

THE NEW ZEALAND ARTIST MAGAZINE

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PASTEL PIECES
with Kathryn Millard
Part 5

DEMONSTRATION
Acrylic Pouring Techniques
by Evan Woodruffe

ARTISTS FORUM
Dougie Chowns
Sketchbook, part 19

FEATURE
PAINTING HOLIDAYS
IN ANGKOR WAT

FOCUS ON
Terry Fergusson
Leonard Victor Mitchell

FEATURED INSIDE:

- Anna Filimonova • Jacqueline Hocquard • Kap Pothan •
- Ruby Whitty • Talulah Lautrec-Nunes • Wendy Matenga •



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The Team

On the cover: NZ Kereru - Jacqueline Hocquard - Oil on canvas - PG 20.



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



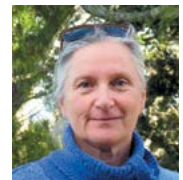
ROB McISAAC
FINANCIAL DIRECTOR
Rob has been involved in the management of various business for over 25 years, turning many from failure into profit. Rob manages our facebook page very efficiently.



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



IRA MITCHELL-KIRK
CONTRIBUTING WRITER
Christchurch based full-time artist, tutor, and traveler. Ira has a DipVisCom, BFA Design & PostGradDipEd. Recipient of awards including a Civic Award for community contribution through arts in Canterbury, 2017 and Local Hero award from the New Zealander of the Year Awards 2017.



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

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March/April 2018

BACK ISSUES WHILE STOCKS LAST



SERIES 2



SERIES 5



SERIES 4



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a note from the studio...

Hi again

This has been a tricky issue to put together, due to power cuts and other interesting obstacles, but here it is, ready for you to thoroughly absorb and enjoy.

We have a demonstration of acrylic pouring methods on page 14, from Evan Woodruffe and a feature about painting holidays in Angkor Wat on page 22.

Kathryn Millard shares her knowledge in Pastel Pieces, page 24 and Ira Mitchell-Kirk introduces us to Lynda Hensman on page 30.

We were very honoured to have been visited by Kap Pothan earlier this year and had an interesting interview with him in early April. His article is on page 27, along with our other featured artists: Anna Filimonova - page 6; Jacqueline Hocquard - page 18; Ruby Whitty - page 35; Talulah Nunes - page 50 and Wendy Matenga - page 60.

Our Exhibitions and Events pages are choc-a-bloc with interesting events occurring around the country. Please remember to get your event into the next magazine – July August 2018 – the deadline is 31st May 2018.

As the revenue that pays the print and post bill comes directly from advertisers, may I draw your attention to our Market Place pages? If there are any businesses in your area who you feel would benefit from a national exposure, please introduce them to these pages? The rates are very, very reasonable and the support will be much appreciated.

Have a wonderful May/June and we look forward to your submissions into your favourite magazine.

Meg, Rob and Eddi



THE TEAM

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

ART

Layout & Design MegaType Publishing

EDITORIAL Megan Lavin-McIsaac Eddi Te Koha-Williams

CONTRIBUTORS Douglas Chowns Winsor & Newton

Evan Woodruffe Kathryn Millard

Ira Mitchell-Kirk Sue Wikison

Anna Reed

Sue Edmonds

DISTRIBUTION & SUBSCRIPTIONS

Tel: 09 434 0096 subscriptions@thenzartist.co.nz

BULK ORDERS

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

WEB PAGE

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CONTACTS

Subscriptions Information subscriptions@thenzartist.co.nz • Tel: 09 434 0096
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Send your letters to:
The Editor,
The New Zealand Artist Magazine,
2363 Whangarei Heads Rd, RD4, Whangarei 0174
editor@thenzartist.co.nz



Letters

Hey, here's that crazy cat lady again. (Remember me from last year?) This time I've morphed into a series of nineteenth century French Artists aka Odilon Redon, Vincent Van Gogh, Paul Signac, Georges Braque and Paul Gauguin
Ailsa Martin-Buss



Dear Editor
I wondered if you would publish my endorsement of Moore's Fine Arts School? Thanks in advance,
Diana Watson

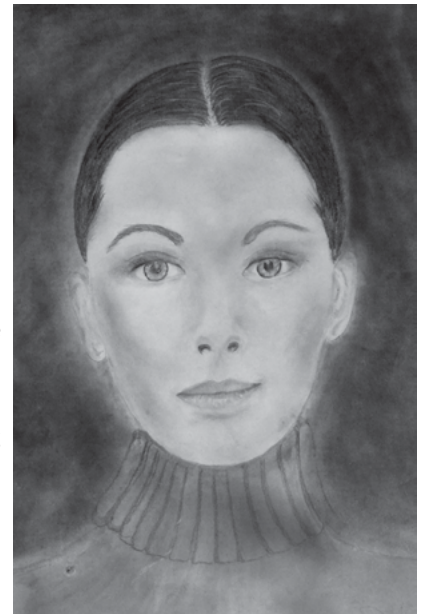
Dear Richard and Diana,
I am writing to you from Guernsey, thinking about the extraordinary weekend of coaching by you Richard on the complex subject of portraiture. I was stunned by my resulting drawing of the young woman with the dark tied back hair who came to life out of a blank piece of paper and a pencil ... I had decided to attend your class when I was on a brief visit home to NZ, not because I was particularly interested in the drawing of portraits, but to try to extend my minimal knowledge of drawing to help me to discover any kind of latent talent.

I had joined a weekly watercolour 'class' of friends here in St Peter Port, more for their enjoyable company than for any desire to paint – or ability. So, aware of their delight in painting and wanting to share their enthusiasm, I set out to learn to draw on my way to being able to paint with some degree of satisfaction.

Your course guided me for two fascinating days of eye-opening techniques and glimpses of insider knowledge into your own vast experience and talent.

With the generous array of art materials and tools that you supplied and your virtual one-on-one guidance, I stammered my way mostly in confusion until on the Sunday afternoon it all seemed magically to come together into such a genuinely recognisable human face, that on returning back to my art group in Guernsey, they fell about with delight at my seemingly miraculous leap into the art world ... and insisted that I must frame my portrait and enter it as an exhibit in the upcoming annual Guernsey Art Exhibition.

Here is the result ...



I must add that as far as I could see, with a couple of exceptions, the other 10 students, who were beginners like me, all had similarly satisfying results.

Sadly I won't be able to attend your next class, but on my return to NZ I shall be seeking you out for another adventure in dynamic drawing.

Meanwhile I am pursuing my budding career as a portrait artist. Just kidding!!!

Thank you Richard for your generosity in sharing your knowledge.

Diana Watson





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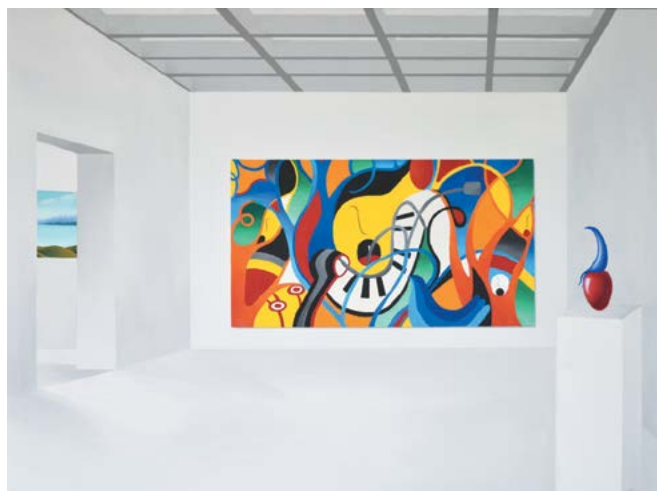
Anna Filimonova



Anna Filimonova's artistic career unexpectedly blasted off in 2017. In her first year as a professional artist, she won five awards and obtained gallery representation. This year she has been working hard preparing for her first solo exhibition in May.



'Drowning Quietly - Punakaiki', 914 x 609mm. Acrylic on canvas.



'Gallery I - Oscillation with Observer', 1016 x 762mm. Acrylic on canvas.



'Flight Encapsulated - Pukaki', 914 x 609mm. Acrylic on canvas.

When asked why she is an artist, Anna says "I paint to express myself. In each of my paintings I feel that a piece of my mind and heart flows into the scene. Every day I observe the world and then these experiences enter me and then emerge in my work."

In her 'White Rooms' series, each painting has various elements from her experience and imagination. "On a hot day in January I swam in peaceful Lake Pukaki. I loved the spot and got some great photos capturing the intense beauty and calmness of the lake. This moment just had to be captured in one of my paintings, so I put the photo in a room and contrasted the landscape with surreal imaginings and flying birds. I had such a feeling of freedom, and the notion that time stopped in this moment.

"I believe that moments such as this create something worthwhile and beautiful for all of us. If I can capture the deepness of my emotions in the moment I think that others can recognise these feelings in themselves and understand what I am expressing."

Anna was born in the Ukrainian town of Uzhgorod, right on the border of Slovakia. She was drawing before she could walk, and surprising adults with her skill. She also adored nature and animals: at three she carried a cat in from the street to her 5th floor apartment and announced to her parents that the cat was moving in. She had dogs, cats, parrots, pigeons, hamsters and a turtle as a child, and birds are prevalent in her paintings.

At 15 she enrolled in the College of Adabert Erdeli, which is a high school specialising in art education, and where she developed much of her technical skill. At 18 her life turned upside down; she fell in love, left school, married and moved to New Zealand. The following year her daughter was born. From 2013 she enrolled part-time at Massey University where she has studied Psychology. By 2016 Anna felt she had enough life experience and maturity to have something meaningful to express publicly in her art. Later that year she began to exhibit and to work professionally as a visual artist.

"I am often asked why I have only now begun working as a professional artist and showing my work. The best answer is that only now do I think I have the maturity to take a part of myself and share it for all to see."

She feels she had the technical skill, but only recently has enough life experience... she is adamant that this is the secret ingredient which turns a 'nice picture' into art. Anna also had to raise her daughter until school age and that was quite a distraction as well as an intense learning experience, as all mothers know. For Anna this was a particularly challenging experience as Polina was born prematurely at six months and

required intensive care for the first few years of her life. Now fully recovered and independent, Polina takes a keen interest in her mother's art, and is even taking painting lessons from Mum.

Once she began seriously painting again, Anna was ambitious about her art and career. First she started out exhibiting in different styles and paying attention to the reactions they got. Anna says she wants to express her own ideas, but also to create paintings that are attractive to other people. The idea was to show her work at competitive exhibitions to get feedback and hopefully recognition, eventually leading to gallery representation. This led her to develop a complex colourful abstract pattern she calls 'oscillations': "Once I knew I had gotten it right, I then simplified it and incorporated it into other works," she says.

In her first major exhibition at the 2017 Royal Easter Show in Auckland, this pattern on a suspended cube won first prize in the New Artist category. In November she won the Premier Award at the Hibiscus & Bays Art Awards with 'Gallery I - Oscillation with Observer'. "I was told that Judge Antoinette Godkin said my work immediately stood out. So this commentary lets me know I am getting closer to the right mix of innovation and appeal."

Anna is very enthusiastic about the support she has had from gallery owners. Mira Corbova of The Art Lounge NZ in Tauranga has been a mentor to Anna since discovering her work after Anna's premier award. "It can be hard for an artist to be objective about their own work, so having an expert comment on my direction and make suggestions really helps." Lyz Dozzi of the Wanaka Fine Art Gallery has also been most generous with her advice for Anna. "Having great people like these support my work is so encouraging," says Anna.

Her training in Ukraine was in oils and watercolour, as there were no acrylics available in her school. "When I came to NZ, I was pleasantly surprised by acrylics, but it has been a learning curve as I find them less forgiving of mistakes than oils," she says. "I mostly use Golden paints: I find the richness of colour, the consistency and smoothness they provide are ideal for my working style. I like to mix extensively to get just the shade of colour I have imagined. Sometimes I might use some of the Matisse range with Golden to get the exact shade and hue I am after. In some of my 'Opportunities' series the sky is made from combinations of up to seven colours. In one case the resulting green shade was so unusual that when it came to photographing the final painting, the camera was just not able to capture it accurately. I had to digitally adjust the final image to ensure it was as close as possible to the real thing."

"I find that each painting leads to another in an organic process. This was something I have found hard to develop as when I was younger I tended to jump from one subject to another. I have tried to control this tendency in developing my 'White

The New Zealand Artist Magazine



'Reflections on Kapiti - Pukerua', 914 x 609mm. Acrylic on canvas.



'Is this Freedom? - Tekapo', 914 x 609mm. Acrylic on canvas.



'NZ Pastoral - Tekapo', 914 x 609mm. Acrylic on canvas.

Rooms' framework, as it allows me to combine different styles and subjects within the same painting. For example in 'Gallery I - Oscillation with Observer' I used the abstract pattern as a strong focal point, but then contrasted it with a traditional landscape, and added 'Observer' sculpture. All this within a painting of an art gallery." Ironically the depiction of these subjects within a painting of a room was too lifelike in photos of the work. "People thought the photo was of an actual gallery showing my painting inside."



'Rubix Oscillation'; 1016 x 762mm. Acrylic on canvas.



'After and Before - Moturiki Motuotau'; 914 x 609mm. Acrylic on canvas.




Anna in her studio.

Anna has seen how other artists use paper plates as disposable palettes, and if she didn't have a husband who she can bully into cleaning up she would probably use them. For her, large plastic palettes are ideal – they don't limit her freedom to push the paint around. "I don't like to be limited in my tools and my technique. I love the feeling of pushing paint around with a palette knife." She also wants to push herself to keep improving. "I need to challenge myself to do better, to increase my skill levels. Sometime when it gets really hard I wish I wasn't so ambitious, but usually I can keep going, and anyway even failures are learning experiences."

Many people have labelled Anna's work as surrealistic. "While my work does have surreal elements, I also enjoy painting realistic landscapes. Using 'White Rooms' I can bring everything I love to paint into the same work," she says. "I am passionate about the New Zealand landscape, it just has everything an artist could want to paint. I travel around New Zealand as much as I can taking photos of all the beauty. I took my mother, husband and daughter on a camper-van holiday through central Canterbury, Otago and Westland during the Christmas break. It was great to capture the magnificent natural landscape with drama and contrasting elements."

"I adore painting light on water, the reflections dancing in the wind make it the most interesting of images, but I also like dramatic mountains and skies. The moodiness and power of nature always speaks to us about how small we are compared to the natural world. Once I get home I can't wait to put these scenes into my works."

Anna's inspirations include Dali and Magritte, as well as modern surrealists such as Polish artists Rafal Olbinski and Jacek Yerka. "The whole idea of objects and shapes within other objects and shapes fascinates me, and using these ideas I can construct meaning and commentary. For example, in 'Is this Freedom? - Tekapo' I show birds escaped from cages but still clinging to their prisons, as well as shadow people escaping into our oversized world. While the work is just paint on canvas we too are prisoners of our perception and see a 'room', the same point Magritte makes in 'This is not a Pipe'. If I can make a striking painting that people like, but one which also makes them think, then I have really done my job as an artist."

So what does 2018 hold for Anna? She has her first solo show in May, followed by exhibiting at the NZ Art Show in Wellington over Queen's Birthday weekend. "I am excited to be able to meet people at the NZ Art Show and discuss my work. That is really different for me. Doing well with these exhibitions are my main goals for this year, but I would also like to find other galleries around the country to work with." 



'Opportunities VII - Lindis Kea', 457 x 609mm. Acrylic on canvas.



'Opportunities V - Roys Peak', 457 x 609mm. Acrylic on canvas.

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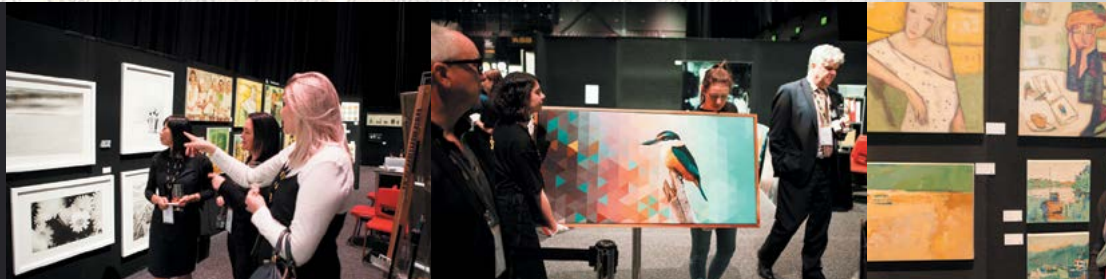
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News

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\$10,000 is available to art students thanks to Wellington art philanthropist Richard T. Nelson.

OFFERS \$10,000 TO ART STUDENTS

New Zealand art students have the chance to receive \$10,000 in awards via the RT Nelson Emerging Artist Award. Artworks from up to 40 art students and recent graduates will be on exhibition and four of them will receive the RT Nelson Emerging Artist Award, a cash award of \$2,500 each. The Emergent category is an extension to the already popular NZ Art Show in Wellington.

The award is made possible through Wellington art philanthropist and businessman Richard Nelson and the NZ Art Show, and aims to provide valuable assistance for art students to develop their art careers.

Students studying at, or recently graduated from, recognised New Zealand art schools are asked to apply for Emergent 2018, a section at the 2018 NZ Art Show dedicated to highlighting New Zealand art schools and students.

The NZ Art Show is committed to supporting emerging artists and

art students, having received full training at recognised New Zealand art schools, and who are New Zealand's emerging artists waiting in the wings. Emergent 2018 gives students and recent graduates the opportunity to showcase their art to a national audience and it gives the public the opportunity to see the artistic talent that gets developed in our art schools.

The artists hail from New Zealand's best art schools including Elam School of Fine Arts, Massey University College of Creative Arts, Ilam School of Fine Art and Whitecliffe College of Arts and Design. All artwork will be available for the public to view and purchase

Carla Russell, the Executive Director of the annual NZ Art Show, says it is a unique opportunity for emerging artists to showcase and sell their work to keen collectors.

