

# THE NEW ZEALAND ARTIST M A G A Z I N E

Series 4 Volume 4 Issue No.22  
May June 2017  
RRP \$12.50 incl GST

## ARTISTS FORUM

Dougie Chowns  
Sketchbook, part 13

EXHIBITIONS  
AND EVENTS  
FROM AROUND  
THE COUNTRY

## DEMONSTRATIONS

- How to salvage a painting that isn't working
- Flowers in watercolour

## PRODUCTS

INTERESTING NEW PRODUCTS FEATURED

FEATURED INSIDE:

- COLIN UNKOVICH • JACKIE WILLIAMSON • JANE RILEY •
- MELISSA McDOUGALL • SUE GRAHAM • WENDY GILLESPIE •



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**JACKIE WILLIAMSON** Page 16



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## The Team



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Writer, artist and graphic designer. Attended The National School of the Arts in Johannesburg. 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.

## On the cover: 'Last of the Great Explorers' Colin Unkovich. Page 7.



DOUGIE CHOWNS  
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A professional Bushey Artist for 63 years. Multi-media, drawing, painting, fabric printer, serigraphy and videographer. Artwork in Museums, Universities and private collections. Initiated Northtec Art Dept. Exhibited internationally from Northland since 1973.



SAMUEL EARP  
 CONTRIBUTING WRITER

Samuel Earp is a traditional realism artist who loves to paint landscapes in oils, especially scenes of New Zealand, Australia and Guernsey among others. He always loved landscape art even as a child. He moved to New Zealand in 2009.



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Book review on Pg 54.

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SERIES 1



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SERIES 2



SERIES 4



# a note from the studio...

Hello again,

We've had a busy time producing this magazine, what with all the holidays and festivities, it's been very interesting. We do hope everyone remained safe and happy during those holidays.

We've had some interesting opinions regarding international artists as well as the DCC Initiative. For those who don't know about the concept, it can be read in Issue 21 - March/April. We would love more opinions on this matter. Those received are on the letters pages.

EXCITING! We are launching the NEW Cheeky Challenge in this issue. See page five for details and conditions - over \$3000 in prizes. Early birds get their work published in the interim magazines and the winners will be announced in the November/December 2017 issue.

There are many giveaways and specials in this issue: see pages 19, 21, 43, 44, 57, 61, and page 67. Also on page 55 is a Master Class sponsored by Winsor and Newton. Access to more Master Classes are free and just entail an online subscription. They will however will be published in each issue for the foreseeable future.

As always we have exciting new products, youth and school features.

Collaborationz happened here in Taurikura during two weeks of March this year and we will be doing a feature on this in the next issue - Issue 23.

There is so much to share with you, but unfortunately we have to keep the page count to a manageable size. This depends on our advertisers as they are the ones who pay the print bill. If you have any ideas as to garnering new interest in advertising, to keep the page count up, please email your contacts and ideas to [advertising@thenzartist.co.nz](mailto:advertising@thenzartist.co.nz).

*Meg, Rob & Shona*



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

Re: your request regarding international artists featuring in the magazine – yes please, it will be interesting to see them.  
Ian Bichan

Hi Ed, thank you for the opportunity to comment on whether international artists should be featured in your magazine.

I think it would be a good opportunity to open up the magazine to international artists as it allows us here in New Zealand to broaden our horizons and see what others in the art community are doing. However in saying this I agree that having one offshore artist per issue would be enough as I personally like to know what is going on in New Zealand and who my fellow artists in New Zealand are. There are also a number of international artists magazines and it's not often easy for New Zealanders to find a voice in these magazines – which is the beauty of having The New Zealand Artist magazine.

Many thanks,  
Andrea Robinson

To me the greatest value of the NZ Artist is the opportunity to see such a wide range of work from NZ artists. I'd certainly favour keeping this focus.

As well as the NZ Artist, I subscribe to equivalent magazines from other countries, and that no doubt colours my thinking on this.

But, given the huge range of trends in international art, I'm not sure that featuring one overseas artist per issue would be at all effective in achieving the goal of "keeping abreast of what's happening out there" - the range is simply too great.

Your point of difference is the focus on interesting, innovative NZ art and artists, and your clear style of writing. So my opinion is - stick to your knitting. You produce a successful (and growing) magazine. Why change it?

And in regard to the DCC Initiative - love the idea. How sensible! Although I can immediately think of many small galleries which would go under if it was implemented, so a lot of artists would lose the limited amount of public exposure they provide. And how to convince the galleries?

Cheers  
Pam Mundell

It seems ages now since you did the wonderful article about my work in the November issue of NZ Artist magazine. I have been meaning to write to thank you for the article and the extra copies of the magazine. Time seems to go so fast.

Many of my fellow artist friends have commented on the lovely article. So once again a big thank you.

Annette Straugheir

I have read the letters to the editor in the latest issue and have a couple of comments.

1.) Re overseas artists featuring in the magazine - perhaps eventually, however I really enjoy seeing what we are doing in our country in the way of art, so would prefer the focus to continue to be entirely on that. If you decide to feature overseas artists, I think they should pay a fee.

2.) Great the French Art Shop want to be involved. As an artist, the articles on new products, how to use products, hints and tips are all read keenly and a strength of your magazine. Keep up the good work!!

Kind Regards  
Karen

Dear Editor - we are very encouraged that NZ Artist is promoting, via your many pages and examples, that New Zealand Art is alive and well.

Have no doubt Roger Morris - March edition, illustration is Art! Who has been so opinionated to suggest that it is lesser form of Art? Illustrators include Canaletto, Constable, Turner, Degas, Guaguin, Van Gogh - Leonardo's Mona Lisa even? - or closer to your own heart, water colourist marine artist John Wilkinson. Countless artists we admire were illustrators - think about it - to deny illustrative art work as "Not Art" sounds very much like a glib phrase from an art lecturer or writer who cant draw!

As for the DDC Initiative - it is a win win for gallery, home owner or whoever. It means original artwork on their wall at little cost. Cost may be as little as \$10 a week to the Home buyer, Shop, Gallery or Civic building, and wall is filled. Meanwhile the Artist with 20 works on hire, even at \$10 a week, has income of \$200 a week. That has to be win win.

Sincerely - NZ Artist elderly fans Hortens McDuff & Edwina Upjohn

Firstly thank you very much for a great display of my botanical drawings and the article. Already I have received some positive comments. Secondly thank you for the five extra copies of The New Zealand Artist, they were really appreciated. I am looking now to the Botanical Art Worldwide Exhibition and to submit an entry. Further more I will let you know my results once my Diploma pieces are marked.

Kindest regards  
Gillian Recever

All I can say is WOW WOW WOW, just home and my issue in the box. You guys are going from strength to strength, fantastic to see! What a lineup, it's going to take me 2 months to read. How exciting.

Kindest Regards  
Diane

Hi. I have just sent off my subscription to your great magazine. You have so many helpful tips and love the fact that you showcase New Zealand art. I am a self taught artist and am having some success at present with paintings of the lovely mountains of New Zealand.

Gay Reed



**CHEEKY CHALLENGE**



**OVER \$3000 IN PRIZES!**

The subject of the competition is **NEW ZEALAND ENVIRONMENT**. The idea is that the artist will create a composition - from reference or from imagination, clearly defining the New Zealand environment and areas that need care and attention, eg: fauna, flora, sealife, mountains, etc - whatever falls under the category 'New Zealand Environment.' The competition starts on the 1st MAY 2017 and closes at midnight on 30th SEPTEMBER 2017. Early entrants may be published in the interim magazines and the final results will be published in the November/December 2017 issue. For more information, please call 09 434 0096.

**CATEGORIES:**

Oil • Acrylic • Pastel • Watercolour • Drawing: Pen, Pen and Ink, Pencil, Conté, Charcoal or Coloured Pencils

**ENTRY REQUIREMENTS:**

There is no limit in size for this competition. The age limit will be from 15 to 100 years.

Artists must be New Zealand citizens or residents. Work is not eligible for entry if it has been exhibited in New Zealand previously or has received any awards, and must have been created in 2017. Only one artist per piece and only one piece per artist.

There will be one winner and one highly commended in each category. There will be one overall winner selected from the winners of each category.

There is a \$10 entry fee. Entry fees and forms must be submitted before midnight on 30th JULY 2017. Photos

of work must be submitted before midnight on 30th SEPTEMBER 2017.

**IMAGES REQUIRED FOR JUDGING**

- 1 full shot of artwork
- 1 close up shot of artwork (detail)
- 1 from a distance (eg: on the wall)
- 1 of entrant with work

**ENTRY FORM:**

Entries can be completed via the form below or on <http://thenzartist.co.nz/Competitions.html>. Fill in the form, organise your \$10 (**NO cash please**) and either post to The New Zealand Artist Magazine, 2363 Whangarei Heads Road, RD4 Taurikura, Whangarei 0174 **OR** email your entry to [comp@thenzartist.co.nz](mailto:comp@thenzartist.co.nz) and make a deposit into **BNZ 02-0492-0142565-000** using your name and 'Cheeky' as reference.

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# Colin Unkovich



***During the late 70s, Colin Unkovich and a friend started a business manufacturing surfboards. During this period the ability to turn customer's ideas into personalised***

***artworks on their new boards was an important part of the business and set them apart from a lot of the competition. The most efficient and effective method of applying colour to the boards was via an airbrush. He found that he really liked the process to the extent that he would sometimes be working on a customer's request into the small hours of the morning. Over the next 30 years, as well as utilising airbrushing intensively on the boards, he also painted wall paintings in his spare time. Colin tells us his journey.***



***'Implausibility' 260 (round).  
Airbrushed Acrylic on board - This is a small piece embracing my fondness for painting things from the natural world and the human form.***

I paint because that is what I want to do. I was part of a perfectly good business; surviving very well, but I wasn't getting any time to paint. It just felt like there was a hole in me that needed to be filled. My art does that.

I am an outdoors person at heart. I grew up on the land and I think that my upbringing cemented that aspect in me; as a result I tend to look to the natural world for my muse. In New Zealand we have such diversity, not only of the physical landscape but equally importantly of light and colour. I sometimes feel that I am a bit spoiled for choice.

Mostly I work on commissioned pieces. I think that I enjoy the challenge of interpreting what it is that someone desires. I always really appreciate it when somebody comes to me out of all of the artists out there. It is so nice to know that what you do is valued and that people have confidence in your abilities. I know that some artists find it too constraining to work with someone else's expectations, but I find it very rewarding. Most of my commissions are of a meaningful nature to my clients and I have a file of thank you notes from clients for whom I have done work. I keep them all because it is nice to know that I have been able to interpret what they wanted in a meaningful way and that with any luck it has provided them with something to enjoy for years to come. As a counter-balance to working on commissions, I like to paint a few surrealist pieces because there is no right or wrong, there are no rules; it is good to let your imagination go.

I work a lot on commissions and as such, I had to learn a long time ago, how to consistently achieve a result which met with the client's expectations. Had I not worked out my process it could have been quite an obstacle professionally. It seems to me that it is equally important to work out what the client doesn't want as well as what they do want.

There are certain preconceptions about airbrushing that I have had to overcome. Having it seen and accepted as a legitimate fine art medium has been an interesting exercise, some people just take it in and accept it but others seem to have some kind of odd prejudice.

Personally - the biggest challenge I face with every painting is in having to sell it. Each one is very special to me and I become very attached to them all. Quite honestly if I didn't have to sell any of them I wouldn't. My main focus is definitely not on the commercial aspect, but at the same time I need to be realistic. It can be a fine line to tread.

Discussing inspiration, there are a few key artists who spring to mind immediately, A Californian surf/surrealist

artist called Rick Rietveld has always done work which I greatly enjoy; he has used the airbrush a lot in his career but not exclusively. Salvador Dali's work is very fascinatingly inspirational, both for his technical execution and for his remarkable imagination. Otherwise, I particularly admire the work that was done by the pre-Raphaelite brotherhood in the 1800s, I was fortunate enough to see an exhibition of some of their works a few years ago and I found it awe inspiring, just amazing.

My main artistic ambitions revolve around two things. One is continuing to have commission clients come to me constantly and the other is to have fine art airbrushing given a bit more recognition. In the long term I hope to keep painting for a few more decades yet. I may stop when I get a telegram from the Queen or when I fossilise, whichever comes first. I don't aim to be the most prolific artist around, I can't and don't rush my work. It takes a really long time and I'm happy enough with that.

Working with an airbrush as my sole medium seems to throw up an endless variety of situations, which can end up being problematic at some point during the course of a painting. Not all of these things reveal themselves immediately and can come as an unwelcome surprise that may need to be rectified. Again, I learned very early on that planning the sequence of when to do which parts, is crucial. If I get the sequence wrong, it can potentially prevent me going any further with how I want to progress the painting.

The other lesson to be learned when using an airbrush is that good paint hygiene is a must. When working solely with inks it is not really a problem but using acrylics, like I often do, it's a whole different thing. The paint has to be thinned to water consistency, which allows the pigments to settle if left for only a short time. If this paint isn't finely

*'Reflections of Autumn': 910 x 910mm. Airbrushed Acrylic on Canvas. A celebration of some of the key elements which make our southern landscapes visually striking; clear light, clear water and textural diversity.*



*'Last of the Great Explorers': 700 x 545mm (Cover Pic) Airbrushed Acrylic on Board. Portraiture is something that I especially enjoy doing, and to be able to have the opportunity to do a painting of a person with so much visible character was a real pleasure.*

*'Serenity': 380 x 380mm. Airbrushed Acrylic on Canvas. With this body form painting, I have used only blacks and whites which lend the image a timeless and statuesque quality. The clarity brought about by using only the two colours also gives the painting a very intimate aspect.*





**'56 degrees South' 900 x 1300mm. Airbrushed Acrylic on board**  
**This painting is of the Yacht Yamaha NZ rounding Cape Horn**  
**during the 1994 Whitbread Round the World Yacht Race which it**  
**subsequently won.**



**'Bream Head from Waipu River Mouth.' 455 x 610mm. Airbrushed**  
**Acrylic on Canvas. This painting is looking North from Waipu River**  
**mouth towards Bream Head.**



**'East Coast' 760 x 910mm. Airbrushed Acrylic on Canvas. With this**  
**painting of Langs Beach I aimed to highlight some of the aspects that**  
**make our coastline so appealing.**

strained before use then the airbrush will block or spit. Not ideal.

Patience is a necessity with airbrushing as it can be an incredibly slow and painstaking method of painting but lends a unique quality to the subject matter. Sometimes, when asked, I do pencil and charcoal drawings for book illustrations, but airbrush is my preference. From when I first became aware of airbrush painting I was fascinated by it. The airbrush gives a painting a unique feeling, almost peaceful. I never tire of looking at the end result.

I use masking when painting to stop over spray, and due to this, there are long periods when most of the painting is hidden from me and I can only see the small fragment I am working on. When I unmask it, I am often surprised by the effect of the fragment on the painting as a whole.

I also work by using a series of many, many translucent layers of paint to get the particular shades of colour that I am seeking. I find that painting in layers, rather than starting by mixing an exact colour, gives the work a life and vibrancy - almost an inner glow, as light reflects and refracts differently off the different levels of colour. It is a slow process but I think it is well worth the effort.

My favourite piece of equipment is my Meiji MP2 Airbrush. It is nearly indestructible and capable of doing what I need it to. It is not the most fancy looking airbrush out there, just durable and dependable. To use an airbrush with any degree of success is surprisingly taxing as it takes quite a lot of hand eye co-ordination to get the best results. You can't really relax when you are using one; they are quite temperamental and require constant concentration. Considering how little movement is required, it's quite energy intensive. Despite this, I wouldn't want to use any other process. I get a huge amount of satisfaction out of what I do and with every painting, I get a deep feeling of accomplishment that just makes me want to paint more. I particularly enjoy working with smooth, gradual and sometimes subtle changes in colour that the airbrush lends itself to so well. I put a lot of effort into getting smoothness into my work. Each canvas is pre coated with at least eight coats of gesso and then sanded to get a surface that enhances the attributes and capabilities of the airbrush.

A couple of different types of masking tape, both 3M have worked out well. I have found them to be the most reliable both in terms of bleed through or adhesive residue. As far as paint is concerned, I try to find paint that has very fine ground pigment so it can spray through the fine nozzles of my guns. Different brands vary a lot in their particle size. I mostly use either Derivan Matisse or Winsor and Newton for my acrylics that I mix myself, but if I am using pre-mixed airbrush paint I tend to use Schminke. Again, I have found it reliable and fine ground for fine detailed work. I finish coat the paintings with Derivan Matisse final varnish because it is a good, durable and easy to use product.

I always listen to music when I work although it is sometimes Matinee Idle I am listening to so I guess the description of 'music' could be open to interpretation.

Apart from that I have an eclectic taste in music, it depends on what I am feeling like on the day. It could be anything from Nick Cave to the Eastern, or Elbow to Betty Lavette.

Outside of my studio I like to try to find time to surf, fish and to grow as much of our own food as I can. I usually have other household related creative projects on the go. I am currently working on a number of commissions, all of these are portraiture based and of a very personal nature to each client.

I have been part of various gallery exhibitions in New Zealand and I have twice held my own solo exhibitions which were both more successful than I had dared to hope. I was the winner of the 2013 Northland Art Awards for Painting and Winner of the people's choice award for the Gilmore Brown Kaipara 2013 Art Awards as well as a finalist at the Adam's Portraiture Awards at the National Portrait Gallery in 2010

I exhibit at 4 galleries and am currently having discussions with a fifth; Of Hand and Heart – Warkworth, South Sea Art – Russell, Northland, Parnell Gallery – Auckland and Tutakaka Gallery – Tutakaka, Northland. I currently have work in New Zealand, the UK, America, Australia, Asia (Singapore) and Europe (Croatia). N



*'North Cape from Rarawa Beach': 455 x 610mm. Airbrushed Acrylic on Canvas.*



*'Albatross Point from Marokopa': 455 x 610mm. Airbrushed Acrylic on Canvas.*



*'Ahipara Hinterland': 760 x 910mm. Airbrushed Acrylic on Canvas. This is one of a series of my paintings which celebrate the spectacular sand formations of Northern New Zealand.*



*'Sand and Shadows': 455 x 610mm. Airbrushed Acrylic on Canvas.*



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©2013 Joan McGann, Arizona Barrel Cactus (detail).



