

# THE NEW ZEALAND ARTIST MAGAZINE

Series 4 Volume 5 Issue No.23  
July August 2017  
RRP \$12.50 incl GST

## DEMONSTRATIONS

- PAINTING WITH METALLIC LEAF
- WORKING WITH NEGATIVE SPACE

EXHIBITIONS  
AND EVENTS  
FROM AROUND  
THE COUNTRY

## ARTISTS FORUM

Dougie Chowns  
Sketchbook, part 14

FEATURE  
PAINTING HOLIDAYS



### FEATURED INSIDE:

• JO PEDERSEN • LESLEY ALEXANDER • LORETTA ARTHUR •  
• MICHAEL YEWEN • SAMANTHA KNIGHTBRIDGE • VIVIAN GRAPENTIN •





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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.

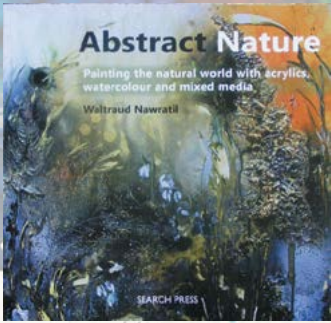


**DOUGIE CHOWNS**  
 CONTRIBUTING WRITER  
 A professional Bushey Artist for 63 years. Multi-media, drawing, painting, fabric printer, serigraphy and videographer. Artwork in Museums, Universities and private collections. Initiated Northtec Art Dept. Exhibited internationally from Northland since 1973.



**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.

*On the cover: 'Clockwork Fantail'. Oils on canvas. Michael Yewen. Page 42.*



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## ABSTRACT NATURE

by WALTRAUD NAWRATIL.

This book is generously sponsored by Gordon Harris Art and Graphic Store. The winner will be drawn on 20th July 2017, notified via email and announced on our facebook page. Judges draw is final and no correspondence will be entered into.

Book review on Pg 61.



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## BACK ISSUES WHILE STOCKS LAST





# a note from the studio...

Hi there

Well, what a challenging deadline this was, what with a hospital visit, a trip to Tauranga and Hamilton, an electricity failure and heaps of computer issues. We got there in the end, as we always will, bringing you your very favourite art magazine.

Shona has moved onto the things that interest and engage her talents the best and so we say farewell and thanks so much for the time she spent here.

Our trip to Tauranga was to judge the Tauranga Art Show, an experience I thoroughly enjoyed and would like to do again. I didn't explain however, why the paintings were my choices, due to severe time constraints but suffice it to say I judged primarily on composition, technique and then mood. Congratulations to the winner, runner-up and five merit awards - pg 32.

There were many exhibitions and events occurring during the past months, another of which was the Marlborough Peters Doig Awards, which carried the first of a New Zealand Artist Magazine award which was won by Shin Sunhee. Head over to Exhibitions and Events, starting on pg 46 to see more.

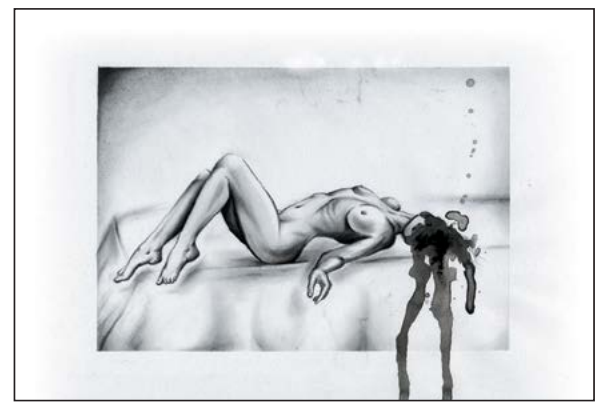
There are very many interesting articles in his issue, not least the demonstration of Gold Leaf by Evan Woodruff in conjunction with Gordon Harris, pg 14.

Our school this issue is the Cut Above Academy, pg 64 and our youth artist is Sarah Visser - pg 72.

Interesting new products can be viewed in our Products pages - pg 74 and don't forget the Winsor and Newton Master Class on pg 55.

Early entries to The Cheeky Challenge can be seen on pg 4. These are all acrylics. We need more entries in oils, watercolour, pastel and pencils. Have a go - you may just win :-)

*Meg & Rob*



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# Letters

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

## Congratulations!



To  
**The Marlborough Art Society!**  
**WINNER**  
of  
The New Zealand Artist Magazine's  
22nd subscription competition

Hi Meg,

Many thanks for the wonderful article you put into the May/June issue of the magazine about our 'Kaikoura - mountains to sea' exhibition at Parliament. We were all thrilled with it & the extra exposure you gave us. Thank you!

I teach art here in Kaikoura & was wondering if you'd be happy to put up on your facebook page my winter schedule of weekend workshops?

These workshops are aimed at out of town people, alot of people usually come up from Christchurch for my weekend workshops & it brings people to Kaikoura during the winter months. They aren't filling up as quickly as they usually do, which I can blame November's earthquake for, but am searching for other avenues to help promote them.

Warm regards, Karen

### IN ERRATUM

Issue 22's deomstration about canvas was supplied by Evan Woodruff and Gordon Harris. Also, the correct caption for Melissa McDougall's painting on pg 52 should have been captioned: 'The Little King' - Oil on canvas, 460 x 630mm.



## CHEEKY CHALLENGE

### EARLY ENTRIES



'Nude Maori maiden skinny dipping at the foot of Mount Cook' - Acrylic by Sharon Connelly.



'If We All Pull Together' - Acrylic by Sandy Wright.

All entries so far are in acrylic. Come on, haul out your watercolours, pastels, pencils or oils and send in your entry!!



'Threads' - Acrylic by Sharon Reynolds.



'Kereru on Kowhai' - Acrylic by Diane Gardiner.

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Impressions



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.

<http://thenzartist.co.nz/competitions.html>

## 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.

<b>ENTRY FORM</b> FOR THE CHEEKY CHALLENGE	Name: _____
	Category: _____
	Title: _____
	Size: _____
	Four photos attached/included: _____
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# WAXING FULL CIRCLE

*From an early knowledge that she was creative, but being pushed to be academic, Jo Pedersen has developed the courage to believe in herself and has come full circle as an artist.*



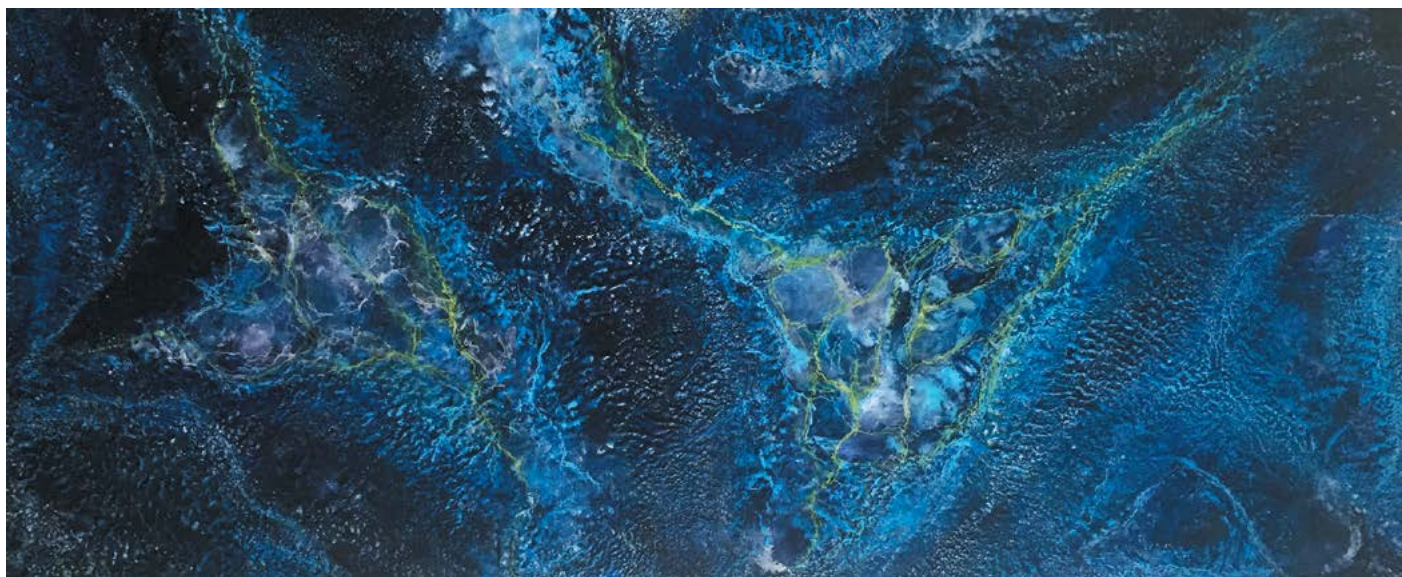
Recovering from an illness at home, Jo trusted her instincts and decided to pick up a paintbrush and have a go. She's never looked back. "When you absolutely know that it's your calling and passion in life, once you get over the doubts in your mind and stop listening to the 'nay-sayers' out there, you find a way to make it work. It is a tough call to be an artist and takes a lot of determination and courage. I know for me, there is no other choice but to follow

my 'calling', it isn't a question - that is enough motivation for me".

Jo is inspired by nature, nature in the world around and the inherent nature of human beings. She is connected in a spiritual and energetic way to life and this is her way of expressing herself. Being musically inclined, music is also very much an inspiration, but essentially, it is part of the beauty of life that she perceives. "I love the immersion



*'Land & Sea' - Abstract expression of the land and sea, textural representation of earth rock. Wax on panel triptych 400 x 575mm when braced together as shown.*



*'Manifestation' - Ideas of manifestation, taking inspiration from sea and earth. Wax on panel, 510 x 1210mm.*

in painting, it is a form of meditation where you switch off from the world and for me, that is healing. I also love the transformation from initial mark making to the finished piece, it is a journey. It is an amazing feeling when someone buys your work and they connect with it emotionally."

### **Returning to New Zealand**

Born in Auckland, Jo spent fourteen years in the United Kingdom returning home in 2014. Here she began to recreate her art career and although continuing her career in New Zealand, she remains an international artist. Leaving New Zealand, having not painted, and returning as an established artist, Jo is very much enjoying the inspiration that being in New Zealand brings and is looking forward to seeing how this unfolds in her work and process. As wax is a relatively new medium for New Zealand art lovers, she aims to bring this exciting medium to attention here and has already created much interest in it.

"I see myself continuing to work on projects and exhibiting internationally, teaching wax art and I would love to be involved in global biennials. I enjoyed being part of a London Underground installation and art fair. I am pleased with the interest in my work since my return to NZ - Flagstaff Gallery in Auckland are currently exhibiting a panel that is made up of over 200 layers of wax."

The change from the corporate world to being a full-time artist has been a interesting for her - validating the choice



*'In Your Mind' - Abstract representation of our minds, thoughts constantly in motion. Wax on board - sold.*



*'Yin Yang Waves' - Exploring the spirituality/harmony of nature derived from the Yin Yang symbol. Acrylic on canvas, 505 x 765mm. Can be hung horizontally or vertically.*



*'Play It' - Silver wax treble clef representing passion for music, musicality and the power of music. Wax on board 457 x 609mm - sold.*

as a true career path for herself. "Having faith in myself is a constant challenge, however, I have found that focusing on the work rather than status is far more important."

Jo is a member of The Artists Alliance and sells her work via Saatchi online, which allows her to remain an international artist. She finds The Artists Alliance is a great form of support in terms of resources, opportunities and knowing what's on. Jo has learned from experience not to compare herself to others. "Art is personal. Practice and building skills is what matters."

### **Encaustic Wax**

Encaustic wax is the medium Jo specialises in, although she also works with oils and acrylics and accepts commissions. "I love the tactile and sculptural aspect of working with wax. To a certain degree I have to let go of control of it, which is personally freeing and helps the abstract process. The way in which I work, on larger panels, is common in the US and Canada, whereas in the UK it is on a small scale. Wax is a more expensive medium to work with than oils or acrylics."

Her favourite piece of equipment is her heat gun: "it allows me to manipulate and fuse the wax layers and so is multipurpose. I must fuse each layer of wax for it to adhere properly and if I want to, I can use the heat gun to blend the wax too."

When painting in wax, Jo starts with an idea and then works intuitively, laying down either colour or imagery and gradually builds on that, layer by layer. Other times she may be inspired to paint an image (with oils or acrylics) and extend or portray that image in an expressive way. Often, leaving a painting for some time before returning to it when she knows where to go with it, seems to work.

"At the moment, I am exploring wax materials in NZ so don't have a preferred brand as yet. I use Windsor and Newton oil paints and for acrylics I love the Golden brand as well as Atelier. 'I am a huge fan of R & F paints for wax, of which the closest supplier is in Australia."

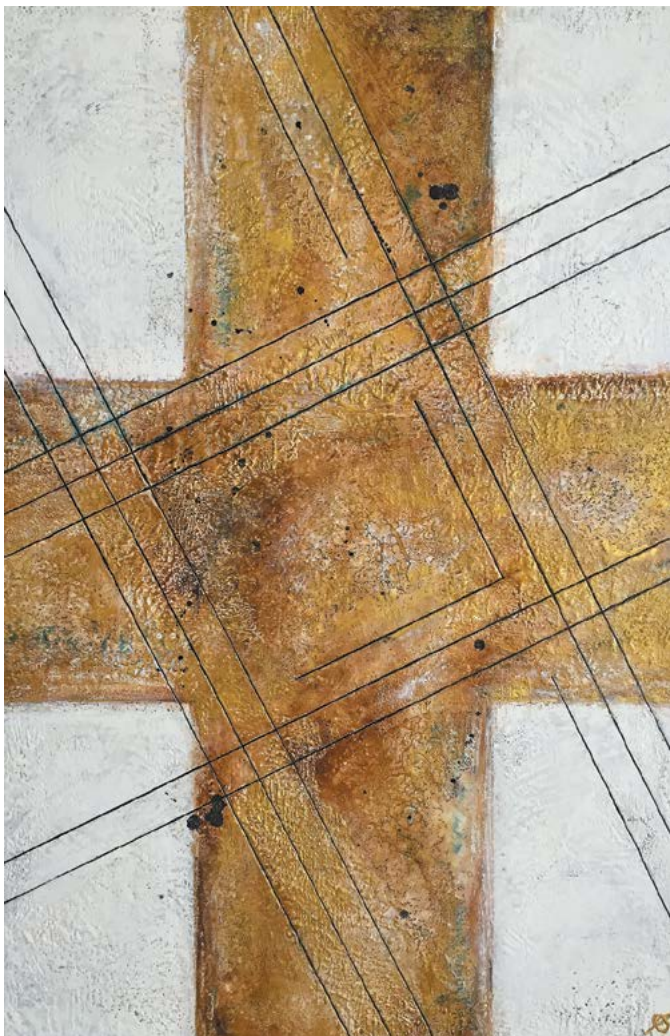
We asked Jo if she finds music useful as an accompaniment while creating: "I often listen to atmospheric music when I am painting - if it requires total immersion then music helps me remain in a certain 'space'. If I am touching up work or a bit less concentrated, I play a mix of music that I like - anything from Ben Howard to Rolling Stones to The XX."



*'The Artist' - Musical representation, the life of an artist, artistic nature. Wax and mixed media on board 400 x 400mm - sold.*



*'In Your Dreams' - Part of the Dreams series which explores the meaning of dreams. This work is an expression of the idea of manifestation. Wax on panel, 610 x 457mm.*



Jo is also a yoga teacher and as such she practices yoga regularly. She loves her music and reads a lot. "Walking in nature is important to me and this inspires my work. I am still exploring local community activities in New Zealand."

For new artists Jo maintains, "Play and practice. Don't give up and don't compare yourself to others."

Currently Flagstaff Gallery in Devonport, Macandmor Gallery in Tauranga and private businesses display her work. She has sold work in the United Kingdom, New Zealand and Europe. [N](#)

*LEFT: 'Boundaries' - Cross and line abstract, idea of setting boundaries. Wax on panel, 900 x 600mm.*



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# News

## THE GIANT POPPY ART PROJECT - ARRAS FRANCE.

*Tony McNeight is a Devonport based creative and artist, currently running 'Erin Hill Travel Sketching Classes' to awaken the creative side in those who previously thought they could not draw. "Two years ago if you had asked me, would I be shaking hands with the Prime Minister of Canada and the President of France, I would have said - you're dreaming. This is my story:"*

At the conclusion of Anzac Day, 2014 while observing people laying small poppies on the Auckland cenotaph I suddenly had an epiphany, to build a Giant Poppy, a poppy where New Zealanders could write their personal messages to loved ones past and present, thanking them for giving us our democracy and the freedom we enjoy today. Thus the idea of a Giant Poppy Art Project was born, one that would consist of 59,000 red metal poppy petals, the number of men and women who were killed or wounded in WW1. The poppy shape would be made from a collection of these messages.

A year of challenges began for this relatively unknown artist, pushing my idea through bureaucratic red tape while trying to get friends, business partners, donors and sponsors to buy into this big idea. But it did happen and in 2015, over a period of nine days leading up to Anzac day, the poppy grew on the grounds of the Auckland Domain. On ANZAC day it was complete, a giant poppy the size of a football field - unofficially the largest poppy in the world - and in so doing raised \$60,000 for the RSA.

The Mayor of Arras, France, who was in New Zealand for the WW100 year Commemorations in Wellington was in Auckland, came down and placed a Poppy on behalf of the people of Arras, a town that had seen much action in WW1 having Kiwi soldiers and tunnellers defending the town by building a complex web of tunnels under the town itself.

In November 2016, I received an email from the Mayor's office in Arras, indicating they would like to do a similar installation in their town with 10,000 poppies. The original poppies had been cleaned and stored and so with the generosity of Mainfreight I shipped off 10,000 discs. Five thousand of the discs had messages written from 2015, the remaining were blanks. I saw this as my gift to the people of France. The original conception by the French was to combine two artists' work. This would consist of my interactive art installation surrounding another work 'Victory Medal' by well-established and respected artist Helen Pollock.

Over a period of nine days the installation was created in the center of Arras, the town square called Place des Heros. French citizens, young and old, came down and laid personal messages of peace and thanks to New Zealanders who had helped to build tunnels and liberate their town. As understood through my interpreter, many of the French found it amazing that our soldiers came all that way to help them, and for this they are eternally grateful. This gratitude was evident in the way in which I was supported throughout the installation with helpers from Unicef explaining what the project was about to locals and collecting donations. I found it wonderful to meet locals and visitors who had in one hand their



*Love and Peace.*

message and in the other, a New Zealand message. We would often clasp hands and exchange a simple 'merci beaucoup' (thanks very much), a truly amazing experience.

The Poppy was finally completed on the evening of the 8th April. The next day amid unparalleled security and a mass of press, the then French President Francois Hollande and the Prime Minister of Canada, Justin Trudeau, came to the Place des Heros and laid the final two poppies, along with other world dignitaries.

Prior to its unveiling the poppy was covered with a huge orange silk cover and when revealed I watched Justin Trudeau's face turn to delight, as did others, who were seeing this for the first time. After writing on and laying their poppies both Trudeau and Hollande then came over and thanked Helen and I; pretty cool for two artists from Devonport.

# News



**TOP:** Drone photo of the Giant Poppy Art Installation Auckland Domain 2015

**MIDDLE LEFT:** Tony McNeight jumps for joy at the installation.

**MIDDLE RIGHT:** Tony at the start of the Giant Poppy Art Project installation in Arras, France.

**BOTTOM:** The unveiling, gently removing the orange silk cover.

The poppy has come full circle, a seed of an idea that grew and ended up in its final resting place, on the soil of France. The poppy is just one example of when an idea happens, with belief in yourself and passion, the idea can take you anywhere, even France. **N**





# Painting Holidays

SE Asia, Japan, Australia

*The life blood of Painting & Sketching Holidays is our artists and artisans. We have been blessed with some talented people who have taken on our Painting and Sketching Holiday workshops and retreats with gusto, enthusiasm and energy and they make these adventures something very special. An Artist's Holiday adventure you will not forget.*

By Glen Saunders, [PaintingHolidays.com.au](http://PaintingHolidays.com.au)

## Holiday Destinations



*Angkor Wat Cambodia at sunrise - Cambodia.*

### Angkor Wat Temples in Cambodia

“One of the most popular destinations on the planet right now,” says Lonely Planet.

Siem Reap is an amazing destination close to the Temples of Angkor, offering world class accommodation, dining, shopping, markets and sumptuous spas. We explore the rural villages, the great lake and stilted villages, sketch and visit a local artist's studio and gallery and so much more.

### Japan

We travel to the artistic and cultural heartlands of Japan Kyoto and Osaka spending time exploring the amazing array of shrines, temples, gardens and urban scenery like the ‘machiya’ traditional wooden city houses that line the great Kumo river and canals. In Osaka the famous shopping arcades, with their retina burning colors at night are witness to the fact that you can sketch at night.

Famous also for its traditional pottery and ceramics, the region bristles with artisans, galleries and museums dedicated to the traditional and branching into the modern experimental forms of ceramics and pottery.



*Angkor-TaProhm Temple - Japan.*

### The historic township of Hoi An is the ‘Jewel in the Crown’ of Vietnam

Graceful historic Hoi An is Vietnam's most atmospheric and delightful town. Once a major port, it boasts the grand architecture and beguiling riverside setting that befits its heritage and where the 21st-century curses of traffic and pollution are almost entirely absent.

A revival of fortunes has preserved the face of the Old Town and its incredible legacy of tottering Japanese merchant houses, Chinese temples and ancient tea warehouses – you'll find some superb bicycle, motorbike and boat trips – and some of central Vietnam's most enticing, bucolic scenery and beaches within easy reach.



*HoiAn Chinese Temple - Vietnam.*

# Our Artists

## Craig Penny - Contemporary Watercolor & Acrylics Artist

"I like to think that to paint a successful painting is not so much to have tamed the beast, rather to have been taken along for the ride and still be there at the end of the experience." says Craig

Award Winning Australian Artist, Craig Penny is an experienced practicing artist with a reputation for quality contemporary landscape and cityscapes throughout Australia.

He has been exhibiting successfully since 1999 in solo and joint exhibitions around Australia, Singapore and USA and his career has progressed into a range of mediums including skills in computer graphics.

