

THE NEW ZEALAND

ARTIST

G A Z I N E

Series 5 Volume 3 Issue No. 27
March April 2018
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PASTEL PIECES
with Kathryn Millard
Part 4

FEATURE
THE JOURNEY HOME -
FROYLE DAVIES

ARTISTS FORUM
Dougie Chowns
Sketchbook, part 18

**PROFESSIONALLY
SPEAKING:**
HEADS UP!

**SUE WIKISON RECALLS HER
EXPERIENCE WITH SOME VERY
AGGRESSIVE SCAMMERS**

FEATURED INSIDE:

- Carolyn Judge • Debbie Clarke • Janice Clifton Wykes •
- Mark Jones • Rhonye McIlroy • Sandra Morris •



Janice Clifton Wykes

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DEBBIE CLARKE Page 20



JANICE CLIFTON WYKES Page 32



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The Team

On the cover: Eric - Janice Clifton Wykes - Oil on canvas - PG 32.



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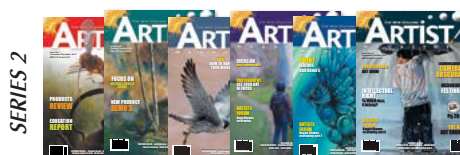
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March/April 2018

BACK ISSUES WHILE STOCKS LAST





a note from the studio...

Hello wonderful readers and supporters

We've noticed an active response to our offers on FaceBook, and appreciate you all following our page, thank you.

This issue is a little smaller than most, probably due to it being so hot and at the end of summer and everyone is still getting back into the swing of things.

Please submit your articles for inclusion in the May June issue BEFORE the 30th March 2018.

In this issue we have six featured artists, Carolyn Judge, Debbie Clarke, Janice Clifton Wykes, Mark Jones. Rhonye Mcllroy and Sandra Morris.

We have a feature that was sent in to us, which we found engrossing, regarding Froyle Davies' search for her family and return to New Zealand. An artist in her own right, we welcome Froyle home.

Katheryn Millard talks about the art of seeing properly in Pastel Pieces, and has an interesting exercise for everyone on page 29.

Ira Mitchell-Kirk introduces us to Angus Watson in Art Matters on page 10 and we catch up with various exhibitions and events on page 44.

Our good friend and steady contributor Dougie Chowns has been dealing with some personal issues of late and as such we have published his philosophy on page 36, in the wake of new discussions. Comments on Dougie's Celtic Philosophy will be wonderful to receive - send your input to editor@thenzartist.co.nz.

In Professionally Speaking, Sue Wikison relays her awful experience with art scammers. Watch out guys, there are some really nasty people out there.

We focus on Jonathan Bourla on page 12 and Anne Gilginas and Pete Keane on page 60.

Enjoy your magazine and please, remember the deadline for the next issue.

Meg, Rob and Eddi

MARK JONES

Page 40



RHONYA MCILROY

Page 50



SANDRA MORRIS

Page 56



THE TEAM

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Letters

I enjoy the magazine and look forward to this years editions. One of these days I'll send some of my own work in.

*Yours Sincerely,
Cherry Lawrie*

I am a subscriber of your magazine. I am writing to let you know that last month (December) I received the November/December edition which I had already received. I am eagerly waiting for the Jan Feb issue, but it has not arrived yet.

I think maybe I received the wrong issue and I should have received the new one. Anyway, I have returned the Nov/Dec to you which is unopened.

I hope you will be able to send the Jan/Feb Issue soon.

Thank you and I hope to be hearing from you soon.

Hayden

Thanks for your letter Hayden, good to receive letters in the 'old fashioned' way. I hope you have received the latest copy and thank you for sending the wrong one back. Ed

Congratulations!



News

THE CAMBRIDGE AUTUMN FESTIVAL

Artists in the Cambridge area are opening their studios to the public from 10am - 4pm on the 14th - 15th April. This is the inaugural event.

Anyone may do a self guided tour after collecting a brochure with map (from iSite, galleries, shops) or downloading a map and artist details from the Cambridge Autumn Festival website. Artists include those working in clay, glass, paint, wood and photography.

For the public it is a bit of an adventure as the tour includes both urban and rural studios/art spaces. People will be able to see where the art is actually created and talk to the artists.

For the artist it is "this is what I do, this is where I do it". **N**



Diane Parker:

Diane is a ceramic artist. She focuses on clay to tell a story including figurative sculpture, but also does some domestic vessels and jewellery that incorporate clay.



Jill Mathew:

Jill works in her garage with fused glass. This involves heating glass layers, powders, and shapes in a kiln to many hundreds of degrees and often several firings of individual pieces.



Kirsten McIntosh:

Kirsten's work in oil and acrylic includes landscape paintings in a realistic style and contemporary resin art.



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

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GRINTER GLASS

Chrissy Taylor:

Chrissy works in a rural studio with her mother and sisters. She paints in a variety of mediums especially acrylic ink and pencil. She describes her work as abstract realism.

Understanding Watercolour

By Eddi Te Koha-Williams



Unlike many painters, Carolyn Judge has always identified as an artist, and has been developing and honing her talent ever since she was a small child. From working on quilts and tapestries in her youth to designing and creating pottery, glazes and glass sculptures, she has finally found her true calling and favourite medium. A woman filled with an abundance of patience and staunch determination, Carolyn shares her journey to understanding watercolour and her road to success.



'Tuis in Spring Kowhai', 400 x 600mm. Watercolour.

Hailing from Norwich, England, Carolyn emigrated to New Zealand in the late 80s and settled in the suburbs of Auckland. Creativity and crafts were her greatest friends as a child, and this soon transformed itself into a true passion in later life.

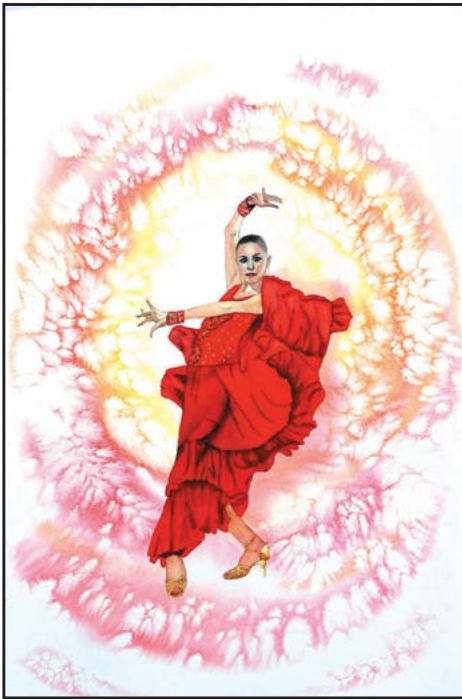
As with most young adults, Carolyn endeavoured to acquire a traditional job and ended up in the IT sector of the business world. But she soon found this career path underwhelming and unfulfilling.

"I had a great career in IT, but I found it stifling. When I had an opportunity to change direction, taking up art was a clear and obvious choice to me. I've been creative all my life and art is a part of that – it's who I am.

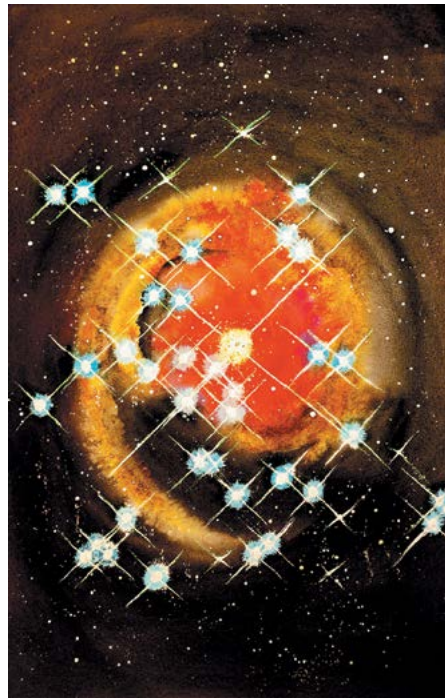
"I'm motivated by the massive challenge that painting with watercolour provides. When I worked in IT, I earned good money on an hourly rate, but that money doesn't compare with the buzz of selling a painting, winning an award, or being asked by a shop or publisher to represent me – those are huge satisfying achievements that feed the soul. I just didn't want to paint in any other medium."

Although she'd attended a small handful of workshops, Carolyn is mostly self-taught, and admits there have been many trying times as she endeavoured to conquer the tricky art of watercolour. "I'm not sure what can be harder than learning to paint with watercolour. This was a big professional and personal obstacle but I always knew I would stick with it until I 'got it'."

"All that I do in watercolour has come from hundreds of mistakes – you can't paint watercolour without mistakes – but there comes a time when you realize it's not an error but an opportunity. I'd then ask myself how can I turn that into something great? I've also learnt to work more loosely; my work was getting tighter and tighter, my brushes smaller and smaller, but watercolours need to remain fluid. Now



'Spanish Dancer', 400 x 600mm. Watercolour.



'Star V838 Monocerotis', 400 x 600mm. Watercolour.



'Tui at Sunset', 400 x 600mm. Watercolour.

I mostly paint with large thirsty brushes. It took years, but I've finally succeeded – I no longer battle with watercolour; we work together."

With her patience and determination rewarded, Carolyn now has a set routine when beginning new projects. "Once I've found the image I want to capture, I get down to creating a plan on how I'm going to make the painting. Watercolour requires some planning around layers and light, so you need to think and plan before you start.

"I envision the finished painting and decide how it's going to be presented; what colour frame, matt board, and if I'll 'float' the painting. I determine what materials and products I'm going to use to embellish my work, and then decide on what effects I am looking for from my paper such as texture or grain.

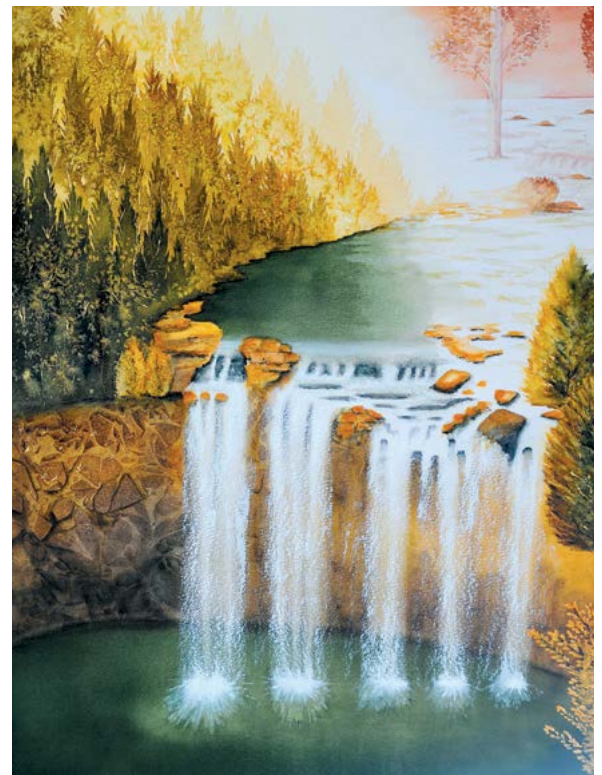
"I practice my theories on lower quality paper and fine tune as needed and then paint my image with my best products and materials. At this stage I know how to paint the image and I can do so with confidence, however at some point you have to throw caution to the wind and let watercolour do its own thing.

"I've got 11 paintings on the go right now. I'm enthusiastic about them because I find that my creativity comes in waves. I've always got images I want to paint, but with my current creative wave I have images coming to me at night time – sometimes I have to get out of bed to write the idea down, afraid I won't remember it in the morning.

"Those images are coming fast right now; this is a steep wave I'm riding and it's very exciting. It was during my last big creative wave that I painted my award winning 'Tui at Sunset'.

"During this creative process, I like to listen to music and currently I'm into Paul Weller, Sting, and ELO - recent live stuff. Sometimes I just like to enjoy a bit of classical music, or peace and quiet.

"My favourite item of equipment has always been my paints; I have spent a great deal of time trying various brands, colours, transparents, ochres and grainy paints, and I now have a limited palette that gives me all I want. I pride myself on being able to paint any subject I wish with watercolour – for example, a portrait will look best on hot pressed paper with transparent pigment, a rugged landscape might



'Golden Morning', 560 x 700mm. Watercolour.

be best suited to rough paper using a good mix of paint types."

In Easter of 2017, Carolyn Judge was awarded the Raye Hannam Trophy at the Royal Easter Show – a great honour for a watercolour artist.

"It was a bit like winning an Oscar - this is New Zealand's biggest art show and the highest accolade a New Zealand watercolour artist can win – an award you can win only once in a lifetime".

Last year also saw Carolyn win two other



'Black eye galaxy', 400 x 560mm. Watercolour.



'Remembering John', 400 x 600mm. Watercolour.



'Rambling roses', 390 x 390mm. Watercolour.

awards. "It's all very exciting; from these awards have come the opportunity to have a lengthy article in the Australian Artist magazine, with an invitation for a second 'how to' article, which will be published later in 2018. This is a great window of opportunity for me to get into the Australian market. Another opportunity has been an invitation to judge an art show and present the awards, as well as a few other magazine articles."

Art isn't the only great passion of Carolyn's life either. Like many artists the world over, she has always enjoyed being able to escape hectic city life to journey across New Zealand and Australia with her husband. And her mode of transport regularly turns heads.

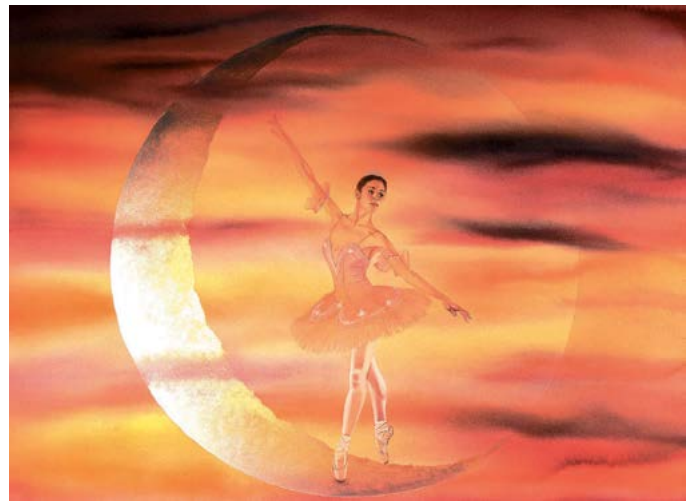
"My husband and I ride Harley Davidson Road King motorbikes. When I'm riding, I find myself thinking about and planning my next paintings which are generally inspired by the countryside I'm riding through. I always carry a camera to shoot the amazing landscape, farms and people. Generally I can't wait to get home to start the next painting, as I want it to be better; more vibrant, more technical, more colourful than the last – the ambition really drives me.

"I also love that I work from home as it gives me so much flexibility. Everything that I do in my life gets filtered back into my art work; so whether I'm out on my Harley, on a bushwalk, or walking around gardens, all that I see inspires me and I never stop the creative process."

Carolyn's advice for novice artists is to simply keep trying. "Stick with it. Many artists give up and they especially give up on watercolour. Progress can be slow sometimes and it can be easy to just try another medium, but perseverance is key – after 12 years working with watercolour, I can tell you that it does get easier."



'Bean Rock Lighthouse', 700 x 560mm. Watercolour.



'Moondance', 700 x 560mm. Watercolour.


Inspirational influences for Carolyn are wide spread, however there is one artistic duo that holds a special place in her heart. "Constable and Turner are legends of Norfolk – the place where I grew up – and are well-known for their watercolours. Norfolk is very flat country with a stunning coastline. Constable and Turner painted it in watercolour and captured the feel of my home so well – it was truly magical."

"I also love the works of fellow watercolourists Lian Quan Zhen, Guan Weixing and Konstantin Sterkhov. They all have the perfect blend of looseness and detail which is always tricky to get just right."

Carolyn's future is full of excitement and promise, and due to her perseverance and amazing aptitude with watercolour, we know that the way forward will be a great journey to behold. "I see myself having much more overseas exposure and traveling to the US, UK and Asia to run workshops. Overseas, people are absolutely in love with watercolour and are hungry to learn how to paint with them, so I'm really interested in running three to four day workshops there."

"I'd also love to get gallery representation in New Zealand, however for now I'm busy exhibiting my work in art shows around the country, and selling my work on international websites, my most recent sale going to Quebec."

A truly talented and vibrant artist, Carolyn has been going from strength to strength, and the rest of New Zealand will be waiting to see what comes next for this inspiring person.

To find out more about Carolyn, or to view more of her works, go to www.carolynjudge.com. 



'Remembering Calcutta', 600 x 400mm. Watercolour.



'Our beautiful oceans', 700 x 560mm. Watercolour.

ART MATTERS

With Ira Mitchell-Kirk

Angus Watson



Nestled in a lush gully of trees is the home of Queenstown artist, Angus Watson. Travelling the dusty road to his studio exhibition is an annual delight, visiting my old friend and mentor, viewing his new works and discussing all things art and life.



Only the sound of birdsong and the wind in the trees interrupts the idyllic hush. Juxtaposed to this peacefulness is the riot of color and creativity that meets you upon entering Gus's studio. Watercolour is his preferred medium, worked with seemingly casual strokes which create visible broad swathes of paint, complimentary colors bouncing off the paper. This looseness harnessed by the economic use of detail which tells the linear story of the work. The works are full of life, movement, and joy.

Like many young adventurous men, Gus made his way to Queenstown over 40 years ago; believed to be one of the first to bring hang-gliding to Queenstown. He flew a kit set microlight plane, travelled internationally and skied annually. It was his travels which provoked him to create the light and sound Museum in the center of town, which

grew to be incredibly popular with tourists and locals alike.

In 1980 a fluke skiing accident left Gus paralyzed, but his positive outlook forced him to work hard in regaining limited use of his arms and he began a career as a professional artist six years after the accident. Before this change in career direction, he had designed and created the Queenstown light and sound museum, a hugely popular interactive walk through local history. His style was a breath of fresh air in a domestic art scene often worked in earthy tones. His first exhibition was in Bealey Gallery, Christchurch, after a lot of refusals and sceptical responses from other galleries. Twenty-six paintings were sold from this first showing and this kick-started a countrywide calendar of exhibitions. The commissions began to roll in, clients asking to have their horses, houses, children and local scenery painted.