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**Bronze figurative sculpture - 'Aphrodite' by Shona Lyon.**

## How it all began:

In 2006, I had been in both the corporate world and the private business sector. I owned and operated my own successful company for over 10 years, which involved importing, wholesaling and brand retailing throughout NZ. I had over 50 staff and worked like crazy trying to stay ahead in the fashion game. Then I traveled to France and fell in love with art again.



**Shona Lyon**

I had wanted to take Art for School Certificate many years before, but much to my disappointment the teacher told me that I didn't have the required skill level. Well 30 years later, in the heart of Chartres and now with more confidence in my own ability, I decided to come back to New Zealand, sell my business and finally follow my long ago forgotten passion. I wanted to learn the traditional methods of sculpture like the old masters and so I searched for my teacher. Unfortunately, at that time, the knowledge and experience I was seeking was not found in this country.

I ventured back to the starting place of my journey into sculpture, France, where I was fortunate to train privately under International Master Sculptor, Martine Vaugel, the winner of numerous Rodin Awards and previous Sculpture Director of the New York Academy of Art. My own sculpture is based on the principles of sacred geometry and the classical techniques introduced to me by Martine.

A couple of years after my return from France, I was contacted by a few sculptors who asked if they could buy some products that I had imported, as there was a huge lack of resources for sculptors in New Zealand at that time. It was after discussion with them that I decided to start a business importing and selling sculpture tools and materials. Later, we began to import moulding and casting materials as well. We now supply businesses, schools, colleges, universities and individuals in the TV & Movies Industry, Prosthetics, Model Making, Life Casting, Props & Displays, Special Effects, Concrete Casting, Rapid Prototyping, Sculpture & Figurines, Art & Industrial Foundry Casting, Candles and Soap.

We are sculptors ourselves, teaching sculpting through our various workshops and hold 90 minute 'Question and Answer Seminars' for schools and universities at no charge. We hold regular seminars on the basics of sculpting, the basics of moulding, and introduction to casting materials. We don't just talk the



talk; we use our own products daily and trial and test every product we sell. We know how to advise you; we know what works in most situations, and if ever in doubt we will tell you so and make it our priority to find the answer.

While we are, of course, in business, we are also avid sculptors and want to encourage as much creativity as we can, especially in people who have never tried sculpting as an art form. It's time to forget the teacher or the internal critic saying "you can't do it". Come and give it a try. It is a very tactile medium to work with and my personal joy is when I teach someone new and the smile appears.


We have our own Gallery where we hold exhibitions once or twice a year so if you would like to participate, subscribe to our newsletter on our website: [www.sculpturesupplies.co.nz](http://www.sculpturesupplies.co.nz) or phone us at 09 846-7575.

We offer subscriber-only deals at various time during the year and are pleased to offer special rates for students.

We have also recently developed our own Art Retail Division called 'Just Love it'. Our slogan is 'Where Fine Art meets Home Decor'. We create 'Art/Home Décor' items utilizing our own raw products and display these unique objects in our shop next to our Auckland studio and also wholesale them to up-market retailers.

We believe this is an opportunity to provide our national artists with an additional avenue to create income. All products are created by New Zealand artists and are promoted under the 'Just Love It' brand. We had our first exhibition stall at the NZ Gift Fair this year and will be there again for the Spring Fair. We are delighted by the results and hope to promote this opportunity to even more sculptors and artists in the near future.

For more information and for contact details, please see our website: [www.justloveit.co.nz](http://www.justloveit.co.nz)

Our premises are next to the French Art Shop, in Taylors Road in Sandringham, Auckland. Together we are creating an Art Precinct for artists. Please, come and join us. 





***Canvas is the term for a loose, closely woven fabric, usually made from cotton, linen, or a mixture of cotton and synthetic threads. Most of us who paint with acrylic and oil colour use canvas. It's light, durable, can be stretched on a frame, taken off and rolled (not tightly and always with the colour on the outside), it's relatively inexpensive, and suits most painting techniques.***

Canvas is available glued to a board, as loose sheets in a pad, by the metre off a roll, but is most popular tensioned over a wooden frame as stretched canvas. Painting on stretched canvas first came about in Europe

around the 15th Century, as it offered a less heavy, more portable alternative to painting on timber panels. Sail cloth was used, as it was plentiful and robust, and early canvas paintings were based on the proportions of a sail.



Raw linen (left) in fine and medium grade, and how the surface responds once primed – the fine (centre) is better suited to detailed painting, while the medium (right) suits more varied approaches.

Linen was used for canvas through until the mid-19th Century, when cotton was introduced. Although cotton is much cheaper and stretches more fully, linen continues to be regarded as the ultimate fabric for painting on. Linen is made from flax threads, which are much longer than cotton

fibres, giving linen much more strength and a livelier feel. Linen is also much more durable, being more resistant to insects and mould. The length of its fibres creates a slightly irregular weave, in contrast to the very regular weave of cotton, providing artists with a more dynamic surface.

Most canvas bought in art supply stores is prepared with an acrylic primer, commonly called gesso. Perhaps the greatest difference between the painting styles prior to mid-19th Century and the modern painters since (the

Impressionists forward) is the preparation of their canvas. During the Renaissance, the weave of the canvas was completely filled and polished so that the resulting smooth surface offered little resistance and colour could be applied easily, and all brushstrokes softened away. In contrast,

modern painters make use of the texture of the canvas and of the paint itself to create their work. In the 20th Century, some painters, such as Helen Frankenthaler, forewent priming altogether, preferring to work on the raw canvas for their effect.



Economical Expression canvas (left) is much lighter and not as heavily primed as the Fredrix Knickerbocker (centre) and Fredrix Universal (right) used on the Stretched With Love "Fine" and "Universal" grade canvases.

There is a good range of stretched canvas available to the New Zealand artist, from the inexpensive imported brands, such as Expression, through to more sturdy, locally

produced and even custom-made canvas, where you can choose many aspects of the construction. At each level, the quality of the canvas and the priming varies, from lightweight canvas and a light application of primer, to robust weights primed using state-of-the-art technology to link substrate to ground. Priming is important – just as a house is sanded and primed before painting, proper



preparation of canvas is essential for good paintwork (left). Filling the weave with primer provides an easier surface to apply colour to (centre), and the priming marks add movement.

The Paris Academy in the 19th Century taught painters to crisscross their priming strokes, and a close inspection of Goldie's work will see how this adds to the play of light on the surface.

See how this preprimed canvas (right) has been improved: leaving an area on the left with the original factory priming, additional layers of gesso have been applied to the righthand side of this canvas; a coat of paint has then been applied evenly across the canvas. It is clear that the righthand side has much greater brilliance, more controllable mark-making, and none of the white pin-pricks that are visible on the left.

Along with the quality of the fabric and priming, the wooden stretcher bars play an important role in the stability and longevity of the stretched canvas.

Many stretcher bars are made as a kitset, so that they can be assembled and disassembled, with sides exchanged in the case of modifying the size of the canvas. The bars must be sufficiently stable so as not to move out of shape with the tension of the canvas or changing climatic conditions, and must be assembled so that the canvas is square.

For smaller sizes, lightweight stretcher bars made of

kiln-dried pine are sufficient. As the size increases, so does the bulk of the bar, and bracing is introduced to prevent the canvas from curving the bar towards the centre. For very large sizes, red cedar is used instead of pine, as it is more stable.



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While readymade stretched canvas satisfy most painters, those who want particular sizes, formats, fabrics, and profiles either make their own or have a Custom Stretched Canvas made to their specification.

When an artist's desire for size is limited by the availability of canvas width, stretcher bar stability, or

logistics of moving a huge canvas around (check the size of the door before making it too big!), individual canvasses can be butted together to form a larger, multi-panel work.

Placing two together is called a diptych, while three makes it a triptych. Tiling more together and it's easiest to say "multi-panel work".



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Wellmade canvases features tidy corner folds on the top and bottom sides (above left), leaving the visible sides flat and clean. Round canvases being prepared (above centre) and strange shapes (above right) being made to suit the most imaginative artist.

Painters have mostly stayed with the rectangular format: a taller canvas is called portrait format, while a wider canvas is a landscape. The square format was popularised by Andy Warhol in the 1960s, who liked that it referenced neither of the traditional formats.

A circular canvas is known as a tondo. In Renaissance Italy, it originated as a 12 sided birthing tray, for bringing refreshments to women who had just given birth, and afterwards hung on the wall to commemorate the event. The circle represents a strong compositional challenge, with the side continually curving inwards – perhaps one should think of looking from a porthole, or through a microscope?

However you look at it, stretched canvas continues to be the principal object we paint on, 500 years after its invention. 

# News

**Waikato Museum**

TE WHARE TAONGA O WAIKATO

## Fieldays No. 8 Wire National Art Award

*The 28 sculptural artworks selected as finalists for the 2017 Fieldays No.8 Wire National Art Award prove the imagination and creativity of Kiwi artists and DIYers knows no bounds.*

The annual award, partnered by Farmlands and managed by Waikato Museum, will launch this year's Fieldays events, with a free exhibition at Hamilton's ArtsPost from 21 April to 22 May.

Fieldays Head of Events, Lee Picken says the No.8 Wire National Art Award celebrates the foundations of the innovative Kiwi spirit in a creative form and has a special place in the Fieldays calendar.

"This award pays homage to Kiwi ingenuity and innovation, and encompasses the can-do Kiwi attitude. These artists never fail to capture the essence of No.8 Wire and it's a really special start to this year's Fieldays events."

The finalists were selected through a blind judging process by Dr Robin Woodward, senior lecturer from University of Auckland's Faculty of Art.

"The award always taps into the deep well of creativity and resourcefulness in our communities," says Dr Woodward. "This year's entries are no exception to the variety of works and the standard we have come to associate with the award. The works selected as finalists this year reflect the ingenuity around the uses we find for No.8 wire."

From the 28 finalists, Dr Woodward selected the winning artworks which were announced at the awards ceremony on Thursday 20 April. The overall winner received \$7,000, second and third place-getters received \$1,000 and \$500 respectively from the NZ National Fieldays Society. Society President Peter Carr awarded the Fieldays President's Choice Award, and visitors to the exhibition voted for the People's Choice Award.

This year the award returned to its roots with a selection of artworks being displayed at the Fieldays event from 14-17 June at Mystery Creek Events Centre.

"The Fieldays No.8 Wire National Art Award brings the country into the heart of our city," says Waikato Museum Director Cherie Meecham. "It is Waikato Museum and ArtsPost's privilege to be launching this year's Fieldays activities with this fitting award and exhibition."

The winners will be announced in the July August issue of The New Zealand Artist Magazine. [N](#)



### The 2017 finalists are:

- Fiona Clark – Waitara
- Tim Elliot – Kumeu
- Gina Ferguson and Karen Crisp – Auckland
- Anna Gedson – Opotiki (two entries)
- Jill Godwin – Auckland
- Bev Goodwin – Auckland
- Bernie Harfleet and Donna Turtle Sartor – Auckland
- Gaye Jurisich – Hamilton
- Asaki Kajima – Napier
- Reg Laurie – Kaukapakapa (two entries)
- Jane Mortimer and Dave Sole – Hamilton
- Mike Moss – Raglan
- John Mulholland – Warkworth
- Oscar Pluck – Cambridge
- Terry Pluck – Cambridge
- William Pluck – Cambridge
- Sue Rhodes – Hamilton
- John Robson and Stephonie Quenaux – Otorohanga (two entries)
- Moniek Schrijer – Wellington
- Shelly Simpson – Auckland
- Cherise Thomson – Auckland
- Jeff Thomson and Reg Laurie – Helensville
- Akky van der Welde – Leeston
- Sharon Watson – Auckland
- Katie Whitcombe – Hastings

*'Hold your Horses' is a book about the story of Jackie Williamson's colourful life and reveals her tenacity, humour, talent and perseverance through a very full life. As a family project, the discovery that there was such an interesting story to tell and that her work has touched so many people, there is an immense familial pride in this book about this remarkable woman's achievements. Here is a brief summary.*



Photo by Liz Brook/  
Central District Farmer.



# Horsing Around



**B**orn Jacqueline Lourie in June 1931, in the rolling farming country around Hunterville in the Rangitikei, she was the only girl among five children. Her father used to take her riding and she found her best friends were horses. With an abiding natural talent for drawing, Jackie began at the age of four. When she wasn't riding the horses, she was drawing them.

Sadly Jackie's father died in a shooting accident when she was four and a half. The surrounding community helped her mum with the farm and young charges and Jackie started to attend Rataiti School, where she was the only female pupil. She fondly remembers going to school with her brother on horseback with her bare feet tucked into the sheepskin saddle blanket on frosty mornings.

Growing up as a girl on a sheep farm, Jackie had to learn the daily rituals of housekeeping under her mother's watchful eye, but she also learned to handle herself in the woolshed. Jackie became the cook, making smoko for the farm workers. When there was a quiet moment in between all of this, she'd slip away, talk to and sketch the horses, drawing on any available surface she could find.

At the age of seven, she was sent to live with her aunt and uncle in Palmerston North, for the purpose of being around other girls, who were in short supply back at the farm. "It was fun being in town. I hadn't

lived in a suburban city before and there were all sorts of people I'd run into everyday – posties, milkmen and neighbours. I made friends in the street quite quickly." Jackie was delighted that even in town, she still had a connection with horses – a near neighbour had a pony and in those days, milk was delivered by horse and cart.

Jackie attended Wanganui Girls College between 1944 and 1948, and although she was never really instructed in drawing, more to express herself, Jackie's drawing thrived with her school report quoted as saying: "A very talented girl, whose love of horses, and drawing them, amounts almost to an obsession." Everyone at school wanted a page in their autograph book graced with a horse by Jackie Lourie.

After school, Jackie returned home to the farm where she rode horses, hunted and attended the Hunt Club balls. She was asked to do some decorations for the hunt ball and many cut-outs, portraits, illustrations and images followed, generally done with poster paint on cardboard, card or carton paper.

She spent a year at home and then decided she should pursue her art and attend Canterbury College of Art in Christchurch doing a two-year course. There she was taught by the likes of Bill Sutton - portrait and landscape artist, Russel Clark who had been the principal illustrator for the New Zealand School Journal and later *The Listener* – a noted public sculptor whose bronze of Opo the Hokianga dolphin is famous and Eric Doudney, an English sculptor. Here she learned about anatomy, bones and muscles. "If you know your anatomy, you know how the light falls and then you can depict action. That's what I like, depicting the action of racing and hunting horses."

In 1951, after her course at the college was over, she returned home to Rangitikei where she met and married her husband Howard Williamson who had arrived one weekend to visit the family's farm at Waituna West, the same weekend that she judged the horse event at the Waituna Sports Day, held on the farm.

## Murals

She started making large murals for the Hunt Club. One of these, a mural called 'The Road Double' is a beautiful four meter wide country hunting scene with 13 mounted riders surging over a gorse hedge, crossing a tree-lined lane and charging into the next paddock, hot on the trail of hare and hounds. Her ability to capture the height of fence-jumping action during a country hunt was the result of first hand experience and careful observation as much as a photographic memory.

The seed of a career in the arts began to germinate when some of the work she'd done for the hunt balls got carelessly treated and damaged.





Although her life was very busy with work on the farm and raising six boys, Jackie continued to draw and paint whenever she got the chance, on scraps of paper and the back of cigarette boxes.

Howard made Jackie a studio in the old dairy and washhouse behind the cottage and that's when she started her night-time painting sessions. "How wonderful it was to be able to walk out of the studio and back down the path to the house, knowing that all the boys would be tucked up and Howard would be sound asleep too."

Howard decided Jackie needed a manager and her original studio was superseded in 1978 with a larger Quin's car-shed-cum-studio. She produced many commissioned works here for friends and race-horse owners but she did find the deadlines stressful and would thankfully return to the freedom of her sketches.

The couple travelled around in a travelling stall-cum-studio with an awning and sign saying 'Real Horses'. Jackie set up a few easels and Howard sold her sketches and packets of greeting cards. Jackie's first exhibition was at King & Teppett in Palmerston North. She was, thereafter, commissioned to paint the 1981 Auckland Cup winner, 'Drum'.

Jackie was soon after approached by publisher Alister Taylor who put together a prestigious reference book and collection of equine art called 'Notable New Zealand Thoroughbreds' which carries some of her paintings.

Jackie is also a talented sculptor and created what is arguably her most famous work, 'Huntermville Huntaway', a tribute to one of the world's most resilient backing dog breeds and who, still today, stands proudly in Queen's Park, Huntermville.

Jackie is a member of The Hunt Club and the Feilding Art Society. She loves listening to the radio while working and enjoys gardening and her family. Her advice to new artists is to keep going, persevere. Never let criticism put you off.

She has work in England, Scotland, America, Australia, Hong Kong and throughout New Zealand. ■



# Hold Your Horses

THE LIFE AND TIMES OF EQUESTRIAN ARTIST JACKIE WILLIAMSON

*She started drawing horses at the age of four, and spent the next 80+ years “trying to get them right!”*

‘Hold Your Horses’ is a collection of the stories behind the artworks of Jackie Williamson. Jackie and her husband, Howard, tell the story of their life together, and the colourful people they have connected with, through Jackie’s art. Theirs is a lifetime of farming, raising six boys, and a host of artistic adventures. ‘Hold Your Horses’ is an illustration, not only of her talent, but also gives the reader an insight into her great humour and joy of life. “You never grow up - you just learn how to behave in public!” Jackie says, “If this book inspires young artists to draw and paint, it will all have been worthwhile.”