As a result Craig has also undertaken a successful career in teaching both traditional drawing and illustration at both Victoria and Swinburne Universities in Australia.

Having never lost his love of using traditional methods, he has specialized in Watercolor, Acrylic Painting and Illustration. Craig takes artists and art lovers to Angkor Wat Temples and Japan in 2017 and 2018.

Recently featured on the Award Winning Art TV Program, 'Colour in Your Life' aired in the UK last month and previously in Australia (soon USA) - you can view this on our website at [www.paintingholidays.com.au](http://www.paintingholidays.com.au) - it is well worth a look.

## Cathy Shugg - Mixed Media Artist and Art Educator

"For me art and travel are like salt and pepper; they work together brilliantly to enhance different flavors, so you can appreciate life and wherever you find yourself in the world. My aim as an art educator is to help develop the individual artist in everyone and to ensure that everyone enjoys the journey." says Cathy

Self-confessed gypsy art wanderer, Cathy is also an Award Winning Australian artist with years of experience as an art maker and teacher. Her travels inspire an intriguing range of colorful contemporary paintings and mixed media works.

Her current escapades have seen her in an artist's residency in France, travels to Spain and Portugal, soon to Greece and several art shows in the early part of 2017.

She takes the trip to Angkor Wat Temples in October 2017 and to Japan in 2018. Amazing energy.

Cathy is producing some fantastic mixed media works. Visit her Facebook page, it is worth it. [www.facebook.com/cathyshugg.art](http://www.facebook.com/cathyshugg.art)

Cathy brings for us her exuberance and infectious levels of enthusiasm when she shares her plein air painting and mixed media skills for those who are 'starting from the ground up' or are more experienced artists, painters and art lovers.

## Vincent McDonnell - Master Potter and Ceramicist

"As a teacher I taught what was known as resistant materials. That is ceramics, woodturning, carving and sculpture. Having stepped down from a range of roles in education, I have created a wonderful opportunity to return to my early love of ceramics.

I feel as though I am actually starting a new career and have worked on developing a range of pottery that I hope has a connection with the people who buy or are given my wares.

I experience great joy creating the work and in recognition of the privilege I have in being able to follow my dream and share this with others," says Vincent.

A chance meeting in a Cooking class in Siem Reap in Cambodia set Vincent on a path he had not imagined could happen and we are planning our first major Pottery and Ceramics Arts Holiday Adventure to Japan in May 2018.

Vincent has a beautiful range of Yunomi Japanese Tea Cups and Stoneware that highlights his interest in the traditional Japanese arts in and around Kyoto and Osaka. Very exciting.

We include some of Vincent's recent works here, but also visit his website for inspiration. [www.pinkhousepottery.co.uk](http://www.pinkhousepottery.co.uk) 



Craig Penny.



Cathy Shugg.



Some of Vincent McDonnell's work.

# HEAVY METAL

*Metallic surfaces create a precious-looking depth and reflection that isn't matched by metallic coloured paints, which tend to use less reflective iridescent pigments. There are three main types of metal that can be incorporated into your art or craft projects: genuine leaf, imitation leaf or schlaag, and bronze powders.*

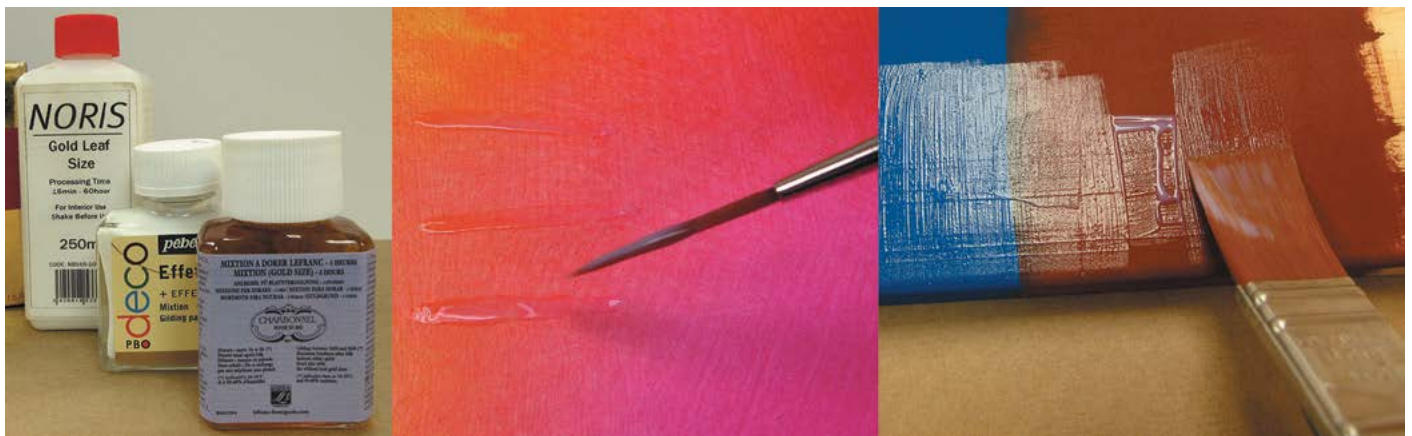


**G**enuine leaf is available in various purities of gold, silver, and palladium. Nothing really looks like gold but gold; it has a unique weight, sheen, strength and tone that other metals only imitate, and gold doesn't tarnish. Because of these precious qualities, it's expensive, which limits its use. Genuine leaf is available in Loose Leaf and as a Transfer Leaf: stuck to backing paper until it is applied to the gold leaf size.

Imitation Leaf is inexpensive, making it ideal for larger areas or projects that don't require the precious nature of

genuine leaf. Imitation Leaf is available in loose leaves and flakes. Because it tarnishes quickly in the New Zealand climate, it should be protected with shellac or a spirit-based varnish.

Genuine metal is also available in the form of powdered bronze. Schmincke offer a range for oil-based and water-based applications in a variety of golds, silver and a copper. These are easily made into brushable paints that retain the reflective sheen of polished metal.



To attach metal leaf to a surface, you need to use a Gold or Gilding Size. These are available in both water-based and oil-based, depending on what surface and durability you choose, and offer different drying times. The size is

painted down where you want the leaf to stick, so either in a pattern or an area. It is then left to dry off, about 15 – 60 minutes for water-based and 3 hours or more for the oil-based size, before it is ready to receive the leaf.

*A demonstration by Evan Woodruffe,  
sponsored by Gordon Harris Art and  
Graphic Store.*



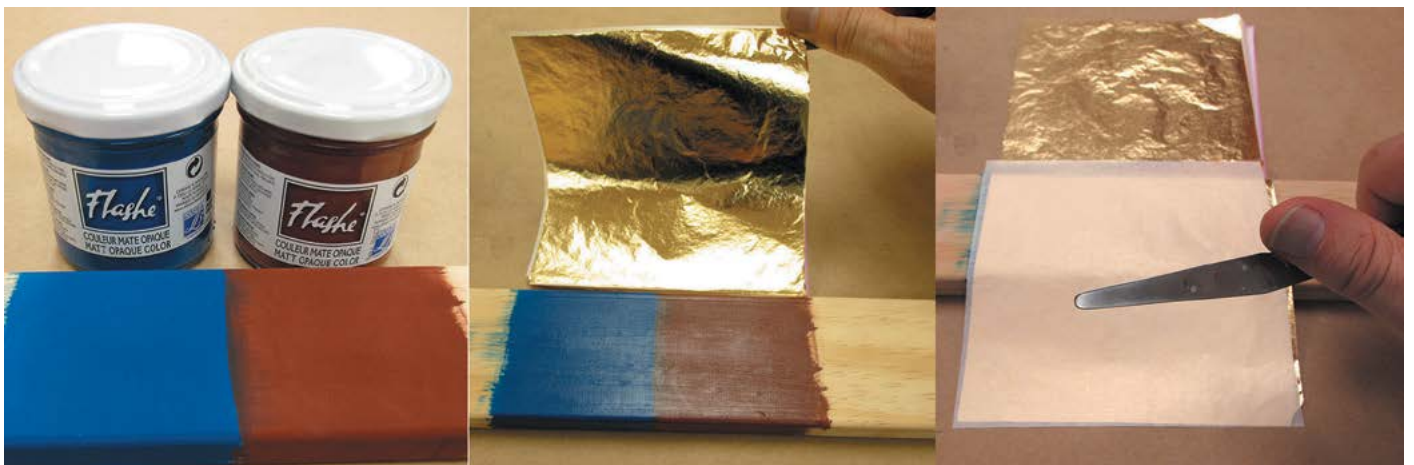
For small, intricate areas, the Transfer Leaf is perfect – the leaf only transfers from the area that comes in contact

with the size. The Genuine Leaf is pressed over the size, leaving gold behind when the transfer sheet is lifted.



Excess leaf is brushed off using a soft brush until the gold is only attached to the sized areas. Squirrel hair brushes are best for this, and there are a range of special gilding

brushes available. A Gilders Tip is a wide, thin brush set in a cardboard ferrule, which is used to pick up and lay down loose leaf gold.



It is important to have a background colour under metallic leaf; this will keep the surface cohesion in the case of splits in the leaf, which can happen when applying especially the weaker imitation leaf. Flashe is good for this base coat, as it covers well and has the matt texture of a

coloured gesso. Placing the loose imitation leaves next to the intended sized surface, pick up a sheet with its tissue interleaving using a palette knife and thumb, and drop it over.



Using a soft brush, gently push the leaf into the size. While squirrel brushes are best, the da Vinci Hobby Mottler used here offers a cheaper option. Excess leaf can be

trimmed using a sharp palette knife, with edges cleaned off with the brush.



Schmincke Oil Bronze provides a genuine metal surface with the easier application by painting. A small amount of bronze powder is combined with a similar amount of

Bronze Medium to create a metallic paint. This can be applied to surfaces with a soft brush, such as the da Vinci Hobby, for bright, luminous effect.



These are also available as AQUA Bronze, which contains a little binder along with the powdered bronze so mixing with a little water creates a brilliant gouache for watercolour painting; and as a premixed acrylic Bronze.

Whether your work is influenced by Russian icon

painting, gold Buddha statues, Japanese kintsugi ceramics, or Jeff Koons excess, metal surfaces really attract attention and state value. While there are many other techniques involving leaf, from water-gilding to pricking, I trust this introduction helps you create some shine in your work. [N](#)

**Evan Woodruffe for Gordon Harris.**

# REINA COTTIER - CORPORATE COMMISSION

*Reina shares this very exciting commission with us.*

I received a phone out of the blue one day in 2016, from Alan Warwick, (Warwick & Associates), a respected New Zealand yacht designer and architect. He explained that he had just completed an office block, off Constellation Drive in Auckland, and after looking online, found my artwork, and thought it was a perfect fit for what he had envisioned for the internal stairwell of the building. Luckily the stairwell has a glass façade, so the area is flooded with natural light and can also be seen from the front of the building. He loved my fusion of Pacifica/native inspired art, with my flowing shapes and vibrant ocean/nature colours.

This was going to be a continuous theme of New Zealand native influence. We also knew that it needed to be a 'seabed to stars,' 'root to tip' type theme as well. I was very lucky, Alan basically gave me complete creative license once the rough concept was agreed upon. I did do some rough sketches which he needed to present to his client, but I kept the drawings and written instruction with them varied, and made sure it was understood that I may change things along the way, depending how it was all evolving in front of me at the time. Being an artist that usually has no planning, always completely in the moment, this was imperative.

I took a trip to Auckland to meet with Alan, and to check out the space. Six large panels were required. Each custom wood panel (supported with framing in the back to stop any bowing) was to be 2.4m x 1m. One panel for landing one, two panels for landing two and three panels on landing three.

Landing three posed some interesting challenges, as the top panel was to be mounted at a height of 4m. We would require scaffold, and someone who knew exactly what they were doing to get those spaces, exactly right, and the whole piece perfectly balanced. I got a builder, who also lives here in Tairua, to build the panels and install. Once he had the first one on the wall, the next two installs went like a dream.

Jerry, my husband, built me a bespoke single panel easel for my studio as well as a triple sized easel that was 3.5 high, from floor to ceiling in our large garage. This way I could see the panels together, to make sure my perspective, balance and lines were all correct. Our table tennis table was converted to an art table, when I needed to lay the panels flat, to paint heavy detailed areas than was too difficult to do vertically, also to varnish. He also prepped each panel for me, with undercoat and sanded the sides so they were smooth. He varnished them all, laying flat, with a roller.

I had a fairly simple contract, outlining the size and number of panels to paint and install, and agreed price to complete, including a deposit (plus GST). The entire cost was divided by six so we got a per panel price and I was paid as I finished each painting. The deposit was invaluable as I needed to purchase all the custom wood, and timber, and have the panels professionally made. It also meant I had a decent income while I painted the first one which took around four weeks.

I estimated that the project, would take between four to six months, but I was able to do it in four. Each painting was installed as I finished it. First one was February, second in March and the last end of April.

The only thing I would change of the whole project was that the panels were too heavy for me to handle on my own. So every time I needed to change them over, go from vertical to flat, or move in anyway, I needed another person to help me. Over time, we learnt to do this before I was left alone painting, but there were several frustrating moments, where I had to wait, with nothing to do, till someone came to help me shift them.

If I ever did another project of this size, I would look at canvas as an alternative to wood. This would also make installation a lot easier. ■



**Painting One - New Zealand Seabed. Features paua, kina, scallop and starfish and stingray.**



**Painting Two - Tui with New Zealand Native Flora. Features silver fern, toetoe, harakeke, kowhai and pohutakawa.**



**Painting Three - Kea/Kereru inspired bird, soaring to the Sun/Moon, with Milky Way and Southern Cross.**

# SCULPTUREUM OPENS IN MATAKANA

By Lucinda Kennedy

*Art and animals, galleries and gardens converge for an experience unlike anywhere else in the world.*



A few minutes' drive from Matakana village lies Sculptureum, where three art-filled gardens, six galleries, a vineyard, a function centre and Rothko - the site's restaurant and bar - flow over 25 acres. Auckland-based lawyers Anthony and Sandra Grant have spent 12 years developing the project and longer still collecting the hundreds of works that fill it.

Anthony, who designed it all says, "the array of artistic creativity on display will hopefully amuse, inspire and stimulate people, and make their lives a little more interesting." The six galleries display contemporary works by some of the world's best glass artists; figurative works by Cezanne, Monet, Chagall, Rodin and others; animal sculptures by artists from all over the world; and contemporary works in plastic and other materials. The jewel in the collection at Sculptureum is a large chandelier by the famous American glass artist Dale Chihuly. It is the most substantial work of glass art on public display in Australasia.

More than 150 exhibits and some 400 works fill The Garden of Creative Diversity, The Palm Garden and The Pink Snail Garden. Some of the works are by local artists and many others are from overseas, such as the Cracking Art group's famous supersized plastic animals in vibrant colours. Works are often juxtaposed to prompt curiosity and delight. A serious work might lie next to a Nike-wearing alligator, chasing frogs up a wall.

With a purpose not just to delight but also to inspire, Anthony has designed the gardens to intellectually stimulate, with panels that display reflections on gardens, inspiration, wisdom, art and music. The most prominent of these is The Inspirational Garden where 23 panels of quotations - currently from Steve Jobs and concerning motivation, commitment and personal achievement - stand amongst two walls of wisteria and Plane trees, 'pleached' tall and slim like those in the streets of central Paris.

***"Everything is sculpture. Any material, any idea without hindrance borne into space, I consider sculpture."***

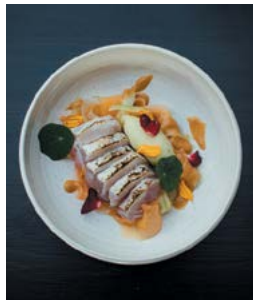
**Isamu Noguchi**

The gardens burst with colourful plantings, designed to change with the seasons. Works on display start with imposing prehistoric rocks, whose patterns and shapes have been formed over millions of years. The winding paths then lead guests through a wide variety of contemporary works in glass, metal and other materials.

Sculptureum considers animals as living sculptures, with exotic birds living in five aviaries dotted across the property. Most are birds that many New Zealanders will not have seen before, including spectacular Red Golden Pheasants, Yellow Golden Pheasants, Lady Amherst Pheasants, colourful Gouldian Finches and Sun Conure Parakeets from the North East of South America. There are also large rabbits, housed in a grassy arena named Rabbiton, and turtles, their tanks positioned at eye height.

Guests at Sculptureum can enjoy a glass of wine at the outdoor bar with its open fire or dine in Rothko, the site's 80-seat restaurant. Head Chef Jarrod McGregor has created a seasonally focused menu that celebrates local produce and suppliers. General Manager Julie Woodear-Smith runs the function side of Sculptureum, which offers a striking event space for 100 seated or 180 standing guests, as well as extensive grounds for large marquees.

Stretching behind the gardens is a fertile vineyard, which produces Sculptureum's highly applauded wine. The 2013 Bordeaux Blend (the Rodin Blend) was awarded a silver medal at the International Wine Challenge in London in 2015



and was the highest ranked Cabernet Franc dominant Bordeaux Blend in that competition. The Sculptureum Syrah was ranked in the top 40 of all of the Syrahs in that competition also.

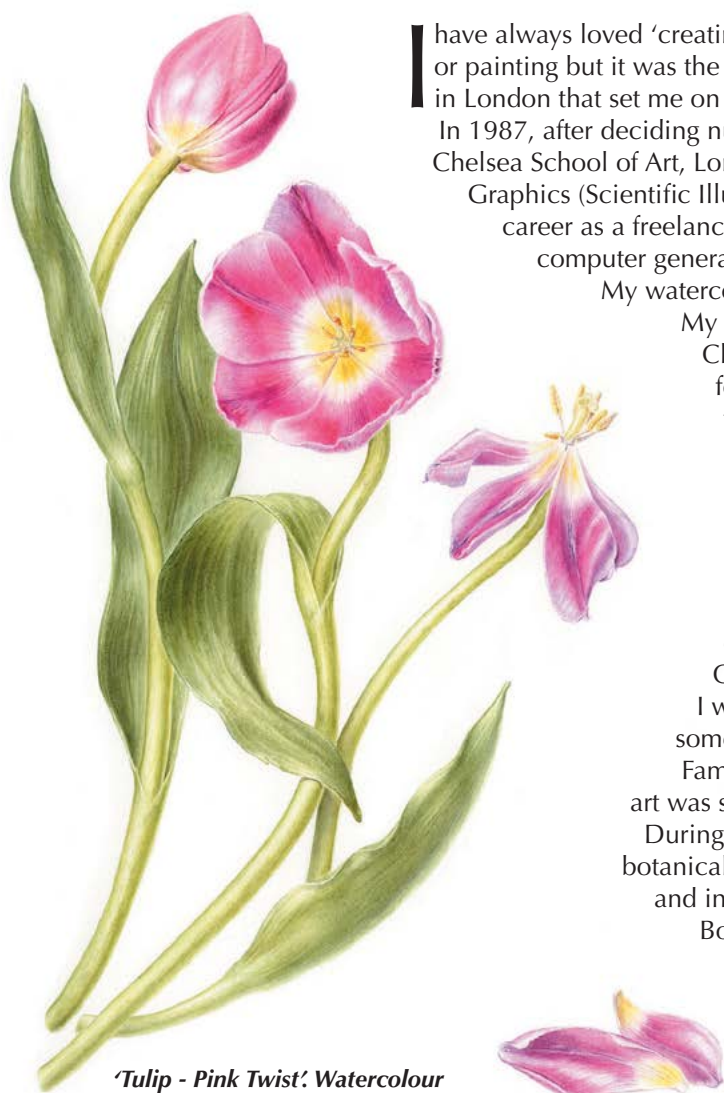
Sculptureum is located at 40 Omaha Flats Road, Matakana. The gardens and galleries are open from Thursday through Monday, from 9 a.m. - 3 p.m. Rothko is open Thursday through Monday, from 11 a.m. - 3 p.m. Tickets can be purchased from [www.sculptureum.nz](http://www.sculptureum.nz) 



*Lesley Alexander fondly remembers receiving a book from her Aunt Betty for her 9th birthday titled 'How to draw flowers'. She poured over the pencil drawings and thoroughly enjoyed following the step-by-step instructions. This is probably the spark that started her on her very creative journey.*

*Lesley tells us more.*

# Botanical Brilliance



*'Tulip - Pink Twist' Watercolour  
330 x 212mm.*

I have always loved 'creating', whether it be knitting, card or jewellery making, mosaic or painting but it was the chance visit to an exhibition of botanical art back in the 90s in London that set me on the path to where I am today.

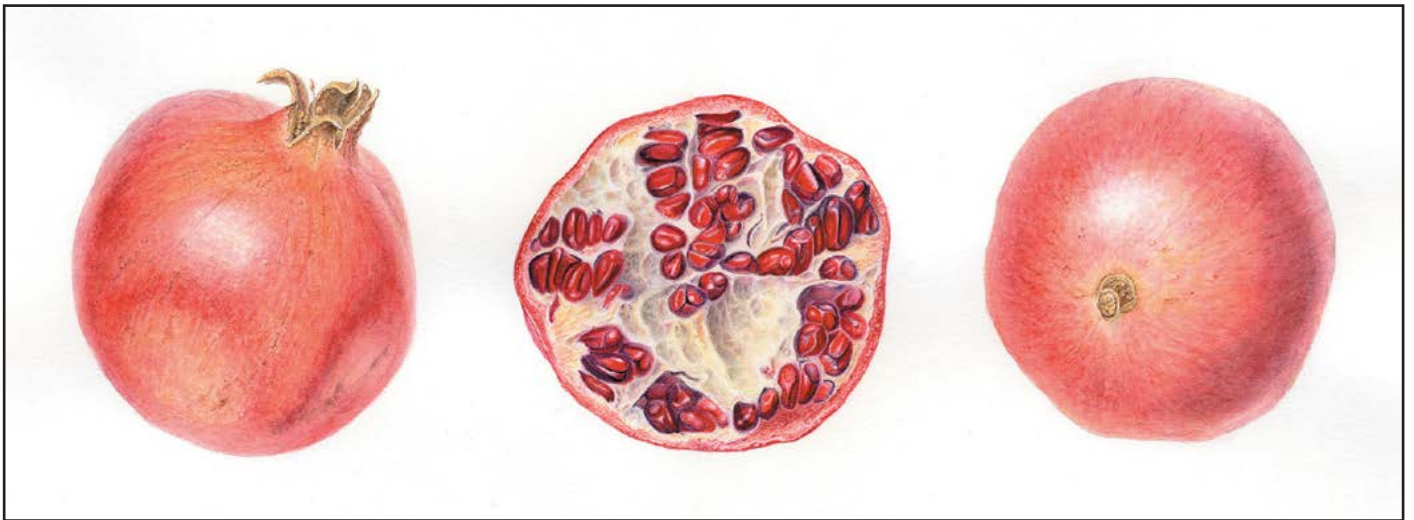
In 1987, after deciding nursing wasn't for me, I took an Art Foundation Course at Chelsea School of Art, London, and followed that with a First Class Honours BA in Graphics (Scientific Illustration) from Middlesex University in the UK. I began a career as a freelance medical illustrator but I soon became disillusioned when computer generated illustration started to take over scientific illustration.