Gus', Ian Athfield-designed home has ended up being an ideal place to display and sell his art to people from all around the world - 27 different countries so far plus up to three shows a year in NZ. The work is Impressionist in style with the heated color palette of Gauguin.

I feel very fortunate to have this inspiring artist in my life, who taught me you get back what you put into life so just get on with it. Oh, and if you want to be an artist, he suggests a sense of humor and a thick skin is a must. **N**

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Jonathan Bourla

Jonathan Bourla is a fine art photographer living in Snells Beach, Hibiscus Coast, with his wife Julie. This is his most recent collection – ‘Hydro Electric’, a study of hydro electric power stations in New Zealand. “I am drawn to certain subjects,” he states, “while I leave most others alone. Light has different qualities and is important. I have my favourite time of day and quality of light. Textural details are also crucial to me. Additionally I bring everything about myself to my art – my experiences, my tribulations, my loves. There is a euphoria when encountering a subject which captures me. I can envision the finished photograph. It will be a true expression of how I felt at the time the photograph was taken.” Jonathan tells us more.



‘Waitaki Dam’.



‘Ohau Pylons’.

As a teenager I belonged to the local camera club and later enjoyed some success at Oxford University’s photographic society. After university I stopped using the camera for several years while I concentrated on my engineering career. A move to New Zealand and a complete change of lifestyle found me hankering after the camera again and in 1994 I decided to pursue fine art photography full time.

I am largely self-taught. The photographers who have inspired me are all American. Starting with Ansel Adams, I had the greatest inspiration and input from Howard Bond. I was overwhelmed by his skill, artistry, and his ability to impart knowledge and to inspire. I have changed techniques since those days, but I remain inspired, and grateful. Mrs Bond’s pecan pie was excellent too!

No camera can do everything, or please everyone. It’s a tool which must be suited to the subject and the photographer’s style. My camera of choice will seem anachronistic in this world of small plastic cameras and smart-phones, but it is well suited to the work that I do even if it is a challenge to use. It resembles the plate cameras from history. It is made of wood with metal fittings. It has a bellows. I crouch under a dark cloth when focusing and setting up the shot. It can take an hour or more to make its exposure. I was asked once if I had a proper camera hidden inside it, and was the outside just for show?

The fact I use a camera which requires me to put my head under a dark cloth gives me the isolation to contemplate my image. Under the cloth I am able to spend some moments without distraction, not only focusing but considering the composition, emotion, tonality and textures within my subject. At this stage I capture everything I need within the film – this is the foundation. The interpretation stage follows once the negative has been developed, and this is where I selectively lighten or darken areas of the image until the final tonal distribution is as I like, which can take several days.

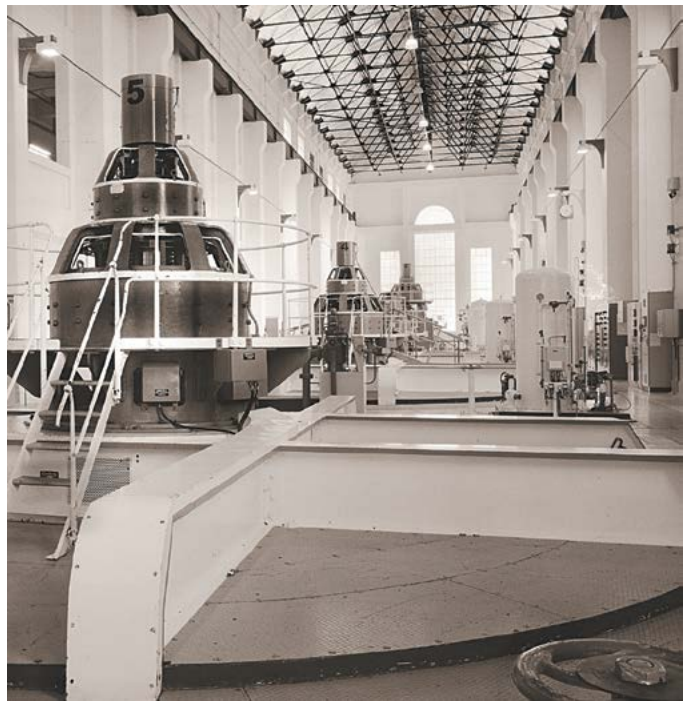
I print my fine art photographs on wonderful heavyweight , cotton rag paper, which is naturally 100% acid-free. I love the feel of carefully holding my fine art photographs – the substantial weight of the paper combined with appreciating the detail, clarity, and tonality close-up is very satisfying. What remains is to write the title and my signature in the photograph's margin, completing the transformation from initial visualisation to finished artwork.

I have been fascinated by the rather alien forms of the power stations, together with the flowing power of the water that the dams contain. Before embarking on my fine art photography career I was a mechanical engineer, following on from my degree at Oxford University. These hydro stations appeal to both creative, fine art photography and past engineering minds alike.

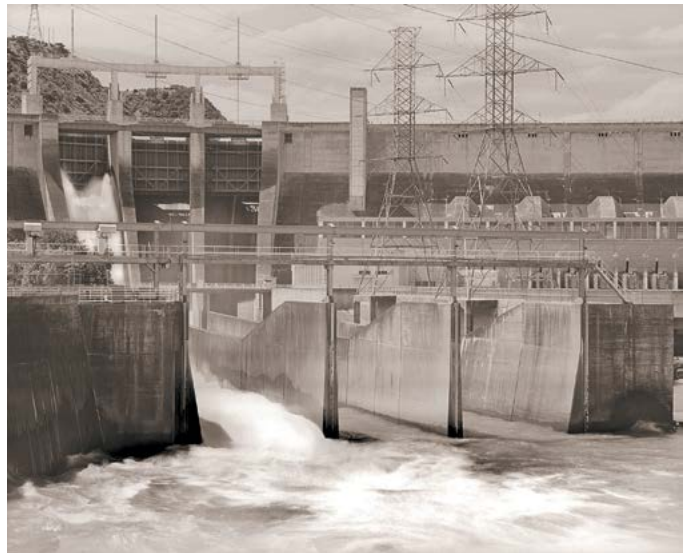
Photographing these sites was a major undertaking. To fund the project, my wife and I sold our home to purchase a heavy four wheel drive vehicle and an equally heavy Australian-made caravan in which we travelled from the north of the North Island down to the south of the South Island. Our elderly Retriever/Setter cross Jessie came with us, and I think had the time of her life. It was a wonderful experience. Our time also included some hair-raising adventures, which add to the memories now.

I had some helpful assistance from a member of staff at one of the power generating companies which owns some hydro stations. I am particularly grateful for the tour I was given of the Waitaki station by its manager.

As the time was approaching the opening of my first exhibition, I asked the gallery manager if I should mention the subject of depression in my artist statement. Major depression had, and has, been something I have battled with, running almost concurrently with my fine art photography career. It has made both life and photography at times very difficult. His answer was that I shouldn't mention it, as it would most likely give the impression that my photographs were in some way depressing. My photos are, I feel, quite the opposite – full of light, textures and details, often revealing elements to the scene that the casual viewer would miss. **N**



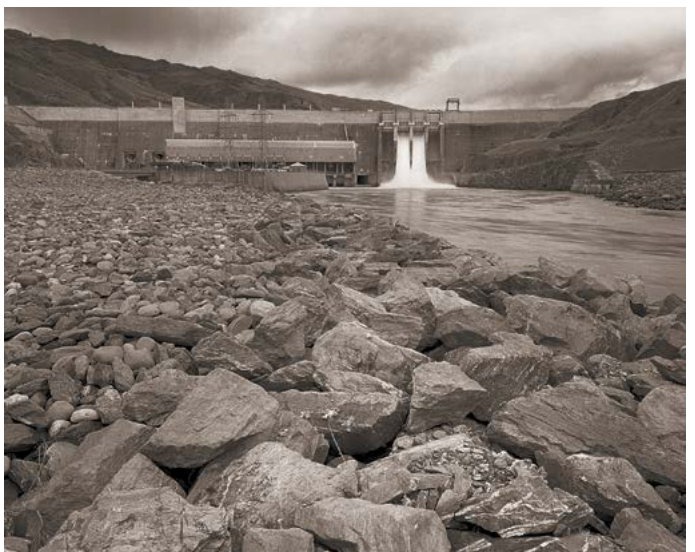
'Waitaki Building Interior'



'Roxburgh Spillway'

Mind jig

Outside of photography I have been working part-time as an activities coordinator in a secure dementia home, and also working with Julie establishing a company offering activity products and gifts for seniors, especially people living with dementia or brain injury, called Mind jig. Please visit the site and learn more about this industrious idea: www.mindjig.co.nz.



'Clyde Dam and Rocks'



By Evan Woodruffe

SCULPTING WITH PAINT

Disrupting the usual flat surface of a painting by piling on thick paint can make a work look more like what it is: coloured paste applied by the human hand. The materiality of paint can be as important as any intended narrative and, with the application so much more obvious, the work can be so much more visceral.

Painting thickly is often called 'impasto', and works best with acrylic paints. Acrylics dry completely through, forming a stable layer, and there are many mediums that create heavy structure.

Thick layers of paint over a large area can weigh a lot, so for big works rigid supports are best: cradled wooden panel, aluminium panel, or Fredrix Archival canvas panels.

Here's an easy and effective impasto painting exercise that gets you used to working wet-in-wet.



Golden produces several gels that are perfect for impasto painting: Heavy Gel and Extra Heavy Gel are available in Gloss, Semi-Gloss, and Matte sheens, and High Solid Gel comes in Gloss and Semi-Gloss. For this example, I'm using Heavy Gel Matte, a dense medium that dries to

a waxy translucence. Using a long palette knife, I spread this over a coloured canvas panel (as the gel will dry translucent, I prefer having a colour show through any gaps in my painting, rather than the white ground).



While the layer of Golden Heavy Gel Matte is still wet, I apply Golden Heavy Body colours (a mix of Cerulean Blue Chromium with Titanium White, and Iridescent Bronze) using a da Vinci Impasto brush. Make sure each brushload is full, and 'surf' the colour into the wet gel. Think about the direction of your marks and what kind of rhythm they create. Here I have kept the two colour areas separate, but you can practice blending some areas together too.

Thick paint means volume – impasto techniques sure use a lot of paint! You can save a lot by mixing your acrylics with Golden Heavy or Extra Heavy gels in any ratio; the more gel you use, the more translucent your colour becomes, especially with Gloss gels, less so with Matte.

You can easily create a sculptured surface using acrylic pastes and gels. Golden produces over a dozen that can be coloured using a small amount of acrylic paint. On the right, I've used Golden Coarse Molding Paste tinted with a little Golden Heavy Body Dioxazine Purple, spreading it out with a long palette knife and then texturing with a painting knife (a painting knife has a cranked handle to prevent your knuckles dragging through the paint). On the lower right, Golden Extra Coarse Pumice Gel is tinted with Golden Heavy Body Titanate Yellow, spread and then raked using a shaped painting knife. Once dry, these extremely rough surfaces provide great grounds for liquid acrylic effects, as well as continued impasto painting with colour and gels.

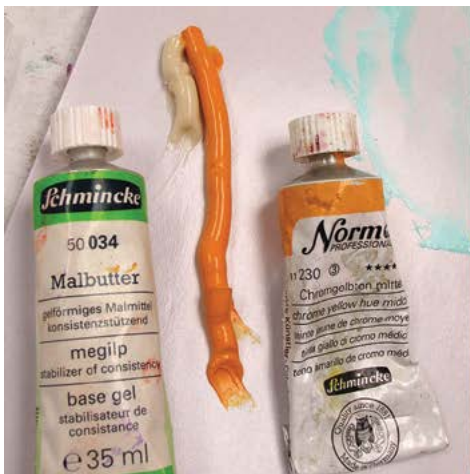
Impasto techniques are used with oil colour too, but this can be problematic. If oil paint is applied too thickly, it will skin and the paint underneath won't dry. Ever. So it's best to paint thickly in passages, rather than in a solid coat, and/or to use special oil painting mediums.





Some oil colour ranges are better suited to impasto style painting. Schmincke Akademie Oilcolour (left) has a 'short' texture – chunky yet smooth – and can be applied unmixed to create heavy surface texture. Make sure to pick up a generous amount of colour and reload your brush every few strokes.

Schmincke Flake White Hue (below left and right) is a stiff, stringy, quick-drying white perfect for tinting colours for impasto-style painting. It speeds the drying of the colour it's mixed with, and produces soft, relaxed textures from either brush or painting knife.



Probably the most effective oil painting medium for impasto painting is the Schmincke Megilp. This is mixed thoroughly into oil colour at a maximum of 30% (above left) using a palette knife, to imbue the paint with a fast-drying, stiff, buttery consistency, for brush or knife painting. I like using the longer bristle da Vinci 5923 filbert brushes

in small sizes, picking up plenty of colour and rolling it off the brush to form dynamic surface structure.

The strong brush lines you can see on my ground in these pictures are from Fredrix Oil Primer. A rougher surface gives more purchase to the subsequent paint layers.



These three processes give slightly different effects. You can mix and match, and combine to make your own paint vocabulary. You can also work back into your wet colour, either to reveal previous layers in a technique called 'sgraffito', or to correct, making it easier to lay a fresh passage of paint down.

Thick wet paint is super responsive to many implements: clay shapers (above right) are flexible rubber tips for drawing into wet surfaces, painting knives for scraping, stiff brushes, your credit card, fingers... just remember to keep your tools clean. Wipe painting knives off with paper towels – they will work much better clean than when they're encrusted with paint!

Evan Woodruffe for Gordon Harris – the Art & Graphics Store [N](#)



Impasto is a technique used in painting, where paint is laid on an area of the surface in very thick layers, usually thick enough that the brush or painting-knife strokes are visible. Paint can also be mixed right on the canvas. When dry, impasto provides texture; the paint appears to be coming out of the canvas.

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The Little GALLERY

The Grand Opening of The Little Gallery Whangamata was on the 16th of December! It was a fantastic evening and we were thrilled to have such a positive response from the community. Looking forward to an exciting year ahead! A warm thanks to Lesley Staniland at *Coastal News* for photographing the event.



The Little Gallery Whangamata is excited to present 'Artists in Residence': a multi-day art event to run concurrently to the annual Mercury Bay Art Escape this March.

Four established artists from around the Mercury Bay region will be exhibiting exclusively at The Little Gallery Tairua: Paula McNeill, Verena Tagmann, Dhyana Muir and Julie Whyman.

Showcasing both new and past works, 'Artists in Residence' will offer a comprehensive insight into the diverse, innovative and ever-evolving practices of four of our most popular artists.

Much like an open studio, the four artists will reside in the gallery and host the event. Enjoy the opportunity to meet them and experience a personal guided tour of the exhibition, with the chance to engage and learn more about our artists and their work from a first-hand perspective.

The Little Gallery also represents many of the artists participating in the Mercury Bay Art Escape Open Studios, and is a must-see destination for experiencing a snapshot of the local talent. Plan your stop to our gallery as part of your MBEA tour today!

'Artists in Residence' will be held in The Little Gallery Tairua during the first two weekends of March: Saturday 3 March – Sunday 4 March, and Saturday 10 March – Sunday 11 March.



About our Artists in Residence

Paula McNeill

Award-winning artist Paula McNeill resides in Tairua. Known for her experimental approach to abstract and mixed media painting, Paula seeks to challenge both herself and the viewer to evoke uninhibited, emotional sensations through her work. Strongly influenced by European abstraction and Expressionism, Paula's work is widely recognised for its modern appeal. Paula's most recent works experiment with the print medium, incorporating etching, collage and chine colle to explore mark-making and abstraction in its purest forms.



Verena Tagmann

Swiss-born artist Verena Tagmann comes from a background in design, which continues to influence her current practice in mixed media abstraction. Now living in Whitianga, Verena's work is often inspired by her coastal surroundings. Verena's passion for contemporary European architecture can be seen in her paintings through the structural collagist approach she employs – exploring techniques such as deconstruction and re-assemblage, and often reducing subjects to their simplest expressions. A skilled colourist, Verena's work is appreciated for its rich, distinctive and playful palette.

Dhyana Muir

Based in Tairua, Dhyana Muir is a multidisciplinary artist, working across painting, photography, and jewellery, as well as publishing several children's books. Dhyana takes an expressive approach to painting, using colour and gesture to reveal the unconscious spiritual. Her unrestrained, energetic painting process translates into bold abstract pieces that possess a sense of immediacy and sincerity, inviting the viewer to share in her subjective sensory experience of the world.



Julie Whyman

Julie Whyman is an established painter living in Hamilton, Waikato. Gravitating towards colours and forms found in nature, Julie portrays imaginative landscapes, portraits and abstractions which capture a surreal, otherworldly beauty. Julie is especially attuned to the interrelationship between humans and nature and explores this connection in her work, weaving together figures with landscapes, flora with fauna. Through her distinctly stylised aesthetic and restful choice of palette, Julie's paintings inspire a restorative sense of calm and unity. [N](#)

Debbie Clarke

By Eddi
Te Koha-
Williams

A devoted family woman and enthusiastic grandmother, Tauranga-based Debbie Clarke balances helping to run a family business with creative expression through beautiful paintings of nature. "In October 2015 I attended a watercolour demonstration by friend and wonderful artist Jenny Coker in Tauranga. I was surprised to find that she intended us to 'have a go', rather than just watch her – we painted a fuchsia bud. It totally ignited a passion in me and I completed my first painting in January 2016."



'Cecil the Cockatoo', 570 x 770mm. Watercolour.



'Trumpeter Swan Iris', 550 x 770mm. Watercolour.



'Poppies – Royal Wedding', 750 x 1000mm. Watercolour.

Previously, Debbie had enjoyed a busy life; gardening, floral art, sewing and being involved in new home and interior design in their family business where her creative energy was focussed. Now an award-winning painter, Debbie Clarke shares with us her journey.

"After seeing Jenny's demonstration, I 'googled' large flower paintings and eventually came across Birgit O'Connor of California, USA, and her online workshops. Off I went, starting with her White Flowers online workshop. Later, I bought some of Tauranga artist Susan Harrison Tustain's DVD's, and learnt so much about watercolour painting and how to achieve the colours I wanted such as in leaves and skin tones. I watched many more training sessions by Birgit and others on You Tube throughout the nearly two years I have been painting. It is such a great way to learn – just like having a private tutor.