The A4 landscape book delivers a 120-page feast of portraits, sketches, cartoons, stories, and even a unique fold-out mural. This book is for anyone who “has talked to a horse! Horses are my friends.”

**For more information:**

Howard and Jackie Williamson, Bell Road East, RD7, Feilding 4777. Phone 06 328 9771, email: [howdy@inspire.net.nz](mailto:howdy@inspire.net.nz)  
 Editor: Cameron Williamson, phone: 021 377 828, email: [icameroni@icloud.com](mailto:icameroni@icloud.com)

Tell us what Jackie Williamson’s maiden name is and go in the draw to win one of three autographed copies of this fascinating book.

Email your answer to [comp@thenzartist.co.nz](mailto:comp@thenzartist.co.nz). Offer stands until 30th June 2017.





*A timeline of the making of 'Mac', the bronze dog that is the mascot of the 'Huntermville Huntaway', a tribute to one of the world's most resilient backing dog breeds and who, still today, stands proudly in Queen's Park, Huntermville.*



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# HOW TO SALVAGE AN OIL PAINTING THAT ISN'T WORKING ...

*Have you ever progressed deep into a painting only to look at it and think “oh no, it’s not working”? Don’t worry, this has happened to me many, many times. Even with the hours you spent planning your painting and all the sketches you did prior to starting it, sometimes when it comes to actually painting the art work you imagined, it just doesn’t work. Do not despair, you can salvage a painting that is not working.*



By Samuel Earp



One of the subjects I love to paint is the coastline around Wellington in New Zealand and with beautiful cliffs, vegetation, rocks and wild surf I wanted to create an epic seascape painting that really focused on a breaking wave.

I’ve got some incredible photo reference of the coast of Wellington and felt particularly drawn to this scene, I loved the evening light on the headland around Houghton Bay and Pencarrow Head in the distance. I also liked the light on the white water and the lip of the breaking wave.

I liked many elements in this image and I decided I wanted to create a seascape that focused on a big crashing wave but incorporate some rocks, the headland and the distant Pencarrow Head.



*After compiling several sketches and a small colour study, I felt happy with starting a 24” x 30” canvas painting. So far as I was blocking in the painting I was happy with it’s progress. I really wanted to emphasise the translucency of the breaking wave.*

*I had progressed quite far into the painting and it was becoming increasingly obvious to me that the painting wasn’t*

*working the way I had hoped. There were several things that were annoying me. The first was the fact the wave almost looked too perfect, the archetypical breaking wave, which made it look boring, unnatural and formulaic - and then there were some other, more serious, problems.*

As I sat back and looked at my painting further I noticed more distractions within the composition. The white water on the left in the breaking wave had repeating shapes within it too! How could this have happened? I had been so engrossed in the painting process that I didn't notice these major aberrations in my painting. It was very disheartening at the time and I decided to take a break from the painting.

Sometimes just stepping back from a painting for a week or so is the best thing to do and this is what I did with this one. After a week I came back to it and asked myself 'what's working about the painting?' - well, I still liked the general subject of painting, the dramatic breaking wave and I was happy with the colours and tonality of the painting.



*When I looked at the painting I suddenly noticed some serious aberrations in the form of repeating vectors. The lip of my breaking wave was exactly parallel to the shape of the distant headland and to make matters worse the shape of the clouds were also following the same vector.*

Then I asked myself 'what's not working about the painting'? The aberrations in the form of repeating vectors was the main distraction in the composition and the formulaic breaking wave was a major problem. I also felt the horizon line was a little low. One of the main no no's of seascape painting is having your horizon line right in the centre of the painting and I felt this painting in its current form was entering centre line territory!

Finally I asked myself 'what could I do to change the painting'? I thought about this and came up with some ideas, I could change the shape of the wave, make the horizon and distant landforms higher and break up and change the shape of the clouds. With this in mind I went back to my sketch book, redesigned the composition then I was ready to get back into my painting.



*Using a round bristle brush, I marked on the surface of the painting where I was to make the changes that were required.*



*The beauty of oil paints is that if you make a mistake it's very easy to paint over it. With this in mind I changed the shape of the wave adding more of a lip and reducing the area of translucency. I repainted the whitewater to eliminate the aberrations that were present before.*



*As I continued to make the changes to this painting I realised it still wasn't looking the way I wanted it to look, and if I was honest with myself it was because I was trying to cut corners after the initial replanning of the painting.*

I got lazy and thought I could get away with not increasing the height of the headland in the mid-ground on the left. As a result the landforms in the background were largely obscured by the wave. I felt a little sheepish and I thought for a second that well maybe its good enough to leave it as it is especially as I had spent so much time on it.

In the end, I had to be honest with myself, I still wasn't

happy with this painting and I knew I could do better, close enough ain't good enough for me! I realised that I had to ignore the fact that I had already spent so long on it and just needed to sit down, take my time and make the rest of the changes and improvements required - I'd got this far so I had to see it through. Back to the easel.



*This time, I boldly made the marks where Round 3 of this painting was to go! I needed to refine the shape of the wave and raise the height of the headlands and cliffs. Also the rocks in the foreground on the left and the clouds were not my best effort so they needed to be changed too.*

*After taking the time to make the changes I needed and finish the painting I was happy with the end result and I felt I communicated on canvas the vision of the epic breaking wave scene I had in my head. So what did I learn from this? The main thing is if your painting is not working, it's never too late to change it.*

**If you get stuck with your painting, sit back and ask yourself these questions:**

- What is working about the painting?
- What is not working about the painting?
- What can I do to change it?

If needs be take a break from the painting, meditate on it as very often if your mind is still, ideas from the universe will pop into your head, don't ignore them, write them down and then come back to your painting.

Perhaps you've got a painting that you haven't completed because you got so far into it and you felt it wasn't working...well maybe it's time to get it back up on your easel and ask yourself these questions, after all, you felt drawn enough to the subject that you wanted to create

the art work you had imagined in your head. There was a reason you got out your paints and went for it!

I firmly believe you can salvage paintings that aren't working by asking these questions, biting the bullet and making the necessary changes. I have found, personally, that I have learned some of my best lessons in my painting journey from the mistakes I made and I have often found it is where I have made my biggest steps forward.


Finally, if you feel your painting is not working, it can be helpful to get a friend, maybe a studio pal who will give you an honest opinion on your art work. Don't be discouraged if they tell it like it is. Whilst it can be uncomfortable you will learn more by taking it on board and making the changes that you need to improve your painting. This will also improve your skills as an artist.

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## ***PAINTING LEGEND REVIEW***

**F**rederick Judd Waugh was an American painter born in 1861 and died in 1940. He was a predominantly marine artist who painted many energetic and epic seascapes that focused on the movement of breaking waves and their relationship with other elements such as rocks.

For me, I love the atmospheric depth Waugh has achieved with his use of organic natural colour and the tonality of his paintings. The strong emphasis on the breaking waves really draws the viewer into the paintings giving a sense of atmosphere that makes you feel like you are really there.

When getting my inspiration for seascape paintings, Frederick Judd Waugh is one of the 'go to' painting legends I refer to for ideas. 



**To see more from Samuel Earp, head here: <https://www.samuelearp.com>**

# News



## Leo Bensemann & Friends: PORTRAITURE AND THE GROUP

12 April to 28 May 2017 TSB Bank Wallace Arts Centre

Curated by Peter Simpson for the New Zealand Portrait Gallery in Wellington, the Wallace Arts Trust is hosting *Leo Bensemann & Friends: Portraiture and The Group*, an intriguing exhibition showcasing the portrait paintings by The Group, a collective of outstanding 20th century New Zealand artists.

Portraits by and of Leo Bensemann are foremost among 50 outstanding examples created by the Christchurch-based artists known as The Group, in the middle decades of last century. Drawn from private and public collections, names such as Evelyn Page, Olivia Spencer Bower, Rita Angus, Toss Woollaston, Doris Lusk and Colin McCahon come to life as both subjects and artists.

Collectively, says curator Peter Simpson, these artists re-invented the art of portraiture for their time and place, and provided images of their contemporaries which are vividly alive and still speak eloquently to us living in another century.



*Image Credit:*  
*Leo Bensemann, Caroline Oliver (1940), oil on board, 457 x 375mm. Private collection.*

Bensemann is at the heart of this exhibition because of all these painters, who knew each other well and belonged to the same social networks, he favoured portraiture above all else. He is given priority, Simpson says, not because he is “better” than his friends and fellow Group members but because he is currently the least well-known of these, the leading visual artists of their generation, and is worthy of equal recognition as a portrait artist.

Peter Simpson is the author of *Fantastica: The World of Leo Bensemann* (2011) and *Bloomsbury South: The Arts in Christchurch 1933–1953* (AUP, 2016).

Thank you to the New Zealand Portrait Gallery Te Pukenga Whakaata for making this exhibition possible.

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# LIFE OF RILEY



*Watching her mum creating her artworks, thinking she was performing magic and inheriting her father's exceptional design skills as a builder, it's not surprising that Jane Riley has ended up as a talented, inventive artist in her own right.*



*'Tekapo Charm' - mixed media. 508 x 1524mm.*



*'New Zealand Triptych' - mixed media on wood.*



*'Plentiful Plains' - oil on canvas. 914 x 1219mm.*

Inspired by the seen (she constantly takes photographs) and the unseen (spiritual) world, combined with her well of emotions, the result is vibrant, moving artwork that resonates deeply. Jane is also inspired with the Renaissance Period, enjoying the vast techniques mixed with the spiritual icons. "I couldn't wait to travel to Europe and explore all that art history that I had only previously absorbed in books."

Jane constantly challenges herself to better herself, finding that once she mastered the techniques she could stray from them and evolve, inventing other ways to express visual communication. "I get excited by textures, new mediums and fresh ideas. Some of my biggest mistakes have been my biggest breakthroughs. I am very experimental, take lots of risks and apply a variety of the learned techniques to my varied repertoire of self taught ideas and mistakes. I hope to inspire people and enhance their visual beauty of living."

She strives to live the 'Life of Riley' that was born to her and become a full time artist, focusing and surviving off her art alone. This is a wonderful scenario and she has had periods in her life when she has found a way to do exactly that. However at other times she juggles her creative streak with part-time employment to pay the bills. She does battle with this though and finds being away from her studio robs and depletes her creative juices.

To achieve her goal, Jane wants to ensure steady growth with sales and promotion and wants to achieve more international connections. She belonged to the NZIPP (New Zealand Institute of Professional Photographers) and NZIMSI (New Zealand Institute of Medical and Scientific Illustrators) and was part of WAI

(Westland Artists Incorporated). She is currently a member of KAS (Kaikoura Artists Society) and The New Zealand Academy of Fine Arts.

A Kaikoura group exhibition that opened in Parliament's Bowen House Exhibition Space is showing some of her work. "It is a great honour for me to show work in Parliament. Since the Kaikoura earthquake in November last year, it has been nice to focus my emotions on such a prestigious outlet. Now I'm gearing up for the Christchurch Art Show, The Nelson Art Expo and Dunedin Art Show in winter. I'm also working on some local Kaikoura landscape commissions."

She is also particularly proud of being on Radio NZ as well as being published as one of "New Zealand's Favourite Artists, Vol 2" 2009, by Dennis Robinson. The Sunday Star Times visited to do an article on her and she was chosen for a free two minute advert on the Living Channel for two years. She has obtained several Creative New Zealand Grants and won the West Coast White Pages book cover, twice. Recently she was a finalist in the Paramount Art Awards in Nelson and has shown her work internationally in the United States.

With her own gallery in her home-town of Fox Glacier, which she had for eight years, Jane has travelled and sent art all over the world, promoting our beautiful country. She received 3rd 'Top Portfolio' for painting throughout New Zealand in her final year of school and was very grateful to be chosen as a Group Study Exchange student through Rotary New Zealand where she spent five weeks in Australia, meeting people, fellow established artists and promoting herself.

The downside to this wonderful achievement is the constant financial struggle. "I have sacrificed



*'Heart Swirl Triptych' - mixed media on wood.*



*'Aqua' - oils on New Zealand handmade canvas. 914mm Diameter.*



*'Waimakariri Valley' - mixed media. 762 x 1524mm.*



*'Panoramic Canterbury Plains' - mixed media. 508 x 1524mm.*



*'Southern Alps Beauty' - mixed media. 406 x 1016mm.*



*'Magnificent Lake Pukaki' - mixed media. 762 x 1524mm.*



many things on my artistic pathway. My confidence has only grown in my profession with sales and increased recognition. It's a slow road to fame though."

One of the biggest lessons she has learned is not to trust everyone in business. "I have had galleries not pay me - and commissions that have fallen through with me trusting and not securing initial payment". However through it all, she maintains that meeting and networking with other artists is a must.

Jane has a love of painting skies - vast areas of colour with clouds and moods in the atmosphere. She also enjoys the strength and personalities revealed in the mountains due to the changing light of day. "I love oil paint, the colours are magical. Winsor & Newton Oil Colours are the ones I trust. I know the colours and can depend on their quality. I love to hear the sounds of nature, without any interference of man made sounds if possible when I am relaxed and concentrating. I am challenged by the process of waiting for drying - painting in layers requires discipline and structure". She particularly loves her big soft blending brush and enjoys working with her palette knives.

That being said, she is also having a lot of experimental fun with Liquitex Acrylic Pouring Medium, "the colours achievable are very exciting and so translucent - something very hard to achieve with oils or anything else I have ever come across". When she is pouring Liquitex she prefers contemporary music to relax and enjoy herself.

**LEFT: 'Mighty Southern Alps' - mixed media. 406 x 1016mm**



### 'The Six P's'

For landscape or commissioned pieces, Jane uses the 'Six P's' of professionalism that were taught to her at art school: 'Proper Preparation Prevents Piss Poor Performance.' A good foundation for any challenge in life. "For landscapes or commission pieces, I plan what I am going to paint; prepare the canvas; apply the preparation drawing and then apply the layers strategically to portray the original image intended."

"In contrast I have a total opposite way of creating my own non-commissioned work that brings me great personal pleasure and doesn't tax me so much due to concentrating. I start with a blank canvas and just open myself up to the universe - allowing whatever comes through me to happen. I love being in 'the zone' and am transpired by the journey it takes me on. Pouring liquitex is a little similar - though more on a colour therapy level."

When asked about hints or tips for new artists, Jane says: "Don't give up. If you're passionate about what you do you will get there. Creating art for me has been an eternal journey of self discovery, and deep frustrations at times, mixed with moments of great upliftment and personal breakthroughs. Stay on the path. There are many obstacles. I see the world with different eyes from continually studying it. There is magic everywhere and you can aspire to create some, and to help and inspire others - if that is your wish."

Jane finds great comfort in Mother Nature and loves to go fishing and being anywhere near the ocean. She also plays squash and loves spending time with animals and children - "Their carefree energy is where it's all at."

At this time Jane has work in the Detour Gallery in Blenheim; Bowen House Exhibiton Space in Parliament; Blossom Gallery in Kaikoura; Reflectionz Gallery in

Fox Glacier; Koru NZ Art Gallery in Dunedin and Selwyn Art Gallery in Darfield. Her work has found it's way to the USA, Canada, Russia, Japan, China, Finland, Norway, Ireland, Scotland, England, France and of course, New Zealand. **N**



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# Artists Forum

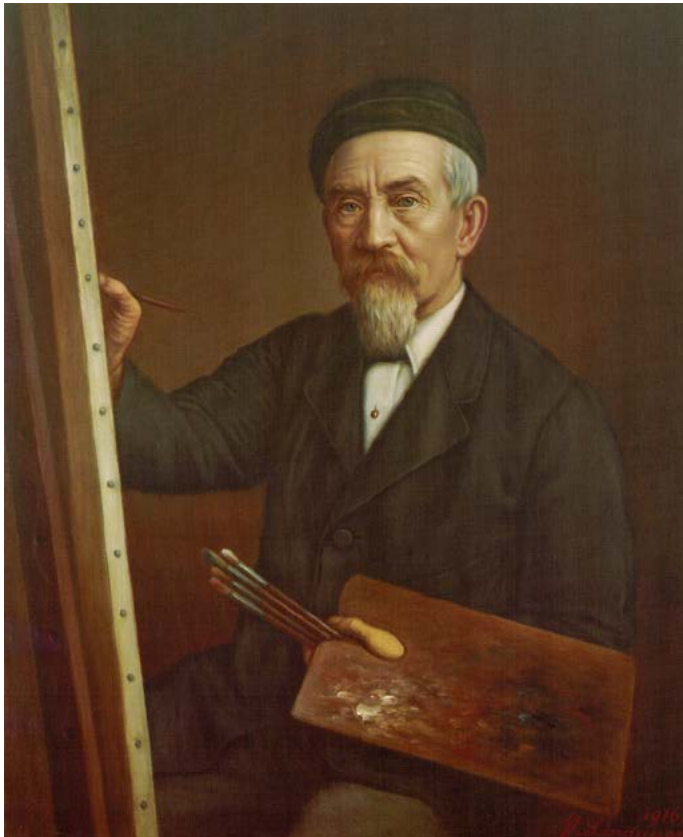
## Sketch Club

### DOUGIE'S 80TH BIRTHDAY

# RAVE!



*The Lindauer Art Heist after a ram raid in Auckland is news as I write, making me think about previous art thefts, the reasons for them, and who might be involved. The actual theft in Auckland, at this stage, sounds hardly a professional well planned operation. The police have stated that the paintings have been damaged, presumably surface scratch residue or worse, which suggests to me that the action is rather more a statement than a theft for financial gain. We will no doubt know more as time proceeds.*



*Gottfried Bohumir Lindauer self portrait. Painted in oil in 1916. This portrait is reproduced in The New Zealand Artist Magazine after carefully researching that it is out of copyright worldwide. For more, visit: <http://www.lindaueronline.co.nz/artist>. Also visit: <https://www.aucklandartgallery.com/explore-art-and-ideas/artist/2164/gottfried-lindauer>*

We have all seen films or read exciting accounts where missing art is discovered after the death of a passionate maniacal collector or, as in the superb and gripping 2013 feature film 'La migliore offerta' or 'The Best Offer', where the art dealer himself has his entire collection stolen by a well organised group of ruthless young people. It stars Australian actor Geoffrey Rush, also 'The Kings Speech' was directed by Italian Guisepe Tornatore, and shot in Italy. You will all enjoy it, but bleed for the poor man. I tell you no more - watch it - with maybe a good French Pastis or Campari Soda with ice, in your hand to frequently sip.

