

THE NEW ZEALAND ARTIST MAGAZINE

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ART MATTERS
with Ira Mitchell-Kirk

ARTISTS FORUM
Dougie Chowns
Sketchbook, part 24

FOCUS ON
• TONY KWAK
• ROBBIE & SUE GRAHAM

FEATURED INSIDE:

• Christine Mottram • Debbie Anderson • Jennifer Stebbings •
• John McCormack • Kay Goldfinch • Marley Mcleay •



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On the cover: 'Summer Days' – Debbie Anderson. PG 14.



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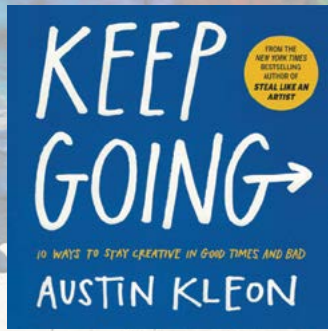
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a note from the studio...

Hello fellow artists – I must say I am looking forward to creating my own works again – but for now, I am promoting your excellent work!

In this issue, there are two art trails/open art studios to peruse as well as a re-visit to Rob and Sue Graham from Wildwood Gallery, who are on one of the arts trails – Taupo Art Connection.

The other Open Art Studio's is Cambridge, where they are celebrating Autumn with their festival – see page 10.

Dougie Chowns has written a funny piece on page 24 and also shares his tips and tricks with the first publication of 'How To Tips' on page 32. PLEASE send your tips through, we all need a heads-up from time to time :-).

Our other contributing writers, Ira Mitchell-Kirk and Eddi Te Koha-Williams have done a fantastic job with their contributions and we introduce a new contributing writer, Matt Mortimer. We appreciate all your hard work, thank you!

Jim Cobb's Atelier Chroma newsletter missed an issue, so we have published the previous one alongside the latest one, in this issue. Heaps of helpful tips there on page 38.

There is an 'unrelated to art' offer where we are trying to support our readers on page 59. Looks like a good deal – support local businesses!

Last but not least by any means, our 'featured artists' and 'focus on' articles spotlight a great deal of talent in this, our beautiful little corner of the world.

Please enjoy this issue, and send your suggestions through to editor@thenzartist.co.nz

We look forward to hearing from you.

Meg



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Letters

Hi Meg,

Thanks so much for the article in your lovely magazine, I was amazed you gave me so much space. I really hope it helps propel me a wee bit further with my art. Also thanks very much for the extra copies that arrived today.

Kind regards
Tania Jack

Hi Meg,

I just wanted to say a big thank you for the great feature in your magazine. I've let my classes parents etc know that they're available from Reyburn House, so hopefully there'll be a few copies sold there. Have a wonderful year ahead

Best regards,
Jane Whiting.

Hi Meg

Firstly, thank you for the great article you did on myself – super excited to receive my copy (and the extras) and share with my family and friends.

The Impressions National Art Awards has now become the 'Tasman National Art Awards' and is being run by an independent body (Tasman Art Focus Group)

As you would understand, we have to set a budget and prioritise but our aim is to lift the profile of this event and put it on the National Art Map. We have a new enthusiastic Committee, keen to see this evolve.

Regards
Glenys Forbes

Dear Megan

Thank you so much for the canvas that arrived in the mail today. It was a complete surprise and a very welcome one. I have immediately started preparing it for oil painting. I will be sure to send you a photo of the completed painted canvas.

Three weeks later . . .

Dear Megan, thank you again for the free 20 x 20cm canvas you sent me. I used it to do this wee oil painting [right].

It's loosely based on a black and white photo from Pinterest site. Thank you again; it was much appreciated.

Yours faithfully,
Jonathan Marett

Hi Jon and readers. These canvases were offered in the July August 2018 issue. It's lovely to have feedback on give-aways. Awesome work Jon, and thanks for sharing! - Ed

Send your letters to:
The Editor,
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editor@thenzartist.co.nz



Gaynor Nairn is delighted with the book she won through our subscription competition on page 2. Good luck to all subscribers for the next draw!





Hooked on Books

Sponsored by Search Press Limited. The books featured on this page will be available at Gordon Harris.

WATERCOLOUR FLOWERS

By Julie King

Use the pre-printed outlines on the watercolour paper provided to create six beautiful flower paintings including popular favourites clematis, white rose and sweet pea and learn all the skills you need to become an accomplished artist.

This inspiring watercolour flowers book is part of the exciting and innovative Paint Pad Artist series. Whether a beginner or more experienced artist, you will be amazed at how quickly you will acquire the skills needed to produce beautiful paintings, and with the initial outlines for the six stunning projects provided on watercolour paper, you can start creating amazing works of art straight away.

Written by professional artist and tutor Julie King, this guide begins with notes on how to use the pre-printed watercolour paper to achieve the best results, and how to make copies of the outlines should you want to attempt the projects again.

Following this there is a short 'what you need' section, enabling you to gather together the paints, brushes and basic equipment required to start painting, and some brief guidance on general techniques such as how to hold the brush, how to add water to your paint and how to mix colour, plus how to frame and display your finished work.

The six stunning step-by-step projects that follow build in difficulty as you work through the book, introducing new techniques as they are used and incorporating numerous handy hints and tips from the author to help you progress on your painting journey.

The six sheets of watercolour paper are pre-printed with the initial outline drawing for each of the projects, enabling you to start painting straight away and giving you the best possible chance of achieving a successful painting.



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Draw will take place on the 20th April 2019.

CHRISTINE MOTTRAM

Amateur genealogist and novice artist, Christine Mottram (née Lovett), has always found beauty and inspiration in her environment. From her surroundings, she has coaxed colours of various hues and pedigrees to synchronize and unite in a bright display to celebrate the diverse nature of realism in portraiture and landscape. A resident of the highly creative community in Christchurch, Christine details her journey of realising her passions and chasing her dreams after retirement.



Written by Eddi Te Koha-Williams



'Purple Beret' - 381 x 381mm. Oil on canvas.



'Still Life' - 584 x 279mm. Oil on canvas.

Born in 1941 in the historic Naval town of Harwich, UK, during the height of World War II, after the death of her father, Christine and her mother immigrated to New Zealand in 1950 to escape the aftermath of one of the world's most horrific wars.

On entering Aotearoa, the Lovett family stayed in Pigeon Bay, Banks Peninsula, before relocating and settling in Papanui, a shining example of why Christchurch has been dubbed 'The Garden City'.

The decision to move to New Zealand proved its worth from the beginning, and this fact was soon confirmed when Christine entered Papanui High School, where she was encouraged to explore her budding creativity in art classes taught by renown New Zealand artist John Coley.

"An artist's job is to communicate directly to the audience in a visual representation of ideas that cannot be communicated or explained in any other way", said John Coley in a RNZ interview.

Emerging from a stimulating bohemia-era, John Coley was a part of a creative society which believed in the power and importance of art in the modern world. An innovative painter, and renowned writer, John Coley has always endeavoured to use various patterns and colour to elicit emotion in the viewer.

