support. A main sponsor is being sought who, in exchange for naming rights, will give financial support, and positive involvement in the exhibition.

More information at www.arthawkesbay.co.nz. 



Above: 2015 Winner of Light & Shade Category, selected by Nicholas Hayter: A Boy and his Dog by Janice Corbishley, Acrylic.



Right: 2015 Best in Exhibition, selected by Nicholas Hayter: Tidal Reflections by Wendy Davies, oil.

MOVING FORWARD

By Jamie Larnach. Photography by Serena Stevenson.

At the age of 13, Jamie Larnach overheard his father talking about a guy he knew as a teenager, who had a gift for drawing but never did anything with his talent. He thought that was a travesty. "That's stuck with me all my life. I try to make the most of my talents. I have been fortunate enough to be surrounded by insanely creative and passionate people and they've always inspired me to keep moving forward and creating.



Inspired by New Zealand's environment and the patterns that occur in nature, by geometry, coral, Arabic mosaics, and ancient architecture, I have been making artworks for 22 years, including music, jewellery, sculpture and festival dressing. In 1991, immediately after finishing high school I was pre-enrolled at Law school at Waikato University. Instead of turning up on the first day I decided to take a year off to go surfing and snowboarding. I did a lot of drawing and considered becoming a jeweller, combining art and a vocation. I trained for two years at Waikato Institute of Technology and did a lot of classes in fine art. I lived in

warehouses and painted on old doors and slabs of plywood – anything I could get for free.

Then I discovered electronic dance music and started putting on warehouse parties. Instead of finishing my degree I joined with a large group of likeminded artists and started an outdoor festival in Nelson called Entrain, which went on to become 'The Gathering' one of New Zealand's most famous festivals. In later years I started another festival called 'Splore' with another group of artists – and 'Splore' is still going strong. At the festivals I designed the marketing material and décor, painting murals and producing different elements of the events. I also DJ'd or played live music at every 'Entrain' and 'Splore' and still do.

During the NZ winter, between 1993 and 1997, I travelled with a small group of artists around Europe, Asia and the Middle East. We stayed afloat and bought airfares to the next destination through a combination of circus performance and hiring murals to festivals and club nights and busking.

In my 30's, Anne and I had children, and all of a sudden money was a greater concern and the art's are notoriously hard to earn a living from in New Zealand. As a result I now work in the construction industry as a tender submission manager. I create art as a release from the stress of a straight job and in an effort to give form to my artistic visions. If I'm not creating something I get uncomfortable and restless. I've always got to have a project on the go, whether it's music, a painting, or a performance piece.

I'm really into the work of Alex Grey, Android Jones and Luke Brown who are all visionary artists, bringing visions of otherworldliness into our realm. I think Alex Grey in particular will be one of the standout artists of our times. I'm also really inspired by the work of my sister Sarah Larnach, who does a lot of work for pop musicians like Ladyhawke, Passenger, Liam Finn, and Jack White. Sarah was nominated for a Grammy Award this year - how awesome is that!

I'm working on a series of paintings that represent my vision of an alternative Aotearoa. Where architecture from the Indian subcontinent meets New Zealand's



'Kereru saw lava' - 620 x 780mm. Acrylic on board.

endemic birds. Where coral life forms become flowers and space vessels are constructed from ancient cities. I've returned to painting recently after expending much of my artistic energy on music and performance. I'm really loving the pace of painting, and the process of accidental creation, where mistakes often become the strongest features of the work. It's something I can do at home and still share with friends and family.

In the late 90's I lived in a warehouse in Mt Eden called Normanby Road, which functioned as an underground nightclub. Every week a couple of hundred people would pour through the doors and dance the night away. I used to decorate the place with a guy known as Fly-Si. We'd spend the week painting murals and get them up on Friday afternoon. He'd control the lighting and I'd be one of the DJs. That place became an institution and I'm really proud to have been part of that.

At the end of the 2015 summer I did a live painting at a festival called AUM, with a good friend, Michael Day. Over six hours we transformed a large sheet of plywood into a techno-organic vision of a future New Zealand, complete with a huge flying tui. The reaction from the crowd during the event and the feedback afterwards was outstanding. Hopefully we'll do it again.

Self-doubt has been the biggest obstacle over the years. There's often some small worm of doubt in the recesses of the thought process, making me second guess what I'm doing, making me question is this right, am I kidding myself? Will anyone like it? Is it even achievable?

What's more is that people often don't think it's possible to do some of the things I've set out to do and achieved. I put on my first music festival at 21 and afterwards, friends who'd heard me rabbit on about it in the year leading up to it, admitted that they didn't think I could pull it off - in fact some of them actively discouraged me from trying.



'I wish I could see what you see' - 600 x 600mm. Acrylic on board.



'Bee important' - 600 x 780mm. Acrylic on board.



'Kea over orange' - 620 x 780mm Acrylic on board.



'Light gets interesting at sunrise' - 685 x 390mm. Acrylic on board.



'Tui over Primordia' - 680 x 800mm. Acrylic on board.

If anything my mistakes have taught me to keep going. Sometimes mistakes can be really fortuitous, the unintended consequence can be a real gift. I read a pithy comment some time ago that holds some truth (as clichés often do...) 'A master is a student who's made more mistakes'.

I've belonged to a lot of collectives over the years in creating events and art. Sometimes they really work and enable everyone to grow, for mutual benefit. When art collectives work they're awesome and you can achieve so much more than is possible on your own. I've seen these kind of groups disintegrate and explode, leaving friendships broken and bleeding on the studio floor.

At the moment I'm a member of the 'Splore Trust', which is a successful non-profit organisation that exists to raise funds to support cross pollination of art forms at festivals – specifically at the 'Splore' festival. There is a focus on community and participation which pushes my buttons, as I've always been focussed on growing and supporting creative communities.

I don't have a favourite subject. I get driven by a number of passions. It's hard to even say what the triggers are for those passions. It might be a certain quality of sound, something reminiscent in an old song, the way a bird's wing curves or maybe just how two colours sit next to each other.

Just like I don't have a favourite subject I don't have a favourite medium. I get just as much enjoyment out of pushing a paintbrush as pushing pixels, sound, colour, 3D forms, weird performance I love all of it. It's never about the medium it's about the process and the outcome.

With my painting I work up ideas and sketches in notebooks and on my Mac. I keep reference files on Pinterest and on my computer. I'll sometimes smash these together in Photoshop to come up with an indicative design.

Once I've got something firm in my mind I'll decide on what medium to use, which at the moment is often acrylic on board. After priming I get the base sketch onto the board, then mask off detailed areas and start working on the background.

At the moment I'm using various techniques to create organic textures and layers of imagery that is similar to the 'Accidental Painting' technique that was pioneered by Mexican artist David Alfaro Siqueiros. This technique utilises poured paint to create a marbling effect.

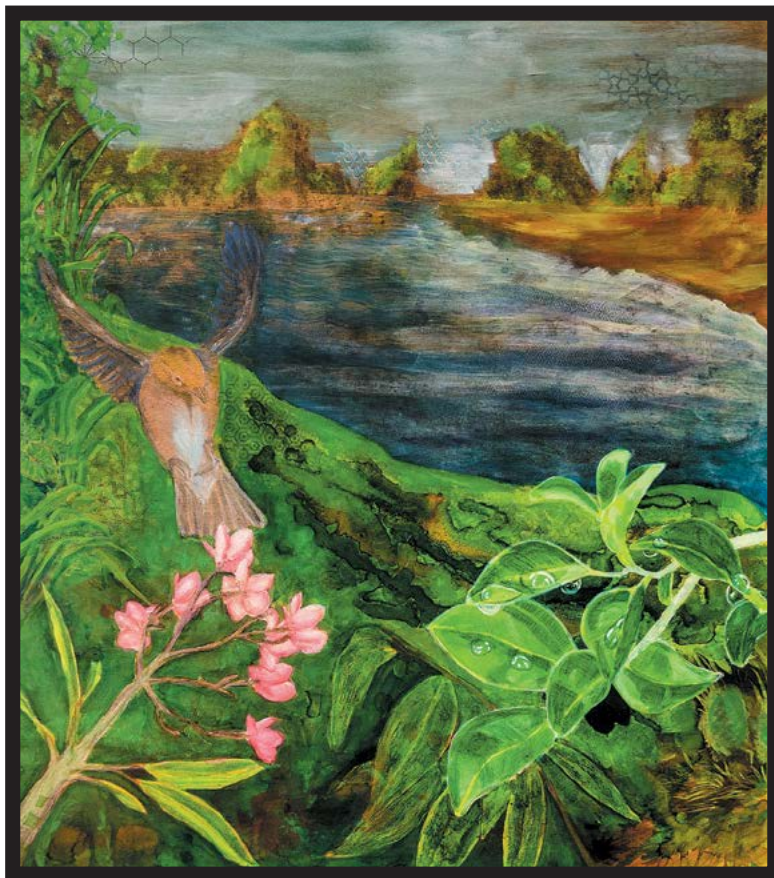
Once the background is complete I'll remove the masked area and finish the detail. And voila! A painting is alive and now needs a new home because I have too many at my place.

Listening to music is an intrinsic part of my makeup. I'm a habitual collector of tunes (vinyl, CDs, electronic formats, DAT tapes, minidisk) and have a constant soundtrack in my life. I love electronica more than anything else and that can be dub, techno, glitch, bass music, house, trance, drum and bass. It doesn't

matter what genre it is, as much as the spirit of the thing. My music has to be full of life and positivity. There's not a lot of moroseness in my collection.

My advice to new artists? Keep going. Keep working. Keep dreaming.

