

THE NEW ZEALAND ARTIST MAGAZINE

Series 5 Volume 2 Issue No.26
January February 2018
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**PROFESSIONALLY
SPEAKING**
with Ira Mitchell-Kirk

ARTISTS FORUM
Dougie Chowns
Sketchbook, part 17

PASTEL PIECES
with Kathryn Millard
Part 3

FAREWELL
RON STENBERG (MSIA)

- FEATURES**
- Kaipara Coast Sculpture Gardens
 - Oriental Calligraphy
 - Studio Art Supplies
 - Louvre-Lens Museum
 - The Artists Sessions

FEATURED INSIDE:
• Alysnn Midgelow-Marsden • Louise Williams • Luane Brauner •
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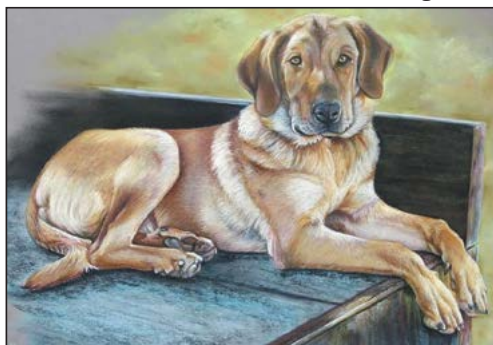
ALYSN MIDGELOW-MARSDEN Page 8



LOUISE WILLIAMS Page 18



LUANE BRAUNER Page 32



REGULARS	PAGE
Subscriptions	2
A note from the studio	3
Pastel Pieces with Kathryn Millard Part three	22
Artists Forum with Dougie Chowns Part seventeen	38
News	51, 61, 77
Art Products	78
Classifieds and Directory	80, IBC

FEATURED ARTISTS	PAGE
Alys Midgellow-Marsden	8
Louise Williams	18
Luane Brauner	32
Mark Adams	42
Ngairé Kearney	54
Shona McLean	62

FROM THE STUDIO	PAGE
Winsor and Newton Master Classes	16

FEATURES	PAGE
Oriental Calligraphy	14
Studio Art Supplies with Evan Woodruffe	30
International Galleries - Louvre-Lens Museum with Jan Boyes	36
The Artists Sessions with Morag Stokes	58
Kaipara Coast Sculpture Gardens	66

PROFESSIONALLY SPEAKING	PAGE
Art Matters with Ira Mitchell-Kirk Part one	16

EXHIBITIONS AND EVENTS	PAGE
TNZAM catches up with various exhibitions and events around the country	68

SOCIETIES AND GROUPS NEWS	PAGE
Updates from our members	25

DEMONSTRATIONS	PAGE
My Oil Painting Technique by Nikki Walter	12
A Quick Summer Painting by Evan Woodruffe	48

FOCUS ON	PAGE
Colin Hoare and friends	46
Barbara von Seida	52

YOUTH	PAGE
Tiaré Doel	76

The Team

On the cover: Lindus Hotel - Mark Adams - Acrylic on canvas - PG 42.



MEGAN LAVIN-McISAAC
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 Writer, artist and graphic designer. Attended The National School of the Arts in Jhb. Has sold many paintings mainly in oil and watercolour, but also works with acrylic and pencil.



ROB McISAAC
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 Rob has been involved in the management of various business for over 25 years, turning many from failure into profit. Rob manages our facebook page very efficiently.



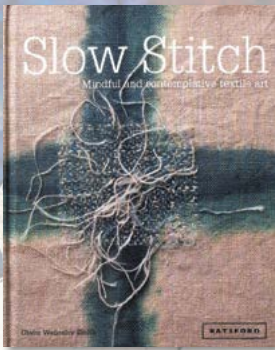
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KATHRYN MILLARD
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 Kathryn Samirah Millard. Award winning artist. Has a Diploma in painting from the City and Guilds of London Art School. Kathryn is the Northern Representative for PANZ (the Pastel Association of New Zealand).



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January/February 2018

BACK ISSUES WHILE STOCKS LAST





a note from the studio...

Hi everyone

Happy happy New Year from the TEAM at TNZAM! Here's to 2018 being a successful year with prosperity for all.

In this issue we mourn the sad passing of an iconic New Zealand Artist - Ron Stenberg (MSIA). We first featured Ron in Issue 5 - 2014, when we travelled to Remuera Gallery to meet him and attend the opening of an exhibition of his. It was at this event that, happily, we bought a copy of his book and he autographed it for us. So treasured. Thank you to Jacky Pearson for a wonderful obituary on page 5.

We explore the art of Oriental Calligraphy on page 14, and in keeping with the oriental theme, we report on the Japan Foundations Travelling Exhibition on page 25. Dougie Chowns gives us an entertaining take on the Spanish and Salvador Dali in Sketch Club Part 17 on page 38, and Jan Boyes tells us about the Louvre-Lens museum in northern France on page 36.

We welcome Eddi Te Koha Williams who has kindly offered to assist with writing and other duties. She has contributed towards five stories in this issue. Many thanks Eddi! And thanks to Jan Boyes for the sixth one as well.

Thanks also to Kathryn Millard for our Pastel Pieces column on page 22, and Ira Mitchell-Kirk - our new Professionally Speaking columnist - whose inaugural piece can be read on page 16.

We have a demonstration from Nikki Walter on page 12 and another Gordon Harris demonstration by Evan Woodruffe on page 48.

Focus on revolves around Colin Hoare and friends on page 46 and Barbara von Seida on page 52.

Many thanks to Anne Taylor for her professional proof-reading.

Please keep us informed of your wonderful events and successes, we are so proud of you all!

Once again, Happy Happy New Year!

Meg, Rob and Eddi



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Letters

Send your letters to:
The Editor,
The New Zealand Artist Magazine,
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editor@thenzartist.co.nz

Lovely to get a couple of copies of your magazine in the post yesterday.
Thank you. It was great to read about the GOLDEN Artist Residency,
something I might apply for myself some day.

*Cheers,
Morag*

I have just seen the November edition of The NZ Artist, and my spread
looks amazing.

Thank you sooo much for giving me the opportunity to get published in
your magazine.

Is there any chance you could send me a PDF of the three page spread
on me for my records?

*Big thanks again, I'm very happy
Natty*

Yes of course Natalie, no problem. Ed

I am a New Zealand artist based in Wellington. I am originally Russian
and I lived six years in Florence Italy, first studying and then teaching at
the Florence Academy of Art. I hold undergraduate and graduate degrees
and have been a artist for nearly 19 years now. I am in New Zealand
permanently with my partner and we are here to develop as artists and
raise our two children.

So far I have received the Nola Hartford Memorial award at the
Marlborough Art Awards and have been chosen as a finalist of the Parkin
Prize 2016. I have exhibited work at the New Zealand art show 2016 and
2017 and served as an artist in residence at ASB bank. I will be happy to
tell you more about my training and artwork, share a demonstration or
a process, etc. I currently teach at my Atelier in the center of Wellington
offering ongoing academic training as well as emersion workshops. I paint
figurative work and take portrait commissions.

*Thank you kindly,
Tatyana Kulida*

Congratulations!

To
'Jeff Armstrong',
WINNER
of
The New Zealand Artist Magazine's
25th subscription competition

IN ERRATUM

Issue 25 - pg 6. The Cheeky Challenge Highly
Commended - two captions mixed up. The top pic on
the right is Rikki Bowler, 'Bottled Water Refugees'.

The bottom pic on the right is Rebekah Burbery,
Papatuanuku the Earth Mother'. Also, on pg 5,
Jonathan Marett's name picked up a sneaky extra 'r'.
Apologies to all.

Ron Stenberg

Obituary by Jacky Pearson

“ Draw for God’s sake draw,
there’s not much time!
Michelangelo ”



‘The Man Who Can Draw’, 1919-2017

Sadly for the art world, great New Zealand artist, Ron Stenberg (MSIA*), has recently passed away at the age of 98.

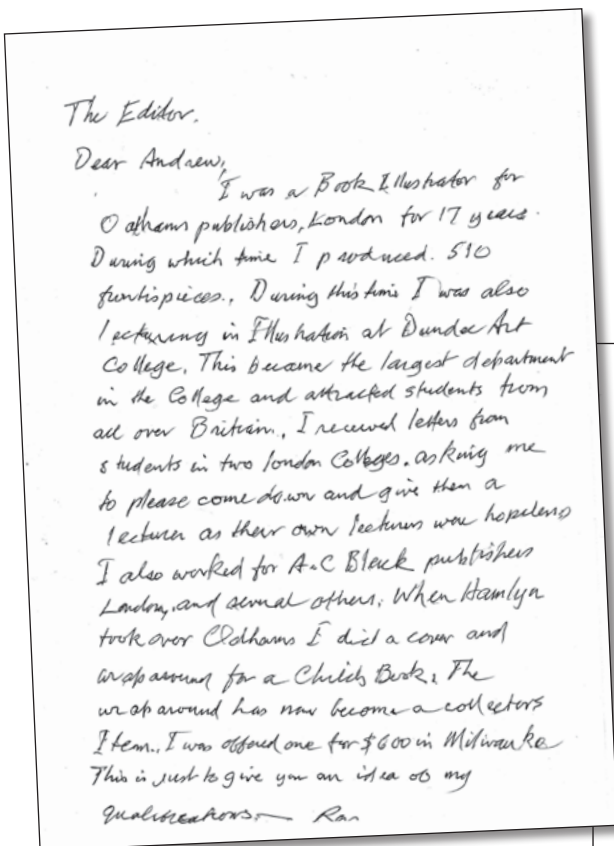
* Member of the Society of Industrial Artists.

He was still drawing and painting this year even though his eyesight was going. He is survived by his second wife Carolyn and three children, Lorraine, Derek and Lars (by Dorie his first wife deceased) who are also successful artists.

Early Life and Working Life:

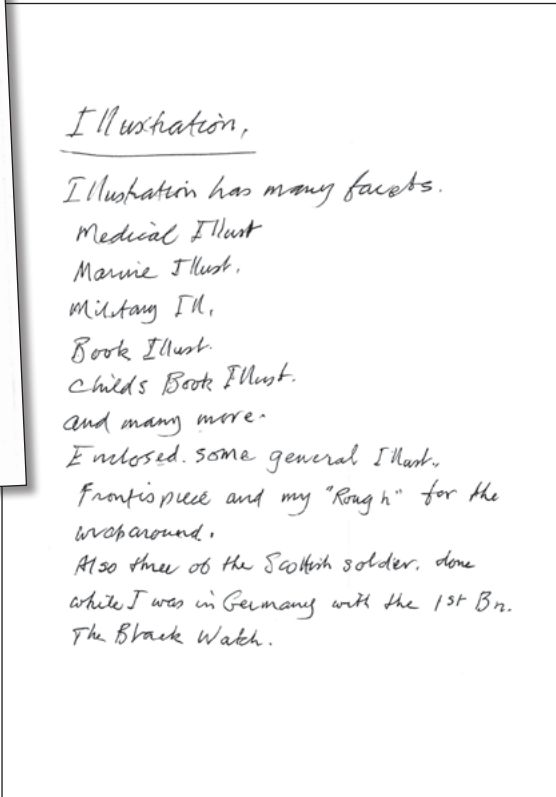
Ron was from Scandinavian stock, born in Auckland and lived for his early years in Ekatahuna. He was admitted to Elam as a child prodigy at 12 and went on to become a recognised illustrator for magazines in New Zealand and late set up a successful advertising

agency Newson Stenberg Ltd in UK and over the course of time he illustrated 500 books. He was founding member of the Illustration Department of the Duncan of Jordanstone College of Art and Design in Dundee, Scotland and worked there for decades. For many years he was a book illustrator for the London Publishers and feature illustrator for the Scottish Daily Express. He was particularly respected and liked because he had been a very



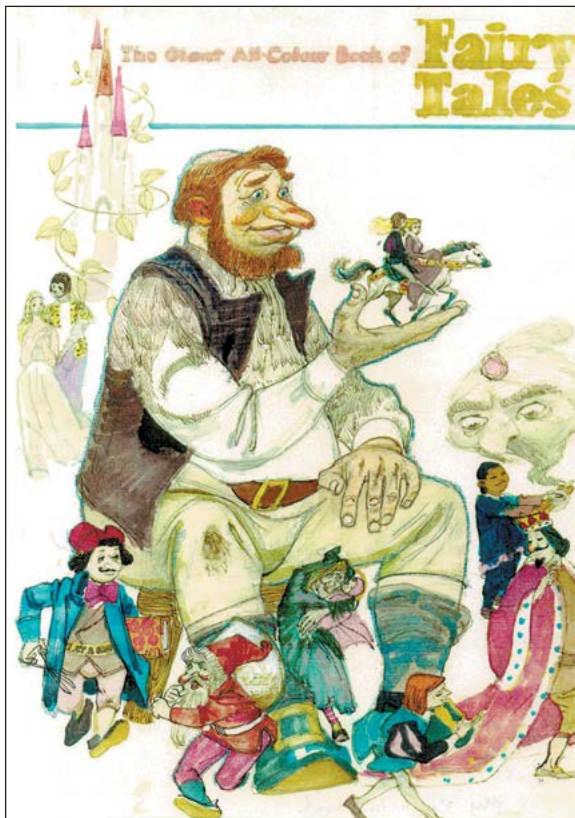
ABOVE: A letter received by TNZAM’s previous editor, Andrew Parker, from Ron Stenberg in 2014 when we featured him - at age 95 - in our Series 1, Volume 1, Issue 5 - July August 2014. We have included the illustrations he sent through in the following pages.

RIGHT: Ron’s thoughts regarding illustration and explanations of some of the illustrations following.





'Judges in Procession' - Ron Stenberg, 2002. Oil.



ABOVE: Ron Stenberg's mock-up (his 'rough') for the cover of 'The Giant All-Colour Book of Fairy Tales' whilst illustrating for London Publishers.

RIGHT: Ron's 'rough' for the wrap around for the book.



successful professional illustrator and passed on the real world to his students. Ron was also founding member of the Association of Illustrators (London).

Art Work

Ron was a prolific artist and exhibited until this year in Remuera Gallery, Auckland. In 1968 he was commissioned to record the details of military dress of the Black Watch. In the British art world where he spent most of his professional life was known as: 'The Man Who Can Draw'. The Queen holds his work in her Royal Collection. His work 'Two Auld Wifies' which hung in his Birkenhead home for many years was donated by Ron to The McManus Museum in 2016. There is a fascinating story behind the painting and it turns out that one 'Wifie' was actually a very well known, wealthy philanthropist!

Painting Strategy

Ron based his paintings on his sketches and his extraordinary memory; he did occasionally make use of the camera to help remember colours. He told me an artist can develop a drawing memory with practise and the reliance from only photographs diminishes artistic interpretation. He was often heard saying, "A camera records everything and an artist selects." He said he taught his students to study a model for a full five minutes before putting pencil or brush to the art board rather than starting without any plan. The drawing here was a demonstration life drawing for his class in Dundee. His work is represented in the Royal Collection. [N](#)



Illustrations of the Scottish Soldier, done while Ron was in Germany with the Black Watch.

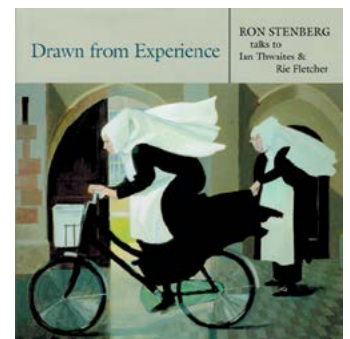


'Mortar Plotting Minden' (Black Watch) - 1968. Pencil.

Ron died peacefully 22 October 2017 and was buried with two pencils in one hand and two paint brushes in the other.

Written by Jacky Pearson December 10 2017, from interviews with Ron, Carolyn and Lars Stenberg and his memoirs (available at Remuera Gallery) 'Drawn from Experience'

RIGHT: Ron Stenberg's memoir, 'Drawn from Experience' is a fascinating insight to an incredibly talented man. Authors Ian Thwaites and Ric Fletcher. The book is available from Remuera Gallery in Auckland. - 09 524 7403



Two Auld Wives Dundee - 1982. Oil.



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Artistic Threads

Taking inspiration from Orphism and Cubism concepts, as well as the works of Kandinsky and Mondrian, Alysn Midgelow-Marsden has been able to produce and perfect abstract mediums, creating, commissioning and exhibiting her art from around the world since the early 90s.



Alysn Midgelow-Marsden

By Eddi Te Koha-Williams



'Stains and Discards series'. Work in progress toward Fabricated Narratives. 420 x 140mm Shirt fabric, thread.

Alysn is currently an established business and family woman with a scientific background - whose works have won awards for the use of many varied mediums to construct gripping textile and stitched art. Although a native of Nottingham in the UK, Alysn and her husband have travelled extensively throughout the United Kingdom, New Zealand and America, not only to exhibit her crafts but also to indulge her fascination and love of world art and textiles - from the ancient, primeval cave paintings of the Aboriginal to beautiful African Kuba cloths and dazzling Indian embroidery.

"From childhood onwards, I've always created, painted and stitched, and so, as is the case with so many people, the urge was always there. However, getting 'proper' training and a 'proper' job was the direction advocated by my parents. This I did through both Bangor University in Wales where I gained Honours Degrees in Marine Biology and Biochemistry, as well as a PhD in Systematics from Loughborough University in the UK."

Although this seems a startling contrast to the work she does now, Alysn was soon able to indulge and immerse herself in her craft.

"When very recently married, my husband had to work away from home and by the time he returned I had rediscovered my desire for creating. I still

have a very strong, almost viscerally so, memory of my discovery of early abstract art of the late 19th century in Europe - suddenly being aware that artists had chosen to display emotions through their painting, freed from the requirement to be representational. The works and writings of Klee and Kandinsky especially attracted me. I recall reading through the life of Mondrian, seeing his change from representational paintings to ones which were almost literally dancing, such as 'Broadway Boogie Woogie'. It was a revelation."

This opportunity to become attuned to herself once more led Alysn to gradually develop and hone her skills until the 'real' job became non-existent, and she began to truly revel in her talents - making a career out of her once repressed dreams.

Inspiration for her designs can be from many stimuli. "Often a driving characteristic is the exploration of my 'internal landscape'. Which could of course mean almost anything, but in my case, I am often trying to visualise a feeling or emotion. Some works have used words, quotes and phrases which are useful tools when I am working out how to create pieces. Others have attempted to show something of the competing (and sometimes cooperative) parts of life which have to be worked with; balanced or boxed away in order to be in the best space for making work.

"Of course, being into textiles, I am drawn to patterns, textures and natural forms - it seems to go with the territory, perhaps it is something to do with the hands on nature of working with textiles



'Presence i' - 350 x 1020mm Silk, chiffon fabric, copper cloth, metal leaf, thread.

and other media? Intermix of what drives my creative soul – when you just do something because you do. I knew an artist who described himself as having something missing which he filled with painting. I find that if I don't work creatively I get a strange itch, become moody, and the urge to 'make' becomes insistent."

Despite working with various media, Alys describes herself as a 'fine-textile artist'. But even then, the title 'artist' doesn't seem to sit comfortably with her.

"Perhaps the hardest obstacle to overcome has been the internal narrative of whether, having trained in the sciences, I can justify or feel completely at home calling myself 'an artist'. I have no idea whether this is a common sentiment. I was helped by some advice from a Professor of Art who reminded me that whatever else we do in our lives - jobs, family etc - when people are viewing or buying our work or talking to us about it, it is the part of us which is an artist, and that we all have different sides for different occasions. Not only am I an artist, but I am a business owner; a former Galleria manager; a mother; a wife; a daughter – and so much more!"

As a fine-textile artist and embroider, common mediums are usually fabrics, fibres or thread. Some fabrics, such as those used in 'Visual and Action', may be metal and paper; the 'fibre' used could be plants and the thread may be wire.

Lutradur and stainless steel cloth were both used in her

most recent design, however her main tool to compose this art is her trusty sewing machine. Perhaps more fun for her is the use of the blowtorch – burning anything has got to be fun, especially if the results are incandescent masterpieces. In her latest pieces, she has been using paints, dyes and mediums, paper, wire, metal, metal fabric and thread in their broadest senses.

From start to finish, Alys works best within a lax yet structured environment. "For intensive thinking and practicing – quiet is important. For the slog of making, it may be audio books including history, science or popular crime fiction if I want noise rather than content, but not historical fiction or romance and not comedy whilst making (too distracting). There are definitely times when I am hand stitching, which is a slow process, that having rubbish daytime TV on in the background is necessary to take my mind off the process – otherwise a little demon keeps telling me what else I could be / should be doing and I can't concentrate on the stitching!"

"I endeavour to work freely, in some sort of a structured improvisational way. I have a mantra which is not to 'end game'. By this I mean that I work hard not to anticipate the result of the evolution of my work until very late in its development. I often spend time drawing or mark making quite freely and writing about my ideas. I take loads of photos to remind me of colour, texture, form and



Wedding clothes for Stu and Sarah. Silk, silk-metal tissue, thread.



'Textile Elements' filming in progress. Stainless steel cloth, thread.