'The artwork I've seen from the artists who have been selected to date is stunning,' says Russell, 'The show's attendees are going to be spoilt for choice.'

The award's benefactor, Richard Nelson, understands the challenges students face when they graduate, and he sees Emergent 2018 and the award as a way to assist these artists in the early stages of their careers.

The RT Nelson Emerging Artist Award has proven to be one of the NZ Art Show's greatest successes; since the award's inception in 2012, this section has increased in popularity with the show's patrons. For astute collectors, one of the first ports of call at the show is the emerging artists' exhibition area; participants are now regarded as hot property and they enjoy successful exposure and sales.

Russell is quick to acknowledge the role that art schools play in developing a unique Kiwi voice.

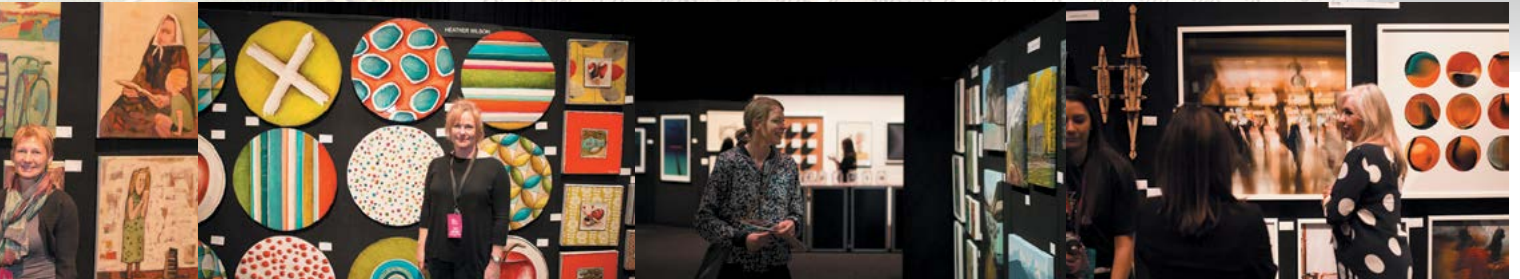
'It's important to recognise their important contribution to Aotearoa's artistic landscape,' says Russell. 'It's great to



TOP: Ruth Perese, 'The Northern Club'. Acrylic.

BOTTOM: Brittany Taigen, 'Estranged From Family'. Photograph.

News



see the depth and rich diversity that our art schools foster and I see Emergent 2018 as the perfect way to celebrate their achievements.'

Art students who have been involved with previous NZ Art Show Emerging Artist Awards and who have gone on to enjoy further success and recognition are Holly Zanbergen (Dunedin School of Art at Otago Polytechnic), Toby Raine (Elam School of Fine Arts, Auckland University) and Donna Marie Patterson (University of Canterbury's Ilam School of Fine Arts).



Heading into its 15th year, the NZ Art Show is New Zealand's largest curated art sale of New Zealand art and showcases thousands of artworks by hundreds of New Zealand artists. The 2018 show will take place over Queen's Birthday weekend, June 1 - 4, with an opening Gala Evening preceding the show on Thursday, May 31.



The NZ Art Show is accepting applications for Emergent 2018: all information and the artist application form can be found on the NZ Art Show website: <http://www.artshow.co.nz/emergent/> 

TOP: Maisie Blackwood, 'Ranunculus'. Photograph.

BOTTOM: Bonco, 'Trip'. Oil.

CONGRATULATIONS!

Pam Mundell stands next to her painting 'Catching the Light' which won Artists' Choice as well as People's Choice at the Mercury Bay Art Escape Showcase Exhibition.

Well done Pam!



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Adopting The Bushman's Son branding's put local artist in the frame for serious national recognition. In the corporate and advertising worlds it's the brand that sells success. But how can that possibly translate into the artist's domain? Artist Terry Fergusson's here to tell you.

© THE BUSHMANS SON



'Give into Dreams'; 762 x 1016mm. Acrylic on canvas.



'Me In Tatts'; 762 x 762mm. Acrylic on canvas.

Since he branded himself The Bushman's Son his art's shot into the national spotlight; he's been a finalist in the TCAC emerging arts award, his moving portrait of his parents in profile, *Still Mine*, won last year's National Gallery's People's Choice Award and at the end of the month his Jean Batten work's to feature in a parliamentary exhibition saluting respected Rotorua artists.

Following his mother's death, her life claimed by Parkinson's disease, Terry gifted *Still Mine* to the South Waikato Council, it hangs in the Tokoroa Events Centre. "I wanted dad to be near her, he lives across the road."

It was his dad from whom Terry drew The Bushman's Son name that's giving him a serious edge on art world branding. After many a year in media sales (he's presently selling for this newspaper's parent company NZME) branding's become his by-word.

"I wanted to create a brand as big as my art work, I was driving through Tirau, saw a shop called The Carpenter's Daughter and thought 'my God, I'm the bushman's son'."

So how come it's only recently he's sprung into prominence? For much of his adult years he shelved his youthful passion for art. However when this solo dad's sons left him with a bad case of empty nester's syndrome he again picked up his brush and camera.

A camera's a major tool of his trade, a lot of his work's painted from the photographs he takes, his parents' portrait is a case in point.

There are exceptions, his recent Rotorua Arts Village exhibition was based on a collection of historical postcards featuring local Maori women. "Some of the subjects hadn't been seen for 110 years."

They're to hang in an Auckland exhibition next month, this follows his April exhibition at Palmerston North's Safe As gallery.

Be proud Rotorua, this is one seriously talented artist whose branding's to be reckoned with and who has chosen our city as his home base. In one of those "life's come full circle" kind of ways he's back where he spent his teenage years and early married life.

Tokoroa had him while he was growing up in the shadow of the bush that was his father's workplace. "It's a legacy to have a bushman father."

Terry (we'll refer to him by his non-brand name) started drawing at primary school, winning an art award at intermediate.

"I had an interest in photography, sketching people and animals, never landscapes. My mother bought me cartridge paper, it was really, really expensive so a huge sacrifice, I was one of six - her baby."

Art apart, Terry wanted a career involving people. It wasn't to be, with Tokoroa's job choices limited he became a glazier's apprentice.

"It wasn't me at all, I bailed, but it did give me a fascination for stained glass and lead lighting. My poor parents, I took over the house, even did the toilet window, I was craving for creativity."

Sweeping sawdust in a local mill appealed even less than glazing.

"I ran away, I was 17, had \$10 in my pocket, went to the taxi rank and said 'how far will this get me?' I was dropped at the Atiamuri turn-off, hitchhiked to Rotorua."

A cousin took him in, menial jobs paid his board.

"The minute I turned 18 I parked my creativity, all I wanted was to get drunk, party."

Working behind the Cobb & Co's bar he met the girl he married, they produced two sons but marriage wasn't for either partner.

"Never in my wildest dreams did I think I'd be a solo father but I got custody of the kids, us three boys had the best of times."

Terry, however, was nursing a secret - he was gay.

"I had this massive breakdown, ended up in Ward 4 [psychiatric ward] at 36, that made me realise life was too short not to let people accept my sexuality, it was a 'come on, get real' moment. Being gay doesn't define me, it enhances me."

Terry moved his boys to Auckland, joining Radio Pacific's sales team.

"Juggling the boys' schools, keeping them clothed, fed and watered was a real mission but would I swap it? Hell no, I count myself extremely lucky to have had children to raise. I learned to balance parenthood with Terry Fergusson the individual."

He moved to TV3 dealing with major corporate clients - "my sketchbook became dusty". TVNZ shoulder-tapped him for a management role.

"My kids started leaving home, I thought I needed a break, spent eight months in Sicily and London."

A stint at MediaWorks was followed by several years at Sky TV.

"With the boys gone I picked up my camera, started working with acrylics on canvas, and came up with portraiture that was sometimes abstract, sometimes detailed, but all the time very emotional."

The New Zealand Artist Magazine

Seeking a less demanding outlet he painted personal icons; "Jeannie from I Dream of Jeannie, Dr Who, Elizabeth Taylor, Marilyn Munro, it was fun, light relief from the really gutsy stuff I'd been drawing."

Acquiring a personal branding began to nag at his salesman's side "to give me a point of difference".

Enter The Bushman's Son; Terry began to hawk the brand and his portfolio around galleries.

"I hit gold with the Exhibition Gallery of Fine Art with galleries in Auckland and Wellington they instantly agreed to show my work, it was one of the biggest openings for years, anyone who thought they were someone was there."

Last year the new darling of the big cities' art world loaded his truck and moved back to the Ngongotaha home he'd retained.

"People were saying 'you can't be out of the market', what they didn't realise was I'd never be part of the corporate life, that it's my art that defines me." **N**

TERRY FERGUSSON AKA THE BUSHMAN'S SON

Born: Tokoroa, 1963.

Education: Tokoroa North Primary, Forest View Intermediate, Tokoroa High.

Family: Two sons, grandson "the bushman's great grandson".

Interests: Family and extended family, art, gardening, "I'm always renovating my house different colours, different furniture." Exercising, completed this year's Rotorua Marathon and Tarawera Crossing.

On his art: "I get excited when I create each piece, some more so than others, these will be my legacy to the local art world after I'm gone."

What's next? Is establishing a fund for emerging Rotorua artists in conjunction with the Geyser Foundation.

Personal philosophy: "Life's short, use it wisely."



'Dreams in my Head', 762 x 1016mm. Acrylic on canvas.



'Got something to say', 762 x 1016mm. Acrylic on canvas.



'Holding Back The Years', 762 x 762mm. Acrylic on canvas.



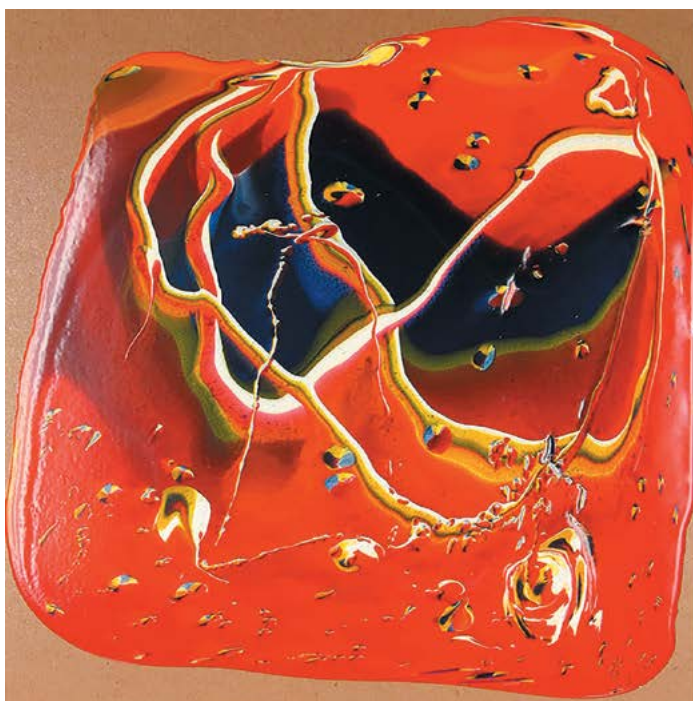
By Evan Woodruffe

ACRYLIC POURING TECHNIQUES

Both Golden GAC-800 and Schmincke Pouring Medium are high quality mediums that can be used with acrylic colours to create poured effects. They work well with Golden Fluid and High Flow Acrylic Colours, Schmincke Akademie Acrylic and Aerocolor, as well as our other popular brands – for best results use soft bodied, fluid, or liquid acrylic.

Schmincke Pouring Medium and Golden GAC-800 perform in their own ways. The Pouring Medium has higher clarity and flow; however GAC-800 is more

cost-effective, and its heavier viscosity reacts with colour and additives to give different results, which are also appealing.

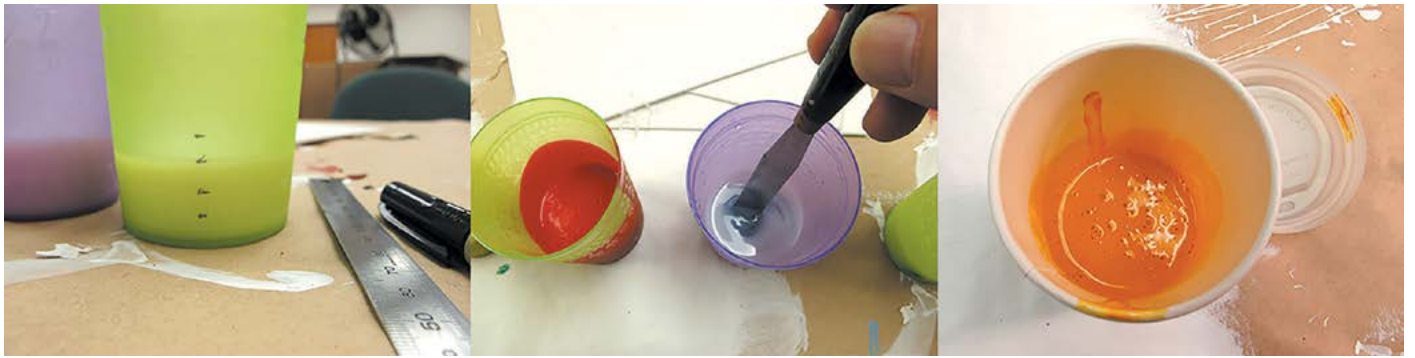


Acrylic Pours can be made with or without other additives. Both examples above have used Schmincke Pouring Medium combined with Schmincke Akademie Acrylics, which are then poured onto wooden ProPanels. The example on the left is a 'pure' pour, while on the right, 'cell' effects have occurred through adding liquid silicone



(a lubricant available from hardware stores) to make a 'dirty' pour.

Let's take a look at some of the methods used for the pouring technique using both Golden GAC-800 and Schmincke Pouring Medium.



Pre-mix either Golden GAC-800 or Schmincke Pouring Medium with colour at a ratio of 3:1 medium to paint, using more medium if the colour is pasty, one cup per colour. Ensure you're using enough Medium by measuring, as too little will cause problems. First pour in the Medium

then add the colour and stir until thoroughly combined. This can then sit lidded until any bubbles have disappeared and you're ready to use. Make up as many Medium + Colour mixtures as you want to use for your picture.



Free Pour

Make sure your work surface is level – the pour will move until dry and could end up on the floor! It's a good idea to tightly tape the edge of your support, with the tape standing proud to stop the liquid from flowing over the sides.

Your chosen colours are then poured in layers into a cup you can pour from. Do not stir, or the colours will

mix. The height at which you pour each layer into the container will affect the outcome: pouring gently down the side will keep the colour more separated, while pouring from a height increases the mix. If bubbles form in the dispensing cup, cover and rest until they disappear. Then you can pour onto your substrate in as controlled or gestural manner as you please!



Flip Cup Pour

Hold the cup in one hand, and your support (canvas or panel) upside-down in the other, position the support to cover the mouth of the container. Flip them around, so the container is firmly up-ended on the support. Wait so the contents can settle, then whip the container away with a flourish!

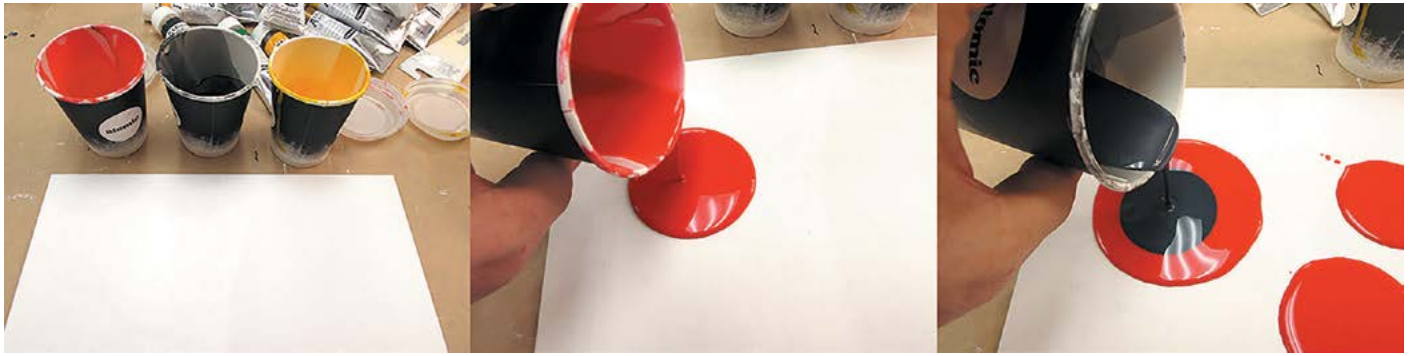
Watercolour Workshops

Established Watercolour artist **Claudia Slaney** is running two Watercolour classes in Auckland on:

Sat 19th May - Franklin Arts Centre, Pukekohe - Landscapes

Sat 2nd June - Franklin Arts Centre, Pukekohe - Contemporary Flowers

Visit www.claudiaslaney.co.nz for details and to make a booking!



Puddle Pour

This technique is very simple: either layer colours in one container as above and 'free pour', varying your gesture and the angle of your support;

or pour separate colours into each other, which can then be dragged through using a palette knife, comb or other implement, and manipulated through titling the support.



Dirty Pour

A Dirty Pour has a very small amount of liquid silicone added to the mixture. This creates dramatic 'cells', especially after the wet surface of the pour is lightly and quickly heated using a blow-torch. Only a couple of drops

are necessary – too much silicone and your pour may peel away from its support (see below in this instruction).

Pour your first Medium + Colour into the dispensing cup and add only one or two drops of liquid silicon to the colour, mixing it thoroughly through.