I have work in Bali, England, Austria, Germany, Switzerland, Greece, Israel, Czech Republic. I had one piece stolen that I understand is on the wall of a resort in Kenya now. **N**



'Kereru saw lava' - 620 x 780mm. Acrylic on board.

"I'm driven by a desire to communicate visually. People often see themes of science fiction and imagine that my landscapes are straight from fantasy novels. I'm pretty happy with that. It's not so far from my inspirations of beatific dream and visions of other lands."



The live painting at a festival called AUM, with a good friend, Michael Day.

BEFORE YOU PUSH THE BUTTON . . .



By John Botton APSNZ

PRINTING BETTER LANDSCAPE IMAGES

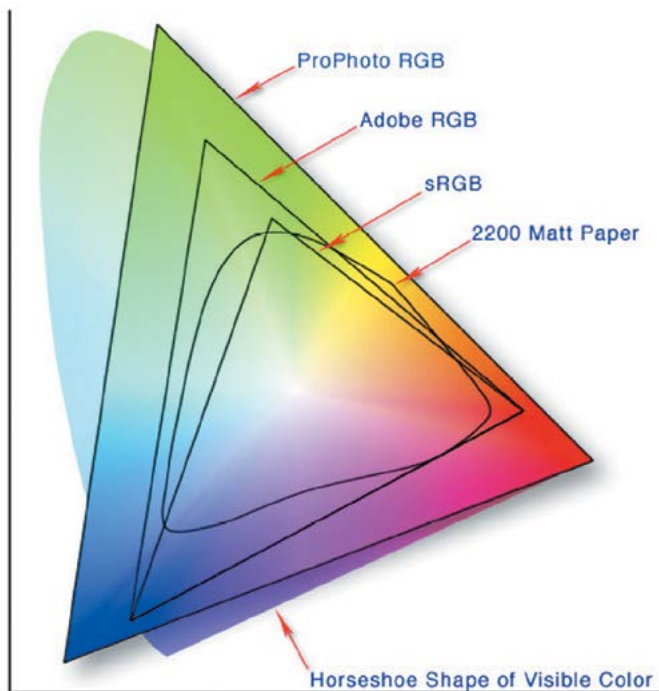
Many photographers I print for often ask for tips on how best to prepare their landscape images for printing. In reality, good prints start before you even hit the shutter button. A solid landscape capture workflow is essential but, unlike the simplicity of good old film process, digital photography comprises a myriad of interdependent systems and settings to achieve the desired output.

Let's begin with the origination - your digital camera (this may also apply to smart phone cameras in the future), go into the menu settings for the camera and find the reference to 'colour space'. You should have at least two options here, sRGB and Adobe RGB. Make sure you have Adobe RGB selected.

"But what's the difference?" you may well ask, having just shelled out a gazillion dollars for your new camera that should do everything perfectly. Right? Right! If you refer to the accompanying 'gamut' illustration, you'll notice that fundamentally these settings refer to the number of colours that your camera can capture and in this case the bigger the better. Now scoot over to your camera's file format setting and make sure you're shooting in RAW capture. You definitely want your image file to contain as much information as possible so stay away from shooting in JPEG, unless that is, you shoot only for the digital space like the Internet, web or social media, then leave your colour space set to sRGB and just ignore the rest of this article. For the rest of you, let's venture forth.



Camera settings.



Gamut illustration.

Now take a look at what's under your camera. I'm referring here to the thingy you use to support your camera while capturing landscapes, often referred to as a tripod. The single biggest contributing factor to lousy landscapes is camera shake. I could write another whole article here, but for now let's just say that you need good, solid support, especially if you are using a longer focal length lens. Also, crank the ISO setting as low as possible. I use 50 or 100. And get a remote shutter release, or use

the camera's self-timer; just pressing the shutter button will result in some camera shake. Lastly, if you are using a DSLR (digital single-lens reflex) and not shooting in live view, find and use the mirror up function of your camera (more camera shake potential). Camera shake is often not apparent when checking your images in the small LCD screen on the back of the camera, but it will be shouting from the mountaintops in your print.

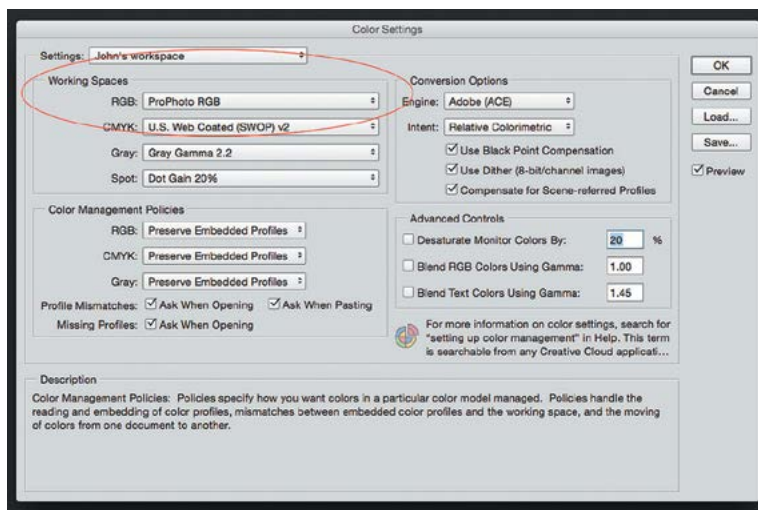
Before you capture your image, take the time to get your composition as close as possible to what your end image will look like. It's no use having a large sensor capable of capturing 20MB files if you're going to crop down to a fraction of the image you've taken and then expect your print to pop with detail and colour. Get to know your camera and lenses by experimenting with different settings and combinations. Don't wait until you have spent loads of cash and time getting to an awesome landscape location to start experimenting. Get out into your local neighborhood and do a systematic incremental exercise of shooting all aperture settings for each lens in your bag and study the results critically. Get a friend to give a second opinion if you're not sure. Every lens has a sweet spot, especially for landscape work.

With exciting advances in paper coating technologies and additional colour inks (most high end printers use 10-12 ink colours), modern giclée printers are now able to print much larger colour gamuts than before. But wait a moment, we're jumping the gun a bit here. Let's take a look at your post click workflow starting with your image processing software. Check the user guide/manual to find out where you can change the colour space. OK, go there and make sure it's set to Pro Photo. Now head over to your image editing software (if that's different) and do the same. Now make sure your monitor is correctly calibrated so that what you see is what you hope to print (refer to my article on colour workflow, issue 11). Now that you've made sure that your software isn't inadvertently going to compress or alter the colours in your image file, let's take a look at preparing for print.

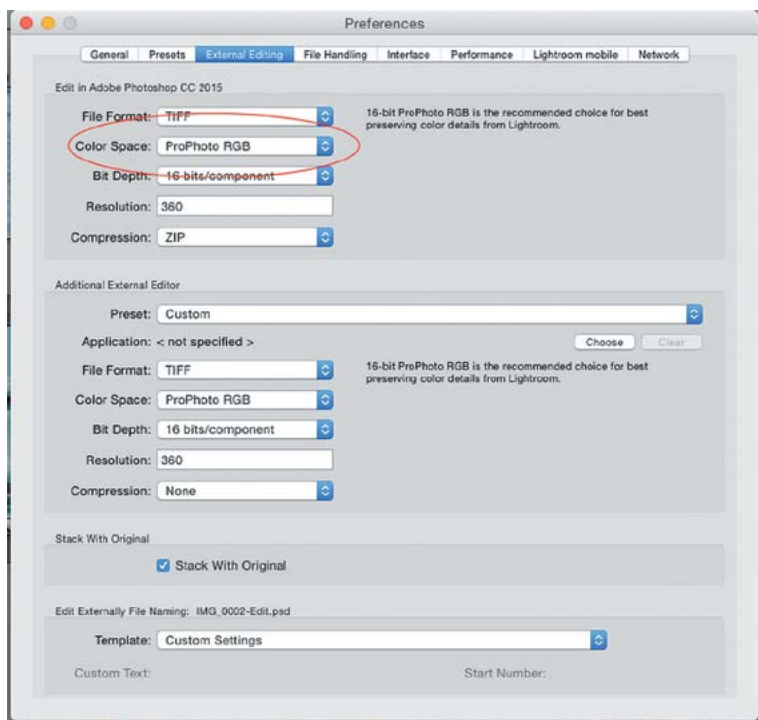
Start by doing as much processing on the RAW file as possible. This can be either you're camera's native RAW format, or the you may convert the file into DNG (digital negative) format which is becoming an accepted standard. Make as many changes as possible in Lightroom or whatever RAW editing software you use, before you start messing with the actual pixels. Editing the RAW file is non-destructive and has no direct effect on the pixels of the underlying RAW image file. Editing a pixel based file like TIFF can be described as destructive, as the information that makes up the image is re-arranged and re-saved according to the changes you have made. When you are done editing, export your image at the final print size and set the resolution



Namibia, Skeleton Coast - John Botton.




Colour settings.



Preference settings.

to 300dpi and keep the colour space as Pro Photo. Don't do any sharpening during the export process, as you have no direct control over what the "black box" is doing to your image. Save the image as a TIFF file and rename it as "file name-30x40-print.tif" or whatever makes sense, to indicate that this is your print output file. Including details like print size in the name will help jog your memory in future and also communicate information to the person doing the printing.

If you are going to be making further edits to your image in your favourite editing software, make sure that you are not saving the file in a compressed format like JPEG, stick to either .TIFF or .PSD or similar. If you are using Lightroom and need to do additional editing, you can take your images into Photoshop as a smart object, this allows you to make non destructive edits that do not directly affect the RAW file. After completing your final edit, save a backup copy of your file in .TIFF format and rename it "file name-30x40-print-final.tif" or something that will indicate that it's the final print output file. Always remember to flatten any layers to ensure that no unwanted changes occur when the file leaves your control. If you are not doing your own printing, don't do any print sharpening or soft proofing, leave that to the print operator.