Wedding clothes for June and David. Silk, thread and beads.



compositions which occur naturally. At the same time as this I will be working with materials, perhaps refining the choices for each project until I have self-imposed limits. This helps in a world with almost infinite options. At some point, these separate strands begin to resolve towards pieces."

It was during this creative process that Alys found freedom through her portrayals of her own emotional journeys as well as those of others; and with the opportunity to be commissioned for pieces, she is able to experiment with new and exciting media. "I do derive much satisfaction when working to commission as I am able to achieve something for a special place or special occasion which the client hasn't the skill to achieve and I know that they are going to get great pleasure from the outcome."

"Vital lessons that I have learnt during this process is that gut instinct and first impressions shouldn't be ignored and that talking people into things is often a mistake."

Current projects include one she is especially excited about and has experimentally dubbed 'Textile Elements'. "It draws on previous projects and connections, combining my work with a photographer Mandi Lynn (NZ Creative Photographer of the Year 2017) and Steve Balaam (Big Ant Video, UK). We are working towards an installation exhibition and film project. It is very exciting to work with creative people who are expert in

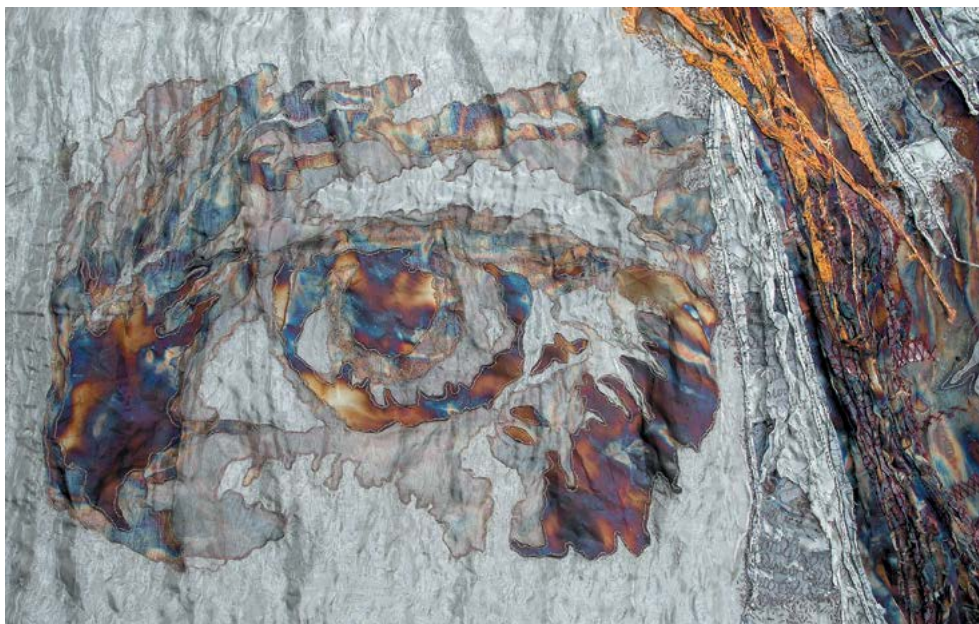
their areas, ones in which I have no practical knowledge, but to find that we all appreciate each others' skills and visions and can combine these to create something wild and special."

'Fabricated Narratives' is her second project on the go and is an exhibition scheduled for three shows in the UK during October and November 2018. "This is the beginning of a novel collaborative effort between four artists with varied backgrounds, interests and specialities. Our project is the notion of 'Fabricated Narratives' and all that this might mean. A narrative might be a story in time, a moment, it might be real or constructed entirely imaginatively. Fabricated could mean the use of textiles, a combination of objects or concepts, or lies and obfuscations. The other artists involved paint, photograph and work with paper and mixed media."

Looking ahead to the future, Alys aims to be established as a known artist in an arena wider than the textile world, both in New Zealand and overseas.

"I have first set myself the task of creating a higher exhibiting profile in NZ. In the UK, the dealer gallery model is not so prevalent as in NZ and so this is a new direction for me to develop. I continue to exhibit in the UK on a regular basis but will be aiming to expand the breadth of exposure I can achieve for my work."

Also a freelance tutor and author with a wealth of knowledge and experience which most assuredly resonates in her art, Alys's advice for novice artists is simply to reflect and take a leap of faith. "Anyone wanting to develop their creative side as a career should be sure to examine themselves carefully




ABOVE: 'Vision and Action' - 1900 x 1200mm. Stainless steel cloth, lustradur, thread.

RIGHT: 'Vision and Action' detail.

and consider what it is you want out of life. This is more necessary in the role of a creative than almost any other career choice."

Alysn's work is currently available to view at Kleur Gallery in Warkworth, Estuary Arts in Orewa and at the Geoff Wilson Gallery.

To find out more about this artist, please visit her website www.alysnmidgelowmarsden.com or visit her Facebook page Alysn Midgelow-Marsden Art Textiles. 



'Dune Grass Permutation' - 600 x 400mm. Paper, ink, wire, thread.

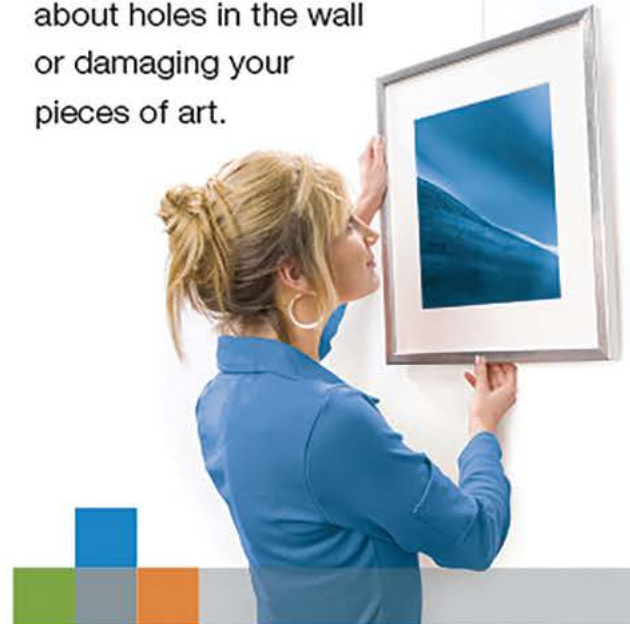


'Stains and Discards Series' - 230 x 230mm. Tapa cloth, thread.



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PAINTING TECHNIQUE

By Nikki Walter

Over the years I have accumulated a large number of pre-stretched canvases. I always find these quick and easy to use, however I like to apply several layers of gesso to improve the texture of the canvas. Once the gesso is dry I give the entire canvas a sand with fine grit sandpaper to improve the texture further.



Step 1 – Transferring reference photo to canvas

I start with a reference photo or several and the first thing I do is grid up the reference photo into squares. Then I work out a ratio between the size of the canvas and the size of the reference photo, before gridding up the canvas as well. Once this is done I simply work square by square to draw the reference photo onto the canvas.

Step 2 – Toning the ground

Next I make a mixture of burnt umber oil paint and solvent and apply an even layer all over the canvas. This layer will seal the canvas, protect the underlying drawing and set the stage for the rest of the painting.

Step 3 – Burnt umber under layer

In this layer I paint only in burnt umber oil paint, which is mixed with liquin to achieve a range of tones. This forms a monochromatic brown under layer which will establish the contrast needed to make the painting stand out.



Step 4 - Dead underpainting layer

Once the burnt umber under layer is completely dry, I start on yet another under layer, however this layer will be completely greyscale and should end up looking like a black and white and photo of the final painting. This layer helps establish the shadowing of the painting in greater detail. It also helps with the 3D modelling of each object in the painting. I never use straight black to make my range of grey tones, I prefer to make 'my own black' from a mixture of burnt umber and cobalt blue. This mixture is then mixed with titanium white to get a range of grey tones. Once again I use liquin as a medium. Paint should be applied in thin transparent layers to let the under layers shine through.



Step 5 – Colour layers and finishing

Now it's time to add the colour, as with the 'dead' underpainting layer, the colours are mixed with liquin and applied in thin transparent layers to let the previous layer show through. I usually start with the background and then work on the fine detail before returning to tidy up the background.

Once I'm happy with the finished painting, I let it dry thoroughly and then apply several layers of liquin by itself. This will even out the shine on the painting and add to the glow. I would wait at least six months before varnishing a completed painting to ensure complete drying. [N](#)

THE ART OF ORIENTAL BRUSH CALLIGRAPHY

By Seung-jae Yu

Oriental brush calligraphy originated in ancient China. Later, it was also developed as an art in Korea and Japan. In ancient times, the Chinese carved their characters (pictogram and ideogram) on turtle shells or bones (2000 BC) and then much later they used brush and paper. Transmitted from China, Koreans applied this art to the characters of their alphabet, han-geul (phonogram, invented in 1446 AD). Koreans handed over this brush writing art to the Japanese who then developed it in their own style.



Pattern collection of roof tile-end and flowery brick fence-wall.

There are five script varieties in Chinese:

- seal (220 BC - 220 AD)
- cleric (25 - 220 AD)
- standard (173 AD-)
- semi-cursive (87 AD-)
- cursive (48 BC-)

These have been developed and used through the ages and, surprisingly, all the scripts are now in use as artistic forms to this day.

There are three script varieties in Korean: block script, regular script and (semi-)cursive script, all developed since the 15th century.

The special features of brush calligraphy

Calligraphy has the unique feature of using soft brushes to write various script styles. As a performing and visual art, brush calligraphy has a vast cultural and

historical legacy. It has been passed down, with passion, from generation to generation. This work of the 'spirit of the east' is now attracting global interest.

Much of the power of this art form comes from the dramatic encounter between the two extremes of black (ink) and white (rice) paper. Red ink is also sometimes used.

Brush calligraphy in New Zealand

Some groups of Chinese and Korean calligraphers have made an effort to pioneer and introduce this art to New Zealand in recent years. They have organized various exhibitions and an exhibition will be held at the Mairangi Arts Centre, Mairangi, Auckland, from 18 - 22 January 2018, celebrating the lunar New Year of the Dog. This will be the 14th exhibition presented by 'Yeon Hyang Hoe', a Korean calligraphers' group active since 2006. All are welcome to visit and meet the calligraphers who will be sharing this ancient art with the public. The works will have descriptions in English. The response from communities including New Zealanders has been remarkable.

Besides exhibitions, calligraphers are visiting New Zealand schools at their request to demonstrate the art and help students experience brush writing and write their names in Korean and Chinese. This contributes to closer links between New Zealand and eastern Asian nations, their people and culture.

Calligraphy materials

There is a wide variety of styles, design and workmanship in calligraphy materials. Some items are becoming collectible due to their rarity, value and elegance.

As there is no source of supply in New Zealand, all quality calligraphy materials come from China or Korea.

'Four Friends' - the four basic items for writing:

- Paper (rice paper)
- Brush
- Black ink bar (or black ink)
- Ink stone (or white plate)

Some secondary items:

- Paper weights
- Absorbent mat (of soft material)
- Authentic textbooks, either of handwritten works by masters or rubbed copies from monuments or tablets, of stone or metal, etc
- Stone seals: carved pseudonym, full name, maxims or poetic phrases
- Vermillion seal stamp.

Subject matter

Oriental calligraphers love to write favourite poems, proverbs, quotations from the Bible, family or school mottos. These works are generally hung up in halls or meditation rooms. As peoples' interests are increasingly diversified, commercial subjects like product logos, brand names, organisations' names and so on, are becoming increasingly popular.

Exhibiting calligraphy

Calligraphy exhibitions are well planned, and exhibited works are printed in a booklet or catalogue with explanations in English. These are kept as a record and shared with other artists. Works are displayed in frames, scrolls, folding fans and other formats.

To be a good calligrapher, one may need:

- Peace of mind – ready to concentrate and control the brush
- Deep understanding of the characters' meaning, history, structure and style
- To have the 'Four Friends' available and in good condition
- To practise regularly with mental concentration and to interact with other calligraphers/artists
- To maximize your opportunity to appreciate good works with an attitude of continual learning.

The value of brush calligraphy

One can keep the mind in peace, enhance understanding of things Oriental and learn historic records and poems. In Asia, brush calligraphy, as an art, has long been highly recommended as a good discipline for a 'gentleman' or a 'lady.' It is wonderful to see this ancient art still being enjoyed today. It is also an innovative and creative art form that is applicable to modern life.

Learning Oriental brush calligraphy gives you:

- The unique challenge of using a calligraphy brush
- Experience of mental concentration and discipline which leads to peace of mind
- The chance to develop your potential skills (self-development)
- Find fellowship with Oriental traditions, people, ancient poems and records.

Expand your understanding of Oriental history, culture and art. Satisfy and achieve fresh creative desires with calligraphy. **N**



The 'Four Friends' of a brush calligrapher: ink bar, ink stone, brush and paper.



Plum and Chrysanthemum flowers with a poetic phrase on a folding fan.



Carved stone seals of pseudonym, full name, maxims or poetic phrases

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ART MATTERS



With Ira Mitchell-Kirk

THE ARTIST JOURNEY

Tips on being a professional artist

At the beginning of your journey, I advise you not to burden your art with having to support yourself - supplement with other sources. When you expect a return straight away, your creativity will suffer as it changes your mindset to one of creating for the market, trying to give them what you think they want and will buy. Instead, create what you want and stack shelves at the local supermarket at night if you have to - do whatever it takes to keep the paint flowing. Be humble, and read biographies of artists you admire; very few had it easy. The artist's life isn't an easy one, but it's an incredibly rewarding on so many levels. Never let sales be the barometer of your happiness.

Learn the business

That said, you need to learn the business of being an artist which includes time management, networking, exposure, and self-promotion. In all my travels, talking to artists and their professional practice; New Zealanders are the least forthcoming about their work. I struggle with this dilemma as it's merely another barrier in your mind to break through. Again, do whatever it takes to move forward. For myself, I went to business networking groups where I was encouraged to speak about my work, and I also had hypnotherapy for confidence building. Never dwell on what you perceive as a block; acknowledge it and find a solution if you are serious about making art your career. Go to free small business courses, contact your local library or polytechnic for information.

Anything is possible

Write lists, specific to what you want to achieve and when you will have achieved them. My first itinerary was for the first year of trade; it taught me anything is possible when you set your mind to it, and I could have put more things on that list. It included turnover, shows and travel with a pin in the map as to where I would travel. Once you have this

document in hand, you are like a ship's captain sailing to a faraway land. The goals give you a clear vision, like a radar when life throws storms at you; you will keep heading towards your goals no matter what. This also gives you the confidence to say, 'no thank you' to requests from others which will not help you with your goals.

Fake it 'til you make it

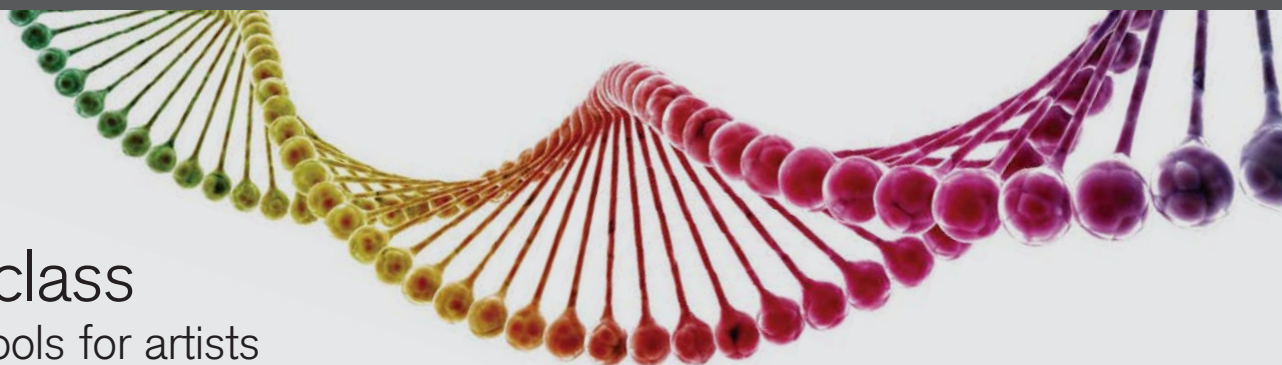
Be positive, or fake it until it becomes your natural state. Misery certainly likes company so steer away from the moaners and victims; they will suck your life energy if they perceive you as getting ahead. Once they are out of your line of sight, you will notice incredible like-minded people will come into your life. Make time to be with these people - their creative energy, and positive energy is a tonic to any day of doubt. Celebrate the success of others, remember there is enough sunshine for us all to share.

We all have negative voices in our past, questioning our abilities and the legitimacy of art as a vocation. Their opinions are none of your business. Get a thick skin and be awesome.

Just get up every day and make art, enjoy the process, learning and sharing. Persist, and you will be found. **N**



Illustration by Sarah Greig, a fine arts graduate of UC, now self-employed as an illustrator plus mum to three preschool children in Christchurch.



masterclass

Learning tools for artists

Master hard edged painting methods with acrylics

It is important to mix your paint to the correct consistency, somewhere between single and double cream.

When diluting the paint, use matt medium, not just water so as not to underbind the paint.

Also add a few drops of flow aid to the water you are diluting the paint with.

Paint the whole surface with 2 coats of paint.

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

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

Once dry apply the second colour.

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

You should be left with a clean hard edge.



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Courageous Flair

By Eddi Te Koha-Williams



After having her talent dismissed by a high school art teacher and being told to ‘stick to design’, Louise Williams let go of her passion for creation and almost gave up on her dream of being an artist. Almost two decades later, now a mother and an accomplished graphic designer, she has once more put pen to paper and allowed her creative talents to flourish. Her biggest accomplishment? Finding the courage to try again.



‘Witness’ - 508 x 254mm. Acrylic on canvas.

Born in Doncaster, England, Louise emigrated with her family as a toddler and settled in New Zealand. Although she always had a creative flare, it was during her years in high school that the first blow to her artistic confidence occurred, and she was told to stick to design as the teacher didn't like her style. These words were especially discouraging, and although she had since taken up crafting and scrapbooking as a hobby, Louise was unable to follow her dreams and didn't so much as pick up a pencil for over two decades.

The second blow came swiftly indeed. By the age of 24, Louise was diagnosed with Crohn's Disease – a type of inflammatory bowel disease that affects the gastrointestinal tract and can cause persistent abdominal pain. Louise became bedridden after having to endure multiple surgeries and spent a long time in isolation while she healed. Depression soon became a very present and persistent bedfellow in her life, creating another obstacle in her path.

Although the Crohn's Disease is still present in her life, Louise has managed to wrestle control over this and bring her focus back onto her art. Her saving grace has not only been her undeniable strength to overcome these challenges but also the love of her partner and two young children.

Gradually Louise felt the compulsion to draw, create and grow stronger. Starting again with small canvases, her confidence grew when she tentatively placed these pictures for sale on 'Etsy' and was able to profit immediately. Her confidence in her style and work continued to grow, leading her to be the accomplished artist she is today. Very humble, Louise still describes herself as a 'work in progress'.

An avid fan of fellow artists such as Jane Crisp for her ability to create realism in nature, or Pam Hawkes for her ability to evoke instant emotion with her subtle colours, Louise's work resembles that of her heroes while at the same time making powerful impressions in her own way.

A self confessed mixed media artist, her 'go to' mediums are acrylic paints, Prisma coloured pencils and Derwent pastels - always accompanied by her size 2 Winsor and Newton paintbrush. "I'm a freak for details and couldn't live without the ability to get really close and add detail. I also use a finer detailing brush that satisfies my need for minute markings." This is especially noticeable in her works 'The Gathering' and 'Whisperings'.



'Prince of the Forest' - 381 x 762mm. Acrylics on canvas.

When asked how she works from start to finish, Louise takes a very organised yet laid back approach. With her iPod playing an eclectic playlist, she gets to work using photo references and will do a basic mockup in Photoshop to get the composition right. "After that, I sketch the outlines on a canvas and just go for it, blocking in colour and building detail until I'm happy. The photo reference usually gets thrown out half way through and I just go by feel from there."

Inspiration comes to Louise through particular or unusual expressions that seem to draw her in, compelling her to put pen to paper and capture it on canvas. "I have tried landscapes and abstracts but without something feathered, furry or human in my imagery I just feel like it's lacking something. I love painting animals in pastels and coloured pencil. I get a lot of satisfaction from bringing a long deceased pet to life again in a piece of art, knowing it has real meaning for the receiver. I also get inspiration from the art products themselves and I'm dying to get my hands on some scratchboard and encaustic medium, which will no doubt take me off in another direction entirely - but then that keeps it interesting."

Wiling away the hours away in her studio has become an essential part of life for Louise, and she has also found a lot of wisdom through her work too. When asked what her advice is for up and coming artists – or even just those who are looking



'Blind Faith' - 600 x 760mm. Acrylic, graphite, charcoal on canvas board.



'Karma' - 350 x 450mm. Acrylic on canvas panel.

for a new hobby – it is not to get discouraged. “Everything can be painted over. Everything. So don’t lose heart – in the end it’s just a canvas and no-one starts out as a professional. Just do it. You don’t need a degree, don’t listen to naysayers, don’t worry about making mistakes. Just get on with it. Put on some music, be prepared to make a mess and try out different mediums and techniques - just don’t waste 20 years because someone told you once you couldn’t do it.