My watercolour skills were becoming obsolete in the medical field.

My first foray into botanical art was when the editor of the UK Clematis Society asked me to paint a Clematis of my choice for the cover of their journal and write an article describing the process. This happened in the middle of our UK winter, and with great excitement I naively went to buy a Clematis from the local garden centre. Of course they were just bare twigs, having been pruned weeks before. I bought one anyway and somehow I managed to nurse and sweet talk this poor 'Nelly Moser' specimen into thinking it was spring. It eventually obliged by producing a few leaves and eventually a flower! They titled the article 'The Illustrator's Challenge' - rather an understatement I thought. However, I was asked to paint another one so I must have done something right.

Family commitments then took over, I went back to nursing and art was side-lined again - with a few hours snatched here and there.

During those years I never lost my desire to learn more about botanical illustration. We moved back to New Zealand in 2003 and in 2015 I graduated with distinction with a Diploma in Botanical Art from the Society of Botanical Artists (SBA) in the UK, which I did through Distance Learning. This was a highlight in my art career - especially going back to the UK for my graduation, seeing family, friends and meeting other students I had only 'met' online. Also after completing my Diploma, I had a body of work



**'Punica granata - Pomegranites'. Watercolour 310 x 120mm.**

that I was really proud of and decided to have my first solo exhibition. I was thrilled by the response at the preview night, selling half my paintings, numerous limited edition giclée prints and cards.

On a whim in 2016, I submitted work to the NZ Art Show – and was amazed to hear back to say that not only was my work accepted but they would like me to be a 'Solo Panel' exhibitor. I was thrilled and my husband and I went down to Wellington see the exhibition. It was fabulous to see my work up alongside very talented, and many named artists.

I have since gone on to tutor privately and at Kumeu Art Centre, running weekly and weekend 'Botanical Art for Beginners' workshops.

I love spending time totally absorbed in my work. Each time I paint a subject, I learn something new not only about how to portray it on the page, but how that plant 'works'! I am neither a botanist nor really a gardener, but am learning all the time.

I would love to see botanical art accepted as more of a main stream genre in New Zealand – with people becoming much more aware of the importance of our botanical diversity and how we have a need to preserve our botanical heritage. If, through my art,

one more person is made aware of the importance of plants, and the need to safeguard them for the future, I feel my work is worthwhile.

I would love to be accepted by the Royal

Horticultural Show (RHS) in the UK and exhibit at their annual show. The annual Royal Horticultural Show botanical exhibition is considered to be the pinnacle in Botanical Art. To be awarded a Gold Medal is very special and extremely sought after. So in the next five years, I am aiming to have my work accepted by the RHS, to be of a standard good enough for their exhibition. Once accepted you have five years to produce a themed body of at least six pieces of work ready to exhibit. That may not sound a lot, but each piece can take months to do, as there is a lot of time spent making sure that you are botanically accurate.

I have two projects I am involved in at the moment. One that is taking up a lot of my time is the 'Botanical Art Worldwide' exhibition. I am on the steering committee for NZ's participation in this.



**'Autumn Flight'. Watercolour 160 x 110mm.**



**'Cromwell chafer - Prodontria lewisii'. Graphite 220 x 265mm.**



Work in progress: 'Decaying leaf'. Pen and ink stipple.



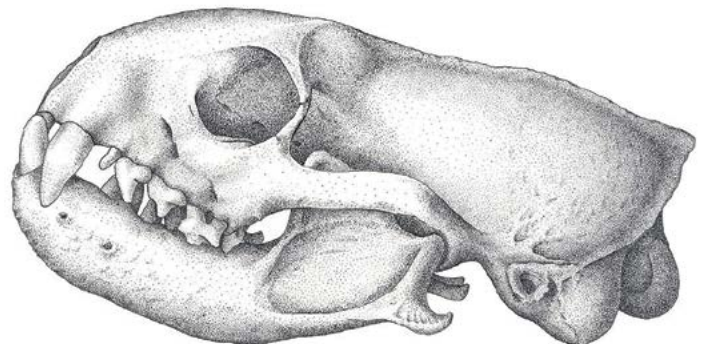
'Camellia sasanqua - Gay Border'. Watercolour 330 x 200mm.



Receiving my Diploma at SBA graduation in London.

The Botanical Art Society of New Zealand (BASNZ) and the Auckland Botanic Gardens are collaborating in this venture which will take place from 30th March to 1st July 2018 at the Auckland Botanic Gardens Visitors Centre Gallery.

The other project close to my heart is with a group of artists, under the guidance of Sandra Morris and based at Cornwall Park in Auckland. We are following and documenting the year of a tree in the park and we meet there once a month to sketch and paint our chosen tree. Mine is the majestic Kauri - *Agathis australis*. This project will culminate in a group exhibition there early next year.



'Mongoose Skull'. Dip pen and ink 80 x 165mm.



**'Cotyledon orbiculata - Pig's Ear'** Watercolour and graphite 355 x 220mm.

I love painting all plants but generally find seedpods, fruits and vegetables more interesting to draw than big colourful flowers. My favourite plant to draw changes regularly – it is more than likely the one I am painting at that time.

Watercolour is my medium of choice as its transparent quality allows me to add many layers of glazes which not only bring a richness and depth of colour to my work, but a softness too when needed. I mainly use transparent watercolours, but love graphite and have used dip pen and ink for more loose botanical line and wash work.

I work part time as a teacher aide in the Learning Support Department of a local college, and I try to bring in as much art and craft as I can into the life skills program I run. It's a complete contrast to my artwork, and gives me a chance to use my skills to help others. My husband and I are keen pub quizzers and enjoy the weekly quizzes at our local with friends. They always look to me for the art questions. I also love going to the theatre.

For new artists I say practice, practice, practice. If painting, learn what your paints can do – start with a limited palette and see how those colours react with each other. You should be able to paint a complete picture with three primary colours. Learn about pigments, transparency and granulation.



**'Gay's Garden'**  
Watercolour  
320 x 240mm.

Use good artist quality paints, brushes and paper/ supports. It is a false economy buying student grade paints. Good quality paper is a must too. Look at artists you admire – how do they get the effects they do? Go to workshops, short courses and learn from but don't copy others.

I currently have work in The Riverhead Gallery, Kumeu Art Centre and the Printart Online Gallery. I have work in New Zealand, Australia and the UK. 



**'Sunny Days'**  
Watercolour  
360 x 243mm.



<https://www.escapemotions.com/products/rebelle/>

**A painting programme from Escape Motions, reviewed by Megan Lavin-McIsaac.**

About 20 years ago I acquired a programme for my MacIntosh called 'Painter'. As an artist, new to technology, I loved this programme. At the time I had a Wacom Tablet and Stylus and I spent many happy hours playing with the programme.

Fast forward 20 years. Dougie Chowns came up recently, having just bought a Wacom Tablet and Stylus for himself, and asked if I knew of any programmes that could offer painting and drawing digitally. My disappointment at discovering that 'Painter' is no longer in production was heavy.

Imagine my joy when I was presented with a new, award winning, painting programme - 'Rebelle 2'. I immediately secured a copy of the programme and started to play. Working initially on my iMac, I found the programme easy to navigate, the instructions and tour at the beginning were comprehensive and easy to follow.

I did find that a lot of RAM (memory) is needed to work in high resolution in this programme, which is as it should be, you want to produce a top quality digital product – much like

taking a 'RAW' format photograph that you can later edit. When your digital product is at a high quality resolution, you can enlarge it quite a bit without losing pixel quality.

Some would say that producing a painting on a computer screen is not 'art'. I agree to an extent, it is not the traditional tactile painting experience, nonetheless, the work is an original creation. Some people don't recognize airbrushing, felting or fabric art, weaving, cartooning and illustrating or even polymer clay creations as valid art forms but they are all, indeed, very valid art forms, as is digital painting.

In this review, I started with a template of a leaf, provided by the programme, just to get myself acquainted with the tools available. I found it to be just as time consuming as painting with actual acrylic, but I enjoyed the experience. The leaf was painted just using my mouse, which is not pressure sensitive.

I ambitiously decided to try a portrait next. I purchased a new Wacom Tablet – the cheapest in the range and enjoying the pressure sensitive control, I began. This took five days to complete, and I still don't feel it's finished but time constraints hold me to ransom. So these are my attempts.

One advantage I can highlight is that the work stays 'wet' until you 'dry' it. I could start and come back days later and it would be just as I left it - still 'wet'. There are a lot of controls at your fingertips and of course, 'undo' is always a bonus.

To the nay-sayers, I challenge you to give it a try. It is an acquired skill, just like mastering watercolour or oils. It's certainly not for everyone, but it has its place. I couldn't give up the traditional way of painting at all, but am happy to add this to my list of available mediums to work in. This is brilliant for Graphic Illustrators and Designers, very valuable in plotting your tactile painting to see if your composition/ technique will work. **N**





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# News



## 3 DAY WORKSHOP WITH BARRY AND LUCY MCCANN



Barry McCann.



Lucy McCann.

Lucy and Barry McCann are a husband and wife team, both full time artists, who generally produce works on a commission basis. Their demonstration, teaching and judging skills are sought after by art societies and groups throughout Australia and overseas. They have received numerous prizes and awards with their work represented in many private and corporate collections. They have appeared on the TV series 'Put Some Colour in Your Life'. Please find the link to the episodes at their website <http://www.mccannfineart.net.au> under the heading Resources, to experience the wonderful teaching and craft of Barry and Lucy.

The three day workshop, to be held at the Estuary Arts Centre in Orewa, will be conducted around the McCann's method of painting in acrylics in order to achieve a representational painting that has an 'oil-like' look. Both Barry and Lucy McCann will be in the workshop. The workshop dates are 10th, 11th, 12th November, 2017 (Friday, Saturday and Sunday) in the main studio at the Estuary Arts Centre from 9am to 4:30pm each day with an hour for lunch. Barry has painted in water colour, oils and acrylic and his experience in a range of acrylics and mediums has led him to the current process achieving an acrylic painting that has an 'oil-like' look. The workshop outcome is to achieve a completed piece in acrylic.

The subject matter is supplied and the class will all paint from the same reference material. Having taught art for 16 years, they will structure the workshop to cover the ability from beginner to advance. "Please let us know on your enrollment form your level of experience and the type of subjects you are interested in painting. We will endeavor to incorporate the request into the subject material, if possible".

On the first day they will show their equipment and method of approach and produce a step by step demonstration to achieve a completed piece by the end of the workshop. As part of the learning process, there will be warm up exercise to become familiar with each step.

Depending on the ability of the class, this approach can speed it up or slow it down as required to ensure that everyone has a positive experience. As part of the study of the subject matter, they will begin with a value study and this will demonstrate the drawing technique and application of paint. They will then move on to a coloured subject that will include a colour mixing exercise. Day two and three will be painting and working on your art piece.

The exact progress of each day will depend on the time each step takes and the pace of the group. For more information on the McCann's and their paintings, please visit their web site. [www.mccannfineart.net.au](http://www.mccannfineart.net.au) **N**

## Jacky Pearson wins the 2017 Gordon Harris Online Watercolour Competition



Jacky Pearson's winning painting was part of a series of seven paintings on shearing for her recent solo exhibition at Alfred Memelink's Art Space Gallery in Petone.

"The idea came when I was teaching at Wallingford Station last year. A shearing gang turned up and allowed us to sketch and photograph them through the whole process. The shearing gang was marvellous to watch and happy about being watched. The girl in the red t-shirt stood out due to a shaft of light from a skylight throwing her into chiaroscuro, adding to the drama. The painting is about her hair capturing the light but also about hard work."

The judges' comments: "Jacky achieves impact, light and dark areas, especially the light streaming in on the woolshed workers. She works in an original manner. Her theme is representative of New Zealand life." **N**



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# ARTISTS and GROUPS

## WANAKA ARTS SOCIETY INC.

### 2017 LABOUR WEEKEND EXHIBITION

This amazing exhibition will open with the Presentation and Awards Morning Tea on Saturday 21 October at 10am. This is bound to add a sparkle to all of our artists and art lover's lives!

The exhibition will be open Saturday and Sunday 21 and 22 October 10am - 5pm and Monday 23 October 10am - 2pm

The Special Section is entitled 'Shades of Black' and the award categories for cash prizes are:

- Overall Winner
- Runner Up
- Special Section
- Youth: Years 11-13
- First Time Exhibitor to the Wanaka Arts Society
- Viewers' Choice

Please visit our [www.wanakartsociety.co.nz](http://www.wanakartsociety.co.nz) or email [wanaka.arts.society@gmail.com](mailto:wanaka.arts.society@gmail.com) for more information.



### Winning entries from the WAS Easter Exhibition

TOP LEFT TO RIGHT:  
*Lynley Charteris 'Abstract O' Overall Winner,*  
*and Ester Dexter 'Joyful Spring' Upper Clutha Area Prize,*

RIGHT: *Ruby Bourke 'Black and White' Youth Prize*






# Hutt Art

The vibrant Heart of the city's creative community

***The Hutt Art Centre's Mission is to support recreational arts in the community and provide a welcoming environment for creating and exchanging art-based ideas and skills, as well as providing a facility for the exhibiting and sale of locally created artworks.***

The Centre is based in two beautiful neighbouring houses in Central Lower Hutt City that have been connected by a Gallery with two exhibition spaces. Their original addresses were in Huia and Myrtle streets.

Late last year it was decided to promote the Creative facility in a louder and prouder way by having a mural in the grounds that represents what Hutt Art Centre stands for - a creative space for the community to enjoy. Leon Ramakers led a large number of volunteers that demonstrated the community spirit with their enthusiasm, passion and dedication because a project of this scale takes time. April 26th saw the unveiling of the Hutt Art Mural by Lower Hutt Mayor Ray Wallace.

The highlight for Winter at Hutt Art Centre is the 4th Muriel Hopper Art Awards from July 1st to 16th which results in a fabulous exhibition showcasing Hutt Valley talent across a variety of creative practices. Every year attracts more participants making the three judges jobs more difficult selecting. 

## OTHER EXHIBITIONS ON FOR JULY AND AUGUST

- 1st - 16th July: Muriel Hopper Art Awards
- 18th - 30th July: Ian Hamlin & Students - All Sorts
- 18th - 30th July: Anna, Jo, Jocelyn, Jeannie and Rachel - Five Elements
- 1st - 13th August: Capital Quilters - 12 x 12
- 16th - 27th August: Porcelain Painters - 50 years of Firing
- 16th - 27th August: Sophie Gardiner & Friends - The Deep
- 29th August - 10th September: Jacky Pearson and Students
- 29th August - 10th September: Urban Sketchers



David Balm, Jane Firth, Leon Ramakers and Mayor Ray Wallace.



## VARIETY IS THE SPICE OF LIFE, WHEN ARTNEXUS AND ARTVENTURE EXHIBIT TOGETHER.

By Sue Edmonds

*Many painting groups form, and sometimes dissolve, and every group has its own way of managing to keep its members honing their skills and being prepared to exhibit when such opportunities are offered.*



*Vortex (acrylic on panel, Sue Edmonds)*

Two well-known Waikato groups, ArtVenture and Artnexus, are filling the spaces at the Wallace Gallery in Morrinsville for the whole of July, both originally formed from people who attended Pam Watson's long running evening classes at Hillcrest High School.

Artnexus has now been together for seventeen years, exhibiting regularly both around the Waikato and in Auckland. The new show, entitled 'Seventeen Artists, Seventeen Years, Artnexus' 17th annual exhibition' now has several multi-talented members who not only paint, but sculpt and work in glass as well. Their show contains stunning examples of these skills, as well as their varied styles and sizes of painted works.

ArtVenture came about when Pam Watson shut eleven of her current pupils (whose skills were roughly at the same level), in a classroom early in 2007, telling them that they had to create themselves into a group, find a name for it, and their first exhibition was booked to appear in Ngaruawahia in April. After a decade of annual shows, mainly in the Waikato, the latest one is called 'A Bold Adventure'. This group acquired some new members this year,



*Sea Flowers (Catherine Smith)*



*See the Sea (Takaka marble, Vicki Carruthers)*

# Societies, Clubs and Groups

making fifteen in all. And like Artnexus, each member paints differently, making for a wonderfully varied display.

This will be the third time that the two groups have been able to exhibit in adjoining spaces at different galleries, and another joint effort has already been negotiated for August/September 2018 at ArtsPost in Hamilton. The groups are now well known around the Waikato and their shows draw good crowds every time.

Artnexus has its own website, [www.artnexus.co.nz](http://www.artnexus.co.nz), where member exhibitions are changed monthly. They have several times generously asked ArtVenture to fill a monthly slot, which broadens the interest in both among the art world around New Zealand.

These days the members of Artnexus all paint in their individual homes and studios, but meet once a month for a shared meal, a catchup on progress, and a planning session for their next joint effort.

After the closure of multi-school evening classes around the country in 2009, the members of ArtVenture have always met each week to paint together, their current base being at the teaching/working studio of Hamilton ArtMakers in Seddon Road, where there is room to spread and work, share ideas and do some objective critiquing.

When they began, the members of ArtVenture tended to consider their skills as somewhat inferior to those of the longer-running group, and the 'in' joke was to refer to Auntie Nexus. More recently there have been protests from Artnexus members that ArtVenture is now equally skilled, and the groups have to consider themselves 'sisters', despite both having male members.

The two shows run right through July, allowing visitors time to come from elsewhere in the country to Morrinsville, where they can also admire the 42 painted cows around the town. **N**



*Clear Sailing (acrylic on canvas, Gerald van Vliet)*



*Michelle (oil on canvas, Jacqui Hart)*



*Weathered (Pauline Tapping)*



*Wintergreen (Fused and slumped glass, Robyn Douglas)*



*Evening Calm (Jean Horn)*



*The Sultans' Turbans (watercolour, Denise White)*



# Societies, Clubs and Groups

## MARGARET'S LEGACY

By John Barry

*A view of the harbour, the local jetty, the family cottage and the flowers that grew there were the subjects immortalised in the paintings of Margaret Stoddart - one of NZ's foremost watercolourists.*



*The Cottage as Margaret painted it.*



*The Cottage today.*



*Part of Cottage kitchen.*

These same views can still be enjoyed in her heartland of Diamond Harbour. Just a ferry ride across the harbour from Lyttelton, this charming village boasts a major icon - Margaret's family cottage.

Although Stoddart Cottage was slightly damaged in the Christchurch Earthquake it has now been fully restored, so it can now resume its status as the local Arts hub. Thanks to the Diamond Harbour Painting Group's unique display panels (see previous article in Issue 17, page 18 - 'Public Hanging') and the acquisition of display lights, the Cottage is now a handsome boutique Art Gallery. Currently the Group is displaying its work in a month-long exhibition.

The Diamond Harbour Painting Group was formed over 50 years ago and, after many changes of venue now meets weekly in the local Community Church Hall. Although members find time for an occasional workshop and en-plein air excursions, it is understood that less experienced painters can always turn to the old hands for advice and encouragement.

The Lyttelton Basin provides the kind of village, urban, rural and maritime scenes that painters love. What inspired Margaret over 100 years ago continues to excite today's artists. [N](#)

<https://www.facebook.com/Diamond-Harbour-Painting-Group>



*Current exhibition with the hanging system as discussed in Issue 17, page 18.*

# Artists of Canterbury

By Jackie Watson

***Arts Canterbury Incorporated is undergoing a transformation involving the unlikely combination of rest homes and social media.***



The group, established in 2003 to help artists in Canterbury, is best known for its highly popular arts guide book, eagerly plucked from galleries, libraries and shops around the region as soon as it appears.

The next issue of the quality publication featuring over 100 artists is due out in September but the future focus for the team at Arts Canterbury is to have more exhibitions providing opportunities for members to sell their work.

Exhibitions have become a regular feature since the earthquakes when the dearth of venues in Christchurch prompted their 2011 exhibition out of town at Arts in Oxford Gallery. In spite of being a good forty-five minute drive from Christchurch it was the most successful exhibition ever held there.

More recently, Arts Canterbury has been working with Ryman Healthcare in organising exhibitions to be held in their stunning venue at Ngaio Marsh Retirement Village in Papanui.

As Christine Hainstock, Secretary of Arts Canterbury, points out, "Rest homes these days have the space and the funds to help promote the arts at the same time as providing interesting events for their residents. And if the past events are anything to go by, numbers who seek out the venue are increasing very satisfactorily."

The Cash and Carry model works best and artists are encouraged to be in attendance to promote their artwork.

At the exhibition earlier this year, more than fifty artists took up the opportunity and sales of \$18,705 was a more than satisfactory result. There was an increase in new artists and the chosen charity, the Heart Foundation, gained a donation of \$951 from artists' sales.

The last weekend in July brings another opportunity for the public to view and purchase artwork by members of Arts Canterbury at the next Cash and Carry exhibition held at Ryman Healthcare's Anthony Wilding Retirement Village, in Halswell.

New chairman, Wilson Henderson, who stepped into the breach after the sudden loss of David Sell who had been chairman since the group's beginning, wants Arts Canterbury to be recognised as the leader across Canterbury, for the promotion of high quality arts and the artists that create the works. The use of social media is one way he thinks this can be achieved.

Executive members are updating their skills using social media to communicate with their membership and with the



art-loving public. Two artists and executive members, Ruth Killoran and Ruth Reid, have been sharing their expertise and experience of using Facebook to promote their work and as a result Arts Canterbury Facebook page is becoming a popular vehicle for artists to share tips, and news and advertise exhibitions, through the closed group - for members only.