Christine's tutelage with John Coley was an influencing and positive experience, one that stayed with her throughout her journey. "John was a great teacher, and made art such an interesting and thought-provoking subject. It was through him that I was first introduced to oil painting,

which thoroughly captured my attention."

After leaving school, Christine married her first husband Allen Westwood, and became mother to three beautiful children while simultaneously working in an office to supplement her husband's wage. Eventually, as a solo mum, Christine would gain employment as School Secretary at Christchurch Boys' High School, where she spent the majority of her career working to support her family, often indulging her creative spirit through helping the Drama Department with costume and stage design.

In 1983, Christine married Robert Mottram, however, it wasn't until

The New Zealand Artist Magazine

retiring in 2010 that she truly allowed herself to discover the depths of her artistic talent.

“When I retired in 2010 from CBHS, I decided it was time to do something about this curiosity and enjoyment I’d always found in art. I felt as if I had finally reached a point in life where I could discover, at my own leisure, parts of myself that I’d never before had time to indulge. So I joined the Art Metro in 2010, where I’ve spent the last eight years studying under the guidance of Livia Dias, who has helped me immensely to become the artist I am today.”

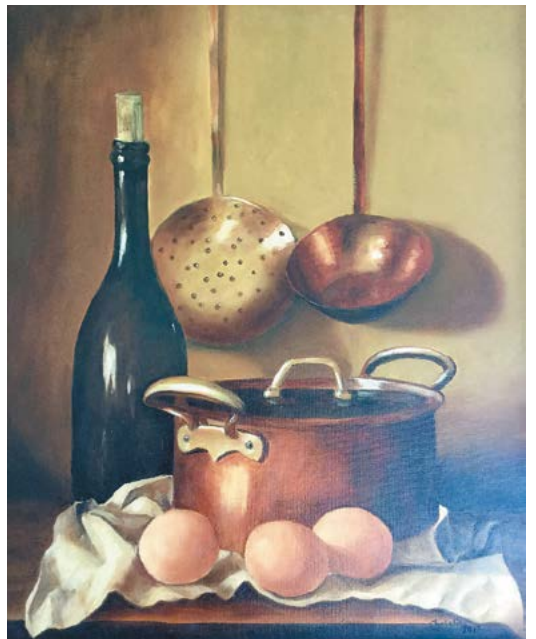
Livia Dias is a mixed-media artist who has dedicated her time to helping people discover their potential, develop their skills to paint and create works of art. Born in Brazil, Dias has been a professional artist and tutor since 2000, and relocated to New Zealand in 2009 after making the decision to explore the world around her and bring inspiration to its various inhabitants. Through Livia and the Art Metro, Christine has enjoyed her time developing her skills as well as discovering and reveling in her own artistic style.

“I just love painting – especially in oils; I paint for enjoyment and relaxation but what I really prize is the feeling I get when I finally achieve painting the visual I have onto the canvas and see that image come to life. I feel that oils are such a pleasure to work with due to their challenging and ever-changing nature – I feel they have so much texture and mobility when compared to other mediums I have worked with.”

Christine’s creative process could be described as the artistic version of the tradies saying ‘measure twice, cut once’; drawing her design onto the canvas in charcoal before painting with acrylics – fleshing out her design and allowing herself to better understand the subject – then finally layering in oils to produce the completed work. Armed with her camera, Christine’s inspiration can be found in her environment; bright blooms and captivating skies grabbing her attention. Then away she goes, envisioning in her minds eye what colours could possibly imitate nature’s sublime beauty.

“I find this process useful as it gives me time to ‘edit’ the painting if need be, before using a medium like oils which can be especially hard to correct if something in the painting hasn’t quite met your expectations. During our classes at the Art Metro, we usually listen to a musical playlist chosen by our tutor Livia, however when I am painting at home, I find that silence is more conducive to creativity.

My tools are made up of brushes and paints from the Winsor and Newton range, as I find their products are of good quality and their paints more refined and pliable. For the most part I use brushes however I also employ the use of a palette knife on occasion.”



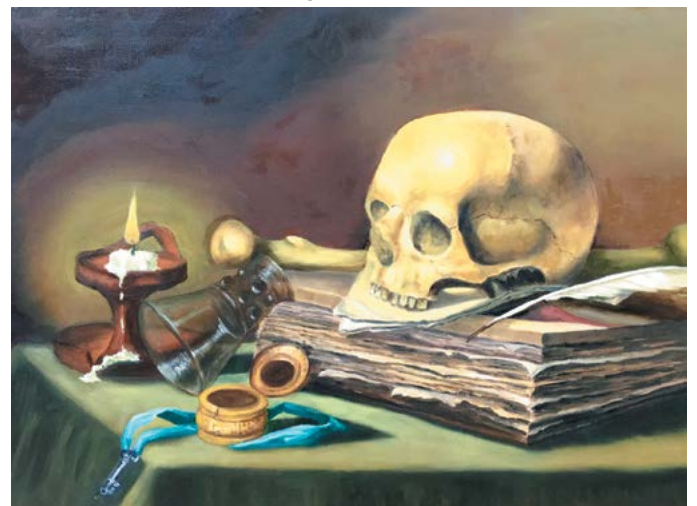
‘Copper and Brass’ - 558 x 762mm. Oil on canvas.



‘Rachael's dogs’ - 558 x 762mm. Oil on canvas.



‘Christchurch Art Centre’ - 508 x 762mm. Oil on canvas.



‘Vinta's’ - 508 x 609mm. Oil on canvas.



'Apples' - 406 x 304mm. Oil on canvas.



'Summer Time' - 558 x 762mm. Oil on canvas.



'Pelorus Sounds' - 762 x 558mm. Oil on canvas.

Christine has so far created portraits of her grandchildren, as well as beautiful and compelling sea and landscape paintings. "At present I am dabbling in stilllife, with subjects such as fruit and flower arrangements, as well as crystal glasses, which really challenge you to study light and shadow and how it can affect your final product. I've always strived to achieve realism in my work, and the rush you get when you achieve that in a new way with different subject matter is exciting. I have never done this kind of work before, so it's a real pleasure for me right now. Learning to apply more depth and shading to my work is a skill I'm eager to develop, to achieve the level of realism I want. For new artists, I'd remind them to be patient with yourself and your work – this is a lesson I have had to remind myself of often."

Thus far, Christine has only just begun to sell her paintings and share her creativity with the world. Although her motivation to create comes purely from the enjoyment and enrichment that art brings into life, she is eager to exhibit her work in the years to come, and to eventually profit from an activity that brings so much happiness into her sphere. "It has been hard work to earn money to afford art classes and equipment, so profiting from this passion would be a great advantage. I have sold four paintings so far, however I've not had the courage to hold a solo exhibition at this point to further my ambition."

Besides her art, Christine is an active member in her community and family – the latter inspiring her to pour over her family tree and discover the various branches and history that make her into the woman she is today.