“I’ve also learnt that some of the bigger pieces get really tedious to finish at times so I plan my next pieces while I’m finishing up the last. This gives me the motivation to get it done so I can start on the next pieces I’m excited about.”

Although there are no current projects on the go for Louise presently, she has definite plans for her next big project. “I tend to flit between styles and mediums depending how the mood takes me but there’s always a face of some kind involved. I love seeing a blank wall and knowing I can create something to put on there that I’ll be happy with – that will speak to me each day – and I love that my work can make other people feel the same way. That’s pretty powerful to me.”

Forward Planning

“I’m planning on exploring scratchboard next so it keeps me interested. I figure there’s always something more to learn. I don’t think you ever get to a point with art that you think you’ve mastered everything and are done.”



LEFT: 'Whisperings' - 304 x 304mm. Mixed media on hardboard.
 ABOVE: 'Mandy' - 297 x 420mm. Pan and Derwent pastel pencils on Caran d'Ache pastel paper.



'The Gathering' - 609 x 914mm. Acrylic and mixed media on hardboard.



'Girlskech' - 210 x 297mm. Charcoal pencils on Canson paper.




'Tui' - 210 x 297mm. Prismacolor pencils on black art paper.

Despite having only shown at small local galleries so far, Louise's work has been made available to view and purchase all over the world. She has had sales successes in the U.S, Canada, Italy and England as well as Australia and New Zealand. However, it is not enough – world domination is next on the 'To-Do' list. 'I'm a self-employed graphic designer in my day job but would love to give it up completely. I'm working towards producing a portfolio of work so I can look to do a solo exhibit somewhere and

show in a more public and intimate forum than my website or Facebook page."

Contact

Sensitive, elegant and thought-provoking, Louise Williams' work can be found online through Facebook – Louise Williams Artist - or her website, louisewilliamsartist.nz. Furthermore, she can also be contacted through email at hello@louisewilliamsartist.nz 



'Destiny' - 350 x 450mm. Acrylics on canvas panel.



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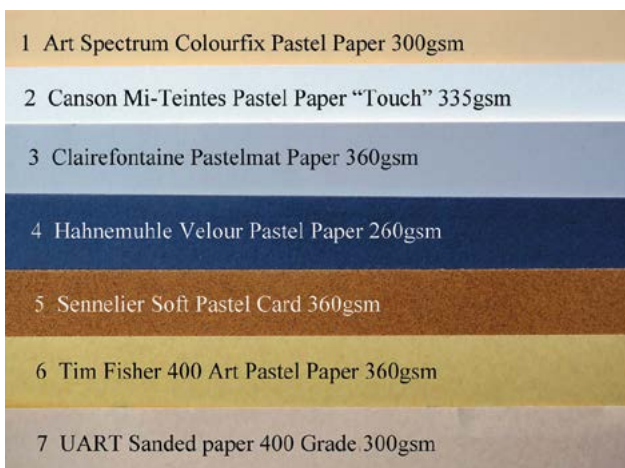
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BY KATHRYN SAMIRAH MILLARD

SURFACE TEXTURE

Thus far we have broken our pastels into pieces, found a box for them, arranged them by colour (hue) and value, further explored some value ideas, said a quick “hello” to Carlson and his theories (an oil painter by the way), and now seems a good time to take a look at the other important component in the fusion that is a pastel painting, and that is the paper, or the surface we need to choose.



Sample Pack of Sanded Pastel papers (a great way to try some new papers out).

Pastel painting can be an exciting combination between pastel and paper, a synthesis that goes beyond just using the paper as a surface to be solidly covered with pastel, as an oil or acrylic painting might be.

This coalescence of the type of pastels chosen (hard, soft, pencils or sticks) and the character of the paper surface (sanded or not, muted or bright) will have a direct effect on the finished painting's appearance.

There is an important prerequisite for a suitable pastel surface; there needs to be some 'tooth' or 'texture' for the dry particles to adhere to. If the surface is too smooth then the pastel will not adhere and the opportunity for layering is lost. There are many pre-made pastel papers with varying degrees of 'tooth' to choose from.

We also have two further factors to consider in our decision and they are:

1) Value (how light or dark is the surface?). 2) Colour (is it cool, warm or neutral?).



Pastel papers come in a wide range of colours. In order to avoid confusion, it is important to make a few decisions before starting, especially if you intend to leave areas of the paper showing through to contribute to the overall effect.

Ask yourself if you want the paper to harmonize with the subject you are going to paint or is it to provide a contrast?

Should the colour be warm, cool or neutral?

For example: Using a warm earth colour can be a nice accent to cool greens in a landscape. Conversely, we may use a mid-toned green paper for a green subject, letting the paper do a lot of the work for us. There really is no rule that says you have to cover the paper completely!



Note: Be aware that the rougher side has an un-forgiving patterned surface which can, arguably, adversely dominate your finished work. The choice is yours, just take it into consideration at the start.

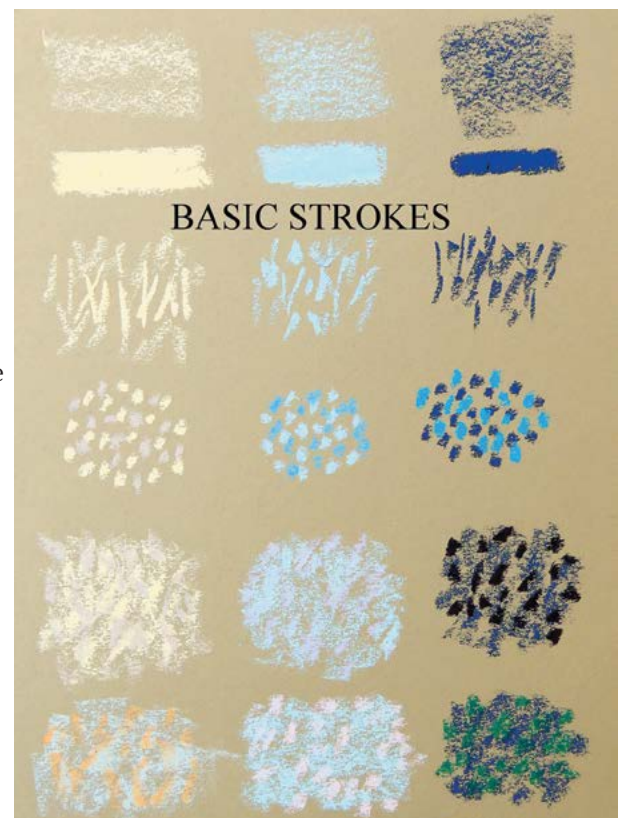


In the above example of pastel on Art Spectrum Colorfix it is interesting to note how the same valued pastel looks on the different colours and values of the paper. The black paper can add intensity to the colours; the white can make colours appear more luminous; the orange coloured paper is more of a complementary colour to the blue purple pastel whilst the blue paper is more in harmony with it.

Handling Pastels: Mark Making

If we take a piece of Mi-Teintes paper and apply pastel we will see there are two different textured surfaces on it, one side being more pronounced than the other. If we apply our pastel lightly to the surface we can also notice how the paper's colour interacts with the pastel colours. Like handwriting, the way we use our pastels gives our work its unique identity. There is no 'right' way to apply the pastel, it just has to do the job you want it to do.

There are several basic techniques for the application of pastel and it's often a good idea to try them out ahead of time, so you can be more spontaneous later on.



RIGHT: Linear strokes using the tip of the pastel produce a delicate line. Side strokes cover a large area with broad sweeping gestures.

Cross hatching is a classic drawing technique much favoured by Degas (1834-1917). At a time when pastel had fallen out of favour he began to experiment with the medium. It offered him the possibility of simultaneous line and colour, and his paintings show remarkable results from overlaying pastel strokes of varying lengths; short strokes over longer strokes, hatched diagonally, vertically and horizontally; combined with dots and dashes, sometimes crisp and sometimes blended.

He is said to have softened pastels over steam to make them into a paste, then used them in novel combinations over gouache and monotype. He was not interested in the Impressionists' attempts to record the immediate and transient effects of light, he had a strong preference for painting people in modern life.

In these first few articles I have introduced you to the tools of the trade. It's a good idea to try things out, be curious, explore new methods. Remember not every painting has to be a finished work. Use your supplies regularly enough to find out what 'clicks' with you. The



Dancers Bending Down, 1885 - Edgar Degas

more you are at ease with your materials the more they become an extension of you, the more joy you have in using them.

"You can't use up creativity. The more you use, the more you have." Maya Angelou. [N](#)

JAPAN FOUNDATION'S TRAVELLING EXHIBITION

Handcrafted Form: Traditions and Techniques



Expressions Whirinaki Arts & Entertainment Centre, Upper Hutt - 25th November 2017 – 22nd January 2018, 9am - 4pm, 7 days.

The Embassy of Japan, in cooperation with Expressions Whirinaki Arts & Entertainment Centre, is very pleased to announce that the Japan Foundation's Travelling exhibition – 'Handcrafted Form: Traditions and Techniques' – will take place from 25th November 2017 until 22nd January 2018, at Upper Hutt's Expressions Whirinaki, Arts and Entertainment Centre.

This travelling exhibition introduces two different groups of craft objects; works nurtured within and for daily life, and creative works made in a workshop environment.

The works used in daily life are crafted from raw materials with techniques appropriate to bringing out the best of its medium, creating works balancing ease of use with aesthetic appeal. The other works are those crafted in small-scale regional workshops which persisted through an age of industrialisation, when much of Japan's craft objects became mass produced. This gave rise to superior artisans and idiosyncratic artists who influenced each other to create the well-known depth and quality of Japan's handcrafted goods.

You can expect to see materials including ceramics, textiles, metal work, lacquer ware, wood, bamboo, paper and many others. The Embassy of Japan's website at <http://www.nz.emb-japan.go.jp> has more information. [N](#)





Societies, Clubs and Groups



MCL Construction 2018 Art Hawke's Bay Exhibition



Art Hawke's Bay are looking forward to the 2018 exhibition, showcasing work produced by members of art groups from the region. The exhibition will run daily from Thursday 22 March until Sunday 25 March in the Cheval Room, at the Hawke's Bay Racing Centre, with no entry charge. Opening night is Wednesday 21 March at 5.30pm, tickets \$15. All entries are for sale at the exhibition and afterwards through the website.

This year's theme is Hawke's Bay Captured and there are seven categories: Open, Water, Land, People, Things that Grow, Structures and Movement. The winners of each category will be announced at the opening night and receive a prize of \$250. For the first time there will be a special category for Sculpture, also with a prize of \$250 for the winner. Additional prizes will be awarded for Best in Exhibition, People's Choice Award, a Special Prize and a Best

profit event, funded mainly by local grant providers and sponsors. Art Hawke's Bay is very appreciative of their generous support, including MCL Construction Ltd, our naming rights sponsor. They are a long standing Hawke's Bay company of 69 years with an interest in supporting both local artists and charities. [N](#)



2017 Best in Exhibition - *The White Cliffs* by Rosemary Ormond.

More information at www.arthawkesbay.co.nz.



2017 exhibition workshop with Jules Clarke.

of the Backroom Prize. The Best in Exhibition winner will have the opportunity of exhibiting four paintings at Muse Gallery in Havelock North for two weeks.

An innovation at the last exhibition was a display of

art work by secondary school students. Art Hawke's Bay chairperson Hans Doevendans says, "At the last exhibition visitors were very impressed with the standard of work on display by students, representing 12 local secondary schools. Again we are inviting secondary school art departments to choose a work by one of their students. This time we are very pleased to offer a prize of \$250 for the winner of the section plus the opportunity of selling works."

This year's official charity is Cranford Hospice. We are looking forward to fundraising for them and will be holding a silent auction at the exhibition, with art work and other prizes on offer.

The Art Hawke's Bay annual exhibition brings together members of art groups throughout Hawke's Bay in one combined selected exhibition. The exhibition is a non-

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Wellington Art Club's annual big exhibition of original paintings was held in the beautiful garden atrium at Rita Angus retirement village on 11-12 November, 2017.

Photography by Lucille Cash

The show is over and we are back to our easels and paints. What a great venue Rita Angus Atrium is to display our art, with such welcoming staff and residents. Thanks to all the helpers who set up the display stands, all the volunteers over the weekend and the artists

for sharing their paintings; non-Art Club members like Graeme who provides his van, our burley muscle men who drag those heavy screens into place, and Nic who played the music.

Big Thank you! [N](#)

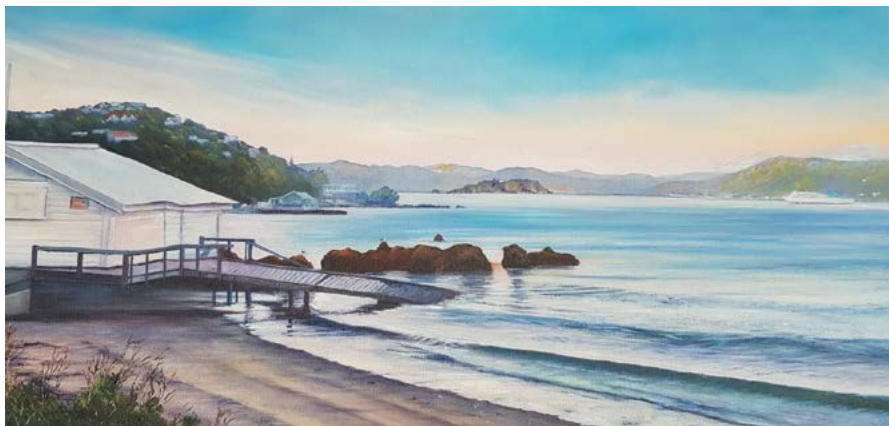


Opening night in the atrium at Rita Angus, Wellington Art club, November 2017.



ABOVE: Gwen Carre sold three paintings at the recent Art Club Showcase. Gwen's acrylic painting, *Pink Affair*, highlights her wonderful use of colour.

LEFT: Christie Chan works as a vet's nurse but she finds time to produce beautiful art in her spare time. She also loves to paint animals



CENTRE LEFT: Olympia Osborne lives in Miramar and enjoys painting scenes of Wellington where she has lived all her life.

BELOW LEFT: Graeme Calcott paints mainly landscapes and seascapes. This is the view from his home on the Miramar Peninsular.

BELOW: Miranda Munro loves the healing qualities of colour and this is evident in her cheerful art work. Miranda runs Transformative Art workshops in Wellington and has an art studio in Melrose.



Societies, Clubs and Groups

INNOVATIVE ART EXHIBITION ESTABLISHED IN WAIHI

On Sunday 19 November a rather unique art exhibition took place in at the Waihi Academy during the annual Vegetarian Food Festival.

By Derek Cookson



ABOVE LEFT: Ladies working the desk and hall tirelessly.

ABOVE: Winner of the 'Guess the value' competition. The painting by Carol Fippard of Whangamata Beach was won by young Tom Voller of Tauranga.

LEFT: People's Choice Award - 'Pathway to Pumphouse' by Val Tubman.

BELOW: Academy Award Winner - 'Gold Digger' by Janice Marshall.



The Academy provides educational and conference facilities for New Zealand and overseas visitors. These facilities are first class in a peaceful rural setting.

The local art exhibition titled 'Window On Waihi' took place during the food festival as one of many activities complementing the almost 50 vegetarian and vegan food stalls. It also included Chinese knotmaking, medical workshops, neck massage, an Ikebana exhibition, Chinese floral art, Chinese calligraphy, Chinese papercutting, Tai-chi and 'High Tea' (all organic and vegetarian).

The food festival, attended by over 3000 visitors from all over New Zealand, Argentina, Australia, Taiwan, and Malaysia, saw people busily engaged outside on the huge lawn, sampling the temptations on offer. Many of the overseas visitors came specifically for the Food Festival.

In the main administration building, artworks by members of four local art groups were on display under the theme of Local Landmarks, Features and Scenes of the Waihi Region. The four groups were Art Waihi, Waihi Art Club, Whangamata Arts Collective and Katikati Art Group. Over one hundred and twenty artworks were displayed in a large bright room, generally no more than two works per panel, allowing viewers ample space to browse.

Almost 500 people went through the exhibition in just five hours and encouraging sales were made.

There were two awards: The 'Academy Award' went to Janice Marshall from Whangamata for her charcoal and chalk drawing of a 'Gold Digger', and the 'People's Choice' titled 'Pathway to Pumphouse', was an acrylic by Val Tubman of Art Waihi. There was also a novel 'guess the value' lucky dip to win a painting of Whangamata Beach. It was donated by Carol Fippard of the Katikati Art Group, and proudly won by a very happy young man from Tauranga.

Due to the success of the local art exhibition it is hoped to be held next year in a similar vein. It could become a 'must-see' for any interested art lovers in this quiet yet burgeoning region of New Zealand. **N**





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Studio Art Supplies has made making art more accessible since 1974. As one of the longest running art stores in New Zealand, they have all the experience needed to help you grow your art-making practice.

By Evan Woodruffe



Da Vinci Nova synthetics are just one of the brushes ranges exclusive to Studio Art Supplies.



Handmade visual aids help artists select their materials.



Dean working fastidiously on a custom canvas.

Back in the days when everything was hand-made, founder John Woodruffe brought his skills as a graphic designer (studying under greats like Alan Fletcher and Bob Gill in London) to set up the store around a knowledge of materials and techniques. The limited availability of art materials in the 1970s due to licencing spurred John into importing world-famous brands like Schmincke paints, da Vinci brushes, and Hahnemuhle papers into New Zealand for the first time. When computers replaced traditional drawing materials in the graphics industry in the late 1980s, these brands became central to the growth of the fine art section of the business.

Sponsorship

Studio Art Supplies also contributed to the visual arts community through sponsorship and patronage. Awards were set up with Auckland's art schools in the early 1990s which continue to this day, and the Studio supported young artists by purchasing their work.

Genuine interest in the practice of artists lead to much one-on-one discussion matching materials to techniques, and Studio Art Supplies became the place where artists could learn about how the new products appearing on the market could be used in exciting new ways.

Retirement

When it came time for John Woodruffe to retire at the fit age of 75, it was important to find a partner to continue the ethos of Studio Art Supplies: run by artists for artists – a reciprocal part of the visual arts community. The family firm of Gordon Harris was the perfect match. They had the will and resources to not only support John's vision for this store, but to enhance their own stores with many of the wonderful products imported by Studio Art Supplies. In 2007, Studio Art Supplies joined with Gordon Harris, extending their selection to include world-renown brands like Golden paints, and moving in to exciting new premises in Crummer Road, Grey Lynn.

From Father to Son

Today, John's son Evan Woodruffe continues to provide artists with sound advice on materials & techniques both at Studio Art Supplies and throughout the Gordon Harris stores. Store manager Michael Mitchell is proud of the 'SAS' team – between them there is no material problem too difficult or unusual that they can't tackle: "We have the time and the



Studio Art Supplies is a treasure-trove for artists.

expertise to work with artists, illustrators and all creative people on any project no matter how large or small”.

The large store is jam-packed with a huge variety of art materials including extensive and unique brushes, paint, and paper sections, and is famous for its premium Custom Stretched Canvas. Artist Dean Tercel is the chief canvas craftsman, a perfectionist who has turned out more than

25,000 tailor-made canvases, from tiny 10cm squares to giant four metre oblongs, each one special.

Many well-known artists have learnt their materials by working at Studio Art Supplies, and currently Wendelien Bakker and Patrick Lundberg work with Michael and Dean to make the store a creative and engaging place that welcomes all levels of artist. [N](#)



Premium triple-milled PRIMAcryl acrylics are exclusive to Studio Art Supplies.



Handmade signs make the store fun and inspiring.

Visit Studio Art Supplies at 35 Crummer Road, Grey Lynn, Auckland, for a real fix of arty goodness.

SHINING IN ADVERSITY

By Jan Boyes

After 10 years as a hobby-painter, her daughters having left the nest, Luane saw the opportunity to do, to the fullest, what has become her biggest passion. "I quit my job in the council and jumped into my own business. We had lots of space and a big function room in the barn and I opened my own art school in 2002." It sounds as if Luane had everything organised, but fate intervened again. She shares her story with us.



'Sonny' - 500 x 800mm. Pastel.

"I am a self trained artist, self-employed since 2000. I was living with my husband and three daughters, in a big, old forest-house in East Germany and I had a full time job. Renovating and gardening took a lot of time too and I was looking for something to charge my inner battery. I found a very inspiring book about the Russian landscape painter Iwan Schischkin, and started to copy some of his paintings. I then started making copies from other old masters, and soon I wanted to paint my own work. After a few years – in 1995 – one of my colleagues from the council came to see our old charming forest-house and was astonished to see all the paintings on the walls. Soon after they organised an exhibition and it all snowballed. I had more and more exhibitions, features and commissions.

But in 2006 my husband suddenly passed away and my whole life crumbled. I came to New Zealand in 2007 for the first time, to maybe find another life, have another focus and get over the grieving. I fell in love with New Zealand immediately but to stay and to really feel at home again was the biggest journey in my life - so far. In 2010 I studied art and creativity in Lower Hutt. The student visa was the only option I had to stay in the country, not knowing at this time that it would open the door for me to stay forever.