Debbie's favourite subject is the simple beauty in nature. "I have always adored botanical art, and as a child would cut pages out of some of my favourite botanical books and frame them. I have a passion for plants and flowers, and I have always been intrigued by the anatomy of petals and leaves."

"I gardened like a crazy person for years, avidly reading mail order catalogues for perennials I could add to my large country garden and eventually developed a garden of colour rooms. I grew flowers for export while my children were growing up, so painting what I love feels like the next chapter.

"Sunshine on a daisy; a dewdrop on a leaf; a bee disappearing into the luminous throat of a penstemon – the petals of an Abraham Darby rose all inspire me to capture what I see, in watercolour. I have also been moved to paint some portraits of special people in my life as well as some birds and animals."

Patience is at the heart of Debbie's work: "First is the inspiration – a photo; a flower in the garden or on the



'Bearded Iris', 570 x 770mm. Watercolour.



'Starflower', 570 x 770mm. Watercolour. Completed during Birgit O'Connor's 'White Flowers' online workshop.



'Unfurling', 570 x 770mm. Watercolour.



'Daffodils', 380 x 570mm. Watercolour. Inspired, undertaken and completed during Birgit O'Connor's watercolour lesson from the 'White Flowers' course. www.birgitoconnor.com



'Peony Lush', 750 x 1000mm. Watercolour.

side of the road. Inspiration can sometimes come at the most inconvenient times. My husband has since become a champion at U-turns!

"Getting the composition, balance and focal points right is the next step and it's always a challenge; I generally use a full size sheet (500 x 750mm) of 640gm paper. The largest sheet I can get is 700 x 1000mm.

"I often use a grid to enlarge a complex image. I like to have an accurate, detailed drawing in light pencil before I dip a brush. The first layers are delicate and light, and define the contours of each petal or shape. I use a lot of water and tip, bend and move my paper to allow the colours to move or blend."

"Dimension is then achieved with tonal value changes – the light highlights are the white of the paper glowing through and come 'forward' the most. With watercolour it is almost like 'negative painting' in that the light areas or highlights have to be maintained and painted around because you don't have white paint to add later. The darkest values recede, giving a flat piece of paper the illusion of being a three dimensional creature, person, flower or plant.



'Lloyd', 200 x 250mm. Watercolour.



'Jersey Cow', 200 x 250mm. Watercolour.



'Olive', 380 x 570mm. Watercolour.

"I use a lot of water on big areas and as such, I often have to wait a few hours for parts of my painting to dry completely before I can apply the next layer, so I often have more than one painting on the go. If I am painting a bird or person, I focus on the eyes and beak or mouth where the most exacting detail is required to capture the character. Over several weeks a large painting emerges from the paper in many layers of paint. I love colour and like to use my paints in high intensity where I think it is needed. I think I might be a bit of a rebel according to some more traditional watercolourists who do otherwise.

"I photograph each stage and look back at the development of the painting as I go. Once I think I am finished, I prop my painting up somewhere and look at it as I go past for a few days. Inevitably I will decide that I need to deepen an area or tidy up an edge.

"I don't yet have the luxury of a studio; I paint at the dining room table and I often just enjoy quietness or have my doors and windows open so I can hear the birds and sounds from a nearby park."

"Because I paint 'big', I use big brushes – sizes 12, 14, 16, 20 and 30; mostly sable or sable/synthetic blend – and I use two five litre buckets of water rather than a little jar like most other watercolourists I have met. I use tube watercolour by Schminke and Windsor and Newton, with a few Daniel Smith colours. They are beautiful to use and most colours I use are fully transparent.

"My brushes range from Da Vinci Sable 000 for tiny detail up to a Kolinsky Natural Blend Size 30. I use a heavy weight paper – 640gsm 56cm x 76cm – so I don't have to stretch it on a board. I like to lift, tip and bend the paper when applying colour. I use mainly Arches cold pressed paper, which has quite a texture on it and allows the pigment to flow and settle into the paper. I have also used Fabriano Artistico 640gm in a larger size- 70cm x 100 cm."

Colour

"Every colour has a personality when you use it; some are bossy and push other colours around on the paper. Some are shy and stay just where they are put, whereas others want to mix and mingle as if they are at a party – it's always such fun painting different combinations of pigment.

"After painting for just 18 months, I was overwhelmed when I was awarded a merit award in the Emerging Artist section of Tauranga Society of Artists 2017. I was then awarded the Trustpower Supreme Award in the Tauranga Society of Artists Art Expo 2017, for a large watercolour painting of peonies. I have since been commissioned to paint a large painting of white oriental poppies for a Hamilton client, who was delighted with it. Being able to capture a flower's perfection, character and form up close and as large as I can possibly make it, just makes my day.

"I like Birgit O'Connor's quote: 'As an artist, I have strived to show that the seemingly delicate medium of watercolour can be bold, rich and dramatic. I am intrigued by showing others how to view the everyday world in another way by taking what is not first noticeable and bringing that into focus to give the viewer a new perspective – to understand and see the beauty and simplicity within complexity.'

"I admire many artists but the ones that have really inspired me are Birgit O'Connor – whose constructive criticism and painting style have held great influence for me – as well as Susan Harrison Tustain and Jenny Coker. I also follow the work of Julie Battisti (NZ); Jenny Fusca (AUS); Simon Barlow (AUS); Rosie Sanders and Thomas Darnell (FRA). I also am inspired by the work of Jane Crisp and Nadine Dudek for their paintings of birds.

"I am currently working on several watercolour paintings for our Art Society end of year celebrations – one, interpreting 'Sunshine' and the other a painting of the fabulous topiary gardens at Levens Hall England to interpret the theme 'Cutting Edge'. I love the challenge of interpreting a theme as it gets me thinking and pushing the boundaries on what I can do.

"Outside of the studio, I am lucky enough to enjoy my family and friends. I have my wonderful grandson Oliver for a day each week – he calls it his 'Nanny Day'. I am also a member of the Tauranga Society of Artists and I

really value the suggestions our more experienced members offer.”

Debbie’s advice to novice artists is to ‘keep calm and carry on’. “I really believe anyone who wants to can learn to paint. There are so many resources, particularly on the internet. If you learn and follow the processes it will all work out in the end. One of the first things I had to learn was to ‘see’ what I was looking at – to identify the highlights and the myriad of colours that naturally occur in nature. To start with I would look at a white flower and think it was white – now I am able to see and enhance the hints of colour in the shadows and contours.

“Don’t worry about making mistakes. It was a real hold back for me to start with. So I would say ‘Be bold and go for it’. You learn the most from mistakes and after all it’s only a piece of paper. The biggest lesson I have learnt from mistakes is that a mistake isn’t necessarily ‘fatal’ to a painting; it can just mean a little change of plan.”

Debbie’s wish is to create a sense of joy for the viewer, and practising her craft is a priority. “Spending more time painting, feeling more confident and competent in what

I do are part of my future goals. I have enjoyed painting some portraits of special people, birds and animals and it is honestly what excites me at this stage. Perhaps I will expand my abilities to landscapes and buildings in time.

Debbie Clarke is an articulate, humorous and charismatic person with a positive outlook on life, which most definitely shows through in her work. Although she has not had any exhibitions to date, Debbie is almost ready to make her debut to the general public – all that’s needed is a few more paintings. We wish Debbie all the best in her adventure and can’t wait to see what this talented artist has in store for us next. For more information about commission work or for further details, Debbie can be found through her Instagram page @debclarkenz. [N](#)



‘Boyfriend duck’, 280 x 380mm. Watercolour.



‘Lady duck’, 280 x 380mm. Watercolour.



‘Katie and Billie’, 400 x 400mm. Watercolour.



‘Phalaenopsis’, 570 x 770mm. Watercolour.



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The Journey Home

Recently Froyle Davies returned home to New Zealand. Born in Auckland, she was adopted at just nine days old and spent her entire life in Australia, returning only occasionally for holidays. Her friend Alison decided it was time for her to find her own people. "What I have experienced, like most adopted people, is a sense of rejection. It just seems to come with the baggage of being given away. The crippling fear of facing birth parents and being rejected for a second time was more than I could bear and so I had never undertaken a search for my family. But Alison had decided it was time." Froyle shares her story.



The research team: myself, Alison and Treena.



Froyle and her beautiful sister Malta.



Brownie and Froyle, standing on ancestral land.

First of all, it started with retrieving a pre-adoption birth certificate – who even knew such a thing existed? It is a simple process to fill out a form from a website. The piece of paper came which stated my birth mother's name, father unrecorded and the name she gave me at birth. Then a stamp with the names of my adopted parents and the name they registered me as. I cried for two days solid. It's just so deep to know I have another identity that I know nothing about.

The second step was a trip to the Christchurch Library. We researched everything on my birth mother. She wasn't on Facebook, so it required an appointment with Births, Deaths and Marriages, where we found her parents' names. Alison (who missed her calling and really should have been a detective) surmised that either one of her parents could have passed away, so we scrolled through death notices and found that she was right. From my grandfather's death notice we learned my birth mother and husband's name. The next step could only have been divine. My friend Treena, quite unaccustomed to such acts of bravery, called a number that she found in the White Pages that sounded like the right person.

Of course the woman on the other end of the phone was shocked and a little freaked out, but it was in fact the right person and two days later we sat in a cafe, sipping coffee and wondering how we had got there. When we met for the first time, it was tense. Her family still don't know I exist, but she gave me my father's name and two photos. Old black and white photos of a man who had long since passed away, Dalbert John Kingi, (Ngāpuhi). Her biggest concern was that it was one of those TV shows, with someone about to jump out of the bushes with a camera. But this was not that – I just wanted to know where I had come from, who my father was and what was my point of origin?

It was the mid 60s, and my mother was working as a nurses aid in Auckland. Blonde hair, blue-eyed Pākehā girl, meets a good looking, smooth-talking Māori boy who played the guitar and liked to tell stories. They had a fun-filled few months and then when she moved on to Dunedin to pursue her nursing career, she found she not only had Dalbert's memories, but she also had his child. She gave birth to me at the Auckland hospital, adopted me out straight away and went on with her life. She didn't tell anyone, not her family, not her friends and not my father.

Since then I have found Dalbert's family. I am one of fourteen siblings (he had two marriages and a few extracurricular activities). I have met five of my siblings that I am so fortunate and proud to know – and now I have a beautiful sister, Malta who I just adore.

When I met my brother Brownie in Whangarei, he explained to me our whakapapa. Such an incredible history of family and culture, traced right back to before the first waka arrived in Aotearoa. For the first time in my life I felt what it meant to belong.

Of course everything has changed for me now, how can anything ever be the same? What does it mean to be Māori? My new series of paintings comes from the process of working through these questions of identity and celebrating beautiful Aotearoa.

'Across the Waters' and 'Where the Sea Meets the Sky' are two of the first paintings of my new collection. I was researching the ancestors' journey across the waters from their original homeland. They set out on their waka, being guided by the stars, in search of new land and a new life. It would have taken such courage and strength, to launch out with their families into the unknown. This is how I feel, having packed up all that I had and leaving all that I knew behind, to venture home to a land I know nothing about. Both exciting and scary to begin again, but I felt compelled to take the journey.

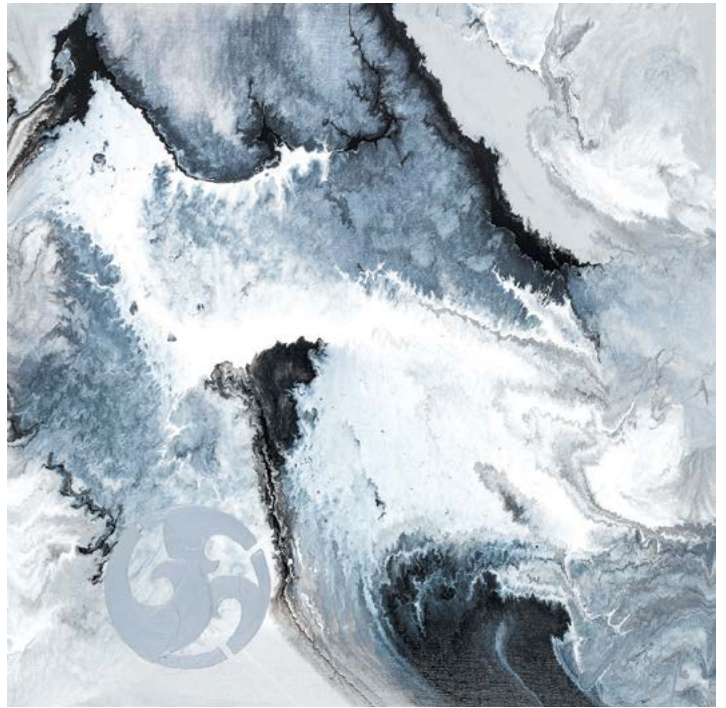
Tangata Whenua is one of the first Māori words and concepts that I understood in my journey home – people



'Across the Waters', 610 x 610mm. Mixed media.

born of the land – the connection Māori have for their land and nation, for the earth itself, the ancestors that have passed through the veil and the family present now. It is more than just living on a patch of ground in a house, it is what it means to belong – to a people, to a place.

Identity is such a complicated matter because it involves the big questions of life: Why am I here? Where did I come from?



'Silver Rose 2', 610 x 610mm. Acrylic on Linen.

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'Tangata Whenua 2'; 610 x 610mm. Mixed media.



'Inheritance 1'; 610 x 610mm. Mixed media.



'Here I Am'; 610 x 610mm. Acrylic on linen.



'The Journey Home'; Mixed media.

Everybody wants social acceptance.

The 'Silver Rose' paintings are an expression of my dual identity. The silver fern is an international symbol of New Zealand, while the English are known for their roses. Being of both English and Māori descent, I am a silver rose.

When I first met my brother Brownie, he embraced me into the family, reciting our whakapapa and blessing me with the Lord's Prayer in Te Reo. He gave me the pendant from around his neck (the shape is in the painting), a koru design that he had carved from a mother of pearl shell, and I felt such an incredible sense of belonging.

I have always favoured the colours red, black and white. In the way I dress and how I decorate my house. I never really thought much about it and my family always teased me about my obsession with these colours. Recently I started to research Māori art history and found to my surprise that red, black and white are traditional colours for Māori. Is this a coincidence or does DNA play a significant part in who we are? Is there such a thing as cultural DNA?

Coming home has given me such permission to be myself, passionate, loud, colourful and full of life. 'Inheritance' is a painting about me. **N**

Who am I? We have become who we are through both nature (our DNA makeup) and nurture (the way we are raised).

For me, the huia feather represents my own non-existence. My birth mother did not tell anyone that I was born and still, to this day, will not let her family know that I exist. Why is that? Is it because of the social pressure of status, unwed pregnancy, a mixed race baby? Why am I still a secret?

When Governor Grey visited New Zealand in 1901, a Māori woman took the tail feather of the huia bird from her hair and placed it into the hatband on the Duke's head. Upon returning to London, this stunning looking representation of social status became a fashion icon that helped to hunt the native bird to extinction.

Pastel Pieces

BY KATHRYN SAMIRAH MILLARD

LEARNING TO SEE

I ended last year by saying that the more at ease you become with your materials, the more they become an extension of you. Perhaps you have made time to simply explore some of your tools and have found some you love to use, more so than others. If so then you are well set for our next adventure: Seeing!

Putting a mark on a piece of paper involves your eyes, your brain, your hand, your tool of application and eventually the chosen surface. We have looked at our pastels and our paper, now let's look at the mechanics of getting the hand and the eye to co-ordinate.

Place an apple on a table and ask yourself this question "What do I see?"

This seemingly innocuous question has hidden intent.

You may reply "I see an apple on a table", thereby stating the obvious. Nothing wrong there, but in this game of learning to be painters, we need to learn to go beyond the mundane.

We have, however, a hurdle to jump, for we all have a set of pre-conceived ideas and symbolic images that are filed away in our brains but which are offered up to us as soon as we see or think 'apple'. As people interested in art, we also might have a list of visual concepts based on the way other artists have drawn or painted apples, and we may unconsciously think that that is how they should be represented, and try to emulate them.

There is a famous saying that goes like this "We have met the enemy and he is us", (this was said by Pogo the Possum, a cartoon animal created by Walt Kelly for Earth Day, April 22, 1970).

One of our goals as artists is to capture and set down the richness and variety of our individual visual experiences. But if we have unconsciously a plethora of symbolic images slotted into our perception, then indeed we have met the enemy, "and he/she is us".

It's understandable because our selective brains are only trying to help us navigate through the day successfully, keeping us from being overwhelmed by all the visual stimuli that bombard us. We also tend to look at things in isolation: 'apple', 'table', 'cat' and so on. We generalize about things, and if I asked you to draw an apple from your mind chances are you would draw a symbol of an apple.



Better yet, ask a child to draw an apple (or a person, house, tree or bird) and you will see what I mean.

We can therefore say that generally the brain monitors all information fed to it by our eyes and extracts only what it needs for the purpose at hand. Creating symbols on the way.

A painter needs to learn to look much further than this; a painter

needs to look at relationships, not just isolated objects. It's the awareness of the relationship between things that is important for us. We should become absorbed in the character and reality of the subject before us, rather than merely resorting to putting down what we think we 'know' about the subject. We need to go beyond these generalized symbols.

Our internal dialogue should sound different too; we are not just listing things by saying 'green field' or 'tall tree' – we begin to ask questions like "what does that shape really look like, compared to that other shape?", we are thinking about shapes, angles, and measurements all in relationship.

The following application of the paint or the pastel is conditioned by these responses, it grows out of them, and has to be worked out by you as an individual painter



according to your own needs. It is this prolonged journey of self-discovery rather than a quick trip to acquire another's methods to use as your own, that interests an artist. It becomes less about making an acceptable or saleable end-product and more about exploring your own unique visual experience, and rendering that on the paper.

"There is nothing more difficult for a truly creative painter than to paint a rose, because before he can do so he has first to forget all the roses that were ever painted," wrote Matisse (French artist, 1869-1954).

"If only we could pull out our brain and use only our eyes," said Picasso (Spanish artist 1881-1973).

We now come back to the issue of eye hand co-ordination; one of the best ways to connect your eye with your hand is simply to draw. Cavemen started it all off



Rock paintings found in the north-west Kimberley region of Western Australia. Photo by TimJN1 - Bradshaw Art - Wikipedia.

with drawings that effectively communicate across centuries and cultures to this day. These Palaeolithic paintings were made some 40,000 years ago, so drawing is not a new thing! But it is amazing to think that way back then the human mind, with its unique capacity for imagination and symbolism, 'switched on to draw', and it has been adding to its store of symbols ever since.