"In my spare time I volunteer at a charity bookshop one day a week, which affords me access to a variety of worlds to escape into when the need arises. I've also been exploring my family tree over a number of years and have traced my genealogy back to the 12th century in the UK. This, among other reasons, encouraged me to travel to Europe as well as other places such as Canada, America and Australia."

Christine Mottram is a woman with natural talent and an eye for detail; her paintings capture not only the image of her subject, but also the mood of her surroundings. A rising talent mentored by two inspiring and thought-provoking artists, Christine is sure to make her mark on the New Zealand art community and likely overseas. Her work can be found on Facebook as well as her Pinterest page:

<https://www.pinterest.nz/christinemo0098/> 



'Nude' - 558 x 762mm. Oil on canvas.

ART MATTERS

With Ira Mitchell-Kirk

HOW TO ACHIEVE YOUR ARTISTIC POTENTIAL



A question often directed my way is, “where do you get your inspiration?” and “How do you create a body of work ready for show?”



The little red shed, where we would change and then jump into the cold water of Lake Wakatipu. Memories inspire my artworks constantly - Ira Mitchell-Kirk.

These questions often come from the negative stance of it all seeming so overwhelming that one would be justified in simply giving up before they started. In reality it is way more down-to-earth and pragmatic, even in the magical world of creative arts.

Take it one step at a time. Set yourself an artistic task to do everyday and complete it before you move on to the next. Being surrounded by stuff and chaos does not necessarily add up to productivity, it's often camouflage. Make do with what you have: going to the art supply store is not 'doing' your art, it's procrastination and a waste of money as you probably have enough material to make something fabulous already. Reading biographies of the greats such as Picasso, indigenous people of Aotearoa, Australia (every country) and Van Gogh, they used what was on hand; no going to the shops helped them produce amazing work. Quite the contrary, making do with what you have shows a higher intelligence; being able to adapt to your circumstances is a pure survival skill of the highest regard.

Be present. Remove yourself from any form of communication while you create. The only input you need to be unique is you. Your world and life experiences provide a wealth of creative inspiration. The more you are able to switch off and hook into your own being the deeper and more genuine your work will be. If this isn't the germ for the growth of a body of work, I don't know what is. We are constantly overrun by other ideas and creations so it's easy to make comparisons to others and feel less for it.

Start working on a theme, chose from your environment not ever what you think people want to see. Seriously, people want honesty and genuine representation. For example, my dear friend Rajab Ali Sayed has carved a niche in the Houston Art World with his honest insight into his world, giving you a dream like voyeuristic view of his everyday life. Pure brilliance.

Pick a subject your are enthusiastic about, create something on this every day and share. Once you give your viewpoint to the world it adds a fragrance of commitment and seriousness. With 7.7 billion people on the planet, you will, without a doubt, connect with a fraction of these people and find support.

Don't stress. Nothing stinks more than desperation! Have fun. Laughter and joy are what we crave and a giggle sure is contagious. The advantage of creating a self directed body of work makes you The New Zealand Artist Magazine

approachable, connecting to the world from the inside out rather than downloading influences and approval from others. Then a really weird thing happens, people start asking you how to do what you do. The circle of the creative life, it's a hoot. Enjoy the journey, there is no destination, just pit stops along the way. **N**



'I saw sparks' - 1524 x 1219mm. Oil on canvas 2016, by Rajab Ali Sayed. Houston, USA. Rajab's artworks are intimate snapshots of his life, inspired by his immediate surroundings and interactions. Deeply personal and moving, his work connects immediately with the viewer.

CAMBRIDGE OPEN STUDIOS ART TOUR

*Some of the artist's
work on the tour
featured below:*



Janet Smith - Teapot.



Chrissy Taylor - Field Mouse.



Lori Neels - Quilts of colour.



Jill Matthew - Fused Glass dish.



Robyn Barclay - Sunflowers.



Carole Hughes - Riding High.



Meegan Nation - 3 Pinks.



Irina Gronous - Lord of the Dragonflies.



*Lindsay Muirhead - George Sound,
Fiordland.*



Wayne Sinclair - Coast, NZ.



Grant Jack - Print.



Jennifer Burton - Moko Skink in Rasp Fern.



Narelle Huggins - Cambridge on the Waikato.



Beverley Lawrenson - Huia.



Eric Hill - model of The Bounty.



Ann Brocas - Embroidery.



Cambridge Camera Club (Eric Hill) - Karamea Coast.



Dot Harding - Patchwork landscape.


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ART TOUR

Saturday 23rd – Sunday 24th March 2019
 A wonderful line-up of talented Cambridge Artists who will be opening their art studios for the weekend...

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<http://cambridgeautumnfestival.co.nz/open-studios/>

WHERE THE WILD(WOOD) THINGS ARE

By Matt Mortimer

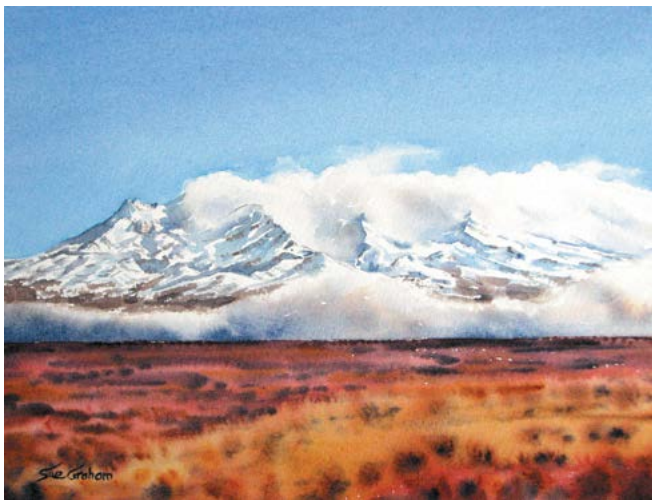
SUE GRAHAM

When it comes to artistic flair, Sue Graham has the ability to not just think outside the box, but to paint it too!

In the tiny settlement of Waitahanui, 13 kilometres south of Taupō, Sue and her husband Robbie own the impressive Wildwood Gallery, a stone's throw across State Highway One from the lake edge.



'NZ Native Butterflies' - Chorus Cabinet mural in conjunction with KNZB



'Mist-erious Mount Ruapehu' - small framed watercolour.



'Dawn to Dusk' - large acrylic triptych.

In Sue's own words, her acrylic and watercolour paintings "feature colour harmony, creatively implied texture and contemporary design elements such as transparent glazes, intermittent panels and borders enhanced with metallic paint".

Certainly some inspired and expressive work!

Sue has risen to prominence in the area, spearheading a recent exhibition at Taupō Museum with other local artists, entitled *Around the Mountains*.

This came about following a comment from a friend, who mentioned "she must have painted the mountains of the Tongariro National Park from just about every angle", which lit the fuse for her paintings to take centre stage in the exhibition.