Killoran has even bigger ideas for the group such as on-line exhibitions and competitions. "And I'd like to see every entrant getting constructive feedback from a well-respected member of the art establishment".

"We should provide tips and videos on-line for educational purposes to help members improve their skills and some thought provoking issues that would stimulate our creative minds," she says.

"I would also like to see a place to display, show and sell work that could be hired out to members and have it managed by members, and we need to find ways to attract younger members."

That's a big wish list but Arts Canterbury has already achieved so much.

Henderson says, "Supporting artists is the key, ensuring the best exposure for their work through a wide range of media, assisting them with presentation and marketing, and helping them to link with the international art scene to help their personal growth."

Funding is the big challenge for arts in general and Henderson sees Arts Canterbury leading the push for increased funding for the arts.

But in the meantime it's more exhibitions and using social media that are top of the 'To Do' list. [N](#)

# Societies, Clubs and Groups

## TAURANGA SOCIETY OF ARTISTS



## 2017 TRUSTPOWER SUPREME AWARDS AND EXPO.

By Graham Baker

*Held in June from the 14th - 18th, six months in the planning, this event is the highlight of the year for the Tauranga Society of Artists.*



*Debbie Clarke with her winning entry - 'Peony Lush' - watercolour.*

The Trustpower Supreme Awards and the Preview are the main focus on the opening day with the general public coming in from 2pm. The Expo ran for five days and was held at the Tauranga Community hall, attracting a total of 329 paintings from 72 artists, with 47 entries involved with the Trustpower Awards, which were displayed on a separate level.

Emily Beaton from Trustpower gave the opening address commenting on how much pleasure it was to be a part of the expo and it reminded her that Tauranga was full of passionate dedicated creative people. Later on Emily presented the Supreme Awards to the winners.

We were particularly pleased to have Megan Lavin Mclsaac, publisher and editor of The New Zealand Artist Magazine, as the judge this year. Megan remarked on what a tough job she had taken on selecting the award winners, but declared the experience an absolute pleasure. "I thoroughly enjoyed this judging, even though the entire trip was an absolute whirlwind. I



*Christie Cramer receives her runner-up award for 'Nikau Dreams' with Emily Beaton and Megan Mclsaac.*



*Meg and Rob Mclsaac receive their gift box from the Tauranga Art Society.*

# Societies, Clubs and Groups

regret not being able to spend more time with the very talented artists. Sincere thanks to Mary McTavish for inviting me and Graham Baker for the excellent co-ordination. It was wonderful to catch up with the artists again. And of course, thanks to the Tauranga Art Society for my yummy basket of goodies." Wendy Stewart also found it an absolute pleasure when Megan purchased her painting 'Bliss'.

The five Merit Awards went to • Lynn Webb for her Oil titled 'Big Wave Coming', • Lynn Dara for 'Autumn' done with Acrylic Ink, • Mirriam Revell Mixed Media titled 'Howls of Hope', • Val Tubman's Acrylic 'Pigeon Pair' and • Debbie Emslie with her Pastel titled 'Big Beautiful Outback'.

Runner up went to Christie Cramer's Acrylic 'Nikau Dreams' who took home \$250.

First Prize and \$500 went to Debbie Clark with her 'Peony Lush' Watercolour. Debbie has been painting for just 18 months.

## Tremendous variety

The club were pleased with the quality and diverse range of mediums, topics and fresh ideas, including sculptures which were a welcome addition, reflecting the club's policy of inclusion to keep the interest up for the members and the public.

We introduced some improvements from last year and they worked. Artists took advantage of the introduction of backstories

which explained to the buyers the thinking, inspiration and sometimes a little about the artists themselves behind the paintings.

The show certainly was worth the effort, it gave members a challenge and a target to work towards during the year and an opportunity to show and sell their work, many for the first time. For the Community this was an opportunity to view and purchase local original artwork garnering exposure for the Society with plenty of enquiries about the club itself.

Community involvement and sponsorship is of course the key to the financial success. We would like to express our appreciation, acknowledgement and thanks to Trustpower, TECT, The Lion Foundation, Ultimate Motor Group, Cooney Lees and Morgan, Warehouse Stationery Cameron Rd and Nomad Food and Wine.

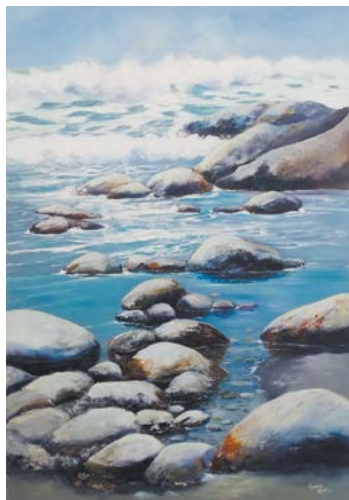
The society holds a similar version of the June Expo in August, "Cash and Carry" - the planning for that one starts a week after this one. ■



Lynn Dara - 'Autumn' - Acrylic Ink.



Val Tubman - 'Pigeon Pair' - Acrylic



Lynn Webb - 'Big Wave Coming' - Oil.



Debbie Emslie - 'Big Beautiful Outback' - Pastel.



Mirriam Revell - 'Howls of Hope' - Mixed Media.

# Loretta Arthur

*Having studied at Whitecliffs School of Art – Diploma in landscape, Summer Schools at University – Diploma in figurative design and ATI Certificate for adult education, Loretta Arthur is still going strong.*



*'Art Deco Napier': 510 x 1015mm - Acrylic.*

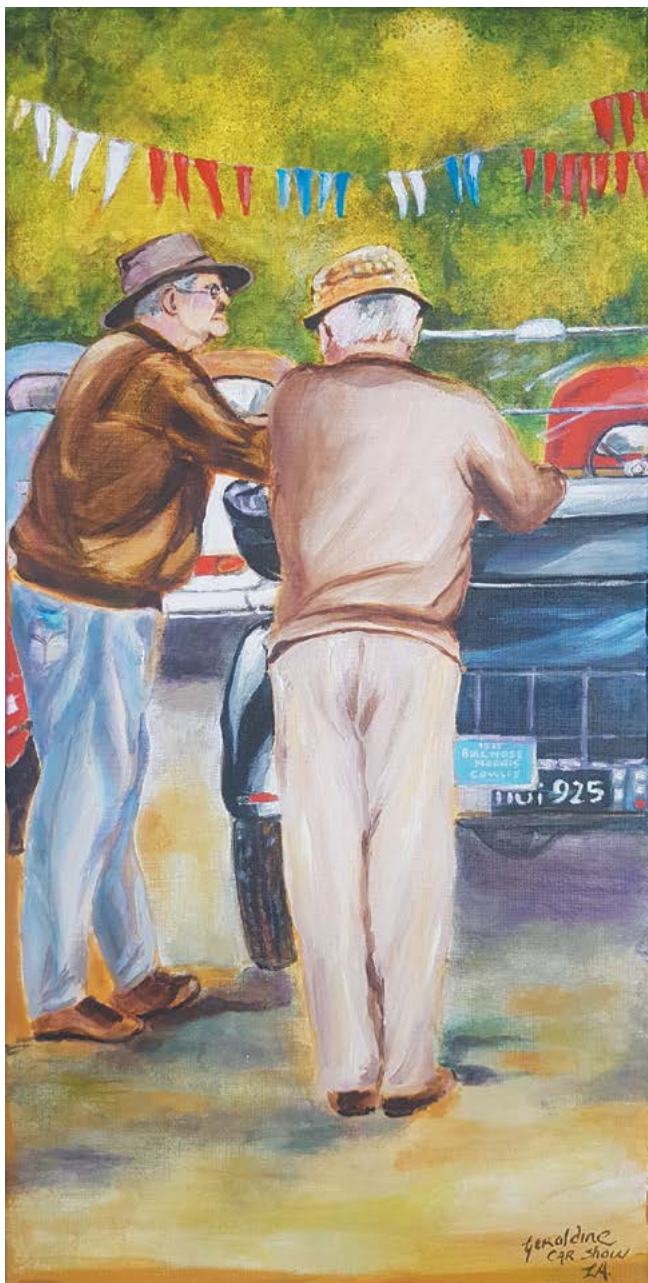


*'Tiger': 250 x 250mm - Biro.*

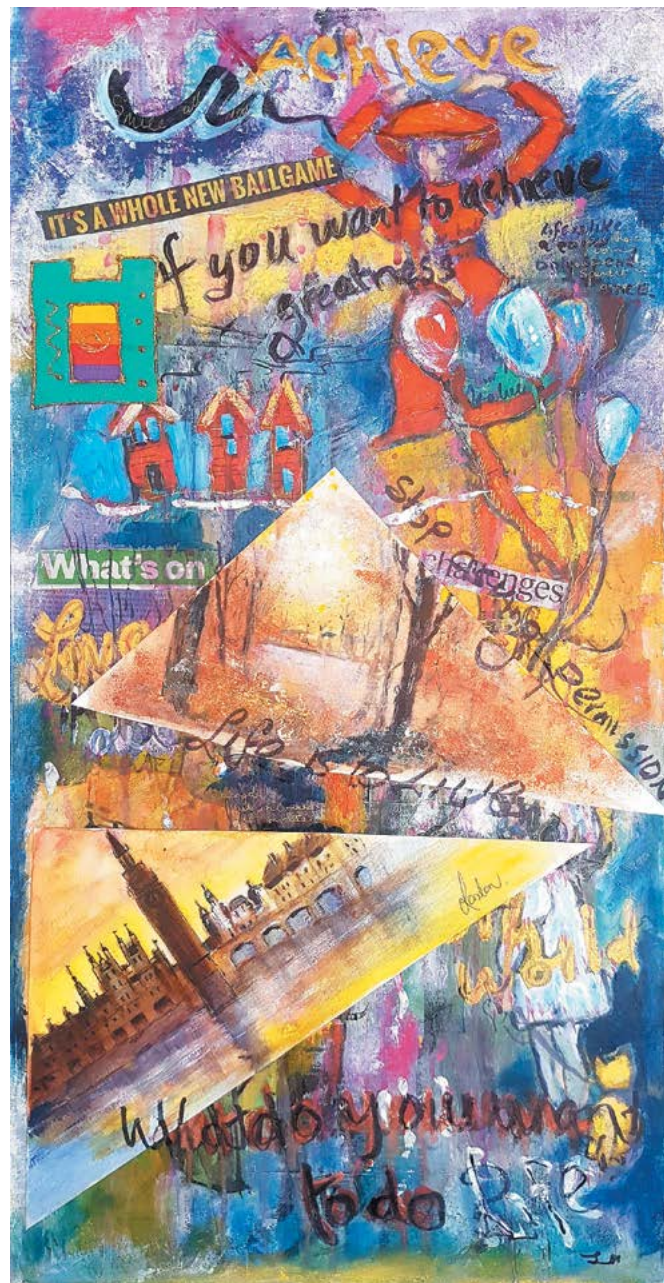
She cannot remember when she didn't draw or paint, however in the 1950s, there was no money to be had and she was encouraged to pursue secretarial and accounting work. Although there was no special training in art at St Mary's College Christchurch, the school she attended, she always managed to receive the art prize.

Loretta became involved in theatre and created many sets for production as well as acting and directing, "Art was always there, sketching on the boat at Christmas, observing figures and the like. When my four children were at secondary school, I decided to become serious about my art."

Finding immense inspiration from black and white studies, photos and sketches, enjoying the atmosphere created, she kept herself busy sketching and taking her own photos. Loretta maintains she sees potential paintings everywhere around her, in everyday life and all occasions, with her preferred subjects being people in various situations, at the beach or in cafés and historic or old buildings. Her current projects include trying different styles and doing research on various



'Geraldine Car Show': 380 x 760mm - Acrylic.



'Big World': 760 x 380mm - Mixed Media.

mediums. She is currently enjoying experimenting with Biro and is looking for more inspiration for acrylic work.

The artists who have provided the most inspiration for Loretta are Monet, John Turner and her art tutor, John Horner at Whitecliffs School of Art. "I love impressionist art and using the alla-prima technique, the freedom of just painting on a blank canvas with no preparation; sometimes it doesn't work, most of the time it does. I find this very therapeutic and suggest all artists do this at least once a year, especially after a big commission. There is a lot to be gained from the peace and solitude of creating something on a blank canvas and calling it your own."

### Teaching and exhibiting

Teaching has provided Loretta with a sense of satisfaction in watching her pupils grow in confidence and skill. "As an actress I have learned how to project when teaching and demonstrating. This is a very important advantage to have as a teacher."



'Wolf': 250 x 250mm - Biro.



*'Mr Wolf': 610 x 300mm - Acrylic.*

She has an exhibition, in her studio at home, once a year for her students. Most of Loretta's own work exhibitions are held in her studio at home as she finds the galleries take too much commission. She has more control over the price of her work by cutting out the middleman.

Having been an actress for over 30 years, she finds the two disciplines of visual art and theatrical art gel very well in her life. She thoroughly enjoys doing workshops with various art groups and learning something different every year.

### Artistic goals

Acrylic is Loretta's favourite medium, "They dry so quickly and you can paint over your mistakes. Texture, collage, design – all goes well with the acrylic medium." She starts her work by familiarizing herself with the subject, doing thumbnail (or larger) sketches in pencil. She sketches onto the canvas with a dry brush technique and a damp cloth in hand to correct the stray line. Sometimes she does the painting in black and white first, as the old masters did,



*'Fish': 1055 x 760mm - Acrylic.*



*'Angry Cat': 400 x 300mm - Acrylic.*

which she finds gives the work more body. She prefers to work on 300gsm watercolour paper or exhibition/museum quality canvas. "The quality of the painting requires good materials."

Her artistic goals at this time are to observe more carefully, painting what she sees and not what she knows or thinks she sees. She tries to sketch or paint something every day. She has repeated requests to hold workshops at various art clubs, is a member of the Uxbridge Art Gallery in Howick, volunteers at the SPCA and does all the window displays at the local Howick op-shop.

From her experience, Loretta has this to say: "I cannot stress enough to beginners – always familiarize yourself with the subject you are intending to paint. Sketch, sketch and sketch some more. It is amazing, after a time, how what you have observed after familiarizing yourself, shows how much you missed at the start. Do not think every piece you complete is going



'Ellerslie Car Show': 1015 x 760mm - Acrylic.




'VW Show': 510 x 510mm - Acrylic.

to be a masterpiece. You may do several you feel are ok and then at last you will do one that really speaks to, and pleases you. It's all a growing process – you never stop learning.

Music always accompanies Loretta on her creative journeys. She finds it an essential tool for creating the space in which to tune in completely to her work. Her students also appreciate the sounds, sometimes pop music, sometimes jazz.


Amongst her many talents, Loretta enjoys long walks, playing the piano, going to gym and window dressing. Although not exhibiting widely at the moment, preferring her own space, she has in the past exhibited at the Devonport Gallery, Kumei Gallery and the Invercargill Andersons Gallery.

She has work in Denver, Tuscany, Sydney, Gold Coast and many places in New Zealand. [N](#)



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# Artists Forum



## Sketch Club

### AN ARTIST'S PASSION

them, and thus relate it as well as I remember. The story is told of the famous Giotto, one of the first Restorers of our modern Painting. "Giotto, intending one Day to draw a Crucifix to the Life, wheedled a poor Man to suffer himself to be bound to a Cross for an Hour, at the End of which he was to be released, and receive a considerable Reward for it; but instead of this, as soon as he had fastened him, he stabbed him dead, and then fell to drawing; When he had finished his Picture, he carried it to the Pope, who liked it so well, that he was resolved to place it over the Altar of his own Chapel; Giotto told him, as he liked the Copy so well, he would show him the Original. What do you mean, said the Pope? Will you show me Jesus Christ on the Cross is Person? No, said Giotto, but I will show your Holiness the Original from whence I drew this, if you will absolve me from all Punishment. The Pope promised this, which Giotto believing, attended him to the Place where it was: As soon as they were entered, he drew back a Curtain, which hung before the dead Man on the Cross, and told him what he had done. The Pope troubled at so barbarous an Action, repealed his Promise, and told Giotto, that he should surely be put to an exemplary Death. Giotto, with a seeming Resignation, only begged Leave to finish the Piece before he died, which was granted him, and a Guard set upon him to prevent his Escape. As soon as the Picture was delivered into his Hands, he took a Brush, and dipping it into a Sort of Stuff ready for that Purpose, daubed the Picture all over with it, so that nothing of the Crucifix could be seen. This made his Holiness stark mad, and he swore, that Giotto should be put to the most cruel Death, unless he drew another equal to the former; if so, he would not only give him his Life, but also an ample Reward in Money. Giotto, as he had Reason, desired this under the Pope's Signet, that he might not be in Danger of a second Repeal. This was granted to him; and taking a wet Sponge, he wiped off all the Varnish he had daubed on the Picture, so that the Crucifix appeared the same in all Respects as it did before. Upon this, the Pope remitted his Punishment. And they say, that this Crucifix is the Original, from which the most famous Crucifixes in Europe are drawn."

Excerpt from *The London Chronicle - Volume 1 - Page 317*  
By William Fuller Maitland - 1757.

delivered into his Hands, he took a Brush, and dipping it into a Sort of Stuff ready for that Purpose, daubed the Picture all over with it, so that nothing of the Crucifix could be seen. This made his Holiness stark mad, and he swore, that Giotto should be put to the most cruel Death, unless he drew another equal to the former; if so, he would not only give him his Life, but also an ample Reward in Money. Giotto, as he had Reason, desired this under the Pope's Signet, that he might not be in Danger of a second Repeal. This was granted to him; and taking a wet Sponge, he wiped off all the Varnish he had daubed on the Picture, so that the Crucifix appeared the same in all Respects as it did before. Upon this, the Pope remitted his Punishment. And they say, that this Crucifix is the Original, from which the most famous Crucifixes in Europe are drawn." (sic)

The story is told of the famous Giotto, one of the first Restorers of our modern Painting. "Giotto, intending one day to draw a Crucifix to the Life, wheedled a poor Man to suffer himself to be bound to a Cross for an Hour, at the End of which he was to be released, and receive a considerable Reward for it; but instead of this, as soon as he had fastened him, he stabbed him dead, and then fell to drawing. When he had finished his Picture, he carried it to the Pope, who liked it so well, that he was resolved to place it over the Altar of his own Chapel. Giotto told him, as he liked the Copy so well, he would show him the Original. What do you mean, said the Pope? Will you show me Jesus Christ on the Cross is Person? No, said Giotto, but I will show your Holiness the Original from whence I drew this, if you will absolve me from all Punishment. The Pope promised this, which Giotto believing, attended him to the Place where it was, As soon as they were entered, he drew back a Curtain, which hung before the dead Man on the Cross, and told him what he had done. The Pope troubled at so barbarous an Action, repealed his Promise, and told Giotto, that he should surely be put to an exemplary Death. Giotto, with a seeming Resignation, only begged Leave to finish the Piece before he died, which was granted him, and a Guard set upon him to prevent his Escape. As soon as the Picture was

**"Hello young man, I am an artist, and you have the face and body I am searching for - would you model for me?**

**I will pay you well and I only need you for an hour. My studio is just here, I have set up a crucifixion cross because this is a painting for the Pope. Yes, get your clothes off and, that's right - put your arms up so that I can bind you to the cross - you look good." - at which our first 'Humanist' painter calmly picks up a dagger and plunges it into the side of his model, exactly where the centurion no doubt finished off Jesus Christ. Quickly, brushes in hand, Giotto begins painting, taking in the agony of the poor young man.**

The rest of the story is even more shocking. Giotto was indeed not only a talented painter, who made the first to break with the Byzantium human image, but also to draw and paint from life. Why was he also a cruel calculating, devious and obsessed individual? What does this say about great art and artists? How do I defend my constant encouragement that you should try always first to draw or paint what you see in front of you?

On a lighter note, a work colleague and

dear friend, very nearly killed a canary in a cardboard box with a mallet he found in the gents in a High Holborn Pub. Another G, not Giotto but Garrick, a Kiwi in London. I was his studio art director in the early 1960s. He was an, unusual for the times, bald headed executive, and that lunchtime had put his daughter's canary purchase on the bar while ordering. He went to the gents, then this figure appeared with mallet in hand hitting the bar as he approached the cardboard box. We all froze, and somehow the mallet missed the poor bird by a fraction of an inch. Such was the passion, not as calculated as Giotto, but very nearly as brutal, that shocked bystanders before this true kiwi dropped his trousers and commenced a haka. Of course we both were ejected into the street by the management, me totally innocent. I must say that this most talented New Zealander is a very dear and compassionate friend whom I love dearly. My forgiveness was instant, it was actually a very funny moment and worthy of Monty Python.

So where do we stand with 'snuff' movies as against set up black comedy? In 'A Fish called Wanda' the running over by a steam roller of a stuffy lady's small white dog was funny, only because it came out, not as a horrible actual mess, but as a piece of Lino.

### Garrick Tremain

Garrick Tremain is total humour and understands the difference as many who have chortled at his brilliant cartoons know. The black comedy in the Holborn studio was my poor advice as his senior in the studio, to say "Garry - give up cartooning - you will never make any money at it." How wrong I was.

The passion in this man for his art, like Giotto, is equally great. What if Giotto had been reared looking at Giles cartoons in the Daily Express instead of scraping images on rocks of his sheep when a small shepherd boy.

Garry prepared me for life in the late Fred Dagg's New Zealand years before I arrived to this wonderful land. This talented and enjoyable Kiwi in London was interestingly like many of us professional artist-designers in those days. Water-colourist Brian Millard - ex same UK school as myself, Peter Bromhead and I made a good income and enjoyed an honorable way of life as professional artists, designers and creatives. Unlike today, art appears for the hands-on mass who read this magazine, to be mostly a

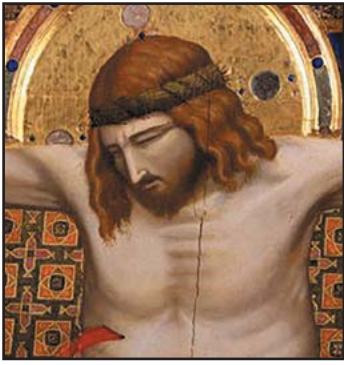


hobby thing. We were able to buy our homes and big cars totally financed by our thinking and creative skills. We rated high in the company employment structure.