Then add the other Medium + Colour mixtures to the cup – do not mix. Pour the contents of the cup onto your support and tip to achieve an even layer. Fire up your blow

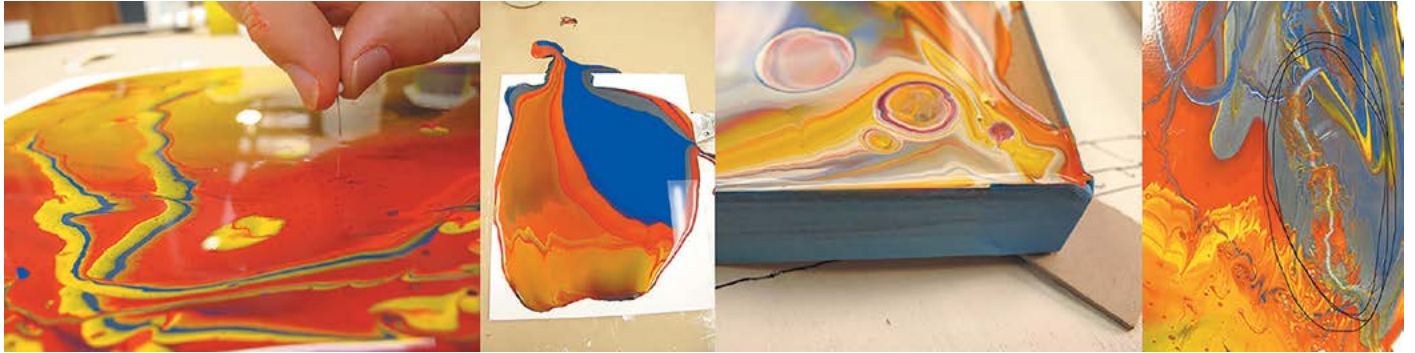
torch and pass quickly over the surface a couple of times. The heat will almost instantly activate the 'cells' in the paint pour, and will also pop any bubbles.





The cells are random and varied, creating fantastic decorative effects. Too much silicon in the mixture however, and the pour can crack right through to the

support, and peel completely away. After all, silicon is intended to stop things from sticking! Paintings containing silicon should be cleaned before varnishing.



Problem Solving

Like any art technique, pouring involves learning how a variety of materials, processes, environments, and timing interact, and mastering this takes time. Acrylic Pours can have the following problems:

Bubbles: To minimize bubbles let your Medium + Colour rest after mixing, so bubbles can escape. Bubbles in the pour can be pricked with a pin. A quick pass with a blowtorch will also pop bubbles.

The pour escaping your support: Use a spirit level to check your table is level; otherwise the pour will pour off as it dries. Tape the edges leaving a couple of millimetres of tape standing proud to prevent the pour running off the sides.

Fissuring: Fissures will develop if areas of paint dry before others, i.e. if there is a differing paint thickness in your pour. This often happens when pouring on stretched canvas, as the liquid colour tends to pool in the centre when the canvas stretches under the weight, or if your support is on an angle, so the paint is thin on one side but pools against the tape on the other edge. Fissuring can also occur if there is water added to the mixture (some water may be okay – best to trial).

Fissures are not regarded as a ‘failure’ by most pouring artists – they see them as part of the random formation of patterns in the pouring process.

Liquid acrylics work well in pours and with slightly different results. The intense pigmentation of Schmincke

Aerocolor means less of the colour needs to be added while still achieving brilliant hues. The heavier pigments in Aerocolor and Golden High Flow, such as Titanium White and Cobalt Blue, tend to granulate, creating separate visual textures and interactions. We hope you enjoy creating crazy and exciting effects with Acrylic Pours! [N](#)



Liquid Acrylic Colour

Schmincke Pouring Medium + Schmincke Aerocolor (left) creates a pour that is more wispier, with granulation and superior transparency adding a greater sense of depth to the paint layer. A ‘dirty’ pour using Golden GAC-800 + Golden Fluid Acrylic + liquid silicon (right) shows a different ‘cell’ formation that is bold and distinctive.

The Weaving Artist

By Jacqueline Hocquard

From a very early age I have always been creating in some way, you could say it's just part of my soul, part of who I am. It has always been a dream of mine to become an artist. Not all people get to live their dream as I am now. I have never had any formal training in drawing or painting. What I do now has come through trial and error and a lot of hours; some days I find myself still painting in the wee small hours having not noticed the time.



'NZ Miromiro', 300 x 400mm. Watercolour.



'Wild Hair', 500 x 600mm. Watercolour.



'Bumblebee', 150 x 150mm. Watercolour.

The journey I am on now started in 2015 when I was encouraged to put some of my paintings into The Big Wai Art Sale which is held annually in the Carterton Events Centre. I sold some of my paintings which lit a fire in me. If I was ever going to give my dream a chance, now was the time!

I moved to Carterton in 2013. The people of the Wairarapa are amazing with their generosity and encouragement, and the wildlife of the region has provided a wealth of inspiration and the ideal subjects for me to paint. A love of the natural world inspires my art. I am always listening and looking at what is around me. Just the other day I heard someone say 'social butterflies'; it sparked an idea which I have since turned into a painting.

I was never able to paint as much as I have before coming to the Wairarapa because of work and family commitments. Equally, a lack of confidence has been a major hurdle for me. In my head, I was just doing what I loved, I did not think it would mean anything to anyone else. I am grateful others love what I do.

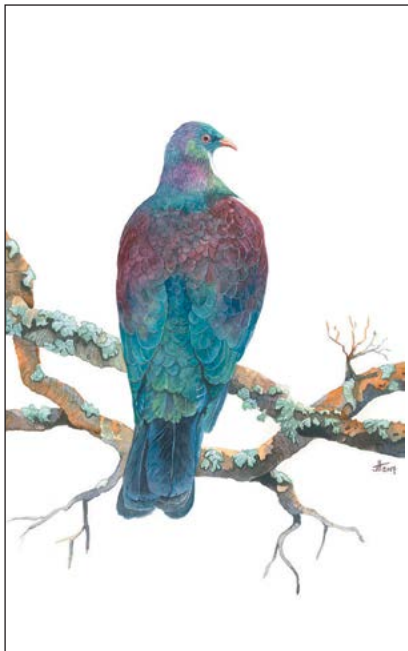
I love the creative energy. I love talking to people who share their memories of what a particular painting or drawing means to them. I am finding it's all about connections; nature, sketching, painting and people – everyone has a unique view of the world, and this is mine.

There are many aspects of painting – design, light shadow hue, tone. I remind myself that it is only a piece of paper and enjoy the journey and the happy accidents.

Subject Matter

My favourite subject is wildlife; hares, birds, insects, and especially bumblebees. I try to capture the shine in the eyes. My mother had a bird fly into her window and expire, so what does she do?... sends it to me in the mail! I had to laugh. It's great to have reference material that you can look at through a magnifying glass. I have a little collection of bees and bird nests, which I pick up off the ground, after they have served their purpose of course.

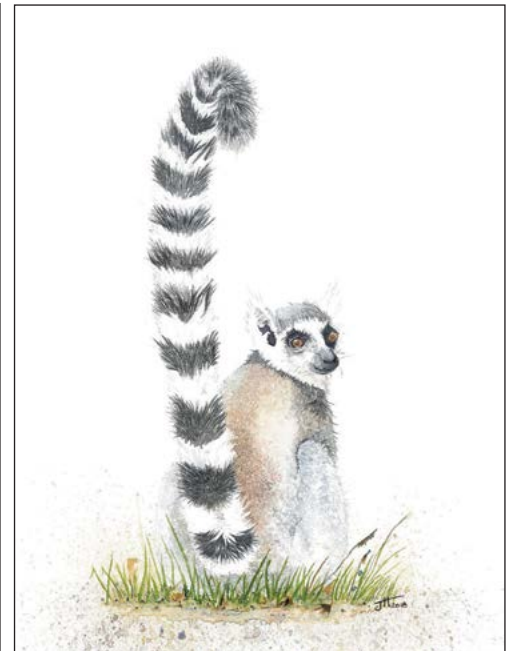
I started out years ago sketching with graphite on any paper I could get. Back then I couldn't figure out how to put my drawings into colour. One of the first coloured paintings I did was using acrylic, a portrait of my father who wasn't very well. I knew I didn't have very long to get it done, which I think helped me because I had no time to 'over-think' so I just painted till it felt right to me.



'NZ Kereru', 400 x 550mm. Watercolour.



'Quail', 250 x 300mm. Watercolour.



'Lemar', 300 x 250mm. Watercolour.

Two years ago I tried and fell in love with watercolour. I had always heard that watercolour was a hard medium to use. I am glad I did not listen because I just love it, I can get really fine detail and beautiful washes. I love how you can use very soft washes and really strong colour depending on what you are painting.

I have now been painting for over three years full time. I have exhibited successfully in both The Big Wai Art Sale for the last three years and my first solo show was in 2017. At the moment I am taking each day as it comes and I am trying to keep up a body of work. I would like for my art to bring as much joy to people as it does for me when I am creating it. I thank the people who have bought my art. They have enabled me to keep doing what I love. My work is in private collections in Ireland, England, Europe, Australia and New Zealand.

Inspiration

I have always been an admirer of the work of Raymond Harris-Ching, Carl Benders and David Shepherd, and found wildlife an endlessly fascinating subject for study. Growing up on a farm has been a major influence, and I am at my happiest working free from the interruptions of urban life, either photographing nature or working at my easel.

Over the next few years, I want to build up my online business offering people choices such as limited edition and open prints, art blocks, gift cards and calendars, along with the originals that I have for sale. My Facebook page, called The Weaving Artist, and Instagram pages, have been a great way to connect with people. One of my



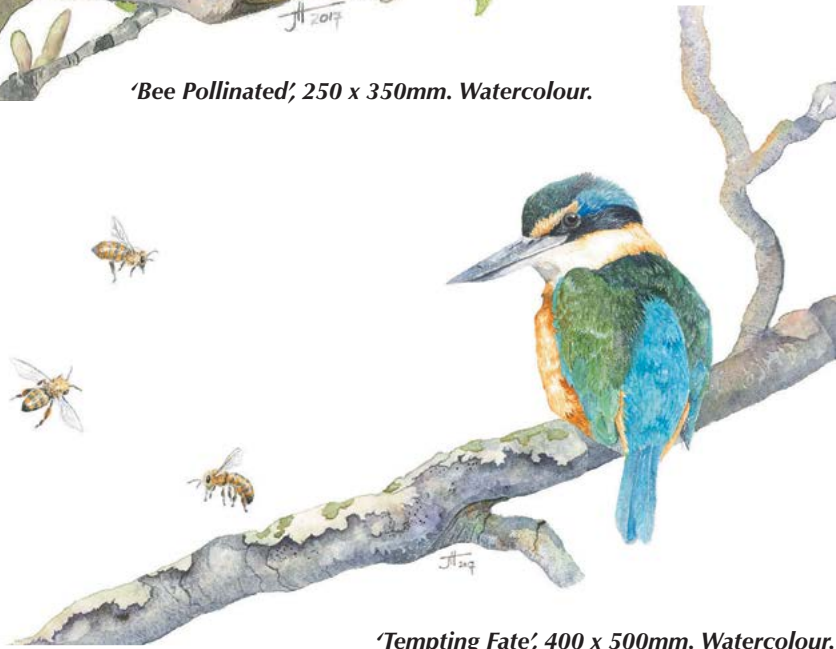
'NZ Tui', 200 x 270mm. Watercolour.



'NZ Tui', 300 x 400mm. Watercolour.



'Bee Pollinated', 250 x 350mm. Watercolour.



'Tempting Fate', 400 x 500mm. Watercolour.



'Rambunctious', 350 x 500mm. Watercolour.

dreams is to travel to Africa with my sketchbook and camera.

I was so excited to be accepted into the NZ Art Show for June this year as well as the Nelson Art Expo at the end of August 2018. I am working on getting enough work together for these shows and keeping the local Wairarapa galleries that represent me supplied as well.

I am most proud of having my first solo exhibition last year in Island Bay, Wellington, which went well with many of my paintings sold.

I am a member of the Masterton Art Club, Watercolour NZ and Wai Art.



'NZ Kereru', 650 x W 450mm. Acrylic on canvas. Cover pic.

Being a member of these organisations keeps me up to date with what is happening in the art world, and what opportunities, competitions and events are coming up so I can plan where I can present my artwork.

How I work

I start with an inspiration – this can come from nature, ebooks, photos, conversations or a combination, and then I sketch possibilities on to paper to see what works. Then when it feels right to me I transfer my drawing onto the watercolour paper using tracing paper so I don't damage the paper. I have found that if you have too much graphite on your watercolour paper then your painting can become muddy. If I am painting something with fur I will usually start out with a wash and let that dry. Once that is dry, I paint in a few hairs to keep me on track with the way the hair flows. I then build up the layers of fur using a very limited palette.

My favourite piece of equipment is the No 2 Rosemary & Co designer series 344 sable brush. It's just magic for painting fur. The materials I use are

Daniel Smith watercolours, Arches HP 300gsm and 600gsm watercolour paper, Rosemary & Co Kolinsky Sable brushes 3/0, 00, 0, 2. I have bigger brushes for background washes – size 14, 2 Squirrel mop brushes. I always put my paint on a porcelain dish because I have found that the paint does not 'bead' as it does on plastic.

Comparing the paints, paper and brushes I used to use with the materials I use now is like comparing sackcloth to silk. Good quality materials make such a difference to your finished work.

After the working out and sketching stage I listen to talking books. My favourite genre is epic fantasy and I have painted a few scenes just from my imagination which are such fun to paint.

Tips – Purchase the best materials you can afford, learn your subject, how it fits together then practice, practice, practice every day. It's no good practising something if the fundamentals are not correct because you will get really good at something that will ultimately look wrong.

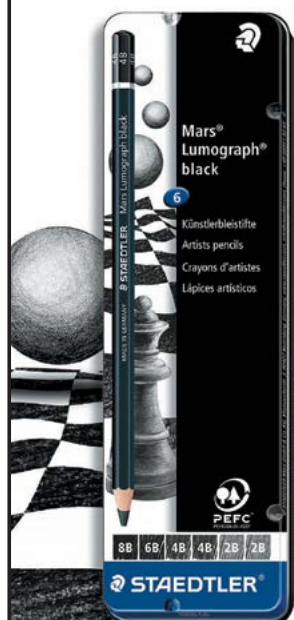
I have my work currently in ConArt Gallery in Masterton and No 23 Gallery in Carterton. [N](#)



'NZ Fantails', 300 x 450mm. Watercolour.

Mars® Lumograph® black 100B Artists Pencils

STAEDTLER®



- Premium-quality artists pencil
- Special lead formulation containing a high proportion of carbon for matt, jet black results
- Particularly suitable for drawing and hatching as well as for expressive sketches and portraits
- Unbelievably break-resistant through special lead formulation and super-bonded lead
- Lines reproduce well
- Lead diameter: 8B: 4.5mm, 6B/4B/2B: 3.6mm
- Wood from PEFC-certified, sustainably managed forests



Pigment Liner for writing, sketching and drawing

- Long metal tip, ideal for use with rulers and templates
- Pigment ink, indelible (in accordance with ISO 14145-2), lightfast, waterproof
- Erasable when used on drafting paper, no bleeding when highlighted
- Stand-up STAEDTLER box
- Cap off - can be left uncapped for 18 hours without drying up (Standard atmosphere according to ISO 554)
- Up to 12 line widths, black ink





The Rich and Vibrant Tapestry of Temples that is the Art of the Ancient Khmer Empire

Angkor Wat and many temples in the region stand naked and exposed for the tourists close examination. It was not always like this.

Once the exclusive playground of kings, the rich and famous, the tyranny from the last century has paved a way forward for this re-emerging kingdom. So what has this got to do with art?

Siem Reap in the northern reaches of the kingdom is one of the emerging fine art centers in Cambodia. Australian artist Cathy Shugg returned recently for a 10-day luxury painting holiday, her second art journey to Siem Reap and Angkor Temples with Painting Holidays. She first visited as a guest and then in 2017 as our featured artist and tutor.

Our group of artists and painters explored, painted, sketched, drank, swam, dined, visited and finally relaxed and produced some great art while they were here. This is a luxury adventure holiday experience for artists and art lovers of all levels. Cathy is an emerging artist, and experienced tutor producing amazing work and styles that have helped her art journey and brought a plethora of awards, prizes and ongoing exhibitions, residencies and sales. She is a busy person!



ABOVE: Artist Cathy Shugg 'painting' with ink onto a Lotus Farm watercolour she did earlier.

RIGHT: One of the beautiful, large lotus flowers. Easily as big as a small watermelon!





Why do Buddhist monks wear saffron robes? Facebook.com/glenatpaintingholidays

Angkor Wat Temple sunrise.

Angkor Wat Temple sunrise, Day 3. We visit Angkor Wat with our temple guide, and our sketch pads and paints. It is the first sight of the temples proper – not an experience you will ever forget. It lives up to its reputation and then some. Right now there is a lot of restoration work going on to protect this important religious monument. It is still a place used regularly for important ceremonies.

Ta Prohm is our next stop and it does not disappoint. There is a completely different look and feel to this temple with its future tied to the encroaching jungle. Painting under the trees is an experience we create before heading back to our luxury spa resort overlooking the river in Siem Reap township.

The weather when we travel in October is warm about 26 – 28 celsius with cool tropical nights and very little rain, as this is the end of rainy season. The lakes are full, trees are growing, the sun shines most days with very little rain and it is a great time to be in Siem Reap.

Read about the rest of our itinerary and see a selection of photos, paintings and sketches by our budding artists, and work by our feature artists Craig Penny and Cathy Shugg at Facebook.com/GlenatPaintingHolidays and www.paintingholidays.com.au.

Many thanks to The New Zealand Artist Magazine for making this feature article happen. 



Pastel Pieces

BY KATHRYN SAMIRAH MILLARD

THE PICTURE PLANE

It is difficult to get a group of artists to agree to anything! The Realists point to the Abstractionist and say “a monkey could do that”; the Abstractionists declare that the Realists are “human cameras whose work is emotionless and little more than craft”. The Conceptualist feels that both groups are too concerned with their chosen media and that ‘real art’ is about ideas and nothing else.