Your image is now finally ready for printing. Yippee! All you need to do is decide what paper will showcase all your hard work and make the pixel peepers go pop. So, as you can see, a great print starts when you're out there, perched on the edge of the world, freezing your butt off, waiting for the light. Get out there and CREATE – PRINT – SHARE. 



Namibia, Spitzkoppe - John Botton.



John and Peter Corbett in Namibia.

INSTORE & ONLINE

15000+

art supplies

to suit your every artistic need



SALE ON NOW

www.gordonharris.co.nz

SIMPLE • FAST • ANYWHERE IN NZ



AUCKLAND • HAMILTON • WELLINGTON • CHRISTCHURCH

Print ^{your} Art

CREATE - PRINT - SHARE



Fine Art Photo Printing
Giclée Inkjet Printing
Artwork Reproduction
Canvas Printing & Stretching

For great prices and personal service,
give us a call now!

 09 550 2035  021 132 1691

www.printart.co.nz



WHAT TO TAKE TO CLASS

By Evan Woodruffe

Having spent the last few decades investigating art materials and techniques, I enjoy showing people how an understanding of the former leads to competence in the latter.

Materials are one thing in the art process that we have a great degree of control over, and in the end it's their arrangement, by you, that looks back at us as a painting.

I believe painting and cooking are very comparable in methodology: one can imagine the mess if a baker did not know the difference between types of flour before baking a sponge...

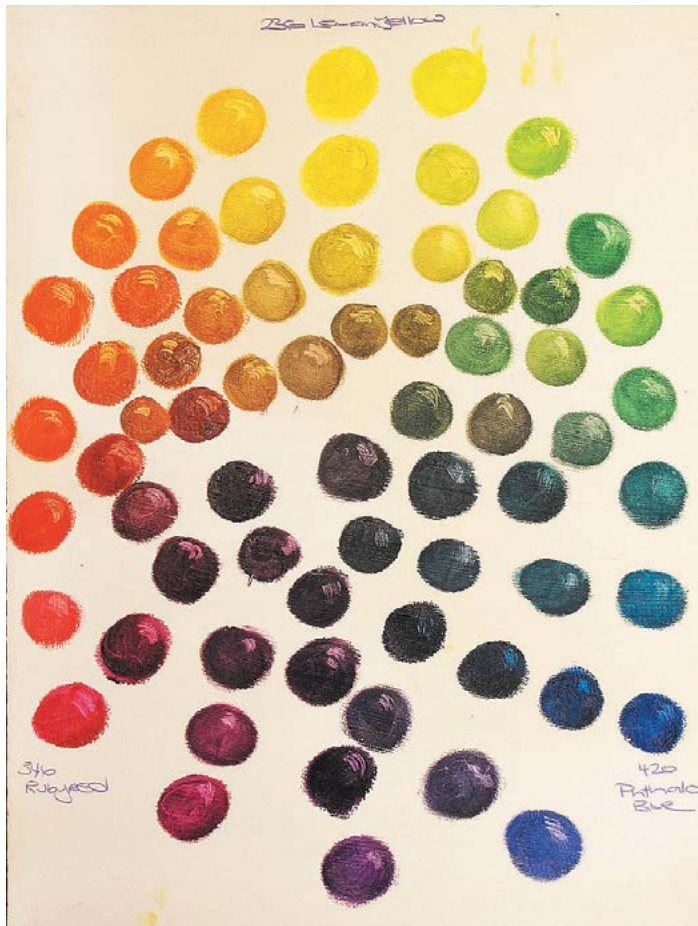
No need to bring everything but the kitchen sink to painting class, but you should have some paint, some brushes, and something to paint on.

Colours

Don't go crazy on colours before you know what you're

going to be painting; different tutors have different colour preferences too. Having a yellow, red, blue, green, and white is a sensible idea, but some are more versatile than others. Here are some great colours that offer plenty of mixing possibilities.

- Yellow: Lemon Yellow, Yellow Ochre, Indian Yellow.
- Red: Quinacridone Magenta, Carmine, Vermillion, Burnt Sienna
- Blue: Phthalo Blue, Ultramarine, Cobalt Blue
- Green: Phthalo Green, Viridian



A wide range of colours can be mixed from just three primary colours, as seen in this hand-painted colour wheel (left). Pigments are identified by the Colour Index codes on the tube and colour charts (right).



Quinacridone Magenta PR122 may look like an unruly fuchsia (left), but it mixes to warm oranges, fiery reds and divine violets easily. Ultramarine PB29 is sometimes available in 'Light' or 'greenish' and 'Deep' or 'reddish' tones (right). The Light tone is more neutral, and so more versatile in mixing.

To confuse matters, the same colours can be given different names depending on manufacturer: Quinacridone Magenta is also called Ruby Red. Learn the Colour Index descriptions (P for Pigment, W for White, Y for Yellow, etc.) that are used in colour charts. For example,

Quinacridone Magenta and Ruby Red are both listed as PR122. Schmincke products come with in-depth colour booklets that show Colour Index, opacity and transparency, lightfastness and other valuable information.

Brushes

As a good rule of thumb, select synthetics for acrylic colour and hog hair for oilpainting. For more fluid acrylic colour, soft synthetics like the da Vinci Hobby are good, while heavy body acrylics need something more sturdy, such as the da Vinci Top-Acryl. For oilcolour, there are well-made Hog Sketching Brushes from da Vinci that are very affordable, and excellent for underpainting and knocking-in. Their Maestro-2 range is fantastic for more controlled passages of oilpainting. Watercolour requires either natural hair, such as sable and squirrel, or the new-generation synthetics from da Vinci like Cosmotop-Spin and Casaneo.

Half a dozen brushes will be fine to start with, suited to the size of paintings you intend making; select a large area brush, some medium sizes and a detail one. Round brushes hold the most colour, and are very useful in most painting techniques. Flat brushes were first used by the Impressionists for their short, dabbing strokes, and are excellent for these techniques. Filbert brushes (sometimes called 'cat's tongue') are best for blending, especially in wet paint. Get some da Vinci Brush-cleaning soap and look after your brushes! They are important tools that, with care, will last a long time.



Soft synthetics are great for fluid colours (left), while hog hair brushes have the strength to push oilcolour around (right).



New-generation synthetics like this Casaneo (left) hold plenty of fluid and can be used with watercolour as well as liquid acrylic. It's vital to properly clean your brushes if you want them to last – I recommend da Vinci Brush-cleaning Soap.

Sage Advice

Try not to paint your masterpiece in art class – the purpose is to pick up ideas from both the teacher and other students, then develop them back in your own space. Treat each work as an exercise, as you'll loosen up and learn more. Watch how the materials behave rather than demand that they do. As Hoogstraten, one of Rembrandt's students, commented most succinctly: *"On one occasion when I was troublesome to my master Rembrandt, when asking him too many questions respecting the causes of things, he replied very judiciously: "Try to put well in practice what you already know; in doing so you will, in good time, discover the hidden things which you now inquire about"."*

Surfaces

I get my students to prime paper for acrylic and oilpainting. It is cheaper and takes up a lot less room than stretched canvas, and most importantly, we are relaxed with paper. From tissues to notepads, paper is ubiquitous, and students free up a lot when working on it. Stretched canvas, on the other hand, is an object loaded with history and tends to demand "make me a masterpiece"! The 350gsm Fabriano Disegno and their 400gsm Pittura are good, and even the super stable 640gsm Fabriano Artistico is a comparable price to cheap canvas (and you can always use the reverse, if your first painting is a dud). These Fabriano papers are also great for watercolour without priming, of course.

Golden Gesso is best for priming paper: it brushes on to a crisp white finish, and is smooth so your paint can be controlled easily. Apply two coats for acrylic painting and three coats for oilcolour (to prevent 'oil-strike'). Brush the first coat on quite dryly and your paper won't move too much. **N**



Heavy watercolour paper with three coats of Golden Gesso makes a sturdy, inexpensive oilpainting support (Image: Evan Woodruffe).



With many trials overcome, and no formal training Caley Hall is finding that being a professional artist really suits him. “Working as an artist has changed me. I’m a caring, giving type of guy - take with one hand give with the other. I’m happy with my current situation, it’s always new and exciting each day.” Caley tells us his story.

Hall of Art

By Caley Hall

I became an artist by starting a gallery and having an interest in other artists styles and way of life. I have painted with a few known NZ artists and honed my skills that way. My biggest motivating factor is the stress relief that painting as a professional full time artist gives me. This new life, of course, comes with a list of new stresses but they are mild in comparison to the life I lead before becoming an artist.

My passion is related to having lived, worked and holidayed in the Fiordland region, which inspires me to paint. My inspiration comes from artists that I’ve painted

with, and plan to paint with, as well as artists who have carved a career and since passed away. The New Zealand landscape is inspiring to me and of course, sales of paintings gives a huge boost to the confidence levels.

At present, my admiration runs high for Nathanael Provis and Dawson Taylor, who are both good friends, colleagues and extremely talented artists. Tim Wilson is top of his game, a great guy who once told me to “put in the brush miles”. He visited my gallery once, on a day that he had sold a painting for \$250,000. Very motivating. I’ve chatted on the phone to Peter Beadle and his son Simon



Caley with a work in progress: Stag and Hind look across Manapouri.



Left: Caley with Right: Pic of Caley plein-air painting in the Milford Sounds.



'Study of a coastal NZ scene' from an old print I bought at the Salvation Army. First ocean painting.