There is something deliciously authentic and personal about drawings, and the obvious subjectivity and intimacy of a drawn picture makes it paradoxically more 'real' than photographs or googled images. It is also in itself a sensual process.

As modern-day artists most of us want to make drawings and images that go beyond that huge accumulation of symbols; we want to put down unique properties, colours and shapes of a specific object; in effect, to learn to look objectively. We also want to draw with a certain amount of precision and accuracy. And I am not talking about copying from a photograph here; I am talking about actually seeing

in 3D space and converting this to a flat piece of paper. A drawing by its very nature is an abstraction of reality as we are converting a three-dimensional reality into a flat two-dimensional image. We want our eyes to start following edges and seeing shapes, and we want to train our hand to follow in sync with our eyes.

A musician has to practice scales to become proficient in playing music, so too do we artists need to practice some 'scales' in order to keep this eye hand co-ordination active and improving. It takes diligent practice to become proficient in anything, so 'puttering at odd moments' is not the name of this game. If your drawing is weak and you want to improve your art work you probably need to make an effort!

This is not drawing for mere duplication either. Art is a synthesis: a unity of ideas and the means to express them. Here we are doing a drawing practice to improve our technique, our means of expression.

The art of picture making rests on a foundation of your ability to perceive any subject matter in terms of shape, value and colour. These three things are an artist's essential building blocks. When we look at something to paint we tend to give equal attention to all areas, but that does not make for effective painting. Giving the whole picture surface the same treatment, the same visual "weight", is not (to my way of thinking) creating a visual statement that is unique to your way of seeing. Picture making is just that, looking at your subject matter and deciding what is important to you, which areas you will have in sharper focus (your centre of interest) and which areas will be allowed to rest in an opposing 'blur', where your values are not so contrasting and you allow yourself to create softer 'lost' edges.

A great way to improve our drawing is by practicing 'blind contour' drawing, where geometry is all important, and we are training our hand to follow our eyes. Remember we are looking specifically for angles, distances and shapes of curves.

Drawing Blind

In this exercise your hand will continue to draw as your eyes remain on the subject. It is a valuable way to strengthen eye/hand co-ordination, and will result in you becoming more sensitive to contours. You will find that there will be a significant sacrifice in accurate proportions, but this exercise is for your sketchbook and not for public display!!

All you need is your sketchbook, an object and a pen. Any pen will do, but ink is better than pencil as it is a committed line and we are not going to be revising any of the drawn lines.

This exercise is not about 'results' – it's about getting your hand and eye to work in sync and can be quite fun.

Slow down and look at your chosen object. Start anywhere, and follow the edge with your eye, whilst moving your pen on the paper.

Don't look at the page whilst drawing and don't lift your pen off the page.

Keep following the contour of your object, keep going until you think you are back at where you started. Take a

look at your page, and enjoy the experience!! Be more interested in the process than the finished image.

Here I used a tea caddy and two tomatoes. I had them at almost eye-level, as we are looking at contours and this makes it a bit easier.

I started on the right and slid my eyes up the caddy with my pen following on the paper, making angle changes as I went. When I got back down to the tomatoes I went twice round part of the first one, to get to the second one and finished at the bottom.

I did not look at the paper until I thought I had finished and had lifted my pen from the page.

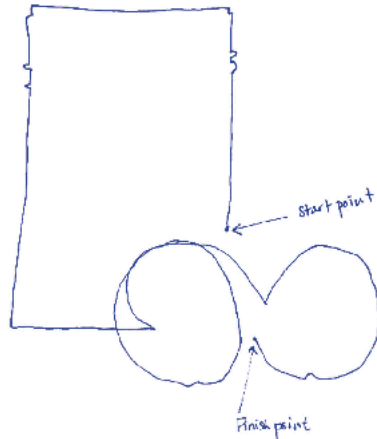
It takes concentration and it slows you down so that you look and feel the edges, the angles and the distances.

You may be wondering if this is at all applicable to being a pastel painter. Well, drawing is said to be the foundation of all art. Drawing is your primary language as an artist, so therefore is it not extremely relevant to a pastel artist too?

Like your hand writing, your drawing reveals your character to the viewer, it exhibits your own distinctive style. You express on the page those things that interest you. Your drawings will bear witness to your unique individual view and isn't that what art in the 21st century is ultimately about – declaring your own personal feelings and thoughts about a subject on a canvas or paper?

Have you ever asked yourself: What is an artist for?

Surely not to just fastidiously record what they see, a sort of dull documenting of reality, like so many Dutch still-life's (which, quite frankly, I find boring in their lack of emotional content)? Surely being an artist in our era is about interpreting what they see, revealing a personal truth suggested by an arrangement of paint, or pastel?



Blind Drawing/Contour
Tea Caddy and 2 tomatoes

* How them placed at eye level makes this easier.

Perhaps artists of the past can lend their hand here: "What photography did was liberate the painter from the task of providing images that accurately transcribe reality," said Edward Weston (20th century American photographer).

"Drawing is not about what one sees, it's about what one makes others see" –

Edgar Degas (French artist 1834-1917).

"The aim of art is to represent not the outward appearance of things, but their inward significance" –

Aristotle (ancient Greek philosopher 384 BC-322 BC)

I hope you try out some blind drawings – they are great fun and might provide you with some useful insight into your own ability at co-ordinating your eyes with your hand. You will also begin to 'feel' the lines and the curves and the shapes.

I do not think that a creative journey is linear, it seems to me that it is more of a spiral and that we constantly circle round again to re-visit some of the things we have done in the past, we don't just tick off items on a list. And in that re-visiting we actually come to understand more of the ideas at hand, we learn a little bit more. So, don't just tick this contour drawing off – keep a sketchbook at hand and get into the habit of sweeping your eye over something, be it a fruit bowl, a flower, the dog or whatever catches your eye. You are all the while strengthening your eye-hand co-ordination and that has to be a good thing for an artist, doesn't it? **N**

TNZAM's Editor, Megan Lavin-McIsaac had a go with 'drawing blind':



"Challenging but fun.

Left: My Foot. Middle: My Hand No 1. Right: My Hand No 2. Have a go!" Meg McIsaac.



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Hutt Art

The vibrant Heart of the city's creative community

This year marks the 60th Anniversary for Hutt Art Centre, and there will be events throughout the year to celebrate this milestone.

The Year commenced with an open exhibition by Hutt Art members, along with shows by Sam Baird, Brendan Graham, Fiona Thomas, Hutt Art Printmakers, Michaela Miller, the Lindauer Studio from Woodville and the fantastic works by Fr David Orange.


March brings a group show by Mix, and then the much awaited annual exhibition by Hutt Art members. The 24th March will be an Open Day for the Hutt Art Centre so the public can try their hand at the various creative practices Hutt Art has to offer in the well resourced studios, with the various groups doing demonstrations. Visitors can 'have-a-go' and explore their own creativity.

The Learning Connexion students followed by Dre Rock, a local Tattoo Artist who will show a fabulous range of Body Art, will be taking over both galleries in April.

The calendar is full again, and the shows will be varied and spectacular with Printmaking, Painting, Weaving, Pottery, Woodturning, Porcelain Painting, Quilt & Fabric Art, Book Art, Embroidery, Chinese Painting and more.

The much anticipated Annual Muriel Hopper Art Award is on 23rd June, and the 60th Anniversary Exhibition is the 7th August so, applicable artists, get creating.

Another busy year showcasing the fantastic talents of the

local Art community, and everyone is welcome to come and see the exhibitions which run daily, seven days a week. There is always something to enjoy at the Hutt Art Centre. www.huttart.co.nz 



The priest who paints: Fr David Orange with his oil of St Gerard's monastery above Oriental Bay.

Credit Simon Edwards, Sept 11 2012.
www.stuff.co.nz



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'Escape to Bream Bay', 1200 x 560mm. Oil on canvas.

Ability and Opportunity

By Eddi Te Koha-Williams

As Napoleon once said 'Ability is of little account without opportunity,' and the same could be said of the great adventure that has been undertaken by Janice Clifton Wykes to becoming an accomplished oil painter. In the late 90s, the Clifton Wykes family was given the opportunity to live and work abroad, and so embarked on a journey that took them to Qatar in the Middle East, where Janice rediscovered and refined her artistic talents, creating three masterpieces that now hang regally in the board room at the Qatar Ministry of Interior. The team here at The New Zealand Artist magazine were fortunate enough to meet Janice at the One Tree Point Art Exhibition in Whangarei over the Auckland Anniversary Weekend, where she happily obliged us with her story.



In 1998, Vaughn Wykes took his wife aside to discuss what would be the start of a great adventure – to move to Qatar in the Middle East to live and work. Nervous yet excited, Janice agreed; over the next few months the house was a flurry of activity as they prepared their three children for the long journey and sorted everything in their native New Zealand to jet-set across the world and begin their new life.

With Vaughn earning more than enough to live on with his new job, and the three kids at school, Janice finally had the leisure to pursue her artistic passions. "Opportunity was the greatest motivating factor to becoming an artist. My husband was offered a position working in the Middle East and we took the very brave step of moving there

with our three children. I was very fortunate that I had the opportunity while we were there to be able to follow my passion and devote much of my time to painting in those early years of my career. I always found oil paintings fascinating.

"A very dear Aunty, who happened to paint, suggested that I give it a go myself and so I did. I was lucky enough to devote myself to learning and experimenting with pencils and oils full time after the move. In those early years I always loved the old romantic masters such as Rembrandt; his play of rich, dark shadows and warm, glowing highlights has always captured my attention. As I developed through the years, my use of colour has become stronger and I use a lot of contrast, shadows and light – although

I will admit the first 10 years were hard and sometimes very frustrating as I tried to capture what I wanted to portray.

“Qatar was amazing, so very different to a life lived in New Zealand: souqs, camel markets, endless sand dunes, the Bedouin people with their colourful tents and the most beautiful Arab horses. It was endlessly fascinating.”

During their time in Qatar, Janice was commissioned by ExxonMobil RasGas to commemorate the completion of one of the company’s latest projects with limited edition prints as well as other works selected to be displayed in the Azerbaijan National Art Gallery.

Their next adventure was Azerbaijan, an ex-Russian satellite state. “Living in Azerbaijan was a challenge, it had the most abject poverty, there was no welfare, you needed your family to survive. The inner city of Baku is a world heritage site, but as you move out it’s very different; sheep and cattle are slaughtered on the roadside, at the butcher shops, you just drive past it all. In the winter snow, women gather at the community tap and crouch there washing clothes.”

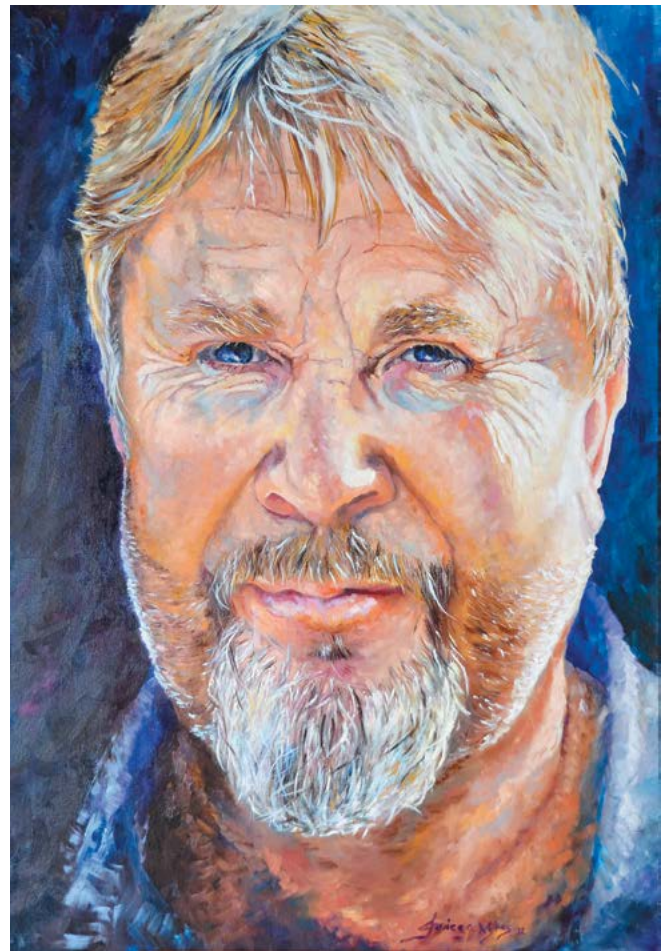
The family stayed three and a half years in Baku but it proved to be a great stepping stone to visiting Europe, and Janice was able to see works by artists who have inspired her such as Michelangelo and Courbet. She has also lived in Nhulunbuy in the most remote tip of the Northern Territory in Australia, where she set up an art group and painted and exhibited locally.

“Travel expands my horizons, which I can’t stress enough is important to grow as an artist,” she says. Now, after 20 years travelling and working abroad, the Clifton Wykes have returned home to New Zealand to “put down some roots, and plant some trees”. Although she hails from Thames in the Coromandel, Janice and Vaughan have now settled in Whangarei and, despite her years of success overseas, she is still an avid and enthusiastic student to this day.

“I am predominantly a self-taught artist although my six months with my friend Aroha at The Quarry in Whangarei definitely set me on my path. This has given me a solid base to build from, and I have used these lessons to help guide my own art students.

“Recently, I was commissioned to create a large seascape – 800mm x 1600mm. I love big works; they allow me to be bright, enthusiastic and joyous, with a lot of room to work. My canvas has just arrived and my clients and I are very excited. I’ve also just started a portrait of my daughter, which I have been wanting to do for many years. Although I’ve only just begun the work, she has settled herself on the canvas beautifully – it’s almost as if my brush just wants to work all by itself. There are many years of love there, and it’s flowing creatively and for now, rather effortlessly. I’m definitely excited each morning to leap out of bed to continue working on this piece.”

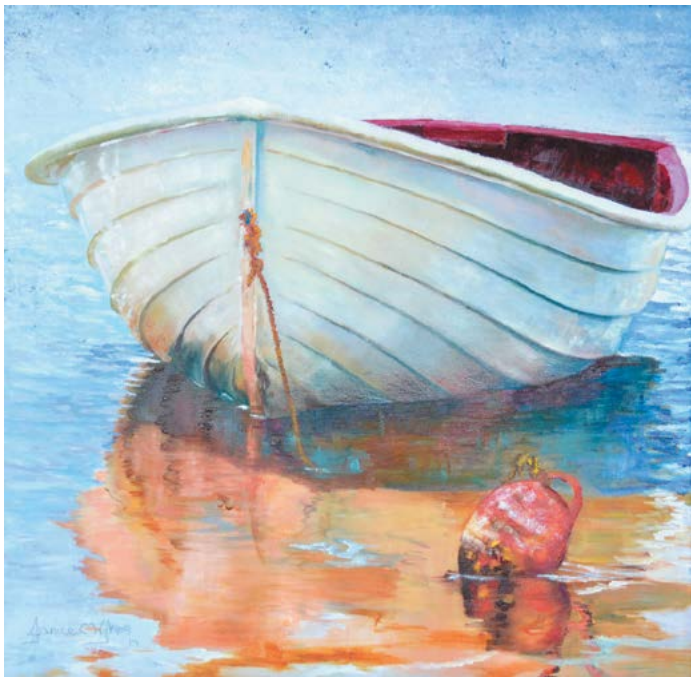
Being a free spirit artist, Janice doesn’t go in for the outlining and planning that many artists put into their work before creating their piece – rather, she allows the painting to take shape in its own time. “My paintings all start from a sketch, straight on to the canvas that is held up by my trusty easel – which is easily my favourite piece of equipment. He’s solid and heavy, and sits so patiently waiting for me every morning. He holds my canvas tight, and doesn’t mind being covered in paint from hundreds of works.



'The Captain', 830 x 1200mm. Oil on canvas.



'Eric', 1000 x 760mm. Oil on canvas. Cover Pic.



'The Estuary', 400 x 400mm. Oil on canvas.



'Diesel', 600 x 600mm. Oil on canvas.



'Egypt eyes', 600 x 600mm. Oil on canvas.



'Doha Thoroughbreds', 1500 x 1100mm. Oil on canvas.

"Once I'm done with my drawing and I'm certain the sketch is true, I then start with the oils. I do not block in colour or shades, but start working immediately with a brush and oils straight from the tubes and generally not thinned at all. I only work one area at a time, and until I bring it up to my satisfaction, will not move on to another area.

"This is still only lightly painted in and is my under painting – I can continue a whole canvas like this or sometimes I will skip back to an area and play with more layers. I am not disciplined with how it develops; as long as I'm happy with what's happening, once again I follow where my eye and heart take me – it's all just about me and my work, doing what I want."

Janice's favourite canvases are the 'Stretched with Love' brand from Gordon Harris, which are very fine and ideal for minute, detailed artwork. She has purchased oils from all over the world but is particularly smitten with Langridge from Australia. "Something about their colours; they just seem a little brighter," she says. "Whilst painting I will mostly have music playing, but only if it's going very well; if I am having problems then the music stops and we get serious."

Although she has no favourite subject for her paintings, Janice's inspiration grows each day to capture new and exciting things, and she admits that at times it can be overwhelming. "Inspiration can drive me crazy – art museums are not places to visit lightly for me as they leave me yearning to be better." Another source of inspiration shows itself more organically. "Mother Nature and I have a great relationship, she fills each day with creative thoughts, sights and inspiration."

Outside of the studio, Janice lives a very full life pursuing



'Clinker built', 1020 x 760mm. Oil on canvas.



'46 Jailbar', 450 x 600mm. Oil on canvas.

her various other interests and spending time with her family. "I have missed some significant family events with living away from New Zealand. However without living overseas where Vaughan could be the major earner, I would definitely not have had the time or opportunity to paint as I have. Nevertheless, now that we are home, my main focus is strengthening my relationships with my family and enjoying our time together. Vaughan is my biggest interest and hobby, and our children and grandchildren can interrupt me any time they like."



'Secret Places', 700 x 600mm. Oil on canvas.