But there is an Absolute Truth that all painters must acknowledge and that is that painting is a 2-dimensional activity.

No matter how much you think about foreground, middle ground and background (an approach used since the Renaissance), this single primary law of picture making remains the same: the paper is quite simply FLAT.

This flat surface is referred to as the ‘Picture Plane’.

The shape or format of the surface is referred to as the ‘Picture Format’. It may be square, rectangle, circular and so on.

A well-organized picture is however generally regarded by all of our Realists, Abstractionists and Conceptualists as a self-sufficient and closed unit within a specific format.

Now we come to the fun bit, the illusion of space or ‘air’ (sometimes also referred to as the Negative Space) that quality of the 3-dimensional depth that is apparent

within the picture’s organization of planes and volumes.

In the diagram (left) the Red outline denotes the flat, 2-d picture surface (the Picture Plane), the dotted black lines behind the picture plane mark out a plausible 3-d ‘picture-box’ as if seen from an imaginary position above and to the right of the motif.

This picture-box maybe compared with

the stage space of a theatre. Objects do not appear to protrude in front of the Picture Plane and they do not need to recede into the depth of the ‘box’ beyond a controllable limit, which you the artist, having been introduced to this concept, are now in charge of. Note that there is no theoretical limit to the amount of depth or distance that can be successfully depicted on the Picture Plane (so deep or shallow is fine).

Terms such as spatial movement, recession, overlapping planes are all used to describe activity that takes place within this ‘picture-box’.

We can now see that the depicting of deep-space within the picture-box is actually a visual illusion.

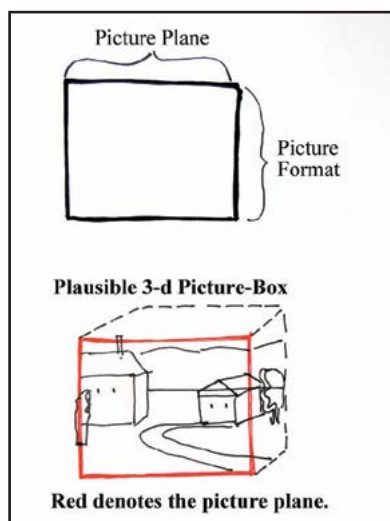
This is the paradox of landscape painting, an infinite space depicted on a flat surface. Such an illusion is only achievable by the cunning use of aerial perspective, linear perspective and form description.

Those people who categorize themselves as ‘realist painters’ are in fact working towards becoming ‘Masters of Deception’! Conversely it may be that the true realist, in the process of making a painting, is the person who understands the necessity of making great 2-dimensional shapes in a 2-dimensional world.

Master of deception

But if you too want to become a Master of Deception all you have to do is to remember a few simple rules about objects as they recede:

- 1 Objects become lighter in value as they recede
- 2 Objects become cooler in temperature as they recede
- 3 Objects lose their texture/definition and they reduce in scale as they recede
- 4 And you will also have to learn about linear perspective. So, remember Lighter, Cooler, Duller and Less definition.



(I encourage you to get your pastels out and make this page up (below) for yourself with your own pastels and pin it to your wall for reference).

There are many artists who have freed themselves from the obsession of naturalness, who create pictures expressive in ways unrecognizable to realists and literalists. Where realism is imitative, these expressionists are creative, thinking beyond the inventorial record of things seen outside.

Expressionist art is still today often seen as 'distorted' because the camera 'truth' is violated. Given the amount of computer images we view each day this may also be affecting the way we are currently viewing pictures.

But now we have seen the mechanics of the picture-box, we are free to choose how to treat the space and objects with which we fill that picture-box.

Not all pictures are created as a 'window onto deep space', indeed some are windows onto quite shallow space as can be seen in the works of Cezanne and the Post Impressionists. They are more concerned with movement into and back toward the Picture Plane.


This shallow visual field is a basic tenet of modernism and has become the language of abstraction, to a point where our sense of gravity becomes minimized and we can access a picture from any of its four sides totally abandoning concrete reality and pushing toward expression of mathematical harmonies (think Jackson Pollock an American Abstract Expressionist 1912-1956) and (dare I say) Soul-States (Mark Rothko who was of Russian Jewish descent and who lived in America 1903-1970).

The choice is yours, are you intent on accurately capturing the things you see before you in the landscape, by honing your skills in aerial perspective, linear perspective and carefully drawing objects as you see them, or are you attempting to thoughtfully capture the response you feel to the landscape, whilst remaining faithful to the Picture Plane's fundamental structure of 2-dimensions?

Critic asks "And what, Sir, is the subject matter of that painting?" "The subject matter my good fellow is Light", Claude Monet, French Artist, 1840-1926.

'Monet is only an eye, but my God what an eye' Paul Cezanne, French artist, 1839-1906.

'I do not literally paint that table, but the emotion it produces upon me' Matisse, French Artist, 1869-1954.

'To me Art is an adventure into an unknown world, which can be explored only by those willing to take the risk' Mark Rothko, American resident, 1903-1970. 



Vétheuil in the Fog, 1879, Musée Marmottan Monet, Paris by Claude Monet.

Critic asks "And what, Sir, is the subject matter of that painting?" "The subject matter my good fellow is Light" Claude Monet, French Artist, 1840-1926

"Monet is only an eye, but my God what an eye" Paul Cezanne, French artist, 1839-1906.

Impressions NATIONAL ART AWARDS 2018

For 2 D Paintings (wet and dry media)
Drawings and Original Prints



29th September - 13th October
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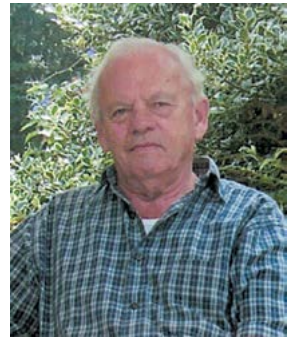
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KAP POTHAN



In early March this year, we were privileged to meet with Kenneth Anthony Pothan, known by the acronym KAP since boyhood, a prolific sculptor and intensely interesting man. We visited him in his home, here in Whangarei, and spent a lovely couple of hours with him. Sitting in front of a fire during the coldest snap of 2018, on 11th April, Kap Pothan smiled patiently while I set up the voice recorder. His house, so full of nooks and crannies, is at least 100 years old and full of warmth and fascinating artwork.



'The Whisper':

Kap has been married twice; his first wife Janet bore two children before sadly passing. His second wife, Bettina (also now sadly deceased), had four children of her own. Both Janet and Bettina were artists in their own right, working with pottery and glass and there are some collaborative works incorporating stone and glass, which are fascinatingly beautiful.

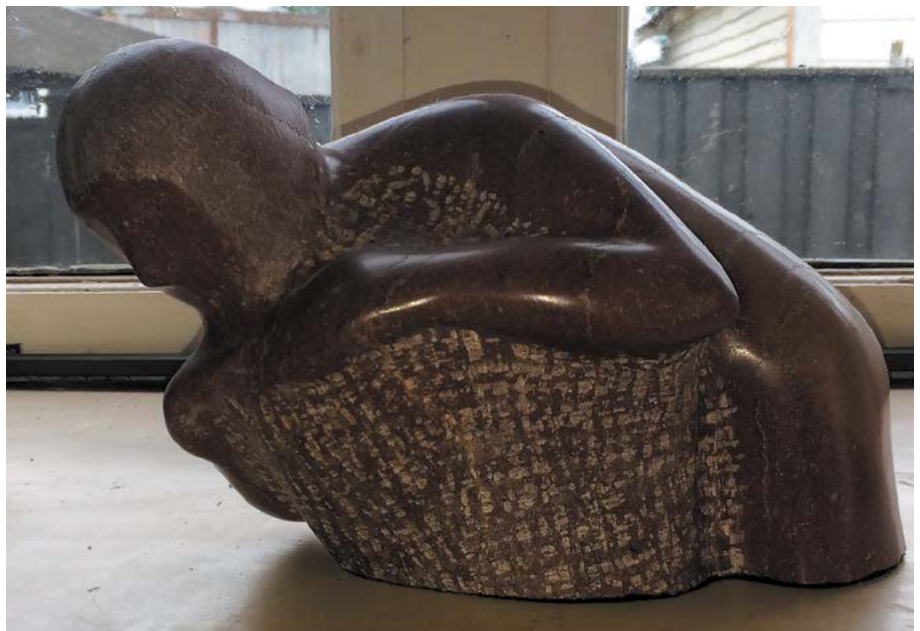
Born in Dannevirke, Hawkes Bay in 1929, where he represented the province playing rugby, he was educated at Napier Boys' High School, Takapuna Grammar and Otago University. He studied further with the New Zealand Survey Board, becoming a Registered Surveyor. During his schooling he studied art to university

level and then later at the Dove Centre in Somerset, England.

Kap worked for many years as a registered land surveyor and held many chief executive positions around the world, living and working in Australia, United Kingdom, West Indies, Indonesia, Papua New Guinea, New Zealand and travelling extensively through Europe, North America and the Pacific. Before leaving the country with a young family in 1957 he was in private practice in Kaikohe where he was elected to the Borough Council and was chairman of the planning committee. At this time he was also appointed to the council of the NZ Antarctic Society planning Sir Edmund Hillary's UK/NZ trans-antarctic expedition.



'Eve':



'Pania':

A move to Australia saw him involved with the planning of suburban developments in the new capital city of Canberra. Later in Sydney he held several local government positions before opening a very busy private practice in North Sydney. He was appointed as a consultant to the Sydney Cove (The Rocks) Redevelopment Authority and the city of Forbes municipal council. His work has always been closely guided by heritage rescue projects – often at his own initiation at a time when these were unfashionable. At this time his controversial novel ‘A Time To Die’ about an Indoasian (a hypothetical name at the time) invasion of Australia was published, and he was elected to the Australian Society of Authors.

Kap travelled the world with his family in the early 1970’s and studied art, writing and sculpture in Glastonbury, England. He was appointed by the British Foreign Office to the West Indies on secondment to the British Virgin Islands Government to draft land and survey legislation, establish training and examination courses and exchange schemes for local West Indian surveyors and technicians. He worked in this capacity for six years as head of the department of Lands & Survey, and town planner. He has held similar positions with the governments of Indonesia, Papua New Guinea & Bougainville.

Through all his travels, each culture impacted on the work he sculpted and he used stone specifically from those regions in his work.

A full circle brought a career return to New Zealand with his family in 1981 and appointment as Whangarei County Surveyor and subsequently Commercial Properties Manager with the Whangarei District Council. Kap is now retired, spending his days in the home he shared first with Janet and then Bettina.

Kap has a fascination for historic ships and has spent many hours crafting models of these to scale, using wood. These are fascinating and even fitted out with beds, tables, kegs and sacks of grain. He

has produced these entirely himself, lovingly honing each piece to fit exactly.

When asking Kap about his motivation and inspiration with his sculpting, he replied that he and Bettina had often discussed this very thing, and that it really didn’t work that way for either of them, they just did what had to be done. “I have always been a ‘doer’, right from a little boy. When I work with a rock, I see the figure inside the rock

and I grind and chip away until I have brought that figure out.”

His favourite sculpture from the very many he has completed, was called ‘The Hug’. Bettina wanted to buy it from him, but he gave it to her instead. He showed us a similar sculpture, where the figures are slightly different, called ‘The Whisper’ (see pic on pg 26).

Kap sources marble and granite from New Zealand as well as sandstone and marble from Australia, and has worked



Some of Kap’s collection of historical ships, handmade by himself.



Kap pointing out the different finishes on this sculpture.



ABOVE LEFT: The 'Tooled Finish'.

ABOVE RIGHT: The 'Polished Finish' with a 'Tooled Finish' at the base.



LEFT: The 'Matt Finish'.



'Kap in Kundiawa' – the sculpture sent to his wife Janet. Grey stone with strong white lines, found and worked in the highlands of Papua New Guinea – 1981.



with many differently layered strata as well as with marble. He is careful with strata to get the contours of the layers to follow the shapes he is creating – a good example of this is 'Lottie'. When the rocks are transported, they get shipped over, transported via train or truck and delivered using a truck with a hydraulic crane or hiab that lifts the rock and places it where it is best for him to work.

He then studies the rock until he can see the figure inside it. He uses, from his extensive collection of tools, a grinder to remove the pieces that are not part of his vision. He has a number of different discs to exchange in the grinder, each with their own specific purpose, be it grinding, cutting or shaping. He has a few cone shaped grinder attachments, which are useful for smaller areas.

He uses a soft metal hammer, made from soft iron, which adds pockmarks to the surface when used with a chisel – a vast selection of these are in his collection too. The soft metal of the hammer spreads over time and has to be grinded back to its original shape, eventually wearing it out. The advantage of the soft metal hammer is the reduction of percussion on the stone, the carving chisel and the sculptors hands. The soft iron absorbs the impact of the blows. He also uses a wooden mallet and different types of hammers for different purposes of carving.

When Kap has completed the sculpture to his satisfaction, the finishing process starts: "It can take as long as the actual sculpting to get the polishing perfect," he states, showing me various finishes other

than high gloss. One such finish he calls a 'tooled finish' and another is 'matt' which looks like the rubbed rock has been brushed with a course brush.

In his studio he has various grades of sandpaper, ranging from very



One of Kap's fossils.

coarse to very fine. He uses all grades and then polishes the work with polishing paste and a buffer attached to his grinding machine.

When asked whether he has ever found fossils in the rocks he has sculpted, he replied with a resounding yes, and proceeded to show me some he had found. "If I find a fossil, I remove it and then carry on sculpting. May of these sculptures still have fossils inside them."



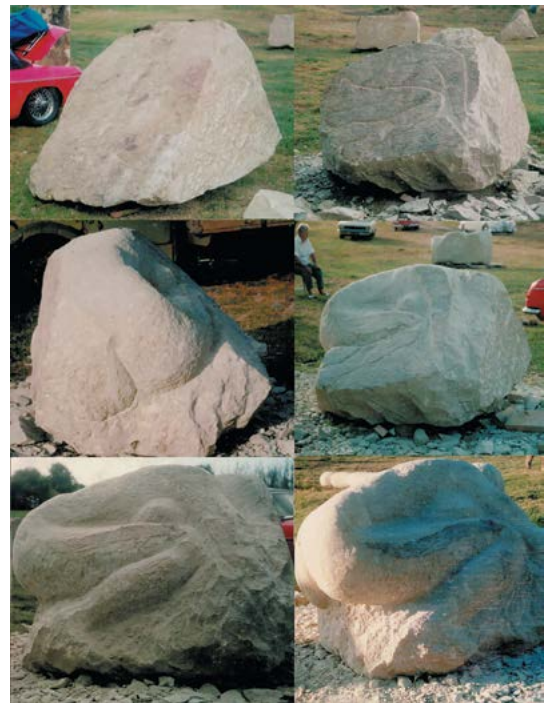
Kap's electric grinders, also showing a cone grinder.



Some of Kap's tools, including chisels and his soft metal hammer, showing spread caused by banging.

While he was in Kundiawa, Papua New Guinea in 1981, his wife Janet asked how he was finding the position. In reply, he sent her a small sculpture illustrating his general demeanor towards Kundiawa. This sculpture he still has, and it sits comfortably in the palm of his hand. It was exhibited at the Academy of Fine Arts 'Caltex Award' on the 9th February 1982.

Kap Pothan is now in his late 80s, wearing hearing aids, and a cheeky grin. He is a gentle soul with



LOTTIE

TOP LEFT: Kap working on 'Lottie', *Northern Advocate* March 8th 1989.

TOP RIGHT: Kap with 'Lottie', completed.

BOTTOM LEFT: Colour pics of 'Lottie'.

ABOVE: Progression shots of 'Earth Mother'.

RIGHT: Kap posing next to his work during the Sculpture Symposium in 1987.

BOTTOM RIGHT: Bettina in front of their home gallery with 'Earth Mother' above. 'Earth Mother' is still there although the home gallery has closed.



a great sense of humour. I have to say I feel quite honoured to have had the opportunity to meet this fascinating man and to have the privilege of writing this story.

Kap's works are expressions of mood through human and abstract forms, carved into the finest quality stone. Each is unique and cannot be reproduced. They have been sold to collectors of fine art in many countries and his work is represented in a number of public collections, including Government House, Wellington. Many pieces have been commissioned for presentation to community and corporation leaders, notable of which was Wellington City's presentation to Sir David and Lady Beattie upon Sir David's retirement as Governor-General.

Two of Kap's sculptures are in sharp focus in this story, one being 'Lottie' outside the Reyburn House Gallery – covered in Issue 1, before we had met Kap – and 'Earth Mother' which was carved from March to May 1987 in Western Springs, Auckland at the Sculpture Symposium. He waited so long for the rock that was to become 'Earth Mother' to arrive, that he managed to complete 'Lottie' in between. These two are his favourite

works – apart from 'The Hug' which he gifted to Bettina.

In 1987 Kap Pothan was commissioned to carve a sculpture from stone donated by Brian Sharp to the Northland Society of Art. 'Lottie' is now part of the sculpture walk from the Town Basin to the Waka & Wave sculpture on the peninsula. 'Lottie' is dedicated to the memory of Lottie Reyburn, daughter of Robert Junior and Jessie Reyburn and the first of their children born in the house, which is now an art gallery. For eighteen years Lottie lived on the very edge of the Hatea River and watched as new settlers arrived and the Whangarei district grew. Sadly she died at age 18.

Kap decided to work on the sculpture on site so the Whangarei public could share in its creation. As he was searching for inspiration he noticed one day a young woman sitting on the stone eating lunch. Consequently he felt the seated, slightly pensive figure could suit the space. Another person who was influential was a great aunt who had also died at 18 years old, an age of hopes and dreams. Because they had no children these women, Lottie and Emily Ann, had effectively disappeared

from the face of the earth. 'Lottie' is a symbol of these young 'forgotten' women.