Beadle has framed my largest piece. Peter has had a huge career in painting and publishing art books. Past artists I really like are Albert Bierstadt - his paintings are hyper real and amazing to look at, and I loved Jackson Pollocks work and did five years of painting abstracts before moving on to learning to paint technical landscapes. Kiwi artists Colin McCahon and Hotere would also be top of the list. They were normal kiwi guys living in a small town in New Zealand, just like me.

I love being my own boss and with the IRD's help I've been able to start afresh as a self-employed artist. My

studio is now at home and I plan to follow in the footsteps of famous NZ artists. I love trying to learn new skills in a painting - I believe there are about 16 techniques in a high quality landscape and I think I might know about 11 of them - never stop learning. With social media I've found a niche of followers that love my paintings and comment on them regularly, which is fantastic. I really enjoy connecting with people who love art.

I sell every painting I paint and the creative process just depends on how long I get to spend on a piece. I get three months to paint a five foot piece, which means I can



Milford Sounds - 2015

practice all kinds of techniques. If I only have a couple weeks to paint a piece for a quick sale, I still love it but the painting might not get all it deserves. Although, that being said, I've done a painting in a day before and it didn't need any more creative process than what went into it.

Some artists draw their entire painting, then paint it and sell for thousands. I know of artists that give a detailed sketch of the painting they've done to the new owner, as a present. I just draw in the mountain line and horizon line and the rest is paint. I think painting and drawing are the same thing, its just that brushes are thicker than a pencil.

About products and processes

My favourite medium is oil paint. I used acrylics for a few years but oils are superior, they're cheaper in the long run and much more forgiving than acrylics. Oils have a better form of light-fast and permanence and it is important for me to use mediums correct for archival. I have inherited a truckload of watercolour paints and am looking forward to giving that a go sometime but it's not part of my business plan.

When I do a painting, I find a scene I like, sketch onto the canvas and use a ruler to ensure horizons are straight. I have found that if you paint from the farthest distance away, coming forward with each layer, it's easier to do a good painting. I like to listen to easy music,



Te Anau 2013. Oils on stretched box canvas.

This is the first landscape painting I did in an open session with Nathanael Provis. He has become one of my best friends and mentors. We did this in front of about 30 people one easter - he painted the same painting beside me on a big canvas board and I copied his work. They were blown away that it was my first landscape and that I could paint so finely. It is rewarding painting in front of a crowd.



Upper Eglinton Valley - Fiordland.



Milford Sounds - 2015

sometimes singing along while I work. At the moment I'm not in any organizations but in the past I've been Chairman of Mackenzie Community Arts Board and Chairman of the Mackenzie District Councils Creative Communities Scheme Assessment Committee wherein I was fundamental in helping fund community groups arts projects. I genuinely don't have the time now to give so I tend to give in other ways, like percentages of painting sales to fund-raising groups.

Outside of my studio I'm usually camera in hand, looking for the next painting, I've restored an old Land Rover that was given to me and I have farm animals on a small 3 acre block. I wrote a children's book about my pet kune-kune pig Jackson. It's popular with kids up to the age of nine. I like to spend time in the mountains and up riverbeds, the only way to learn to paint a tree or a rock is by standing right in front of one and painting it! I also like portrait work, which is a kind of a side hobby.

My largest 2.5 metre framed piece is in a very cool gallery called 'Den of Antiquity' in Queenstown. I don't actually own the piece anymore but it's on the secondary market for \$25,000. I have another piece in the Queenstown Central Art Gallery but again I don't own it, the dealer does. I sell many pieces on trade me and will continue to do so while the demand is there - it's a fantastic way to get an investment piece by auction.

My advice for artists would be to buy art work from other artists you like! Save up and buy art. N

Art Societies, Clubs and Groups

Hutt Art

The vibrant Heart of the city's creative community

HONOUR

Hutt Art Society was honoured to receive an invitation to join a Lower Hutt Mayoral delegation to Minoh, Japan, in October 2015, to celebrate the 20th anniversary of their sister city relationship. The key focus of the visit was extending cultural bonds in the areas of Art and Education.

David Balm, President of Hutt Art Society, met with the Art Association of Minoh, to discuss artistic exchanges between the two organisations, which include tutor exchanges and the permanent exchange of 25 artworks.

The works from Minoh City, donated by members of the Art Association, will be exhibited at the Odlin Gallery, Hutt Art Society, to coincide with the NZ Sister Cities conference in Lower Hutt, May 2017.



The works from Lower Hutt, also donated by members of Hutt Art Society will be sent in time for celebrations of the 60th anniversary of Minoh City, in June 2016.

Three works by Lower Hutt Artist's, Jacky Pearson, Leon Ramakers and David Balm, were presented to Minoru Kugo, celebrated sculptor and President of the Art Association of Minoh, to thank the hosts for the exceptional hospitality, but also demonstrate the level of skill Hutt Artists have to offer Minoh.


For Further information, try huttart.co.nz. 

EXHIBIT-A ARTS & CRAFTS GALLERY




We are very excited to show off our new look gallery this summer lots of new work to tantalise the beholder, a beautiful garden framed by our new stone wall and painted roof. 

HASTINGS POP UP SHOP & GALLERY



An initiative started by two Hawkes Bay artists who spotted the need where local artists could share and sell their work.

2016 is our second year and we have asked crafts people to join us this time making the shop/gallery a more varied and interesting place to visit.

We take over an empty shop for a month and fill it with Art! 

Art Societies, Clubs and Groups

NEW ZEALAND FELLOWSHIP OF ARTISTS



NZ Fellowship of Artists president, Margie Matson, painting at the Gifford Gallery. Photography by Sue Weaver.

Almost 70 years ago, six eager artists formed an incorporated society known as the New Zealand Fellowship of Artists. Today the group has a membership of 120 professional and amateur artists who draw and paint using a variety of materials including oil, acrylic, pastel and watercolour.

As the aim of the society is to promote, educate and encourage artists, demonstrations and workshops are held monthly by professional artists who provide participants with stimulating ideas and motivation for their own work. At various times each week, untutored groups gather at the Gifford Gallery located in Mt Eden. Here, members work on individual art projects where informal support is available, particularly to beginners.

Exhibitions are held throughout the year at the Waipuna Convention Centre and at the Gifford Gallery. The Spring Art Awards event, held annually, is regarded by members as a major highlight of the year.

This dynamic and enthusiastic group welcomes artists of all abilities who are keen to pursue their love of drawing and painting. **N**

PHIL DICKSON, artist

By Lucille Cash, Wellington Art Club Committee.

Phil is a member of the Wellington Art Club located at 27 Chelsea Street Miramar Wellington. Phil has been drawing and painting all his life but his career was in cartography.

As an amateur meteorologist he believes his love of studying the weather is associated with his art. He says the light and the sky dominates the mood of landscape painting.

Following a successful show at Watercolour New Zealand's 2010 annual exhibition at which he was guest artist, Phil was approached by a publisher to put together a book on Wellington to include his art work. The book, 'Phil Dickson's Wellington' was published by Grantham House Press in August 2014.

Growing up in Waterloo in the Hutt Valley, Phil went to Hutt Valley High school. In the early 1970s Phil moved to Wellington with his wife, Jenny, and they raised their family in Brooklyn. Recently they have moved back to Boulcott in the Hutt Valley.

The Wellington Art club is currently planning a mural. Phil was asked to design the mural and artists from the club and community will paint 42 individual wooden tiles

to combine as a group mural. This will be attached to the community centre wall, next door to the art club, after it is completed in March 2016. The painting will be done at the Club on the weekend of the Miramar Peninsular Art Trail on 12 & 13 March as well as during the following week for Good Neighbours week.

The club chose a theme of Miramar history for the mural. Phil has included; the Miramar Gasworks, The Fire Station, the Capitol Theatre (now The Roxy), trams, a DeHavilland DH86 aircraft, and a glimpse of The Miramar Cutting with a boat at the Miramar wharf. **N**



I have recently set up the Club on Facebook to promote our artists. Follow us on: www.facebook.com/Wellington-Art-Club



Art Societies, Clubs and Groups



THE ART METRO

The new year is upon us and just over 400 students have begun their art classes at the Art Metro in Papanui, Christchurch. With painting and drawing classes for all ages, and so many people who have returned to continue their work from last year, 2016 looks like being our best year yet. We have been open for business since

2007 and have grown every year we have been operating. Now with four tutors carrying the teaching load, and the cafe to cater for everything else, the Art Metro is more than just a school - it's a community of passionate creative people learning and developing their love of art. **N**



MANA ARTS SOCIETY

It has been a busy few months for Mana Arts Society with club members taking part in the Friends of Pataka Art Awards in August/September '15, the October Watercolour NZ exhibition at the Academy of Fine Arts in Wellington and the Rotary Art Awards in Paraparaumu where Margaret Brown won the best abstract category and Jill Sutton was a merit award winner in the people/portraits section.

The club also held a week-long pop-up exhibition in Porirua as part of the Pop d'Art show involving local art groups and galleries. This was a first for the club and was a really interesting and enjoyable experience. The exhibition was based in one of the empty shops in the city centre and gave the club the opportunity to take their art to a very different audience and bring life to the area.

The next event for the club is a first ever Summer exhibition to be held at the clubrooms in Plimmerton Domain, Plimmerton over the weekends of 13th/14th and 20th/21st February 2016. There will be a large selection of members work for sale in a variety of mediums and it's hoped that the summer sun will bring out both visitors and new members. **N**





SPOTLIGHT ON COLOUR

Gamboge Yellow

Gamboge yellow, also known as Rattan or Wisteria Yellow, Gummi Gutta and Drop Gum, is an organic pigment. Well known for its transparency, the warm golden pigment derives its name from its country of origin: Cambodia, itself named after the Latin word for pigment gambogium.