Gottfried Lindauer 1839 -1926, was born to a Czech parent. Although he was from Pilsen Bohemia, he studied art in Vienna. Basically he was an 1800s professional journeyman painter. In New Zealand he recorded Maori of his day as they were. First with a sketchbook and observed drawings, and later with sittings where he painted the subjects from life. He also used photography and even over painted photo images of chiefs from before his arrival. It was highly finished work and typical of the period and his background. These works today are treasures. Interestingly his reference photographs in black and white of the same subjects may not be thought of in the same 'treasure' category - I don't know, but I question why not? They are the original images of the very people he painted. I am not an authority but wonder why they are not even more important than the paintings. The Turnbull library in 1917 termed many paintings merely coloured photographs!

Goldie, born in Auckland only four years after Gottfried Lindauer arrived as a mature painter also worked from set up studio pictures. They both altered moko, dress, even flipping the face image. But thank goodness they did their paintings.

# Artists Forum

They represent the most accurate images of Maori who were believed at that time to be a dying race. Certainly the purity of blood line was dying. Maori DNA today contains many other blood lines.

You may be forgiven for confusing paintings by Lindauer and Goldie. They are both very similar in style, and it is possible some sitters sat for them both.

Plenty of other artists working at that time made equally well painted works, their draughtsmanship was excellent as was their attention to the application of paint and their materials. But today some experts on TV prefer not to talk about these details so important to us artists who grapple with technique and skill. Well drawn images are sometimes even scorned. I find this anomaly sad. I enjoy both the regular 1860 Salon works as I do the 1900 French Impressionists such as Paul Gauguin who also visited New Zealand at this time, nor understood his thick ankleed women until I saw Polynesians in Auckland for the first time. His group were unaccepted by the salon Paris because of loose painting, daubing, colour and style - the turnabout is ironic and likely features a reverse argument with today's current art community who favour the primitive - sometimes only as good as the artist can achieve. Not a trained hand and head like Picasso that choose to paint that way in order to make a graphic statement. Pablo Picasso wanted to paint as a child, enjoying the amazing naïve assessment of a subject that children naturally have, so he painted like a child, as best he could - and discovered more satisfying imagery perhaps.

I also believe that some strange, even poor, art is promoted by dealers who follow Diderot's demand of "Astonish Me" that I have previously spoken of (NZ Artist Issue 15 – March April 2016). They pay more attention to a good story to launch a marketing platform, a sob story, an eccentric, an exotic dancer or jailbird to attract interest rather than a wholesome middle-of-the-road painter. Where art is art and what is 'an artist's amusement' falls, is anyone's guess. The magic plus ingredient makes the sale. It's called 'provenance', which increases the value of work and has become, at times, rather more important than the art itself. The amazing difference in the value of an artwork or objet d'art with or without provenance is to me, astounding.

Also annoying, as often provenance comes into being after the artists death and they are unable to answer back. I find Antiques Road Show on TV one of the best and most enjoyable programs, but the low value of a well painted and presented non-popular art work beautifully framed is often priced at ridiculously low value - infuriating. My ex-1950s copywriter colleague art writer Edward Lucie-Smith explained, while driving NZ between lectures twenty years ago, that "art has nothing to do with art, but everything



*Tahitian Women on the Beach, oil on canvas, 690 x 910mm, by Paul Gauguin. Currently hanging in the Musée d'Orsay, Paris.*



*A late-16th century, fanciful Giclee print of a Pictish warrior with spear and shield. The word 'Pict' means 'painted people', probably referring to the Pictish custom of either tattooing their bodies or embellishing themselves with 'warpaint'.*



**Indians constructing a dug out canoe. Engraving by Theodore de Bry (1528–1598) reflecting the European facial features.**



**A sixteenth-century Venetian artist's impression of Indians paddling a dug-out canoe.**

to do with money". Art is a money industry. That trip was an education for me – maybe I'll write more about it one day!

The stolen Lindauers were treasures in Gottfried's lifetime when descendants would visit his atelier and sit looking at them almost as if face-to-face. I find that so good, as I am steeped myself in Celtic protocol and observance. I truly believe we all should know from where we come.

However these Lindauer paintings are not Maori works, nor were they honoured, it appears, for years as treasures by all Maori. Spiritual reservations existed both ways. Some say Maori were given European features because the painter was European. I think not personally. A trained artist takes pride in painting or drawing what they see. These painters, Lindauer and Goldie, were paid well to record history accurately, so I believe they are. In earlier times Central American Arawak Indian Caribes, and even an early Pictish woman, were painted by artists who imagined how they looked, or what newly discovered lands and vegetation beyond their horizon looked like. These were merely made up interesting images from written accounts to illustrate how they 'may' have looked.

1890 photography was accurate and apart from minor photo-set creativity by the photographer, these are indeed accurate portraits of Pre- European Maori. They are priceless

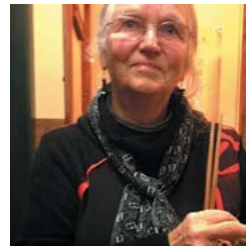
- especially to the descendants today, as must be the original black and white glass plate photo originals.

When a collection of similar paintings were shown in Whangarei some years ago, as a joint exhibition with Zela Charlton, Zela's presence - supposed to be equal - was minimised, sad to say, by massive Maori protocol. Not even on the edge, she was noticeably left out. I have not spoken of this before so now is a good time. The curator should have stepped in to restore the balance of the joint show. I noticed Zela - a very talented mature artist, wife of artist Alan, and mother of jeweller Nick and lecturer artist James - leave, feeling destroyed after over an hour with no mention. So excited were those present of their European recorded ancestors that they, even today, should seek her forgiveness. Back in 1973 Zela and Alan introduced the first ever Art Exhibition to Northland - on a hurricane wire fence outside the public library. Zela - in your hippie flower child dress and straw sun hat – you are not forgotten, but rather much valued. Thank you.

I believe artists should be recognised for their talent, not because they manufacture a commodity to line a middle man's pocket. Hard words? About to become eighty years old and sixty five years earning a living from my art - this "thirty five year



**ABOVE: Patterns for Life Series - 1986. Acrylic and collage on stretched canvas by Zela Charlton**



**LEFT: Zela Charlton, Whangarei artist.**

old' feels equally qualified to confidently voice opinion. I don't expect you to agree, I talk only from my own limited experience. I also advise: be aware when quoting writers of books - their bibliography is very often also only quoted, and may be a false opinion. Opinions are not facts, but they make good copy and sell books.

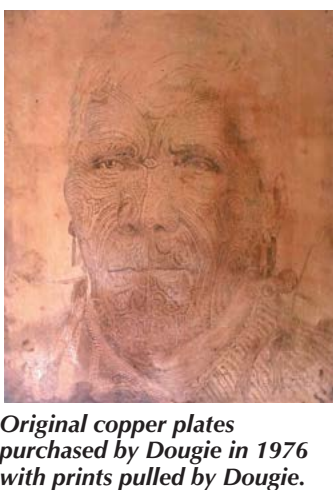
In order to assess Van Gogh, as a senior tutor I insisted my students sit in the Olive grove at Clinique St Paul in St Remy, with the Mistral blowing about their ears, so that they could make up their own minds and value the imagery, colour and drawing of 'Starry night', often written up in reliable art books by those who do not paint or have never visited. Oil painting in wind and dust with twigs flying, by an impatient man - try it and you will understand.

If I sound like sour grapes this morning - I assure you I am not. I even bought back one of my own works sold for


about \$800 in 1981 for an agreed value of \$4000 just before Christmas - half cash and balance in the use of my holiday home. I just liked the work and had previously quoted my opinion on insurance value. Whooops! but that is another double-double Bloody Mary story (of my last edition editorial) Ha Ha! No regrets, it's wonderful to find your own work after decades, like an old friend. I wonder how the Impressionists would find our current values and admiration of their work.

What will police reveal by the time of this publication - whatever, it will add to the 'provenance', damaged or not, and is likely to increase the market value, lift the work into the 'more desirable to own' category.

Now I remember and wonder about my own original copper plates bought in auction in 1976 - superbly and confidently hand etched or photo mechanicals from Goldie's Chiefs Tamati Waka Nene and I believe Wharakauri Tahuna, if as likely the hand etched line is very confident and brilliant drawing into the smoked wax - now there's a thought. I'd better recover them from my damp beach side atelier studio cupboard, don't you think?



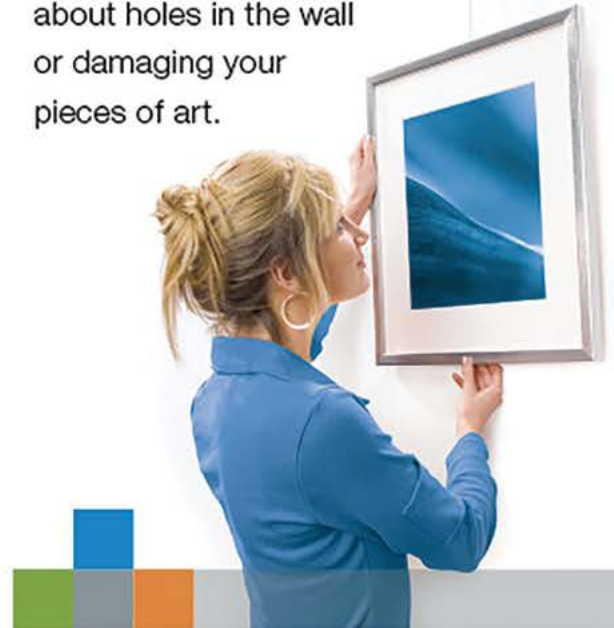
*Original copper plates purchased by Dougie in 1976 with prints pulled by Dougie.*

Lastly, I am always pleased to receive callers here at home or e-mails (dougiechowns@orcon.net.nz) I am planning a 'tiki-tour' around North Island very soon. I could perhaps drop in on your group or class if you wish (more a social visit than a workshop), I often wonder who reads these editorials - I would like to meet some of you. We artists are the other side of the art scene. Interestingly, without our endeavours producing the works, writers and dealers don't even feature. Happy painting or should I say 'drawing with a brush'. 



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# Equal Rats: An Artist-Run Space in The City of the Future

By Eliza Webster, with insert by Joseph Scott.

*Skinroom is a non-commercial artist-run space located in Frankton, Hamilton, founded in 2015 by managing directors and curators Eliza Webster and Geoffrey Clarke. Skinroom facilitates gutsy contemporary art projects and aims to unswervingly encourage critical dialogue around contemporary arts practice. We encourage experimental art ventures from both emerging and established practitioners offering our visitors a unique experience, and being the only non-commercial artist-run space currently operating in Hamilton, offering a diverse programme of contemporary art exhibitions and events.*



Curator Eliza Webster and artist Joseph Scott work on web promotion and exhibition set up.



'Nerve Centre' (2017). Mixed media. Joseph Scott.

Skinroom started as a tertiary summer school project, but quickly developed into a long-term project after the acquisition of a run-down ex-tattoo shop ex-gay club on Commerce Street in Frankton, Hamilton opposite the infamous "Top Sausage Shop" (seriously the best butcher). At the time, the market was wide open for an artist-run contemporary gallery space in Hamilton due to the recent closure of Pilot Space (a Karl Bayly project) and Casbah Gallery. To this day, after a sweltering summer of student finance inspired classic Kiwi DIY, Skinroom has exhibited 18 individual exhibitions, with a turnover of 2-3 weeks in the effort to stay dynamic, curious and to offer opportunities for as many artists as possible to exhibit publicly.

Joseph Scott first exhibited at Skinroom in April 2016, a show entitled A Collection of Exhibited works by Scott and fellow artist and flatmate Robert Forrester. The collection was a decisive mix of satire, politics and wobbly robotics and proved a delight to visitors young and old. Scott's work meshes with the Skinroom ideology firmly, with a mix of beautiful presentation and grunge, an aesthetic of late nights, devotion, and internal monologue. During exhibition setup, the artist, the aforementioned Mr. Forrester (photographer) and managing director, proudly blasting Anarchy in the UK while sipping on Waikato Draught, discussed the relevance of the artist-run space in the current art-political climate, and agreed upon a necessity for experimental spaces with a bit of sass.

"The payoff comes from engagement with the audience, when work is discussed, critiqued, debated,

compared - for works and their shows to become part of a social discourse activated in a public space. A discussion can mean more than sales and healthy turn-outs, at least in feeling that your efforts extend beyond the wall or plinth.

This is the opportunity presented by galleries and other creative spaces, and these are the kinds of conversations that I want to have. The audience, and particularly the critic, should be able to tell the creative something more about his or her work once it's in public. After all, the artist is just the chauffeur.

A tacky part of me wants an exhibition to be a circus. It's hard to know what to take from an experience that doesn't slap you in the face somehow. I avoid risk and danger in life, so it's in my work instead, or at least suggested. Most of the pieces in this show are distilled, exaggerated moments of drama. There's a lot of violence.

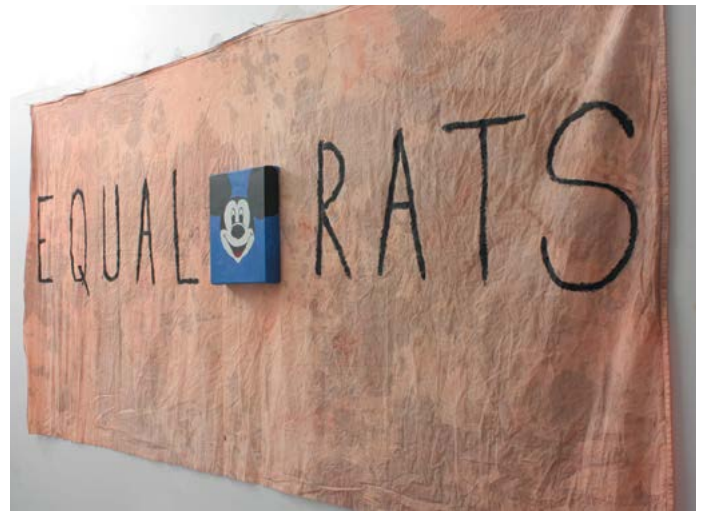
The voice needs to be consistent, especially with text works. There may be more than one voice in this case, but I'm not sure where the line is. Maybe next time, I'll manage to be a bit stingier to myself in choosing and arranging everything, but I've lived with this work and the idea of it all in one place for so long now, that it's almost impossible to say what I'd leave out. There's definitely one or two pieces I could mark as the first to go, but then where's the diversity?

I definitely feel that curated physical spaces hold a potential, uncontested by online content. The internet can show us things over distance, but a bricks-and-mortar experience localizes our relationship to the artist and their practice. It's certainly easy to take the gallery experience for granted, probably because we're so saturated by imagery and dialogue already, but it's worth the effort to get the mix right; to arrange any kind of creative effort in real time and space, as a common ground for creator and observer." – Joseph Scott

Scott's exhibition, 'You Are Passing Another Fox', opened at Skinroom on the 17th of March this year, and ran until the 3rd of April.



'... and the day after that?...' (2016). Mixed media. Joseph Scott.



'Equal Rats' (2017). Fabric, acrylic, found op-shop painting. Joseph Scott.

For more information about Skinroom, visit [www.skinroomgallery.com](http://www.skinroomgallery.com), [www.facebook.com/skinroomgallery](https://www.facebook.com/skinroomgallery), or [www.instagram.com/\\_skinroom](https://www.instagram.com/_skinroom) for regular updates on upcoming exhibitions and other events in the Waikato arts community. [N](#)

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## CAROLYN JUDGE WINS COVETED RAYE HANNAM TROPHY

*It was thrilling to receive the news that I had won the top watercolour prize, the Raye Hannam Memorial trophy for best watercolour, across all categories in the Auckland Easter show. But what it ultimately meant to me was validation.*



I've been painting full time with watercolour for twelve years. I've done the hard yards painting complex watercolours and found myself spending 40 hours plus on a painting, and using smaller and smaller brushes, the detail getting down to blades of grass.

After about 15,000 hours of

'practice,' I felt I had finally 'mastered' watercolour - but then it occurred to me, it's not a medium that wants to be mastered/controlled, at least not all the time. To continue on that track I may as well have switched to oils or acrylics, but I love watercolour, I'm addicted to it. Last year I went back to the drawing board and threw out all that I've learnt and started over. I changed everything. This was harder to do than I could have imagined.

Instead of making a detailed drawing that I usually invest

a lot of time in, I would free hand draw suggestive images, or have no drawing at all. This makes for quite a different outcome, and a very pleasing one!

I reinvested any money I've made with my watercolour sales and bought new paints, switching to another brand and buying a good mixture of transparents, opaques, grainy and glittery. I bought some new brushes that are big and thirsty, and new paper - a new weight and a mixture of hot pressed, cold pressed and rough. My techniques are looser and bolder with a focus on movement, light and texture, using new tools and concepts that I've developed.

I'm still trying to paint any subject without limitation, and sometimes subjects I've painted before, but with a new look, a fresh style, keeping my colours clean and interesting and my main subjects looser but detailed in areas if I chose. I am painting with a wonderful new confidence.

'Tui Sunset' is an example of the work I now create. After such a long journey I feel this award has validated the investment of time into developing my new style. **N**

## 'KAIKOURA – MOUNTAINS TO SEA'

*In March a group of four artists from Kaikoura headed to Wellington to exhibit in Parliament at the Bowen House Exhibition Space. This was our journey.*

By Karen James



The exhibition was in fruition last year, then on 14th November Kaikoura's 7.8 earthquake struck and exhibiting at Parliament House was the furthestest thing from our minds. However the show dates were announced just before Christmas and this confirmation gave us a welcome distraction from what had happened to our beautiful district.