With the advent of computers, graphic programs and instant press ready typography, no longer can a top woman wordsmith/copywriter be found to be relied upon to have a hammer or pipe wrench in her handbag. Our dear colleague, Mary, did - absolutely true, as Tremain will tell you himself. Creatives were seen as being 'special' and much needed people, our art skills constantly at work bringing our ideas to life through our graphic producing hands, for high flying clients. Len Cox, our boss in those days, preferred to line himself up with us rather than the serious Siemens factory owner who bought our Mayfair based company. He ruined it - even snooped in our desk drawers at weekends. But unknown by him, he once inspired a painting I completed after a weekend sailing the east coast swatchways, winning the Buxey Bouy Trophy. He had announced that office builders would be in to divide up our studio over the weekend. They left a shambles of sawdust and grit covering my desk where selections of high fashion colour transparencies were under selection for a high fashion Courtaulds campaign which I had art directed with American photographer Claude Virgin in the Kings Road, with the sister of model, Melanie Hampshire. So angry was I, that I refused to clean the mess myself and grabbed a loose length of off cut hardboard and immersed



*The inspired painting Dougie did to recapture the emotion of sailing, when he found his office in a shambles.*



*Giotto's depiction of Christ on the cross - detail of the face - painted circa 1310.*



*'For Christ's Sake' - charcoal. By Harvey Cox, January 1970. Thousands of clergymen have asked for reprints.*

myself in the emotion of recent sailing, still in my salt wet raincoat. Using the builders can of left-over grey acrylic, my only ever use of acrylic, the painting captured accurately all the same experienced emotion that Giotto also had experienced as his subject died in agony. In my case, our struggle to race around the Buxey bouy among sand shoals and horizontal rain off the Thames estuary. Mallord Turner lashed himself to the mast of a ship in a storm to experience the same - accuracy for his eye and hand to lay down.

Garrick Tremain's cartoons no doubt fall back on years of amusing collected imagery. His life experience, virtuoso skill as a draughtsman and sense of humour when watching the 6 o'clock news over dinner, before retiring to his studio and completing tomorrow's political comment to appear in a dozen New Zealand newspapers next morning. Meanwhile

his daytime landscape watercolours are quite different. They establish him as a mature painter, and may be found in exhibition or close to his Queenstown and Arrowtown home.

It was a delight to work with this man. Once both young, we are now both old. However both our heads and hands still work well. Art has been our lives but unlike many today we had to diversify to make a living, conceptual drawings, artwork in various media and of course TV and film. Nobody made a living painting pictures for themselves. If you could do it, you did. If you could not - you became a teacher.

Our virtuoso hands on skills were wanted - and I wish your skills today were equally appreciated and honoured financially, as were we. As an oldie I compliment many of you featured in these pages. Question: How can we educate those with money to spend as much on a living room painting to grace their million dollar lovely home - as they spend on the chip board vanity unit in the bathroom?

Giotto later tricked his Patron, his holiness and was even forgiven - his art reigns supreme still today. What a nasty obsessed chap however. Happy painting. N



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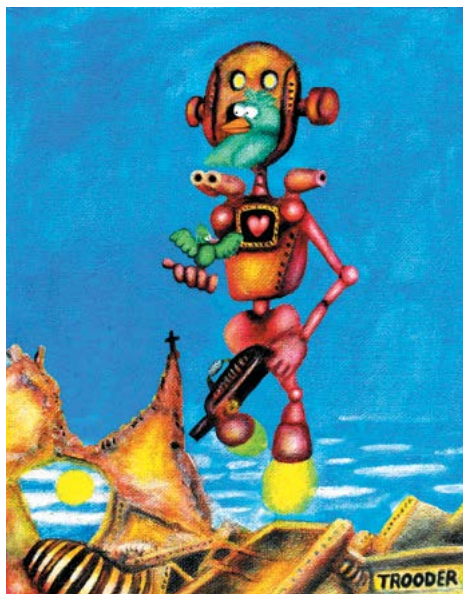


# Michael Yewen

*When you ask Michael Yewen: “Have you any particular artistic ambitions?”, he answers “Just to save the world, have fun creating art with cool people and make a living from that. When something amuses me, I think of a funny scenario. Like lots of dogs all in driverless cars barking at each other out of control at the traffic lights. Then I toy with some ways to present it. Often the first scenarios I see in my mind are like a Peter Jackson movie, so I then need to greatly simplify them to create something that I can complete in a reasonable amount of time.”*



*'Clockwork Fantail': Oils on canvas board - 200 x 300mm. Cover Pic.*



*'Trooder Android Eco-Warrior': Oils on canvas board - 300 x 200mm.*

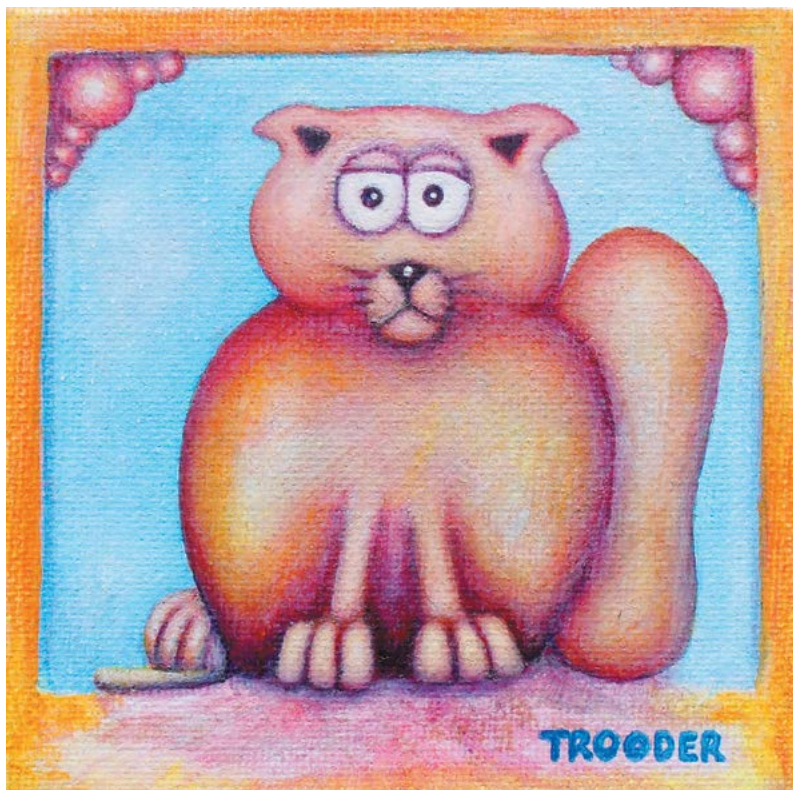


*'Fantail Cutey': Oils on canvas board - 200 x 300mm.*

Michael has had no formal art training, and credits the many Art School Taupo events that he has been to for his artistic know-how. However, he was always an artist – “I was a real pain to the teachers. I recall several times going to the teacher when I was five and asking that she get us some better paints that were not just water, and brushes that were not just straw, and canvas that was not a sack. I clearly stated that it was not good enough and how did they expect me to paint with this. In the end I gave up - we are talking about five years old here – and I suspect the artist in me died a bit. But it was unstoppable and re-emerged when I hit my early 20s, with vengeance. Sessions of drawing dragons while groups of people watched really inspired me as a young artist. It was largely the attention of the other people that really got me going. I had drawn plenty of dragons by myself

in my room, so these were well practiced. “One of my motivating factors for pursuing a career as an artist is how much I enjoy colour and sound. I like getting ‘sunshine out of a tube’ on a rainy day. That’s how I see yellow paint. The opportunity to interact with amazing people like other artists and large numbers of people via my art are other reasons, and the chance to influence people with my environmental causes. I have to maintain a connection to nature and interestingly, I get energy from creating. These days I create pretty much all day when I’m not researching or learning.

“Nick Fedaeff is one of the artists that most recently inspired me as well as children’s author Donovan Bixley, who was in the same class as me when we were about six or seven years old. Now, almost 40 years later, I clearly recall him impressing all the other kids, especially the



**'Daddies Boy'. Oils on canvas board - 100 x 100mm.**

boys, by drawing a Tyrannosaurus Rex. Being an artist sure seemed like a cool thing to do. Many comic book artists have inspired me. Boris really caught my eye for a while. I was only inspired by Picasso once I realized why he painted so strangely - it was because you can't compete with the camera. I love that idea. There are lots of things we can't compete with, so we go another way, and look at the success that comes from it.

"I love the joy that people get from my art. As an artist you can not only have an idea, or vision, but with the right conditions and resources you can manifest it too. For bigger projects you need to get others on board, but there is so much good will in New Zealand and the internet. The future only gets brighter and more exciting for artists. I was so proud selling my first painting. I really enjoy teaching kids how to draw cartoons from scratch. It's incredibly rewarding to see these brand new artists off on a lifetime of cartooning.

### Favourite subjects

"I have several favourite subjects: cats, dogs, birds, people flying. Generally my paintings have a 'going places at speed in style with my pet' feel about them. I have painted quite a few of people with long hair in little planes. I was commissioned to paint a picnic scene that really suited me. It was just animals having a tea party, with lots of cakes. 'Nothing healthy in the basket' was one of the criteria. I only paint bright happy pictures, it's how I like to use my art skills. I love painting things that are unrealistic, inspired by surrealism, but staying much closer everyday kinds of things like people and relationships and family. I love painting long hair in my paintings, it just makes them much more interesting visually."

It hasn't been easy for Michael and his art. Getting through to people that 'Artist' is just as important a profession as any other, and doing his craft when others around him though he was just wasting his time 'painting little pictures'. He finds dealing with negativity



**'Kat Goes Fishing'. Oils on canvas board - 300 x 200mm.**



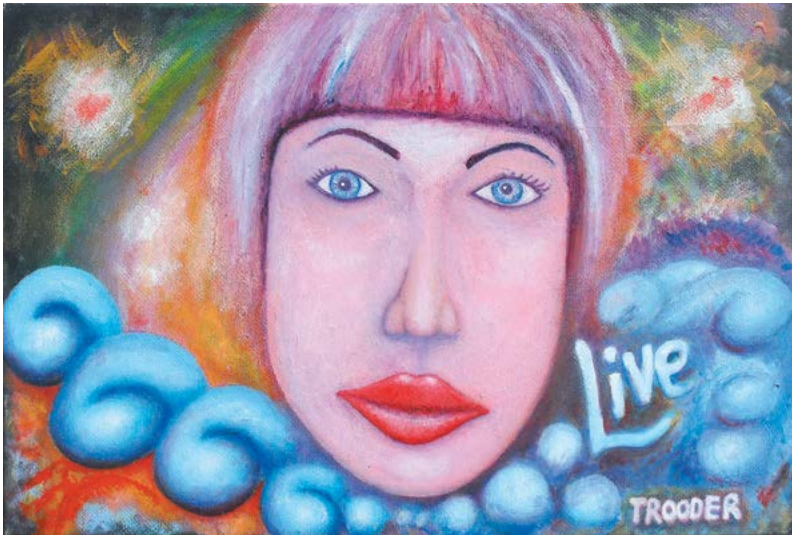
**'New Zealand Native Red Dragon'. Pen sketch on paper with acrylic wash - 200 x 200mm.**



**'Pig 'n Strawberries'. Oils on canvas board - 300 x 200mm.**



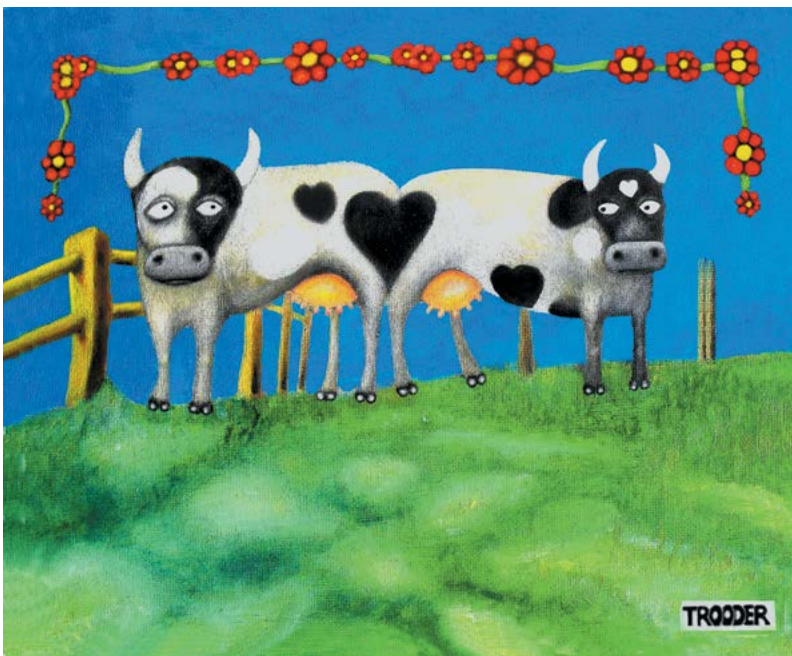
**'Rapunzel with Fantail'. Oils on canvas board - 300 x 200mm.**



'Live'. Oils on block canvas - 100 x 100mm.



'Live'. Oils on block canvas - 100 x 100mm.



'Live'. Oils on block canvas - 100 x 100mm.

in all its forms, hard. "My life has been far from roses. Rather extreme. I could easily write a book on that."

He feels it is much easier to do something correctly the first time than do a slap-happy job, then keep going back trying to fix it. "Every layer of paint has slightly less impact, so those dark paint splotches I threw all over the show earlier are proving much harder to get rid of than I thought they would. In the end, I often give up and repeat from the beginning with a new painting. Do it right the first time if you possibly can."

### Methods

Michael talks about his methods of painting. "Up till now my main medium has been oil paint on flat canvas board. I have painted some birdhouses in full-on arty colour, those are fun and look great. I periodically make lots of little things out of DAS Clay, and wire. You can combine wire with DAS to get some very strong little objects. I got a 3D pen given to me as a gift, every artist needs to try one of those. The first time you draw a line straight UP and it stays there is quite a buzz. Airbrush is my current favourite medium, but I am just learning to use it. The results are amazing and so fast. My finger is my favourite tool. I paint with my fingers naturally all the time. More so with acrylics, but your finger is great for creating circular gradients from one colour to another. The computer with internet is really the thing that takes my art to the next level.

"I use flat canvases only, I don't like the raised ones, I find them more fun to paint on, as I paint flat, like people draw. I use DAS brushes, only small ones. Mainly round, sometimes a small flat one 5mm wide, but that is a huge brush for me. I usually work with one about 1mm diameter. I use Liquin Medium, I love that stuff. My art took a quantum leap when I started using it. It makes the colours brighter, protects, and most of all, it speeds up drying to overnight. I got tired of waiting for paint to dry, and in the past all I could do was start more than one painting. With Liquin my thin coats of oil paint are dry by morning, or within a few hours. I find acrylics dry a bit fast for me. Often I will do the first large areas of something with acrylic just to get something started quickly, and then it's onto oils.

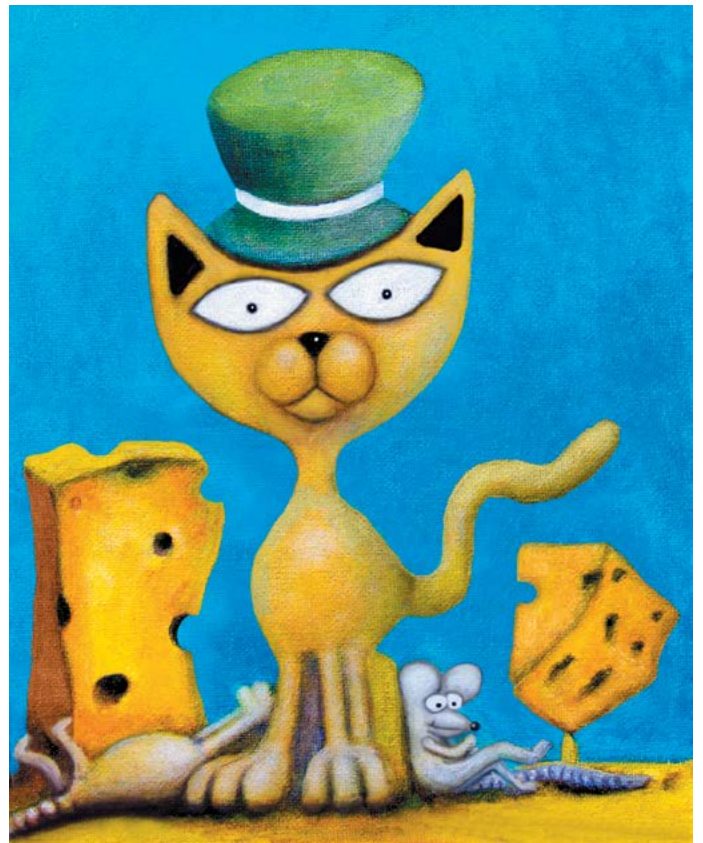
"When I paint, I usually listen to the music I created that day. I put it on repeat and it goes for hours, no matter how short the recording. This way I get right into my own space and really find out who 'I' am as an artist. I am a qualified music teacher, so I have thought about where music meets visual art and the effects they have on each other.

"Outside of the studio I socialise a lot and talk to groups and people both online and in

the physical world about the exciting and rapidly emerging world of digital currency. I think digital currency will help artists as much as Facebook has, as we sell our work via the internet more and more. I also like looking at where art meets technology, so I follow 3D printing and robotics closely. I program computers and make internet based things. Blockchain and Smart Contract technology is my other main area. It is very exciting to see how it can help artists.

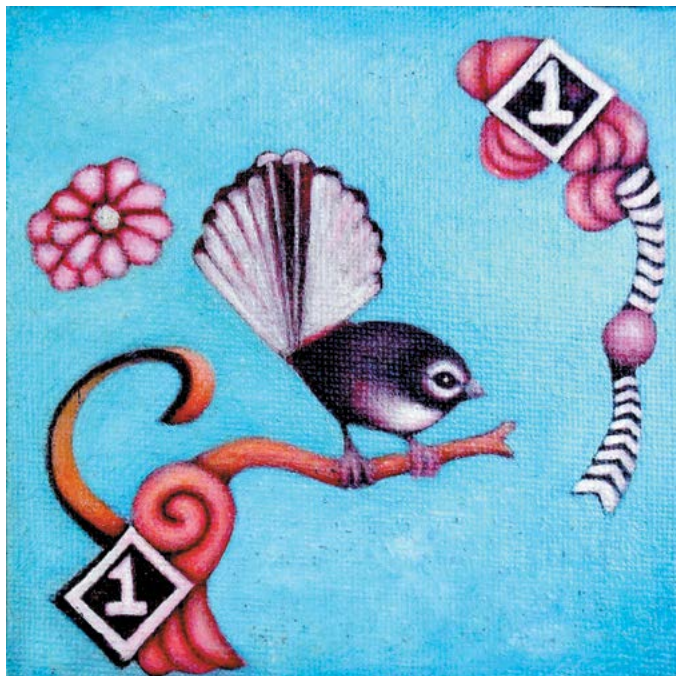
“To new artists I say, whatever you do is good enough - develop a RELATIONSHIP with art. Try all the different forms of art. Music really helps develop your art skills. Tons of ideas here, I have unlocked quite a few artists - people who said they wanted to be artists but didn't believe in themselves enough to get started. Its very rewarding to help an artist get started.”

Michael hasn't any work in galleries yet, but his work has got across the world to Germany. You can find him on Facebook at Michael Yewen Trooder Art. [N](#)



ABOVE: 'Cat with Mouse Friends and Cheese'. Oil paint on canvas board - 300 x 200mm.

LEFT: 'New Zealand and Friends in Tub'. Oils on canvas board - 300 x 200mm.



'Trooder Fantail Fiat Currency'. Oil paint on canvas board - 100 x 100mm.

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# The Festival of PUPPETRY & Art of Illusion

## JULY 2017

*Objective: Develop creativity through participation.*



Throughout history and across all societies puppets have been valued as a form of artistic expression. A puppet can be any old inanimate object that comes to life by the hand and the ideas of the puppeteer. Performances with puppets can be as diversified as the puppets themselves: From simple story telling through to very elaborate theatrical productions. The art of puppetry is a wonderful tool to bridge the gap between generations and diverse cultures.

The aim of Puppet Festival is to engage the audience with the incredible world of puppetry and the art of illusion by offering workshops, performance and present their work. The focus is on inclusiveness of all cultures and ages.


### **Puppet Festival will run over two weeks and offers**

- Talks
- Performances
- An exhibition of static puppets, performance objects and artwork which fits the broad theme
- Workshops on making puppets / objects / shadow puppets etc
- Workshops on how to perform with your objects and how to record performance which will include stop motion animation
- Workshops on body art and the art of illusion and disguise
- A two-day free public event

### **Where will this festival take place:**

- The exhibition will be held in the main Estuary Gallery at the Estuary Arts Centre in Orewa
- The workshops will be held in the studio studios in the Education Wing
- The Performances will be held in Studio 1 which can accommodate an audience of sixty
- The aim of the festival is to showcase the artforms of puppetry and illusion to a wide audience
- We aim to keep entry into most of the shows as a gold coin donation. The workshops are to be reasonably priced so as to be as inclusive as possible.

### **Facilitators:**

- **Dietlind Wagner:** Dietlind is an artist and graphic designer with 18 years' experience teaching digital imaging at tertiary level and facilitating vocational digital workshops.
- **Norbert Hausberg:** Norbet began performing in New Zealand in 1984 and had his 30 year anniversary as a professional touring puppet theatre in 2014. With about 100 marionettes he has a large collection, all of which are created by himself.
- **John Rew:** Puppets have brought fun and laughter to young and old for generations. John's traditional marionette string puppets come to life as the circus comes to you.
- **CutAbove Academy Special Effects Department:** This is the only tertiary school in New Zealand providing a Level 5 diploma in special effects and production design.
- **Dan Martin:** Dan has a passion for using puppets to teach good wholesome principles and share a knowledge of kindness.
- **Anna Bailey:** Anna is a Wellington Puppeteer. She creates small marionette shows from suitcases for family audiences and also raucous high energy Pulcinella shows. She enjoys surprising people on street corners and marketplaces with puppetry. 