Made from the resin of the Garcinia evergreen tree, found across South East Asia, trees need to be at least 10 years old before the trunks can be lacerated or the branches broken to collect the tree's milky yellow resin. The poisonous resin is collected in empty bamboo shoots, and roasted over fire to evaporate moisture, after which the bamboo shoots are broken to reveal dull yellow resin cylinders. Only when this resin is pulverised does it become a brilliant yellow.

Unfortunately genuine Gamboge is a colour whose poor lightfastness has meant that finding traces in old paintings can be difficult. The first appearance of Gamboge was in 8th century water colours in East Asia; it was also found in Thailand in the 12th century on a black (khai) paper scroll of The Tale of the Genji. In the Middle Ages Gamboge was used to paint ornamental letters and illustrations.

First brought to Europe in 1603, it was also used as a cure for rheumatism, high blood pressure and as a

purgative cleanser, however as even a small dose was lethal, it quickly lost popularity.

The Flemish painters used Gamboge as a transparent oil colour. It can be found in Rembrandt's works in Staatliche Kunstsammlungen in Dresden. English artists J. M. W. Turner and Townsend also used Gamboge as an oil colour, though Turner quickly realised that it worked best as a watercolour.

Winsor & Newton stopped its production of Genuine Gamboge in 2005 due to its toxicity and replaced it with the best lightfast and permanent alternative possible at that time. Due to the pigments then available, this replacement was a different shade and was renamed New Gamboge.

This year, due to the discontinuation of the current pigments, New Gamboge, in both Professional Water Colour and Cotman, has been reformulated again and, with advances in pigment technology, the colour is much closer to its original namesake, delivering greater authenticity. N



VIBRANT TALENT



Serge Souslov, born and raised in Irkusk, Russia, has had a passion for art since childhood. He trained at art college between the years of '76 - '85 and has brought his incredible talent to New Zealand, where we celebrate his contribution to our rich and vibrant art world.

Serge attended the Art College and The Institute of Culture in Russia where he learnt how to play the accordion, compose music and create art pieces. Thoroughly enjoying pushing the boundaries, Serge's ideas and inspiration come from observing marine life and whimsical sea creatures, as well as from dreams and fantasies dating as far back as his childhood. He is currently a part-time artist but finds his ideas keep pushing him to create.

He admires many other artists, but, interestingly enough, none in his own field. Wanting to be creatively involved

at all levels, Serge is keen to invent something new, something that hasn't been done before. With previous experience in site construction and management in Auckland, and a very active imagination, he has ample skills with which to create these magnificent works.

Wanting to achieve greater recognition for his uniqueness, he is very motivated to work on commissions, stating, "I am happy to accept commissions and can also combine a client's own ideas and favourite piece of dritwood to create a unique sculpture that resonates personally."



'Regal': Bronze, copper, wood, Kauri swamp wood, Labradorite and Agate cabochons. 95cm.



'Koru NZ': Bronze, copper, wood, agate cabochon. 30 x 25cm.



'Sea Veteran': Bronze, copper, wood, Kauri swamp wood, Labradorite cabochon. 65cm.



'Sea Master': Bronze, copper, Kauri swamp wood, Pearls, Jasper, Dragonveins agates, Turquoise gems. 70 x 35cm.

Serge's material is semi-precious gems, wood, copper, bronze, alloys and found objects, such as driftwood on the beach, and objects created by nature. He has a lot of tools for metal/wood work and polishing.

He uses an interesting technique, combining the richness of New Zealand native kauri and driftwood together and brazes bronze onto copper shapes using an oxygen acetylene torch. With the use of other jewelers techniques he transforms simple materials into stunning sculptures. Each of his art creations is one of a kind.

Each handmade piece is made using a labour-intensive, time-consuming process lasting from a few days to several weeks, from the initial design stage to completion. "When I start, I work non-stop, getting very excited and often forgetting to eat. I have found that making mistakes often unveils new ideas and I like to listen to music or the radio while I am working."

His gold glowing creations are fitting to be the centerpiece in any home interior design (lounge, fireplace, entrance, bedrooms) or any restaurant or business. They look perfect in daylight, and just imagine how enigmatic and romantic they would glow in the evening under lights or subtle candlelight. All works are polished and protected against tarnishing with special coatings.

When asked for advice for new artists, Serge says, "There is no quick way. Just do what you do and if there is enough passion, the results will follow."

When not working or creating, Serge plays his accordion, listens to music, gets absorbed in garden projects and visits exhibitions and museums as part of his research.

'Sailfish': Bronze, copper, Kauri swamp wood, Labradorite and Agate cabochons. 150cm.



Serge and Sea Legend Bronze, copper, wood, agate gems. 55cm.



'Whimsical': Bronze, copper, Kauri swamp wood, Labradorite and Agate cabochons. 90cm.

Currently part of the Auckland East Art Council, Serge has work displayed in Waiheke art gallery as well as various art shops here and in Russia. He currently has work in New Zealand, the United States, China and Russia. www.souslov.com



'Queen': Bronze, copper, wood, aged driftwood, Pearls, Jasper Gemstones. 44cm.



'Whimsical': Bronze, copper, Kauri swamp wood, Pearls, Dragonveins agates, Sandstone. 81 x 71cm.



'Fearless Hapu': Bronze, copper, wood, Labradorite eye cabochon. 50cm.



'Sea Legend': Bronze, copper, wood, agate gems. 55cm.



'Stargazer': Bronze, copper, swamp wood, Labradorite cabochon. 65cm.





decor

FRAME & HEAT

- CUSTOM FRAMING
- FINE ART SUPPLIES

John Street, Whangarei

Tel: (09) 430 3025

www.decorframeandheat.co.nz



Locally owned and operated

Committed Hospice Supporter

ART PRODUCTS


WATERCOLOUR MATE

How long does it take you to prepare your Watercolour Paper before starting your work? Try one minute!

Plein-air perfection

Set off on your plein-air outing with your paper, pencils, brushes, watercolours and WatercolourMATE. Find a splendid scene to paint, lay your blanket down and settle in. Spread your paints out and using your WatercolourMATE with the props as a drawing board, sketch your scene. Then head to the river to fill your water jar and wet your paper. Place the wet paper on your WatercolourMATE, and stretch your sheet. Soak in the atmosphere and study the scene while you wait for your paper to dry to a tight, straight and perfect finish.

Now begin your masterpiece. If you finish it and it's dry, remove it in seconds to transport it safely - or just leave it on the WatercolourMATE, put it back in the box and head off to your car, knowing your work is safely stretched and will dry perfectly.

No more bits of gum tape laying around for cleanup. Now doesn't that sound sensible and easy? 




Go to www.watercolourmate.com.au for a YouTube demonstration, or contact Phil: info@watercolourmate.com.au to order your very own WatercolourMATE.

REMBRANDT SOFT PASTELS

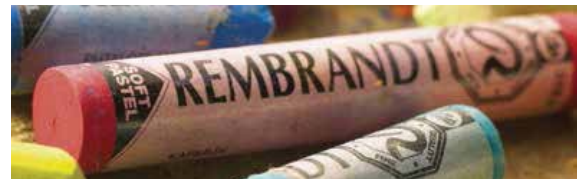
Rembrandt soft pastels owe their quality to the close collaboration with professional artists, traditional expertise and more than a century of experience. Each colour is made according to a unique formula and the necessary raw materials go through very strict controls for each new batch. Rembrandt pastels have for many years been the most commonly used pastels in the world. The composition of soft pastels is such that the colour on the ground approaches that of pure pigment as much as possible. This is achieved through a combination of pigment, a minimal amount of binder and the purest and softest types of kaolin, also referred to as pipe clay or China clay. The balanced proportion of these ingredients results in a spontaneous colour transfer and a velvety look.

The Rembrandt pastels owe their very high tinting strength and colour purity to a well-chosen selection of pigments and the pigment concentration. Besides, the pigments determine the lightfastness. Only through a strict selection of the pigments used can the best combination of these properties be achieved.

The range is free of pigments based on heavy-metals such as cadmium, lead and cobalt. 




REMBRANDT
The Professional Choice



- Excellent colour release
- Intense and pure colours
- Good to highest degree of lightfastness
- Very high colouring power due to high concentration of pigment
- Free of pigments based on the metals lead, cadmium and cobalt.
- The complete range consists of 218 colours

UNLOCKING FORMULA

Atelier's Unlocking Formula has been specifically designed to help you control the drying of your acrylics. It allows you to keep your acrylic paint wet for as long as you need. Mix the 'Unlocking Formula' into your paint with either a brush or an atomiser spray. This will keep your paint wet and also re-wet or re-open recently dried paint. You can easily prolong the drying time for more blending. The 'Unlocking Formula' will permeate through the layer of dried paint making it wet again. When you have finished painting after using the 'Unlocking Formula', your painting will still dry quickly. See the instructional video on <http://atelieracrylic.com.au/atelier-unlocking-formula>. **N**



Summer is Watercolour Season!



Schmincke Akademie Set
This compact metal set is perfect for outdoor sketching, with colour straight from the pan.

Pebeo Watercolour Set
These twelve colours in a round tin provide very affordable watercolour.



QoR Modern Watercolour
Extra vibrant watercolour to reflect the hot summer days!

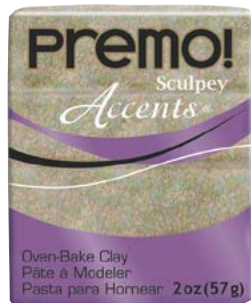
Fabrizio Pads
Beautiful painting & drawing paper in pads and blocks, from Europe's oldest paper mill.