"Dominating the skyline of the Central Plateau, our iconic volcanic mountains inspired me to present my personal impressions of them from the north, south, east and west. Put simply, my paintings just want to say how beautiful the world is and to encourage people to protect our heritage wilderness areas."

The exhibition is just one small part of Sue's work across the Taupō District, with her skills being recognised by the Chorus network – her striking landscapes are being included in their Cabinet Art scheme. She was lucky enough to do one such piece just metres from her home in Waitahanui, which included painting on all sides of the cabinet. It backs onto a local kura, so the students as well as passing motorists all benefit from the scenic landscape.

This piece in particular fits in with the surrounding area, with Sue gaining inspiration from local trout fishermen, a frequent sight in the renowned trout-fishing area of Waitahanui.

"Keep New Zealand Beautiful in conjunction with Chorus commissioned me to paint another mural near several schools, so I wanted to design something uplifting and also raise students' awareness of New Zealand native butterflies, the Red Admiral (kahukura) and the Yellow Admiral (kahukōwhai). The community feedback has been overwhelmingly positive, including the nice surprise of a 'Thumbs Up' mention in a local newspaper!"

So from beautiful scenery to butterflies, mountains to metallic paint, Sue has some picturesque and striking art.



'Californian Dreamin' - small watercolour.

ROBBIE GRAHAM

To say Robbie Graham enjoys creating sculptures with metal and wood is like saying photography has a little bit to do with a camera and light...

It takes a vision so many of us don't possess, it is a special talent in itself to sculpt using different mediums. One such example is 'Rise' an amazing 4.5metre high steel pipe sculpture, which was cut to create the design before welding and grinding details in to get the finished product.

"Although I have specialised for many years in fine art woodturning, I enjoy the challenge of working on something really big as a change from my delicate, embellished wood art," he says.

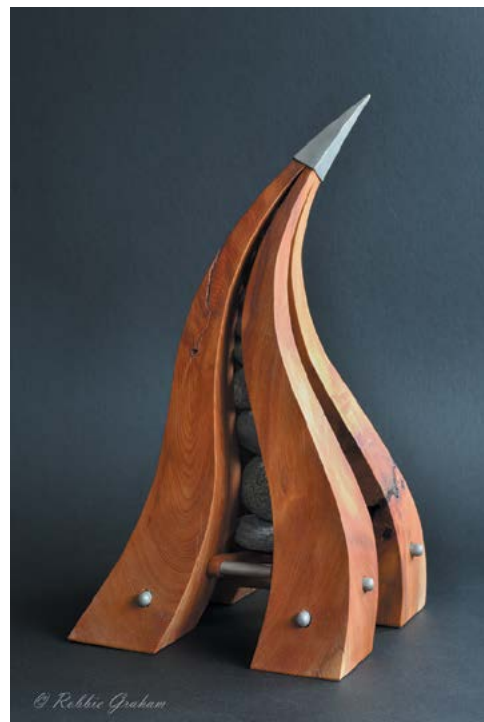
Much like Sue, the inspiration for so much of Robbie's work comes from the scenic Taupō area, taking design cues from trout (that in some cases he has caught!) as well as flora, fauna and the mountains of the Central Plateau.

"After walking the Tongariro Crossing in 1995, we fell in love with the Taupō region and immediately moved here, so the mountain theme really inspired me to create sculptures in wood, stone, stainless, corten and mild steel."

And if all this wasn't enough, he is also an avid photographer, with some canvas prints featuring in the 'Around the Mountains' exhibition.



'Rise' - large metal outdoor sculpture.



'Mountain Heart II' - 200+ year old matai, stainless steel and Tongariro stones.

A SUM OF TWO PARTS

The most exciting thing to catch the eye both across the exhibition, as well as in the various pieces is the collaboration between this artistic couple, a partnership of styles as it were. You'll see photographs with matching painted pieces for example. Although I'll leave it to them to mention which one was captured first ... 



Robbie and Sue Graham – artists at Wildwood Gallery



'Mamaku' - outdoor sculpture in resin, stainless and corten steel.



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GRINTER GLASS

Debbie Anderson



Gathering inspiration from the world around her – landscapes, birds and people – Debbie Anderson began painting professionally after the birth of her daughter in 2016. She has always been an artist, right from childhood, and finds huge motivation from her daughter. “I want her to grow up with a strong female role model – a mother who followed her dreams and succeeded.”



‘Portrait of a White Peacock’ - 405 x 200mm. Acrylic on canvas.



‘Tui on Flax flower’ (commission piece) - 400 x 300mm. Acrylic on canvas.

Art is a huge part of Debbie’s life, as necessary as breathing: “I am lucky enough to have a partner who believes in me and my talent and supports me while I pursue my love of art. I also need to paint to keep me on the level mentally. Painting regularly is therapeutic for me; if I haven’t painted in a week my family notice a bit of a dip in my mood.”

As an emerging artist, Debbie is very proud of the successes and sales she has achieved through ArtEx in Napier and in the Pinehaven Arts and Crafts Fair. Most of her work is through commissions: “I love working with a client to create an artwork with meaning and soul for them. There is no prouder moment than seeing the joy on someone’s face when your artwork is just what they had envisioned or better.”

Like most artists, it is hard to believe in yourself enough to make the leap into the blue beyond, leaving behind a 9 to 5 job and stable income, yet she is so much happier and healthier following her passion. Debbie’s best subject is portraiture of people or birds. “I love to capture the detail and character of a person or bird in my work.” Her approach to mistakes is simply that they are lessons to



'Wonder' - 762 x 762mm. Acrylic on canvas. Collaboration with Forming Masters and Abby Anderson (age 2.5yrs).

I am very proud of a collaborative project I have been working on with Forming Masters, who work with children to celebrate their freedom of expression and create true masterpieces in an abstract work. I worked a beautiful portrait over the piece to complete it. A very special creation capturing the unique and extraordinary time childhood really is in a piece of work to last a lifetime.

learn from. "Sometimes a painting isn't working, therefore I put it aside for a while. Often I can figure out where it went wrong, whether it takes a week, month, or even years... if not there is always white paint to start afresh."

Debbie prefers to work in acrylic and finds they give her the freedom to work at speed. She uses Atelier acrylics mostly as their quick-drying speed and the ability to add water



'The Farm' (commission piece) - 405 x 200mm. Acrylic on canvas.
The New Zealand Artist Magazine



'Ayla' - 400 x 300mm. Acrylic on canvas.



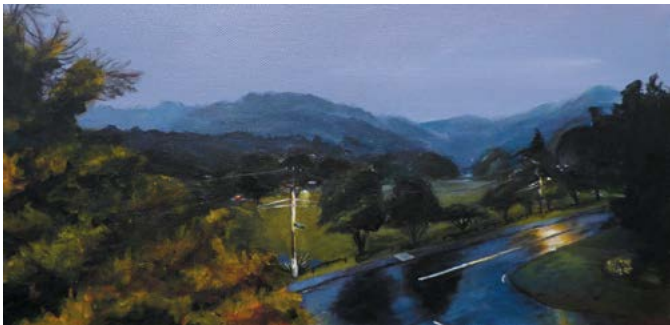
'Days Bay Ducks' - 610 x 303mm. Acrylic on canvas.