Inspired by Kaikoura, it's landscape, people and energy – many pieces have been created post earthquake. The exhibition entitled 'Kaikoura – Mountains to Sea' has given us inspiration and motivation, as we continue to struggle with complications associated with the earthquake and daily life in Kaikoura.

### Individual talent

We each specialise in different mediums and combined, create a unique body of work. Sharing our talent through expressing ourselves in difficult times has helped to lift each artist's morale, endorsing hope for a brighter future. Another factor high on our agenda was to help raise public awareness of Kaikoura and to remind people that Kaikoura is open

*Beautiful ladies with beautiful artwork in a beautiful setting.*

# EXHIBITIONS & EVENTS

for business. Please come and visit to help get our isolated town, which relies heavily on tourism, to get through the coming winter.

Exhibiting artists are Jane Riley (mixed media), Susie Baker (fine arts photography), Karen James (oils on canvas) and Wendy Smith (pastels). In the weeks leading up to our Parliament show, we each became fully absorbed with creating our individual pieces in the limited time we had, as well as planning the finer details of our road trip to Wellington – so near yet so far, with State Highway One North of Kaikoura closed since the earthquake, we now faced an 8–10 hour drive just to reach the Picton ferry, when normally it would be a casual two hour drive up the road!

Stuart Smith, Kaikoura MP, officially opened our exhibition on 14th March. The exhibition season was 15th March – 13th April 2017. We're presently in the midst of planning a 'returning home' exhibition to be held in Kaikoura of these and other works, so that we can share something we're each extremely proud of, with our beloved community here in Kaikoura.

For more details on our upcoming Kaikoura exhibition contacts are:

Jane Riley [janesart@hotmail.com](mailto:janesart@hotmail.com)

Karen James [homewoodhillkaikoura@gmail.com](mailto:homewoodhillkaikoura@gmail.com)

Susie Baker [susiedragon@hotmail.com](mailto:susiedragon@hotmail.com)

Wendy Smith [smith.laxton@xtra.co.nz](mailto:smith.laxton@xtra.co.nz) 



*Karen James (oil on canvas).*



*A group pic on opening night with Stuart Smith.*



*Susie Baker (fine art photography).*



*Jane Riley (mixed media).*



*Wendy Smith (pastels).*



## Alana Clarke

My work is inspired by the natural world around me - atmospheric landscapes and botanicals. I am fortunate to live in Taranaki, where there is no shortage of impressive scenery to excite. I aim to capture the emotion of a setting, in particular the quality of light, which is a vital part of the mood of a painting.



My approach is intuitive. My paintings, predominantly in oils, tend to grow by themselves and are as much about the medium, and the process of creation than the final artwork itself. They are loosely planned, evolving through gestural mark-making and layering, scraping back and re-drawing. I am compelled to produce an emotional response to a place, rather than an accurate visual record. For the viewer, I offer a glimpse into a remembered reality but also hope to invoke memories and own personal interpretations.

See some of my work on my Facebook page 'Alana Clarke Contemporary Art'.

## Claire Jensen

This will be my second year featuring in the Taranaki Arts Trail. I have been able to spend a lot of time in my studio in the last year developing my styles and techniques specific to the use of waste materials.



My ethos remains the same, to create high end art and design objects from waste materials. In doing so challenging the notion of what waste is and hopefully elevating its value. Visitors to The Brown Bach Studio will be able to view my art primarily made from salvaged materials and featuring themes such as folk art and Kiwiana.

I also have many experimental exhibition pieces in progress made from waste plastics collected from the local community. View them on my website [www.clairejensen.co.nz](http://www.clairejensen.co.nz).

# The Virtue - Brooke and Gina

We are Brooke  
Lean and Gina Fabish.  
Curators of the Virtue.  
Photographers. Mothers.  
Compadres. Purveyors of  
glorious things.

Our studio is located  
in New Plymouth at  
the foot of Mt. Taranaki  
surrounded by the wild  
black sand beaches  
of the North Island's  
West Coast. Both born  
within metres of each other it's our home and a massive  
part of who we are. We shoot the things we love and  
we sell the photos we make. This is a space for us to  
share, collaborate and be inspired. We live and breathe  
photography.

Our collaboration has given us the confidence and  
knowledge to trust, explore, grow and share the journey.  
We would love to see you at our inner-city studio.

Wisdom is knowing what to do, The Virtue is doing it.

Check out our photos and events on our Facebook  
page 'The Virtue'.



# Kris White

For as long as I can  
remember I have been  
drawing or painting. As a  
child I had crayons and  
colouring books and that  
might be the reason I have  
the style I have today. My  
style is very basic, showing  
clean, bold black lines,



using acrylic paint and bright colours. As all artists do,  
I am exploring different mediums. In the last year I have  
been using foil, jacquard linen, wall paper, tissues and  
resin in my more abstract paintings. The Taranaki Arts  
Trail gives people the opportunity to see artists in their  
working environment, having a chat and encouraging  
people to give art a go. Living in Oakura, supporting  
local community groups and taking children's art classes  
is very satisfying. A new studio is to be built in the near  
future from recycled timber from a local school library  
on my country farmlet, with views of Mount Taranaki to  
give me inspiration. June is a busy time for me as I will  
be exhibiting my art work for the first time at the NZ  
Art Show in Wellington on Queens Birthday Weekend  
followed by the Taranaki Art Trail.

You can see my work on Facebook 'Kris White Art &  
Design'.

# Caryl Murray

I live on the  
West Coast of South  
Taranaki in a small  
village called Ohawe.  
This has always been  
a great source of  
inspiration for me.  
Our property backs  
onto the Waingongoro  
River, where there is  
an endless supply of  
sea, rural and river  
views, in an ever  
changing landscape.



I am a mixed  
media artist and painter, experimenting with recycled  
materials, paints, pastels and anything that catches my  
eye. 'Op-shopping' is a daily outing where treasures  
are found for future work. I tend to be very eclectic  
with my styles, switching from one project to another.  
Often having several pieces on the go. My latest works  
were made from old Agee screw tops, I ended up with  
hundreds.

I am about to start a new series which involves  
unusually shaped pieces of driftwood that will be  
created into hand painted futuristic sea creatures.

# Katerina Smoldyрева

I do not ask myself  
why I sculpt - I just  
cannot do without it.  
Everything I see around  
me, everything I touch,  
hear or read, I try to  
imagine in clay and  
it is always about the  
figure.



There are always two  
sides to each sculpture  
– the thin shell made  
of clay, cold and static, and those deeply human  
emotions, which it envelops. My desire is to reveal our  
vulnerabilities, anxieties and uncertainties behind that  
thin, fragile, skin-like capsule.


The clay is everything to me: I like to touch it,  
manipulate it, to feel its texture under my fingers. I am  
impatient of that moment when the form starts to appear  
and imagine how it would look like when the work  
is complete. It is always the ongoing experiment with  
form, texture and colour that excites me and makes me  
go on.

You can view my work on my website [www.ksmoldy.com](http://www.ksmoldy.com)

# JD Reid

As a young kid I told my mum I wanted to be an artist and live in the bush. As I got older, like most people, I didn't see it as a realistically feasible career.

Throughout my teens and early twenties I didn't create a lot of art as I was busy living and working regular jobs, including a mildly creative stint designing packaging for a large national company. Later I started painting on a night and was surprised when they started to sell consistently.

My work goes beyond a desire to express or chronicle what I've seen and experienced. I simply love the act of putting brush to canvas regardless of the subject matter, doing mostly landscapes however I will paint anything that sparks my interest whether it be person, place, object or idea. I look forward to seeing you on the Taranaki Arts Trail. For more on my work view my website [www.jdreid.co.nz](http://www.jdreid.co.nz) 



## INCLUSION

Mapura Studios provide person-centred visual art and art therapy programmes - an innovative, unique synthesis of arts practice & self-development for children, teens and adults of all abilities. We make particular provision for people with disability and special needs.

**'Everything has its beauty, but not everyone sees it.'**  
Confucius

We facilitate art therapy programmes for stroke-affected adults and those impacted by epilepsy. We specialise in transition programmes for very high needs students from Special Schools. Participants develop strengths, gifts and capacities that enable them to contribute and engage in a more meaningful way within the community. We also maintain an exhibition calendar in high profile community galleries to promote our artists' work and celebrate our artists. This 'INCLUSION' exhibition was an all-inclusive collaboration of our artists and staff with connections to Mapura Studios. Tolerance and appreciation are often needed for acceptance to occur without prejudicial judgement. Only then can we discover that mutual enjoyment can be celebrated by sharing ideas, concepts and narratives that alters and enriches all of our perceptions. It becomes our taonga. We become inclusive. 

BELOW LEFT: 'Untitled 1' - Michael Nathan.

BELOW MIDDLE: 'The Breaking World Corruption' - Tore Bell.

BELOW RIGHT: 'Treehouse' by Athol Crosby.

BOTTOM: Collaborative Canvas.



'New York Post Gangsters Strike Again' - Renee Astle.



# St Andrew's Church Whangarei EASTER EXHIBITION

During Easter 2016, the St Andrew's Church committee decided to start an annual Easter exhibition at their hall in Hunt Street Whangarei. Well done to Dawn Kennedy for organising this inaugural event. We went along to see the talented participants and bring you photos. We look forward to next year!



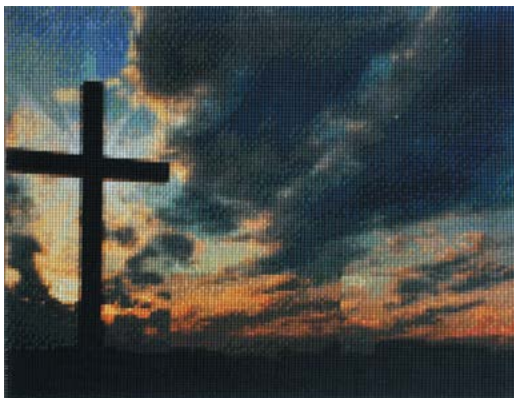
Cheryl Bollen.



St Andrew's Church exhibition.



INSET: Anzac Wreath by ICONZ Boys.



Dawn Kennedy.



Sylvia Bowen.



Sarah Gomes - Aotearoa Promise.



Margutiete Bruin.



Janet Munday.



Paula Ashby.



Amelie Jansen 10yrs.



**The PANZ National Pastel Convention was held in the Waikato March 24th - 26th, and their National Annual Exhibition opened on the night of Friday 24th, with an awards ceremony in the well known Wallace Gallery in Morrinsville. The exhibition ran until May 1st.**

**By Julie Freeman**



**The overall winner was Julie Greig with Path of night #2.**

The overall winner was Julie Greig MPANZ PSA. She was also awarded Master Pastellist by PANZ in recognition of the work and awards she has achieved. To date, she is the third to achieve this honour in New Zealand. In 2016, Julie was elected a Signature Member of the Pastel Society of America (PSA). Follow her on Facebook: JulieGreigArtist or www.juliegreig.co.nz . Merit Award Julie Freeman DPANZ PSA with 'Tempest' 600 x 800mm. Julie is a distinguished member of PANZ and a signature member of the Pastel Society of America (PSA). Follow her on Facebook Julie Freeman Pastel Artist. www.juliefreeman.co.nz. Glenys Forbes was awarded a lifetime member of PANZ for her tireless efforts over 11 years as an executive member of the committee. She also received a Merit Award. N



**Merit Award Joan Silk with Sammy.**



**Merit Glenys Forbes with Jemima.**



**Highly Commended was Debbie Emslie with 'I Can Fly!'**



**Merit Julie Freeman with 'Southern Veil'.**



**Merit Julie Freeman with 'Tempest'.**

# Hutt Art

The vibrant Heart of the city's creative community

## 'DIFFERENT BODY, SAME MIND'

MINOH SISTER CITY ART EXHIBITION  
Odlin Gallery, Hutt Art Centre, 9-11 Myrtle Street,  
Lower Hutt - 2nd to 28th May 2017, 10am to 4pm  
daily. Free Entry.

The 20th anniversary of the Sister City relationship between Lower Hutt & Minoh City, Japan was celebrated by a reciprocal visit in 2015 by both Mayors accompanied by a group of education, arts and culture delegates.

Hutt Art Centre was honoured to receive an invitation to join this delegation with the key focus to extend cultural bonds in the areas of Art and Education.

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


The works by members of the Hutt Art Centre were packed for their journey to Minoh in March 2016 to arrive in time for Minoh Cities 60th Anniversary celebrations in June.

March 2017 saw Mayor Ray Wallace help unpack the



works donated by the members of the Art Association of Minoh.

The Odlin Art Gallery, Hutt Art Centre, will be exhibiting these diverse works of Art for the month of May and welcomes everyone to come and enjoy this fantastic show which celebrates the strong relationship between the two cities.

The autumn exhibition calendar is looking very exciting - 2nd – 28th May - Different Body, Same Mind – Minoh Sister City, Japan • 2nd – 14th May - A Shared Space III – Sculptor Brett Keno & Printer Maxine Edwards • 16th – 28th May – Art by Morgan Linforth • 31st May – 11th June – Dollectables • 31st May to 11th June – Janet Campbell • 14th to 24th June – A Wide View Landscape Photography Fred Wotton • 14th to 24th June – Upper Hutt Art Society • 1st to 16th July – The Muriel Hopper Art Awards. 



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**GIVEAWAY**

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**WELLINGTON** 70 Ghuznee St Te Aro

# News



## A CALL TO ALL ARTISTS TO ENTER THE 31st TRUSTS ART & SCULPTURE AWARDS EXHIBITION

By Diane Costello

*Every year the Waitakere Central Community Arts Council's Exhibition Committee meet to discuss the way forward for the next Trusts Art & Sculpture Awards Exhibition. It's a case of building on a previous exhibition and making it better.*



This has been a regular occurrence over the last 30 years and may not look very different from when it was first started, apart from the hand-drawn posters. It was all very much a manual process with a lack of computers to assist the process. We are now in the digital age where we can take advantage of systems to ensure a slicker process is followed.

Back in the day, the overall exhibition winner became the property of The Trusts and was displayed in libraries around West Auckland along with the other winners.

Today art exhibitions are held by many organisations including schools with many opportunities for artists to present their portfolios and become recognizable names in this industry which also provides great opportunities for artists to sell their work.

The Trusts Art & Sculpture Awards Exhibition draws a number of well-known artists from around New Zealand.

Online Registration will be available from the 1st June till the 8th September. For those who prefer a paper-based system, entry forms will also be available to download from our website [www.waitakerearts.com](http://www.waitakerearts.com) or via email [wccacexhibit@gmail.com](mailto:wccacexhibit@gmail.com). Closing date for entry form and fees is the 8th September.

We will again be extending an opportunity for 13-18 year old Art & Photography students to enter the Youth Category. Our judges have been extremely impressed with the standard of art entered in this category over the last two years. We are hoping to have good support from schools nationally and Tertiary students are also invited to enter. **N**

## THE CHRISTCHURCH Art Show

15th-18th JUNE 2017

AIRFORCE MUSEUM - CHRISTCHURCH

## GIVEAWAY

TWO double passes for show day for The Christchurch Art Show!

Simply email your name and address details to

[kate@chchartshow.co.nz](mailto:kate@chchartshow.co.nz) – or make a statement why you'd like

to go on <https://www.facebook.com/chchartshow.co.nz/>

and we'll draw a winner. Ends 14th June 2017.

# GIVEAWAY! BE IN TO WIN

# News

## THE MANAWATU ART EXPO

*The 10th anniversary of The Manawatu Art Expo is coming up on the 14th to 16th July at the Palmerston North Convention Centre.*

This year is our 10th Anniversary so we are trying to make it even 'bigger and better' to celebrate this fantastic exhibition /sale. The Art Expo is run by the Feilding and District Art Society.

It will begin with a sit down dinner on Thursday evening, together with live background music, and speakers, which will be followed by the official opening and preview viewing of the exhibition. In previous years the Expo has attracted artists from all over the North Island ranging from very experienced to emerging artists.

The Expo opens to the public on Friday morning and runs until Sunday 4:30p.m. It caters for a wide range of two dimensional mediums providing they can be hung (no photography), and three dimensional art eg. sculpture, providing it is non utilitarian. Artists have the option of hiring a large bay, a small bay or exhibiting up to five artworks in the Non Bay section.

There will be a guest artist who will demonstrate throughout the weekend over the three days, and speakers during the lunch hour speaking on art related topics. Other Bay artists can paint in their bays if they so desire.

The Manawatu Art Expo is one of the largest art sales between Auckland and Wellington and is 'FADAS' main fundraiser of the year. 'FADAS' is a volunteer organisation which has it's own Art Gallery in Feilding. They run art classes for children and adults and workshops with experienced art tutors. Encouraging and developing art within the Community and within their own membership is one of 'FADAS' main objectives.

For further information regarding the Manawatu Art Expo or for Registration Forms please contact:

Ro Clarke: [raclarke@xtra.co.nz](mailto:raclarke@xtra.co.nz) or Lois Price: [loismprice48@gmail.com](mailto:loismprice48@gmail.com)



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# CONTEMPORARY FLOWERS IN WATERCOLOUR

AUCKLAND WORKSHOP

Saturday 1st July, in the Weta Workshop, Pukekohe.

TAUPO WORKSHOP

Saturday 5th and Sunday 6th August, Taupo.

Claudia Slaney • NZ 0064 (0) 21 127 9932

[www.claudiaslaney.co.nz](http://www.claudiaslaney.co.nz) • [facebook.com/ClaudiaSlaneyArtist](https://facebook.com/ClaudiaSlaneyArtist)

*People often come to my watercolour classes because they want their work to be looser, fresher, or more 'painterly'. I don't think I have ever had a student whose aim was to produce more careful, or tighter paintings.*



By Claudia Slaney

Painting flowers can provide a wide range of opportunities to really play with, and enjoy, various watercolour techniques. It is also a chance to use a very different pallet than might usually be used for landscape subjects.