Kap has exhibited his distinctive sculptures in Carrara marble, Dorset sandstone, Australian sandstone, stone from Hikurangi, Ruawai and Hinuera and more recently bone and wood, both nationally and locally. **N**

ART MATTERS



With Ira Mitchell-Kirk

Lynda Hensman

Photography: Nicci Hensman, of Pure Reverie Photography



Lynda in her studio abode.



'Secret Garden', 800 x 600mm. Oil.



'Awakening', 1200 x 800mm. Oil.

Take a short walk through the gardens, away from the bustle of central Queenstown and you will find a cube-shaped building, enveloped in ivy; a treasure box and studio abode of Lynda Hensman. In a previous life this curious building was a butchery, with a bunker feel inside, concrete and hard, but now its smooth surfaces are the perfect backdrop for the dazzling contemporary works of Lynda and her peers.

As many of us, Lynda has had a variety of occupations on her life's journey, including being a trained chef, nurse, fashion retailer; now morphed into a self taught contemporary artist. All the threads of experience weaving together, enriching her latest endeavor; culminating in passion for color, form, texture, communication and inspiring others through painting.

Lynda's work is heavy in texture – applying the medium rapidly and instinctively rather than adhering to a prescribed formula, maturity has taught her to trust her instincts and go where the energy guides her. Very much a people person, her work is full of observations with a large dose of irony and humor. This ability to communicate visually is an international language that transcends cultural barriers; which has meant her work is regularly purchased by many of the international visitors to the region and the Ivy Box Gallery.



Entrance to 'The Ivy Box'.



'Strutting', 1300 x 1000mm. Mixed media, original photo/ acrylic.



'Ancient Hook', 1200 x 800mm. Oil.



'I didn't do it!', 800 x 600mm. Acrylic on Board.

The Ivy Box is a shared space, where Lynda has invited and encouraged many evolving artists to show and work. The vibe buzzes with energy and creativity, as artists work on their differing styles and mediums, all sharing the incredible surrounds and scenery from the shore of Lake Wakatipu, looking directly out to the towering Remarkables mountains. The clear mountain air is crisp, the air is clear, a truly ideal local to create and be refreshed as a creative and a visitor to the studio.

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ART IS MANY THINGS TO MANY PEOPLE

Robert Hughes said, "the purpose of art is to sit on the wall and get more expensive"



By Dougie Chowns

Although I enjoy studying the work of artists, I have always been more of a player, that is *doing* art. Likewise there are those who talk or have a financial interest only in art and artists. And while hundreds of thousands of people make or enjoy art, it is a very few people who dominate the art 'money industry' – those who shape what art is, and consequently its place in our civilisation.

Since the Paris Salon Committee reluctantly finally approved the emergence of Impressionism as worthy art, it appears dealers with the same attitude as the Salon still exist and have established themselves as 'the authority'.

Recently when a work of a believed famous artist lacked a signature, a major Parisian art dealership would not accept it into their collection as an original, even when 99% proven by others. Without their approval, they were happy to deny the public and the owner; a massive money game, a greed and control not often talked about by most who read these pages.

Television has leveled the playing field by producing fascinating exposure series that truthfully research the works themselves and the goings on by reputable dealer houses. All very strange you may say but if this sounds far-fetched, watch Fiona Bruce in the BBC series *Fake or Fortune*. I recommend the Monet river Seine painting, and another, Lowry's *Woman*

with dogs, *Darby and Joan* and a group street scene, both available on Youtube.

Although we artists may not fall into the exalted category of these priceless painters, let's remember they were not priceless in their lifetimes, often not honored or wildly popular. Perhaps not different in many ways to yourselves, Lowry especially was just doing his thing. That he was prolific was important.

When I was at art school, sculptor Henry Moore was 'of no consequence'; 'any more for Mr Moore' was a derogatory snide phrase. At last serious university level TV allows us all to better understand how this massive money industry called buying and selling art, actually works.



Henry Moore's 'Draped Reclining Figure' 1978. Reproduced by permission of The Henry Moore Foundation.

Before he died, Australian TIME magazine art editor Robert Hughes in his film *The Mona Lisa Smile* explored the reasons why she is smiling. Was Hughes suggesting she knew what a sickening and incestuous industry the professional art world can be? Hughes also said "the purpose of art is to sit on the wall and get more expensive". Could art investment be seen as money laundering at times, I wonder?



Why should any major international dealer arrogantly hold out against researched proof of a Monet or a Lowry in these TV cases featured, where the owners were denied recognition and consequently the value of hundreds of thousands of dollars. After a revealing and fascinating BBC hour-long programme, finally an independent expert suggested simply – jealousy between dealers! Hard to believe!

What does this have to do with the art, or the honouring or the wellbeing of artists? Obviously nothing – it has everything



BBC's 'Fake or Fortune' presenter, Fiona Bruce with Philip Mould and three small pictures by L.S. Lowry. Dougie suggests you look this programme up, it's very interesting.

to do with money and the manipulation of art. Worse, when prolific recognised artists die and can no longer speak for themselves, the potential money game is on.

It almost makes me pleased that a number of very highly talented but 'dodgy' artists, have made many forgeries, some of which even appear as originals in well-known collections,



David Rockefeller with the 'White Centre' by Mark Rothko, commonly known as the 'Rockefeller Rothko.' Bought by David Rockefeller for around \$10,000 in 1960 and sold for US\$72,84 Million 47 years later.

despite being known as forgeries. Consider that a dealer may even have commissioned the forger who then passes the work on at high cost to be highly valued in a new home. Evidently dealers have 'fenced' superb new works as originals, works never before seen, or copies, according to the highly talented forgers interviewed. They openly admit that their works have successfully passed the experts' tests simply because they the forgers know rather more about the artists they copy and the artwork they so convincingly create, that is, their life and times, and techniques. They can also convincingly replicate the aged supports or paper and appropriate paints etc.

What does this tell us about the forgers' talent? WOW! Are they in fact better painters very often than those they copy? And like the dealer, more interested in money than their own superb skill – egotistically they are calling the shots for sure, and during their own lifetime, if one thinks about it, often enjoying a high flying society lifestyle.

But what makes a copy a forgery? Only that it is 'falsely signed' to pass off as an original. Our stately homes and public collections often feature facsimiles of the original paintings locked away in bank vaults. The production of legitimate copies for this market is lucrative, highly skilled and honest. These copyist artists may be some of the best in terms of their income, but we hear little about them. It is an art skill in its own right and highly regarded.

At street level I remember a small Atelier gallery I passed daily between our Lisbon Agency and my home in Estoril along the coast. It was a smart little gallery stocked with the very best art book reproductions. For a price, you could order your favourite image in the size you wished and the owner would scale and complete the oil, watercolour or drawing to order. In my opinion far more rewarding on a wall than a

stock gravure or letterpress reproduction. Today printing processes have so advanced as to allow single reproductions on paper or a photo translated onto canvas. But I believe a work 'Going to Work' - L.S. Lowry, actually done



by hand by a master has a quality that is special. Just don't pass it off as anything but a copy.

So what? Well nothing really. The art world and scene is many things and not always as pristine as some would like us to believe. Let's enjoy art because we admire the artist, the skills, the head behind the head – not because the first purchaser was Rockefeller or a dealer on the make, gazumping the market.



It suggests to me that, other than the professional commissioned artist, the true artists of today are likely those much like many of you, who make art for themselves. Not for a specific marketplace.

If prolific in your production, some of you may become useful to trade with especially after your death. As one pompous Auckland dealer told me: "We only buy dead artists!"

If prolific, you may be purposely made famous and desirable, your artwork viewed simply as a marketable range of product necessary to the concept of buying and selling – if you like, 'fodder' for dealers to articulate, touchy-touchy wine in hand business with a serious smile of authority to mix, ready to befriend and bleed the wealthy who wish to be seen heading the art scene. Mind you, a lot has to be said for this way of life: the beautiful people, a glamorous world of its own – but are these people morally any better than Giotto stabbing his Christ model to death? At least Giotto was honest about it and, perhaps more importantly, gave us a long lasting popular Florentine-looking Christ that dominates the Christian religion this Easter, even today. I myself see Jesus Christ more as a Palestinian Jew, not an Italian.

This artist in his youth, a one time champion senior Drum Major (I come from Bushey, Hertfordshire, also home of the Royal Caledonian Schools as well as artist Herkomer), now an octogenarian who, in a special place at the perfect moment, spontaneously finalised his lesser parallel career on the Piazza della Signoria taking a Scottish Pipe Band military parade, in front of the Medici palace on Palazzo Vecchio precisely between Michelangelo's 'David' and the 'Rape of the Sabine Women', should perhaps keep quiet you might say? However even then this Maggiori de Comandatori was simply asking himself the question, attempting to satisfy my own mind about my own



Dogie - Champion Drum Major 1960s - photo for 'Ovaltine' although the mug was half full of whisky, after Florence, Italy!



The COI and British Board of Trade Week in Florence, Italy, from the 1960s. No selfie-sticks then.

commitment to art, and my parallel life as a serious professional creative and wondering whether it was time to quit. I about turned, saluted, commanded the Pipe Major to take charge and smartly marched off – leaving them all stunned. What a great moment for me, that

moment of decision and my art.

Today, as many of you who read my editorials will know, my interest is the broader scene of how and why art exists, the interesting difference of Artist as Shaman Magician, maybe High Priest in the cave, the sincere purpose to create, working sympathetically drawn imagery in contrast to the merely pretty graphic imagery often produced today.

Art has moved through massive changes that appear always to have been dictated by ideas of human beings to work magic of a kind, even today by transmutation of use, worth or value, to monetary wealth and prestige. Greed of one kind or another today being the difference perhaps?

Anna Filimonova



The Centre Cannot Hold – Pukaki, 910mm x 610mm

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All it took was a little over eight minutes to set the record price for a piece of art sold at auction. On May 4, Christie's sold Pablo Picasso's *Nude, Green Leaves and Bust*, a painting created in the span of a single day in 1932, for \$106.5 million dollars. The painting, which is of Picasso's lover Marie-Therese Walter, was previously owned by a California philanthropist. The price beats the previous record for a piece of art, set this past February, of \$104.3 million, for Giacometti's sculpture 'Walking Man I.' This is not nearly the first time a Picasso has sold for a record price, however. In 2004, the painting *Boy with a Pipe (The Young Apprentice)*, sold for a then astounding \$104.1 million.

After watching brilliantly produced television and wishing to share my thoughts with you, I am aware of the unspoilt honesty I find in the pages of this art magazine. I compliment your willingness and enthusiasm to share your images and ideas without any suggestion of money.

Self-taught L.S. Lowry, like most of you, painted for himself and his friends. What would he think today about the obscene wealth he created for a few very clever western oligarchs who promote his simple indulgence to further their own exponential curve of wealth; wealth the like of which he never anticipated in his working town background. No doubt he became aware towards the end of his life. At least he knew he was a recognised celebrity, but even so he never diverted from his working man's ways, the corner shop, the local pub, his honest home.

When will a Lowry or Monet work be worth several times more than the Jumbo jet it goes aboard to New York for auction? It is said that had the brother of 'prolific' Jackson Pollock been a household plumber he would also have been a plumber. They say his brother was actually a more competent artist. But in truth and with my sincere belief in Kandinsky, Gorky or especially Joseph Beuys with his "How do you explain art to a dead hare" which is talking the problem of how impossible the task is to explain art to a maybe rather dead public.

We must have open minds. Art is many things and it's not noble to scorn or ridicule the marks artists make – often we hardly know what we do ourselves – that colour, that mark, the composition of forms and mass pleases our eye – and my life, we know well, when it doesn't! Enjoy for no better reason than you enjoy! **N**

Ruby Whitty

By Eddi Te Koha-Williams



Hailing from Luton, Bedfordshire in the UK, Ruby Whitty has found

her niche in life right here in New Zealand, surrounded by the stellar beauty of the South Island, whiling away her days creating abstract and still-life masterpieces as she strives to accomplish her dream of becoming a world renowned artist – a dream both she and her late husband have strived towards for many years.



'Hanging in There', 300 x 600mm. Acrylic.

Luton, Bedfordshire is where the phrase 'Mad as a Hatter' originated, due to the unsettling behaviour caused by the use of mercury salts to make felt in Bedfordshire's once booming hat industry. Ruby could never be described as 'Mad as a Hatter', although she does harbour a strong artistic streak – which was sometimes equated with madness back in the early 1900's when the phrase was coined.

As an avid science fiction fan, and unofficial tool maker's apprentice, Ruby has always had an eye for detail as well as a profound love of painting dating back to childhood. "Growing up, I was always a bit of a loner and therefore had to find engaging activities just to fill in the time between school and sleep.

Thankfully, my mother gave me a 'Paint by Numbers' set every Christmas, so painting became a staple in life. My elder brother was also very good at sketching while training in his profession to become a tool maker, and when he'd sit at the dining room table to practise his tech drawings, I'd often be found seated beside him, copying everything he did."

Time went on, and Ruby

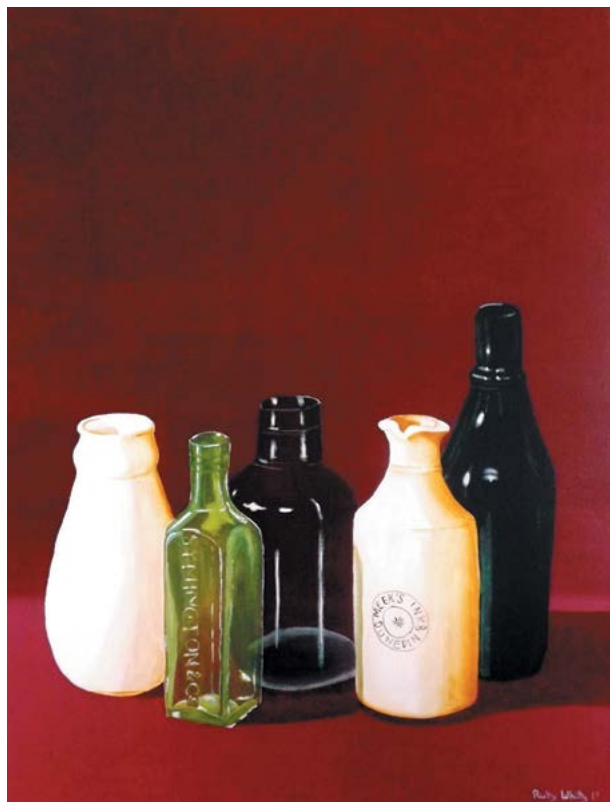
married and began a family of her own. A mother to twins and a devoted wife, she soon found that there was not enough time in the day to raise two energetic children, keep up with life's everyday chores and find time to paint or create.

Moving to New Zealand

In January of 1975, Ruby and her husband were offered the opportunity to work and live in the South Island of New Zealand, and it was an opportunity they were more than willing to take. They settled in the historic and beautiful town of Kaiapoi, a former battleground of the great Māori Chiefs Te Rauparaha of Ngāti Toa and Turakautahi of Ngāi Tahu, nestled in the Waimakariri District of Canterbury. Surrounded by the beauty of the South, Ruby finally had an opportunity to indulge her creative self once more.

"I have always loved art but when you have children and a home to run there are only so many hours in the day. As the children grew up, I was slowly but surely able to get out and find time for my passion.

"After we made the move to New Zealand, I eventually enrolled in evening classes at Hagley High School and gained university entrance qualifications for art. Once completed, I was still hungry to learn; and began courses in folk art and interior design."



'Bottle Collection', 400 x 500mm. Acrylic.

Soon enough, Ruby's husband caught the art-bug as well, and began creating various wooden sculptures in collaboration with his wife. Once completed, Ruby would paint and decorate her husband's creations, to be sold at local markets; the sale and purchase of which would further inspire a fierce passion for art in them both.

It was during this time that they caught the eye of a local artist who invited Ruby to join art societies in the region to further develop and hone her talent.

"It was at the Oxford market that I met up with Frank Hulley, a local watercolour artist, who convinced me to join the Rangiora Art Society. The amount of information you can get from the members of these groups is unlimited and there is always someone to help with whatever questions or issues you have.

"From here, I joined various art societies and groups, and even began my own, Kaiapoi Creative Arts, where I was president for eight years before handing over the reins so I could truly focus on my work."

Ruby has been working consistently over the years; perfecting her brush strokes and use of colour, and has tried her hand at many different mediums and techniques, such as folk and abstract art. However, still life is her go-to subject.

Inspiration

She has drawn inspiration from artists such as Van Gogh, whose artistic styles resulted in dramatic, imaginative, and emotional canvases that convey far more than the mere appearance of the subject. She also admires M C Escher, who found global fame as a pioneer of psychedelic art by the Hippy counterculture of the 1960s (despite his renowned distaste for the era); and American artist Jane Jones, best known for her abstract and impressionistic watercolours. Other forms of inspiration come from almost anywhere for Ruby, such as flora and fauna in nature, architecture and even space.

When it comes to Ruby's creative



'Pink Ribbon Tea', 670 x 480mm. Acrylic.



'Flowers from my Garden', 750 x 550mm. Acrylic.



'Truffles for Tea', 850 x 600mm. Acrylic.



'Crystal Vase', 700 x 400mm. Acrylic.



'Silver Service', 700 x 400mm. Acrylic.



'Strawberry Tea', 500 x 400mm. Acrylic.

process, she is armed and ready with her favourite brushes and paints. "Although I have used oil paints and am a fan, I prefer to work with acrylic as it dries very quickly and is easy to correct mistakes. Because of this, I prefer to use Jo Sonja's paints due to their quality, colours and smooth consistency. My favourite pieces of equipment however are easily my angular side loader brushes, and the very fine liner 10/0 brushes, both of which I buy from Rosemary and Co. in the UK.

"I enjoy tuning into music while I work, and will either have the station tuned to 'Magic' or 'The Edge', otherwise I'll have TV or an audio book playing in the background.

"The actual process of creating my pieces has become a welcome routine that I'll easily fall back into when I've been hit with an idea or the desire to paint. I'll start by setting up a still life composition on my old dresser in my bedroom. I take lots of photos with different lighting and settings. Once I'm happy with that, I load them into the computer. What comes next is an hour or so of cropping photos until I'm satisfied with the subject, after which they're printed off in full colour at A4 size.