Da Vinci Series 35 Kolinsky Sable Brush
The super-taper Series 35 offers watercolourists a needle point with plenty of colour held behind it. **N**

Sculpey University

<http://university.sculpey.com/>



Sculpey are excited to share their new PREMIO colours with you. There are two beautiful new editions to the Premo range; Wisteria and Periwinkle. Premo Accents has 6 amazing new colours; Opal, Graphite Pearl, Sunset Pearl, White Gold Glitter, Rose Gold Glitter and Yellow Gold Glitter. Sculpey Premo is Ideal for artists – after conditioning the clay is soft enough to blend easily but firm enough to hold fine detail and for specialised techniques. Perfect for caning, mokume gane and mica shift techniques. Sculpey Premo and Premo Accents are available at selected Fine Art retailers. **N**



ASSETS FOR ADULT COLOURING-IN

Fineliner with superfine, metal-clad tip. Ergonomic triangular shape for relaxed and easy writing, can be left uncapped for days without drying up (Standard atmosphere according to ISO 554, except neon colours). Water-based ink, washes out of many textiles, stand-up box, PP barrel guarantees long service life, 0.3 mm.



NEW - The first coloured pencil made from the innovative WOPEX material. Traditional hexagonal shape, attractive stripe design, high break-resistance, brilliant colours, ergonomic soft surface, wood content from PEFC-certified German forests. **N**



Nina Cook's artistic intent is to communicate but unfortunately, the very character traits that enables her artistic self, makes the act of self-promotion extremely uncomfortable. "I never intended to show my work, but have received such kindness and encouragement from my beautiful husband, children, friends and gallery owners. For me, art is more a vocation from which I would be delighted to earn a living." Nina tells her story.

Artistic Communication

By Nina Cook



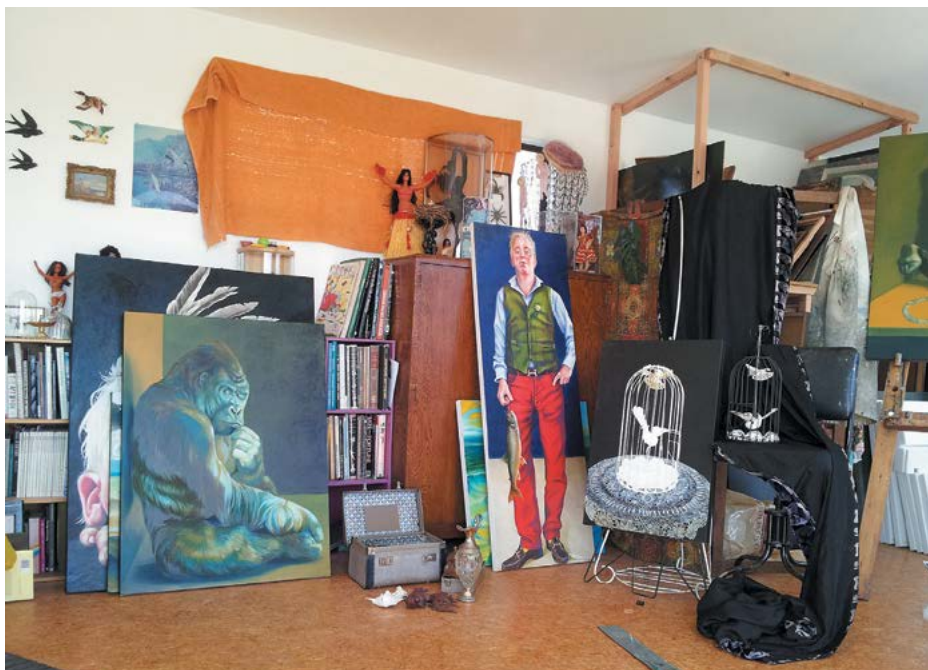
Daisy Comissioned portrait 2014. 1200 x 1000cm. Oil on canvas.



Nina working on a gorilla painting.

I completed a Bachelor of Design at Christchurch Polytechnic School of Art and Design in 2006. The drawing classes at CPIT were to a particularly high standard and an incredibly valuable learning experience. Apart from that I am self-taught.

My mother had the 'Golden Hands' series of books on craft. I made clothes and sculpted from FIMO. I don't remember a time I didn't draw. Initially I learned to draw by copying illustrations from fairy tales - the ones with big



Studio interior.

Clydesdale-styled horses - then from the drawings of mostly renaissance artists such as Leonardo daVinci, then from life. Once I stopped copying, I started developing my own style. I explored many media before settling on oils. I like painting in oils. It's like 2 dimensional sculpting, layering, crafting – you have to use them at just the right viscosity. The colours can be luminous or muted, layered or pure. It's very delicious to me. I still sculpt for pleasure and to create objects from which to paint.

I started creating to try to make sense of my world. My paintings continue to be a deeply personal expression of my responses to what I see and experience. At the moment I am exploring nonlinearity. I am interested in our desire to see pattern and impose linear systems. In a nonlinear system, it's impossible to predict the future because small changes can get altered exponentially over time. Like the weather and evolution. Abstract concepts, however, do not cause me to paint in the abstract. My paintings

are, at first glance easily readable. It is only on looking longer or closer that questions and inconsistencies arise. I am fascinated by all kinds of science, psychology, sociology and nature.

As an introvert I don't get out to many exhibition openings or do much networking, but I pop into galleries and read art books voraciously. I admire artists who display intellect, dedication, skill and courage in their practice. I look for authenticity (not to be confused with originality). I adore intellectual content but sometimes have a problem with artists who use concept as an excuse not to invest in technique. This does not discount Minimalism, Dadaism, Automatism or Naïve work. People are rightfully suspicious and resentful of a cheat. Con artists and lazy bastards exist in every profession.

When I am working, the decisions - be they intellectual, technical or intuitive, are all mine. I have to trust myself, to take risks and to be resilient. When people respond to my work I feel I am being accepted for being myself.

The advent of digital art has caused significant change – both positive and negative. Most new technologies and practice take time to mature. Remember early Synth Pop? Electronic music is amazing now. We need early adopters and I respect and admire them, even if I don't particularly like their work.

On drawing

When it comes to drawing I'm a traditionalist. In my experience, an artist can't competently convey a person/object/scene without first understanding the structure of them/it. There are multitudes of default shortcuts in our brains that distil to a 'visual shorthand'. This undermines a person's ability to draw effectively without training. Practice and education (not necessarily formal) are the only solution. A lot of modern art celebrates computer age iconography and life through the lens of a vectored trace tool. I find this work leaves me cold, but I am not a digital native.

We've just completed construction of my new studio. I lost my last studio space in the Christchurch earthquakes and consequently had a few years break from exhibiting. I'm enjoying re-finding my feet and responding to my new environment. A month ago my daughter and I went to visit the gorillas at Orana Park and I have been painting gorillas since.

I am proud of it all, to have gained both formal and informal education. I was a miserable child and did appallingly at school, so my degree was pivotal. I am proud to have created any kind of career out of art and to produce work that people admire and value. I am proud to communicate honestly and deeply through my work.

Mistakes are scary. And necessary. If you're not making mistakes, you're not trying hard enough.

Children and birds feature largely in my work. Children represent our impulsive selves and our ignorance of consequences. As a child, birdsong was the most beautiful thing I could hear or imagine. I glimpsed them, made assumptions about their plain or



Trans 2015. 500 x 750mm. Oil on canvas.



Sky & Seascape - as yet untitled 2014. 750 x 750mm. Oil on canvas.



Mette 2010. 1200x 1000cm. Oil on canvas.

jewel-like feathers, their strength and delicacy, their freedom and relationships, etc. Birds represent seeing the world from a dramatically different perspective from mammals, they see the world from the sky.

When I work, I start with a concept that's all feelings and intellectualisation. If I concentrate/meditate on a concept, it becomes 'magnetic' and starts attracting all kinds of objects and imagery that wouldn't initially be obvious. I read, research, think, collect and surround myself and eventually will realise a kind of 'visual anchor'. Juxtaposition, contrast, rhythm are important here - I work out the composition. Then, I force myself to start, resisting the temptation not to begin until I am entirely sure. It's uncomfortable but promotes creativity. To



Semblance 2014. 500 x 750mm. Oil on canvas.



The Apparatus of Creativity 2015. 500 x 750mm. Oil on canvas.

prevent going off on tangents, I keep the overarching idea in mind. Then I become obsessed with finding the right objects/subjects/scene to bring the painting to conclusion. That can take any amount of time and cannot be artificially pushed. It might come quickly, I might over-work it, pull it back or even put it away for a while. I spend a lot of time thinking, visualising, resolving.

I have a large assortment of all kinds of media in my studio, bought, inherited and gifted. I don't tend to be brand loyal, but buy 'artist quality'. I often get carried away with the urgency of the moment. If I've got an idea that I need to realise that afternoon - there's no way I'm going out to source media. I will use whatever is on hand to do the job. I like good paper with a decent rag content, richly pigmented paints and I buy canvases for convenience. I'm not fussy about brushes (tend to just wear them out and throw them away), but require a few really good quality ones to finish a work. I like to finish a painting with a best quality glaze.

I'm a mum, wife, sister, daughter-in-law, friend, employee (graphic designer) and teacher (drawing classes at the WEA). I read a lot and keep passably fit and flexible with yoga, walking and running. I try to be the most authentic and loving person I can.

My advice to new artists is that everybody has to find their own path. Persistence is the key.

Nina's work can be found in the Little River Gallery (Little River), Kereru Gallery (Ruby Bay), Reflections Gallery (Nelson). She also has work in Japan, Ireland, Italy and New Zealand. **N**



*Hercules & Baccus In Christchurch
After The Quake 2014.
1200 x 1000cm. Oil on canvas.*



Gorilla Painting-1 2015. 1000 x 800cm. Oil on canvas.