I have identified a few key aspects that it are helpful to focus on, to increase the likelihood of a successful painting. I haven't included colour in this list. This may seem an odd omission, but I think out of all the things that need to be considered, colour is much less likely to be ignored or forgotten about than other important considerations.

- 1) **Composition** – this needs to be designed, and is not ready made, in the way a copied landscape might be
- 2) **Light** – Plan it or Lose it!
- 3) **Edge Variety** – a real opportunity to move away from a careful, botanical approach
- 4) **Character** – observe and understand your subject.

## 1) Composition

Whether you have a photo of flowers, a bouquet, or a single stem, you will need to design your composition. This is the stage where you decide whether to have a conventional size and placement on the page, such as a vase of flowers in the centre, or whether you want to achieve something else with your painting.

Consider options such as large blooms that fill the space, leaving little or no room for stems or the vase, flowers set unusually high or low on the page, or off to one side, leaving either white space, or dramatic rich colour backgrounds or effects, shadows or reflections on the table surface.

I am often asked if there 'should' be a background. There isn't a right or wrong answer to this, only ways of achieving the painting you have in mind. Think about what you want a background to achieve, such as dark in order to reserve and contrast white or light petals, hazy or splattered to contribute to the effect or atmosphere you have in mind, loose and bold to add an element of energy or abstraction to the painting.



*'Roses in Jar' – the background was used to create a halo of light around the blooms, and to add impact to a small painting*

## 2) Light

It can be very tempting to dive in, and fill the painting with the beautiful bright colours you've selected. If light hasn't been carefully considered and planned in, the result can be unexpectedly disappointing. You can easily end up with a tonally monotonous painting, with all colours being strong and bright, lacking in tonal contrast and bright, clean light.

Really pay attention to the flowers you are painting. Are the petals and leaves at all transparent in the light? Does the light hitting shiny surfaces make them appear bright and white? Is there a sort of halo of light surrounding back-lit stems? Plan and reserve the light, and be brave and include the corresponding rich, luscious darks, to ensure the painting has energy and excitement.

*Japanese anemones provide white in an area of dark, and the rich darks contrast with, and highlight, the light.*



*Areas of wet-in-wet and lost and found edges – ensure a 'painterly' feel to the painting, moving it away from being merely a copy.*

## 3) Edge Variety

Different brush stroke edges can transform your work. An entire painting completed on dry paper, with definite marks, will have a very different feel to one where there is an element of chance due to wet-in-wet technique.

Areas of lost and found, where parts of the painting are allowed to fade into hazy, soft, wet areas of the painting, can introduce an element of mystery and atmosphere. The paint may get a chance to move and mix in unexpected and sometimes surprising ways, and a few risks taken here can often result in the part of the painting that happens by magic. If you resist the urge to meddle and 'fix' what goes on, you will probably end up with what turns out to be your favourite part of the painting.

## 4) Character

What are the characteristics of the flowers you are painting? Are the stems straight and tall, or is there a particular way they curve and fall? Are the petals shiny, reflecting the light in definite patches, or are they almost rich and velvety, appearing as solid, dense colour? How do you want to portray these characteristics, without resorting to simply an accurate depiction of them?

Time spent really observing your subject can make the difference between a relatively blunt representation, where little more than colour and shape is considered, to a work that somehow really captures the essence of the subject.

This careful observation doesn't mean you will produce an accurate, detailed drawing, ready to paint, but instead will ensure that any sketch you do make will be much more likely to inform the subsequent brushstrokes so that they are confident and full of life.

Claudia teaches weekly classes in Auckland, and weekend workshops throughout New Zealand. See [www.claudiaslaney.co.nz](http://www.claudiaslaney.co.nz) for paintings, classes, articles and more. [N](#)



*'Mollies Tulips' – focusing on the drooping nature of the blooms, rather than accurate detail, encouraging looseness and life through use of soft edges and connection with the background.*

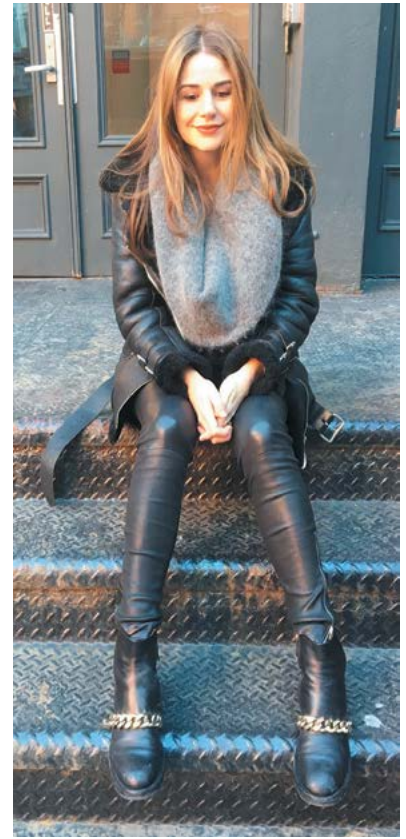
# Natasha Wright

Natasha Wright moved to New York to focus on her artistic practice. New York has always been her favorite city. She says the energy is unbeatable. In 2015 Natasha was awarded the Jane Chace Carroll Scholarship to complete her Masters of Fine Arts at the New York Studio School. This has been the most amazing opportunity and experience for her.

“To paint is to show a bit of your soul. Where words fail, colors and strokes convey. The sub-conscious comes to life. For me it’s a way of connecting with my inner self. I think Agnes Martin perfectly sums up my thoughts on art...

***“My interest and yours is artwork, works of art, every smallest work of art and every kind of art work. We are very interested, dedicated in fact. There is no half way with art. We wake up thinking about it and go to sleep thinking about it. Why do we go everywhere searching out works of art and why do we make works of art? The answer is we are inspired to do so.” Agnes Martin***

“New Zealand will always be home for me. I have a large, close-knit family who live in Auckland. My sister has also recently relocated to New York so I’m lucky to have some family over this side of the hemisphere”.



## ‘TABULA RASA’

***Tabula Rasa - The idea that individuals are born without built-in mental content and that therefore all knowledge comes from experience or perception.***



*The Trouble with Angels, Oil on linen, 70 x 60 inches - 1778 x 1524mm.*

Natasha is exhibiting her new works at The New York Studio School Gallery between the 17th and 31st May 2017.

The exhibition, called ‘Tabula Rasa’ consists of large-scale paintings of emotionally charged scenarios of women who are depicted as complicated subjects, aloof, vulnerable and domineering.

Presenting women with an energy that is submissive and empowered, the works explore themes of sexuality, strength and fragility from a feminine perspective.

The women dangle between innocence and experience. The figures are often free-floating and weightless. Their environments are intangible; they inhabit and command an often undefined, empty space, lounging and falling. The paintings reveal multiple layers, an idiosyncratic personality, both hidden and exposed.

“I’m interested in the tension between beauty and ugliness, love and obsession, improvisation and control. Symbolic



elements are often woven into the paintings that address the exchange of narcissism, objectification and the erotic connection between men and women”, she says. [N](#)

[NatashaWrightStudio.com](http://NatashaWrightStudio.com)

[@NatashaWrightStudio](https://www.instagram.com/NatashaWrightStudio)



**ABOVE LEFT: Bees and Bullets - Oil on canvas, 60 x 60 inches - 1524 x 1524mm.**

**ABOVE: Ash Wednesday, Oil on linen, 72 x 60 inches - 1828.8 x 1524mm.**

**BELOW: The Girl Who Had Everything - Oil on linen, 54 x 40 inches - 1371.6 x 1016mm.**



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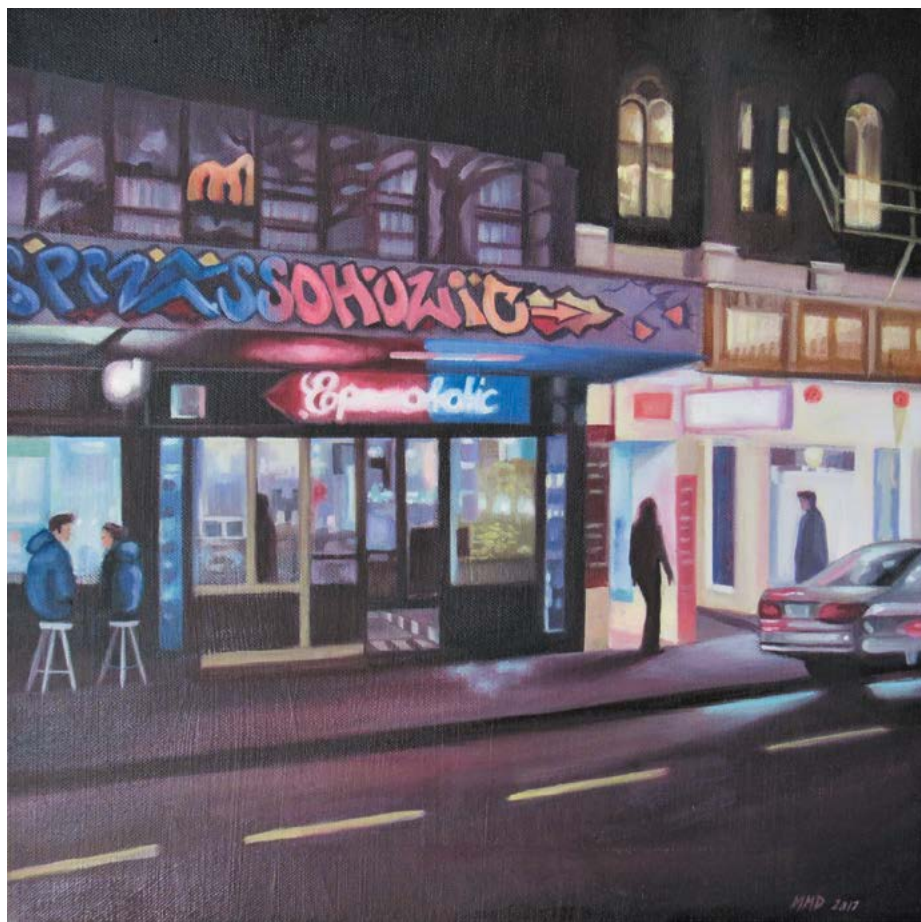
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# MELISSA MCDUGALL



*Melissa McDougall drew like all children usually draw. Both her parents were artistic; her dad Ewan was taught by Colin Wheeler in the 1960's and her mother, Suzette, raised her in an artistic environment with books on Surrealism and Modern art.*

*Melissa tells us her story.*



*'Expressoholic Café' - oil on canvas. 400 x 400 mm.*

**"M**um's drawing skills were excellent and she encouraged my creative writing and painting. I was good at writing and art but I enjoyed making a tangible image that others could appreciate. I was always inspired and wanted to learn more. I also had a lot of ideas to implement.

I was taught different styles of drawing by my High School art teacher, Trevor Gray. While attending Claremont Art School (1989-91), I took Anatomy drawing at the Anatomy Department at the University of Western Australia. In 1996 I began a three year Bachelor of Fine arts at U.W.A., a course mostly focused on art criticism and history. I was 25 at this stage and had already been exhibiting independently for five years, so I began University late.

My mother's death (aged 53) was probably my biggest life changing event. She had cancer and died when I was 31 and it led me to something of an existential crisis. She was a solo parent during my childhood so we were very close. I became aware how much I had relied on her as a friend and artistic collaborator. I had dedicated my show 'Love and Shadows' to her in 1999. The birth of my lovely daughter Charlotte in 2005 did a lot to bring back some optimism to my world, and in 2007 my beautiful son Michael was born. My work began again, this time working parallel to family life.

I'm inspired by nature, memory and dreams, literature (mostly gothic) and paintings from the 1700s to the

late 1960s. I love film, particularly 'Film Noir' as well as a lot of independent film. I particularly like Jane Campion's beautiful and distinctive interpretation of NZ history and modern life.

I love to make a connection with people, storytelling with oil paint. Many of my works are influenced by film or literature so they are infused with a cinematic or poetic style. The most rewarding thing is the completion of an idea I've wanted to express. Being an artist entails having a rich imagination and a way of making sense of the world that others may not have.

I often paint women. Usually portraits of NZ singers, musicians or writers, or I paint literary heroines like Catherine of Wuthering Heights. My dingo skull is a recurring theme. It was a gift from Australian artist Cathy Blanchflower when we were both aged 20. She found it on a salt lake in Western Australia. I love its form and it has appeared in several paintings ever since 1991. I have also always painted city scenes. I love the structure of cities and the inherent poetic qualities of modern cities. I've painted Perth, Wellington, Chicago, Edinburgh and New York.

My favourite mediums are pencil (conté or lead – particularly the Palomino Blackwing, which has a beautiful sensitive quality for delineating form in a detailed fashion) and oil paint, which I think is the most flexible and sensual medium there is. From an archival point



*'Crow Jane' - oil on canvas. 300 x 350mm.*



*'Wellington Reflections' - oil on canvas. 610 x 510mm.*



*'Cuba Street Noir' - oil on canvas. 610 x 450mm.*



*'Cuba Street Noir' - oil on canvas. 610 x 450mm.*

of view, oil is very durable and stable. Its thickness and plasticity allows for a variety of uses in modelling and application. For example you could use a thick impasto like Freud or Auerbach or softer application for the quiet restraint of Richter.

Lastly, photography is the most helpful tool for gathering information. I take photos almost every day.

### **My Method**

I use oil paint almost exclusively. My favourite brush is a size four round synthetic brush and I also love my big wooden easel. I like synthetic brushes as they are soft but also much firmer than, say, squirrel brushes. I use Winton, Winsor and Newton and fine bristle brushes.

If an idea comes to me I jot it down in an A5 drawing book. I have about thirty of these filled. If any bit of a lyric or poem comes to me I also jot that down. After a bit of rumination I decide which image is important. I prime my canvas or board and work the image out. I may need to transfer imagery from a photograph (particularly cities), but for people I tend to draw free hand as much as possible. Once the image is finalised I begin sketching in the paint. I tend to get a background down first and really like sketching and working freely. I'm fairly methodical after that and just go steadily through a work. I may re-work and re-paint something several times before I'm happy.

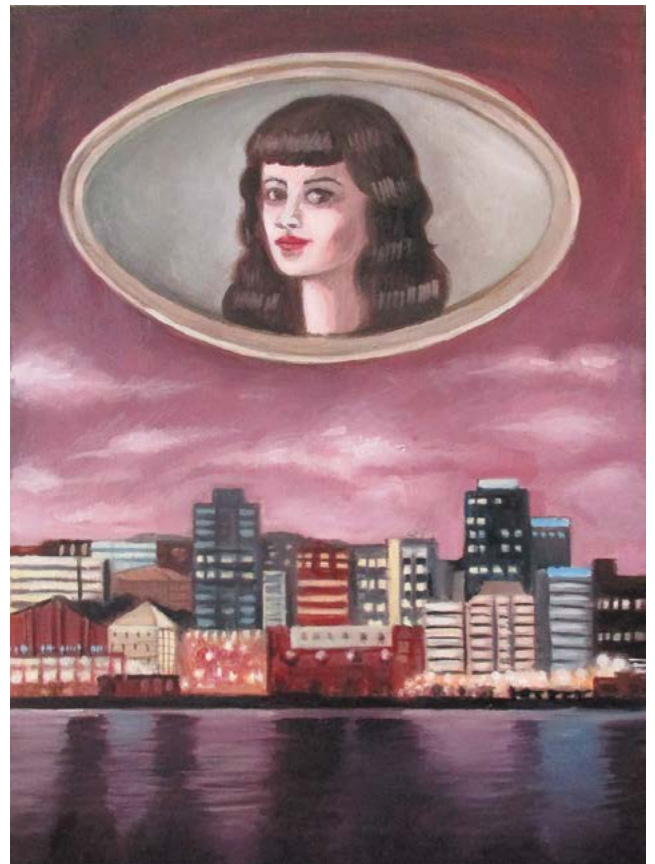
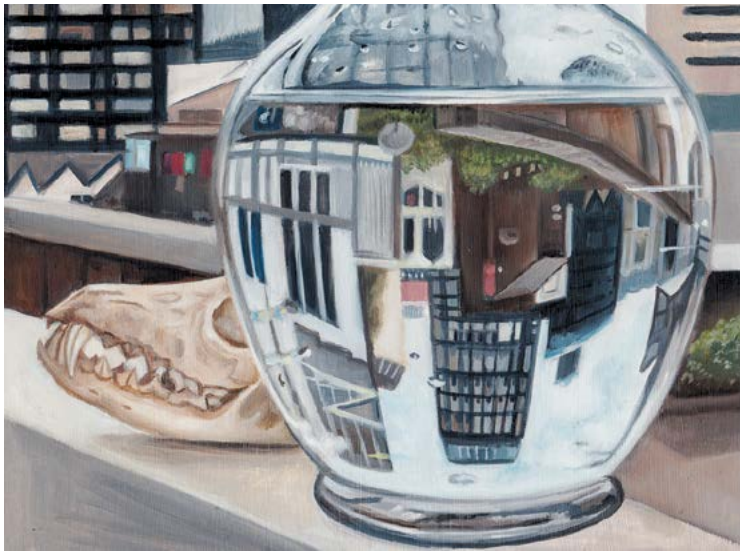
I usually have a movie or music going from my laptop nearby. I really enjoy having film noir movies or old Streets of San Francisco episodes going. I like some classical music especially Bach and Beethoven. Anything with atmosphere is good - I like Bob Dylan's early albums, Nick Drake, PJ Harvey, Velvet Underground, The Bad Seeds, PP Arnold and Dusty Springfield.