# HERE, NOW, THEN, ALWAYS

*A diverse array of photography works from the Wallace Arts Trust collection was recently in a major exhibition at The Pah Homestead, Auckland.*



'Here, Now, Then, Always' was a diverse photography exhibition curated from the extensive body of photographic works held by the Wallace Arts Trust. The collection, accumulated by Sir James Wallace over several decades, is made of many photographic works, across different mediums and periods. This not only presents a wide ranging historical view of New Zealand but is testament to the importance of photography as a witness to our times. The Wallace Arts Trust Collection continues to evolve.

The selected photographs, all by New Zealand artists, highlighted the

decision-making inherent in building a collection. Important works were shown alongside possible 'curiosities' and recent acquisitions.

The display of recently acquired work brings the collection of photography held by the Wallace Arts Trust up to the present day. Key of which is Greg Semu's *The Raft of the Manu - Resurrected* (2015); a post-colonial re-creation of the painting by Théodore Géricault and the later work by Charles F Goldie with Louis John Steele.

This exhibition was presented as part of the Auckland Festival of Photography. ■



*ABOVE: Zahra Killeen-Chance, Red, 2017, Image by Solomon Mortimer, digital image on silk, 2500 x 1200mm.*



*FAR LEFT: Greg Semu, The Raft of the Manu - Resurrected, 2015, unique state photographic print with mixed media on fine art paper, 1800 x 3000mm.*

*LEFT: Alan Bekhuis, Rewa, 2011, unique Daguerreotype in Passe partout [reverse painted glass] mount, 130 x 120mm.*



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# 2017 Peters Doig Marlborough Art Awards

By Angela Crompton

***Art that initiates dialogue and challenges viewers to see something from a new perspective is a judge's summary of the best works in the Peters Doig Marlborough Art Awards 2017.***

**M**esmerizing' was a descriptions for The Enclave, a graphite on paper by Paul McLachlan who won two of the top prizes in the Marlborough Art Society's annual national exhibition. The Wanaka artist



**Marlborough Art Society president Ian Welsh, left, and Peters Doig Accountants partner Anton James.**



**David and Jennifer Godden led the Marlborough Art Society's life members team which organised this years awards, holding an entry by Dunedin artist Claire Te Au: 'When The Grass Was Greener.'**



**The Enclave, a graphite on paper work by Paul McLachlan, Wanaka, right.**

couldn't make it to the May 13 awards presentation from his current base in Italy, but he sent a friend, Jessica Leov, to accept certificates marking the grand \$3000 Peters Doig Art Award and the \$500 Mark Stevenson Patron's Award.

Wellington artist/art critic Suzanne Herschell who judged the exhibition, couldn't make it to the Yealands Estate Marlborough Gallery in Blenheim on May 13 either, but Anton James, a partner with chief sponsor Peters Doig Accountants, read her summary of the winning work.

Suzanne had praised Paul's attention to detail, comparing it to a contemporary architectural piece. "It is theatre

and myth, menace and metaphor in a contrast of form between contained frenzy and quiet surround," she wrote, then described the complexity of his graphite images as "mesmerizing in its poetry".

"Vision of stories past, together with present commentary are intricately woven in threads both disturbing and tortured, yet unveiling tantalising hints of possible flights and optimism," Anton read out.

He said Paul's graphite on paper, alongside the oils, pastels, watercolours, acrylics, charcoal, collage and fabric on board by other artists selected for the exhibition, demonstrated the power of the Peters Doig Marlborough Art Awards to bring contemporary New Zealand art to Blenheim.

"There's a pool of artists from around the country so we get to see, without going anywhere, lots of different things," Anton said, then urged all artists to submit work for future Peters Doig Marlborough Art Awards. Of the 115 entries this year, 64 were hanging in the exhibition, he noted. "That's a 50-50 chance!"

Suzanne identified good art as something that challenges the viewer to see from a new perspective. "If art assumes a voice, evokes emotion, stimulates, questions, initiates dialogue, then it is interactive and relevant and not merely a replication, however clever."

Marlborough mayor John Leggett, who was a guest at the awards presentation, thanked Peters Doig Chartered Accountants and other sponsors for supporting the event over the past 16 years. As well as building local artists' confidence and giving them a chance to show and compare their work with others around the country, the exhibition had become an important fixture on the Marlborough calendar, John said.

"Sponsorship does more than help a single event; it promotes the region and the arts and culture of the region."

Marlborough Art Society president Ian Welsh said the Peters Doig exhibition gave local and national artists an opportunity to showcase their best work and this year's event was organised by the society's life members.

"It's a highlight in our exhibition calendar and it's a nationally recognised exhibition on the New Zealand art calendar. **N**



*The Enclave* by Paul McLachlan, Wanaka, won the \$3000 Peters Doig Award 2017 and the \$500 Mark Stevenson Patron's Award.



*Land Ahoy*, an oil on canvas by Greg Chaston, Waikanae beach, won the \$1000 Marlborough Art Society Award.



*Daffodil Day*, oil on marble portrait, by Tatyana Kulida, Wellington, won the \$500 Nola Hurford Memorial Award.



*Evening Muster* by Gwyn Hughes, Christchurch, took the \$250 James Framing Award.



*Buzzy Bees with Friends* earned Queenstown artist Shin Sunhee Shin the New Zealand Artist Magazine Award, earning her \$250 and a year's subscription to the magazine.

## SHIN SUNHEE

A 'quirky take' on familiar Kiwi toys earned Queenstown artist Shin Sunhee The New Zealand Artist Magazine Award in the Peters Doig Marlborough Art Awards 2017.

Sunhee's oil on board work, *Buzzy Bee With Friends*, is a break away from her traditional art themes like landscapes, old buildings and huts.

"So many other painters were doing the same style," Sunhee says. "Now I try to put my personal experiences into my paintings and make them more biographical, to make them more individual and hopefully stand out more."

Originally from Seoul, Korea, Sunhee was working with children in New Zealand when she first met a Buzzy Bee, a pull-along toy with wings that rotate and click when it moves.

"Someone told me that it was a Kiwi icon. I then googled other Kiwi icons and found Buzzy Bee and Friends.

"I didn't expect everyone to like it, but it was how I wanted Buzzy Bee to look. With my previous paintings they were all bright, beautiful paintings which everyone seemed to like. I felt I was painting for other people but with this painting, I painted for myself.

"I feel like this painting is kind of a step up for me and will be a boost for my future paintings."

Sunhee describes herself as a self-taught artist, and says art has been a life-long love. In Queenstown she drives shuttle vehicles for guests at the Millbrook Resort but in her spare time she transports herself to faraway places with her art

"Time goes really fast when I am painting. Ten hours seems like 10 minutes for me."

Entering art competitions like the Peters Doig is a good way of showcasing her works to the wider arts community, she says. "The exposure sometimes triggers emails from people who have seen the competitions and request paintings for charity auctions and fundraisers, which keeps my paintings in front of more people."





# Riversdale Arts



**President Christine O'Connor talks to school children.**



**2016 Riversdale Arts Exhibition.**



**'Gaze' by Stephen Martyn Welch.**



**'The Day You Left Me' by Stephen Martyn Welch.**

In 2016 President Christine O'Connor stated "if you missed the Riversdale Arts Exhibition you should come next year as it will be even bigger and better." It certainly is shaping up that way. Gala Opening Night 21st July features Guest Artist Stephen Martyn Welch - described as 'New Zealand's top portrait painter without question'.

To see his work you can understand why. Capturing a likeness and essence of the person. A previous winner and multi time finalist in the Adam Portraiture Awards his paintings, if seen, remain ingrained in your visual memory.

Live music, fine wine, exquisite food, and Donna Demente's masks will give a masquerade atmosphere. It's also the first opportunity to purchase an original artwork from the exhibition. The \$1000 Emerging Artist Award (for a Southland Artist under twenty five) is announced. Many of our artists make the journey to attend and enjoy what our small town offers. Tickets are limited to this prestigious first night.

'The Sitting' on Saturday night will be an entertaining event where Stephen Martyn Welch paints Southland's own art icon Jim Geddes - famous for the Eastern Southland Gallery which houses the John Money collection, Ralph Hotere Gallery, Rita Angus and Theo Schoon works. You may have seen the TVNZ7 series where he painted twenty portraits in five months that included sitters such as Dame Cath Tizard, Sir Graham Henry, Tiki Taane, Te Radar. With these amazing painting skills and Jim's art knowledge, it will be a most informative and fun night. As a bonus if you haven't had time so see the exhibition beforehand we reopen at the conclusion.

Invited are some of New Zealand's top artists from the far north to the deep south to exhibit, such as Barbara Franklet, Bruce Potter, Odelle Morshuis, Ursula Edwards, Hoglund Glass, Llew Summers, Anna Reid, and Megan Huffedine. These are but a few of the seventy artists exhibiting jewellery, wood, ceramics, photography, sculpture, textiles, painting and printmaking. Such high calibre artists make this a unique event and a must see on the arts calendar. Visited by hundreds of people of all ages from Otago and Southland and anyone else lucky enough to be passing through.

Classes during the ten days of the exhibition will include dry point etching and monoprinting with Pauline Bellamy, glaze and fire tiles in the art of Raku with Lynne Wilson, create a Venetian style mask with Donna Demente, through the eyes of the lens with Lionel Benjamin and sculpting in stone with Suzanne Emslie.

The exhibition gives local schools and preschools the opportunity to exhibit their work on the same site. Tours and floor talks by local artists inspire the children, many who bring their parents to share their favourite exhibit exposing even more people.

A Pop Up Café 'Yum' is situated serving delicious food and ROAR Coffee. A cash and carry gift shop features invited crafts people and exhibiting artist's work.

Riversdale will be buzzing with activity. Giant portrait sculptures outside the Community Centre mean you will have no trouble finding us. You know you are in for a visual feast when large floral designs, masks and costumes greet you before you even enter the exhibition.

The exhibition runs from Gala Night 21st July to 30th July open daily from 11am to 5pm.

Those who can't make it, don't need to feel left out as you can follow us on facebook.

For artists who wish to be considered for the 2018 exhibition contact [www.riversdalearts.co.nz](http://www.riversdalearts.co.nz) 



**Stephen Martyn Welch.**



## Whanganui Visual Arts Symposium

*Learn · Share · Create*

We are excited to introduce to you a new biennial event for 2017; The Whanganui Visual Arts Symposium known as WVAST, to be held from Friday 6th to Sunday 8th October.

It all started with a group of artists winning a 'Den of Dragons' competition with our proposed event: <http://whanganuiwhatson.nz/whanganuis-den-of-dragons/>

Whanganui Visual Arts Symposium trust, a newly formed charitable trust will be hosting, nationally and internationally renowned guest artists who will be sharing their skills and knowledge through presentations, workshops and interactive demonstrations. Alongside these events will be opportunities to showcase visual art products, displays and services.

The WVAST team can hardly believe our inspirational line up of talented artists; <http://wvast.co.nz/artists/>; Julie Greig (Pastels), Jenny Coker (Watercolours), Morag Stokes (Acrylics), Tatyana Kulida (Oils), Pat George (Mosaics), Wi Taepa (Clay Sculptor), Marty Vreede (Printmaker), Jackie Rankin (Photography) and our guest speaker for our gala evening Graeme Stevenson OAM, CEO and presenter from 'Put Some Colour In Your Life' TV art series. Graeme films artists working in their studios in Australia and New Zealand and is currently expanding in to the USA, UK, Indian and European markets. He has huge international and national following and is well known for the promotion of artists and their work. [www.colourinyourlife.com.au/](http://www.colourinyourlife.com.au/)

An enthusiastic team of artists in Whanganui has established a New Zealand first visual arts symposium for art lovers and practitioners of all levels. The Visual Arts Symposium is looking for financial sponsors to assist getting the inaugural event on the national calendar. If you are looking for a dynamic long-term partnership in the arts sector that can contribute to your national marketing and sale objectives we'd love to hear from you! We can customise sponsorship benefits and look forward to working with you to fit your needs. Have a look at our website too, [www.wvast.co.nz](http://www.wvast.co.nz). 

To talk about sponsorship, please contact:

Marie Grice (Director/Founder)  
marie.wvast@gmail.com or

Lee Williams (Event Co-ordinator)  
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# NELSON ARTS FESTIVAL 2017

Founders Heritage Park, Nelson, Thu 12 to 22 Oct, 1-7pm FREE entry.

*This project brings five Nelson artists together to create works in their chosen field with the theme 'We are the World' and is shared with the Masked Parade, promoting and celebrating our diverse and multicultural community. Come meet and watch the artists in action. A silent auction will run during the Festival.*

## Ann CT Braunsteiner

Ann works in various media and has had her work in local galleries, solo exhibitions with Black Asterisk in Auckland as well as in local galleries such as the Red Art Gallery, SALT Gallery and MCKee Gallery located within the Suter Art Gallery. Her style sees influences in expressionism, neo-expressionism, actionism and surrealism, the latest more in her prose accompany Ann's work in most of her exhibitions. Current subjects for research are Albert Oehlen, Arnulf Rainer and Gottfried Helnwein, to mention a few. Ann has been manager of the Refinery ArtSpace, in Nelson, since mid April 2015.



## Lee Woodman

Lee Woodman is a design creative, living and working in Nelson. Lee works in thread, paper, stone and steel to create installations that question balance, create tension and provoke curiosity.

Objects that include language abstraction and nostalgia are also part of the artists medium, along with pencil on paper, charcoal and high-resolution scans for 2D works.

A degree in Design Innovation and Philosophy has brought with it a focus on investigative process and repetition, which in turn generates a meditative action essential to the work. Lee's works can be viewed at [leewoodman.co.nz](http://leewoodman.co.nz)

## Klaasz Breukel

Klaasz Breukel (1973) is a graphic designer and artist from Amsterdam, The Netherlands, who moved to Nelson, New Zealand with his young family in 2009. After graduating in Fine Arts in the Netherlands he founded design company This is Them / K&F with partner Floor. Together they continue to work for local and overseas clients from their Nelson based studio. Klaasz is a keen video performance artist (VJ) and has been providing visuals at a number of international gigs and concerts. He's involved in local art festivals and exhibitions and loves initiating new projects. Techniques Klaasz uses for autonomous work include screen printing, stencilling, hand drawn illustration, projection and video mapping.



## Kitiish Penketh

Kitiish Penketh is a third-generation Nelson artist and graduate of the NMIT art school, where he was the 2011 Toss Woolaston Art Scholarship recipient. Since then he has been exhibiting locally with a number of solo shows at venues including The Refinery, Momentum Gallery, Bridge Street Collective and The Hollow, with the most recent being a collaboration with Canadian artist Brandon Schwinn.

As another creative outlet Kitiish contributes as a singer/songwriter and bass player to the band 'Black Moon Lilith', and often combines music with other projects, finding them almost synonymous. In an ongoing series of oil paintings he uses the immediacy and movement of his musical compositions to link and influence the composition of the images.


Interested in the balance and integration of internal and external conditions, he focuses on oppositions and tensions that can indicate areas of concern. Kitiish's works serve as gentle reminders that change is ever present and constant.



## Geoff Noble

To intrigue and captivate the viewer, I take images out of context, juxtaposing over bold, sometimes rendered backgrounds.

Not wanting to be a realist painter, I have searched for ways to convey my ideas in a surreal way, yet still incorporating aspects of realist application and techniques.

Having an internal drive to indulge in painting, I work daily in my studio exploring ideas and techniques to keep my work progressive and exciting. 



For further information go to [nelsonartsfestival.co.nz](http://nelsonartsfestival.co.nz), the Nelson Arts Festival Facebook page, phone: 03 545 8734 or email: [festivalenquiries@ncc.govt.nz](mailto:festivalenquiries@ncc.govt.nz).

## Impressions National Art Awards 2017

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## THE ART LOUNGE

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**A recent demonstration and exhibition of work by Vjekoslav Nemesh and Darinka Forjan was held at The Art Lounge in Tauranga.**

**Curator Mira Corbova-Smith tells us about the event:**

We had such a great time at the exhibition opening and I really enjoyed having Nemesh staying with me for few days. We were buzzing with joy and we also made a great sale in the first two days. The opening was on Friday night, 12 May but Nemesh came down on Wednesday and painted at the gallery. One lady was in tears looking at his art, she was overwhelmed with the new piece he created at the gallery 'Simple twist of fate' which is one of my favourites too. I comforted her and shared my story



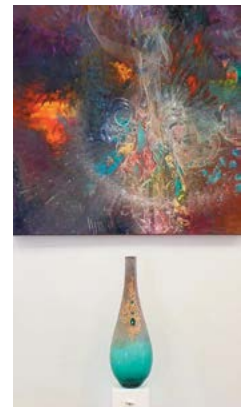
about feeling overwhelmed with so much love and beauty. At the time I was going through a very tough time in 2013 when I saw one of his artworks in Peter Reynold's Gallery in Rotorua. It's hard to describe the energy I felt seeing this painting that literally dragged me into the gallery and I almost bought it but couldn't as we were not in a good place then, dealing with my husband's illness.

I couldn't get that art piece out of my head for a while and then somehow Nemesh and I connected via facebook. Last year he emailed me inquiring about exhibiting at my gallery. I was so excited and couldn't wait to meet him and have his stunning art in my happy, healing place.

We had a good turnout at the opening night and everyone enjoyed the live art demo by Nemesh, so much so that we continued the next day and will do more in the future. It was lovely to see some people who travelled from as far as Whakatane and Whangarei for his opening and his workshops. We had a fantastic time.

A stunning large piece with the green/gold vase was sold to a local art collector and there were also several smaller pieces sold that weekend. People loved Nemesh's joyful personality and we all really enjoyed every moment he spent with us at our gallery.

I found Nemesh to be a wonderful, kind and spiritual person and a great friend. I immediately fell in love with one of his orchids when we hung the art up and bought one for myself and was almost in tears when he gave me a beautiful gift of one of his paintings that I love. I am so excited to represent Nemesh and his stunning art at The Art Lounge New Zealand and I am looking forward to working with him and having an exhibition together. This is one of the most successful exhibitions The Art Lounge New Zealand has had but I am not surprised as there is great synergy here.



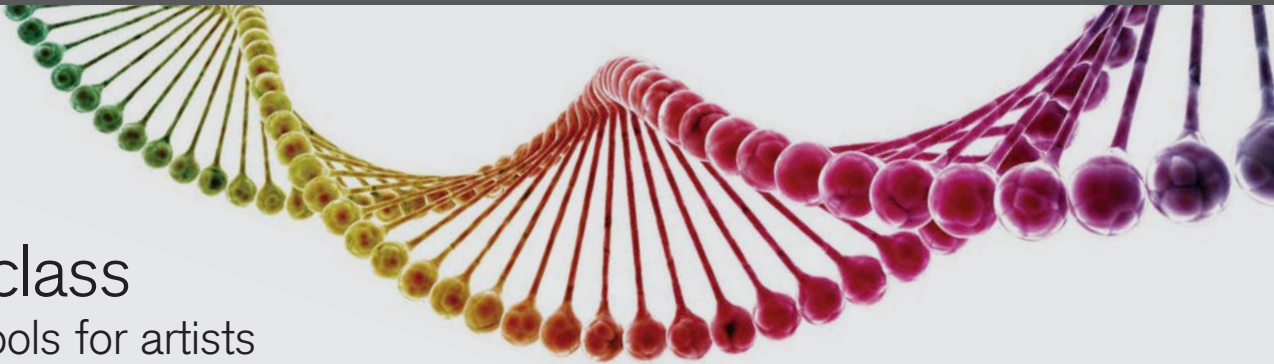
### Darinka Forjan

Darinka exhibited small abstract work and her metallic works utilising Gold Leaf were lovely. I have invited Darinka to participate in our next Christmas Art Sale 2017. I have put her wall up on our website under 'previous exhibitions'. Darinka couldn't make it for the exhibition opening but she was with us in spirit and I loved her work at our gallery. I heard from Nemesh that she is creating larger pieces, more landscapes so that would be interesting to see. [N](#)

**Mira is holding 'Wellness Art Workshops' at The Art Lounge over the following three Sundays - 9, 16 and 30 July 2017.**

# masterclass

Learning tools for artists



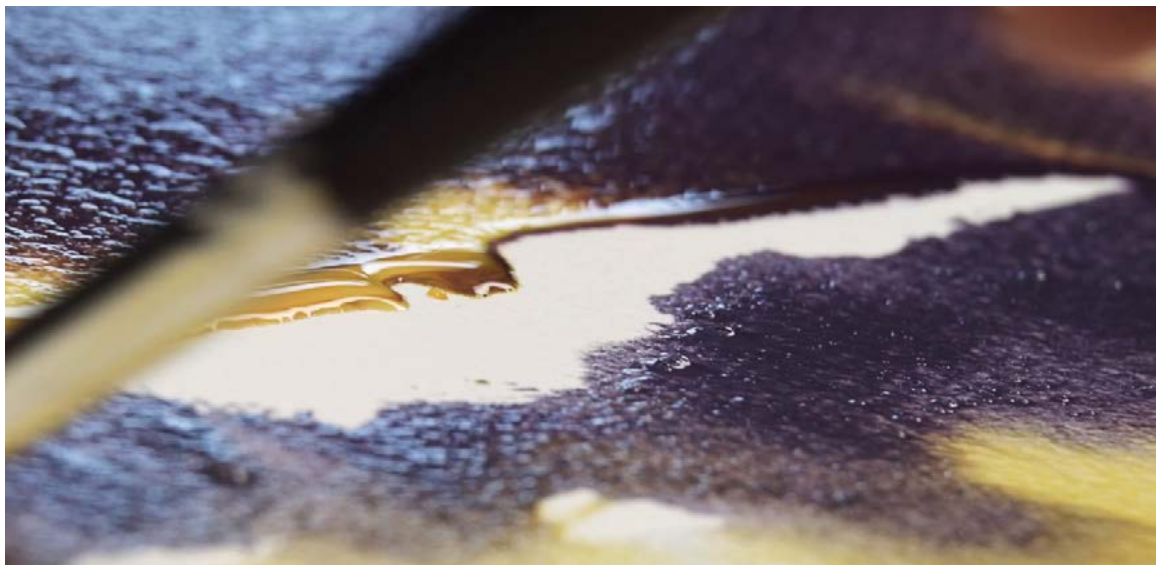
## How working on a wet surface influences pigment movement



WASH 1



WASH 2



WATCH THIS MASTERCLASS VIDEO [www.winsornewton.com/uk/discover/videos/](http://www.winsornewton.com/uk/discover/videos/)

Working on a wet surface lets the colour move around and mix on the paper. Mix up 2 separate washes.