I lived in the forest, in the middle of nowhere, and I found my inspiration in nature, and so it is here in New Zealand as well. But when my first grand-daughter was born I fell in love immediately and started to paint her portrait over and over again, and so I became more and more a portraitist. It's the beauty and the joy in life that I love and what better impression and evidence than to find it in faces, animals and landscapes.

There are lots of artists who inspire me. As I mentioned Iwan Schischkin's landscape



'Golden Bay, Clifton 1' - 300 x 1200mm. Pastel.

paintings were the first to inflame my heart because of their accuracy and great reflection of the wild big landscape in Russia with its special charm. Ilja Repin is my favourite portraitist. I had the chance to visit two of his exhibitions in Berlin and am in awe of his ability to bring life to canvas. I felt tempted to start a conversation with the framed ones! Max Liebermann is my favourite impressionist. I love his freedom to dance with the brush on the canvas and the fresh colours he used. Often you don't even see the features in the faces and this impresses me. Rien Poortvliet, my beloved Dutch illustrator, whose drawings, spectrum and volume are incredible. It is said he is the Rembrandt of the 20th century and I believe that too. John Torina is my contemporary landscape artist. He lives in Costa Rica and I had the pleasure to get to know him and his art while he visited NZ a few years back. He gave me one important sentence 'colour is light' and if you see his landscapes you'll see what he means.

Inspirations and ambitions

Doing art for me is like going to a place where nobody can follow me until I get it out but then I am already diving into other paintings. It allows me to express what I feel, it is my drive and it carries me through rough times. It is my escape, my meditation, my joy, independent from other people or places. That's where I am deeply connected to myself, in coherence with life.

My ambitions have changed since 2006. In trying to find my balance again, to learn another language, immigrate in another country and make myself a home again, I had the chance to grow in areas that I never thought I needed to. At the moment I am writing a book about all my experiences within this time and how I found Me, the place within. It will be a book with humour and illustrations. My ambition is to give some inspiration to people in similar situations. I hope in five years time I will see my book published and more of my paintings being exhibited in New Zealand and Europe.

Exposure

I had some features in magazines in Germany and I had my own little art school. My students remained together for a few years under my name after I left and moved to New Zealand, in the hope I would come back.

I still give workshops when back for a visit and see the development and successes of my former students. I haven't had a lot professional obstacles in Germany

The New Zealand Artist Magazine



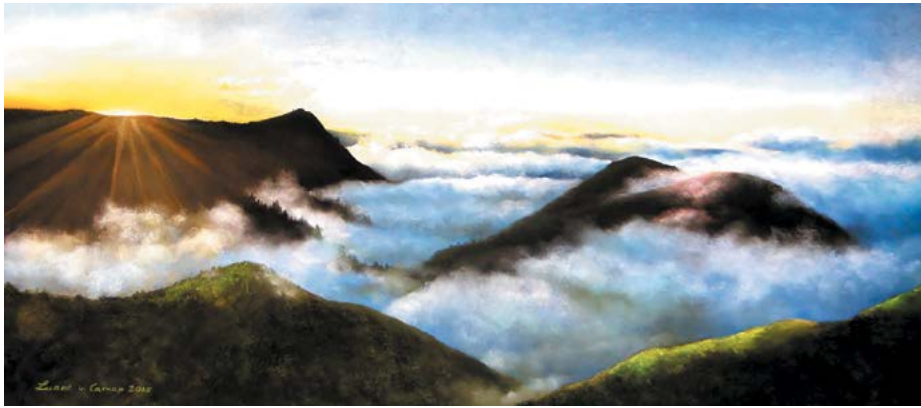
'Lonely' - 500 x 700mm. Pastel on canvas.



'Mt. Pupka' - 400 x 500mm. Oil.



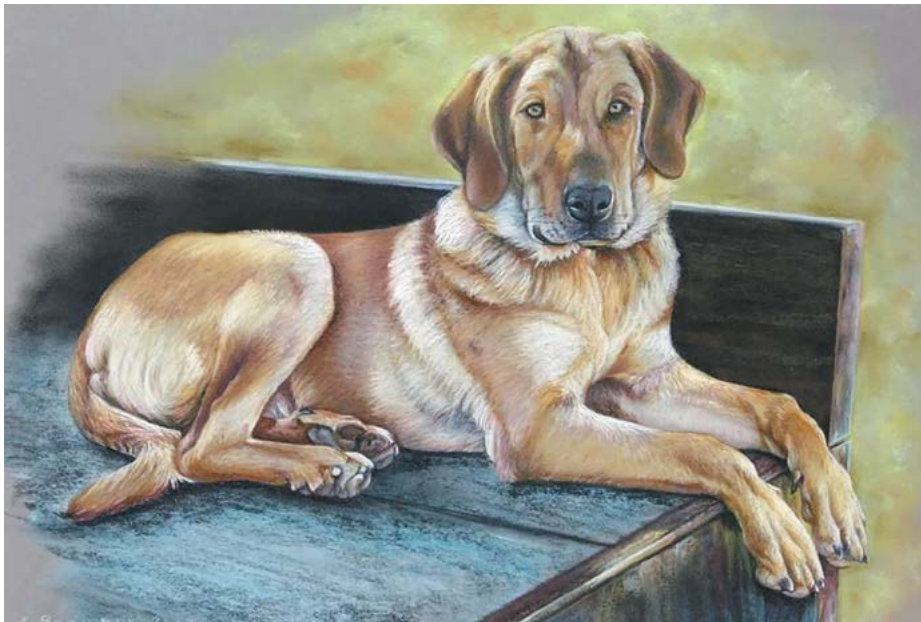
'Hallig (the house in the clouds)' - 400 x 500mm. Oil.



'Golden Bay, Clifton 2' - 400 x 900mm. Pastel.



'Exploring' - 500 x 600mm. Oil.



'Patience' - 500 x 700mm. Pastel.

because first I didn't intend to become a professional artist. But when I made the decision to be self-employed in 2000 I already had enough commissions, mainly with animal portraits, so I wasn't jumping into the unknown.

Starting again

In New Zealand I had to start all over again and it's far more difficult here, especially if you live far away from the pulse and I spent a lot of time and effort getting my art out there. Much more difficult were the personal obstacles. I had some traumatic times behind me, at one stage I didn't know where and to whom I belonged anymore. I needed time to heal and grow. Immigration can be difficult – if you are an immigrant you know what I am talking about – as the requirements are quite high and for quite a while I didn't think it would ever be possible for me, not even knowing the language at first. But you walk forward and carry on and now looking back I can say I didn't know my own strengths. There are no mistakes, these are all lessons.

Preferences

I am a realistic painter. I like to paint landscapes as much as portraits or old charm such as house trucks or weathered/tumble down baches. I think life itself it is my subject. I like to dance between the mediums although I prefer pastel for portraits, watercolour or oil for landscapes. My favourite pieces of equipment are one old wooden chair on rollers and three old tea tables on rollers. I have all my pastels on them and can roll them easy in different areas in my studio to avoid too much sun coming through the big windows during the day.

Finding the right spark gets me started on a piece of work. I often ask people if I can paint them if I see something interesting in their faces, and if I am painting landscape I am quite spontaneous and jump in the car to be somewhere special I know, because the light is good right now. I always have a good amount of prepared canvas or paper including frames stored and ready to go. After the drawing is done I start with the most important part, the eyes or the



ABOVE LEFT: 'German Dachshund' - 500 x 600mm. Pastel.
 ABOVE: 'Housebus Blue' - 400 x 500mm. Watercolor on canvas.
 LEFT: 'Bonny and the Kea' - 580 x 1120mm. Oil.

“Do I have any tips for new artists? Yes. Never give up! Never ever!”


sky. Anything else will follow automatically. If the eyes are sad, the whole face looks sad. If the sky is dramatic, the whole landscape has to follow the same mode. If this is set to my satisfaction, the rest is with less excitement and I can breathe again. Most of the time I have approximately 10 paintings/drawings on the go. Until the oil is dry on one I can carry on with the next and so on.

When I am working, I like to listen to people who talk about inner and spiritual growth and every now and then I like a comedy. Mostly I hear things many times because the main focus and attention goes to my art and so the speakers or actors' voices become background noise for a time. That was the main source for my English learning as well.

Leisure hours

When I am not painting, I walk at least one hour per day with my dog Bunny, mostly up and down the hills where I live. Golden Bay has lots of great walks. If I don't paint I like to build and garden. Once a week I give volunteer painting workshops in my Church, and have weekly Skype talks with my family in Germany.

Do I have any tips for new artists? Yes. Never give up! Never ever!

The galleries that currently carry my work are Onekaka Arts in Golden Bay and Rare Creations, Mapua. My work has ended up in Germany, Norway, Sweden, Australia, New Zealand.” 

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LOUVRE-LENS MUSEUM

We were driving north from Paris and decided we should visit the new Art Museum at Lens in northern France. It is in an area people have usually associated with wars and refugees, and those are some of the reasons it was built there.

By Jan Boyes

There was criticism that too much of France's culture is centred in Paris, so it was decided in 2003 to build a satellite Louvre Museum. Only the Nord pas de Calais region wanted it, and Lens was chosen over Lille, Calais and other bigger and better known centres in the area. Lens wanted it because the last mine had closed in 1986 and the unemployment rate was well over the average

for France in the years since. Lens is close to big populations in Belgium, Germany, northern France and the routes taken by the British when they take the ferry to Europe. It is in the area of war tourism, battle sites and war cemeteries, (see last issue on poppies in Arras – this town has the 'Museum Wellington' about NZ miners who tunnelled under the front line in WW1). It is also an area of a depressed community, with the big industry, mining, slowing down and suffering disasters, one killing 42 miners. There are still views of slag heaps in the landscape.

It was hoped the Louvre-Lens would change the economy of this city like the Guggenheim has changed Bilbao. (This has been dubbed the Bilbao effect, where iconic buildings can and do change a city).

Has it worked? Well, we stayed two nights there in one of the new hotels built close to the museum grounds. For a year after it opened at the end of 2012, admission was free, and 900,000 people visited (they expected 700,000). The 2016 total was 444,602. The museum cost €150m to build, so that was a boost to the area. It is upsetting to find out that terrorism in Paris has reduced the numbers going to the Paris Louvre by 15% (2 million visitors a year).

The Museum was symbolically chosen to be built on a mine site, which had to be rehabilitated. A worldwide design contest was won by Japanese architectural firm SANAA in collaboration with the New York firm Imrey Culbert. To make the building blend



'St Sebastian' by Pietro di Cristoforo Vannucci, also known as Le Perugin, (about 1490 - 1500)



View of slag heaps in the area.



Two of the special mirror exhibits.



The Galerie du Temps.



Three charming exhibits in the Antiquity section.

into the surrounding area, the architects designed a string of five low-profile structures; the central one is square with glass walls and the others are rectangular with polished, aluminum facades that gave a blurry reflection of the surroundings. Altogether, the museum is 360 m long and contains 28,000 square metres of exhibition space. The design of a central building flanked by two wings mimics the Paris Louvre.

Our impressions were that the building was not the 'big statement' we were expecting, perhaps because of

its low-slung nature, but nonetheless impressive with its use of natural light, and the latest art museum style. The largest space, Galerie du Temps, was full of amazing and beautifully arranged works of art. The items in this large, open hall are arranged chronologically, from 3,500 BC to the mid 19th century, regardless of style or country of origin – paintings, mummies, sculpture, glassware, bronzes, silverware, sarcophagi. One of the temporary exhibitions was based around paintings with mirrors. N



LEFT: Anton Fugger, banker and humanist (1493-1560). CENTRE: Madonna and child with five angels by Alessandro di Mariano Filipetti, also known as Sandro Botticelli (around 1470). RIGHT: Panel of wall covering from the mausoleum of the Ottoman Sultan Selim II (1566 - 1574).



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DALI IS NOT CRAZY!

A close friend, with a life long dedication to music, agreed enthusiastically with my suggestion that 'creative people live constantly on the edge of fantasy most of their lives' and that an inborn ability to imagine the 'what might be' sets them apart from those who think using the other side of the brain.



By Dougie Chowns



Salvador Dalí with his fine moustache.



'Christ of Saint John of the Cross' is a painting by Salvador Dalí made in 1951. It depicts Jesus Christ on the cross in a darkened sky floating over a body of water complete with a boat and fishermen.

Often misunderstood, creatives can be underrated by those who work only with known facts or figures that must tally to reach a conclusion. I defy the average accountant to begin to vision the unknown. Presently obvious as Creative and Art programmes are being culled in our Polytechnics.

Please understand that I write these musings purely from my own life experience and art background. Artwork is many things and, as a figurative artist of over 65 years with a brush, pencil, or piece of conté, I appreciate a sensitive line from other artists. I was a professional creative in the 60s, employed on a broad range of applied art and media projects. In Kelvin Grove Museum of Art Glasgow last year I was attracted to Salvador Dalí's 'Christ of St John on the Cross' so it seems appropriate as I write, to be listening in my head, to the poems of Dalí's friend Federico Garcia Lorca set to music sung by Paco Ibanez. I am reliving night driving years ago between Provincia de Madrid, Zaragoza to Barcelona, often problem solving as the miles sped by. So it is with this piece, actually between Whangarei and Hellensville, stopping and writing, using my iPad Pro.

Quite how we almost unconsciously fill a canvas with a comfortable mosaic of shapes, colours, and forms can be amazing - especially to ourselves, the creators. It flows from our hand to often surprise ourselves next day. Where does this imagery come from? Is it, as suggested, that we with creative minds use the opposite side of our brain? The last person to know how I am painting is myself. We simply know or feel when a brush stroke is right - worse, we know when its wrong. It's all about making decisions. Creativity can take many forms.

Observed in a restaurant cafe in Madrid where poets and writers gather for afternoon discussion - El Cajón, 'the drawer', a small group of avant-garde retired well-dressed men were in the process of creating a new word. A word that summed up the personality of their friend, while sipping lemon tea in ornate silver handled glasses. They were about to create a totally new sound to honour him on his birthday.

A word that would describe his talent or character – forever. I rather like that idea.

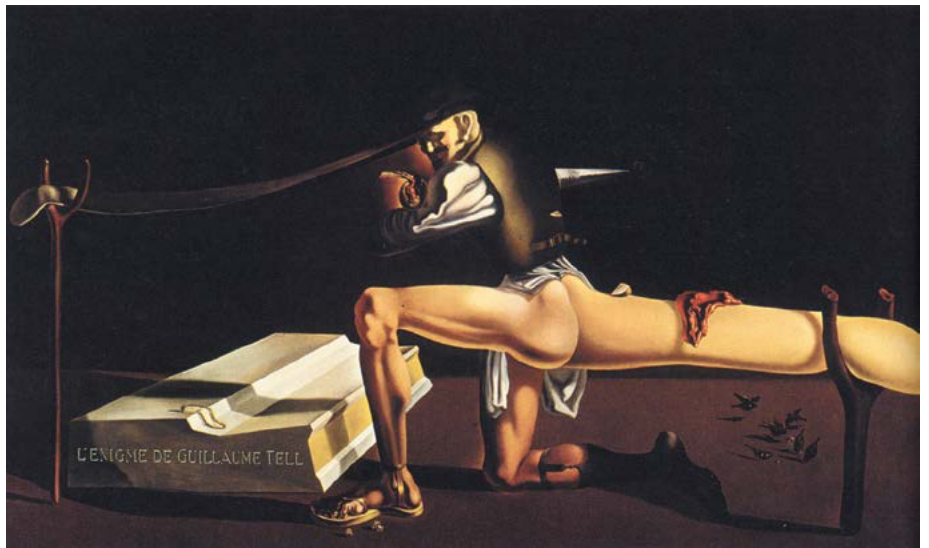
Each colour has a wavelength, also an associated sound, pitch and frequency. I wonder how paintings vary one to another as electronic graphic sound images? I have had a problem since 1960 to paint an experience remembered high above a small town in a valley, on a winding hill road near Coin in southern Spain. We were photographing a fashion model in a long evening gown in a Modigliani-like composition. My very first assignment from a London winter, to almond blossom and orange groves. In the valley below a bell started to chime and the laughter of children came up - how do I paint that sound of laughing happy children coming out of school? Marc Chagall would know - I still ponder.

How can we draw sound? If you were to draw the sound of a voice as a continuous line, what would that graphic line look like? Would it have colour, go up and down, curve or have sharp angles, even change colour at times? Try it with a friend; you may find yourself bordering on an abstract portrait. Creativity is all about breaking rules, but you must understand the rules you are breaking. Creativity is many things and has many directions we all experience daily.

Where do words come from? 'Surrealism' is one such created word birthed out of necessity in 1924 Paris, created by André Breton and others. Catalan Salvador Dalí had one such creative mind, backed by superb virtuoso skill to create imagery that demanded this special word to describe the work and subsequent art movement. Fired by Freud's interest in dreams and the bizarre it fed their imagination to separate them away from the conventional 'warm snug' to be aware exciting flamboyant thinkers. A line in a favourite C S Lewis poem of mine, named 'The Country of the Blind', describes those with little awareness. It was in a small treasured book I bought at the University bookshop in Barcelona in 1968, while unusually waiting for a bus to go to my Playa Castel



Dougie's sketchbook - Cadaques, 1989.



The Enigma of William Tell by Salvador Dalí, painted in 1933, the elongated component of the human body could represent the persistence of memory (ref: The Persistence of Memory, Dalí, 1931).

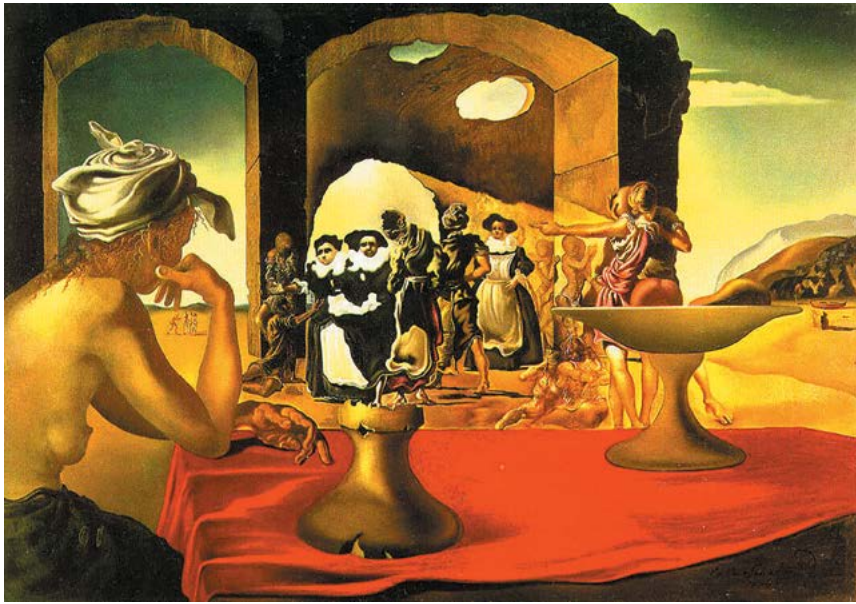
de Fels home. I knew nothing of Lewis's children's stories. Later, lines from his poetry named many of my paintings. "Goddess country, never men's, a mountain mass stood bold to the inward eye" etc. All wonderful turns of phrase. He said he found God on his way from Oxford to Whipsnade Zoo which passed our home on the Chiltern Hundreds.

I was privileged to experience the interior of a Spain still locked in the 17th century. In contrast to Madrid, I feel Cataluña has a plus like Paris, with high fashion, good taste and a mix of avant-garde people who naturally expound their superior appreciation for culture, design and their claim to classic Greek origins. Interestingly, Catholic Opus Dei often at the financial helm. I never worked so hard or had such a fabulous studio office space; it made London or New York look shabby.

I have a theory that because of the Catholic church, the dragging of chains shackled to a leg while on hands and knees following the Virgin's journey, that another Catalan – Antonio Gaudí – as a child saw these same chains stored for San Isidro hanging high on the outside walls of churches and realised the significant strengths of a loop of chain. He inverted the loop as an arch and appreciated the natural distribution of perfect forces within that arch. Interestingly, the chain arch could be varied in height or width, yet still retain the same perfect distribution for the architect; a realisation not arrived as a mathematical equation, but through a visual graphic. Thank you San Isidro, the church, and painfully raw women's ankles.

Gaudí, the Prado, Escorial, Madrid, the Spanish painting school were the influences on the young genius Salvador Dalí who at art school considered that none of his tutors were capable of critiquing his work. But what would you expect from a young man with a name like Salvador? A lonely and likely insecure child after his mother's death, he came from a line of Salvador's, including his dominating father and even his same named elder brother. Forced to be a fighter, he knew his destiny in his name.

Although shy, his name, I believe, gave him the confidence to be first 'himself' – what flare, what presence did he command as a man? The Spanish have a word for



Slave Market with the Disappearing Bust of Voltaire (1940) - Salvador Dalí, depicts a slave market, while a woman at a booth watches the people. A variety of people seem to make up the face of Voltaire, while the face seems to be positioned on an object to form a bust of Voltaire.

such people, they say “¡He has Gracia!” Impossible to truly translate in English as it is much more than ‘grace’. A possible explanation, I was told, might be that when this person enters a room of people, everyone becomes aware they have arrived, even if not seen. Something has changed, by their presence.