I work in Elder Care part time which is rewarding. I also like to be out in nature with my children: at the beach or in the native bushland around Wellington. We like birdwatching and shell collecting. I'm very into gardening and strike roses as a hobby which is very grounding. I like phoning my Nanna Gwen or Nanna Joyce to discuss gardening tips and life in general. I love thrift shopping and am a magpie by nature. Vintage artefacts are always inspiring and I like borrowing from my husband's vast library of books. He's an academic specialising in surrealism so I'm never short of reading material."

## Six points for beginners:

1. When opportunity knocks always say YES. (Ask questions later)
2. Read books (a lot)
3. Be grounded in yourself. Surround yourself with good people who appreciate you.
4. Work hard at what you do—if possible daily.
5. Find your own style.
6. Never, ever give up.

Melissa has work in the Matchbox Gallery, Wellington; The Quirky Fox, Hawera and The Artist Room, Dunedin. Her work has reached Australia, Sweden, America and New Zealand and is also in University collections in Australia and America. [N](#)

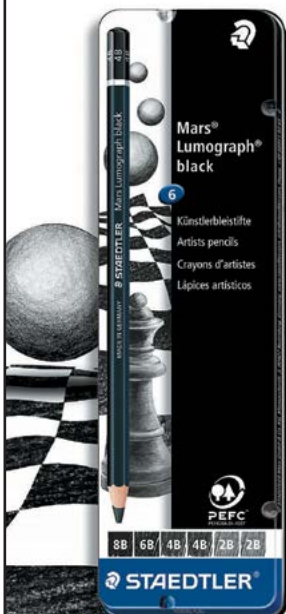


ABOVE: 'Homecoming' - oil on board. 150 x 240mm.

LEFT: 'Wellington in Glass' - oil on wood. 300 x 210mm.

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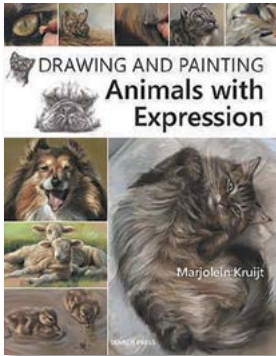
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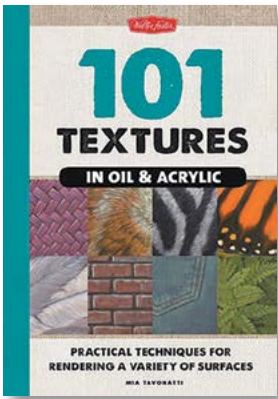
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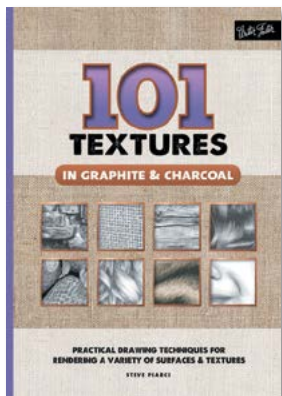


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# BOOK REVIEW




**Plant - Art of the Botanical World**

By Phaidon Editors

Hardback  
ISBN: 9780714871486  
Publisher: Phaidon

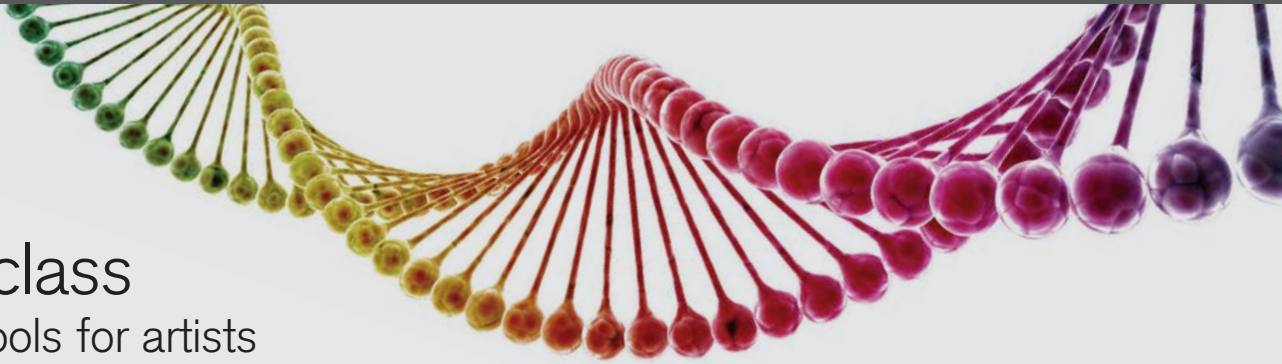
*A fresh and visually stunning survey celebrates the extraordinary beauty and diversity of plants.*

This book combines photographs and cutting-edge micrograph scans with watercolours, drawings, and prints to bring this universally popular and captivating subject vividly to life. Carefully selected by an international panel of experts and arranged in a uniquely structured sequence to highlight thought-provoking contrasts and similarities, this stunning compilation of botanically themed images includes iconic work by celebrated artists, photographers, scientists, and botanical illustrators, as well as rare and previously unpublished images. 

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Paint the whole surface with 2 coats of paint.

When the final layer is completely dry apply the masking tape. Apply even pressure along the edge.

To prevent paint bleed apply a thin layer of W&N Matt Medium all along the edge of the masking tape not missing any areas of the masking tape.

Once dry apply the second colour.

When the second colour is dry, carefully remove the tape, pulling at an acute angle, not pulling upwards.

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# STEPPING STONES

*Graham Lalor lives right in the middle of a creative hub in the Christchurch suburb of Philipstown. Three blocks from his house in one direction is Ōtautahi Creative Spaces' Room 5, where he goes every Monday to make art. Three blocks in the other direction is the Eastside Gallery, where he volunteers two days a week.*

Graham Lalor and Kim Morton talk about the first sketch he did at Ōtautahi Creative Spaces "Ōtautahi Creative Spaces has been my saviour," Graham says. "If you have no money and ill health, what can you do to put a smile on your face? For me, it's my children, my art and being here. This is my second home. Everyone is on the same page and it keeps me well in my mind."

In April 2016, Graham moved from his home on the West Coast, where he had his own business, to Christchurch for medical reasons. He has kidney failure and spends ten hours every night hooked up to a kidney dialysis machine.

Every month, 40 boxes of kidney dialysis solution are delivered to Graham's house. He puts the cardboard to good use by turning it into art – whether it's a mask, puppet, gargoyle, mural or medieval castle.

At the moment, he's making puppets of four singers: Lady Gaga, Rihanna, Nicki Minaj and David Bowie. Once he's completed them, he plans to give them to his two-year-old daughter.

Graham says he's always been keen on art but had no confidence because he'd never been taught. "On my first day here, back in May last year, I set to and drew a picture of a medieval mask but I didn't think much of it. I wanted to work out how to make a mask."

Graham went on to make three masks before puppet-making became his current focus.

"I try to use stuff other people don't use – like the dialysis boxes, food colouring, crepe paper and things I see around me."

## Family space

Kim Morton, the Manager of Ōtautahi Creative Spaces, says; "the space has been a 'stepping stone' for Graham to show leadership and volunteer at Eastside Gallery".

She remembers his first day at the creative space. "He's been very focused from the start and is amazing at initiating projects he wants to work on. I also see him helping and inspiring a lot of the other artists here.

"We love it when his son, Brody, visits in the school holidays. He's a very creative boy and fits in well. We work from a whānau well being basis and some of the other artists bring their children along as well."

Graham draws inspiration from real life experiences. "There's a story in everything. Kim and the art tutors are so helpful and understanding of where I've come from. They offer advice and inspire ideas. For instance, Leanne



Brody and his dad making art.



Making puppets.



Otautahi Kim Morton and Graham Lalor.

inspired me to make puppets, and Alexia encouraged me to do wood cuts and screen printing," he says.

His latest project is collaborating with two other artists at Ōtautahi Creative Spaces to paint a mural, using the three stone arches of the Christchurch Arts Centre as the backdrop.

"The artists inspire each other," Kim says. "There's a great spirit of generosity in the room and people feel valued. We work in small groups and people get to know each other." **N**

# Simon Kerr's Sixth Solo Show

Born in 1961, Simon was 16 when he was first sent to Mt Eden Prison in Auckland. In the 1990s, he was the leader of a group of safe-crackers known as the Hole-in-the-Wall Gang and staged a number of escapes from prison.


During his last prison sentence, served at Northland Region Corrections Facility from 2011 to 2015, he started making art.

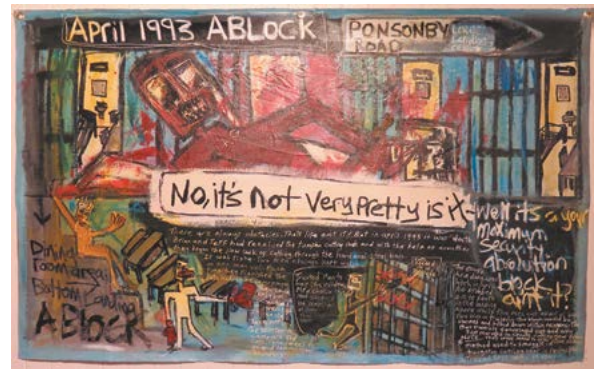
"Corrections provided me with a vehicle to develop that passion. Prisons don't change people until people change prisons, and whoever it was that was in a position to allow the art programme at Northland Region Corrections Facility, I give them my sincere thanks. Also to my art tutors, Sandra and Beth, I owe you so much."

Simon was released from prison in late 2015 and lives in Kerikeri with his partner and their two young daughters. His first solo exhibition, where all his work was sold, was at the Whangarei Art Museum in January 2016. The Wellington exhibition is his sixth solo show. "I hope this exhibition will encourage others not to be deterred by obstacles and to free themselves from the mould they've become stuck in".

Simon says his art is two things: a narrative of his personal journey and his observation of the world along that journey. "I'm passionate about telling my story and my view of the world but I've never trained as an artist."

## Staggered by his talent

Kerikeri artist and critic Mike Nettman says he was staggered when he first saw what Simon was producing. "Simon has opened his soul for people to view. It's very honest work. He doesn't want to learn about technique and he doesn't have to because he is a storyteller in his art and it is very powerful stuff." 



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# Sue Graham

*Sue Graham's motivation is to portray the dramatic vistas of the North Island's volcanic plateau and beyond, complemented by close-up elements such as native flora, plus other more whimsical themes. Her acrylic and watercolour paintings feature harmonious colour, creative texture, artist quality materials and contemporary design. Sue is frequently commissioned, represented around NZ and overseas, and regularly requested to tutor all age groups in the central North Island.*



*'Whakapapai Flow' - acrylic on stretched canvas. 1219 x 838mm.*

**M**y family was involved in the performing and visual arts, so I have had an appreciation since before birth. When my husband Robbie Graham and I lived in Western Australia, spending time out in the desert and bush areas photographing the abundant wildflowers there, we soon became hooked on looking for native orchids. Fascinated by their elegance and unique forms, I felt compelled to learn to draw and paint them. From there the 'obsession with self-expression' has grown into a huge and fulfilling part of my life, for which I am extremely grateful.

I spent a year doing the awesome Diploma of Art and Creativity from the Learning Connection in Wellington 2007, part-time. Of course over the years I have done countless art workshops and courses. Before I left Perth, Western Australia, at the end of 1994, I did half of a Preliminary Certificate in Art and Design.

At first I thought it was a trifle self-indulgent to be producing paintings and selling them, but I soon discovered that it was more about the connection I made with people through my art that really mattered. The paintings are not just material 'things' to decorate a house. They are memories, emotions, atmospheres and dreams that can really enhance people's lives. It's the most amazing way to communicate; painting something that has moved me in some way, hanging it on a wall, the work speaking to another person whom I have never met, and then it goes home with them to live and keeps communicating something special to them over the years. I personally find this very powerful and meaningful.

My inspiration usually starts outside of me, in the natural environment, enters through the eyes, touches the heart, gets processed

in the brain and then exits via the hands with paint brushes. It's a never-ending cycle of looking, appreciating, expressing, and then looking again.

Georgia O'Keefe was recommended to me by my Learning Connection mentor. Georgia's sensuous close-ups of the inner beauty of flowers are really easy for me to connect to. I am often drawn to stylised, refined images, like those of Helen Brown or saturated colour like Gretchen Albrecht, even though my own busy, textural and inclusive style is vastly different. I sometimes challenge myself to paint a picture in my 'K.I.S.S' series (Keep It Simple, Sue). It's good discipline for me.

What I love most about being an artist is how it keeps me so observant and appreciative of my surroundings. I am lucky to be allowed to express my delight using delicious colours and textures, playing with all my treasured art equipment. The icing on the creative cake is that somebody else responds to my interpretation and buys it. Connecting with my clients has also become a majorly fulfilling part of the whole experience. Everyone has their own relationship to the landscape or other images and so, especially when I paint a picture on commission for people, I remember all the things they told me that are important to them, and it becomes a collaboration between their memories and my own style.

I like the actual CRAFT of painting: using good materials, constantly striving for technical mastery, and even the more everyday tasks, such as stretching paper, undercoating with gesso, and framing. These reality checks complement the more creative sessions. And equally, I love the POETRY of painting, the 'neither right nor wrong'-ness of it, the magical spontaneity and the unpredictable effects, both visual and interpersonal. I often ask myself, "Who am I, to even attempt to portray a tiny hint of nature's drama and beauty?" Yet I still feel the urge to express my reaction to the environment through paint. My hope is simply to always feel and work



*'Desert Road Colours' - framed watercolour on 100% cotton paper. 420 x 300mm.*



*'Vivid Sunset' - acrylic Triptych on 3 stretched canvases. 1524 x 762mm.*



*'Lindis Pass' - framed watercolour on 100% cotton paper. 420 x 300mm.*



**'Rose Riot' - watercolour on 100% cotton paper. 420 x 300mm.**



**'Central Plateau Focus' - framed watercolour on 100% cotton paper. 820 x 594mm. (Art Competition Winner).**



**'Castle Hill' - framed watercolour on 100% cotton paper. 820 x 594mm.**

this way. I have been painting some large triptych acrylics commissioned by some really interesting people who relate to our scenic region. To create something that will be treasured for somebody else is quite an honour and also a responsibility, so the challenge is always exciting and pushes the artist to find a balance between their own style, the client's ideas, and the painting itself talking back at you part way through the process. I have a set of constantly evolving series that often interact and overlap and I feel excited about these.

As a part-time teacher and art tutor, I am really proud of all the children, young people and 'not-so-young' people I have encouraged and empowered along the way. How fantastic that I have been able to share my passion for painting and art with so many others. That's another rewarding way that the art life is really about connecting with people. Balancing this part-time teaching, and numerous workshops with my own painting development is always a challenge. Sometimes I feel I am wearing many hats. Promoting your own art in a retail area of discretionary income requires a positive attitude, an open mind and a fair bit of courage. My first solo exhibition was naively built on self-belief rather than actually doing some promotion, and I learned the hard way that it's not enough to sit at home and create wonderful things, you do need to put your 'business face' on and do some marketing.

Mistakes are (usually) very welcome. 'Happy accidents' are an integral part of painting with watercolour. I have also learned that art students will always teach you a new way of seeing the world.

I have been very actively involved with several art groups over the years, such as Art in Action, Plateau Painters, and helped organise many large art events like Taupo's liveartists@work and the Taupo Queen's Birthday Art Trails. As a co-founder of Taupo Art Connection, I am currently relaxing as a member. Networking, supporting and even chatting with like-minded arty people is very affirming and energising. Get some artists together and things just seem to start happening.

The volcanic plateau scenery is my absolutely favourite topic, as it is different every day I look at it. There's no such thing as bad weather - it's all full of mystery. I also often find that native flora creep into the picture because that's what started me on this art journey.

My favourite medium is watercolour, which has the 'WOW' factor. You get ready, set, take a deep breath and go. Choose some colours, 'just add water', then the colours run around talking to each other on the page. You're never exactly sure what their conversation will be, but it's always interesting.

I also use acrylics, which I hated at first: they just sat there on the canvas and looked back at me, but once I learned that they were happy for me to push them around, to interact and play, then their versatility and flexibility became very satisfying in a gutsy, textural and immediate way.

My favourite pieces of watercolour equipment are my divine natural hair brushes, and with acrylics it is my large Schminke easel. I bought it second hand from a friend, and it now has very little of its 'natural colour' left


on it! I use artist quality paints in several brands, such as MaimeriBlu, Winsor & Newton, and Atelier, because they are lightfast and because the rich modern pigments are vibrant to suit my contemporary style and our bright NZ atmosphere. My choice of paper is 300gsm 100% cotton rag paper from Europe (often Arches), either rough texture or hot-pressed, depending on the subject and technique. I use good quality canvases from Tanji's as they have lovely edges, are sustainable NZ-made and hang beautifully straight.

One technique I use, especially if I haven't painted for a while (like a week!) is just to flood water onto rough paper and drop yummy colours into it and see what transpires. Then I am hooked into it again. However, I usually plan a lot, working from photos, sketches, notes, starting with some thumbnail sketches for composition and tonal pattern. Then I enjoy testing colours out to choose a limited palette for a certain mood. For watercolours, I mask my highlights and work traditionally from light to dark. With acrylics, I often under-paint with a unifying colour, then build up layers and textures. Often when I am nearly finished a painting, I leave it alone to 'cook' for a few days. Then I'll walk into my studio, catch sight of it and know just what to do to complete it. Sometimes that is just signing it. For more details, see my demonstration article in a later issue of New Zealand Artist.

99% of the time while I work, I must have music, and tend to slow down and stop like a clockwork doll that needs winding up when the music finishes. If I lose focus, I just put on some music at the right tempo, do a little shimmy and then I'm away again! I usually have a random selection of heavy rock, 70s rock, folk, world music, especially middle-eastern dance music, classical, alternative music, but sorry, not country or jazz!