Janice does enjoy her own company too: "I find myself very amusing, and a long walk on the beach with the dogs most mornings certainly starts the day well. The outdoors is also where I like to be; jogging, fishing, tending the garden and ending the day with a chilled sauvignon blanc just gives the feeling of paradise. The sheer joy and light in my art works comes from a life lived and not taken for granted."

The Future

The future is extremely bright for Janice and her five-year plan will be an easy accomplishment: "I hope to expand in the art world of New Zealand." But her biggest goal of all may take a bit more time to achieve: "My biggest dream is having a painting hung in the Vatican Museum, the home of the Sistine Chapel, with its ceiling decorated by Michelangelo, and the Stanze di Raffaello painted by Raphael. This probably won't be accomplished within the next five years, but I'll definitely keep pushing ahead either way."

An accomplished artist adept at bringing to life her portrait subjects, with such delicate yet bold detail and dramatic use of vibrant colours, Janice has been able to

show to her audience exactly how she interprets the visual world around her. Her work is in every way unique and original and we here at TNZAM are excited to see what the future holds for Janice.

The only piece of advice she has to offer those who are interested in picking up a paintbrush or a pencil is to "have a go...just go ahead and try, and ask for help. It will be frustrating, but there will be exhilaration. Mistakes happen, we are human – so don't worry about it."

To find out more about Janice Clifton Wykes, see her website for details or get in touch through her page on Facebook: www.facebook.com/oilsbyjanicecliftonwykes/ or visit her website: www.janicecliftonwykes.com 


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Artists Forum

Sketch Club

A CELTIC PHILOSOPHY

Once the first flush of making artwork passes, like other creative endeavours such as music, architecture, dance or fashion, the work hopefully develops its own special look, sound or technique and so is quickly associated with the artist. We recognise most painters because of this, their style perhaps.



By Dougie Chowns

My own development, for example, at age 65, was partly based on a Neolithic Celtic philosophy that interests me. I was and am intrigued with the origins of art, not as pretty or clever images but as 'empowerment' in order to survive in the cave. Images and designs were to protect or assure survival. So much we know and I have talked about 'when Art was Powerful' in an article last year. The philosophy having been on my website since 1995, I read the philosophy again myself recently and discovered that it's actually quite good and in need of direction. Myself, I am resolved to pursue this connectic art form perhaps involving my painting and film/video background as well as up to the moment electronic technology. I also have discovered that viewers on computer seldom read, digest and consider what is written as one automatically does when reading the printed page. Hence I take the opportunity here to quote my website. Should you wish to view the kinetic moving examples you may on <http://douglaschowns.co.nz/spiral-philosophy/>.

In the presence of the Great Goddess Anu and central to the art of Douglas Chowns

The essence of my painting is found in the graphic body spirals – they empower ritual imagery. It is the kinetic spiral playing on the body that breathes life.

Art origins of the paleolithic were seriously ritual magic. As a practicing professional artist I do not subscribe to the possibility that adornment graphics, including carv-



ing, were merely decorative in-so-much that they were 'pretty' patterns. The graphic had meaning and was an integral part of an idea often involving time, place and ritual. The graphic would become impotent only when separated as would a church from its cross.

My belief is that marks on walls, standing stones, hillsides, tools, weapons, utensils and the body itself, were a means of working homeopathic or sympathetic magic. My art follows this same law of contagion that Sir James George Fraser laid down at the beginning of the last century, when he stated that: "Magic was always an art – never a science". The spirals flowing over the figures in my works illustrate the existence of these supernatural forces believed to be sacred in terms of their contiguity. My work is also intended to be, if you will, Shamanistic and is conceived as part of a positive emotional experience to effect and activate the pituitary gland of persons involved, to help them reach an empowered state.

The source of this concept is that the spirals are reflections of sunlight off water. Actual reflections that were projected or cast onto the body flesh of our Paleolithic ances-

tors gathered in ritual. They were in fact experiencing a self-induced adrenal flow causing a psychotropic effect.

Submerged within a mass of swirling light they believed they were taken over by the deity and so were guaranteed empowered strength and stature – dopamine, serotonin the natural amphetamine released via the hypothalamus, they truly became supernatural for a brief time, as at one with the life force herself – perhaps the great Aurignacian Goddess earth mother – Anu (also called Danu) if we apply the concept to the age of the later Neolithic megalithic passage grave builders. They were practicing positive magical sorcery, a hunting magic conceptual dating from at least 15,000 years ago, displayed in the caves of Lascaux and Altamira. Today we might call it neuropsychology.

In order to survive they evolved the art of 'the doing' that is an art which includes the need of a necessary ritual experience and performance, in this case bound up in the Magdalenian mythological beliefs of the hunter gatherer.

I propose that the magical rite was in fact very simple. Conjoined reflections of sunlight off water and its manifestation physically upon a recipient activated his or her body chemistry, which was believed to be sacred empowerment. Like holy coloured light from pierced windows in Chartres Cathedral these light projections swirling over the flesh and surrounding ceiling and walls put the recipient in a Holy or Spiritual space – timing was crucial to the process by concentrating anticipation to the focussed annual 'moment'.

The 'moment' only possible on the passage alignment with the sun at mid winter solstice – not at dawn but best at 9:58am on the 21st December and lasting for 17 minutes.

The ritual at 'Cashel Aenghus Og' the house of young Angus is remembered by myth associated to the place where Aenghus Og son of the Dagda conjured the spirit of Diarmid O' Dyna, mate of Grainne the sun deity after Diarmid or Diarmat slew the wild boar of Bengulben. My family of McDiarmids have mythological descent of this line of Grainne daughter of Cormac, High King of Ireland. Myth also speaks of Fenius Farsa a Sythian in Egypt, his son Niul and Scota, daughter of the Pharaoh, of her great grandson Goidel later in Spain and of Bregin whose grandson was Mile. Mile with Amergin sailed to Ireland to be remembered as the Milesians after the battle with the mythical Faery race Tuatha de Danann.

Scholars agree that towards the end of the fourth millennium BC a race of people migrated west by water following the setting sun from the eastern Mediterranean. Over time they sailed into the Atlantic then north following the coast of today's Spain and Portugal where their presence is noted by the erection of Antas or portal stones.

From 3200 BC spirals and other engraved polished stone Neolithic graphics feature as an integral part of ritual constructions called chambered or passageway cairns. Always found close to the sea and on the western seaboard and islands of Europe. In particular I note Gavarinis in Morbihan Brittany and 700 kms north in 'Cashel Aenghus Og' - Bru na Boinne in north eastern Ireland popularly known today as Newgrange. Lately also Crantit in Orkney. These two former sites are the basis of my conjecture.

Interestingly these constructions predate Stonehenge and the pyramids by 1000 years and as part of other local complexes are claimed to be the earliest and largest stones structures in the world.

My personal collective interests, as one descended from early Britons and identifying as a Celt, come together in my 'Arte - the art of the doing'. I try to involve all the senses: touch, sight, taste, smell and sound, all acute to the early world of survivalists, which I reinstate and rebirth as the foundation to my work. All parts of the Aarte have place, purpose and design.

Marks on paper, engraved stone, sacred colours, participation, ritual, sound, taste, sight, smell and the seasonal year in its eight-fold occasions are the vehicle of our existence as humans in a self created world



Dougie's sketch of the Newgrange mound.

based around our own form and stature – the human body. Since ancient times Greeks referred to the body ergonomic as 'The measure of all things'. On my part I have borrowed the title for an intensive week-long workshop I developed and tutored in 1996 at tertiary level in England, designed to prove and support my theory.

Located on the river Boyn in northeastern Ireland and celebrated at the time of annual mid winter solstice 21st December, we understand Newgrange - Bru na Boinne the same Cashel Aenghus Og, the great ceremony and ritual that was performed for generations, starting from about 5200 years ago. With Christianity, Patrick replaced the old religions and Newgrange - Bru na Boinne became no more than a mythical earth mound associated with the Tuatha de Danann, a Sidh or Faery people, Diarmid O' Dyna, Grainne, the great Kings of Tara and the Fenian Heroes.



Inside Newgrange.

only fifty three years ago. Two years later in 1967 it was discovered by Professor M.J. Kelly that a ray of sunlight penetrates through a parallel shaft above the 18.9 meter passage at the moment of the sun's winter alignment to strike the floor and light the six meter circular end chamber. The alignment starts to illuminate from the 19th December and daily increases duration to the solstice on 21st December when it lasts a full 17 minutes. From 9.58am it lasts until 10.14am. On the 22nd it is in wane and the last day, the 23rd, the alignment is lost for another year of darkness.

Explanations of possible ceremony and ritual have been forthcoming from scholars but in 53 years to date, no scenario has been forthcoming from anyone such as myself, working a concept from an art background as a practicing artist. Although a senior tutor my qualification to extend this concept

is not as an academic. I am little more than a romantic living with the elements conceiving fine art much in the fashion of the people who built and used passage graves. Indeed with the accumulated folk history and today's available knowledge, not being bound by logic may be an advantage. 'Creatives' were responsible for these conceptals, not academic researchers. They, the creators, were dreamers – I am also a dreamer.

A few yards back from my beach in McKenzie Bay below Mt Manaia two small streams meet in my garden at a pool below massive flowering pohutukawa trees and subtropical plants. In itself, a magical place.

When dredging gravel – which annually builds after winter rains flood from the hill – I had an almost hallucinatory experience. One might say psychedelic. Bright sunshine directly in line with one of the streams' waterfalls cast a wide shaft of light through the open space to strike and reflect off the surface of the pool. Being hot and subtropical I was working in shorts and gumboots – on stepping into the pool my shovel rippled the water and a burst of electric reflections phased everywhere, on me, the trees and plants all around. I had stepped into a living force of amazing swirling beams of light coursing all over my body. I became an electric current alive and dazzling, the hairs on the back of my neck lifted.

Since being required to teach from a text-



Peach cove with figures in the sea of the scarlet figure. By Dougie Chowns.

book 'Māori Decorative Art' during a short spell of relief teaching at high school I questioned the word 'decorative' on the textbook title supplied – this contradicted my sense of design and the use of tattoo as I understand by the Picts and other early European peo-

ples. Māori tattooed themselves, no doubt with much the same notion in mind. In myth Mātaora introduced 'Moko' after he returned from Rarohenga, the under world of Spirits.

'Moko' to the face and also applied to other parts of the body is limited to areas of



Facial Moko.

muscles. The lips where speech issues and possibly the words or sounds of the God, have special significance especially in women. These muscle areas may be flexed or animated and there I believe the true purpose of moko exists. The face contains our most concentrated and complex surface of muscles. The head is considered to be Tapu and the most sacred part of the body. Māori like Celts venerate the head as the seat of the life force. Uniquely interesting is that Māori unlike all other races never wear a mask, indeed masks have never been part of their culture although as Pacific Islanders they are from islands where masks are used frequently in tandem with body tattoo. Moko is their mask.

Tattoo is a birth rite with Chiefs and Tohunga wearing the most complicated and detailed which accounted their genealogy and skills. The skin was often carved or chiseled which created moving surfaces – I believe the design in motion was the essence of transformation. The difference between mere man or as one with the Gods.

Why should Māori be unique in this way? With need of few clothes the limbs, torso and head are constantly visible, and the muscles and facial expressions always in motion. I believe they were conjuring with the life force of vegetation and nature. Not occasionally – but continually.

Māori in their recent liberation less than 200 years ago from a stone age existence, make study a more positive issue as many long time ceremonies and attitudes still exist in New Zealand society. This contributes a useful factor when assessing our own northern hemisphere ancestors who were more alike than unlike to Māori. The use of homeopathic sympathetic magic by contiguity and association is obvious. Māori neolithic ritual continues in day-to-day New Zealand. It is accepted and seri-

ous. If a drowning occurred here in McKenzie Bay a Tapu would immediately be placed and all fishing or the collection of shellfish would be banned. Within miles it would be prohibited until local Iwi elders lifted the Tapu. This is normal practice. Nobody would offend the Tapu, no matter who they were.

The Haka performed at a rugby match is by no means merely colourful apparently savage amusement. Haka is serious! More interesting is 'Taki' or 'Wero' a part of the ceremony 'Te Powhiri Ki Te Manuhiri' - a welcome and acceptance on to the Marae or land of a host tribe. The visiting party, usually bare footed, approach only when called. A warrior springs into view threatening further advance, his face contorted and eyes wild and rolling. His aggression is furious and his tongue threatening ugly insult. He snorts and prances through a rehearsed dance of exaggerated footwork while he whirls a 'Taiaha Pouwhenua' - a short hardwood spear - dangerously within inches of the face of the representative of the approaching party who is expected not to flinch.

One is reminded of Cu Chullain fighting Ferdia in the stream possessed by fury, rage



Woman swimming with sea floor reflections. By Dougie Chowns.

and shape, changing in grotesque gestures.

The visitor is invited to recover a twig or leaf placed on the ground, I believe to acknowledge the vegetative life force deity of the Iwi, after which the party may move forward. Women sing using their hands and fluttering fingers in imitation of the living leaves on a tree.

As Master Artist and Gaihealtachd Seannair recognised by Māori, I myself have been personally awarded the honor several times – the protocol is deadly serious. My interest has naturally been inquisitive towards the beliefs of the people I live and work with. My conjecture is that the warrior's body tattoos and especially his head and face

writhing as a kinetic living force is a parallel concept and likely similar to our own European neolithic. The wild eyes, thrusting tongue and offensive attitude leave no doubt that the empowered has ceased to be man. One is facing the living God of the tribe or Iwi. This meeting ceremony is a much more daunting prospect than facing a mere mortal warrior. One is facing the God force himself, a clear demonstration of sympathetic magic, to identify and imitate the animation of the living presence of the forces of growth in vegetation. These forces are taken on to empower his own potency and ultimately the Iwi's survival. However it must be said that Māori and their art are consumed often with violence and aggression, unlike the Avebury people. This same age old ritualistic ceremony is perhaps retained in New Zealand today not with shallow amusement – as we Celts who touch wood for luck or throw silver into pools of water – but with serious intent, in my view. These ceremonies remain serious protocol, are part of every public civic occasion and may be observed locally and in government.

A good example is Māori protocol in health sector and our hospitals. Officially

represented by 'Tohunga' (a teacher or craftsman/elder), he instructs students and is required to approve nurses' training before they can qualify to nurse Māori. Body parts and post mortem examination have strict conditions and parts must be returned

to the body for burial. Māori have resolved their Christian and Pagan acknowledgments equally under the guise of Christianity much as did the early Celtic church in Ireland and the inner Hebrides.

In my garden pool that summer afternoon my skin was the canvas for convulsions of brilliant and magical light forms. Electric is a reasonable word. An ancient superstitious Celt in the same circumstance may well have believed to be as one or in the power of the Gods. Certainly a small rush thrilled through me in consequence of the hallucination. I am told, by authoritative geneticists, that we still retain the same hunter gatherer dopamine genes programmed to activate

our bodies at times of fear, stress and excitement. Although I have not been privileged to visit Newgrange, from what I understand an alcove to the chamber contains a stone basin believed to have held charred remains or an offering. One account claims: “three basins and a wide shallow sort of bath called the womb of Mary”.



An example of a triskelion.

Close by is an engraved triskelion (a Celtic symbol consisting of three legs or lines radiating from a centre) on the wall. I would like to suggest that one or all three receptacles were centrally placed holding water while those gathered present, stood in a semi circle waiting for the shaft of light to illuminate the passage.

Nothing in our history or mind is so powerful as water. It gives growth, life and is stronger than fire, indeed a crucial need to man and no doubt in the minds of those gathered in the dark womb of the mother Goddess, perhaps the medium of benediction to activate growth. A pebble dropped, a ritual offering, the smallest disturbance of the water surface and the life force is released in a burst upon all present as the morning solstice penetrates the chamber. I suggest a mentally orgasmic experience of being as one with the deity.

Four hundred and fifty miles south of Newgrange is Gavrinis in Morbihan, Brittany, close to the standing stones of Carnac. Gavrinis is a similar passage tumulus but with unexplained carved graphics cut into the stones that line the passageway. Here the designs are internal whereas at Newgrange curvilinear carved stones feature outside at the entrance and as the kerb stones around the mound. In both cases they may represent water or light patterns, the life force within the stone, the abode of the spirit force or alternatively of venerated dead individuals.

White quartz glitters the entire mound, making this a shining place. Quartz is a natural mineral known to have special electrical



Women with reflections. By Dougie Chowns.

storage capacity and well known since early radio experimentys with ‘cats whisker’ is still proving itself in computer technology – Graves ‘White Goddess’ no less?

I suggest this winter sun ritual in both sacred mounds, which have identical alignment on the same day as part of the eight fold year, was in reality a well used magical idea developed by our neolithic ancestors who annually used the occasion to be as one with their deity of light and regeneration. A trinity of earth mother, life, death, and rebirth graphically featured by the triskelion. To be afterwards demonstrated by superhuman acts of virility and strength.

We accept the existence of hormones in normal body chemistry named from the Greek hormao - I excite. We acknowledge amphetamine and have recently developed many ways to action our own body chemistry by concentration or meditation. That is to trigger the adrenal flow to increase our capacity – ancient man was doing no more in a controlled situation. The result – superhuman capacity for a brief time, maybe only moments.

Sport in Celtic myth always rated highly with feats of endurance or strength including in women.

Highland Games survive as a reminder of more serious feats in battle or as Heroes. Weight lifters and athletes train to master increased strength as normal procedure. We accept that in an emergency we ourselves often have the capacity for example, to lift a vehicle off a trapped child when ordinarily we do not have the strength, but in that urgent moment our body chemical activates, and we can.

This Arte has generally become abused and forgotten as unnecessary to our existence and well-being. However, I suggest

to ignore 40 million years of programming developed first as apes and then Hominids 14 or as little as four million years ago, is to consider our graphic imaging mentality as lacking as a church without a cross. I suggest the engraved stones at Newgrange and Gavrinis are our oldest logotypes. They are, I believe, the long lasting but static hormonal symbols of the life force but better represented in motion on the kinetic living

flesh of the shaman’s body – the living God, present in the form of man. I wish my artwork to be an aid that activates and empowers the body or state of mind by using the



Woman with reflections. By Dougie Chowns. These paintings are best seen on Dougie’s website: <http://douglaschowns.co.nz/spiral-philosophy/> where shimmering reflective motion is visible over the paintings.

same basic principle, especially to self heal, cure or to bring a sense of well-being.