Mitchener’s explanation of another unique Spanish expression ‘Vivo Yo’ is best; a graphic of a smiling little boy, happily peeing the words ‘Vivo Yo’ (I live!) in the snow. It means rather more than merely ‘I live’. ‘Guapa’ is a complementary term to a female, young or old. The use of the word ‘Guapa’ a complementary term to a female, young or old, again in the ‘familiar’, that may be accepted with pride, respect or affection by an aged woman or little girl alike - all equally. The compliment is totally different in meaning according to age or standing - you are ‘more woman’, with no insult of being overly familiar, or ‘fresh’.

Few have Gracia. It can’t be expected, demanded, bought or even earned; it exists as a presence, honoured mutually by collective awareness of others. Dalí understood these differences, peculiar to his people and if we try to understand the man and his work we must attempt to understand his times, attitude and culture.

He automatically built himself into the imagery with all his loves and hates. “Do I address this person as Tú or as Usted?” - the familiar ‘Tú’ (you) is only with family or close friends. ‘Usted’ is for people you don’t know but are talking to. Use the ‘familiar’ as an over friendly Kiwi and you are dead in the water.

All these unusual attitudes and references to us, exist in the hand and the mind behind those wild open eyes and the long curved mustache I feel confirmed his Toro fighting horns, so deadly to the Torero. Dalí the fighting bull to be feared. He imagined he could disembowel you with a flick of his head, I am sure. Did Philip IV inspire Dalí with the painting of him hunting wild boar?

We employed two dynamic Portuguese and Spanish bull fighter executives who would enter the conference room with the same look and attack. Antonio later naturally became top man from New York to Buenos Aires. Bullfighting is not a sport – it is a religion and happens only on religious days. Likewise, if you wish to begin to understand Picasso, first attend a bullfight with a reliable and knowledgeable companion who will take you to the mortuary below and explain the ritual and, at times, bullfighters deaths that so inspired Pablo all his life. This is so evident in his attack, content and the drawing of his art. I made my unwilling students sit out a bullfight. “Leave by all means”, I said, “but never critique Picasso. You must understand the man, and try to know what drives him”.

Dalí the showman played out his overt surreal self-honesty to the amazement of his audience, present or not. Diderot would have been proud of him, I believe. (See Issue no 15 of the NZ Artist Magazine). Some, meanwhile, in ignorance perhaps, are simply delighted with the imagery, colour and composition of the Dalínian world. A piano hoisted high in a tree, fried egg watches, Mae West’s lips sofa, or long legged elephants and clusters of insects in secret places. Catalans, intensely proud of their man who astounds the world, maybe even the Catholic church, although he overtly refers to sexuality. I received memos in 1968 to make Warners glamorous underwear advertisements, not sexy. Manufactured under licence via an Opus Dei factory in Sabadel, and yet Dalí was acceptable to be blatantly sexually overt.

Likewise I wonder why Dalí said he believed in Generalissimo Franco, a mystery to me. Was this a Surreal statement in itself? When Andy Warhol, who Dalí did not especially rate as an artist, gave him a silkscreen process



Philip IV of Spain was King of Spain and Portugal as Philip III. He ascended the thrones in 1621 and reigned in Spain until his death and in Portugal until 1640.

print, Dalí placed it on the floor, unzipped, and like the little boy in the snow, peed on it in the hotel bar. Did he also pee a crucial word I wonder? Or was it his sign of taking ownership?

We will never know, but for me the philosophy fits. Dalí was not crazy – he was simply very different by doing and being the opposite of what one might expect. He lived



Dougie's sketchbook - Isle sur la Sorgue, Avignon 1989.
Left: Life-size bronze by Cor Zitman.
Right: Diana Vienny - from a drawing by Matisse.

on the edge of fantasies that would terrify others, maybe even himself. He, like a Jesuit, mentally flogged himself, even in his relationship with Gala his wife. He had to write for permission to visit her in her Castell Pera in Puból. However his big fear was death – but again the church runs deep here. Are we all not confined by our upbringing?

In 1986 my Whangarei students camped overnight in Cadaqués. We often lunched clients years ago, so I know this small fishing town well. Adult Kiwi students never previously abroad, en route via the New York Museum of Modern Art to see Picasso's 'Les Demoiselles d'Avignon', had stayed with Swiss photographer friends Rene and Rita Groebli in Fontaine de Vaucluse. They saw previously unseen works of Henri Matisse in Isle sur de la Sogue, sat in

Van Gogh's olive grove experiencing the Mistral at St Remy, and the Vasarely Foundation in Gordes - now, Cadaqués - home of both Dali and Picasso. They breakfasted on the smell of olives and orange blossom, were amazed with Figueres and the Dalí Foundation, for lunch. One must feel the sun, sip the wine, smell the garlic sizzling on the plancha as 'pan con tomate', cheap peasant toasted bread rubbed with garlic, olive oil, tomatoes and salt fill the mouth and comforts the soul, between sips of Rioja.

That loaves of bread balanced on the heads of Dalí statues watch us from high, are reminders that after battle, the first thing to do was to get the bread ovens going, and feed the survivors. Dalí knew all about 1936 and the Civil War.

Dalí and Russian Gala were each their own great loves. A surreal relationship in itself. You must research for yourselves their sexuality behind the superb hand and eye that, with a piercing gaze of her, or any subject, realised the same skill of Velázquez, Zurbaran and Goya. Dalí's overt surreal imagery is astounding to me having emerged from within a Jesuit domain, but not to be discussed here as we have a broad younger readership. Francis Bacon likewise, but to name one other. Art is generated by many forces, interesting but not always understood, as Balthus stated on film.

'Surrealism', an invented word to describe dream-like events, actions, imagery of both performance and artwork, came from a small group of creatives in 1920s Paris. When reading other accounts please remember that writers' opinions are only 'their' opinions, they often differ; much is conjecture.

I suggest you must best experience the works, their size, their dynamic force to form your own opinion. Pictures in books give no size dynamic, photos vary in colour from one publication to another – you need to experience the works yourself. I am sure I would be a pain in the neck to untraveled tutors should I survive to attend discussion lectures.

!Dalí is not crazy! What did he mean when he spontaneously said that on film?

Best answered perhaps by a personal tale: I complained to my Doctor that I thought I was getting neurotic and paranoiac. An art collector herself, she faced me, took my hands and looked into my eyes and said "Dougie if you weren't, you would not be any good."

Push the boundaries, friends, live on the edge. **N**

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MARK ADAMS

By Eddi Te Koha- Williams

Mark Adams is a painter of beautiful scenes of wide, sweeping landscapes and pristine locations hidden within the landscape of New Zealand. He shares with us his journey through harder years, as well as the defining influences that have lead him to his current passion.



'Paradise Central Otago' - 500mmx400mm. Acrylic.



'Mt Cook' - 1000 x 750mm. Acrylic.



Born to second-generation gold miners from the Cardrona, Mark has endured issues with his sight for most of his life that wrecked havoc on his learning abilities in childhood. "I struggled at school partly due to my vision issues but also I have a different learning style. High school was a difficult time for me because as the year went on my friends seemed to be learning faster than me and I felt like I was being left behind. I had learnt to read enough to get by but I had to work very hard as the biggest problem was comprehension. Although I tried really hard, it became easier just to sit at the back of the class and say nothing. I realize now that life without reading makes everything rather difficult - it really limits your opportunities."

Luckily for Mark, he had passionate teachers who truly cared and endeavoured to help those who struggled with learning. "One teacher organized a tutor to come into the school once a week and work with a handful of us trouble makers to ensure we comprehend the materials we were given. We weren't little kids learning to read but rowdy, bored teens - so I take my hat off to this old retired teacher who really got us boys interested in reading for the first time. His method was simple - he found out what each one of us boys were interested in and went out and got some picture books about exactly that - our interests. That captured my attention."

Mark decided to leave school at the age of fifteen to try his hand at farming. He found himself employment with an ambitious young farmer with land in the south of Oamuru. It would be a year of firsts for them both. "My boss was just starting out on his very first farm and I was his very first worker, so it was great knowing we were both learning new skills



'Bealy Rangers' - 1000 x 400mm. Acrylic.

and working towards a lucrative future.

"With the money I earned I'd buy mainly car and motorbike magazines each month. This got me interested in reading other things like newspapers, farming magazines, and arts and crafts books, and led me to realize that you can learn just about anything from reading books."

Mark's father had always been an artistic influence on his son, and it was through an upbringing filled with creativity that his talents evolved. "It was because of Dad that I had always enjoyed art. I loved to draw and at school it was my strongest subject." Although he had always been apt and interested in drawing funny illustrations and cartoons for his co-workers, Mark had never really considered the possibility of incorporating his creative talents with any kind of career path.

A chance encounter with a friend started Mark on his journey towards a successful future as an accomplished artist. "One day a friend of mine came over and told me to come outside to check something out. So I went out to the front drive to see he'd airbrushed a picture of DC Comicbook villian The Joker on the bonnet of his car. Until then I hadn't even considered painting on anything other than paper or canvas.

"I decided I'd like to learn how to use an airbrush so down to the book shop I went. It wasn't long before I was doing the odd painting for all sorts of people; from truck murals to shop walls

The New Zealand Artist Magazine



'Lindus Hotel' - 900 x 600mm. Acrylic. Cover pic.



'Central Otago' - 1000 x 750mm. Acrylic.



'Near Otira' - 1000 x 500mm. Acrylic.

- this artistic outlet gave me a feeling of pride to know that I could do something most people believed they couldn't. The encouragement I got gave me more confidence and determination to do better with my art.

"Since then I have moved onto painting on canvas. New Zealand landscape is my greatest inspiration and topic – plus living so close to the mountains (near Oxford) does the soul good. I aim to portray and master the amazing landscape so people feel like they are standing in the scene."

For the most part he works in acrylics; using Winsor and Newton products because he finds the vibrant colour outstanding, although he also enjoys watercolors and pencil.

"My favorite piece of equipment however is a flat brush. I find I can do quite a bit of work with the flat brush from wide strokes to fine lines depending on the angle you use it. I use many types of brushes from wholesale to professional, especially Royal & Langnickel.

"I work mostly from photos in the studio. I put a gesso coat on canvas then start from the top, and while it's still wet I blend the sky colours with a dry brush. Then I do the

under-paint of mountain ranges and then the foreground. Then comes the highlight on the under-paint. This is where all the detail comes in and can take many hours to complete. During this time I prefer to work in silence.

"An area of challenge for me is making sure that I look and see all the detail when I'm painting, so that the completed piece holds a fuller representation, leading to the realism in the work I create. As mentioned, I have always had poor eyesight which has hindered me in creating detailed works, but a number of years ago things changed when my Ophthalmic Specialist removed both lenses. This sounds weird but it's true, I have no lenses. The plan from the specialist was to replace my lenses with artificial ones after the operations to remove the brittle and damaged natural ones, but it was discovered that I had vision in both eyes and only require reading glasses as is often the case with someone my age. This was very unusual and put down in the end to the shape of my eyes. A very fortuitous outcome for myself - some might even call it miraculous considering my love of art."

After spending sometime in Christchurch, before and after the earthquakes, Mark was given various opportunities to showcase his work on many different public platforms – including television. For eight years he presented for a live spot in TV advertising with Good Living. Around 2009, he was invited to do a few segments with CTV entitled 'Art with Mark'.

"The pilot episode was based in Governors Bay and featured a tour through Canterbury's History of Art by-way of visiting and recreating earlier well-known art works from many of these local artists. The main focus of this program was centered on the idea that everyone can paint – funnily enough, that was also our slogan."

After the rebuild began following the earthquakes in Canterbury around 2010 – 2011, many businesses began using shipping containers. This gave Mark the idea to develop a gallery on their lifestyle block - inside a container. Now in 2017, he has finished the



'South Westland Back Road' - 900 x 600mm. Acrylic.



'Checking the Hives' - 1000 x 500mm. Acrylic.

40-foot container gallery with heaps of space to create and view his work. It now functions as an art studio/gallery.

"Currently, I am involved mainly with the Rangiora Art Society however I also support other local art societies. Yearly art exhibitions and training workshops have helped me as well over the years to showcase my work, and I am proud of winning the People's Choice Second Runner up in the Kaiapoi Art Expo 2016. Furthermore, I teach art classes privately as well as at schools in surrounding areas and from my studio in West Eyreton."

Mark is currently anticipating a future in which national and international galleries exhibit his work. "I am excited about the future when galleries will carry my work. My five year aim is to see some larger works of mine in galleries nationwide. At the moment I am working on some Central Otago historical gold mining paintings, e.g.: Saint Barthans and the Lindis Hotel, and I have also had success with overseas purchasers."

When asked about what advice he'd share with up and coming artists, his reply was one that he has passed on to many of his students. "One thing that I always advise is to just keep practising and to be open to constructive criticism, as this is something artists often struggle with. All in all, I think if you're artistic, you just can't get away from that as it will always be present. I have had no formal art training, however, I have such a passion for art that that has driven me to focus on it. I feel this is what I was made for, and I love creating."

When not practising his craft, Mark enjoys work around his family's lifestyle block and helping his bee-keeper son to tend to their hives. "I help him out during the year moving and tending the hives and I have gained inspiration from the environment the bees inhabit. "



ABOVE: 'Fox Glacier' - 1000 x 500mm. Acrylic.

BELOW: Mark's studio/gallery inside and out, made from a 40ft shipping container.



Canvases filled with great, sweeping landscapes and scenes filled with beautiful contrasts; Mark uses rich, vibrant colours; precise strokes and meticulous attention to detail to capture the stunning settings around his home in Rangiora, South Island. To find out more about his work both past and present, you can find Mark through his website at www.artwithmark.co.nz. 

COLIN HOARE

Since my last appearance in the NZ Artist Magazine three years ago I have tried to expand on my style and I have created and developed new ways of approaching my art while I still using bright vibrant colour; I have begun to expressive qualities of abstraction and the freedom I can gain from simplified form and shapes.



Jack Register, Colin Hoare and Tom Turner at the entrance of their pop-up gallery in Palmerston North.

I've loved painting from a young age but I was discouraged by an unkind comment when I was young but I have recently rediscovered painting and haven't stopped since. All my life I've wanted to be an artist and to put my ideas down on canvas.

Through the years I've dabbled in many different styles and colours. Always trying to make each one more enjoyable and when new ideas pop into my head, I try to get them down on canvas.

Oils is my medium of choice, dynamics in colour is my statement however I am still trying to find my style and am constantly learning .

Nowadays I'm in more comfortable in how I paint and spend a lot of my time painting with some success, with my work winning quite a lot of awards and being shown and sold all over the world.

I have got together with two other artists, Jack Register and Tom Turner and have a pop-up shop in Cuba St. in Palmerston North.

Here are some samples of the work I have done over the last few years. [N](#)



'Sketch' in oil.



'Thanks mate' - oil.



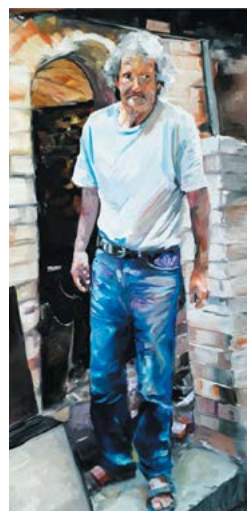
'Inside the square' - in oil.



'Huia' - in oil.



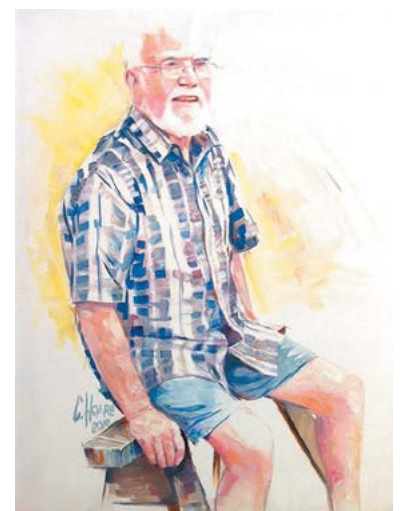
'That face' - pen and ink.



'The potter' - oil.




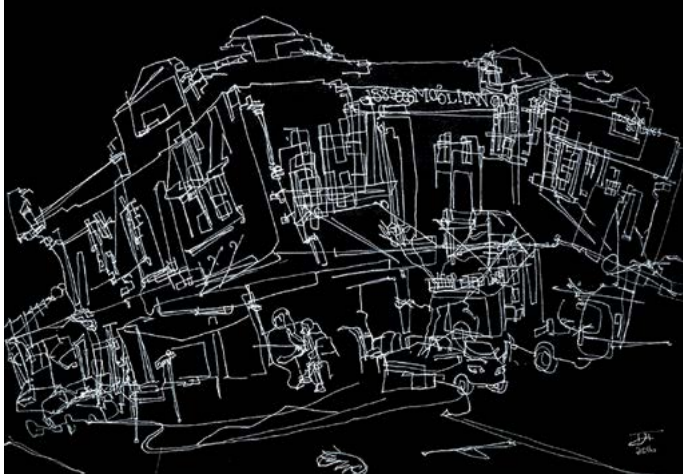
'Jack Register' the 1st drawing.



'Jack Register' - sketch in oil.

TOM TURNER

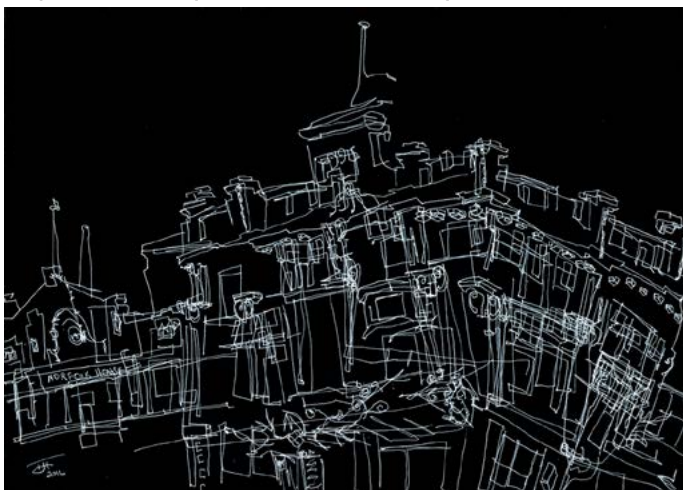
Born in Wellington in 1963, Tom Turner graduated with a Bachelor of Fine Arts at Quay School of the Arts in 2006. He completed his Master of Art & Design at Auckland University of Technology in 2013, receiving a graduate study award for his social sculpture project titled 'New Zealand's Wailing Wall'. 



'Cosmopolitan Building, cnr Taonui & Cuba Sts, Palmerston North' by Tom Turner.




'Royal Observatory, Greenwich, London' by Tom Turner.



'Corner of Coleman Mall and George Street, Palmerston North' by Tom Turner.

JACK REGISTER

Jack Register QSM has been a practicing artist for many decades and his work has hung in galleries and private collections throughout New Zealand. "You should be still doing what you love at 80, just because you love it. I still struggle, I'm still figuring things out, I've kept my mark going but I'm still modifying it all the time." 



'Rangatikei river' by Jack Register.



'Foxton beach' by Jack Register.



'Rangatikei river' by Jack Register.

A QUICK SUMMER OIL PAINTING

By Evan Woodruffe

Here's a quick method with oil colours that is perfectly suited for outdoor, summer painting. Using just a handful of colours and three brushes, you can complete a painting in a single sitting.



The day before painting, I prepped a small Stretched With Love Canvas with a couple of coats of Schmincke Primer 1, to give me a silky smooth, brighter surface to work on; and polished the surface with a P600 sandpaper once dry. You can work directly on Stretched With Love with no extra priming, but a little extra attention really gets results.

I often like to work on top of a coloured ground, so to prepare in the quickest way possible, I wet the surface of

my canvas and drop on liquid acrylic Schmincke Aerocolor so that it blossoms and runs. I tip the canvas and wipe off to arrange the colour where I think it looks good. With the lovely warm weather this time of year, it's left to dry in a breeze while I go to lunch, and is ready when I'm back. Oil colour can be painted over dry acrylic, and the Aerocolor is so brilliant that it makes a great partner as the underpainting. Note that acrylic cannot be painted over oil colour.



I've chosen a few, single-pigment oil colours. This helps keep the mixes clean, harmonious, and means I'm carrying around less. Schmincke Norma Professional is a smooth, buttery oil paint that is ideal for using straight from the tube, and I've selected the following from this range: • Cobalt Cerulean: a soft blue, highly prized in the 19th century for skies. Genuine cobalt colours offer a subtlety and softness that

mixed cerulean blues can't imitate • Poppy Red: a translucent orange pigment that's perfect for tinting blues, heating up reds and yellows, and altering greens. • Chromium Oxide Green Brilliant: a subtle, translucent green that's softer than Phthalo Green and a completely different colour from the similarly named Chromium Oxide Green. • Opaque White: less overpowering than Titanium White, while still very opaque.