Unfinished painting with prop-sculpture.



Inspirational objects on the wall of my studio.



*Latest in Eve Series - as yet untitled_2015._
1200 x 1000cm. Oil on canvas.*

The Art of Inner Healing



By Natasha Bethune

At the age of 18, Natasha Bethune tells us of her hardships and how she is devoted to her art and the healing she receives from creating.



'The man in me' - 850 x 600mm. Ballpoint pen on card. The story behind it is in my adolescence I went through sexual abuse and thank God he's now in jail. Soon I resented all men and I became quite masculine in appearance.

Drawing is all that I've ever known - as a kid it's all that I remember doing. My heart aches thinking about pursuing anything other than art. I love being alone in nature. Any place of solitude, that forces me to think and feel whilst listening to deep emotional music that conjures memories and beautiful desires of 'what ifs and I wishes'. I find myself dwelling there to re-live them to the purest extent of emotion. It's like I'm being swayed by this inward ocean of untold truths, and the only way to escape the tide and come up for air, is to draw - it's a release, a freedom.

I am deeply inspired by James Jean, whose work is pure brilliance. When I see his art I'm just frozen in awe - my eyes are in endless exploration.

Deep dreaming

When I am drawing, it's this deep, 'dream-state' like world that I explore by myself everyday until the piece is complete. It's the most beautiful exposure to bare my soul - to be transparent and to find those who understand and/or have been in that place within themselves too.

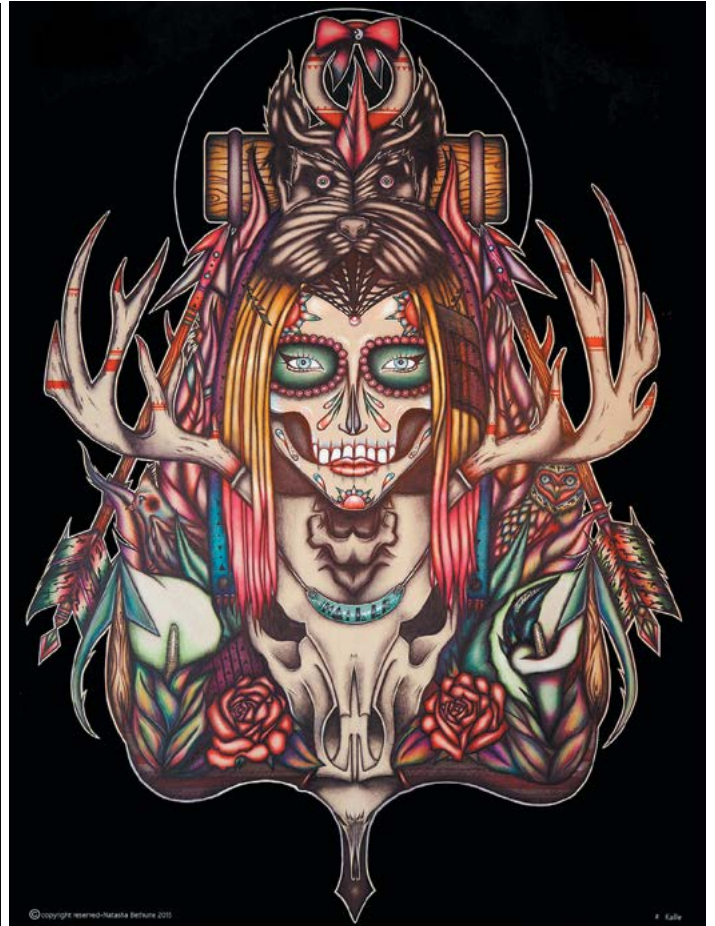
I just really want to feel the viewer, for our souls to have a conversation when they gaze upon it, for them to find understanding and a reflection in my work. It can be a lonely world and I just want my work to be a hand of healing.

Each piece is a great milestone for me. I'm proud of each piece. I look back and re-live in excitement and anticipation of what's next. I learn way more in the four months it takes to draw a piece, than I have in all my years of schooling. It's what a school environment can't give you - understanding and compassion to see, perceive and lament. Now that's what we need more of.

Personally my art was born out of darkness,



'Red' - 850 x 600mm. Ballpoint pen on card. After this phase of masculinity, I desired so dearly to obtain my femininity and innocence again - and I really wanted long red hair.




'Kaille' - 850 x 600mm. Ballpoint pen on card. This was done for my art teacher, Kaille. She was the only mother figure I had to look up to back then and I really admired her.

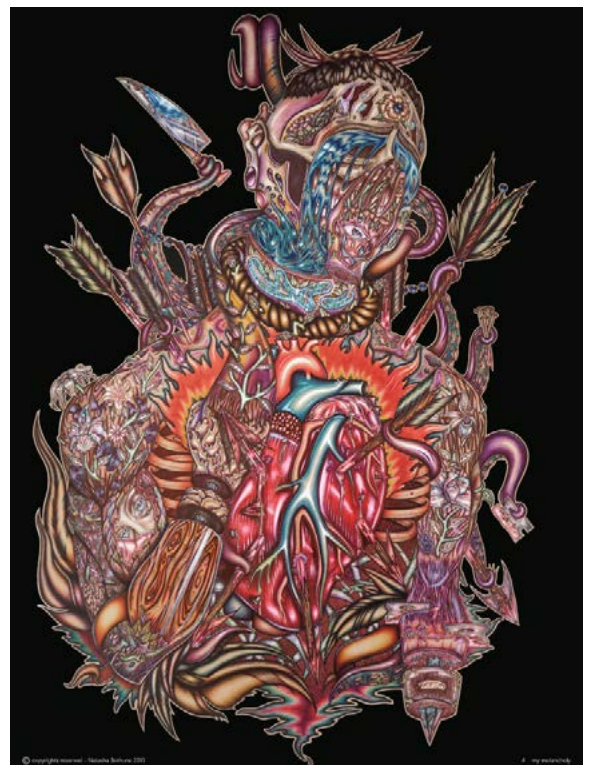
hence the black background. Depression dragged me deep but there I was illuminated and forced to feel the world within. So much beauty waiting underneath, looking inside and seeing the light/art breaking through.

I have learnt that pens are not easy to erase but they are my favourite medium, vibrant and quite a challenge to master.

My bed has to be my best piece of equipment. I don't have an easel that I can comfortably draw on so I just sit myself down, bunch up a few pillows, pop some cardboard onto my lap, and off I go.

When I feel the urge to create, I sit alone in the dark listening to certain songs that make me feel a certain place or memory again and once I'm set in its trance, I grab a pencil, sketch what I feel and see. Once I have found the one I want, I start. Each piece takes a long time. When I start off, the concept is that the start is a piece of thread and as I go on, I see how things change. Some times I'm left with dead ends, which is when I sink and search again, and I see truths that I didn't a week ago. I never really understand it until its completely out of me.

I look forward to living on my own, hopefully in a forest, with my art seen by thousands. I currently live in quite a blessed place so there is a lot of nature. I love going for walks in the forest to pick flowers for pressings. I breathe in the fresh air and admire the beauty of creation. I stand at the sea shore and fantasize about walking in and sitting on the ocean floor for as long as my soul desires. I love reading poetry and spending time with children and their absolutely pure souls. I also have a nature collection; rocks, shells, gems, crystals, butterflies, anything and everything beautiful. I just go for adventures in the hopes that I'll stumble across something worthy. 



'My melancholy' - 850 x 600mm. Ballpoint pen on card. The story of my depression. This pic is on my facebook page.

100 Birds



in 100 Days

The New Zealand Artist Magazine first met Katrina McGettigan at the Christchurch Art Show 2015, where, in awe, we watched her paintings sell like hot cakes. Katrina is an established artist in the Canterbury region. At that time she worked as a full-time pre-school and art teacher, inspiring young artists to fulfil their artistic talent. By night she spent her time painting.



Katrina's stand at the Christchurch Art Show 2015.



Group shot of Katrina's 100 day challenge.

Recently Katrina completed the colossal challenge of painting 100 birds in 100 days. "I had heard about the challenge and was inspired by other artists who had completed the challenge in previous years. So I thought it would be a great thing to gain a little more exposure, help with my technique and give me something to aim towards each day."

Katrina left her job as a pre-school teacher in September, to follow her dream of becoming an artist. The fear of the unknown, including an unknown salary, did not deter her from delving headfirst into her love of art.

"I chose to paint 100 New Zealand Native birds because I knew I could work from a small canvas to complete each one (100 x 100mm) and be able to display the collection together at the end."

Katrina's hard work and extensive preparation show in the details of her final pieces. With the canvas' so small all her paintings were completed using the finest bristled brush available. She had to find the right profiles to paint, get permission to use images from the likes of Te Papa and DOC, as well as contacting photographers and ornithologists across the country.

The success from the exhibition was reflected in the popularity of Katrina's social media profile, with one avid fan posting "I'm stuck in my house



White Heron.



Little Black Shag.



Southern Black Backed Gull.




Kingfisher.

with a fractured spine. Your paintings have been a huge happiness in my day". This comment touched Katrina's heart so much that she gifted this lady a bird of her choice from the challenge.

"All-in-all the challenge was definitely worth it! It was a huge learning experience on so many levels. And hopefully in a years time I will be able to complete my second 100 day challenge."

Katrina works from her studio at home and is inspired by the breathtaking landscapes within her region of Canterbury and the wider South Island. Over the course of her career, she has developed a stronger and more refined style by experimenting with a wide range of moods, colours and light to depict many landscape and native bird scenes.