In 1981, at a one man show at the Molesworth Gallery Wellington, I featured spirals printed in unreal iridescent water blue and green colours on three meter lengths of luxurious shimmering cloth.

At the opening a young woman lay naked beneath a shimmering cloth of gold stitched to the floor carpet featuring black printed DNA, she moved very, very slowly, first as a living form, sometimes humanoid sometimes as a chrysalis, while above her another length, also a DNA double helix, shimmered diagonally floor to ceiling, rippling up in waves blown by a wind fan as a set piece for the opening.

I offered lengths designed and printed specifically as an aid to self-healing. When feeling ill or simply off, one could simply wrap oneself up, retire to a quiet comfortable place, and heal.

Conclusion

I have a desire to prove my theory and to research the concept with a mockup construction as a controlled workshop involving students.

I invite expressions of interest from institutes, a TV production company or individuals who find my theory worthy.

At this juncture in 2018, at the age of 81, I myself need help to further the concept. A DVD of students at work plus the DVD lecture note starting points to the course ‘The Measure of all Things’ at Gt Missenden Abbey and a week-long Summer School I was invited to tutor in 1996 are available, which graphically explore much of this same philosophy and thinking. **N**

Mark Jones

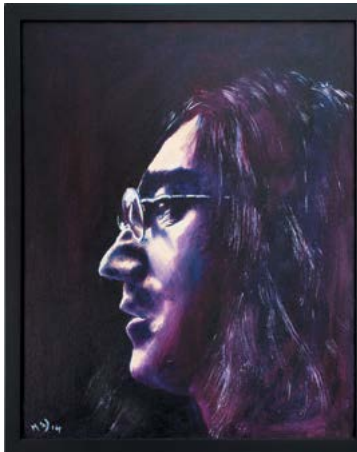
By Eddi Te Koha-Williams



After watching the western drama 'Dances with Wolves' in the early 90's, Mark Jones was enraptured by the plight of the Lakota Native Americans and all that they embodied – wisdom, strength, enlightenment, respect, and their efficacious faith in the spirit of Mother Earth and the bounty she provides. These scenes gave way to inspiration for Mark, and he soon began his journey to capture this tumult of emotions on canvas. Although his commission work has since taken a new direction, Mark still remembers the awe he felt and the subsequent scenes he endeavoured to capture. Mark tells us more.



'Erykah on and on', 600 x 450mm. Oil.



'JealousGuy', 500 x 435mm. Oil.



'Rebel Yell', 575 x 470mm. Oil.



'With Yoko', 900 x 600mm. Oil.



'Robert Plant', 635 x 490mm. Oil.

A part from taking art at Intermediate and high school, I haven't had any formal art training; I did however study and pass University Entrance in Art History.

The first portraits I painted at the age of 16 were of The Beatles; after that I followed other paths and never continued painting as pursuing an art career in those days was not an option for me. However, looking back I wish I had gone on with it. It wasn't until I saw the movie 'Dancing with Wolves', 17 years later, that I decided to buy some painting gear.

The movie was about the American West during the times of the persecution of the Native Americans, and I wanted to try and paint some images of these incredible people.

I started painting Native Americans on horseback, hunting, in battles and in every day life with portraits of men, women and children. All were pretty average but I just kept at it, learning from books and the odd art demo video. American western artists Frank C. McCarthy, Howard Terpning and Martin Grelle kept me inspired with their realistic paintings that oozed action and feeling.

My brother-in-law Barry Stevens was also a gifted artist who exhibited with success, and painted a brilliant mural in the Copthorne Hotel in Omapere, Hokianga. He encouraged me to paint different subject matter and to start using oils. I was a bit wary of using oil paints but I grew to appreciate the versatility of them – especially as they are easy to blend and there is plenty of time to make adjustments – although I

will admit, waiting for the oils to dry can be a bit frustrating at times.

I'm not a personal fan of thinning the oils with turps and prefer to use linseed oil to produce a better flow. The oil paints I mainly use are Windsor and Newton, and Daler Rowney – I'm not a connoisseur of oil paints but I do find these do the job.

Sometimes I start a portrait laying down a dark background, and without even a preliminary sketch, I start on the face; bringing the shapes and proportions on to the canvas.

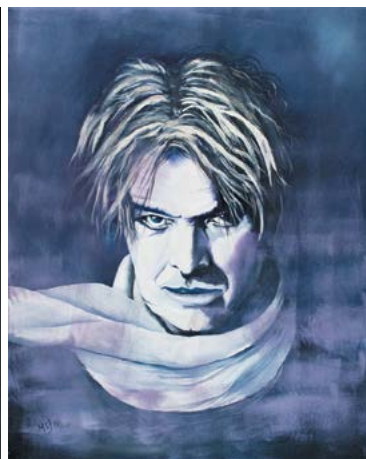
It is exciting to see a face gradually emerging. This is usually done as an underpainting in white and tones of grey. I find the underpainting helps me immensely with the finished result.

Another method I use, which is initially a lot quicker, is working from a loose sketch – I quite often use a compass as a good way of checking proportions. I use an underpainting in all my portraits now. I enjoy music playing while I work. This ranges from Native American mood music, Clannad, the Eagles, Pink Floyd, Dan Seals or the music of whoever I am painting.

If a painting is not going as planned and I am losing interest, I put it aside and start another - I always have more than one painting on the go. Coming back to a painting I see different possibilities and I can carry on with renewed interest.



'Raven Blanket', 600 x 750mm. Oil.



'Diamond Dog', 500 x 400mm. Oil.



'Black Mirror', 500 x 435mm. Oil.



'Hope', 770 x 380mm. Oil.



'Love the One You're With', 500 x 450mm. Oil.



'Bob Dylan', 500 x 400mm. Oil.



'Hey Joe', 575 x 470mm. Oil.

Various pieces of equipment include a shaving brush for doing hair, as well as sponges and small paint rollers for background effects.

The book 'Painting People in Watercolour' by Alex Powers, an American artist and teacher, have inspired me – I love his realistic images which fade to abstract; his subtle blending of the colours, shapes, and edges is a style I am drawn to – no pun intended.

At the moment I am working on a painting of a Native American hunting buffalo on horseback. I am hoping to portray the buffalo as fierce, strong animals that will bring a rolling thunder out of the canvas, as well as a sense of desperation mingled with aggression and fear for the hunter.

Painting is my real love and it has truly seen me through some rough times. I never had the luxury of a studio and have made do with some less than desirable places to paint in; hence when asked for my business card by the Smythe Gallery in Jervois Road, Auckland, I decided to call myself 'In the Dark Art'. The gallery had accepted three of my paintings to put up for sale, which were portraits of John Lennon, Yoko Ono and an unnamed Native American.

I also had two paintings accepted recently for show at the Hibiscus and Bays Art Awards however had no luck there; art, as they say, is in the eye of the beholder, and in this case, the beholder was the judge and his eye was not as partial to my portraits as I'd hoped.

My interest has since shifted to painting portraits mainly of rock musicians, and I was recently commissioned to do a painting of rockstar Chris Cornell after his untimely death.

I have also started painting portraits of various rock musicians and the possibilities are exciting - my next project will be a portrait of Prince or possibly Muhammad Ali.

The majority of my artwork has been sold or gifted to friends and relatives. I have my art hanging in my home, as space permits, and have gained sales and commissions from visitors who 'must have one just like it'. My wife is thankful some have gone but there are those that she will not part with at all.

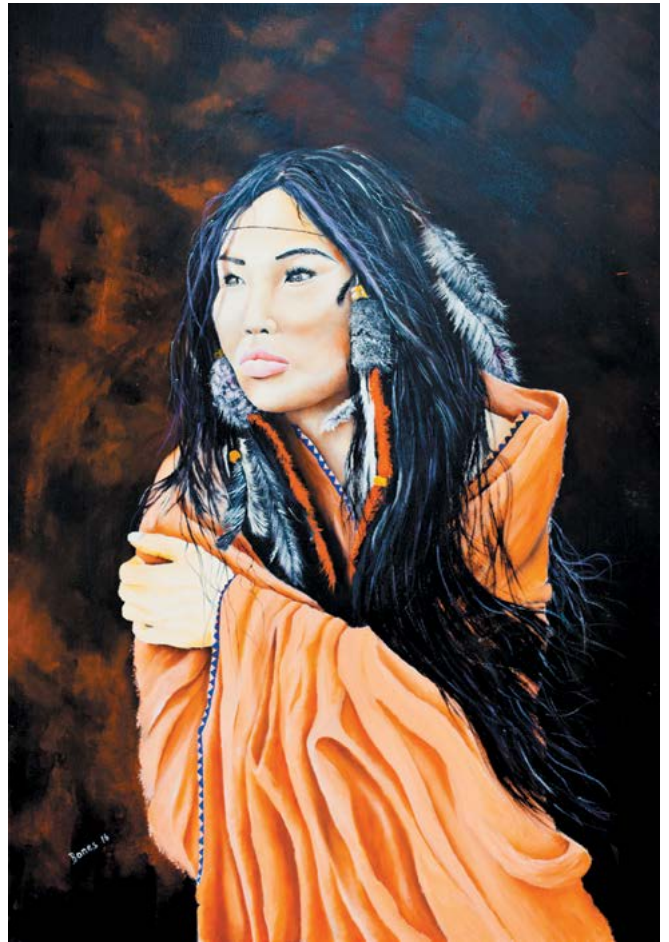
I am nearly at retirement age, thankfully, my body getting a bit worn out from laying concrete and I am looking forward to spending more time at my easel, brush in hand.

I don't consider myself good enough to offer tips to new artists but I think that all artists would say 'Don't worry about mistakes.' Don't dwell on them but learn from them; keep the 'mistake' in front of the easel and work it until it becomes what you were hoping for – and usually, that 'mistake' will add quality to your work in a way you never would have thought of.

Hopefully when I am retired, I will have more time to improve my knowledge and painting ability to produce a style of painting that is truly my own and create that ever elusive masterpiece every artists aspires to. ■



'Young Tawa Heart', 700 x 550mm. Oil.



'Pocahontas', 900 x 600mm. Oil.



'Buffalo Soldier', 600 x 450mm. Oil.

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WHANGAREI HEADS



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Trail Guides available in advance via our web site or e-mail

Bringing art to the community.

www.whangareiheadsartstrail.org.nz

Our new members are amazing but it would be remiss not to mention the many returning favourites who will be with us for our Easter event: guests Pete Brammer and Julie Cromwell, whose combination of earthy ceramics and powerful steel sculpture has been a great success, will be with us in 2018, as will Trisha Clarke and her intricate sculptural forms, and Jo May and her iconic New Zealand paintings. In fact, there are so many great entries it's impossible to name them all. Come on the trail and meet them for yourselves.

PAT GREY – OIL PAINTER



Pat originated in Merseyside, UK, and emigrated to New Zealand in 1975. She specialises in large scale oil paintings reflecting the beauty, drama and colours of New Zealand. Her works frequently showcase the intermingled beauty of sun, sea and water for which New Zealand is famous.

ADRIANA AND CHRISTIAN HENDEL – JEWELLERS



Adriana and Christian are a husband and wife team who design intricately crafted silver and glass jewellery. Christian's silver work frequently depicts scenes from the natural world that give an extra shadow and light dimension to Adriana's beautiful glass pendants.

SITARA MORGENSTER – MOSAICS

Sitara has travelled worldwide seeking inspiration for her mosaic designs. She is currently based near the Far North's Mount Maungataniwha but runs regular workshops throughout Northland.



Her work is bold, bright and joyful. It is collected and exhibited throughout New Zealand.

ANTONY ANDREWS – PAINTER

Antony has recently relocated to Ocean Beach, Whangarei, after living in America for the past



30 years. He feels America was good to him, affording him the opportunity to be able to paint full time and develop his style and reputation but he is delighted to be back in NZ and inspired by the beauty of his new home. Antony paints from his imagination, the more whimsical and fantastical the subject matter, the more interesting he finds it. His works are mostly oils executed in a spontaneous and unique style.

DULCIE HERRING – PRINTER



Dulcie studied Fine Art Printmaking at Brighton University in the 90s and then went on to teach art in the UK. She has now been in New Zealand for four years and loves the life, the people and the art scene. Her work is mainly woodcuts with some etchings and screen prints. Her inspiration comes from stories, her children, snatches of conversation, song lyrics and whatever is going on around her.



The New Zealand Artist Magazine is ALSO on the Whangarei Heads Art Trail!

Make your way up the driveway and come and see where your favourite magazine is produced, meet Rob, Eddi and Meg and share YOUR suggestions with us as regards articles you'd like to see, topics you'd like us to cover and anything else helpful! We look forward to seeing you!



ONE TREE POINT WORKING EXHIBITION

In January 2018, over the Auckland Anniversary Weekend, we joined in with One Tree Point's working exhibition. The event was held in the permanent marquee and was very well attended, albeit extremely hot. Copious amounts of water were drunk and TNZAM handed out plastic plates to serve as fans. They were pretty effective too. Artists created while people looked on and asked pertinent questions. Work was sold and overall it was a very successful event - hopefully there will be many more to come.



Granville Haworth.



Christina Maassen.



Gillian Corban.



Adrienne Dietrich.



Denise King.



Dianne Arthur.



Wendy Cunliffe.



Brenda's Crafts.



Christine Nuno.



Lesley Cleary.



Wendy Naepflin, Ruth Port and Mandy Sunlight.



Maxine McClenaghan.



Stuart Robinson.



Alan Squires.



Colin Coutts.



Geraldine Craw.



David Foley.



Len Webb.



Nyomie Outred.



Kathryn Millard.



TNZAM stand.



Susan Taylor.



Maïke Barteldres.



Kim Thornton.



Wayne Thornton.



Maree Guthree.



Janice Clifton Wykes.



Kiwikiwi Josh.



Kenneth E Adams.



Eddi from TNZAM with a 'Free Fan'.

AN ARTFUL MIX PROVES POPULAR

By Sue Edmonds

Having the lead time for a major combined exhibition suddenly shortened from 12 to less than six months saw the members of the two Waikato groups Artnexus and ArtVenture galvanised into action. But the resultant show of 58 works, which opened on 25 Jan and fills all three galleries at ArtsPost in Hamilton, drew well over 100 people, and resulted in a very positive review by the Waikato Times.



Robyn McBride.



'Standing Tall I and II' - Catherine Smith.

The combined effort saw every piece hung to best advantage, and those who attended could clearly see that both groups are now equally skilled while demonstrating their 26 individual and different styles in authoritative forms.

The exhibition designer Pam Watson, who has over many



'Power of Time - Marion Bailey.



'Magnolia' - Jane Whyte.



'The Storyteller' - Jacqui Hart.



'Italia' - Juliet Roper.

EXHIBITIONS & EVENTS



'On a Clear Day' - Trish Barker.



Vicki Carruthers - Bridges to Cross.



'Time Out' - Barbara Chamberlain.



'At the Lake - Pink Spider Alert' - Pam Watson.



'A Bridge Too Far' - Gerald Van Vliet.



Sue Edmonds with her prize and her painting 'A Rainbow Concentration' behind her.



'Seated Nude' - Robyn Douglas.

years taught and mentored most members in both groups, spent a huge amount of time before the opening working out what should go where so that everything could look its best. There had been a few who wished to retain their group's identity, but after seeing the final result everyone was convinced, with many hoping for more combined shows.

Artnexus has been exhibiting for 18 years and ArtVenture for 11, and they are now a 'must see' show for both art lovers in the Waikato and those from further afield. Some visitors came from Oamaru and were fitting the opening into a business trip.

Sue Edmonds likens the complexities of organising art groups to 'herding cats', and her efforts were rewarded by members of ArtVenture with the surprise presentation of an award entitled 'Superior Art Organiser', which delighted her. Vicki Carruthers has also been 'cat herding' Artnexus for some years.

The show continued until 26 February, while a different show from the two groups, of older works, was on display at the Hilda Ross Retirement Village in Hamilton over the long weekend of 23-25 February. [N](#)

Auckland Watercolour Society

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will be awarded to the best original watercolour painting on the topic 'Life in Auckland'. To enter, send a good quality digital image of your painting by email to

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Curves of Evening, watercolour, by Roy Boston, President of the Auckland Watercolour Society

Rhonye McIlroy



Entirely self-taught, Rhonye McIlroy's previous background was in the fashion industry. While based in Europe and Asia in the early 90s she gained diplomas in Fashion Design and Merchandising. Art at high school was her favourite subject by far. "In other subjects I do remember getting into a spot of trouble for spending too much time decorating exercise books instead of actually doing my work," she claims ruefully. Rhonye shares her journey with us.

Having always had an artistic streak, I spent so much of my childhood onwards making or designing all manner of crafts. I entered the NZ Smokefree Fashion Awards and became a finalist not long after arriving back from Europe. Afterwards I produced my own brand of clothing from home for a time but found I was developing an interest in painting. I said to my husband that I might start painting when the three children leave home; he suggested that might be some time given our youngest was one year old and maybe I should start now and see what I think!

In 2004, I turned my tiny kitchen into a painting area where I was subsequently to be found for most of the day, every day. My first work was on canvas and a copy of 'Virgin and Child' by Jean Fouquet, 1480. I was besotted with the image, which came from an art history book I was reading at the time. This was one of only two canvas works, with all my other work being on board. In 2005, I produced a series of works based on Roman-Greek structures, followed by a series of erotica and surrealism. More recently I have focused on early New Zealand history.

I am and have always been a very creative, artistic person. I haven't looked at it as a career as such; I'm being who I am, doing what I love and painting what I want to paint. I am fortunate that my husband has encouraged me to paint full time and live my passion.

My inspiration comes from everywhere but is not limited to New Zealand history, photography, fashion, films, books, art, antique props, costume design, pioneers, Victorian era and the ocean. My soul is fed by beauty whether it is in surroundings or people. I find inspiration, enjoyment and excitement in many things no matter how small.

Artists that I admire are the old masters – Rubens, Rembrandt, Raphael, Leonardo, Velasquez, Frans Hals, Titian – these are the ones that I remember and admired in my travels to galleries and museums overseas. There is also an endless list of modern day artists who I follow on Instagram.

I love to create and have the challenge of an empty board which I turn into the picture that is inside my head. I also love my own space to create; I work well in my 'alone time'. I enjoy the fact that I get to make all my own decisions in my line of work, regardless of what anyone thinks!