Oil paint is great to mix with: make up all your colours before starting, using a palette knife, and you can see if they look good together, altering if need be, before you commit to the painting. From the Cobalt Cerulean, Poppy Red, and Opaque White, I mix two blue tints (just a speck of Poppy Red stops the white

from making my blue too pastel), and two grey tints (more Poppy Red into the blue, plus white). Poppy Red with Chromium Oxide Green Brilliant makes lovely Sap Green tones.

The pasty consistency of oil paint requires the strength of a good bristle brush to push it round, especially on a



dry surface, whether primer or dry paint. I love the da Vinci Maestro2 series. Once there's a wet layer, softer brushes can be used.

To create a graduated sky, I lay down the two blue tones next to each other, darker above lighter. I use a filbert shaped brush, as these were developed for blending wet-in-wet colour. With a criss-cross action, I knit the dark and light sections together, bringing the light up into the dark, and then the dark down into the

light, until there is a satisfactory join. I cut into the green underpainting with my sky blue to create foliage shapes along the horizon line.

Softening is a technique to get rid of brush marks, pushing the intended area back in the picture plane. As the sky has no texture and is at the back of my picture, it makes sense to soften it. For this I use a da Vinci 5073 Mottler and the gentlest touch I can manage. This technique requires the most delicate motion of a



soft brush over just the tops of the oil paint layer – not disturbing or pushing the layer, just softening the surface. If you collect more than a trace of paint on your Mottler, you're using too much pressure. The action can be from top to bottom, then side to side.

I pinch out the colour from my Maestro2 filbert with a paper towel, and pick up the darkest grey to start my clouds. Any residual blue in my brush won't affect my greys, as both colours are made from the same blue and orange! Dark grey for the lower sides of the clouds, then my lighter grey goes on. I need some highlights too, so add almost pure white in several places. As clouds have more texture than sky, I'm generous with the amount of paint I apply here.

Now time for the earth-bound elements: I use a decent-sized round Maestro2 here, as I want different marks from those in the sky. The green I mixed is translucent, so adds depth to the green underpainting, and I let some of the underpainting show through. I also add some Cobalt Cerulean with a touch of Opaque White to my green, to give me the variation of a cooler and more opaque green. Although relatively large, I can use the tip of my round brush to move passages of green into the still wet sky, if I'm careful.

The painter Boucher (1703-1770) pointed out: 'Landscape is too green and badly lit', so to avoid this, I add some Poppy Red into the foreground as a counterpoint, and to advance the front part of the picture (warm colours

come forward, cool colours recede). However, I feel that my three colours are not enough for the job, so add Chrome Yellow Hue Middle, a warm, slightly earthy and very opaque colour that really invigorates my palette. Mixing this with a bit of everything and just using it in the very front of the picture helps to separate midground from foreground.

With some simple techniques and a few quality colours, it's not too difficult to make a reasonable oil painting. Good colours make colour harmony easier, and you may've noticed how the Poppy Red features in every mixture on the canvas. This common colour thread creates colour relationships that carry the painting. I hope this helps you develop some colour relationships of your own. [N](#)



News

ABOUT THE HAIER BIG HOOT



By Cherie Reid



For 10 weeks from Saturday 3 March 2018, 47 owl sculptures (1.65m tall) custom painted by artists, will be exhibited on the Haier Big Hoot art trail at key locations around Auckland. Standing alongside them will be 60 owlets (90cm tall), many decorated by students from Auckland schools.

Featuring in the free public exhibition will be established artists, along with some of New Zealand's most exciting up and coming creatives. Thousands of people are expected to take to the streets of Auckland to explore the colourful invasion of individually designed owls.

At the end of the trail, the owls will be auctioned to raise funds for Child Cancer Foundation. To find out more visit www.thebighoot.co.nz.

The Haier Big Hoot is presented by Child Cancer Foundation in partnership with Wild in Art, the International creator of the event.

Included in the public exhibition will be work by artists from around the country, including Dick Frizzell, Jeff Thompson, Flox, Peata Larkin, Shane Walker, Weilun Ha and Jessica Pearless. A full list of participating artists can be found here: www.thebighoot.co.nz/artists. 




Katherine Mansfield House & Garden

BNZ and Katherine Mansfield House & Garden team up.

This summer, Katherine Mansfield House & Garden will be home to a range of artworks from the BNZ Art Collection in an exhibition entitled Reflections: New Zealand women in art.

"This exhibition highlights the importance of equal gender representation. Historically, women have been under-represented in the arts due to social structures. This has allowed for a one-sided projection of women's roles and place in broader society. It is a delight to see both the finance and art sectors come together to support this very important conversation around gender diversity", says Jessica Ward, BNZ Heritage Curator.

The exhibition will run from 1 December 2017 to 25 March 2018, and will include artworks by iconic New Zealand artists such as Robin White, Fiona Pardington and A. Lois White. 

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Barbara von Seida

When having a close look at the works of serious artists, it becomes obvious that their work is a reflection of what they had experienced in life, what moved their inner parts and what they saw happening around them.



Barbara with her painting 'Charged' - 570cm x 760mm. Acrylic on board. Awarded Best Landscape in Waitakere Art Awards, October 2017.



'Blue & Beyond' - 560 x 760mm. Acrylic on board.



'Equinox' - 570 x 760mm. Acrylic on board.

My latest works expresses a time in winter where turbulent weather systems caused flooding and roads on the Coromandel Peninsula became impassible. Dark, ominous dramatic clouds became a daily feature. I responded in an attempt to combine the atmospheric conditions and the geological forces of the New Zealand countryside. In this context, I am no different from them.

Even after having lived for over 27 years in this environment, I am still fascinated with the soft rolling landforms, the rich and dark vegetation and the constant sound of the sea.

Besides florals, still life and the occasional portrait, landscapes have become my favourite subject, painted with a deeper narrative below the surface.

The resulting multi-layered images are therefore not what I have observed, they are my response to what I have observed.

It is not my intention to describe a particular place in detail, but rather express essential moods and emotions.

Latest work

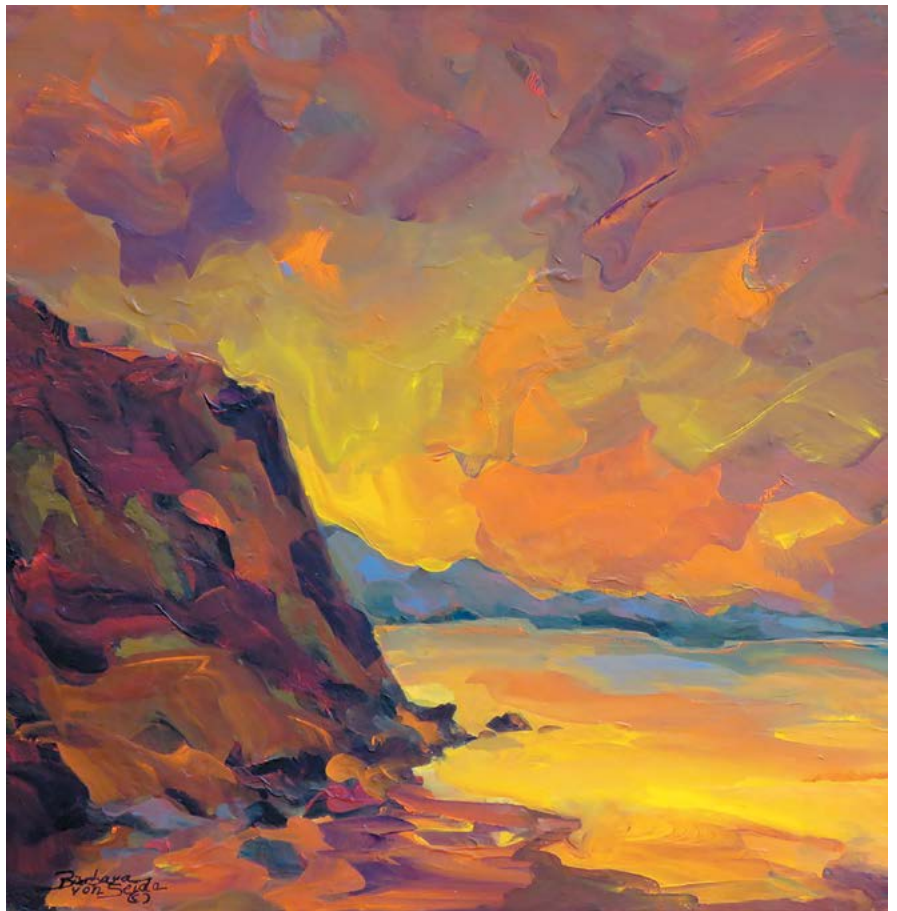
Currently, I am working on a body of landscapes which will form my up-coming solo exhibition, to be held at the Art Matakana Gallery, from 2 to 24 February 2018, entitled 'Landscapes: Colour and Emotion'. (See advert on page 61.)

Putting together this series of paintings has been very intense, since I am my own toughest critic

when it comes to finding the right colour combinations and their tonal values that express the emotion I wish to convey. This is not an immediate process but one that takes many weeks of constant layering and adjustment. Even then, the end result may not achieve the desired outcome I was hoping for. In that context, I like the abbreviated quote of Picasso – “I do not create an image, I find it!”

This exhibition will be my first ‘solo’ north of metropolitan Auckland and this I am very excited about. At the opening of my last solo, held at the Mairangi Art Centre almost two years ago, Terry McNamara (well known Auckland art critic), spoke of my work in part: “This is a rich, almost overwhelming exhibition of completely convincing paintings. The colour here is magnificent I think, in its drama and the coherence of each work. I admire the technique that produces the flatness of the water and the ruggedness of the hills. What you are seeing is the work of a very, very accomplished painter.”

See more of Barbara’s work here: www.barbara-von-seida.co.nz 



‘Coastal Sunset’ - 600mm². Highly Commended Inaugural Kumeu Art Awards 2017. Acrylic on board.

BELOW: ‘Spirit of Coromandel II’ - 760 x 570mm. Curators Choice Award. Acrylic on board.



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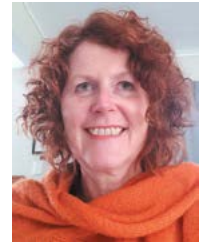
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From humble roots as a hairdresser in Masterton, Ngaire Kearney (nee Buick) has always had an eye for detailing and a wealth of creative talent. Cutting, trimming, heating and styling; she is no stranger to self reinvention or giving a new lease of life to the ordinary and making it extraordinary. Now a businesswoman, mother and artist, she shares with us the



ART OF UPCYCLING

By Eddi Te Koha-Williams

Raised in a hardworking community dominated by pastoral farming, the Buick family learned that improvising with finite resources would produce innovating results. This ‘make do, can do’ attitude embodies the tradition of Kiwi ingenuity where New Zealanders refuse to be held back by limited resources,

and believe in their ability to solve problems in ways that challenge the status quo – this is otherwise known as the ‘Number 8 Wire’ mindset, most prevalent in rural families.

Ngaire’s father was your typical, hardworking Kiwi bloke – a man who carved a living for himself and his family through hard effort tending to his farm, cattle and sheep. Her mother, a nurse by trade, was a wealth of artistic inspiration. “As kids we were surrounded by her creativity – the curtains, furniture coverings, the clothes we wore, bedspreads – all were created by my mum. She was an amazing seamstress who could knit, crochet, and make lace but her true passion was porcelain dolls.

“She had her own kiln and made each doll from scratch – painting and dressing them from head to toe. She would knit on bicycle spokes to get the miniature clothing small enough for the stockings and other undergarments. With me being a hairdresser I would often help her to style the dolls’ hair.”

Tragedy struck the Buick family when their Mum passed away. Ngaire was only in her early 20’s. But this was not to be the end of her mothers’ legacy – nor was it the end of the creative and artistic ambitions of her daughter.

“It was when I was carrying my first daughter that I had to give up a very stressful job as a personal assistant quite early in my pregnancy. I soon grew bored of constant rest as I have never been one to just sit idly doing nothing – and there is only so much cross stitching one person can do.



Chair, before (top left), after (bottom left and right) and in situ with another burnt chair and table.

FAR RIGHT: This was a sculpture for an art exhibition – which I put up on Facebook once I had completed it and it sold before going to the exhibition. My husband is an engineer and does all the stainless steel work for me.

RIGHT: These glass pieces are train light covers, which I got off trade me.



“My husband is an engineer and works with steel all day. He had decided he wanted to try crafting with wood instead so we went out and brought a lathe for this experiment. There in the exact same shop sat a pokermachine – I had seen my grandmother use one as a child and I knew my mother had had one too. Knowing this, curiosity got the better of me and we brought it.

“The first item I burnt was a wooden spoon (which I still have) and I was hooked.

“My husband and I soon fell into a routine; he would turn bowls and candles holders which I would then decorate with pokerwork and sell at markets on the weekend.” Through this, their business Burnt Offerings was born.

Ngairé soon realised that her husband could not keep up with her demands for turned pieces, so she turned to refurbishment, and fell in love with the idea of giving unwanted items a new lease of life. Thus, ‘upcycling’ became her new medium.

It soon became apparent that there were people who had a creative flair but no outlet. They loved the opportunity to have their ideas brought to life through memories of the past that have then been upgraded to its modern environment while maintaining the integrity of the piece. This is a process Ngairé really enjoys.

She soon took to patrolling and exploring opportunity shops for her next crafting endeavour – it is in these stores that inspiration hits and she spys her next item to ‘upcycle’ – sanding down the pieces until the wood is smooth and bare, once more patterned with swirls of colour; the pokermachine burning her designs into the wood and then following with polishes of darkened, oil-stained browns and blacks, to show the beautiful contrasts in her work. Old bottles become adorned with trees, owls and fantails, are now wonderful pieces of art.

“I am an avid op shopper, and when I find a piece that I know I can turn into something beautiful, I get a lot of pleasure out of creating an item and hopefully selling it. I go into about four secondhand shops locally every week – you never know what you’re going to find and I love that. To be creative, I need to be happy and in a good head space - some days I can’t get anything creative out, where as other days it just flows.

“I’ll then bring my ‘find’ home and I will have it sitting near my desk so that I see it everyday. Within days, weeks, or months, ideas of form and shape will come to mind for that piece. I then draw them up, scan into my computer, size it, and then away I go; burning or etching.

“If I am burning, I draw the design onto the wood first – either with graphite paper or freehand. I use a



A cupboard door that is now a piece of art for the wall.



Fantail with Pohutakawa etched into a mirror, which is hard to photograph.



I collaborate with a company who make axes and I burn designs into the handles.

pokermachine with a hot wire to burn into the wood – it creates a bit of smoke, but as long as I am near an open window its fine. My new pokerwork machine gets a lot hotter, meaning I can burn a lot more at a faster pace. Once I have completed the burning I then finish the wood off with an oil.

“If the piece is for food use then I’ll use a walnut oil, but for all others I use boiled linseed oil and turps.

“When etching, the design will go behind the glass or I’ll have it sitting next to me. I prefer to use various concepts involving mostly nature as well as celtic designs or Kiwiana imagery.

“I use a diamond tipped etcher – similar to what a dentist would use – connected to a compressor so that the tip spins very fast. I need to suit up to etch as the process creates a lot of fine dust therefore protective glasses, mask, gloves, ear muffs and overalls are always worn. The noise is quite loud and similar to nails down a chalk board, but with ear muffs on and the radio playing, I hardly notice it at all.

“I have taught myself my craft and this year I have finally taken that big step of giving up my part time job so that I can create full time. I’m determined to see if I can make a go of it so I have given myself a year to do so. I don’t want to get rich – I just want to make a modest living by being within the comfort of my own studio at home where I can create, experiment and design.”

Unfortunately supplies and tools for Ngaire’s craft are few and far between. “Because what I do is pretty unique, there aren’t a lot of people to turn to for help or suggestions. Luckily my husband is an engineer and is very good at researching the best tools for me, and will often be the one to offer the best selection for my various projects.”

Collaborations are also vital for her various commissioned work. Well established companies such as Tuatahi Axes, crafters of some of the world’s finest quality axes and saws; Woodzone who use new and recycled native trees to create personalised pieces; and Richmond Funeral Home - have all employed Ngaire for her burning and etching expertise.

These personalised pieces are used for a range of occasions, some filled with great celebration, and others for mourning.

“When working with Richmond Funeral Home, there is a sense of responsibility when creating an urn, as I know people are experiencing profoundly wounding sorrow, but I know in my heart the piece I create will help them to find something beautiful in a time of great sadness.”

Currently a businesswoman involved in organisations such as the New Zealand Womens Entrepreneur Network (WE Network) and Wai Art, she has continued to build her career with great attention to customer care through her commission work and showcasing her amazing talents and creations through her website.


Although she has had a vibrant journey discovering her artistic abilities, it was not without its lessons. “One thing I have learnt through my ventures with selling at



Tui with kowhai, mounted on a garden wall.



a market or gallery, is to try and not take it personally when items don't sell – it is not a reflection on my work but a reflection of the current economy"

Ngaire Kearney's upcycled wares brings to mind items from the elegant, English parlours of the early 19th century that have been stolen from the passage of time and thrust forward into its modern setting. Her commissioned work captures moments in time for her client and presents them as a personal, customised piece of art. To see more of her work or to find information, go to www.burntofferingsnz.com or email Ngaire at burntofferings2013@xtra.co.nz. 

This was created using an electric wok lid and my husband's skill with stainless steel.



Lots of different 'finds' upcycled both with burning and etching.

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THE ARTIST SESSIONS

By Morag Stokes

In a northern suburb of Wellington, a small creative forum is thriving. It is based on shared ideas and inspirations, mutual support and a 'candy shop' studio environment. Morag Stokes tells us more.



Smiling for the camera, Karen Hamilton-Smith, Lyn Crutchley and Roberta Gibbs.



Busy studio, much concentration.



A red day in the studio.

In 2010 I had the good fortune to be selected to train and work as an Artist Educator by GOLDEN Artist Colors, a New York-based artist paint and products company. Since training, I have run hundreds of workshops for artists, from hobbyists to professionals, in my studio and around New Zealand. In recent years, I have largely moved away from structured, topic-based classes and workshops to something a little different – The Artist Sessions.

The Concept

The concept was to bring together small groups of experienced artists, all capable of initiating their own art project, for working sessions that involve the sharing of ideas and inspirations, mutual support and a safe place for work critique and discussion. My role is to facilitate this and provide tuition for individual projects. Each session starts with 30-40 minutes of 'chewing the cud'. This involves everyone talking about how their work is developing, any new ideas they have, and what they may need from me or others in the group to proceed. Sometimes one discussion topic may dominate the time – someone's art emergency perhaps, or a topical art issue of interest. For the remaining two and a half hours, people are free to move round the studio and select their working space, table surface or easel. I move from person to person, offering encouragement and suggestions tailored to their individual project, with a strong focus on process and materials. As the session draws to a close, some people may like critique and feedback from the group. Critique is generally impromptu, with everyone rallying round to offer constructive comment. This can help a lot for people making the final decisions on a piece of work.

After each Session, I follow up on topics discussed by sending out an email to everyone with links to relevant videos, images and information. I like to encourage a cross fertilization of ideas and, as the groups have evolved, it has been a pleasure to see people sharing aspects of their work and materials with each other and sometimes working collaboratively.

A Fully Equipped Studio

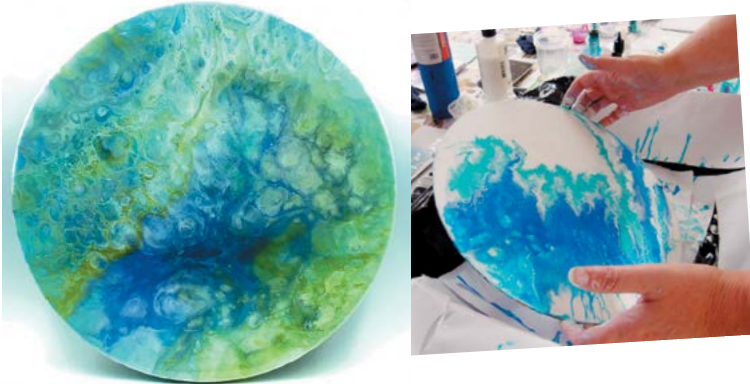
A unique aspect of The Artist Sessions is that they offer a fully equipped studio environment for artists to come and paint on an ongoing basis, bringing their own materials but with the option of helping themselves to my extensive range of GOLDEN paints and products to supplement their own supplies. This means that they can sample an abundance of products without having to pay for a full tube or pot of something they may use for only one project. It helps alleviate the mystery and confusion many people experience when



ABOVE: Clare Matthews' finished work. **ABOVE RIGHT:** Clare Matthews doing the ground work for her 'negative painting' work.



ABOVE: Ali Middleton working on her WOW creation, Shepherd's Warning. **RIGHT:** Shepherd's Warning, Ali Middleton, New Zealand.



ABOVE: Jo Kreyl's finished work covered in resin. **ABOVE RIGHT:** Jo Kreyl working with acrylic pours and mineral oil.



ABOVE: Fiona France's Finished work. Hand printed collage papers and acrylic on board - Wood Spirit. **ABOVE RIGHT:** Fiona France creating a collage from her gelli-prints.