Having exhibited throughout New Zealand in both joint and solo exhibitions, in July 2014, Katrina was awarded 'Most Popular Artist' at the Riversdale Exhibition in Southland and later in October 2014, she won the friends of MCAC award at the Darfield Artwork. 

The New Zealand Artist Magazine



Fantail.

Classified Adverts

CALLING ARTISTS!

The New Zealand Artist Magazine is seeking artists to feature at no cost to the artist!

Please email your contact details to:
meg@thenzartist.co.nz

with one or two photos of your work.

We look forward to hearing from you!

ENCAUSTIC ART SPECIALISTS

SUPPLIES • GALLERY • WORKSHOPS • ACCOMMODATION

Ascot Encaustic Art Supplies
69 Golf Road, Nelson

info@encausticart.co.nz • www.encausticart.co.nz

0800 788 777

AIGANTIGHE ART GALLERY

49 Wai-iti Road, Timaru

The Aigantighe Art Gallery is the home of art in South Canterbury, with a rich collection and diverse exhibition programme. Founded in 1956, its name is Scottish Gaelic for 'at home' and is pronounced 'egg and tie'. Admission is free.

Email: gallery@timdc.govt.nz • Phone: 03 688 4424
www.timaru.govt.nz/art-gallery



EL FRAMO LIMITED FRAMING

16 Pollen Street, Ponsonby
info@elframo.co.nz

09 378 6774

- Custom Picture Framing • Inkjet Printing • Canvas Stretching • Mirrors • Hand Finishing •

www.elframo.co.nz



TAUT ART Manufacturers of:

- Artist Canvases
- Image Capture
- Web Store
- Online Art Gallery
- Canvas and Fine Art media prints

www.tautart.co.nz • 0800 828 827



Ochre Art Supplies.

NZ's biggest provincial specialist fine arts supplier for the professional, student, teacher, hobbyist, educational and other institutions. Locally owned. Sourcing reputable, recognised, quality brands. Orders welcome via ochrearts@extra.co.nz and www.ochreartsupplies.com, or

06 355 8045 or visit us at:

47 The Square, Palmerston North.

FRAMES NZ

MOUNT MAUNGANUI

PO Box 4222, Mount Maunganui

FOR ALL YOUR FRAMING MATTERS CONTACT
ADE AND THE TEAM

027 492 9695 • 07 575 9149

info@framesnz.co.nz

REMBRANDT Soft Pastels



Takapuna Art Supplies www.tasart.co.nz



CAMEO FINE ARTS 2008

Specialised Custom Picture Framer.

Manufacturer of Oval and Round Oak Frames.

Now stocking some art supplies. New in stock Daler Rowney Georgian Water Mixable Oils, available in 40 stunning colours.

10 Cone Street, Rangiora, North Canterbury. sales@cameofinearts.co.nz

03 313 5474 • www.cameofinearts.co.nz



EL FRAMO LIMITED PRINTING

16 Pollen Street, Ponsonby
info@elframo.co.nz

09 378 6774

- Printing Services for artists • Giclée Printing • Archival Inks • One-off, Limited Edition & Open Edition Print Runs •

www.elframo.co.nz

Classified Adverts

To get your advert in the classifieds, contact Diana on
09 434 0096.

**ONLY \$35.00 + GST
per issue.**

**Special rates for six issue
contracts.**

DIRECTORY

ARTISTS

NORTH ISLAND

Tairua

Reina Cottier Art

38 Cory Wright Drive Tairua 3508

Tel: 021 903 103

www.reinacottierart.wordpress.com

reinacottier@gmail.com

Tairua based artist creating paintings, colouring books, calendars, wordart & more. Worldwide Shipping.

ART TUITION

NORTH ISLAND

Auckland & Whangarei

Moore Fine Arts School

Reyburn House Studio Whangarei & J.F Kennedy Park, North Shore, Auckland

Tel: 027 431 8392

www.artschoolnz.com

moorefinearts@gmail.com

Art Workshops, Art Classes & Art Holidays for Total Beginners. No Natural Talent Required!

ART SUPPLY OUTLETS

NORTH ISLAND

Hastings

Humanity Books & Fine Arts

107 Karamu Road, Hastings 4122

Tel: 06 970 7069

www.facebook.com/reinacottierart
humanitybooks@xtra.co.nz

Stockists of Fine Art Supplies, Art & Children's Books and Cards.

NORTH ISLAND

Whangau

LeftBank Art Supplies

19 Taupo Quay Wanganui, 4500

Tel: 06 345 0949

www.facebook.com/LeftBankArtSupplies
leftbankartsupplies@gmail.com

We are the only art shop in the Wanganui region. We stock everything you need to make great art.

ART SUPPLY OUTLETS

SOUTH ISLAND

Nelson

Impressions

11a Sundial Square Richmond

Nelson 7020

Ph/Fax 03 544 5756

www.impressionsnelson.co.nz

impressions@actrix.co.nz

Our business includes Art Supplies, Framing and Tutoring/Courses.

FRAMING

NORTH ISLAND

Whangarei

Hidden House Picture Framing

22 Clyde Street Whangarei 0110

Tel: 09 438 9951

www.hiddenhouse.co.nz

info@hiddenhouse.co.nz

Quality framing of modern & traditional art treasures.

GICLÉE PRINTING

NORTH ISLAND

Lower Hutt

NZ Editions.com

2 Woodland Grove Wainuiomata

5014

04 564 3222

http://www.nzeditions.com

info@nzeditions.com

Authentic Limited Edition, Museum Grade, Fine Art Giclee Printing Services for Artists & Photographers

ONLINE SERVICES

ONLINE

Framing Online

Tel: 0800 372 633

www.framingonline.co.nz

info@framingonline.co.nz

Framing Online offers picture frames direct to your doorstep. Very competitive prices, professional framers, friendly service, fast shipping & impeccable quality guaranteed. Extensive range of online frames for all those different size paintings, pictures, posters! NZ made, locally sourced timber from reputable manufacturers, made to order.

2016 CLASSIFIED DIRECTORY

WE WANT YOU!

As The New Zealand Artist Magazine we actively promote your products and services nationwide and are continually receiving inquiries such as "where can I purchase this product/service in my area"

For this reason we are restructuring our classified directory and as from this issue we will be publishing a 2016 region-city listing of:

ART SUPPLY OUTLETS

FRAMERS

PRINTERS

TUTORS/COURSES

ART HOLIDAYS

For the small price of \$23 GST incl per issue bi-monthly (that's 6 issues for the year) overall costing would be \$138 GST incl, you can have your business details and contact information in the magazine, **"THAT'S ONE YEARS ADVERTISING"!**

Contact Diana: 09 434 0096

THE NEW ZEALAND ARTIST MAGAZINE

TIME TO RENEW! \$60.00 FOR A 1 YEAR SUBSCRIPTION. Save \$3.00.
The perfect gift - spoil yourself or a friend!



DIRECT DEPOSITS TO:

The New Zealand Artist Magazine:
 BNZ Account number: 02-0492-0142565-000
 Use your full name as a reference.
 Please email proof of payment, your NAME and POSTAL ADDRESS details to subscriptions@thenzartist.co.nz

PAYMENT BY CHEQUE:

Complete the subscription form and send it with a cheque made payable to:
 The New Zealand Artist Magazine
 Postal Address:
 2363 Whangarei Heads Rd
 RD4, Taurikura
 Whangarei, 0174

SUBSCRIBE ONLINE:

www.thenzartist.co.nz/subscribe.html

GET YOUR DIGITAL VERSION ONLY ON MAGZTER

AVAILABLE ON 

THE NEW ZEALAND ARTIST MAGAZINE GOES DIGITAL WITH MAGZTER

WWW.MAGZTER.COM  DIGITAL NEWSSTAND TAP • READ • ENJOY



January/February 2016

Name: _____

Postal Address: _____

Tel: _____

E-mail: _____

Start the subscription with issue: _____

Please send a gift subscription to:

Name: _____

Postal Address: _____

Tel: _____

Email: _____

Start the subscription with issue: _____

Subscription enquiries: 09 434 0096 or e-mail: subscriptions@thenzartist.co.nz

BACK ISSUES AVAILABLE



Limited numbers of Series 1 are available at \$45.00 for the set (as above).



Limited numbers of Series 2 are available at \$45.00 for the set (as above).



Back Issues of Series 3 are available at \$12.50 per issue.

What's coming in the next issue? *Here is a snippet . . .*



Fran Gould



Ian Given



Chris Emeleus



Christine Redfurn

plus even more . . .

We have a number of demonstrations, news from societies and clubs across the country and of course, our regular items.



Heavy Body Acrylics

Heavy Body Acrylics have a smooth and buttery consistency, ideal for a “painterly” approach. Made from concentrated pigments and pure acrylic binder, these colours offer excellent permanency and lightfastness.

OPEN Acrylics

With a drying time ten times longer than Heavy Body Acrylics, OPEN is perfect for any work requiring blending, glazing, and subtractive techniques. OPEN is compatible with standard acrylic colours.

Fluid Acrylics

Fluids are concentrated acrylics the consistency of full cream. They brush out thinly and evenly, making them perfectly suited for detail work, watercolour & stain effects, and flat area painting.

High Flow Acrylics

High Flow have ink-like qualities but are lightfast and waterproof. They’re great for wash and staining techniques, and can be used through refillable markers, airbrush, dip pen, and brush.

GOLDEN
ARTIST COLORS

Paint
just the way
you want it.

For a **FREE** GOLDEN sample pack email your name and postal address to news@gordonharris.co.nz

AUCKLAND Albany, Symonds St & Newmarket
HAMILTON • **WELLINGTON** • **CHRISTCHURCH**
15,000 PRODUCTS ONLINE
www.gordonharris.co.nz

Gordon Harris
THE ART & GRAPHIC STORE