I don't focus on the future too much as I am doing what I love now. Mostly I just want to keep painting and improve what I do every time I pick up my brushes.

In five years' time I hope to have completed more collections based around New Zealand history with maybe some really special pieces in the mix! To also add some extra clients to my books and maybe a few more exhibitions entered along the way.

At the moment I'm working on two collections, 'Echoes of the Milford Piopio 1812' and 'The Harriet Affair 1834 Collection'. Both have at least six works each in the collections. The Harriet Affair is pretty special to me as it

The New Zealand Artist Magazine



'The Pakeha Maori Banquet 1840 II', 705 x 460mm. Acrylic.

relates to part of my family history; the 'guards of the sea' who were whalers in New Zealand's South Island in the 1800s. I have told my mother that I will paint this, so in a way I guess it will be awesome for her to see once it's completed. My grandmother (nee Watson) owned two paintings that were based on the Harriet Affair; one was 'The rescue of John Guard', the first white child born in the South Island. Unfortunately both of these very old oil paintings were sold without permission after my grandparents passed away. I am hoping to one day bring these back into the family where they belong.

I'm proud of all my recent work as I can see improvement and changes. I have received some wonderful awards over the years which have made me feel very honoured. I am also proud of my fashion diplomas as I did a lot of work to achieve those while abroad.

I'm a very humble person, so I guess that I had to get over the fact that parts of the art world can



'A Strange Arrangement, Poverty Bay 1769', 460 x 3540mm. Acrylic.

be very competitive and cold! Finding out that there are those who believe that because you have not been to art school, then you are not viewed as well as those that have was quite a surprise. I don't care too much for the politics. I like to think that anyone can paint one thing or another and praise all who want to give it a go! Apart from paintings, there are a whole wide range of other creative crafts for people to explore, too.



'Unnamed as yet - Part of The Milford Collection 1812'; 500 x 420mm. Acrylic.



Detail from 'Unnamed as yet - Part of The Milford Collection 1812'.

Over the years I have learnt not to paint huge paintings like I did in 2006. The fact that not many people have the room to hang these in their homes and they are also very expensive to have framed, made it clear to me that I need to work on a smaller scale. I also learnt a few lessons well while varnishing with a brush, as I guess many other painters can relate to. It always pays to practice on an old unwanted work rather than the original piece that you have just finished and are extremely proud of. I don't believe you ever stop making mistakes as an artist; you just try to learn not to repeat.

My preferred subject is figurative, set in 1700-1800s early New Zealand, with Pakeha living as Maori. My intention when painting is to create a scene of what may have existed in New Zealand's culture and landscape before

reworking it into a style of my own, thus creating a sometimes distorted scene of New Zealand history. The viewer is constantly challenged to interpret and reinterpret what they see or what they may believe, leaving the work to speak for itself and retaining its particular mystery.

I prefer acrylics; I like the fast drying time, as I have used this medium from the very beginning while raising young children so it has become a habit. I can be very impatient and critical of my work. My favourite piece of equipment would definitely have to be my magnifying lamp as I am constantly working very fine details and my eyes need to be sharp. Good lighting is really important for me.

Planning a collection of work for me usually starts with sourcing images that I'm very much drawn to. I have my favourite images and a certain look that I aim for in all my works and I have this in mind before planning any layout which includes positioning my figures, clothing, background, colourings, and their story. I have plenty of props collected over the years that I use in my works. Recently my daughter modelled for one of my latest works holding a 1790-style flintlock that belongs to my husband. She has also modelled wearing vintage lace up boots, and occasionally I am able to convince my 18-year-old son to join in holding a spear or two!

I more than often have this all planned in my head well in advance. I then sketch up multiple boards of scenes related to the collection before the painting process. Very often I am working on more than one at one time. Details and facial features are sometimes changed or items added as I paint, depending on what I see is working or not. This can happen at any time during the painting's progress. I am very particular with every piece of work and build up layer by layer.

I use a mixture of mediums; Derivan Matisse, Atelier, Nuart Varnish in gloss and satin, and I'm about to take on the Golden colours which I'm excited about as they produce some amazing hues and have had such good reviews. I also go through hundreds of cotton buds, they work as an eraser. I currently hold a stock of 6000!

I listen to talkback radio at certain

“I’m a very humble person, so I guess that I had to get over the fact that parts of the art world can be very competitive and cold.”



'Echoes of the Milford Piopio 1812 I', 400 x 500mm. Acrylic.



'Echoes of the Milford Piopio 1812 II', 400 x 500mm. Acrylic.

times of the day. Other times I just like and need the peace and quiet which I get from living right next to the ocean. When I am not painting in the studio, I love time with my family on the beach near home fossicking, taking photographs and fishing. I also enjoy second hand shopping looking for that unusual piece that I can add to my already cluttered beach home. Quite often on holiday where we go away hunting as a family, I take along a few works to plan and draw up and catch up on some reading.

Currently Rhonye is the Representative Artist of Grace Gallery, Ashburton, and has sold works in the United States as well as New Zealand. [N](#)



'Venus with the Apple', 762 x 1000mm. Acrylic.



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SCAM ALERT

By Sue Wickison



With today's world getting smaller and better-connected via the internet, the subject of scammers is becoming more and more prevalent. Receiving emails telling you that you've won a lottery in a country where you've never taken a lottery ticket, or that you are the surprise beneficiary of a deceased person's estate, and are due to inherit millions, are just two amongst many others. We were recently made aware of a specific scam targeting already impoverished artists, who are often taken in as they are hoping to make a sale. Sue Wickison relates her experience with these low-life blood suckers.

A couple of years ago I was sent an email expressing interest in my work. There was a story about a new apartment and they were looking for artwork. They praised my work and they named specific paintings of mine - they had obviously spent some time looking at my website for the pieces that were not sold.

I sent the prices back and asked them where they lived so I could factor in the freight costs. I was told not to worry about freighting the work, as they would organise all that and someone would arrive to collect my work. They also wanted to send other artwork at the same time.

A cheque for \$10,000 from the Bank of Ireland, posted by airmail from Ireland arrived about a week later. I wrote back and said that was far more than the price of the paintings, but they asked if they minded if they sent me more money, so they could use some of the money for the freight person. This was suspicious to me, but I could not see where the scam was as I had the cheque.

When I took it to the bank I warned them that I thought the cheque was fraudulent and told them about the possible scam. It was over Christmas which delayed the time for the cheque to clear. An international cheque takes about four weeks to clear as it is sent back to the actual bank of origin.

Strung along

Over the following weeks, I was rung up several times with pleasantries about Christmas and they told me they were looking forward to receiving the paintings etc. As time went on, I was rung and asked if I could send some money to the freight person in advance of the cheque clearing. I declined to send any money until the cheque cleared. I thought that must be the scam – to get money from me before the cheque cleared – and I thought that would be

the end of the story when I refused to send money. Much to my surprise, the cheque cleared after six weeks and the money was put into my account by my bank. A few days later I was contacted by the buyer and asked if I could send half of the money to a name in London by Western Union. When I queried this, saying that I understood the freight person was in NZ, I was given some credible story of the head office being in UK etc.

I approached the bank and asked them about the money and again raised the scam possibility. I was told the money was there and I could withdraw it. I was suspicious and was not happy about doing the transfer, but it was not my money, so I transferred the \$5,000 and heard nothing by way of confirmation from the receiver.

Realisation

The next day I had another call and that the person was very sorry, but they had changed their mind about the artwork and could I please send the remainder of the money. This confirmed the scam to me, but I was still confused as I had been given the money. I delayed sending the money as I suspected a scam and I wanted to see what would happen. I told them that I was sorry, but they had paid for the artwork and that I had spent the money. They could recover their money by picking up the painting and selling it. I had not actually spent the money.

Then the situation got worse and I had regular phone calls asking for the money, then demanding the money, then a call with screams as if at an accident and that they needed the money immediately to help the family member get to the hospital as they were burning in a fire from a crash with a tanker. When I queried the situation, it was shame on me and my family that I would not help and how callous could I be etc, etc. The worse it got, the

more I realised it was a scam but it was starting to get very unpleasant.

Threats

Then the calls deteriorated further and I was told that someone would come and sort me out to get the money. There was abuse and threats on my life and my family's. I dreaded the sound of the phone ringing and every time the dogs barked, I thought someone was coming to the house. We live rurally and out of view of the neighbours and my husband was working overseas at the time. I became very concerned and then scared and did not sleep much. We had a bad accident on the land with a horse and a friend died of cancer, but these were actually all coincidental. At the time you start to doubt your own good sense, though.

The banks

About 10 days from being told the cheque had cleared, I heard that the bank had reneged on the cheque as they had heard from the Bank of Ireland that the cheque was a clever fraud. When I asked why they had cleared it, the response was that the Irish bank had been short staffed over the holiday period and the specialist had returned to declare the cheque fraudulent. Apparently the bank can recall the cheque for a number of months.

The threatening calls continued despite my telling them the cheque was a fraud and in the end I returned the curse they had put on me. Having been brought up in West Africa, I recognised the accent at one point and put the curse of Juju back on them. I had no more calls after that, so maybe that worked or maybe it was coincidental that they realised they would get no more from me!

Suspicion

Another twist in the story, adding stress to my frazzled nerves, was that the bank wanted to interview me and thought that I was part of the scam. I was interviewed intensively by their fraud department in Auckland, which led to a breakdown. What finally convinced them that I was not involved was that I had a complete email thread of what had happened, as well as notes about the phone calls and the several times I had alerted the bank to my suspicions of fraud.

I had not spent the \$5,000 that was supposedly mine, and I returned this to the bank. Luckily the bank agreed to honour the \$5,000 cash they had given me that I had sent overseas.


Looking back, I wonder how I was so taken in. But the whole event was well-choreographed over a couple of months and credible reasons were given for things that seemed suspicious. Then the threats had become real as I thought they had contacts in New Zealand and I was told continually that someone was coming to my house. It took me a while to recover from the scare and I hope that this gives others a word of warning to be careful.

I am now very wary; I have taken my physical address off my website and only have the phone number listed. I ask a lot more questions now, which often scares off scammers before it goes too far.

Protect yourself from scammers – what to look out for:

- **Poor grammar in the letter and misspelt words: people buying an expensive piece of work will normally be literate, even in a second language.**
- **Refusal to give an exact address when asked for one to determine freight costs: often an hotel, museum or landmark address are given rather than a private address.**
- **Ask how they found your work and see if it seems believable. Usually it will be from your website, or at an exhibition, but ask which one or if it was found in an art magazine and then ask which one etc.**
- **They won't engage in a conversation about the artwork or the story behind it. True collectors are usually interested in this information.**

What to do if you suspect a scam:

- **Alert the bank or the police of the possible scam.**
- **Keep full records of what has happened.**
- **Remember: if it seems too good to be true, it probably is.**
- **Stay true to your art and don't let scammers knock off your normal level head! **

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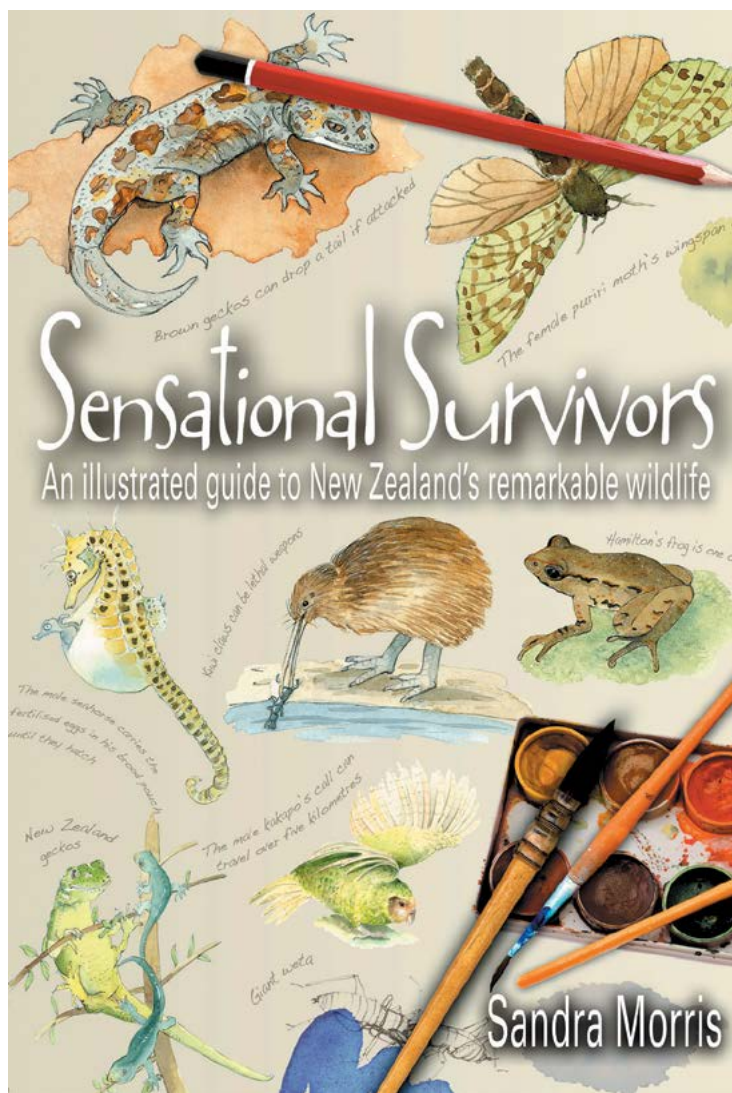


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Extending the story . . .

By Jan Boyes

Sandra Morris is more than a painter; she also teaches, runs an illustration agency and organises exhibitions. She is so keen about other people's illustrated stories she is on the committee for the Painted Stories - Te Tai Tamariki Trust (a charitable trust set up to store and preserve the works of children's illustrators in New Zealand) and because her passion is botanical art, she is also on the steering committee for the Worldwide Botanical Art Exhibition in 2018. The first steps on this journey started when Sandra was a child. She tells us more.



'Sensational Survivors cover', 210 x 280mm. Watercolour.

"I was inspired by my father and brother who did a lot of drawing when I was a child. My father used to draw something for us to get us to go to bed, with the promise there would be a drawing for us at the end of our bed in the morning. I particularly remember a magnificent owl drawing he did for me in pencil.

"After school, in 1975, I went and studied for a BFA at Elam School of Fine Arts. In 1991 I completed my MFA at the same art school, and, in 1996, I gained a post graduate diploma in Plant & Wildlife Illustration, from the University of Newcastle, NSW, Australia. After graduating in 1975, I initially started off as a book designer for the School Journals but quickly found I loved doing the illustrations. I loved the fact that I was helping tell the story – extending it, in fact, by adding extra details not found in the words.

"My inspiration is the natural world around me. I am at my happiest sketching outdoors in the wide open spaces – birds, animals, plants, landforms. There are so many artists I admire, but to name a few: Quentin Blake – I love his wonderful lively drawing style and his great characterisations; Lisbeth Zwerger, an Austrian illustrator who won the prestigious Hans Christian Anderson Award early on in her career – she has a beautiful sense of composition, great awareness of the use of space and a great watercolour technique; Ivan Gantschev, a Bulgarian artist who used salt and alcohol on watercolours to great effect; and Lars Jonsson, an amazing Swedish bird artist with an incredible use of light and atmosphere, and a great watercolour technique.

Sandra just loves the excitement of creating – "one has a mental image of what one wants to create and it's magical seeing what does actually come out on the paper. I want to be remembered for my natural history books for children and I want to generate an interest in

nature recording/journaling here in New Zealand. In five years time I expect to be still teaching and inspiring young illustrators and spending more concentrated time on my own botanical artworks and children's books."

At present she is working on an international-themed wildlife book for children, which is exciting as it's a move away from just representing New Zealand wildlife and will hopefully sell well internationally. She's also painting more botanical artwork for a worldwide botanical art exhibition this year. "This is exciting as we will be showcasing our indigenous plants and this will be seen at galleries throughout the world. Around 23 countries are simultaneously taking part."

"Mistakes have taught me that speed costs. I always have to tell myself to slow down and not commit paint to paper until I am sure the drawing is ok – even if it means leaving it overnight and checking it with fresh eyes in the morning.

"One obstacle I have is finance. Children's book author/illustrators do not make a huge amount of money unless they strike it lucky with success like JK Rowling. So I took a huge drop in salary to work in a part time retail job, which allows me enough energy to work on my own stuff at home four days a week and to run the illustration agency and the Illustration School.

"I am involved with quite a bit this year. I am the founding director of Sandra Morris Illustration Agency and the Illustration School, and on the committee for Painted Stories (Te Tai Tamariki). This year I am also on the steering committee for the Worldwide Botanical Art Exhibition, 2018.



'NZ Nature Journal spread', 410 x 280mm. Watercolour.

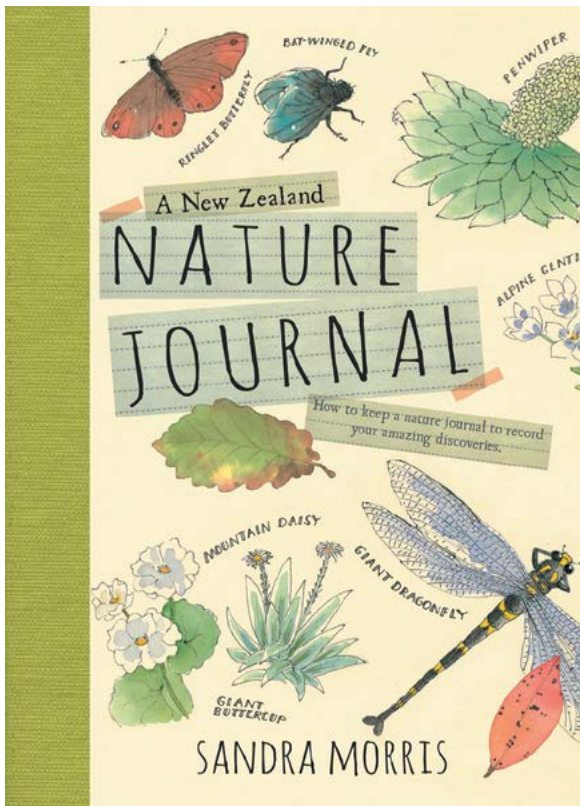


'NZ Nature Journal spread', 410 x 280mm. Pen and watercolour.