'Summer Days' - 500 x 750mm. Acrylic on canvas. Cover Pic.



'Portrait of a Kea' - 455 x 455mm. Acrylic on canvas.



'Purple Storm' - 405 x 200mm. Acrylic on canvas.



'How ya doing?' - 405 x 200mm. Acrylic on canvas.

to change the fluidity works well with her style of work and timeframe. "I have many different brushes, although there is one tiny short brush that would be my favourite. It allows me to almost draw with paint to get smooth colour transitions and add delicate details. Aside from that I love working with a tablet to get the detail I need, zooming in and out to understand what I am seeing."

She always listens to music while she works, and finds it helps her to get into the mind space she needs to get the painting to flow. As for the kind of music, it depends on the day or type of work she is doing. "If it's loose under-painting, maybe fast paced rock or if I'm getting into the final layers, something like an indie style music mix."

When she starts a painting, she likes to map out the details in charcoal, and then use watered-down paint to sketch in the details she wants to work with. "The painted lines will show through the next step of base colours. I set down the base colours of each of the sections quickly, still allowing the lines to show through. From here I use a tablet to help create the details I need, constantly looking back and forth to get it right layer by layer."

Debbie's advice to anyone starting out is to paint or draw every week. Don't be afraid to try out new styles or mediums. Learn and develop. Learn to ask for help and constructive feedback without taking it personally. "Sometimes we get too close to a work and a fresh pair of eyes can make a big difference. Find friends and mentors that you admire and trust to discuss works in progress or ideas you might have for projects in the future – people to bounce ideas off."

When Debbie isn't painting, she enjoys spending time with her daughter and husband. Her parents live nearby as well, so getting out and doing family-based activities is very important to her.

Debbie's work is available by request and commissions. She can be reached through her email debbieandersonart@gmail.com, Facebook, Instagram or her website www.debbieandersonart.co.nz. She also has works on the online site, The Exhibit. She has work in New Zealand and Australia. [N](#)

BELOW: 'Foggy Morning, Pinehaven' - 920 x 300mm. Acrylic on canvas.





By Evan Woodruffe

OIL COLOUR MEDIUMS EXPLAINED

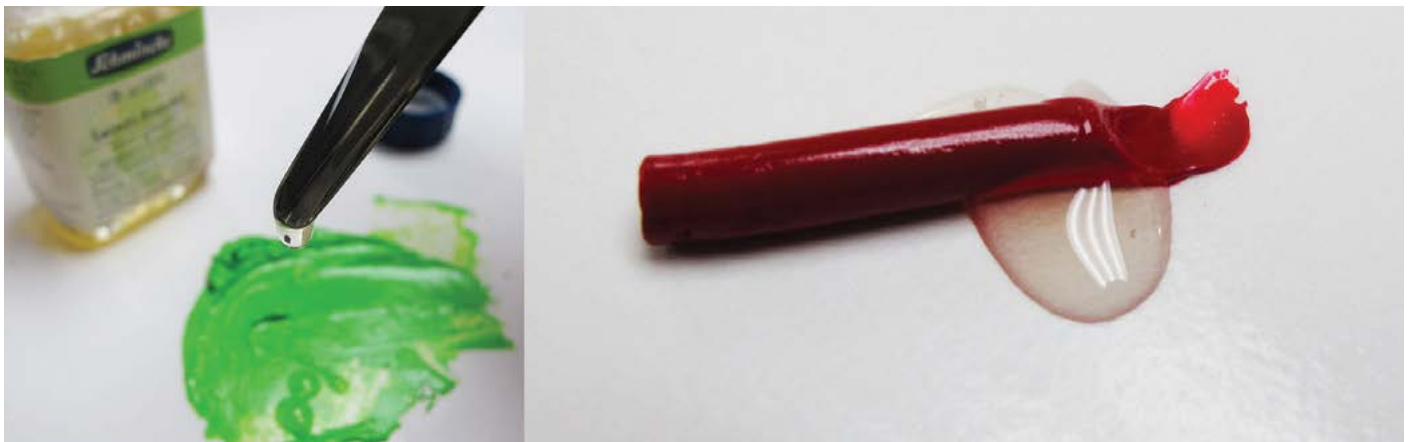
Oil colour is a very different paint to acrylic. Acrylic paints and mediums lose water content as they dry, shrinking up to 35-40%. Almost all acrylic mediums can be used on their own, as they are made from acrylic resin and solids, and dry to a durable film. Oil colour dries by taking in oxygen and in doing so can increase in volume by up to 15%. Oil painting mediums cannot be used alone, and so are correctly termed additives. These two factors can cause issues such as cracking, sweating, and poor adhesion if ignored.

Oil colour is made from pigment and binder. Pigment, being the colour component, is the most important aspect of paint. The binder is necessary to maintain the colour on the surface in a stable film. Good quality oil colours, such as the Schmincke ranges I use, provide an optimum combination of pigment and binder, producing brilliant colour in a very durable film.

Using colour straight from the tube results in a very stable paint film with little risk of cracking and with excellent adhesion. It takes Schmincke three to four months to produce their oil colour, so this is the optimum form for oil paint. Oil paint is meant to be a paste. There are very few examples from the Masters of the past of painting with runny colour. Sir Joshua Reynolds was known for painting with a 'sauce', but he was also known by his contemporaries as 'Sir Slosua Slosh' and many of his paintings have not

lasted the test of time. Sometimes, however, it's good to alter the characteristics of your oil colour – to speed or slow the drying rate, loosen the paint up for blending, decrease the viscosity for a nice drag, and so on. This is done with a range of additives referred to as oil painting mediums.

It's important to remember that the key part of your paint is the pigment – the binder is already present in an optimal proportion, and unbalancing this too much can lead to problems with the paint film. Schmincke solve this problem by producing highly concentrated mediums that add certain characteristics to the paint with just a few drops. They recommend an addition of no more than 20% to your paint. It is interesting to note that in Renaissance times, addition of medium was measured in nuts and seeds – very small amounts indeed!



Just a few drops of Schmincke medium are enough to alter your paint's characteristics. Use your palette knife as a dropper. Above right is what 4 parts colour, 1 part medium looks like – the optimum ratio for most mediums.

Using mediums can greatly expand your painting possibilities, and to fully utilise them you need to understand the simple process by which oil colour dries.

In many paint brands, different colours dry at different rates. This can lead to cracking if a fast drying colour is applied over a slow drying colour. The top layer dries, but the underlying layer continues to expand, shattering the top layer as it does so. Schmincke address this with unique formulations that allow oil colours that dry uniformly: Mussini Resin-oil colour, where the absorption of oxygen is balanced by contraction of the resin, and the more modern Norma Professional, where drying is controlled with the balanced use of various plant oils.