We have a rounded life. I teach part-time, mostly Visual Arts and Languages (French and Spanish.) My husband and I love going on bush-walks, looking for native orchids and lazing on the lakeshore watching the sunset. He is an excellent photographer, so we are always getting out and about and then I am lucky enough to use his amazing photos as reference for my paintings. I also like walking, biking, swimming in the lake, belly-dancing, reading, learning Maori, socialising, cooking, travelling, patting the cat, and generally avoiding housework or gardening.

I found my biggest "Aha!" moments were when I went to workshops presented by practising artists whom I admired and also who knew how to teach generously by demonstrations. "Practice makes progress" is my mantra. I don't think talent is just something that hits you like a lightning bolt: I think you also need to paint, paint and paint some more! Commitment, mastery and familiarity are sometimes under-acknowledged components.

My work can be seen mainly at Wildwood Gallery, on line, around Taupo and frequently at various exhibitions. I can hardly remember which countries my work has been sold to – so many! At least in England, Australia, Ireland, Wales, Scotland, Norway, Israel, Germany, Asia, South Africa, USA, Chile, Canada, New Caledonia, France, Spain. 



'Cold, Cold Heart' - acrylic on stretched canvas. 762 x 1016mm.



'Apres Ski' - acrylic Triptych on 3 stretched canvases. 1542 x 914mm.

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# Kröller Müller Museum - Netherlands

By Jan Boyes

*“Can you ride a bike? When we go to this marvellous art gallery, we need to be able to ride bikes”.*



*Cypresses with two figures, Van gogh 1889/90. Oil on canvas.*



*Van gogh 1888. Café Terrace at night.*

“Oh yes, is it that big you bike around it? Wouldn't roller blades be better”, we asked. And then we found the reason – this museum is in a very large National Park and the entrance fee includes bikes to enjoy around the large area, attractive forest and high moorland. There are huge bike parks for the ‘free’ bikes, and you use and drop them off where you wish.

The art gallery itself is the Kröller-Müller gallery, a relatively unknown collection of Van Gogh's, but also second only to the major van Gogh Gallery in Amsterdam. The Kröller-Müller Museum is also in Holland, near Arnhem, and was started by a wealthy private art lover in 1912 who bought straight from the artists when they were relative un-knowns. It grew into this wonderful ‘Art-Park’, a gallery of mostly Van Gogh's paintings but plenty more, - large sculpture garden and 15,000 hectares of National Park. You need most of a day to do it justice, and a day bus tour from Amsterdam is possible, but not really enough time.

We were staying locally with friends, in an AirBnB right next to the Museum for the other major attraction of the area - the WWII Airborne landings and Operation ‘Market Garden’. In 1944 thousands of soldiers were trained to parachute into this area behind German lines and take back control of this area of Holland in the hope of shortening the war. Unfortunately it was ‘a bridge too far’, and the campaign failed, mostly because a SS Panzer battalion was ‘refitting and reorganising’ in forests nearby and of course reinforced the expected resistance. Arnhem and Gelderland were almost levelled with fierce fighting. The Kröller-Müller museum building was used as a German field hospital during the battle, a guide at the museum told me. (The paintings were of course taken well away at the start of hostilities).

The museum itself is tremendous - a remarkable collection of late 19th and early 20th century art with a particular focus on Van Gogh. We were impressed with the range of his works from his early life, and the development of his style over the years. It also had comparison paintings by contemporaries, often side by side. The collection also had 180 of his early sketches, and they displayed excellent draughtmanship. The exhibition's feature is Van Gogh's first attempt at The Potato Eaters, and two of his very famous works, Café Terrace at Night and Country Road in Provence by night.

But the sculpture garden is also extraordinary - acres and acres of the finest examples of the world's top sculpture artists in a stunning, verdant and relaxing atmosphere. Unlike so many gardens, the sculptures here have space to breathe. Some are so large you walk in and around and on top of them.

And the park in which the museum and sculpture garden sits is itself a remarkable opportunity to see Dutch countryside as it once existed - old growth forests, meadows, sand dunes and everything in between.

Helene Kröller-Müller came from a wealthy German family, and married a Dutch shipping and mining tycoon. Her art advisor, Hendricus Petrus Bremmer inspired her to start an art collection. In Paris, in 1912, they bought seven Van Gogh's in one day. In a month

they had bought 15 of his works, and by the end of the year, 13 more. When she died in 1939, she owned 97 paintings and 185 drawings by Van Gogh, then the largest collection of his work in private hands. Today it is the second-largest collection of Van Goghs in the world - the Museum in Amsterdam is the largest.

She then spent 25 years deciding on a venue and what type of architecture she wanted for the collection, eventually choosing to house the collection in her husband Anton's 15,000 -acre hunting estate, which later became a national park. Several impressive designs were considered, but the family firm nearly went bankrupt in the 1920s, and Helene got depressed. In 1928, Anton and Helene created the Kröller-Müller Foundation to protect the collection and the estates - and in 1935, the couple presented the collection to the Dutch government, who agreed to construct a museum at the venue Helene wanted, but with a drastic scaling back of plans. A 'temporary' building went up in 1935, clean-lined, sober, and undoubtedly closer to Helene's stated ideal of 'serene silence' than any of her castles in the air. Its construction was a public-works project for the unemployed, who erected the single-story pavilion in just 14 months. In July 1938, Helene inaugurated the building - still in use today - and became the museum's first director. Eighteen months later, she died at the age of 70.

Before her death, Helene had stipulated that the collection remain as she left it. Today, it's a time capsule of one woman's convictions and the history of European painting. In 1947 the museum chose, as director, the ambitious art critic A M Hammacher. He had no intention of caretaking a mausoleum, and decided that Helene's ghost could only smile on his plan to do for sculpture what she and H P Bremmer had done for modern painting.

Today, the Kröller-Müller Museum sits amid 62 acres of lawns and woods that are ornamented with 160 (and counting) objects, both familiar and weird. The Kröller-Müller commissions one new sculpture every year, on average. The collection includes work from the 19th century to the present, from artists including Barbara Hepworth, Aristide Maillol, Jean Dubuffet and Marta Pan. There are several monumental works in the garden; the largest is Jean Dubuffet's Jardin d'email at 30 metres by 30 metres. "It has an abstract shrubbery on top of it, and you can go into it so it's more of an experience than just looking at something."

So, a day at the Kröller-Müller, Art Gallery, Sculpture Garden and National Park is quite something! [N](#)



*Jan and friends using the bikes in the park.*

**"It is the greatest trove of Van Goghs no-one has ever heard of."**



*Jean Du Buffet (1901 - 1985) 'Jardin d'email', 1974.*



*Marta Pan - 1960 - 1961. Floating Sculpture.*

**"As long as autumn lasts I won't have enough hands, canvas or colours to paint the beautiful things that I see."**

*Vincent van Gogh to Theo van Gogh, Arles, Tuesday 25 September 1888, 687.*

# Wendy's Passion

*Wendy Gillespie is an enterprising woman with large goals. How many other Kiwi artists have booked themselves into courses in Edinburgh and had a solo exhibition in New York (the Agora Gallery) over the last few years? She is also grandmother to six beautiful children, and holds a PhD in strategy and organisational improvement. Wendy is keen to assist other artists in putting their original artwork onto high-end products, as she has done with her own artwork. She tells us she is self-taught and recently published her first children's book - Carter and the Tooth Fairy. Wendy shares her inspiration, motivation and passion.*



*Tote bag sample.*

**"A**s a child I loved drawing. As a Counsellor and Primary Teacher I loved being able to help children transfer their energy into colour and form. Now as a trained strategist, budding artist who lives an eclectic life, I love being able to create the passion and mood into a picture. I have studied and worked in Strategic Management, Organizational Development for over 14 years. One promise I made to myself, when I finished academic study, was that I would do two things: learn to paint oils and to play the classical piano.

In the early 1980s I completed a correspondence course in Commercial Art and Graphic Design. I attended a week-long course with John Wilson in Brisbane in 2006, who taught me how to create beautiful atmospheric conditions. I also attended a two-week course in 'Portraits in Realism' in Edinburgh, with the School of Realism, which are techniques I have yet to start developing.

My favourite old timers are the Masters who represented what they saw through realism, their every brush stroke and many layers tells a story. I love Charles Lindauer and Goldie's depiction of character, and many old Masters who represented depiction of mood through atmosphere, light and dark. Modern day artists that impress me include clever people like John Wilson (Australia), Andrew Tischler (Australia), and Ewan



**Mitre Peak NZ.**

McNaughton (Scotland). They have been able to translate the Masters' skills into techniques that enables a painting to come alive. They are true gentlemen of the art world, keen to share their knowledge through face to face and online media in an easily understandable way.

### **Motivation**

Oil painting in realism and the old Masters style motivates me in two ways; first is the challenge of achieving the ultimate in creating a moment of passion within a picture that evokes a memory or feeling for the viewers and second is the urge to help artisans realise their dreams by being able to adapt and diversify their art into products. Art and artists' works are so undervalued I'd like to help apply my business and entrepreneurial skills to help others. There are lot of businesses connected to the art world that will coax an artist into using a service and spending money that the service just doesn't deliver what it promises. The art business



**Morning.**

world can be just as unscrupulous as any other, so my advice is, find yourself good mentors and businesses to link with.

My inspiration and drive comes from the urge to create feeling within a painting; of expression within faces, events, my grandchildren and the natural beauty of NZ. I want to continue writing and illustrating children's books based on conversations with my gorgeous grandchildren. Evocative scenery, deep mountains, atmosphere, weather, water and nature represented in paintings and



*Coromandel Beach.*



*Lake Rotoiti.*



*Canterbury Plains.*

the emotion of dark and light (Carravagio style) is exciting. The richness of colour in any medium, and the feel of textiles and natural items, like shells, bark and rocks also creates sparks within me.

I love getting in the zone. I get lost inside the painting, trying to represent the mood that is being generated from the environment or person. The zone takes you as far away from reality - i.e. the news, radio, people - as you can get. I love the challenge of wanting to do better each time. I'd love to be able to paint people within a situation or event that stirs the viewer's action and reaction and evokes passion. I am keen to learn better techniques and paint like Goldie and Lindaeur, applying colour, darks and lights more evocatively.

I enjoy oils because of their richness of colour, although I have experimented in acrylic, pastel, pencil and charcoal; anything with rich colour, or has the ability to evoke a mood or feeling. Big brushes are exciting, they free you to blend and be more daring.

When I am painting, I loosely outline my basic composition, then work from the back to the foreground. Because I paint quickly I tend to paint three pictures at the same time, so will do the sky of all three, at the same time. I do this to experiment with colour combinations and brushes and strokes. Then I'll do the distant mountains on all three which then allows me to perfect the atmospheric and so on, if I don't paint more than one at a time, I overwork and lay down too much paint when the first coat hasn't had time to settle. I lay down my first block of everything, as close to the tones as I can get. I call this stage 'smooshing' as it's blending, mixing and blocking in all together. Even though it's at the early stage, I try to get everything as near as it should be. Then the second layer of paint adds in more colour and tone. I tend to let the paintings rest overnight, then finish with a few more touches of detail. Sometimes I leave the painting for a few days to walk away then look at it with fresh eyes.

When I am painting, I listen to music, all kinds; it depends upon what I'm doing. If I'm 'smooshing', it is any kind, rock n roll, classical, even something to sing to like Adele (I like to sing while I paint). If it's focussing and problem solving my music is classical, meditative music.

Over the years I have supported Companies, social service Organisations and individuals as a business mentor. My

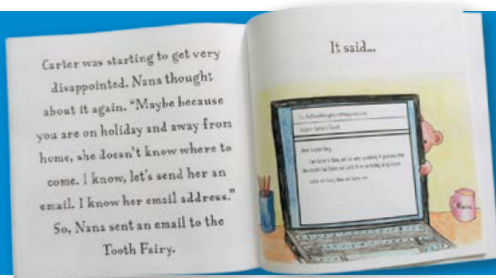
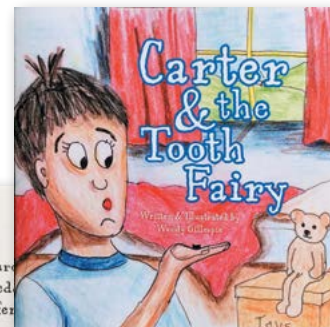


Afternoon Canterbury Plains.

next goal is to establish or join an art mentoring group for troubled children/teenagers.

My advice for new artists is - don't get hung up on waiting for perfect, there's no such thing. Art is subjective. Relax, enjoy it and let it come to you".

Wendy currently has art in Germany, Australia, Canada, United States and New Zealand. [N](#)



Wendy is giving away one hard cover and two soft cover copies of her book 'Carter and the Tooth Fairy'. Just tell us where she had her solo exhibition and email your answer to [comp@thenzartist.co.nz](mailto:comp@thenzartist.co.nz) to be in to win. Offer expires on the 30th June 2017.



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



*It was once said that 'the creative adult is the child who survived'. As kids we coloured with reckless abandon - there were no rules. Elephants were painted blue, flowers were coloured pink and lines were coloured over, the only limit was your imagination.*

I was curious about art in its many forms for a very long time, constantly asking to view different works of art at local galleries, dragging my mother along with me. As my talent was inherited I chose to develop and perfect my own unique technique within my paintings. I did this by exploring different conventions and mediums throughout my compositions. This led me to exploring 'abnormality' and trying to defy the 'norm'. Whether this is portrayed subtly or with strength in my pieces, I relate back to the innocence of a child who has yet to learn the rights and wrongs of the world. The different conventions I explore such as texture, imagery, technique/style and colours all help to explore many different aspects of creativity within my compositions. My biggest influences in helping me become confident within my works would be the people who are the closest to me, family and friends and my high school art teacher, who helped me to realise that there is more to art than just a pretty picture, it's about self expression and being confident in expressing your work to the highest standards you can perform and realising that it's okay to break the rules and that society does not have to dictate the rights and wrongs especially when it comes to the truest way to explore self individuality. [N](#)



# Nate Lachmann

*Arty Southland boy Nate Lachmann has loved drawing since the first time he picked up a crayon as a baby. Now 12, he takes advantage of his island home's popularity with tourists and has run his own market stall over the last three years, selling his native bird drawings in pencil and pastel to visitors and locals alike.*

On a nice day when a cruiseship is in or a long weekend has swelled the population he sets out his wares in best 'lemonade-stall' fashion - on crates and pallets at the roadside. He'll plonk into a camp chair with an umbrella at the ready for sunburn or rain, lunchbox between his feet, and hopefully charm passersby's into stopping to look. He has sold dozens and dozens of original drawings to people who have carried them home all around New Zealand and the world. He once sold twelve drawings - almost all his stock - to a man who worked at a bird sanctuary in the north island and who said he would hang them all in the visitor centre.

Nate also makes and sells pressed-seaweed cards, keeping alive an island tradition begun in the 1940s of pressing and displaying beautiful and delicate seaweeds collected locally. Earnings are squirreled away but may be dipped into for a new set of Faber Castell soft coloured pencils here or a pair each of 4B and 6Bs there. Then there's the serious Lego addiction to feed.

When he was trying to think of fundraising ideas for his school camp, he came up with drawings, of course. His island-themed ABC poster for pre-schoolers slowly but steadily accumulates the dollars for the kitty.

Last year he got the chance to try printmaking and was lucky enough to attend a workshop with printmaker Dee Copland. By the end of the workshop Nate was wielding the roller like a natural and his best linocut print of a keruru hangs in his lounge at home. Right now (along with a selection of other school pupils) he's working with Dunedin artist Juliet Novena Sorrel who is on an island sojourn, painting a mural on the school water tank and producing a collaborative exhibition - 'Rakiura Special Places' - of charcoal drawings on ply that will now hang permanently at the ferry terminal for all to enjoy.

Nate has been incredibly fortunate to have had these chances at an early age to not only learn about art itself but also about working kiwi artists, to experiment with materials and techniques under expert tuition and to experience selling his own work to the public. He is very excited to go to high school next year and grasp all the opportunities that a dedicated art department and an art teacher will have to offer. And if a job as a globe-trotting Lego designer doesn't eventuate? Well, he hopes that his love of drawing will lead to a career almost as cool. **N**





# ART FROM ABOVE a national sensation



## Matamata College

*Sleepless nights, last minute anxiety, weather watching and worry were all things Matamata College Art Teacher, Jolene Rogerson has experienced over recent weeks. A year ago she had a vision and, as a New Zealand first with 1,400 students and national TV involved, you can imagine her nerves were pretty real.*

By Caron Stewart.

“You just can’t imagine my relief when last Tuesday I woke up to what can only be described as perfect weather” says Jolene. “So much organisation and preparation had gone into this event and with no contingency plan – there was one shot and one shot only! I was nervous of course, but at the same time incredibly excited to see it come together.”

Art from Above, a concept that is photographed from the air also incorporates movement that has taken immense coordination, mapping and planning over past months. Students from Matamata College, Intermediate and Firth School were all involved yet came together for the first time the very day it was to be completed. “Karen Raymond (Matamata Intermediate School HOD), Daron Parton (International illustrator) and Paul Sutherland (Professional photographer) have been so incredibly supportive and I appreciate their belief in such a vision from the beginning” says Jolene. “Then, having respective class teachers at the three schools ensure students were fully aware of their part in the project has been invaluable.”

Portraying Matamata, Heart of the Waikato with a large bottle pouring milk into a cereal bowl complete with splashes and a spoon, the design was created by Matamata College student Kylie George who was “over the moon” to have it selected by public vote in 2016. “It was pretty exciting knowing that my design was up there as a finalist” says Kylie, “but to have it voted as the image of public choice was amazing. It was so cool to see it come together, especially on TV1’s Seven Sharp programme!”

In completing the Art from Above project, Jolene would also like to offer huge thanks to J Swap Contractor’s Ltd,

Todd and Pollock, Creative NZ, Fonterra, Slattery Contracting, Daltons, Mitre 10, Matamata Post & Rails, Agpac, Matamata Warehouse and ANZ Bank for their incredibly generous support and sponsorship. [N](#)





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