- 1 Cadmium Yellow with a dash of Alizarin Crimson.
- 2 Cerulean Blue (80%) with Alizarin Crimson (20%).

Working on a surface tilted to a 30 degree angle, wet the paper with water.

Into this wet area apply some of the first wash (Cadmium Yellow with Alizarin).

Then apply the purple wash (Cerulean Blue with Alizarin) into the non coloured

areas of the water wash, slightly overlapping into the yellow and watch the colours mix and separate on the paper.

**The Alizarin separates from the Cerulean Blue leaving the pink of the Alizarin behind, and the Cerulean Blue mixes with the Cadmium Yellow wash making a beautiful green.**

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# Demonstration of Negative Space Painting

By Sue Graham

*Negative space, in art, is the space around and between the subject(s) of an image. Negative space - Wikipedia*



I first learned of negative space painting from the wonderful artist Louise Prastiti, followed by a library book that reinforced the notion, and I was instantly captivated by the possibilities of the unknown composition waiting in the washes to be discovered. Since that time, I have frequently painted in this style; practising, playing and pushing the boundaries, over many, many years. Being such a planning type of person, I often feel the need to paint in a less structured, more organic way to loosen up, so using this method I can let the composition form itself from the watercolour magic instead of me bossing it around from the beginning. I also enjoy the visual effect of a pattern scattered across the page, rather than a more traditional compositional arrangement. It can be rather calming to follow a repeated sequence of laying down a wash, waiting for it to dry, then 'dreaming' into each

wash, finding luscious areas to save by painting around them.

This is a popular workshop topic and I believe it helps people realise that every part of their painting is like a jigsaw, with the backgrounds being extremely important for defining the shapes of the subject, no matter what style or subject they choose to paint thereafter. It also helps in achieving depth as you build up mysterious layers behind the focal point.

When I teach the negative painting concept, I tell people, "Relax. Trust me! Just go through the procedure step by step, don't get too fancy the first time, and by the end you will have that 'Aha!' moment." From then on, you can build on the basics to develop your own style as I have done.

## Step-by-step Procedure

1. Paint the whole paper with a pale wash of warm, light colours appropriate for your chosen subject matter. Leave each layer to dry thoroughly.
2. Draw the main flower shape and paint around all of the negative space with another pale wash. Washes can be flat or varied, and extend as far as you like. Immediately soften edges into the background, or paint after pre-wetting with clear water to allow a soft edge. Wait for every layer to dry. (I have got up at 3 a.m., just to check on a painting's progress!)
3. Draw two more flowers, overlapped by the first. Again, paint new negative spaces with soft edges.
4. Repeat this process, adding some green to the background mixture.
5. Create two more flowers, plus you could start adding
6. some leaves and stems if the composition is nearly formed. Build up as many layers as you wish using this process until you have a pleasing arrangement of overlapping flowers, buds, leaves, etc.
6. Model just a few important details of flowers (such as stamens, folds, spots, etc.) with colours to suggest the nature of the blooms, without 'colouring in'. Less is more!
7. Paint the cast shadows and separate the petals with a soft shadow colour, e.g. mauve. Not much will be needed as they are already separated by the negative space process.
8. Paint some darker positive shapes - stems, leaves, buds, etc. - up through the negative spaces to help contrast against the main flowers and 'push' them forward.



Nautilus Shells: Stage 2.



Nautilus Shells: Stage 3.



Nautilus Shells: Stage 5.



Nautilus Shells Complete.



*Wishin' and Hopin', stage 1, primary red and primary yellow, plus gladwrap.*



*Wishin' and Hopin', stage 2.*



*Wishin' and Hopin', stage 3.*



*LEFT: Wishin' and Hopin', stage 4, adding blue and green.*

*RIGHT: Wishin' and Hopin', stage 6, modelling the top flowers.*

**More overleaf . . .**



As you become confident with the process, vary the subjects, colours and layers, and incorporate some soft edges into less important blooms, leaves, etc, for a more subtle look.

Don't over-think it. Trust the process. Experiment with texture. Enjoy happy accidents.

I painted *Wishin' and Hopin'* during a time when my studio assistant, AKA my cat, Saiidi was very sick and I knew of several people in my community going through hard times. While thinking about everyone, it was comforting to focus on this soothing, ever-evolving, repetitive technique and watch the colourful flowers gradually appear to brighten my day. [N](#)



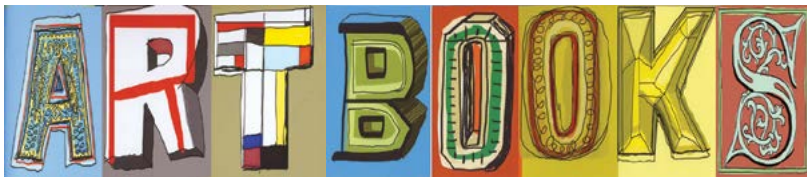
**TOP LEFT:** Stage 1, wet-in-wet cadmium yellow pale and permanent crimson.

**TOP RIGHT:** Red Roses, stage 2.

**MIDDLE LEFT:** Red Roses, stage 3, adding gladwrap for texture.

**MIDDLE RIGHT:** Red Roses, stage 4, adding some neutral tint.

**LEFT:** Red Roses Demo description: I painted the flowers minimally with the same colours plus cobalt blue for shadows and greens. I deepened the tone of the negative spaces, hinting at some blurred flower forms and glazed with yellow here and there for warmth and harmony.



# BOOK REVIEW



## Abstract Nature

By Waltraud Nawratil

ISBN: 9781782212386

Publisher: Search Press

If the idea of abstraction makes you feel nervous, think again. This straightforward and easy-to-follow guide starts by keeping one foot firmly rooted in reality - you'll never be in doubt about what you're looking at. The trick is to stretch the boundaries and create images that are as much about shapes and colours as they are about representation.

Abstraction is a way of telling the viewer what you thought about a subject rather than simply reproducing it and leaving it up to them. Were those flowers especially bright, or those branches particularly torn by the wind? Distort the detail and you can say that, as well as emphasise the aspects that specifically caught your eye.

A lot of books on abstraction go into the philosophy of the style and that's all very well, but you need the practical side as well and that's where this guide comes in. Each of the 22 projects occupies just a single spread and includes materials lists, breakout details and simple instructions that are easy to follow and reproduce.

Get the hang of the basics and you'll be working on your own and with confidence before you know it. [N](#)

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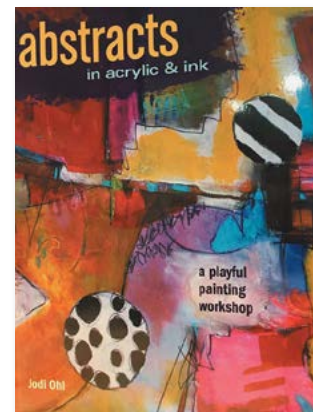
## Encaustic Art

By Michael Bossom

ISBN:

B9781782213048

Price: \$22.99



## Abstracts In Acrylics And Ink

By Jodi Ohl

ISBN: B9781440346521 • Price: \$49.99

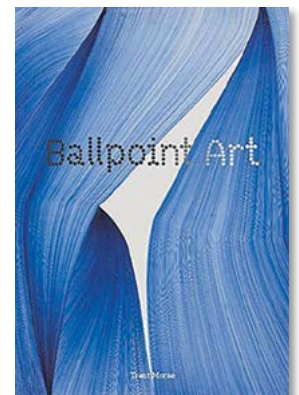
## Ballpoint Art

By Trent Morse

ISBN:

B9781780678528

Price: \$47.99



[www.gordonharris.co.nz](http://www.gordonharris.co.nz)

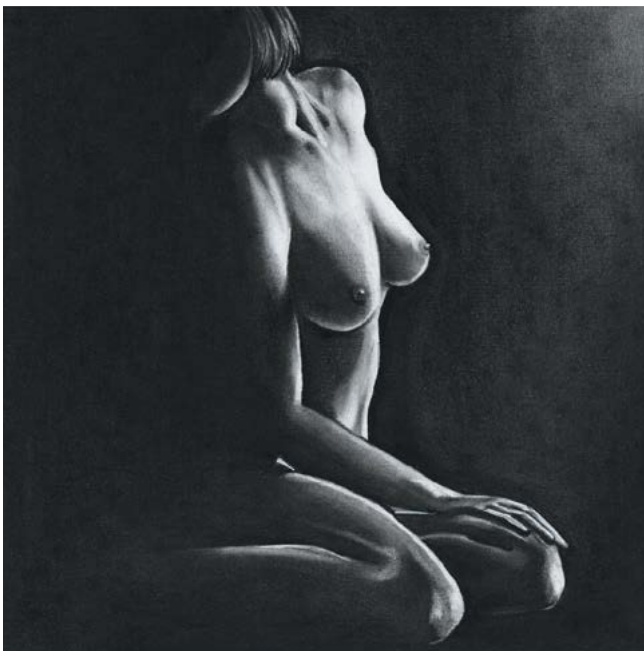
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# Samy.co.nz

*The freedom to express, the rush of amazement she gets when her hands manage to physically recreate a vision she had in her mind is the indescribable thing Samantha Knightbridge loves most about being an artist.*



*'Stripped I, 2017' - © Samy. Charcoal, acrylic and graphite on paper. 210 x 210mm.*



*'Stripped II, 2017' - © Samy. Charcoal on paper. 210 x 210mm.*

I have always held an interest in Art, however, it wasn't until my daughter was born in late 2012 that I started to truly engage in creating art. While being a stay at home mum, I picked up a pencil and just started drawing, it was the only time I would use for myself – which every new mum would know is rare, but so important. In every aspect, everything changed when I became a mother as did my perspective and creative mind. When my baby was about one and a half, I started to show my work and had a surprising response. I loved drawing, and the feedback I received seemed like I wasn't that bad at it either. After that growth of confidence, I decided to apply for University and I am currently in my final year studying a Bachelor of Design and Visual Art at Unitec Institute of Technology.

## Inspiration

Most feel inspired when they look at something, see something inspiring to them. This happens to me too but rather than being inspired by what I see, I'm inspired mostly by how I feel. Most of my artistic concepts were results from what I was feeling or passionate about at the time I create them. Being self-expressive is what drives my creative soul. Whether it be feelings of curiosity, concern, heartbreak, my mixed cultural identity, my purpose and struggles as a woman and a mother – they all somehow end up relating to one another. Art is my therapy and my sanity, so it's safe to say that my artistic inspiration is indeed – me.

I adore many artists throughout history, Da Vinci, Gustav Klimt, and most definitely Salvador Dalí. My favourite style/movement is Surrealism, such as Dalí and René Magritte. I admire their use of contrast, juxtaposition and simply taking subjects out of context - it provokes the mind. In my opinion, any artwork that makes the viewer look twice and question it - is a masterpiece. Some of these artists, like Dalí also use a lot of subtle symbology, which I'm obsessed with.

Although I am a visual artist, I do sometimes portray a 'design' like vibe in my work, such as the very 'clean' or minimal feel of some of my drawings, and symbols, or an element or two that could symbolize/represent something in particular. I guess this design thought process may be reflected by being quite a clean, organised person myself as well as having a graphic designer as a father who's work and processes I've observed my whole life. My dad has been a positive and huge influence on me, in every way.



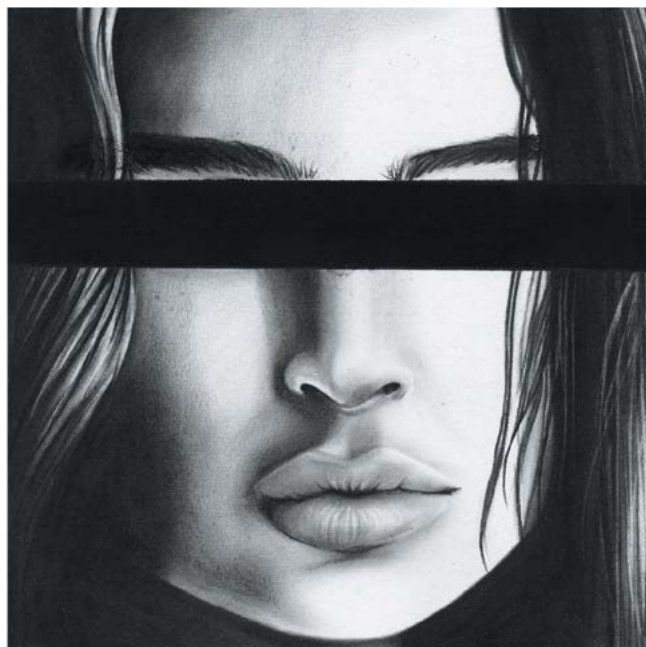
*'Outgrown Innocence, 2017' - © Samy. Charcoal, graphite and gel pen on paper. 297 x 420mm.*

Other than creating art, my ambitions are to help others. Not so much physically, but more on an emotional or spiritual level, whether it is art therapy, teaching art or helping others communicate and express themselves through creating. Art is more than just picking up a pencil or paintbrush, it's the movies we watch, the clothes we wear, it's the food we put in our mouths. Art has been recording moments of history since the first stone man put his hand print on a cave wall. I do have an aspiration to make others realise and appreciate this.

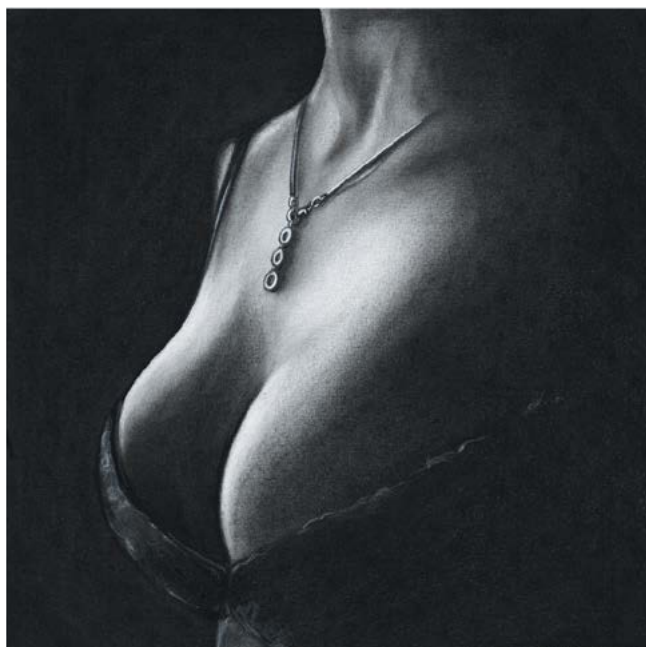
For some reason, I don't really see myself being just an artist. I'm certain I will be doing something creative, meaningful and art related. But other than making art I do also love writing. I can also see myself teaching, curating and travelling.

A tertiary scholarship and an award from the Auckland Art Gallery are probably my biggest artistic accomplishments. But personally, for me, I believe balancing motherhood, full-time study and working is my biggest achievement to date.

Being a parent has affected my education, especially having my daughter so young and the common financial situation of students - let alone student parents - has been a huge obstacle - and still is, but it is also the reason, motivation and inspiration in why I aim to achieve. My daughter's wellbeing is crucial to me, and I always put her first before study. It's taking me longer to finish my degree due to taking time off for her and my family,

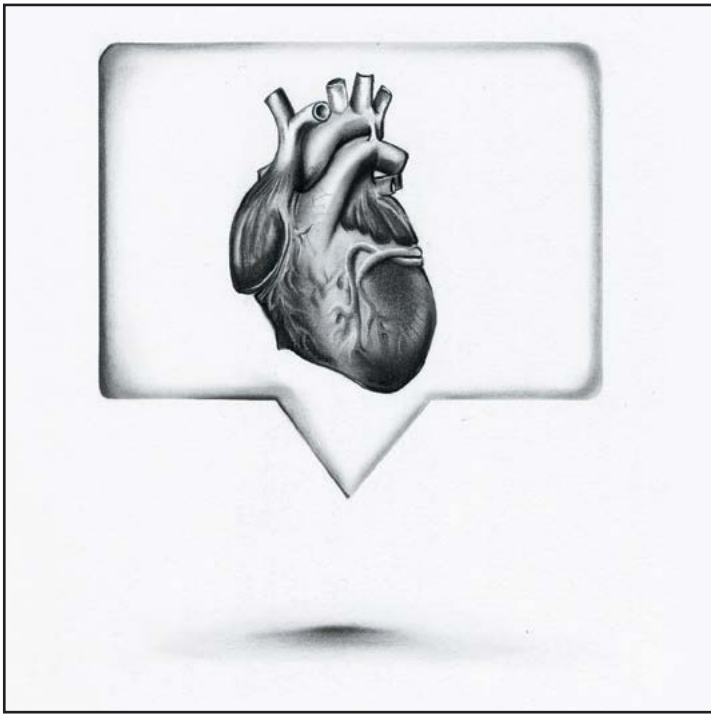


*'Stripped III, 2017' - © Samy. Charcoal, acrylic and graphite on paper. 210 x 210mm.*

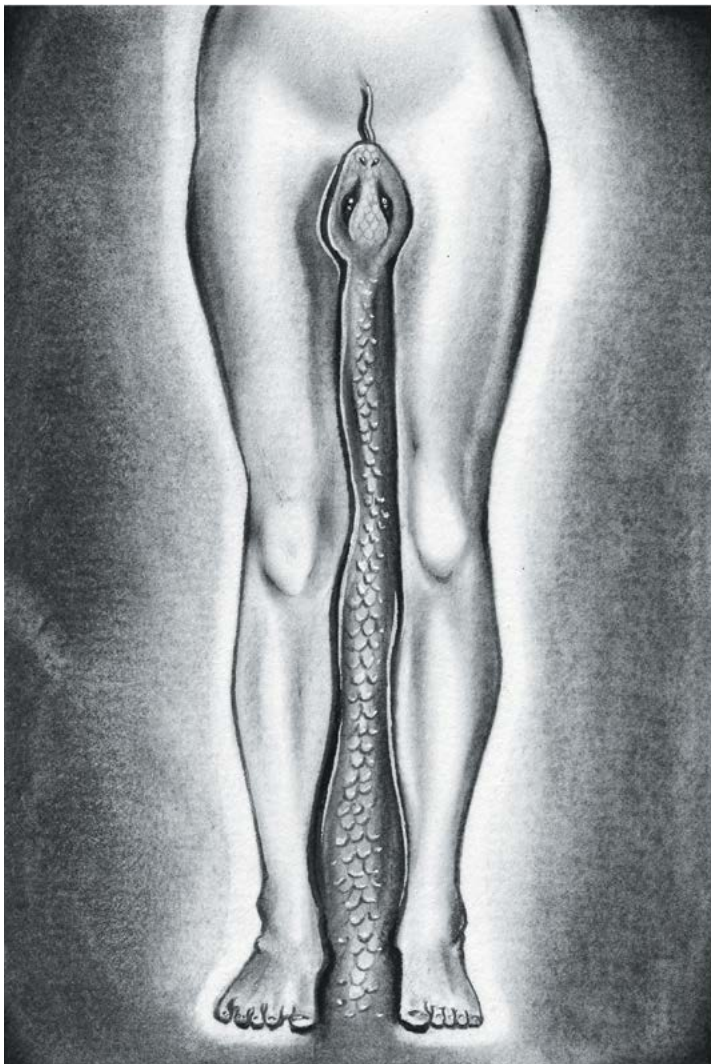


*'Stripped IV, 2017' - © Samy. Charcoal and white chalk on paper. 210 x 210mm.*

***“It is rare nowadays to find people who are genuine and not afraid to be who they are. Stay ambitious, and keep your drive alive, listen and be confident in your own instincts.”***



*'Self worth, 2017'* - © Samy. Charcoal and graphite on paper. 210 x 270mm.



*'Eve, 2017'* - © Samy. Charcoal and graphite on paper. 148 x 210mm.

but I've never failed a paper, and each time I return I'm only more determined to succeed. Artistically speaking, my biggest struggle has been confidence in myself. Being an artist, you constantly receive feedback and sometimes it may not be good, which if you're sensitive (like me) can really knock your confidence in your ability. I'm still learning that there will always be someone who doesn't like something about you (like your art) and that's ok.

I have a blog on my website alongside my art. It was a recent change from a parental youth blog I had founded. It is a raw and honest blog, so I write personally but creatively, and also poetry. My consistent writing began when I wrote an article called 'Babies having babies' in early 2016, which sparked international attention and was featured on several news platforms. From that my blog was formed and my blog and my art contribute hugely to each other. Writing is just another form of art - expressing myself with stories, experiences, poetry and most importantly being real and honest. As for my art, I subconsciously hold a maternal theme throughout most of my works. My art and my writing reflect off each other, in one way, or another.

At the moment I am working on a series of charcoal works inspired by an article I wrote called 'Thot not Intended' ([samy.co.nz/blog](http://samy.co.nz/blog)), it's a personal write up regarding my thoughts and experience being a young woman in Auckland. Discussing issues I have been quite upset about. It is quite political, regarding sexual harassment and various views of women and the female figure in my generation.

### Passion

I love charcoal for drawing, the pencils, sticks and the powder. I usually draw with powder with a synthetic paintbrush - it's a medium with such freedom and opportunities to control. I also prefer oil paint when painting, though I don't always agree with its drying time but its vibrant aura and quality of colour makes it worth the wait.

My favourite piece of equipment, though it sounds like cheating, is a projector but when I have a laid out idea in my head I usually experiment with Photoshop (like digital drawing) to put my imagery together then project it on canvas - this purpose is to save time.