"Then I sit and trace the subjects using butter paper or 50g tracing paper. Once I have the basic drawing done, it will get scanned back into the computer and enlarged to the size I want to paint. After this, I trace again, this time onto a large sheet of tracing paper.

"By this time I know my drawing intimately and can see any errors there may be, which means I can alter them before I start painting. When I'm satisfied with all of this, I'll prepare to transform my sketches from pencil to paint. My canvas will be primed with multiple layers of gesso to ensure the right consistency and texture that I want to achieve for my subject. Once that is dry and ready to go, I'll slowly work back to front – taking my time to complete the background before I transfer my design – once it's on, it's just a matter of painting the objects while continuing to work from back to front.

"At the moment I am doing a series of still life paintings for the

Christchurch show and a few other exhibitions during the year.

“Thinking back on those days when I would copy my brother’s work, or paint with the materials my mother had given me, I always knew I wanted to pursue art and achieve the kind of fame that artists like Picasso or Michelangelo enjoyed throughout their lives and beyond.

Catharsis

“My art has not only been a constant companion for the good times in my life, it has also been there through the more difficult times; especially during my husband’s illness and ultimate passing. Art gave me a much needed outlet for the stress, exhaustion and grief of having to watch such a strong man – my partner, not only in life but in all the journeys we’d had – weaken and deteriorate due to this unseen illness concluding in his untimely and, at times I think, unfair passing.

It was art that helped me through that time, and continues to help me through each day – which is why in the years to come, I hope to still be working my craft and creating these pieces as he would’ve wanted.”

Hobbies

Outside of the studio, Ruby is equally busy attending the Rangiora and Kaiapoi Art Society meetings, as well as spending mornings with her daughter or otherwise pursuing her various hobbies.

An accomplished artist who has been featured in the Australian Artist magazine, as well as winning several prizes in various local exhibitions, Ruby Whitty is an artist whose work is profound, thought-provoking and vibrant; her canvas an array of colours that stand out and demand attention; her subjects conveying emotion and symbolism subtly without blending into the background or being overwhelmed by the sea of colour that inhabits her canvas.

Her work can be found on her website below or through Facebook. And Ruby’s most recent creations will be on Display at the Christchurch Art Show from the 21st – 24th June 2018.

<http://rubywhittyart.com/about>. 



'Keepsakes', 850 x 600mm. Acrylic.



'White Lace', 400 x 500mm. Acrylic.



Societies, Clubs and Groups

Hutt Art

The vibrant Heart of the city's creative community

Even with the unpredictable autumn weather the Hutt community came out and 'Had a Go' at the Hutt Art Centre's Open Day on Saturday 24th March.

The 'Have a Go' event was one of the Centre's 60th Anniversary celebrations which are scheduled throughout 2018.

The scattered tents on the front lawn provided shelter for the next generation of artists to create their own masterpieces, which range from rainbows to sunflowers and even a dog called Daisy. Across the lawn Jacky Pearson, Phil Dickson and Alfred Memelink demonstrated painting techniques to a captivated audience whilst 'The Deck Band' played classics in the background.

All the studios were buzzing with enthusiastic students and teachers of a variety of creative practices, from Clay modelling to bookmaking, weaving to stitching, drawing to printmaking, Porcelain to Painting – most people coming



away with a variety of pieces they made and everyone with a smile on their faces.

May and June bring exhibitions in the galleries of Printmaking, Bronze sculpting, Painting and Weaving leading up to the Annual Murial Hopper Art Competition June 23rd, with more events on the calendar to celebrate 60 years of the Hutt Art Centre.

For further information go to www.huttart.co.nz 



TAURANGA SOCIETY OF ARTISTS inc.

2018 ART EXPO

including Trustpower / TSA Supreme Award
Community Centre. Elizabeth St. West.



Wednesday 13th June 2.00pm - 5.00pm
Thursday 14th June 9.30am - 5.00pm
Friday 15th June 9.30am - 5.00pm
Saturday 16th June 9.30am - 5.00pm
Sunday 17th June 9.30am - 4.00pm

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The Otago Art Society was the first art society to be established in New Zealand, and operates on the first floor of the historic Dunedin Railway Station. Here you will find our giftshop, our permanent collection and our four galleries.

We hold regular exhibitions of artist members' work, as well as corporate sponsored exhibitions open to New Zealand artists further afield within New Zealand. All are open for public viewing.

MANAWATU ART EXPO

Calling All Artists




From humble beginnings but huge dreams and aspirations Melisa Hayward, with help from Alan and Gael Gamble have seen this event grow to huge proportions. The Manawatu Art Expo, run by the Feilding and Districts Art Centre, is now in its 11th year and the time has come to call all experienced artists along with new and emerging talent to register for the event. The event runs from the 13th to 15th July inclusive.

There is a seven month lead time for the Expo committee and a host of volunteers that, bring one of the largest art exhibitions/sales in the North Island to fruition. The Expo is very well supported by national and local artists. Last year we topped at over 600 art works. The event is held

at the Palmerston North Convention Centre in space well equipped to show the works to the best advantage.

Maintaining a very high standard whilst supporting new and emerging artists is a juggling act. More experienced artists also have the eyes of our scrutineers over them.

You can now register online at www.manawatuartexpo.com or email Ro Clarke raclarke@xtra.co.nz or Val Kenwood Harrison shandchina@xtra.co.nz. **Final day for registering is 31st May 2018.**

A preview evening with live music and light refreshments will be held on 12th July from 5.30pm until 8pm. Artists are encouraged to attend. The preview is a must-do on the local calendar, attended by local and national dignitaries, artists, art collectors and the general public. 

DARGAVILLE Wearable Arts 2018

September 15th and 16th, Dargaville Town Hall

CALL FOR ENTRANTS

ENTRY CATEGORIES

- Moananui (Great Oceans)
- Living off the Land – Farming (All types)
 - Avant Garde
- Reduce, Reuse, Recycle

ENTRY FEES:

- Adults: \$20 • High School Students: \$15 • Years 6, 7, 8: \$10

Entries close when a total of 50 entries have been received or on 17th July 2018, whichever is the earlier.

Entry forms available at:

- Muddy Waters Gallery, Hokianga Rd, Dargaville
- The Kaipara Lifestyler, River Rd, Dargaville
- www.dargavillearts.co.nz

For further information email dargaville@wearablearts.co.nz
Phone Allan on 021 439 697
or Sue on 0275 980 492



Queen of Rolls
Supreme Winner 2017

EDINBURGH REALTY PREMIER

ART

AWARDS

4 AUGUST - 2 SEPTEMBER 2018

OTAGO ART SOCIETY, DUNEDIN RAILWAY STATION

\$8,000 OF PRIZE MONEY TO BE WON!

Entry forms available Friday 20 April 2018, from Edinburgh Realty offices, the Otago Art Society, or email: art@edinburgh.co.nz

ENTRIES CLOSE 4PM FRIDAY 20 JULY 2018

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Jungle Sketch Book Tour of Angkor Wat Temples

TOUR DATE: 29 October - 7 November 2018
Multi Award winning artist Craig Penny
10 days in Siem Reap, Kingdom of Cambodia
Tour & Accommodation Package
\$2799 AUD twin share plus singles \$850



The Sketch Book Tour of Japan

TOUR DATE:
10 DAYS NOVEMBER 2019
with artist CATHY SHUGG
FROM \$4750 AUD OR
\$6950 4 STAR PKG TWIN SHARE

We sketch and draw
Kyoto & Osaka
the cultural heartland of Japan.
Visit famous temples shrines gardens
the notorious Geisha district
and old city with our artist.
4 or 5 STAR accommodation

Luxury Holiday of a Lifetime

★ Free upgrade to Deluxe Riverside Bungalow
When you BOOK before August 2018 *Subject to availability

For artists and art lovers of all levels.
A trip to savour the cultural beauty of the Khmer Empire.
Fully guided small groups, stay in 4.5 STAR hotels

★ *Painting Holidays*
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CELEBRATING THE CREATIVE SPIRIT

by Andy Bryenton

September 2017 saw a new fixture firmly inked in red on the local cultural and artistic calendar – and now the date is set for an event of even greater significance. The inaugural Dargaville Arts Association Wearable Arts Extravaganza more than lived up to its name, with an impressive array of creative and intricately crafted designs hitting the runway alongside performances by top local entertainers. Now this showcase of imagination and skill returns, seeking new artists to compete for an array of prizes – and top honours.



The winner of 2017's Moananui category - 'Oceana'. An evocative artwork in shades of blue which reflects the power of the oceans.



The winner of 2017's Our Natural Environment - 'Mother Nature'. An interesting blend of fauna and flora.

The calibre of talent on display – especially for the premiere of what is now an anticipated annual event – was nothing short of breathtaking. Competitors poured their time and ingenuity into crafting wearable masterpieces across four distinct categories, but it was not just the eclectic nature of those inspirations – from the natural environment to rural life to positive re-cycling – which impressed. It was the creative sparks which were struck everywhere, and the inclusion of people from so many parts of the community, from schoolchildren to over 65s, from people of a variety of



Overall winner 'Queen of Rolls' was a testament to just what can be achieved with humble materials and a creative mind.

backgrounds and cultures. In the coming together of their visions, Dargaville's Wearable Arts Extravaganza became more than the sum of its parts, enchanting sell-out crowds for its entire weekend run.

Those who have attended similar events around the country – or who were privileged enough to secure tickets to last September's big event in Dargaville – know that 2-dimensional photographs cannot entirely capture the magic of these tactile, living works of art. Nevertheless, a glimpse at some of the winning entries shows just how much talent and dedication was woven into each piece. Take for example Megan Pitchforth and Margaret Rasmussen's award-winning 'Queen of Rolls' – a high medieval inspired dress which would not have looked out of place gracing the court of Queen Elizabeth in the days of Shakespeare. This creation modelled by Enya Hill, was the supreme prize winner on the night, and a closer look reveals that this glittering confection is in fact formed entirely from cardboard toilet roll inners. Shaped, painted, adorned with tiny lights and structured into a stately gown, 'Queen of Rolls' represented an extreme in terms of painstaking craft completing a grand design.

By comparison, other works evoked flights of fantasy, such as the shamanistic and vivid 'Shepherd of Dreams' with its evocation of a spirit of the rural landscape, or the whimsical People's Choice winner 'Life's a Picnic', which brought through the baroque style of 1700s high society in a wearable confection entirely made of plastic cutlery and flatware. Each and every piece had the audience abuzz as it was displayed, and judging the overall winners was a difficult task.

Now the call is going out for a second, even bigger and better Dargaville Wearable Arts Extravaganza, and the challenge and inspiration offered by 2017's artists is here before you. Being a part of such a show may seem an amazing feat, but the artistic talents who stepped up to make the Dargaville Arts Association's inaugural event such a success were not veterans of the wearable arts world, but creative people from all walks of life. The satisfaction of seeing your creation come alive before a rapt audience is more than just satisfying – entrants spoke afterwards of the sense of accomplishment and of being part of something sensational, where their work was showcased and appreciated.

Aside from the ability to have your creative talent displayed on stage in a way which combines the energy of a rock concert with the artistic appreciation of a gallery exhibition opening, there are generous prizes to be won across four major categories this year. 'Moananui' celebrates the majesty and power of the oceans; 'Living off the Land' reflects our farming heritage; 'Reduce, Reuse, Recycle' repurposes unwanted materials into artistic creations, and the new 'Avante Garde' category exists to truly let competing artists strike out in a new direction, with designs that are vivid and bold.

So let your imagination run free, assemble your materials, sketch out your concept and get ready for an event which is sure to raise the bar even higher for sheer

The New Zealand Artist Magazine



'The Spirit of the Kaipara' was brought to life with seabirds, flowing colours and intricate moko-inspired patterns in this award-winning entry.



'Life's A Picnic' was a popular pick for People's Choice Award, with its baroque sensibilities and whimsical presentation.



The Living off the Land category inspired a re-imagining of rural folklore, bringing us the 'Shepherd of Dreams'

creativity, design and flair. As an artistic challenge, as a platform to be recognised, and simply as a wonderful, community-encompassing show to be part of, the 2018 Dargaville Arts Association Wearable Arts Extravaganza is not one to miss! Register now to embrace the challenge and show the world your creative side. Entries close on July 17, or when the roster of participating artists reaches 50, whichever eventuates first. <http://www.dargavillearts.co.nz/> 

Botanical Art Worldwide

30th March to 1st July 2018

Linking people to plants through botanical art, The Friends of Auckland Botanic Gardens and the Botanical Art Society of New Zealand (BASNZ) are proud to present Ngai Tipu Taketake – Indigenous Flora, an exhibition of Botanical Art.

This exciting exhibition is part of the Botanical Art Worldwide exhibition, a global event where New Zealand's botanical artists, along with botanical artists in 24 other countries, have come together to document their native plants.



Jo Ewing – 'Solanum laciniatum Poroporo'. Photo credit Sofya Silica.

Botanical Art is very much alive and well in New Zealand!

Well, what an evening! An exhibition, just over two years in the planning, opened on March 30th at the Auckland Botanic Gardens with exquisite artwork showcasing our diverse native flora. Artwork by 42 New Zealand artists, some internationally acclaimed such as Sue Wickison, Bryan Poole and Neal Palmer, were hung alongside equally beautiful works by artists from all over New Zealand including



The participating artist group photo. Photo credit Jack Hobbs.

EXHIBITIONS & EVENTS

The aim of the exhibition is to link people to plants through botanical art and by doing so create a record of today's botanical diversity. A slideshow of all 25 countries' artworks will be shown throughout the duration of the exhibition.

Fifty artworks by 41 NZ artists, including artwork by three Auckland secondary students, were chosen for this exhibition.

Watercolourists, acrylic artists, printmakers, graphite and coloured-pencil artists, as well as artists working on vellum, have come together to create a veritable feast of form and colour. Their diverse styles range from traditional pen and ink line work, to large contemporary paintings.

On 18 May, it will be the first World Botanical Art Day, and celebrations will go on over the 24 hours throughout the world. New Zealand, being the first country to see the day, has the honour of kicking off this global event! Come and help us celebrate the inaugural World Botanical Art Day!

Throughout the exhibition there will be workshops run by exhibiting artists, artist demos and talks.



Bryan Poole 'Phormium tenax NZ Flax'. Photo credit Sofya Silina.

three Auckland secondary school students. May 18th 2018 is designated 'World Day of Botanical Art' and New Zealand, as well as the other 24 countries involved, will have special events planned for that day.

From traditional ink drawings, etchings, watercolours and colour pencil work right through to large contemporary works – the artworks were as diverse as the native flora they portrayed.

Of the 25 countries taking part in this amazing 'Botanical Art Worldwide' global event, New Zealand's exhibition 'Ngāi Tipu Taketake – Indigenous Flora' was the first to open on March 30th and had a private view on Friday 7th April. Over 100 artists and invited guests

enjoyed the evening celebrating and discussing the diverse range of mediums and techniques used in this often-unnoticed genre. Collectively thousands of hours of intense observation, painting and drawing went into producing the work – Sue Wickison reckoned she spent over 500 hours researching and painting her exquisite portrayal of the

Botanical Art Worldwide
 Ngāi Tipu Taketake - Indigenous Flora
linking people to plants through botanical art

30th March - 1st July 2018
Auckland Botanic Gardens
 Visitors Centre Gallery,
 102 Hill Rd, Manurewa, Auckland 2105

Join us on 'World Botanical Art Day'
 18th May 2018
 From 8am - Come and meet the artists
 Tours - Demos - Talks

www.botanicalartworldwide.info
www.friendsabg.co.nz/en/botanical-art.html

Logos at the bottom include: FRIENDS, Auckland Botanic Gardens, The Botanical Art Society of New Zealand, Garden Artists, and a small logo for the exhibition.

EXHIBITIONS & EVENTS

incredibly rare *Dactylanthus taylorii* or 'Wood Rose' as it is more commonly known.

From 96 submissions by 53 artists, our jury panel, consisting of Sri Benham, Botanical Artist, Ross Ferguson, Horticultural Scientist, and Rebecca Stanley, Curator at the Gardens, had the unenviable task of choosing an initial 40 artworks. These 40 will represent New Zealand in the 'Botanical Art Worldwide' slideshow component of the global exhibition to be shown at the other exhibitions around the world. The jury were so excited by the quality of submissions that they chose a further 20 artworks to hang if we had the room. Of these we were able to show an extra 10, plus six artworks from Auckland secondary school students.

Our very able M.C. for the evening was Liz Powell, exhibiting artist and Vice President of the Friends of the Gardens. Dianne Glen, President of the Friends of the Gardens, spoke on behalf of the Friends and Jack Hobbs,

Botanic Gardens Manager, spoke on behalf of the Gardens. Exhibiting artists Sue Wickison and Sandra Morris spoke on behalf of the artists and the Botanical Art Society of NZ respectively.

Paul Sinnett, Education Sales Manager for Gordon Harris, awarded vouchers to the three secondary school students selected to exhibit their work, with Nicola West receiving the award for 'Best Student Work'. Sarah Bicknell, Nicola's art teacher, accepted a Gordon Harris voucher for \$200 on behalf of Long Bay College where Nicola is a student.

Delicious food and wine was provided by Café Miko.

The exhibition runs until 1st July 2018 before heading to Wellington Botanic Gardens (1st August - 9th September), Millennium Gallery, Blenheim (3 November - 9 December 2018) and hopefully Christchurch – still to be confirmed.

For more information please go to <https://www.botanicalartworldwide.info/> 



TOP LEFT: Artist and Steering committee member Sandra Morris with her painting of 'Alpine plants of Tongariro National Park'. Photo credit Rod Morris.

TOP MIDDLE: Artist Gillian Receveur admiring 'Knightia excelsa' by Jenny Haslimeier.

TOP RIGHT: Artist Carole Cornes from Taupo enjoying the evening. Photo credit Sandra Morris.