- Colours that traditionally dry quickly include: umbers, sienna, Phthalo blues & greens.
- Colours that traditionally dry very slowly include: whites, reds, ultramarine, black.

This danger of cracking has been avoided traditionally by

either underpainting in fast-drying colours like the umbers; (adding a little solvent to your first paint layer) or adding more oil to successive paint layers (described as 'fat over lean'), as a more oily layer will dry slower than a lean layer. Nowadays, it is also easy to add driers to slow-drying base colours to speed them up.

The most important medium in oil painting is primer. While acrylics will stick to any grease-free surface, oil paints require a well-prepared surface. Choose a high quality gesso and apply several layers, even over 'pre-primed' canvas. Schmincke Primer 1 is a concentrated half-chalk primer that provides a smooth, sandable surface like polished plaster. On a well primed surface and using a bristlehair brush, you can easily apply colour directly from the tube.

It can be very useful to mix a medium into your first paint layer, however, either for a thinned effect or to speed the drying so you can layer quickly. Always use a palette knife to mix your medium thoroughly into the paint.



Different mediums for different stages: just a small addition of Mussini Medium 1 thins the paint for underpainting (left); Rapid Medium speeds drying for quickly working up layers (middle); while Transparent Painting Medium adds incredible lustre to final glazes (right).

If you want a thin, lean first layer, then a solvent-based (lean) medium works well. Solvent by itself is not so good for the paint layer – solvent breaks down the oil binder, and weakens the paint film. Too much solvent will result in a chalky, unstable paint film which subsequent layers won't bond well to. Follow the good rule-of-thumb maximum of 4 parts paint, 1 part medium.

Mussini Medium 1, made from resin and safflower oil dissolved in mineral spirits, will retain the film integrity and lustre of your oil colour. If using over several layers, reduce the amount of Mussini Medium 1 in each successive layer so you're painting fat over lean.

If you want to produce a 'wash' or a dribbly paint effect that demands a drastic dilution of the paint with solvent, you could consider using a much healthier option.

Schmincke Medium W is an exciting oil painting medium that can be added to any oil colour to make it water-soluble. No harmful fumes: mixing 1 part Medium W into 2 parts oil colour and you can now thin your paint with water, either a lot or a little, and rinse your brushes out with water!

Medium W is perfect for artists who currently use turpentine or other solvents in their painting, or to achieve thin passages of paint or dribble effects in layered painting. It can also be used in place of linseed oil to loosen the

paint for blending, and instead of fast-drying alkyd resins, as Medium W dries quickly too. Oil colour diluted with Medium W and water can also be used over standard, dry oil paint, and vice versa.

If you really insist on using solvent, do be aware that vegetable turpentine and mineral spirits are cumulative poisons. Always have proper ventilation when using solvents and avoid skin contact. It is better for you and your paint to use low or non-aromatic mineral spirits, though these should still be regarded as highly toxic.

Mediums called alkyd resins are fast-drying, adding gloss and altering consistency, excellent for quick underpainting and for quick layering of colour.

Medium L is an alkyd resin with a thixotropic character for improved flow and drying. Thixotropic mediums become thick and gel-like when they're left to stand for a time, yet when agitated turn more liquid. This allows a fine degree of control over the viscosity of the oil colour. Medium L allows the painter to either gently fold the medium into their oil paint to preserve some structure, while increasing the drying speed, or to mix with some speed and pressure using a palette knife to achieve a thinner, more spreadable consistency. It is a lot lighter in colour than other thixotropic alkyd resins.



You can use thixotropic alkyd mediums such as Medium L either as a gel or a fluid, depending on how briskly you mix it.

Rapid Medium is an alkyd resin that is good for speeding drying and reducing the consistency of oil colours. Alkyd resin's flexibility makes it great for quick layering techniques, and remember to avoid using more than 20% to maintain durable successive layers.

Alkyd resins don't just thin your paint. Transparent Gel can be mixed into your paint to increase the gloss and transparency without affecting the consistency of your paint, so is good for heavier glazing effects. Megilp is used for thicker oil painting techniques to stabilize thick brush strokes, and for knife-painting, thickening the consistency and drying the colour faster.

Being synthetic, overuse of alkyd resins can make your paint film look slightly plastic. Mussini Medium 3 speeds

drying and reduces the consistency for easy brushing, while its rich resin content enhances the lustre and strengthens the paint layer.

Plant oils are great for loosening up your oil paint, for blending or glazing, without the fast-drying effects of alkyds. The best oil to use is a high quality Linseed. Although yellowish in colour, Linseed has the best drying characteristics of all the plant oils. Clearer oils such as Safflower and Poppy are not good driers, and should only be used sparingly or in conjunction with Linseed. Remember 'nuts and seeds' and only add a maximum of 20% oil into your paint or you can have problems with drying, adhesion, sweating and wrinkling. Oil should not be added to your initial paint layer.



Mediums in action: Medium W allows you to thin your oil paint with water (left); Cold Press Linseed Oil loosens paint for easy blending (middle); while Megilp adds a stiff impasto quality for sharp brushlines (right).

Cold Press Linseed Oil is the precious first pressing of the lin-seeds, which produces pure oil of exceptional silkiness, which will not yellow as much as other linseed oils. Stand Linseed Oil is a thicker oil that is less yellowing and slightly faster drying than Cold Pressed Linseed Oil. Stand Oil is good for glazing and in later layers. The thicker viscosity provides for distinct brush marks and subtle blending through its enamelling effect.

Schmincke Transparent Painting Medium is an 'Old Masters' recipe of stand oil, dammar resin, and siccatives, which is like painting with liquid honey – a lovely drag with the brush lines closing over. The Stand Oil increases

transparency, Dammar provides film hardness and increases the lustre, while the siccatives help drying. Transparent Painting Medium is best used on final layers, and can be added up to 50%. It can also be thinned with a little turpentine, if needed.

So oil painting mediums can be divided into three categories for simplification: Solvents (or lean medium), Alkyd Resins, and Plant Oils. These alter the viscosity and drying times of your paint. Choose which you need depending on your painting style – or you may wish to use colour as it comes from the tube. **N**

From Riwaka to Rolleston

By Matt Mortimer

Tasman Bay at the top of the South Island is rich with inspiring natural beauty and waterways. From the golden sands of Kaiteriteri to the quiet prominence of Trafalgar Square in Nelson, there are sights for all to take in; postcard-worthy photographs and selfie opportunities abound. For Motueka-born artist Jennifer Stebbings, many of these sights have been translated to canvas for all to view as she travels between Riwaka and the Christchurch suburb Rolleston.



'Beyond The Bridge', My front door view in Riwaka - 254 x 508mm. Oil on canvas.

One advantage of travelling between two locations is the ability to be involved in more than one organisation in the art world. "I'm a member of Arts Canterbury and Motueka Art Group," she says. "Both groups keep me up to date with opportunities and what's going on in the art scene. They enable me to exhibit in group exhibitions which can be good fun. Coming away from an art group meeting I nearly always have a new idea or snippet of info I hadn't thought of."