ABOVE: Vicky Boffa developing a portrait piece with glazes.

LEFT: From left to right, top to bottom: Karen Hamilton-Smith, Ashwini Chaskar, Julie Wilson, Catherine Caldwell, Fiona France, Dean Walker, Anna Filliol, Heather White and Lyn Crutchley working their magic under Morag's watchful eye.

going into a big art store and looking at the bewildering array of products on display. Coming to The Artist Sessions can be like a candy store for a kid – spoilt for choice and a multitude of new things to try! This is what sets The Artist Sessions apart from most art classes.

As well as shelves full of GOLDEN products, I have many other things available for every creative whim, including Gelli-Art print making plates, stencils, stamps, all manner of texturing items, drawing materials, specialty papers and even a ScanNcut on loan to the groups from a current artist member. Generally, if someone needs something out of the ordinary, there is a fair chance I will have it squirreled away somewhere in the studio.

Commitment to The Group

The minimum commitment an artist makes is for one six-week Session block, each Session running for three hours on either a Monday or Thursday morning. The Sessions fit around the school holidays and are timed so that people with child care responsibilities can usually come. Group size is restricted to six artists which ensures an ample amount of working space per person. The only other restrictions I have in place are that canvas sizes can't be too big (max. one meter in any direction) and smelly art processes (involving solvents, resins, encaustic etc) are generally not allowed. Some people have been coming regularly for years and others dip in and out of six-week blocks as it suits them and as places become available.

Who Attends?

People with very diverse art backgrounds attend. Some have studied Fine Arts, Sculpture or Design and are well qualified with years of working and exhibiting art experience. I've had a couple of designers who regularly exhibit at the World of WearableArt Awards Show and their interest in the group is largely to explore material possibilities for their creations. One of my regulars has a City and Guilds diploma in stitch textiles and she brings a wealth of materials knowledge which she generously shares with the group, feeding into others' collage and printmaking processes. Another is a picture framer and he keeps us well supplied with mat board offcuts. Many people regularly exhibit and sell their work, and have well established art practices. I don't take absolute beginners, but am open to 'bold' beginners with their own ideas, who can initiate a project and work independently while I attend to others in the group.

The Social Side

In December each year we have a shared lunch when everyone who has been involved with the Sessions gets together for a social event to mark the end of the year. Names go into a hat and the first drawn out wins a Christmas gift of GOLDEN goodies. Many firm friendships have been forged through regular attendance at The Artist Sessions, and I think we all feel that we have something special going on. *Morag Stokes is a Scottish Kiwi painter and art tutor.* [N](#)



Sonia Ogier - Acrylic on Paper 2 (Gelli-Print).



Catherine Caldwell - Purple Vines - Acrylic on Canvas.



Karen Hamilton Smith - Game On. Acrylic on canvas.



Clare Matthews - Acrylic on Board.



Ali Middleton - Acrylic on Canvas.



Roberta Gibbs - mixed media on board.



Lyn Crutchely - Lime 'n Soda Boatshed - Mixed Media with stitching on board.



Ashwini Chaskar - Alcohol Inks on Yupo.



Julie Wilson - Acrylic on Board.

If you would like to be part of this, you can contact me through my website www.stokes.net.nz or my Facebook Artist page www.facebook.com/morag.stokes.artist.



Whanganui Visual Arts Symposium

Learn · Share · Create

New energy and new dates for the Whanganui Visual Arts Symposium

The fledgling Whanganui Visual Arts Symposium has recently been postponed for new dates in 2018. The brainchild of local Whanganui artists Marie Grice and Alys Davidson, the Whanganui Visual Arts Symposium has benefited from significant volunteer help, talent and assistance to progress to this stage. Marie and Alys made a tough call to shift the conference from the proposed date in October to mid year 2018 to allow more time to attract financial sponsors.

"We have been so lucky," said Marie. "The Whanganui arts community has been very supportive, local businesses are behind us and our line-up of VIP and guest artists for the two days of professional development workshops are still right behind us and committed to the event."

Both women acknowledge that their skills, experience and expertise has been challenged in ways they never imagined when they started down this path. It has been their passion and absolute belief in wanting to do something for their community, for fellow artists, and the desire to showcase Whanganui as the hub of creativity that has kept them going. [N](#)

Sculpture in the Gardens, Auckland

November 2017 – 25 February 2018

Auckland Botanic Gardens is hosting the ongoing exhibition of Sculpture in the Gardens. There are tours available for art fans of varying interests with longer, guided tours for those who wish to find out more about each piece, as well as tours to suit those who'd like to explore at a more leisurely pace.

Visiting times are between 8.00am to 4.30pm weekdays, otherwise 8.00am to 5.00pm weekends. Please congregate at the Huakaiwaka Visitors Centre – we will also be providing free sunscreen to the public.

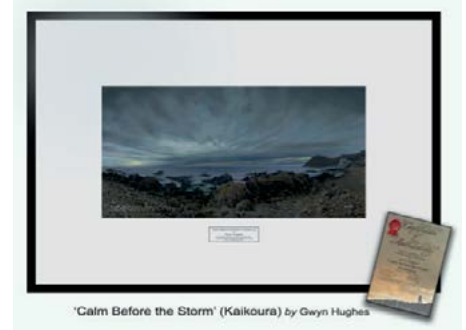
For more information, please visit www.sculptureinthegardens.nz. Bookings are essential for guided tours. [N](#)

The New Zealand Artist Magazine

News

Kaikoura Earthquake Fundraiser

Gwyn Portrait and Landscape Artists have produced a limited edition giclée print of an original painting by artist Gwyn Hughes. The oil painting has been dubbed 'Calm before the Storm,' and was painted after the earthquakes that devastated the Kaikoura



coastline in November 2016. The photo reference was taken just three days before the natural disaster struck.

Gwyn decided to paint the image with a view to not only capture the stunning piece of NZ coastline as it was, but also to produce a limited edition print that would run as a fundraising initiative for the severely impacted region.

"We are excited to be apart of an initiative to sell these limited addition works to help raise money for the Kaikoura Earthquake Relief effort with \$150.00 from each print sold being donated.

"Therefore if you would like to contribute to this fund and help with the restoration efforts, please contact us using the details below."

This is a Limited Edition Giclée Print (limited to 450) on German archival paper. It is reproduced using the latest technology and comes framed with a 150mm double mat with window description, glass and a signed certificate of authenticity by the artist. [N](#)

Email: gwyn@gwyn.co • Mobile: 0275144244

Website: www.gwyn.co • FB: Gwyn-Portrait and Landscape artist

Barbara von Seida's
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Just Shona

By Eddi Te Koha-Williams

Light-hearted, quirky and observational; Shona McLean's art radiates the joy of life and the natural world – the pleasures of picnics, beaches, dancing and wine. Now a well established illustrator, cartoonist, designer and painter; Shona shares with us her journey to becoming the mixed-media artist she is today.



ABOVE: 'Meeting for Lunch' - 600 x 395mm. Acrylic.
RIGHT: 'Fly Bird' - 400 x 600mm. Acrylic on board.



'Morning Talk' - 400 x 600mm. Acrylic on board.



Born in Te Kuiti in the North Island, Shona McLean never really received any training for her art except through standard lessons received in school. It was during her travels to the UK that she received more formal instruction at a series of evening art classes at Bristol Royal Academy that really peaked her interest. "I accompanied my then partner on a sabbatical to Bristol where I discovered the evening classes. The tutors there weren't interested in changing anything I was doing, but worked hard to develop my confidence. They just kept telling me I had the ability to develop a career out of it."

This advice opened many a door for Shona and her creations, and over time she has tried many different outlets and media to showcase her talents. Her first attempts to follow this advice proved very fruitful indeed and even lead to awards and acclamation within the Australia art community.

"I spent several months in Sydney in the early 1980's. During that time I freelanced for various publications and newspapers providing illustrations and cartoons, including the 'Sydney Morning Herald'.

"It was because of these drawings that I was awarded the Australian Art Directors Award for Black and White Illustrations."

From here she would go from strength to strength – building and creating her own business with her husband



'Morning at Moeraki' - 300 x 500mm. Watercolour/gouache.

from the ground up as a platform to showcase her various works.

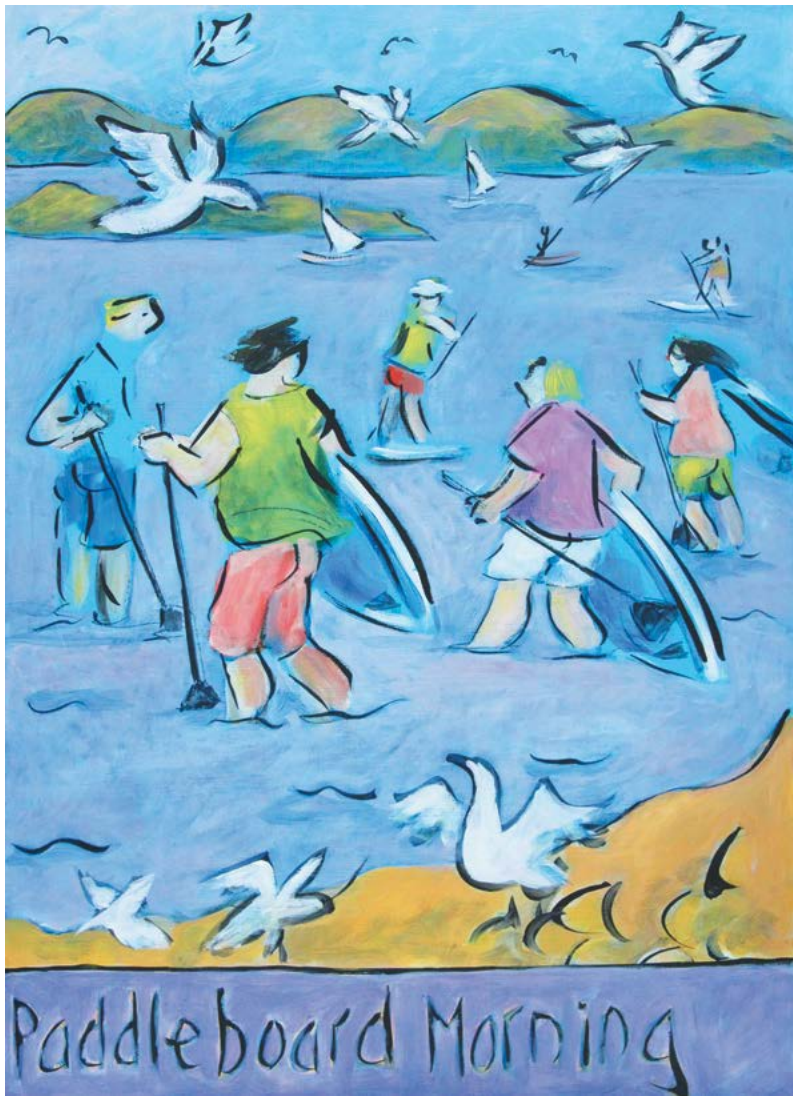
Laughing Fish Studio

Laughing Fish Studio, as it was aptly named, has been a great adventure in itself for Shona and her family.

"I am so proud of designing and developing Laughing Fish Studio. A lot of my ceramics ranges produced through



'Remains of the Picnic' - 300 x 500mm. Giclée print from an original watercolour/gouache painting.



'Paddleboard Morning' Acrylic on board.



'Lilies' - 390mm high. Ceramic wallhanging.

our company have sold through several galleries all over New Zealand for over 30 years, however my painting has tended to take a back seat to these ceramic works – so we've decided to call it day with them so I can experiment once again with paints and other media."

Although the company has been a success, it has not been without its difficulties.

"Working fulltime in any area of creativity is not easy – you have to set up your own structures and routines and you often spend long periods alone and working. Once you start having some successes the confidence begins to build and it slowly becomes easier."

An avid fan of Pablo Picasso's vibrant, abstract art, and Henri Matisse – widely regarded as the greatest colourist of the twentieth century as well as a rival to Picasso – Shona's work derives elements from these legendary pioneers but is uniquely centered in her own perception of human nature.

Inspiration

"I find inspiration in human behaviour – the extraordinary mix of awful and wonderful – as well as in the natural world around me. I find once I embark on an idea for a project, lots of other ideas follow and one thing leads to another. As for the humorous components in each piece – it just seems to be innate, something I came into the world with."

"I was simply born with this need to create. Working on projects seems to be the thing I need most to feel good in this world. I very much enjoy focusing on painting now and learning to use acrylic on board. Previously I used watercolour and gouache or pastel on paper so this is quite a change for me. I do lots of rough sketches – often from photos I have taken – before preparing a board with gesso and a wash. I often work on two or three paintings at a time, moving from one to the other as the paint dries.

"When I am working, I love listening to audiobooks and podcasts so will usually be seen with headphones in my ears, working away in my studio.

"Probably the best thing for me during this process is the sense that this is not dependent on anyone else. I can occupy myself for great swathes of time exploring whatever creative journey I happen to be on.

"There is not any one emotion or scene I'm trying to capture in my work to be honest, rather I think it depends on what medium I am working with at the time. For example, with the ceramics I wanted people to enjoy the colours and the quirky shapes which were very practical and great fun to use.

With my paintings, they have tended to be lighthearted looks at human behaviour, usually

with a fair amount of humour.”

Although she has had great support through her career from friends and family alike, Shona’s advice for beginners and upcoming artists is simple.

“I have been very fortunate to have had support and encouragement from a number of people, especially my husband, however one of the biggest things I had to learn was how to balance time. I found it too easy to shut myself off


with my work and then began to wonder why I was getting depressed and feeling so isolated. I have since become pretty good at balancing work and play, and I am a keen golfer and biker these days too.”

Shona has enjoyed collaborations with various artists too, such as her work with fellow New Zealand artist Mags Meechang – known for her use of bold colours and textures to convey emotion in her art. It was after exhibiting some of their joint work with the Nelson Suter Art Society that Mags was able to share her experience and thoughts on her fellow collaborator through her blog ‘Ang and Mags’.

“Shona and I enjoy happy art and vibrant colours so inevitably the overall effect is one that brings an atmosphere of happiness and friendship ... Shona presents some beautiful large pottery works which always prove popular wherever she markets her work. As well, each of her delightful personality paintings portays a story with which we can all relate.”

Bold, quirky and observational work that seems to capture stolen moments in time, Shona McLeans art is a refreshing reprieve from the staleness of city life and is reminiscent of the traditional Kiwi summers we all love and look forward to.

When not in the studio, she can be found persuing her hobbies such as golfing, kayaking and cycling among others.

Her works can be found at www.laughingfishstudio.co.nz, otherwise she can be reached via email laughingfish@actrix.co.nz 



‘Dancing Hearts’ - 340mm high. Ceramic wallhanging.

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There are some pretty exotic animals roaming in the Kaipara region – picture giraffes, buffalo and emu – but what could possibly have broken free from this museum case (right) at Kaipara Coast Sculpture Gardens?

By Sally Lush

You need to come and see if you can find the creature responsible for making such a huge hole in the transport box. Come take a look if you dare!!

Kaipara Coast Sculpture Garden's upcoming exhibition will be a milestone one, celebrating 10 years of exhibiting sculpture from contemporary New Zealand and overseas sculptors.

This unique Sculpture Trail, set in a tranquil, rural garden oasis, has been open for 10 years, exhibiting completely unique sculpture shows, each with more than 40 sculptures, annually over that time.

As a celebration of 10 years of curating this event, Sally Lush is selecting one work from each year that has resonated particularly with her. She asked each artist to



2009 - Peter Lange with his Brick Chair.



2015 - Audrey Boyle installing her Tribute installation.



What has escaped into the Kaipara from this museum transport case?



Visitors enjoying Carol Green's 'Kaipara Panorama'.



*People enjoying 'Anchorage Installation' by Audrey Boyle.
Photo: Geraldine Bayly.*



People seen through John Mulholland's sculpture - 'Two Objects in Fixed Proximity'.



2016 - Janette Cervin with her gorgeous resin painted 'Hydrangea' panels.

About the Trail

*Hours: Open 7 days 9am to 5pm. Last admissions 4pm.
(closed Christmas Day and Anzac morning)*

Admission:

Adults - \$12.50

Children (5-13) - \$6 (under 5's are free)

Family Pass (2A + 3C) - \$30

Groups 10+ - \$10

*• Groups and Bus tours welcome. • Group morning/
afternoon teas and lunches available if booked in advance.
Over 60's & Students - \$10*

Annual Passes: Adult - \$36 • Family (2A + 3C) - \$85

*Purchase an annual pass so you can come at any time
throughout the year and see the sculptures afresh as the
gardens change with the seasons.*

recreate that work or create a new work that evokes a similar feeling, combining to form a mini show of 'Curators Picks'.

Sally Lush says "It has been amazing to have the support of so many artists over the past ten years and to be able to support, nurture and encourage artists to explore their creative endeavours free from commercial constraints. Artists have continually challenged, developed and expanded their art practices and it has been rewarding to see this development."

The New Zealand Artist Magazine

Artists featured in the 'Curators Picks' will be Peter Lange (2009), Trish Clarke (2010), Gaye Jurisich (2011), Jin Ling (2012), Ramon Robertson (2013), Faith Tavernor (2014), Audrey Boyle (2015), Janette Cervin (2016) and Jeff Thomson (2017).

The works selected for the main EXHIBITION 2018 reflect and explore themes of natural beauty, flora and fauna, environmental threats, colonisation and socio-political issues relating to the Kaipara area.

EXHIBITION 2018 is on display until November 2018, ensuring visitors have a fresh experience of the artworks as the seasons change. [N](#)

STUDENTS CREATE MURAL FOR CANNONS CREEK

A new mural in Porirua, based on a picture book by Patricia Grace, has been created by local students from Glenview Primary School and Porirua Alternative School.

Patricia Grace's book *Watercress Tuna* and the *Children of Champion Street* is set in Cannons Creek. Illustrated by Robyn Kahukiwa, the picture book shows a tuna with a magic throat weaving its way along Champion Street delivering gifts to the children.

The mural is painted on a concrete wall behind the shopping centre in Cannons Creek. It shows a large pale-blue tuna forming an arch over stencilled artwork that reflects the students' ideas about the story and their community.

The mural is part of Porirua City Council's Eastern Porirua Project, aimed at redeveloping Eastern Porirua and encouraging young people to contribute to their community.

As a result, Partners Porirua was contracted to consult with young people to find out what they wanted as a recreation facility in the area.

As part of the overall project, artist and art tutor Chris Barrand was brought on board to work with students from Glenview Primary School and Porirua Alternative School.

"Projects like this are a great way for students to connect and collaborate with each other," he says. "They workshopped, designed and developed their ideas, working together to create the mural."

In this and other similar projects, Chris uses an approach that encourages individual learning and collaborative work – one where the students 'learn by stealth'.

"The environment is more informal than the classroom but there's still a structure and intention that drives the

process," he explains. "It opens up rich possibilities for personal growth, self-awareness and positive connections."

The students create stencils from their own drawings. "Stenciling gives them confidence, helps maintain their energy and encourages them to complete a project. Team work is also involved in the planning, creation and placement of the stencilled works.

"It's all about being collaborative, making choices and decisions, and enabling them to feel in control of their own creative journey. They also come to connect with their community and feel proud of it."

As the older students in the group, the Porirua Alternative School students took on mentoring roles. "There were a lot of really positive experiences," Chris says.

Chris has also just completed a project with Mission for Youth, an alternative education programme in Newtown run by the Wellington City Mission. He worked with six students, who designed and created art on the shipping containers.

The overall project, funded by Wellington City Council, includes two shipping containers, a dance space and two community bike organisations, Mechanical Tempest and ReBicycle.

"It was great to see the students engaging with the space and developing their own ideas about what they wanted to create. It's about them following through from an idea to a completed, dynamic artwork in a public space where everyone can enjoy it." **N**



The Cannons Creek mural project. Photograph by Chris Barrand.



Chris Barrand's mural project-group with Patricia Grace.

AN EXHIBITION BY THE RIVERSIDE PAINTERS

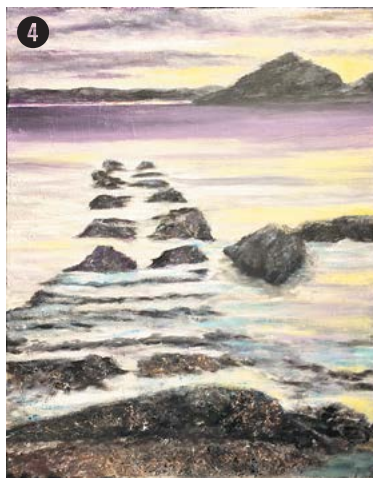
The Riverside Painters were proud to present this original exhibition shown in two parts at Reyburn House Art Gallery.

An inspirational group of local painters based in Reyburn Studio, on the Hatea Loop, create a variety of paintings and art work of their own style while aspiring to try new media and ideas. The result creates a diversity of original paintings including those done in oil, acrylics and mixed media.

The inspiration for one part of the exhibition was from the wonderful opportunities for painting subjects around the Hatea River Loop, Whangarei, which includes views of the river with bridges and boats, a sculpture walk, the Waka and Wave, ducks and gulls and of course, people, often with children and dogs.