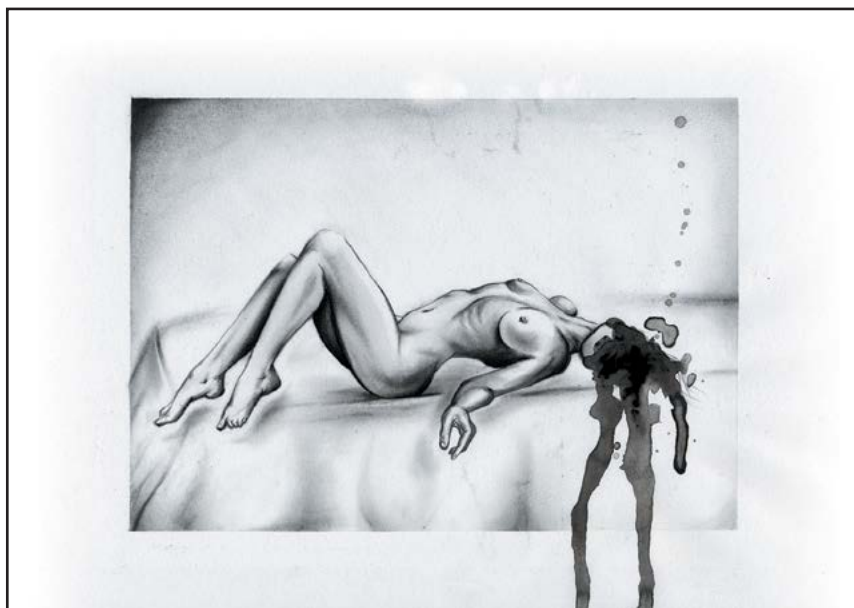
I always have a plan or idea of what I'm painting or drawing before I start. When drawing I do a sketch or two of the idea I have in my mind, find visual references or photos if possible and when starting the original piece, I would always draw and focus on proportion and perspective. One misplaced subject, even the smallest, can interrupt the whole work. Then I go through and add the shade and shadows, with charcoal powder and a paint brush, from that I go over with pencil, both graphite and charcoal for details, blend with brushes or rolled paper and use an eraser to highlight.

Listening to music is almost crucial to me, it helps to get into that creative zone, and forget about the outside world for a moment. I always listen to my own choice of music, usually Six 60, Aaradhna or slow beat, R&B, soul

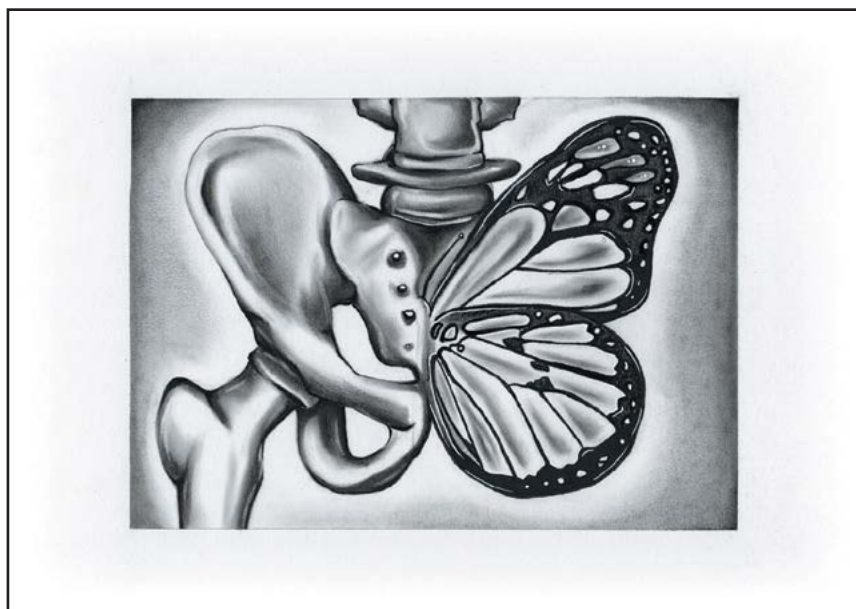
type songs. I also take into consideration who or what I'm painting or drawing. For example, while painting my tipuna I started playing the music of old waiatas I knew of as a child. It all helps to bring myself into that particular element.

To fellow artists, I say stay true to yourself, as cliché as that may sound. It is rare nowadays to find people who are genuine and not afraid to be who they are. Stay ambitious, and keep your drive alive, listen and be confident in your own instincts. Don't let any remarks question your artistic ability, if you do, ask yourself - who are you doing this for?

I currently have private commissions in New Zealand and that have reached Australia, the UK and France. N



'Lust without consent, 2017' - © Samy. Charcoal, watercolor and graphite on paper. 297 x 210mm.



ABOVE: 'Chrysalis, 2017' - © Samy. Charcoal, graphite and gel pen on paper. 297 x 210mm.

LEFT: 'Deflowered, 2017' - © Samy. Charcoal, graphite and white gel on paper. 210 x 297mm.



Announcing  
**A WORLDWIDE EXHIBITION**  
*linking people to plants through botanical art*  
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For more information go to  
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***Do you have an artistic talent? Do you love to be creative with hair and makeup? Do transformations into the weird and the wonderful excite you? Cut Above Academy has been giving creative students the edge they need to become hairstylists, makeup and special effects artists of the future for more than forty years.***



**T**hey have a range of NZQA accredited programmes which allow you to learn in creative environments with inspiring teachers to help you meet your full potential. Using your qualifications you can look toward a career in the creative industry; from a makeup artist in television or film, to managing your own hairdressing salon to working as a special effects makeup artist for stage and screen productions.

Cut Above Academy are proud to be the only tertiary school in New Zealand offering a Level 5 diploma in Production Design and Sculpting. The programme, run by tutors Phillip Heketoa and Kelly Ren, has really made its mark in the world of special effects makeup. It offers students hands on experience within the production design workshop and 'the Creature shop' (designed, in consultation with Richard Taylor of Weta Workshop), to master the skills of SFX makeup.

Being the only school in NZ to offer special effects (SFX) makeup and combine stage, character, TV, Film and prosthetics makeup, really sets them apart from their competitors. Students have an opportunity to learn first-hand the skills needed to work in SFX makeup, with a focus on preparing students to meet industry standards as well as preparing them mentally and physically.

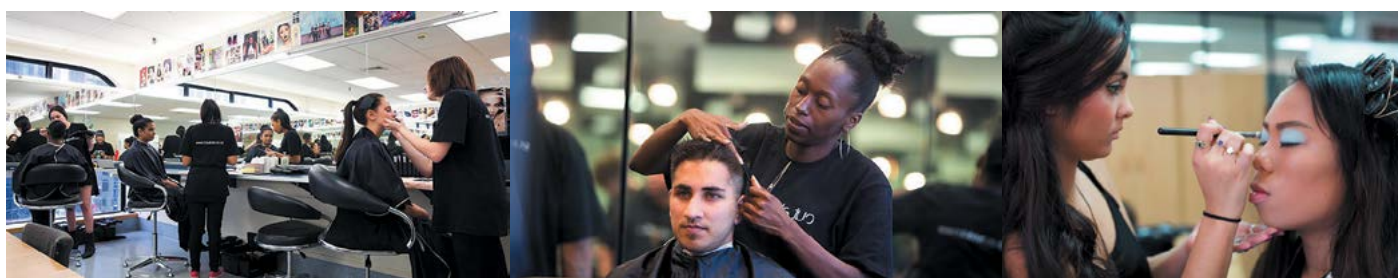
What really gives Cut Above Academy the edge against other creative schools is the tutors, who have a wealth of experience within different industries from working in leading cosmetic companies to working within the TV industry. Phillip and Kelly are both graduates of Cut Above Academy and have used their experiences as students to revamp the SFX makeup department. Kelly also studied Movie Character design in China before working in

freelance for 7 years. Both tutors are extremely passionate about their students, the programme and the work that is being produced and particularly love working with students who are unsure of their career path, helping to nurture them to chase their dreams and be better than the competition.

It's not just the tutors that give Cut Above Academy their reputation in the industry, it's also the reputation of the students for producing exceptional work. They often compete and earn places in prestigious competitions, including world of wearable art (WOW), London IMATS battle of the brushes, Body Art Awards and Sydney IMATS to name a few as well as going on to have some very impressive careers.

The success stories of alumni are inspirational for current students and often they visit to share their skills, knowledge and experience with classes. One of the many success stories is Chevron Tepu, a Cut Above Academy graduate who, after working for a number of years gaining industry experience, returned to Cut Above Academy to run the SFX department. He also works on set in the industry and welcomes coming in to spend time with Cut Above Academy students. Sofia Bue is another success story who has won awards at the NZ body Art Awards, World Body Painting Awards and earned a fantastic role within the Weta Workshop which has seen her work on movies from Chappie to the Hobbit.

Cut Above Academy has a lot to offer prospective students and with central locations in Auckland, Wellington and soon in Hamilton, they have a range of courses to suit all your creative needs.



# COURSES

## Hair Courses

To become a successful hairdresser you need practical skills, combined with creative flair, technical knowledge, fashion awareness as well as an effective communicator with a positive attitude. Our hairdressing courses focus on all of these aspects as well as being cutting edge to provide you the skills and knowledge to succeed in this fast paced industry. We offer courses starting from New Zealand Certificate in Salon Skills (Introductory) Level 2 through to New Zealand Certificate in Hairdressing (Emerging Stylist) Level 4.

## Barbering Courses

Barbering has made a come back and is now all about art and creativity with great opportunities for graduates. Cut Above Academy focus on hands-on training, combining the classic barbering skills of clipper, scissor and razor cutting with savvy taper fades, line-outs and emerging trends are taking the barbering world by storm.

## Makeup Courses

The demand for makeup artists with hair and beauty skills has never been stronger, with opportunities for makeup artists growing. Our Makeup courses range from a 16 week makeup and skincare course right through to our full year professional certificate covering all aspects of makeup artistry.

## Special Effects Makeups Courses

If you are passionate about film making, fashion and media production then special effects makeup is for you. We are the only tertiary school in New Zealand providing a Level 5 diploma in Production Design and Sculpting. Our special effects makeup programme provides mould making, prosthetics, sculpting and prop making skills to give you a really competitive edge.

## STAR and Gateway

We are committed to helping students of the future through our STAR and Gateway programmes. The focus of STAR is to enable schools to meet the needs of students by exposing them to various career options and facilitate a smooth transition to workplace learning or tertiary study. Our Gateway program is a great pathway from high school to tertiary study and workplace learning. The course allows the students to gain experience in workplace learning before making their decisions about their career path. [N](#)



# Capturing Life



*Vivian Grapentin always enjoyed art as a little girl, winning some school prizes, but after the sad passing of her second child, who was only three, due to a brain tumour, she turned to painting as a way to manage her grief.*



*'Boy and St Bernard'. Acrylic - 304 x 406mm.*

Born in Malaysia, Vivian's studies in Lincoln Nebraska were interrupted by the sweet allure of love and marriage. Before leaving for Cape Town she had completed a BSc in Interior Design. "I did not complete my dual degree in Fine Arts and changed it to a minor in Arts instead in 2001. So as far as art training went I studied Art History, Drawing 101 and 102, Printmaking and Graphic Design but not painting, which I am currently doing."

Her first painting was of her eldest daughter, with her fairy wings in the garden, from a photo taken at her birthday party, and this sold online to a patron from New York. Soon after the sale of this work, Vivian and her family moved to New Zealand. Due to the upheaval of relocation (again) and having more children, she managed only two paintings in the following seven years.

At the end of 2015, after unsuccessful attempts to get a visa for her sickly father-in-law to visit New Zealand, she decided to paint animal portraits as a way of making some extra money to enable her family of seven to fly to Cape Town to see him. Unfortunately he passed away before they made it there. "I'd like to think that his legacy, as well as my daughter's, lives on through my paintings as they were the inspiration to begin it in the first place."

Her first attempt was not particularly successful, looking more like a guinea pig than a cat, but the

The New Zealand Artist Magazine



**'Bill and Sash'. Acrylic - 304 x 406mm.**



**'Mac and Marley'. Acrylic - 304 x 406mm.**



**'Indie and Priya Rose'. Acrylic - 304 x 406mm.**

friend she'd painted it for was very encouraging and she continued her quest. She had trepidations about painting portraits of people though.

When invited to a friend's husband's 70th birthday, she offered to do a painting of their dog as a birthday present. Quickly escalating, the offer turned into a request to paint the only daughter who couldn't come to the celebrations, as she was in the UK. It was the due to the compulsion to create this special gift that she discovered the confidence to paint people. "I guess, in a way you could say that a lot of becoming an artist was by chance but also it sort of happened from one thing leading to another and in that sense you could also say that it was destiny."

### **Inspiration**

Vivian garners great satisfaction from watching a blank canvas transform into something lifelike – by her own hand – and the joy it brings to others when she is able to capture the personality or memory of a beloved pet or loved one.

Welling inspiration from the likes of Monet and Degas, she has always enjoyed the mystery, colours and romance the impressionists bring. Another great inspiration for Vivian is Anna Rose Bain for her style and subject of painting. "I think it's probably safe to say all living things inspire me. There's something special about capturing a living being that I didn't seem to feel when just painting landscapes and still life. I think being able to capture a special moment



**'Bailey'. Acrylic - 304 x 406mm.**



*'Gabby, Forest and Nova' Acrylic - 406 x 508mm.*



*'Laspanth' Acrylic - 254 x 305mm.*

or create a feeling nostalgia just makes me happy." There are other pet portrait artists on Facebook that she particularly admires. "They make me strive to take my painting to the next level."

Vivian's first short-term goal is to get over 1000 likes on her Facebook page. Looking into the future, she would like to be able to create a collection of artwork for an exhibition based on her children, with a feeling of whimsy and nostalgia. She is keen to enter art competitions, hopefully win some prizes and then see where she goes from there. Soon all her children will be in school, which will enable her to set aside uninterrupted time to concentrate on her goals. "I do love being able to be a stay-at-home mum, creating meaningful artwork for people to treasure."

Working currently mostly on commissions, mainly pets, sometimes people, she is enthusiastic about every project as she knows these works mean so much to the recipients. "Sometimes it's a surprise for someone, so it's fun to be part of the surprise."

Everytime Vivian completes a work and compares it to some of her first few paintings, she is proud of what she has achieved in a relatively short period of time. She is driven to reaching the goals she sets out for herself. "I set myself a goal of painting at least 50 paintings last year and I think I managed to achieve just a few more than 50, so I am proud of accomplishing what I set out to do. I have had to grow in confidence of my own ability."

### Lessons

One lesson Vivian says she learned the hard way, was never to send a painting untracked. Even though she was trying to make the whole exercise affordable for her client, it didn't work out that way. "I know now that it is always better to ask them to pay for the postage and send the artwork tracked."

The Facebook group 'Pet Portraits' has been very helpful for getting advice, gaining confidence, inspiration and challenges. People in this group, she finds, are very willing to share their experience and knowledge and always give helpful tips.

Vivian enjoys working with acrylic mostly as chemicals don't have to be used with the medium. "Acrylic is just so versatile - you can make it look like oil, pastel, watercolour etc. It dries quickly which can be a good and bad thing, but there's a lot you can do with it, which I probably haven't even

explored yet." She loves working with painting medium with her acrylics as it allows her to paint alla prima (wet-on-wet).

Sketching from photos, sometimes combining them, she first seeks her customer's approval on the layout. After that she decides on a background, based on her interpretation of her customer's style and personality of the pet or person. She works with the background first, then works on the eyes. She blocks in colour and then adds in the finer details. Her customers receive step-by-step photos of every stage. Remarkably, Vivian only uses seven colours on her palette.

### Reflecting

When Vivian is feeling joy and peace within, her paintings reflect this and as such she enjoys listening to Christian worship music – contemporary, instrumental and hymns while she is creating.

Being a stay at home mum and not having a studio in which to work sees her working mainly on the kitchen table, but with five children, her time is mostly spent on children's activities. She is chief personal trainer and tutors her little ones in schoolwork, piano, violin, music theory and ballet, amongst other things. She has an abiding love for knitting and sewing. She is a remarkably capable and talented young woman.



'Caroline and Tilly': Acrylic - 254 x 305mm.

As Vivian considers herself a new artist, she shares her thoughts: "I would still consider myself a new artist so I guess from a new artist to another, I would just encourage them to not be discouraged when comparing your work to another artist but instead use it to challenge and inspire you to take your skill to another level. Joining a Facebook group such as the one I joined was really useful in so many ways."

Her work has ended up in Australia, USA, UK, Malaysia, Singapore and New Zealand. 

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## SHOWING MOTION WINS NEW AUCKLAND FESTIVAL OF PHOTOGRAPHY AWARD

*Diane Costello has won a new AFP award, 'The Spirit of Motion' by Mazda – for her image: 'Momentum'.*



*Diane Costello - 'Momentum' - Winner 'The Spirit of Motion' Award 2017.*

The award was open for entry by any New Zealand photographer exhibiting in this year's festival, which ran 1-24 June at various venues across Auckland.

The winning image was praised for its motion and an 'exultation of spirit' by judges Phil Edmondson-Rowe, Auckland Festival of Photography Trust and Terrienne Brown, Customer Experience Manager of Mazda.

"We chose this image because it has motion and that 'joie de vivre' - a cheerful enjoyment of life. The woman is wearing her nice dress and high heels, yet her spirit and joy of life meant she couldn't resist chasing the pigeons. While many of the other competition images had motion, few showed that joy of life," the judges said.

"The number of amazing images impressed the judges. But we immediately smiled when we saw this picture. The subject's vivaciousness was infectious - and that's what made the image the winner."

Diane wins \$2000 cash prize and a certificate. [N](#)



*Diane Costello - Momentum - Winner 'The Spirit of Motion' Award 2017*

## KEITH GRINTER ASSISTS INTERNATIONAL ARTIST DANE MITCHELL

By Alana Cross



TLC mentor, Keith Grinter and artist, Dane Mitchell

**Recently, Keith Grinter spent two days helping Dane Mitchell make ‘Meteorological Phenomena’ – canes of hot glass pulled out over sand.**

Keith runs the Grinter Glass blowing studio in Whangarei and is also a distance learning mentor at The Learning Connexion. He teaches workshops on glass blowing using the shard pick-up technique as well as creating painted and blown work.

Dane Mitchell works in Auckland and Berlin. His work has been included in numerous New Zealand and international group exhibitions, most recently, Stealth Transmission Tower 1, Connells Bay Sculpture Park, Waiheke Island, New Zealand; Smokescreens, Positions Sector, Art Basel Miami Beach (RaebervonStenglin); Let

us take the air, Hopkinson Mossman, Auckland, New Zealand; All Whatness is Wetness, RaebervonStenglin, Zurich, Switzerland Fourfold Threshold, Encounters Sector, Art Basel HK (Hopkinson Mossman & RaebervonStenglin); and Weight of the World, Villa Toronto (with RaebervonStenglin), Toronto, Canada.

His work, Sketches of ‘Meteorological Phenomena’, continues an investigation of phenomena at the edges of visibility and knowledge, through the reimagining of naturally-formed objects called ‘fulgurites’. [N](#)



Dane Mitchell - Sketches of Meteorological Phenomena and Cairalience/Lighting.



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# Sarah Visser

***I have always been exposed to art and our lovely NZ environment. I came from a creative family and I'm constantly creating. I got to the stage of being confident enough to do NCEA art in high school where I developed my style, techniques and knowledge of art. In the following paragraphs I'll share my experiences, successes and struggles leading up to and completing art as a NCEA student.***



In my art you will see I have developed a fascination for Māori culture, NZ wildlife and specifically to insects (yes, you read correctly). Besides my family and environmental background, I have had great mentors that have impacted the way I see art and the world around me. All these amazing people have helped to inspire and encourage me continuously.

This support gave me a great advantage when starting NCEA because of my various lessons and experiences. I learned to observe finer details, and think about the meaning behind every piece.



One of the valuable lessons I learned is that I should never compare my work to other artists work and that my work doesn't have to be exact. Practicing isn't a test, it's a tool. By putting my perfectionism and doubt aside I'm now much more accepting and easier on myself.

At the start of NCEA I thought art was going to be a breeze, and even when I was warned to manage my time, I completely underestimated how physically and emotionally draining making so much art under pressure would be. Soon after starting, like many other NCEA students, I grew a love-hate relationship with art: "Oh, let's try out this fun technique!" and "Arrrrgh deadlines!" As one of my fellow art students said it's "A passion draining adventure for the extremely dedicated." Art became a seesaw between finishing quality work and getting enough sleep, and I constantly worried and procrastinated.

My best art comes from my practices and experiments, since I don't have to worry and everything just flows. It's good for me to keep in this frame of mind because everything is really practicing as you forever develop, change and grow your ideas. Looking at my boards you'll see quite a few of the pieces started as practices but then my teacher would say: "This is too good to be a practice, you need to put it on your board."

In both Level One and Two I explored a personal interest of mine, the relationships between NZ themes of wildlife, landscapes and Māori culture. Level one was more specific to "E pā ana ki ngā kaitiaki Māori e whakamaru ana i te wao nui a Tāne", Māori guardians protecting the realm of Tāne/NZ environment and wildlife. In NCEA I need to show confidence in a range of medium so I have used a combination of pencil, ink, watercolour, and acrylic.

I'm so proud to say that like my Level One board last year, I achieved another excellence for my Level Two board. Even though I spent the last three nights before the final deadline staying up until 3am, 4am, and 5am, I handed my board in with a baggy-eyed



smile. I felt a huge relief as I no longer had the year long pressure of finishing the boards to a satisfactory state. When I thought it was over, I was asked: "So are you going to do Level three art next year?" Oh boy, is it worth spending another year to complete the third, final and hardest art board? Go through all the late nights, deadlines, exhaustion and stress? I look back now at how successful my previous art boards are, and see that as a reward for all my efforts. I say yes, bring on Level Three!

This year I am doing Level Three art which means I'm going to have to do 50% more work than I had to do in other years (three boards instead of two). What am I painting you might ask? Well, I believe that art should be visually pleasing, reflecting and enhancing the beauty and depth of the subject, not being dull and uninteresting. I want emphasize this by creating work that looks into beautifying NZ insects in a way that's more appealing to all people - to bring awareness that insects don't have to be seen as ugly and scary but have their own individual beauty. ■



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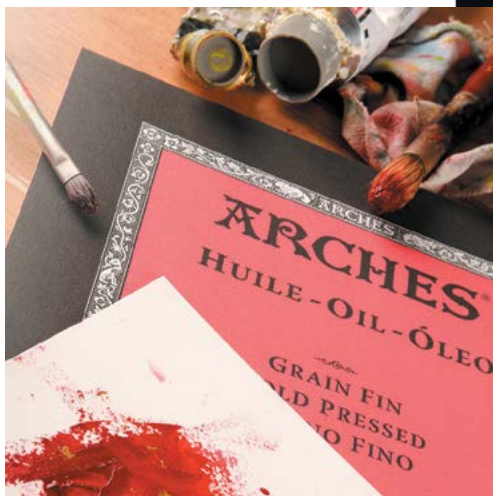
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