BOTTOM LEFT: Artist Jennifer Duval-Smith and her painting 'Seven Sister - Rewarewa. Photo credit Nicolas O'Flaherty.

BELOW MIDDLE: Artist Sofya Silina with her two selected works.

BELOW RIGHT: Erin Forsyth 'Various Species from the Myrtaceae Family'. Photo credit Sofya Silina.

WHANGAREI SCULPTURE SYMPOSIUM

Tena koe,

My name is Graham Nathan. Myself and my classmate, Anthony Dunn were a team participating in the 2018 Whangarei Symposium. We are studying at Northtec in the last year of both the Applied Arts degree and also the Maori Arts degree

Our piece He Tangata He Tangata He Tangata won two of the three major prizes of the symposium, the Te Au Marie theme Award as well as the Quest Hotel sponsored people's choice award.

We chose to use a portion of the prize money to sponsor a student team for the next symposium to give them the exposure and experience. This was also our first symposium and our piece will be an installation in the revamped Bay of Islands Airport next year.

If you would like any more info please go to <https://www.facebook.com/TeAuMarie/>



Graham Nathan with the shared cheque for \$1000.



Anthony Dunn with the shared cheque for \$1000.



Graham and Anthony with their triptych entitled He Tangata, He Tangata, He Tangata.

OutThere Collective

Exhibition at Railway St Gallery, Auckland, 24 May – 12 June 2018

A group of well know Auckland photographers use each other to bounce off creative ideas and get honest critique about their work in the OutThere Collective. The name of the collective is to remind them that they want to push photography's boundaries, and this is often brought up in the frank discussions had by the group.

Schopenhauer stated in 1818, that "A man can be himself only so long as he is alone; ... if he does not love solitude, he will not love freedom; for it is only when he is alone that he is really free." Is this still relevant in 2018?



John Botton.



Dave Simpson.



Gail Stent.

This year the OutThere Collective chose the theme of 'Solitude' to explore for the Auckland Festival of Photography. It has been an interesting exercise with some of the group leaning towards the enjoyment of solitude and others finding the topic slightly darker in mood. It is a theme that the group felt was interesting to address now, in a world where technology is perhaps changing humans' social context. We wanted to explore whether solitude is a solace people crave from the chaotic, constant barrage of noise and stress. We also wanted to compare 'solitude' to it's darker twin 'isolation' and explore whether the advance in technology has led people into a lonely place behind the perfect personas created on social media.

The exhibition will be a celebration of the collective's

diversity and promises to offer moody, evocative and thought provoking works.

The photographic styles within the group are varied.

Judy Stokes is well known for her Intentional Camera Movement creating images that at first glance could be paintings rather than photographs. Winning the Taranaki National Art award in 2017 with her photograph 'Storm out at Sea' she celebrates her life out at Muriwai beach. Judy enjoys a natural affinity with the pleasure of solitude, often seeking it in nature and on the ocean. Her exploration for this exhibition has been to share this with others, tempting her viewers to leave behind the hustle and bustle of the busy ever busier world.

Gail Stent joins Judy in her quest to show escape from the chaotic world. A talented underwater photographer,

EXHIBITIONS & EVENTS

Gail finds that immersed in water, one is able to isolate one's mind and be completely independent of the distractions of normal sensory input. "There isn't another place like it in the world where you experience buoyancy, peace, solitude – a place far removed," she says. In her photographs for this exhibition Gail portrays single subjects, weightless and free, in a place where the world is temporarily forgotten and where, in the absence of sensory input, they reach a state of consciousness deep in the human mind.

Dave Simpson, a prolific music events photographer, has explored the theme of solitude within his genre. Performers, behind a wall of bright lights, looking out to the darkened crowd, often seem to exude an essence of reaching deep into themselves – into an inner place of solitude. Dave's images in this exhibition search for the slightly unusual connection of solitude for the performing artist.

Peter Arnold believes that while photographic images have been manipulated from the beginning of photography, the advent of the digital image is pushing photography into a new genre and in the future the camera as we now know it may be replaced by a programmable Artificial Intelligence digital image recorder. In the meantime he feels that digital manipulation allows you to take an image and change it to what is in your imagination, and in doing so create a truer representation of your personal world. He believes digital manipulation is still in its infancy. In the future the combination of programmable AI cameras and sophisticated post production tools will transform photography into a new and exciting genre where the only limit is your imagination. His images are a constant experimentation, exploring the digital possibilities of photography; they are thought provoking layers of complexity requiring the viewer to ask questions about themselves and their world.

John Botton, a very successful printer of fine art (via his business PrintArt) is himself also a fine artist. His work for this exhibition and the theme of Solitude begins to explore the relationship between subject and environment. In this body of work, he has used driftwood as a metaphor for the fabric of society which creates the backdrop over which the human form is juxtaposed. By using digital manipulation techniques John has interwoven the two, showing how people living in a modern and frenetic



Peter Arnold.



Judy Stokes.

world can find solace and strength in the knowledge of their own identity like the Ta moko worn by Maori. Solitude comes from the Latin word 'solitudinem', which means 'loneliness,' but that doesn't necessarily mean you're lonely. Solitude may imply that you are apart from all human beings intentionally or by circumstance.

The OutThere collective invites you to join them at Railway St Gallery from 24 May to 12 June as part of the Auckland Festival of Photography, and enjoy their diverse visual exploration of this interesting topic. If you would like interaction with the five of them, they will be available at the opening on Thurs 24th May, 5-8pm, as well as on the 9th June, 1-3pm for an artist meet and greet session. ■



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

WAIMUMU EXHIBITION

What originally started out as a one day art/garage sale in 2009, put together by a small committee of local women, has now been transformed into a must-go-visit exhibition.



Waimumu crossroads.

Over the years we have listened to our visitors and taken on board suggestions for improvements. Our main objective is to encourage Art & Craft in Southland; a large majority of our art is sourced from Southland, we feel that we have only scratched the surface.

Our project supports the diverse arts and cultural traditions of our local community, enriching and promoting their uniqueness and cultural diversity. Our exhibition is a unique project as it encourages emerging artists to showcase their works alongside more established artists. Our local Te Tipua primary school students have the opportunity to be actively involved and display their art. Each year we work hard to achieve a professionally run event and to display our exhibits to a high standard so that the artists can be proud.

This year marks our 9th Annual Exhibition, held every Mother's Day weekend. Our Guest Artist for 2018 is Courtney Gaudion. Courtney has been exhibiting with us from the start and we have watched her work progress into what it is today. She is a Southland-born artist working in Queenstown who is self-taught and focuses on capturing beauty and wonder from memories, dreams and local

Congratulations on your Nomination

Your contribution to your community has been recognised with a nomination in the 2018 New Zealander of the Year Awards the winners of which were announced at our gala celebrations on 22 February 2018.

As the New Zealander of the Year Awards honours those who use their passion to make our communities and country a better place, we wanted to acknowledge your nomination by providing you with a special Certificate of Achievement signed by the Awards Patron, the Rt. Hon James Bolger ONZ.

We thank you for your commitment and contribution to the social wellbeing of New Zealand.

All nominees are encouraged to seek re-nomination when nominations for The 2019 New Zealander of the Year Awards open on July 1, 2018.



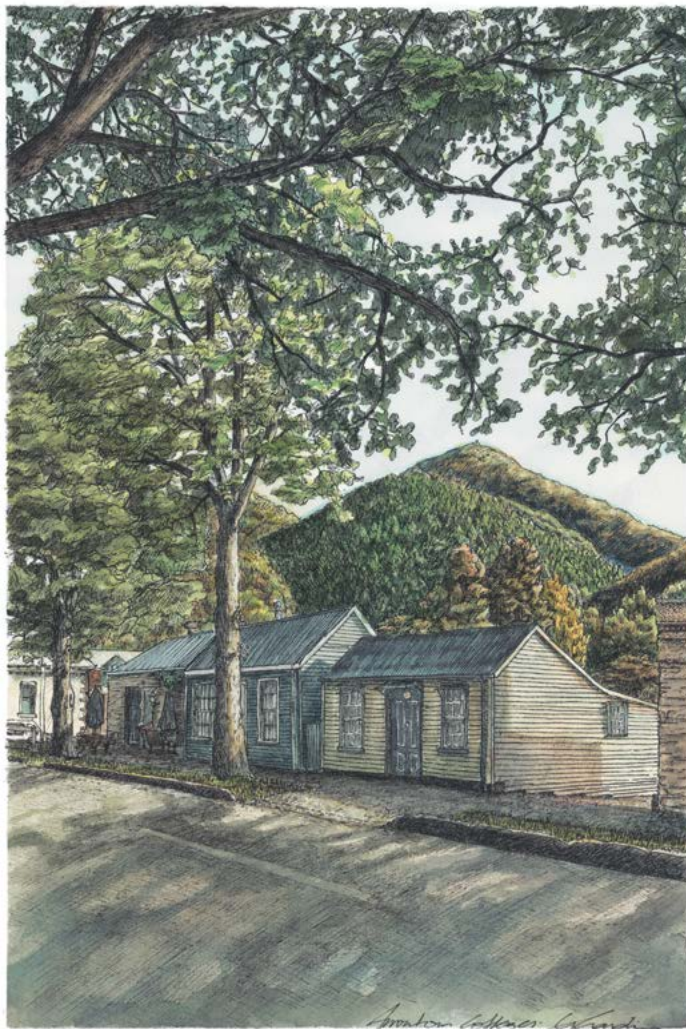
Caley's generous contributions and services to the community have just been recognised recently when he was nominated at the 2018 New Zealander of the Year Awards. He was given an award of achievement as a Kiwibank New Zealander Local Hero of the Year.



EXHIBITIONS & EVENTS



ABOVE: Pictures from the 2017 Waimumu Exhibition

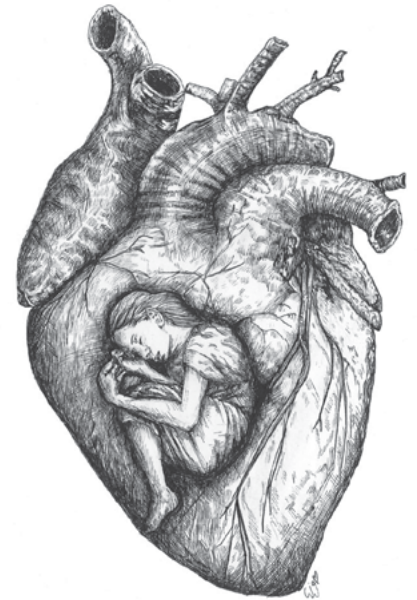


'Arrowtown Houses' by Courtney Gaudion.

landscapes. Her style ranges from smaller illustrative pen and watercolour pieces, to larger and more expressive acrylic works. Current pieces are a progression of an eight-year journey reflecting a constant relationship between life and creativity.

This year we have Caley Hall from Invercargill who is listed as a New Zealand investment artist. He specializes in oil painting and is well known for his landscapes and expressionist abstracts. A largely self-taught artist who has learned techniques and takes inspiration from other New

Zealand artists, Caley has kindly accepted our invitation to be an artist in residence. He will paint in our decommissioned church the week prior to our exhibition, giving the public the opportunity to see his approach to painting. Caley was really looking forward to the Waimumu exhibition and demonstrating his oil painting skills, along with supporting the Te Tipua School. [N](#)



'Father's Heart', by Courtney Gaudion.

Waimumu te Tipua Hall
 Opening Night 11 May, 7.30pm, \$15/ticket
 Exhibition 12 - 15 May, 10am - 4pm daily, \$5/ticket

waimumuarts.nz



70+ artists
 from emerging to accomplished
 opening their doors for
 your enjoyment & inspiration

www.taranakiartstrail.co.nz
 for updates and offers

Taranakiartstrail 

9/10/11 June 2018

Tony Waterson

I am a builder by trade which is where my love of wood comes from. Now that I have retired, I have more time to spend creating artistic turned pieces on my



lathe, and carving sculptures. To me, each piece of wood is like a surprise package – until I start working with it, I do not know what it will look like as each piece is totally unique; there are never two pieces with the same wood grain. Working with wood is like opening a Christmas present as you work.

To me, art gets the mind thinking outside the square and gets the creative juices flowing. I go out into my 'man cave' and lose all track of time as I get so engrossed in what I am creating, it's usually my stomach that tells me it's time for a break. I just love it and sometimes I win awards for my work which is an added bonus.

Maree Liddington

I love weaving – in particular, tapestry weaving.

It totally challenges the fibre artist from the design aspect through to the actual weaving. In this weaving, a Swedish cotton yarn is used as a warp and is completely covered by a wool weft. The design, or cartoon, is drawn on paper and placed behind the warp.



Hand-dyeing of the weft and blending multiple strands creates huge possibilities with colour. In this way, pieces can be woven that exhibit shading, contrast and depth. The challenges are endless combined with different weaving techniques.

However, we are all constantly evolving and changing as artists and I recently have been experimenting with Saori Weaving. This is Japanese freestyle weaving and quite different to tapestry. There are no rules, no boundaries. I am enjoying this break from tradition.

Linda McFetridge

From Okato, Linda grew up on the coast on a dairy farm. After completing her psychology degree, Linda worked many years in the performing arts industry as a performer and choreographer and then, in 2002, moved into the film and screen industry in Auckland finding a niche as a movement coach and casting director. Working with images through the camera meant that it was a natural progression for her from performing artist to visual artist.



Negative space, perception point and light became the basis of her work. She also enjoyed finding the beauty or interesting elements in objects that are often overlooked or seldom celebrated.

In 2013 Linda returned home to Taranaki. Playing with new concepts and self-taught techniques, 2017 saw the start of a new style and direction in Linda's work; a series that combines the many different elements of her past. Exploring the way paint behaves with different levels of viscosity and in a more playful and fluid manner has resulted in a more abstract and organic suite of works.

Derek Hughes

Inspired by Nature has been the theme of my life. I was given a camera at age 10 and have been photographing



landscapes ever since. During my study years, most of my spare time was spent in the New Zealand landscape; the native bush and mountains. Connection to our natural environment meant much of my early work as a full time photographer was horticulture or landscape based.

Promote and protect our environment is what I do with my photography. Whether it is a photograph such as the one shown of the stunning Routeburn Track, or digital manipulation of nikau palm detail creations, my images are to show the beauty of nature.

If my photographs make someone appreciate and value what we have a little bit more then I'm well rewarded. If they inspire someone to also try to preserve what we have then I feel I'm achieving something worthwhile.

Andrea Nicholas

From a very young age Andrea enjoyed experimenting with painting and drawing but her passion for art really grew when she began painting murals for her children's bedroom walls and creating artworks as an affordable alternative for Christmas and birthday presents. This is when she came to realise that it was something she wanted to continue and later would become her career.



Andrea's recent works are created using acrylic or oil paints and sometimes a combination of both. She is known for her stylised, detailed canvas painting with a focus on animal subjects.

A reoccurring theme throughout Andrea's recent work is the placement of native or common New Zealand animals on retro chairs. This is a representation of Andrea's childhood, upbringing and life as a New Zealander.

Chris Wells

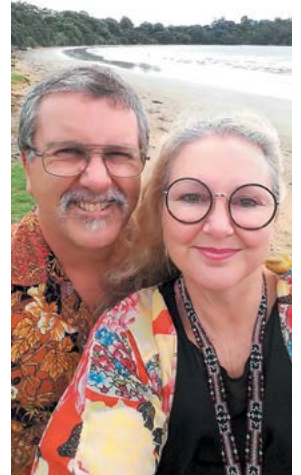
I am a chef by trade and an artist by nature so working in the Taranaki bush comes very naturally to me and has influenced the progression of my outdoor sculpture technique. I began carving and painting old Mamaku Ponga stumps about three years ago on an old family property in New Plymouth and have loved it ever since. My carving form is an organic abstract mix which also mimics the natural surroundings.



Naturally Creative

By Eddi Te Koha-Williams

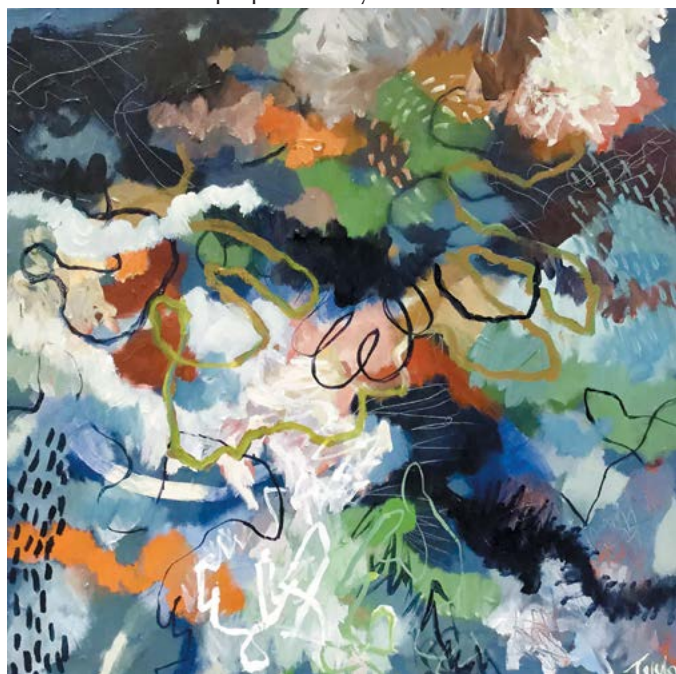
As one half of New Zealand's most talented and prolific power couple – alongside renowned poet, writer, and author Keith Nunes – Talulah has always been a creative force to be reckoned with; an extraordinary acrylic abstract artist whose insight, imagination and undisputed creative genius have led her to weave together brilliant splashes of colour with re-imagined elements of our natural landscape, creating timeless stories through powerful visuals that dazzle and bewitch the senses. In this issue, Talulah Lautrec-Nunes allows us a sneak peak inside her mind to discover the origins of her artistic inspirations, and the journey that has followed.



Talulah and Keith; The artists and the poet.