Her inspiration doesn't just spring from her surroundings or meetings with art groups. The answer to this is somewhat intriguing, it's more of a gut feeling. This leads her to paint more than just what can be seen in her beautiful surroundings at the head of the South Island and beyond.

"I can only explain it as an adrenaline surge or a kick in the stomach when I see or think of something I want to paint. It can be absolutely any subject as I don't really have a favourite topic. I suppose like most artists it must be light and shadow, but I will just know when I see it."

Jennifer wasn't always a fulltime artist, working as a graphic designer in the UK and returning home after 15 years abroad.

"I have been painting and drawing from my first memory and art in some form or another is all I ever considered doing."

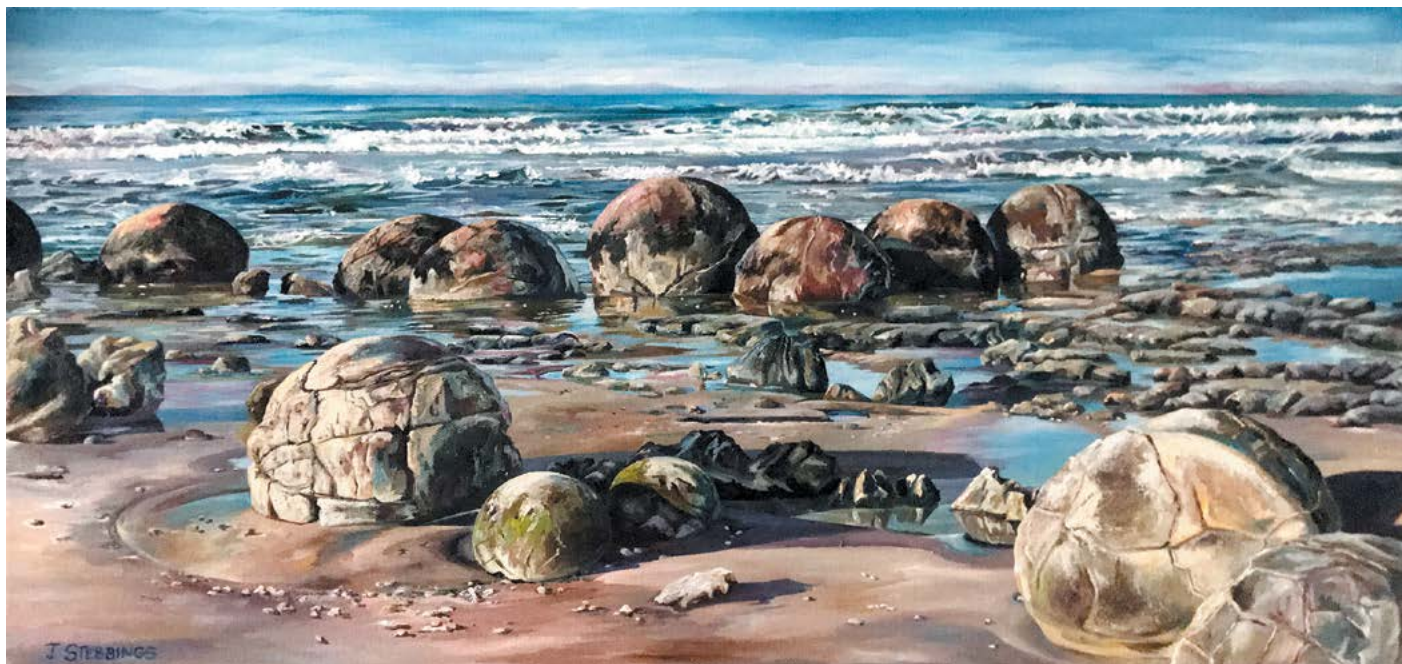
After returning to New Zealand, circumstances led to her getting back into painting, and from this point she hasn't looked back.

"I thought it was now or never to really indulge myself in painting as it was the first time I was in a position to do so. A bit self indulgent perhaps, but I wanted to see if I could become a full time painter if I applied myself fully."

Jennifer's work speaks for itself, but judging by reactions from exhibitions she has been involved in, plenty of people agree – and in a nice touch, not just judges, with 'Peoples Choice' gongs abounding for her work, which is deeply satisfying.

"I've decided entering art award competitions is not for me but showing at group exhibitions I have gained quite a few People's Choice awards which makes me very proud. If 'the people' respond favourably to my work then I'm very happy."

The list of the awards she has won is long and varied, but it is no wonder Jennifer's creations have ended up not just here in Aotearoa and Australia. Some pieces have found a new home



'Moeraki Boulders'; Otago on a road trip - 609 x 304mm. Oil on canvas.



'Taking a Break'; in Nelson stalking with my camera - 609 x 457mm. Oil on canvas.



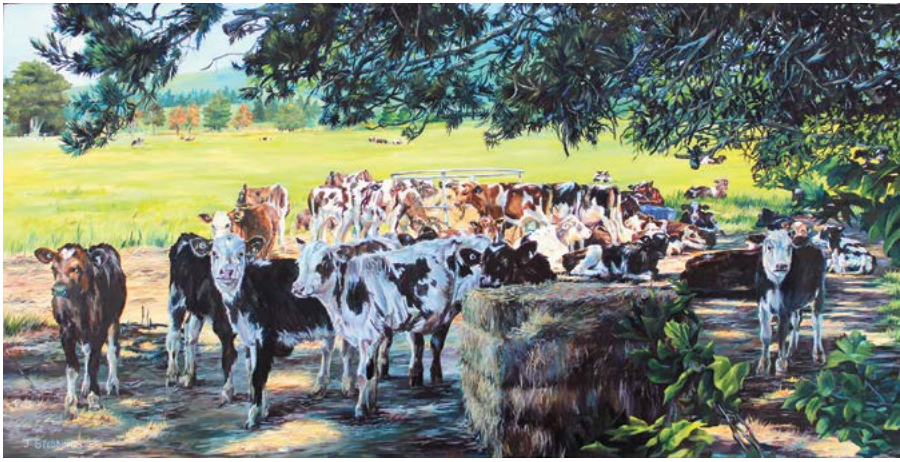
'The Janie'; the Janie Seddon wreck on Motueka Beach - 406 x 304mm. Oil on canvas.



'Green Tree Road'; Riwaka commission - 609 x 457mm. Oil on canvas.



'Times Past'; run-down villas in Blue - 609 x 457mm. Oil on canvas.



'Into The Shade', Sheeld Canterbury - 762 x 381mm. Oil on canvas.



'Eyedillac', Abel Tasman composite commission for a friend in Scotland - 914 x 609mm. Oil on canvas.



'Clydesdales', McLean's Island steam fair Canterbury - 406 x 304mm. Oil on canvas.

abroad in America, Scotland and England.

Her artistic approach is a wonderful blend of the traditional, coupled with modern age technology. It is refreshing to see a new approach, which perhaps, underpins and strengthens the high quality of her work.