These are only a few of the sights and there is no end to what can be created. The paintings reflect the atmosphere and beauty of this delightful area.

The other part of the exhibition was of varied subjects of their own choice and interest, also displaying individual style and the use of different media, reflecting differing creative journeys of ideas, imagination and a love of painting. **N**



1) Yvonne Clapperton - *Homeward Bound*. 2) Sandy Rogers - *Fallen Puriri*. 3) Pam Morgan - *Hundertwasseresque*. 4) Lynn Allan - *Manaia's Causeway*. 5) Di Badham - *From the walk to the lighthouse*. 6) Marine Johnson - *Langs Beach*. 7) Robyn Grant - *Kowhai Flowers*. 8) Sandy Rogers - *Amber in Autumn*. 9) Eleanor Pirini - *Skin*. 10) Di Balham - *Bath time on the Hatea River*. 11) Lyn Allan - *Dusk at Te Matau a Pohe*.



MANGAWEKA Fakes & Forgeries 2017 ALL the RESULTS!

The organisers of Fakes & Forgeries 2017 would like to thank all the students who created some fantastic vibrant interpretations of famous works; and to the teachers and staff who helped in the preparation, and also the final hanging of the works in the Mangaweka Village Hall.

The two yearly Mangaweka Fakes & Forgeries exhibition and festival took place on Saturday the 4th of November 2017. Following strong media interest, due to it being the 10th year, a large crowd descended upon the town in the morning to view the exhibition and attend other fun happenings on the day.

This year also featured Irene's 'Christmas Fayre' and a 'Combined Schools' art exhibition in the Historic Village Hall. Over 20 different stall holders and marketeers offered everything from small gifts to crafts and food-fayre and seasonal knick-knacks for the Christmas stocking.

All this was surrounded by over 150 colourful artworks created by students from the schools throughout the Rangitikei district. Also on the old main street of Broadway, there was a 'Mega Book Fair' held in the Fire Station, with literally hundreds of books, from Fiction to Non-fiction, Novels, Historical's and Biographies sold at bargain basement prices.

This and the sale of Devonshire Teas and hot scones raised a healthy sum for the local Mangaweka Heritage Society. Also on Broadway at i5 Gallery, LA, Maree Brannigan and George Ferry presented works for a separate 'Mexican Themed' Art Exhibition, showing screen prints and other works with a 'Day of the Dead' theme.

Several attendees and budding artists also contributed to two new Mangaweka Masterpieces, which when completed will be added to the 24 hour outdoor walk-around exhibition which adorns the town.

To keep everyone fuelled up for the day's activities, hearty food and coffee was served all day by the Papa Cliff Cafe. At 2pm the prize giving for the Adults and separate youngsters' exhibition got underway at the 'Yellow Church Gallery' on State Highway One. A very impressive collection of over 50 entries made an eclectic mix of works making up the exhibition, which runs until the 14th of January.

The Judges were gallery owners Richard Aslett and Maree Brannigan, and former Auckland Art Gallery owner

Michael Cathels. They didn't have to look too far for the winner this year. By coincidence, and without any 'political persuasion' it turned out that two very different renditions of the New Prime minister Jacinda Ardern took the top prize in both the Adults Section and the 16 years and under section, proving that 'Jacinda Fever' is still a real and happening phenomena!

By an uncanny twist of irony, local MP for Rangitikei, Ian McKelvie of the National party, was on hand at the event presenting prizes, and was there for the revelation of the Winner! Though initially slightly taken aback (and maybe somewhat humbled to be paying homage to 'Queen Jacinda' he did take it all in good spirit with a joke or two and a smile.

The artist who produced the adult section artwork winner is Victoria Heatherbell, from Dunedin, and the winner from the under 16's, Lola Murray Campden comes from Wanganui. Other recreations, of the 50 plus entries, that ranked in the top five, came from all over New Zealand and were: 2nd from New Plymouth, 3rd from Taihape and joint 4th Merit Award winners coming from Hunterville and Palmerston North. Lots and lots of other great works were entered, from Picasso's, to Monet's, to Peter Macintyr's, and a few good old Goldie's as well.

There was even an impressive 3D Campbell's food tin, created from a large oil drum in the style of Andy Warhol, going to show the thriving depth of artistic talent abounding in New Zealand today. Gallery owner and main organiser Richard Aslett said "The day was again a great success, and for the first time the exhibition runs right over Christmas and New year, so there is plenty of opportunity for locals and travellers to drop in a view the exquisite and crafty works that are on display.

The exhibition runs right through till January the 14th and Mangaweka 'Yellow Church' Gallery on SH1 is open week-ends, and most other days, from 10.30am to 5pm For appointment viewing Tel 027 52 666 12 or visit : www.freewebs.com/mangawekagallery.

EXHIBITIONS & EVENTS

Section : ADULTS

- **1st TOP FORGERY!** - La Jacinda - Take on the Mona Lisa - by Victoria Heatherbell From Dunedin.
- **2nd RUNNER UP** - Hinting @ Hundertwasser - Interpretation of Hundertwasser - by Barbara Clegg - From New Plymouth. 3rd Windmill on Montmartre - After Van Gogh - by Pat Haitana From Taihape.
- **MERITS - EQUAL 4th** -
A) Kaitaki by John Harila Paki, From Hunterville inspired by Sophia Minson.
B) Lunch Break Inspired by Arthur Sarnoff - by Nadia Blenkins, Palmerston North.



Crowds pack into the Fakes & Forgeries Exhibition held at the 'Yellow Church' Gallery SH1.

Section : 16 years and Under / Student

- **1st WINNER** - Jacinda the First – Portrait of Elizabeth 1st of England – by Lola Murray Campden From Whanganui
- **2nd RUNNER UP** – Vincent – Inspired by Van Gogh's Starry Night – by Melanie Beagley and Promise Hadfield, students of James Cook School Marton
- **3rd** Sometime After Sunset in Venice Inspired by Claud Monet - by Ryan Turner from Wanganui.
- **MERIT.** Fantastic Flowers inspired by the Sunflowers by Van Gogh by Lacey Dorrian, from Mangaweka



'Jacinda the First' created by young Wanganui artist Lola Murray Campden - winning the 16 years and under section.



Richard Aslett presents Merit Winner John Harila Paki from Hunterville, his Merit winners certificate, for his work Titled 'Kaitaki'.

RESULTS - Combined Schools Section.

YEARS 1 to 4

- 1st – Flowers - Inspired by Shona Mollar – artwork by Sophie Larsen (age 6) - from T.A.S.
- 2nd - Lollipop Trees Inspired by Hundertwasser – artwork by Chloe (age 5) from St Joseph's
- 3rd - Rainbow Cat after Nyan (rainbow) Cat - artwork by Rebecca Hoyle (age 6) from Mangaweka School
- Merit - Medusa Snake Woman from Greek mythology – artwork by Angus Livingston (age 6) – Mataroa School.

YEARS 5 to 8

- 1st- Georges Han inspired by Quentin Blake, artwork by Bree Kirkby (age 9) – from Papanui Junction School.
- 2nd - Water Lilies - inspired by Monet, artwork by Lauren Bennet (age 10) from St Josephs.
- 3rd - Leos Bedroom, in the style of Van Gogh, artwork by Briemarna Paki (age 13) Taoroa School.
- Merit : The Gambler, Paper Mache Hat by Tim Burtens (age 11) from Moauhango School. N



'La Jacinda' by Victoria Heatherbell from Dunedin.



Ian McKelvie poses by 'La Jacinda' winner of the Adults 2017 Mangaweka Fakes & Forgeries.

SPLASH 2017 + CERAMICUS

*New Zealand's finest watercolour and ceramic artists opened their joint exhibition **Splash 2017 + Ceramicus** with wine, music and a crowded Academy Gallery on the Wellington Waterfront.*

The two annual exhibitions, both of them highlights of the Wellington arts calendar, have this year been combined in a single art treat featuring 250 paintings and 100 ceramic pieces.

Guest watercolour artists were Wellington-south based Dianne Taylor and Richard Boulton from Geraldine. Paintings by both artists are much sought after by collectors in New Zealand and overseas. Richard's books on watercolour technique have been published internationally, and Dianne has won awards at previous Splash exhibitions.

Te Aroha based artist Michael Barker won the Watercolour New Zealand Supreme Award with his painting *Hope Rising*. He said that his painting was a commentary on war zones from Paashendaele to Aleppo as well as being an allegory for people's personal struggles and the value of hope.

Fifteen-year-old Paraparaumu artist Jamie Lewis won the Gordon Harris award for for a painting by a junior for the second year in a row.

In it's 59th year Ceramicus is an important regular event in the Wellington arts calendar showing ceramics produced by members of the Wellington Potter's Association. As a curated exhibition, works are selected by a highly respected ceramicist. This year was no exception, the selector and guest exhibitor was Richard Stratton. Richard is one of New Zealand's leading ceramic artist,

he recently exhibited at the Dowse Art Museum, and in November won the Premiere Award at the Portage Ceramic Awards. Cam Munroe, last year's winner of the premiere award, was also a guest exhibitor.

Oliver Morse's piece *Chartruese* won the premiere acquisition award of \$1,000 sponsored by the Wellington Museum. Karin Amdal received the Vessel award for excellence in Wheel-Thrown Ceramics, and Peter Rumble received the Maurice Bennet Memorial Award for excellence in Handbuilt ceramics. The New Zealand Artist Magazine sponsored a merit award to Barin Das for wheel thrown ceramics, and a merit award to Paula Weir for hand built ceramics. Awards were also made for Innovation in Ceramics (Lisa Henderson) and a first time exhibitor's award (Grace Sharp).

The combined exhibition was a great success, the format, attracting over 3,000 visitors, is sure to be repeated in 2018 and to achieve an even higher standard of work and presentation. **N**



Japanes Ambassador, Takata attended the opening night.





Grace Sharp - Sea Tea Jug.



Peter Rumble - Baby Gugg Pot.



Oliver Morse - Chartreuse.



'Sun After Rain, Haast' by Bernadette Parsons.



'Soren and Noah II' by Marcus Ebbett.



'Snowy Mountain Ranges' by Jamie Lewis. BELOW: Jamie with his prize.

BELOW: 'Hope Rising' by Michael Barker - Supreme award.



Karin Amdal - Sand Research Cups.



4



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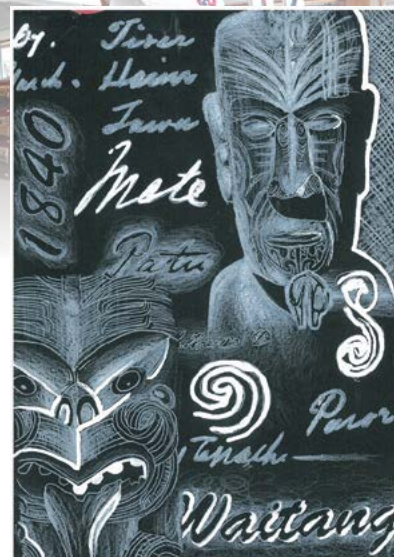
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1) Oliver Morse Winner of the Wellington Museum Premiere Award. 2) Barin Das wins the New Zealand Artist Magazine Merit Award for Wheel Thrown Ceramics. 3) Justin Lester Wellington Mayor Opening exhibition. 4) Elaine Marland WPA Vice President. 5) Master of Ceremonies, Te Arikirangi Mamaku. 6) Grace Sharp Waikato Ceramics won the First Time Exhibitor award. 7) Lisa Henderson Nelson Pottery Supplies Innovation in Ceramics award. 8) Peter Rumble wins the Maurice Bennett Award Excellence in Hand-built Ceramics. 9) Paul Thompson Deputy Director Wellington Museum presenting the Premiere Award. 10) Karin Amdal Vessel won the Award Excellence in Wheel-Thrown Ceramics.

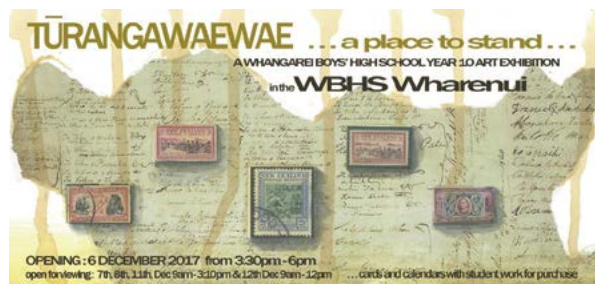
Whangarei Boys High School



Recently Year 10 Art put on an exhibition at Whangarei Boys' High School. The exhibition was titled *Turangawaewae* and was on from 6th to 12th December. Below are some pics of their work.



Chris Czarny - Black and White Treaty.



Exhibition poster



Tiki - Kaiya Halliday. Influenced by Flox.



Fantail - James Stavert. Influenced by Flox.



Cody Haika - New Zealand /Treaty



Tiki - Isaac Chaplin-Hall. Influenced by Flox.



Te Aorewa Patira - Landscape Treaty


Whangarei Heads Art Trail

W.H.A.T. will be held over the Easter Weekend 2018

By Sheila Blackburn

Fielding applications to join our Arts Trail must be one of the most fascinating jobs in the world and sometimes one of the most surprising. New members pop up each year and we are never quite sure what they will be bringing to the event when their application arrives in our in box. Going to visit a new member who tells you that they 'dabble a little' or are 'enthusiastic amateurs' and finding beautiful work that could grace any gallery in New Zealand has to give an organizer the greatest buzz ever and this year we have new members who have definitely created just that special buzz.

Last year was our busiest yet, both in terms of artist entries and visitors to the event. Events such as local Arts Trails have a huge part to play in promoting art and artists, increasing creative confidence and bringing people together in the appreciation of the wealth of talent that lies hidden in our communities.

Lets hope 2018 brings us all more joy, more creative talent, more buyers and more great Art. 

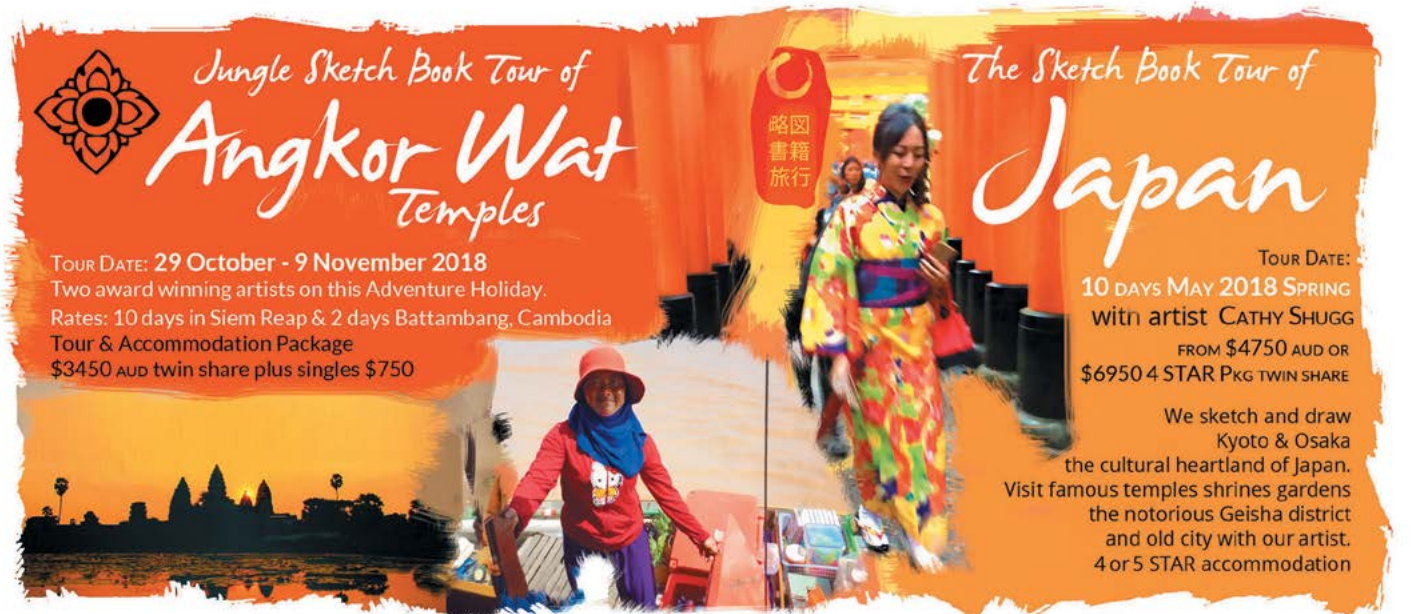


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Tiaré Doel

Now 12, Tiaré has been a keen artist for the past two to three years. Having always had a natural talent for creating, Tiaré has brought home many clay models and pictures from school over the years that her mum thought showed a good eye for detail.

Her real interest in drawing started around the time her parents started increasing their artistic pursuits. When mum would get out the canvas and paints Tiaré would get out the sketchbook and pencils, and follow tutorials for drawing my little pony characters, as her Mum painted. When she was trying to learn about shading it was her Dad giving her tips, and their shared interest in gaming and anime has coloured her artistic leanings. For Father's Day, she drew a humorous family picture for her Dad that he loved so much he had it turned into a digital image and embroidered on a hoodie!

A huge Michael Jackson fan from the age of three, she often plays his music while she draws, and lately has been branching out into drawing human figures, MJ included. She recently bought a posable wooden figurine to practice her proportions.

Tiaré enjoys looking for inspiration on YouTube, and likes to create her own characters and refine her skills based around a given theme. A visit to Weta workshop in Wellington and a Thunderbirds studio tour for her birthday has inflamed her desire to pursue a creative career, preferably in something like Animation. For now though she just wants to develop her drawing skills and maybe try to finish the mural she has started on her bedroom wall. **N**



Tiaré drawing the mural on her bedroom wall.



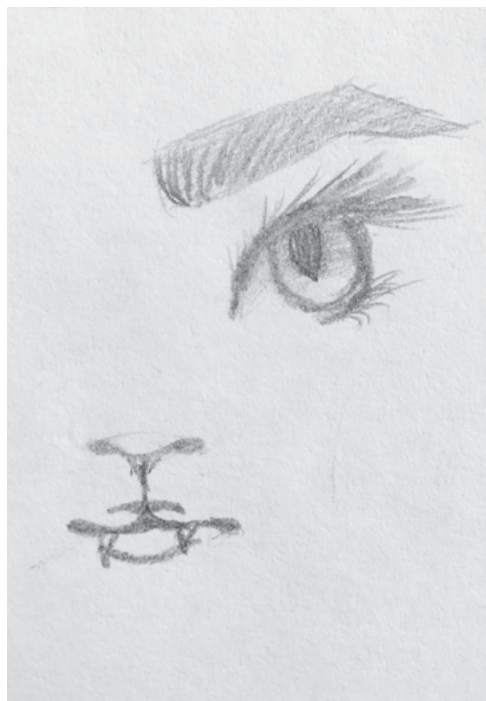
A random character she created.



Drawn either based on a tutorial or copied from something found online.



A focus on Michael Jackson's eyes, based on an image she found online.



Anime style animal/human hybrid.



Interpretation of herself as a my little pony character.

News

ART 'N TARTAN WEARABLE ART AWARDS

ART 'N TARTAN 2018 - ENTRIES NOW OPEN

Entries are now being sought for the 2018 Waipu Museum Art'nTartan Wearable Art awards to be held on Friday 20th and Saturday 21st July in the magnificent Celtic Barn, Waipu.

The competition is held each year to critical acclaim and is a chance for artists and designers of wearable art to showcase their work. The first Art'nTartan show was held in 2010 and has grown from strength to strength. The 2018 contest will feature a whole host of new categories to inspire those artists amongst us. Details together with entry forms can be downloaded from the Waipu Museum website - www.waipumuseum.com. Deadline for forms to be completed and handed in, emailed or posted to the museum is Friday 27th April 2018.

Anyone who is keen to enter the competition or be part of the event in any way are invited to come along to Waipu's Celtic Barn on Thursday, February 15th at 7pm for the annual Expressions of Interest meeting. This will be an information evening for entrants and backstage volunteers. There will be the chance to chat to the show's artistic director and production manager and hear more about the 2018 show. Further information about this and other aspects of the contest can be found on the museum website or on the Art'nTartan Facebook page. [N](#)

Te Ana Māori Rock Art Centre, Timaru

27 January 2018

Visit the Te Ana Māori Rock Art Centre, then travel to the Opihi rock art site near Pleasant Point for lunch, and on to view art, Nga toi ana, in the caves.

They will be show casing the very first paintings etched into the caves by the very first Polynesian settlers who arrived over 700 years ago, to their more modern Maori descendent's works.

This is a wonderful opportunity to hear the stories and traditions with a local Māori guide. Cost includes entry to the rock art sites, lunch and bus travel. Bookings are essential. For more information, visit the Christchurch Art Galleries' event section on their website www.christchurchartgallery.org.nz [N](#)

The New Zealand Artist Magazine

Sculpture Northland 2017



This year the Creative Northlands' first prize award was presented to Aaron Ellis Smith for his spectacular Dragon sculpture. He is pictured left with television personality and Maori Rights advocate Dr Benjamin Pittman receiving his award at the prize giving at Whangarei Quarry Gardens. [N](#)



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