Comfortably nestled amongst the surrounding bush of Lake Rotoma – famous for the mysterious submersion of the Sunken Island, Motutara; cursed by an angry Tohunga, Te Rarau-mai-Waho, who immersed the island in the waters of the lake – Talulah revels and flourishes in her small patch of land near the lake, working furiously to wring out the many stories hidden in her environment that have been waiting anxiously to be told.

Armed with her palette knife and favourite brushes, Talulah mixes and preps an array of vibrant colours that



'Hobsonville', 770 x 770mm. Acrylic.

pulse with life and potential as she eyes her recently gessoed canvas; already seeing the strokes she will make in her mind's eye.

She has found her story, and envisioned the scenes to come; now begins a mixture of flurried strokes, sharp dabs, and great arches of a sweeping brush, all done with unfiltered abandon, as she wrestles with her canvas to bring her vision to fruition.

Although settled and enjoying their current residence and lifestyle in Rotorua, it wasn't always thus for the Lautrec-Nunes family. Born in Paraparaumu, Wellington, Talulah ventured off into the wide world in 1987, where she would spend 17 years traversing the UK before settling down into life as a married woman, and soon enough, as a mother.

As her children grew up, Talulah eventually found more and more time to pursue her own interests and hobbies outside of the children's schedule. It began with the innocent act of 'giving it a go' and culminated in a deep respect and great love of painting and art.

"I started painting in my early 30's as a hobby when my children were babies, and it very quickly progressed into an obsession. I was living in England at the time, and we would visit the south of France every year for a four-week family holiday where I spent my days painting plein-air. I also got to visit the galleries and museums in London and was particularly blown away by the Picasso and Matisse exhibition at the Tate Modern.

"I am a naturally creative person, and would describe myself as obsessive compulsive – once I get an idea in my head about a project, I will put all my efforts into discovering every detail about that subject. So when I first began painting, I started researching art through the local library and through the internet, and began to develop what I think is an eye for



'Tiki Quarry', 1520 x 780mm. Acrylic.

good art. In the early days, I loved the expressionist artists Max Beckmann, Kandinsky, and Gabriele Munter to name a few. Then I studied the New Zealand artists, and fell in love with Toss Woollaston's landscapes, and of course Colin McCahon.

"Since changing to abstracts my favourite artist is Cecily Brown – I saw one of her large abstracts at 'The Body Laid Bare' exhibition in Auckland and was blown away. I would attempt to paint in the styles that interested me just by trial and error – I would just buy a canvas and have a go. I made some terrible paintings but learned from those mistakes."

After completing her self-directed artist's apprenticeship in the UK, Talulah decided that the children deserved the same great childhood she had experienced in the beautiful countryside of New Zealand; a place where the kids could run barefoot and ride bicycles unencumbered by the pollution and dangers that come with life in the big cities of the world. So in 2004, they made the return home with their growing brood.

Despite the happiness of being on home ground again, Talulah decided that self-directed study wasn't enough, and she turned her attention to the Learning Connexion. It was here she gained a Diploma with Honours in Art and Creativity within a year of study, and thus her foundation to success was laid. Every canvas that has been painted since has become a building block to cement her ever growing influence in New Zealand's arts scene.

Life for Talulah since coming back home has seen its equal share of good and bad. The trauma of two strokes within the space of a year, one of which resulted in the loss of 60% of her eyesight, truly shook her to the core.

"That was very frightening, I couldn't imagine not being able to see to paint. Fortunately my eyesight came back and is 100% again. Professionally, you have to be tough to be an artist, as well as very committed and extremely stubborn. I've taken a lot of knocks from the recent health scares as well as some gallery owners treating my work purely as a retail item, with no interest in the artist behind the work. I feel at times

there is very little appreciation of the time and energy that goes into developing a piece – in my case, the two decades spent honing my talents and developing my style."

Presently, Talulah and Keith have fallen comfortably into an easy routine; Talulah with her paints, and Keith with his writing. "My husband and I love settling in different neighbourhoods for a while and experiencing the lifestyle choices people make – it feeds the creative process.

"I share my current studio space with Keith as we work really well together. I start painting as soon as I get up in the morning, and will work on a piece on and off throughout the day – sometimes right up until 10 or 11 o'clock at night. Once I'm focused on my work, it takes over everything.



'The face of Rongokako (Te Mata Peak)', 1000 x 1000mm. Acrylic.



'Puketapu - Sacred Hill Diptych', 1530 x 1020mm. Acrylic.

"I like to work big and I'm loving large, square canvases at the moment. I use a large house painting brush, and start with big blocks of paint that slowly become smaller and smaller; adding lines and scribbles until I'm somewhat satisfied with the result, before I put it out in the sun to dry.

"While it's drying I like to think what colour scheme I feel like working with such as reds and greens, pinks and greys. I set my palette up with my chosen range of colours and begin the second, more detailed layer that is done much the same way as before. Throughout the layering process, I'll spend a lot of time standing on the opposite side of the room, looking at the work from a distance. When it's getting closer to completion I start photographing it and posting on Instagram – this helps me to see the work from a distance

as well as through someone else's perspective. Sometimes I get interesting feedback, which is helpful, and sometimes I don't.

"Finishing a piece is very difficult as it's so easy to muck up everything that came before with one wrong mark, so I try to push myself to move past the 'it's okay' stage, to the 'that's awesome' stage – I would rather make a mistake and ruin a painting than to sit back and say it's just okay as it is – I really want to be the best I can at what I do; I'm not happy with good, as it's just not good enough in my eyes.

"The latest abstracts were painted while house-sitting in different locations all around the North Island in the last six months. We had a three-week sit on Waiheke Island – which was particularly inspiring – and have just come back from an Easter sit in Hobsonville where I completed two works inspired by the colours of the town houses; one titled 'Hobsonville', and the other 'Bomb Bay'.

"I love the abstracts as they challenge me in ways no other genre has; I can't imagine painting anything else now.



'Stonyridge', 1000 x 1000mm. Acrylic.



'Lal Mahal', 1020 x 770mm. Acrylic.



'Grey Day', 1530 x 1020mm. Acrylic.

There are so many different ways to interpret abstraction that I feel I could be doing these for another 20 years. They're so diverse and frustrating and thrilling at the same time and so difficult. I love the challenge of each new work and the unlimited possibilities – it's quite mind blowing. As a full-time artist, I do have an irregular income, and can go for months living on very little, but the joy and sense of achievement I get from producing a good painting cannot be over stated. I wouldn't choose to live my life any other way. Being an artist has given me total freedom to be myself and to express myself.

"My advice for all those who have been thinking about committing to their craft full time, is simply to learn to market yourself. You can't just create – you have to market yourself. I built my own website and maintain it constantly. Also Facebook and Instagram are helpful in getting your work noticed and for connecting with other artists. But mainly there is no replacement for pure hard work and putting in the hours and – most important – you will make mistakes and create really bad paintings; that's all part of the process."

Talulah's works can be found in several galleries around New Zealand such as The Flagstaff and Mobile Art Galleries in Auckland, and Muse Gallery in Havelock North. Furthermore, Talulah will be starring in her solo exhibition at the Flagstaff Gallery in Devonport opening September 13th.

Otherwise, to view other paintings or to contact the artist, see Facebook and Instagram accounts @Talulah. [N](#)

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By Anna Reed



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Born in 1925, Leonard's story began growing up in Ngaio, Wellington. A dedicated artist, by the 1950s he was exhibiting at the New Zealand Academy of Fine Arts and established as a well sought-after portrait painter. In 1954 he co-established the Lambton Galleries, Wellington's largest commercial gallery.



Their Sacrifice – Mural Lower Hutt War Memorial Library.



Preserved Freedom – Mural Lower Hutt War Memorial Library.



Human Endeavour Mural Lower Hutt War Memorial Library.

He completed several commissions for public spaces, including murals at the newly built Lower Hutt War Memorial Library, and won the inaugural Kelliher prize for Landscape painting. He was also elected a Fellow of the Royal Society of Arts, London. By 1960, encouraged by a fellowship to the Netherlands, and discouraged by the changing New Zealand art scene, Leonard left for Europe, sadly never to return. Settling in England he enjoyed success on the Continent, particularly at the Paris Salon. His youngest brother Frank Mitchell was at Leonard's side for most of his life, supporting him in many of his artistic endeavours.

When Leonard passed away suddenly in 1980 Frank brought his widow Pat back to New Zealand where she survived partly on the sales of his artworks until her death in 2002. At that time Frank inherited the large number of remaining artworks.

Now in his 90th year, Frank and the rest of the Mitchell family are keen to reintroduce Leonard's work to a new generation of art lovers and reinstate him in the history of New Zealand art. They look forward to the publication of a book this year covering the careers of both Leonard and his father, Leonard Cornwall Mitchell, a well regarded commercial artist, illustrator and stamp designer. The book is being produced by Peter Alsop and co-designed by Frank's daughter Anna. After much planning with family friends, the Mitchells have now been lucky enough to secure temporary use of a newly built retail space in Khandallah Village for an exhibition which they hope will re-introduce Leonard to the local community. [N](#)



The Milk Collector Urewera.



Autumn River Scene.



The Musterer.



Patricia Nickalls.



Lilac and Fruit.



Autumn Oak with Wanderers.

Eclectic Majesty

By Eddi Te Koha-Williams.

Raised in a renovated, nomadic bus traversing the pristine and often transient countryside of New Zealand, Wendy Matenga is no stranger to the great power of imagination and ingenuity. She reflects on her journey to become the artist she is today.



Born to an adventurous gold-prospecting father, and a creative, green-thumbed mother, Wendy learnt from an early age to find opportunity and potential beauty in every aspect of her environment. These influences led

to the creation of brilliant botanical masterpieces – her subjects shrouded in a mix of mysticism and reality. Wendy teaches us the frailty of flowers in bloom, and their fleeting majesty; all the while attempting to capture the evanescent life cycle of her eclectic bouquets on canvas.

“Like many other artists, my childhood has greatly impacted on my creative being. My father is a very logical man and can make or fix anything with his ingrained Kiwi ingenuity, and Mum has always been a hard worker – always striving to make things look beautiful and homely, and provide the sense of stability despite our moving around so often. Whenever we ended up in the same paddock for a few months, my mum would always plant a flower garden. Once they had bloomed, we would spend hours putting them through a large press Dad had made.

“I think this is why my art has a mix of traditional and contemporary applications; I like the logic of making something look realistic, as well as the freedom of just letting go with shapes and colours.

“Growing up on a bus, in a small community in Central Otago, most of my schooling was through correspondence, although I did spend my later teenage years attending Maniatoto High School.

“After discovering I was pregnant in my late teens, my family and I eventually welcomed my beautiful boy into the world. Obviously when a child comes onto the scene, adjustments need to be made for the better, so I delved back into Correspondence School and completed my Year 13 Photography and Visual Arts portfolio. As my son got older, I began to indulge in more and more ‘mummy time’, where I would read as many books as I could to help me really understand the technical side of painting. Despite no formal Art training, I feel I’ve done really well through the tried and true process of Trial and Error.

“Being an artist was a completely conscious decision. The single painting that has had more influence on me than anything else was from a Renaissance exhibition I went to as a child, and I couldn’t take my eyes off a painting of a lady in a blue dress. I learnt in that moment that you could have an emotional reaction to art; that a painting is different from a photo; and when I went home with my small postcard copy I realised that nothing beats seeing the real deal.



‘Kale in retrospect’, 950 x 650mm. Acrylic.



'Commission work', 2000 x 1000mm. Acrylic.

"From then on, I had so many ways that I wanted to express myself creatively that it was almost overwhelming and, being a single mum, I didn't have the funds to pursue them all. I did, however, try my hand at making and selling jewellery for a while, but eventually found myself becoming disinterested and it didn't stick. I chose painting because I feel like I will never run out of inspiration and I relish every stage of the process.

"Anything floral makes me swoon, and I love the fact that people who love flowers are generally happy people; there is something really special and kind-hearted about nature lovers and gardeners, and the positivity around this subject spurs me on to put more of it out into the world.

"The combination of light, flower and colour variety is endlessly beautiful; the way light touches the petals of a flower can give me all the desire I need to pick up a paintbrush. I also have a fascination with the term 'Bouquet' and its meaning – 'A collection of flowers in a creative arrangement', and discovering how far I can push that idea.

"The work always starts with the enjoyment of capturing the light on a flower's delicate petals through photography, and then concludes with the challenge to push the boundaries of floristry with my paintbrush.

"I draw the truth of what I see as I love the light, but then I never know exactly where the work is going to go. Because accurate rendering still doesn't capture that feeling you get when you have flowers in your home, or when you are gifted them by a loved one, I've always endeavoured to represent the vibrancy it offers, often with patterns or something purely from the imagination.

"Sometimes I will change the proportions of an object because that's the thing that draws me in; illustration is also a part of my artistic process, with paper capturing a notion before the canvas does.



'Pup's paradise', 380 x 380mm. Acrylic.

"I find acrylics to be a really satisfying medium to use; you can layer and layer and get some stunning results. I like that you can clean up with water and they dry quickly – also the range of products you can use with them is mind blowing – they really are a versatile type of paint.

"I don't even draw onto the canvas with pencil anymore; a small filbert brush is more than sufficient. My brushes are an extension of my hand and therefore my mind – I think you can paint anything given quality brushes. My favourite filbert brushes which I use for the bulk of my work are Art Spectrum Imitation Mongoose; they give a beautifully soft blend and really



'Cafe au paradise', 870 x 530mm. Acrylic.



'Commission work', 650 x 650mm. Acrylic.

hold their shape over time. I have a couple of small, round da Vinci Top Acrylic brushes that are great for finishing edges and fine detail – these two brands really hold up well under the tough life of an acrylic paintbrush.

“The main paints I use are Atelier-Interactive; they have a nice soft consistency and a high pigment load. They make beautiful glazes when mixed with either water or the Atelier Liquefying Medium, and they last well on my wet palette. I have come to appreciate many different white paints and have one from each brand because they all bring different qualities to the palette. Lately I have been using Golden fluid acrylics as they are perfect for line work and have awesome coverage; I can use them both for my illustrations on paper and canvas.

“My ‘creative procedure’ is similar to most artists with only one real difference – my husband and I build, stretch and frame all our canvases by hand. Although not unheard of, it’s not something that all artists do as canvases are so widely available online now with an array of different sizes and



'David's retrospect', 600 x 450mm. Acrylic.

shapes, that the need to do so has become obsolete. Crafting your own canvas by hand however, just gives the whole process a more personal and intimate quality.

“When beginning a new painting, I start by taking a high quality photo of my subject with beautiful lighting as this has a huge impact on the final image. After I have my photos and colour palette in mind, I play with compositions for a while until something feels right. I don’t go by any rules here – it’s just straight intuition.

“Because I take images from a number of photos, this results in a collage-like quality to my work. Once I know where I am heading with a piece, I eye up how big it needs to be and then cut up the wood for the canvas frame.

“Once it is sanded and gessoed, I’m ready to start with the underpainting, often deciding on a dark and dirty complementary to the main colour. This is a really important time for me to be patient and lay down the details with a brush. I make sure this is when I get my values bang on, because I don’t have colour to distract me. Then come the thick and thin glazes of colour, with the final pass focusing on tidying edges. One of the things I love the most about being an artist is laying out a new palette and mixing the colours as the process is so therapeutic and invigorating all at once.

“There is a lot of pushing and pulling involved in these stages from me working intuitively on the more contemporary elements to working quite tightly on the areas of classical realism. Once I decide a piece is done and it’s off the easel, I never go back to it because I’m ready to move on to the next work.

"If I'm really focusing on fine details and glazes, I prefer to work in silence with no distractions. Other times though, good music can really get me going, and I find Kiwi bands like Fat Freddy's Drop or Shapeshifter are great for moments like these.

"I'm really excited about my brand new series and I have just completed six paintings for a solo show in Portland in Oregon, USA. My only ambition is to keep improving; I never want to feel like I am done and I don't think I ever will be. In time, I would like to have better skills to put more of what I have in my head on to the canvas.

"Since meeting my now-husband and getting married, I've found him to be my most gentle, yet vocal motivator – although I personally chose art to be my main creative outlet, he has been the one to motivate me to go public. Honestly, my proudest moment was when I started approaching places to display my art, and they said yes! Fear as an artist can be crippling and I'm so happy to be working through that with the help and encouragement of my family.

"These days, when we all have a chance to enjoy some quality family time together, my husband and 10-year-old son enjoy simple things like taking a meal down to the beach or going camping – these activities really bring us together and refresh us all. My husband and I also enjoy making one-off projects together like a coffee table or skateboard as it's a great bonding experience, and there truly is no better feeling than creating something with your significant other. I also like to go for walks and runs; it counteracts the standing and sitting all day at the easel and gives me energy to keep going.

"Moving to Nelson has also been a huge boost to my confidence as an artist, as this is a place full of people who love art and love talking about it, and that is something that really encourages and motivates me. I'm now a member of the Nelson Art Society. The best advice that has been shared with me and has provided me with the determination to continue was 'if you are good at what you do people will notice'. I think this is a great lesson for novice artists, as it gave me the motivation to keep practising and practising until the people around me started saying I should be selling my work.

"To start off with, don't feel limited by money. I got by as a single mum for six years with half used test pots, plus charcoal and paper, so make the best of what you have. Also find supportive people who get it – that makes the process a whole lot easier."

Wendy Matenga, a woman who has been able to transform an adventurer's life into stories represented on a dusky background, interpreted in the foreground through shapes and colours of vibrant blooms with a flare of the fantastical, is an up and coming artist to keep an eye on. Her work is currently on display at the Parker Gallery in Nelson, Gallery Denovo in Dunedin – as well as the Antler Gallery in the US if you happen to stop in.

For more information on Wendy, as well as upcoming exhibitions in your area, follow her on Instagram via @wendy.matenga, Facebook /wendy.matenga.artist or email wendyrosematenga@gmail.com. 



'Earth orchid', Acrylic.



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