"After graduating I initially started off as a book designer but quickly found I loved doing the illustrations. I loved the fact that I was helping tell the story – extending it in fact by adding extra details not found in the words."



'Sketchbook page', 260 x 210mm. Ink and colour pencil.



'NZ Nature Journal cover', 210 x 280mm. Watercolour.

"My illustration agency has taught me so much about the publishing business and especially how to read contracts. From my teaching, I have learnt that it doesn't matter if a student seems not particularly gifted – they can learn so much about process and apply it later with practice. And from my involvement with the Painted Stories Trust and the committee work with the Botanical show I

have learnt a lot about organising and touring shows and all the logistics involved."

Sandra's preferred subject is natural history and her favourite medium is watercolour: "I love that you cannot always predict what it will do, and there are so many ways of working with effects. Staedtler pigment liner 0.05mm is my favourite piece of equipment – it is ideal for sketching."

"How do I work? I will discuss the process for the book I am currently working on. I start with borrowing nearly every book in the library on the subject I am covering. I love the research side of things. Then I sketch the creatures to find poses that appeal and fit with what I am saying in the text. It's not possible to find every creature living in New Zealand so I can't always sketch from life and often pictorial reference is not available for exactly what I want so I improvise and am fairly confident now in coming up with poses that fit. Also 'Google Images' is amazing.

For the illustrations in the book, I make a storyboard of thumbnail visuals of the pages and then a dummy book to see how the pictures and text flow through the book. At this stage I send it over to my publisher for approval along with one example of finished art to show the technique I will use.

"I am very aware of the need for a good composition on each page so once I receive approval I then rework the drawing to the final size so I get a real feel for how the spaces etc work at the finished size. The placement of body text and hand-lettered text is also decided at this stage. When ready to go to finals I trace my rough sketch of the illustration very lightly onto 640gsm HP watercolour paper over a lightbox. I use 640gsm watercolour paper so I don't need to stretch the paper to prevent buckling before using watercolour. I apply a lot of masking fluid before I add any watercolours and textural effects I may want – in this latest book I am using salt and alcohol.

"Usually my work is too large for my scanner so I photograph each finished illustration and email them as low resolution jpegs to my designer in the publishing house. This keeps them up to date as to where I am at and they can make comments as I go. Only when they have approved the work do I package it all up and courier it over to them."

Sandra has been using 640gsm Fabriano HP EW watercolour paper as she finds it has a great surface and takes watercolour well. She has also worked on Lanaquarell 640gsm HP watercolour paper which she claims is "pretty gorgeous". She uses da Vinci Maestro watercolour brushes series 35 – they carry a good body of water and come to a good fine point, hence she doesn't need to keep changing to smaller brushes. However, she also prefers the finer da Vinci sable brushes instead of synthetic which she feels have a tendency to develop a claw at the tip after a bit of use.

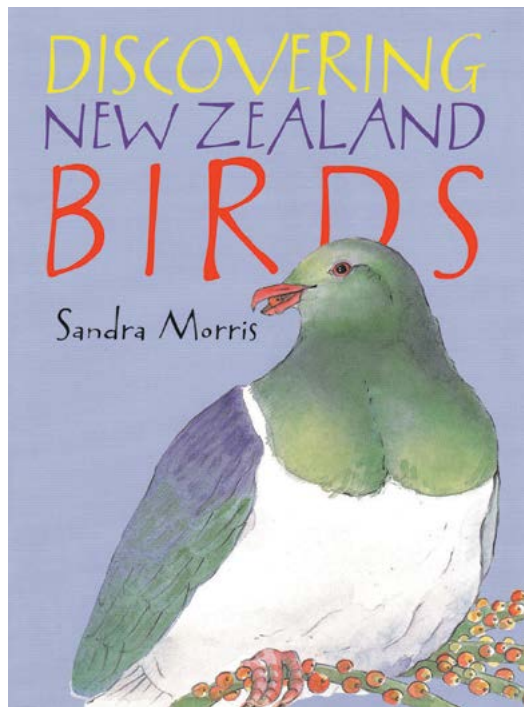
When working, Sandra alternates between listening to morning National Radio and her favourite CDs of jazz and blues or Celtic music.

"I don't have much spare time these days but if I do have a day to spare, I visit friends, go to movies, read, go tramping, bird watching and nature journaling. One of my favourite haunts is Miranda foreshore on the Firth of Thames where I spend time sketching the wading birds through the telescope, as they follow the incoming tide

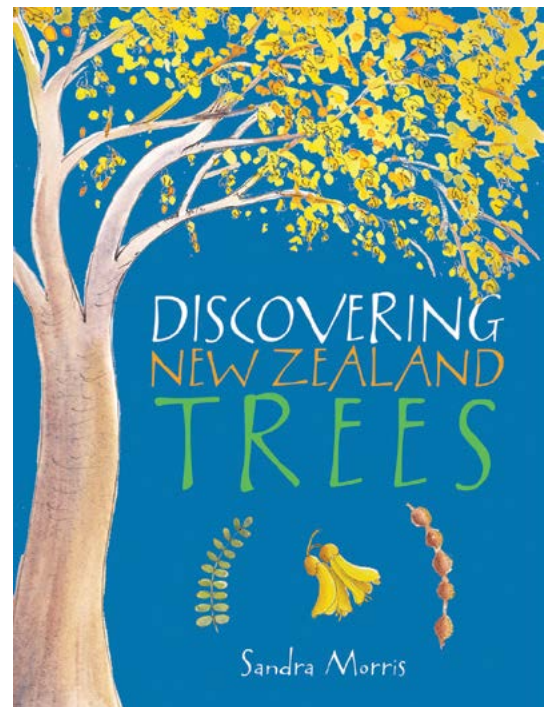
and feed on the mudflats. I also love sketching the plants around the wonderful Auckland Botanic Gardens and the animals around the zoo. Over the years I have been to some pretty amazing locations around NZ and overseas and I welcome the chance to sketch in new habitats.

"Tips for new artists would be spoil yourself and buy a lovely sketchbook and use it.

"My children's books are getting around the world, to Germany, UK, Australia, USA and New Zealand. I am thrilled that with my involvement in the Botanical Art Worldwide exhibition from 30 March until 1 July will see my work will showcased in even more countries." 



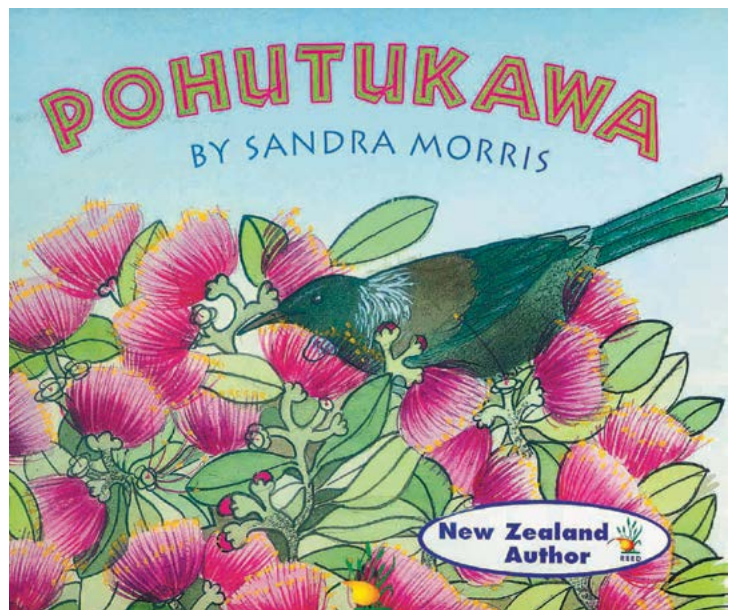
'NZ Birds Disc cover', 190 x 250mm. Watercolour.



'Discovering NZ Trees', 190 x 250mm. Pen and watercolour.



'Spring and Autumn', 490 x 300mm. Watercolour and salt.



'Pohutukawa' cover, 260 x 230mm. Watercolour.

NEW!



Art Products



Karat Aquarell Watercolour Crayons



Acrylic Paint in Tubes



Watercolour Paint in Tubes



Mars Charcoal Sticks



Mars Hard Pastel Sticks



Mars Blending Stumps 4Pc



Synthetic Brush Set

Pete Keane & Anne Gilginas



Anne Gilginas and Pete Keane are the best of friends. Both work well together and enjoy meeting and helping other people to look at how art can enhance their lives. Both Pete and Anne use humour in their work, enjoy being their own bosses and love the freedom that comes with being self-employed.



Collectively they would like to get better at marketing their work. "Making work is easy, selling it, however, not always so easy. In some ways deciding to take art seriously causes more problems than it solves. It's not all beer and skittles and there have been times when we have had periods without sales that can erode confidence," says Pete. As far as subject matter goes, both Pete and Anne approach their work with an open mind and

listen to playlists from Spotify, RNZ National, the odd CD – blues, rock and classical – while working. Enjoying beach walks, shopping forays, the cinema and live performances, both are also avid readers. They juggle their studio time with a tourist home and lunch hosting business. Pete also writes fiction and plays the guitar. Both Anne and Pete are 'guerilla gardeners' on a half-acre property.

ANNE GILGINAS

Anne brings a high level of energy and enthusiasm into everything she does. Self-taught with some input from Susan Holmes (Wearable Art), she has won awards for her wearable art including a joint win in several wearable art competitions in Queenstown. She has experience in many fields especially hospitality, having run her own restaurant in Queenstown for many years. She has



All Anne's cushions are made from old woolen blankets – 450 x 450mm.



lived in Australia, New York and Philadelphia and has travelled extensively overseas.

Currently Anne re-purposes woolen blankets, giving them new life as cushion covers – each an exquisite, unique work of art. Selling these and other items supplements her income.



Inspired by things she has seen, collected, read and imagined, she enjoys pushing the boundaries of her fabric art, drawing her inspiration from Warhol, Prada and Gucci. Anne is looking to use other fabrics besides wool in her work and possibly move into making clothing.

In 2017, Anne joined three other fabric artists – 'the 2nd Thursday Girls' – who would get together to discuss, experiment and discover together. Anne says these meetings opened her mind to new ideas.

She reads many books and takes ideas from them as well as exploring her own ideas. She likes to hunt through op shops and the internet for her fabrics. She also dyes blankets from time to time using commercial products – these often change in composition so careful testing is required.

She makes a pattern and cuts her material accordingly. After laying out the pieces she arranges them until she is satisfied with the result and then attaches the pieces to the fabric, often enhancing the work with hand stitching. Her work has been sold to Kiwi's, Australians, Germans and to people in the US.

PETE KEANE

Pete comes from a police, journalistic and farming background. He has always been involved in creative activities including wood-turning, painting, furniture making and writing fiction. He took up painting 10 years ago and recently began to print etchings.

Known as 'Rambrandt' for his quirky sheep paintings, Pete likes to use humour in his work. His paintings hang in private collections around the world. He studied at the Learning Connexion through to his Advanced Diploma.

Always wanting to be an artist, Pete had to wait until his 50s to begin painting. After several challenging careers he decided it was time to attempt to earn a living from his creativity. The time had finally arrived where Pete could paint and sell his work.

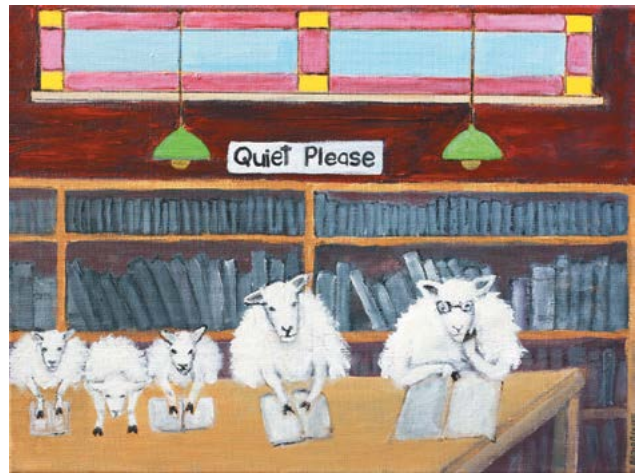
With the ability to interpret his surroundings in an abstract way, he gets inspiration from Surrealism and other artists' creative journeys. Pete is influenced by Dali, Cezanne, Monet, Manet and many primitive/naive artists.

Pete has exhibited his work successfully in both the North and South Island and sold to overseas clients. He is currently working on producing around 10 large canvases for an exhibition. He says the TLC diploma gave him valuable skills and work habits for his art career.

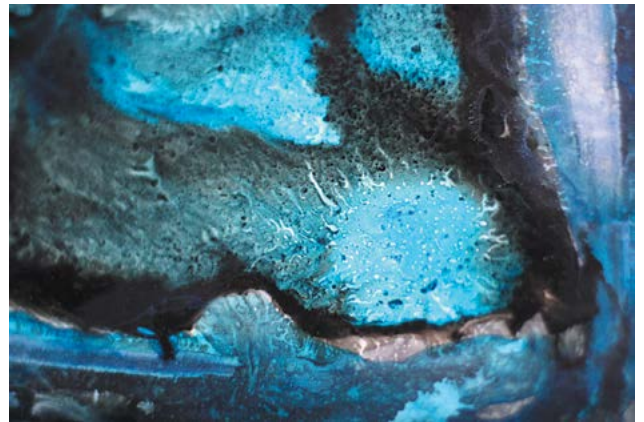
Previous experience in wood-turning taught Pete to produce work that people want rather than producing work he likes. He covers the canvas with a ground then draws the outline of what he wants to paint with a brush and diluted paint. He often paints the canvas with a coat of Payne's Grey first and then paints his image onto the dark canvas.

His paintings are produced usually over two days using acrylics or water mixable oils. While the production is fast, the ideas have often been percolating for years. Once the work is completed, Pete covers it with a wax coating which is later buffed with a lint-free rag resulting in a matte finish that also gives the image depth. He prefers good quality canvases and top quality acrylic paints and acrylic ink such as Golden or Liquitex. "If painters expect to demand higher prices for their work then they have to use quality materials," says Pete.

Pete has work hanging in USA, the UK, France, Canada, Australia and New Zealand. **N**



'Silence of the Lambs', 400 x 300mm. Acrylic.'



'Cauldron', 380 x 255mm. Yupo plastic polymer and Liquitex acrylic inks.



'Woman with seagull', 910 x 610mm. Acrylic.



'Woman, dog and phone', 910 x 610mm. Acrylic.



'Eyeeye', 400 x 300mm. Acrylic.

News

ART ON THE DARK SIDE

Extract from Stuff.co.nz – Art on the Dark Side

Written and researched by Carly Thomas. Photographs by Murray Wilson.

Although Jacob Wilson's art and the images he brings to life aren't everyone's cup of tea, Jacob's work is considered the voice of the Millennial Generation. It's gripping, intense and graphic; however that is exactly how he likes it – and it seems too, that his audience wouldn't have it any other way.



Eccentric artist Jacob Wilson – whose professional name is 'Cat Scabs' – posing inside his Palmerston North studio.

Jacob started drawing at an early age and says his subjects were always odd. A box of art kept by his mum from those early explorations backs that up. He says he studied for a bit, but found he was continually drawn back to his own style and compulsive practices.

"I'm an insomniac. I don't sleep much, so I am always drawing. It's like over-the-top doodling. I like the extreme fringes of the world and I like a lot of sub cultures like punk and skate boarding, people doing things independently. I like things that are DIY and not dependant on other people."

Books are another persistent part of Jacob's life. He loves the beat generation, "what they wrote and how they lived", and has just finished 'Fear and Loathing' by Hunter S. Thompson. Music too, metal, punk, alternative stuff that pushes past the mainstream and is figuring itself out. "It's hard making a living out of this, but it's what I want to do, so I'll just keep going. I'll keep experimenting and trying new stuff."

His work covers every corner of his studio walls, an outburst of the darker regions of his brain. People often have a hard time relating to Jacob as a person and to his art and it's not something he can explain easily.

"I'm just drawn to the dark". And people seem to be drawn to him.

At the recent opening of 'Snails: Artist Run Space', people filed in and out of Jacob's studio, some looked closely, others, seeing the crucifixes and the mutated mannequin heads, exited quickly.

Well-known artist James Robinson, who has a solo exhibition at Te Manawa at the moment, bounds in. "Woah," he nods, a slow grin forming on his face, and shakes Jacob's hand emphatically.

"This is me," James looks Jacob in the eye. "This was me. I was you. Dude, you have to keep doing this."

And in a cave-like space in a great hulk of an old building, that's exactly what Jacob intends to do. **N**



A self portrait and a lament about insomnia.

Preconceptions can't be hung on Jacob. "Yeah, I'm like a little angry child that hasn't grown up. Drawing and painting is what you do when you're a kid and I just haven't stopped doing that".

The Marlborough Art Society invite all artists to enter the

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Stephen Sondheim and Frank Lloyd Wright. The Blackwing 602 is recommended for writing and the new Blackwing Pearl pencils feature a lustrous pearl white finish and black eraser, along with a balanced and smooth graphite core that is softer than the graphite found in the Palomino Blackwing 602, but firmer than the graphite found in the Palomino Blackwing.



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ART PRODUCTS

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This limited-time set includes three popular mediums that allow artists to extend paints, alter sheen, adhere collage projects, create glazes, build texture and more.

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Available from Gordon Harris.

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Available in A4 and A5 sizes, in landscape format, from Gordon Harris.



PITT ARTIST PEN

In many countries, ink drawings have a very long history among artists. Ink's expressive power, covering properties, resistance to ageing as well as the possibility of combining with many other painting techniques have always made this medium interesting for artists and graphic designers.

Faber-Castell has brought together all of the advantages of drawing in Indian ink in a modern and uncomplicated disposable pen – the PITT artist pen. The high-quality brush point works both straight and bent without breaking. While the light colours are transparent and, thus, well-suited to varnishing techniques, the dark colours have good covering qualities. PITT artist pens have unsurpassed light-fastness and the individual colours are marked with an asterisk-based code.



ART PRODUCTS



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Winsor & Newton have been making Designers Gouache since 1935.

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GIVE AWAY

Tell us when W&N started making Designers Gouache and be in to win one of four Sets of W&N Design Gouache Beginners Sets worth \$66 each. Send your entry to comp@thenzartist.co.nz. The four winners will be drawn and notified on the 20th April 2018. *Terms and Conditions apply.*

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Please include at least three high resolution photos as well.

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