Combining everything from taking photos, manipulating them with Photoshop to sketching; all combine in her creative process.

"I take lots of photos then cut and paste the elements I want from each into a Photoshop document. I can move and resize each element in the layers palette until I'm happy with the composition and overall picture. Then I will sketch the picture onto my canvas. I paint in the whole picture quite roughly, let it dry then paint it all in again with most of the detail. After another dry I will keep refining until I am happy it is finished. Finally, I add a spray of retouch varnish to even out the paint finish until it is dry enough for a final varnish."

Within this process, there are some preferred products within her favorite medium – oils. Jennifer loves these for their workability, consistency, vibrancy, richness, and ... that smell!

Colour availability is the only factor in choosing different paint brands, and Jennifer uses soft bristled brushes. The fine art of mixing is also approached in a unique way.

"I use a bit of a mixture depending on colour availability at the store. Mainly Winsor & Newton Artist oil colour or Rowney Artists oil colour. I find Winsor & Newton suit me best with their intense pigment. I use cheap soft bristle brushes as I like soft bristles best but they are not designed for oils so only last for a couple of paintings. Hence me opting for the cheaper disposable option. I use a mixture of equal parts linseed, odourless spirits and Winsor & Newton Liquin for my mixing medium. It is a multi purpose mixture that seems to work for everything."

She also mentions using a rigger brush in addition to the soft ones, because they are so good to draw foliage. So once the oils are mixed, the brushes are at the ready (rigger included). The only addition to this is putting on a good background

documentary to listen to. No subtitles though – she doesn't tend to look up once she's deeply concentrating on a piece!

Outside of her home studio, Jennifer's interests are varied. "My partner and I have a boat berthed literally at our front doorstep so we like to get out on the sea whenever possible in our spare time. I have spent a lot of time over the years playing drums in one form or another. I have played the snare drum in pipe bands for years, here and in Scotland; also the drum kit in various Irish and rock bands."

Funnily enough however, she can be found in the evening doing what some would consider an extension of her work, as she spends time 'fiddling about' with pencil drawing or dabbling with watercolour.

As with most artists, seeing is believing, and you won't have to travel too far if you're located in the South Island. Jennifer has work in Canterbury, Motueka, Richmond and by appointment you can visit her gallery in Rolleston.

Perhaps by appointment in case she's out on the boat? **N**



'Split Rock', Tasman Bay - 304 x 406mm. Oil on canvas.



'Iris', from our garden - 304 x 406mm. Oil on canvas.

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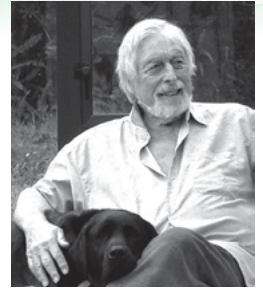
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Artists Forum

Sketch Club



By Dougie Chowns



Frida (also Frieda) Kahlo painted this portrait of herself and her new husband, Diego Rivera.

Photo: Alamy Stock Photos.

Them and us - in defence of Diego Rivera's Frieda and the creative mind - the singer not the song?

Creative minds are seekers of new solutions – visual, performing, in sound and vision – or simply better – more attractive, more advanced ways of doing or completing a product – a painting, an airplane, a film to watch, or the television set itself. Creativity is fascinating because the process starts with a blank piece of paper, an idea, a need... or an amusement.

What is the difference in the mind of a creative to those lacking creative vision but who are highly competent professionals, even academics who develop or produce and usually control new ideas - those without virtuoso talent but with a passion to sit on committees, especially an art committee. I am talking about those who like to watch, as compared to those who like to play? The art watchers passion is one to control the art scene, not to make art. They work hard talk talk, smile, kissy kiss – make or ignore, importantly - make money. Sadly we need them.

Unlike most other occupations, true creatives are often out of control. If very good, they hang on to an unknown untamed totally new concept that twist, turns and often bites, kicks – but evolves to give great satisfaction. Maybe save the world. A creative lives on the edge of a totally hoped for, unknown result. They develop the unknown. Their mind generates an idea, the 'start work' of the problem-solving solution. The blank piece of paper, the empty canvas, a sound, a colour, marks on paper, an action or sequence in film or theatre to produce a totally new, maybe extraordinary concept. A new way to convey visually a sequence, possibly a new sound, in colour

and movement, something never before seen or heard. An airplane, the computer, a solution that replaces the existing 'usual' – plus that unknown creative ingredient that makes it special.

Conversely, solutions derived from the 'already known, tried and tested' may be adequate, but are seldom original. The 'Creative mind must be 'Visionary'.

Being original, the first, is very difficult. The dying Paul Cezanne said "we should each express ourselves according to our own temperament" – perhaps here lies a clue to creative originality? Our minds, like our faces, are all uniquely different but I suggest if our bleached skulls were all in a row on a shelf we would all look much the same. It's the flesh, the muscles, the look in the eye and an individual unique way of thinking that makes a visionary, a Creative. Could it be that true visionaries must be born this way perhaps?

The problem for many creative artists is that they are required to sell their concepts and ideas to minds that are uncreative. Often morons – intelligent, but morons none-the-less. That is, people who lack vision themselves. Leonardo de Vinci was a problem solver with an inquisitive mind, eye and hand, admired in his day

and ever since. However let's remember he was far from the first because, since the cave, we have had invention, realisation of a better way, the better use of our very hands, muscles and invention of tools as extensions to better complete tasks, the use of graphics as survival magic and the ability to imagine, to think through an idea before actually doing it. For example, our Paleolithic ancestors' realisation of the use of a simple flint tool to empower the hand, along with the extension of the arm to increase power and leverage. The result of natural creativity, what you might call 'curiosity' leads the way... and yet today, similar talented dreamers are often ignored, rubbished or worse.

Should a Biennially 'new art 2020' be as worthy as was the stone axe, the wheel, a jet engine, the computer? That's a big demand. Is this year's 'high art' truly art? Indeed is anyone even capable of recognising new art as such – or is it merely an amusement? A desperate best idea. Or a copy of a similar concept once better used in its original form? You think I sound a bit hard? That's the work of a once Director of Creativity talking. Better in Spanish, Director de Arte: the director of the actual thinking, questioning and 'doing' for the Company and staff. Dali faced a dilemma when accused of not being a Surrealist by his peers because his painting style was so excellent and traditional even though his ideas were so radical. His retort was simply "of course I am a Surrealist! I kicked a blind man coming here!" Well, yes! – now that's a creative answer.

In my opinion those who 'control art' are invariably self-centered researcher capitalists, often uncreative people who would be terrified to live on the edge of the unknown themselves. The Paris Salon Committee condemned painters of the day simply because they were unable to appreciate those struggling dedicated enthusiasts – maybe very similar to some of you yourselves. Should we be concerned that they failed to have support or fame in their lifetimes – today while we honour them so enthusiastically? The 1873 Impressionist's never knew what they achieved or gave the world of art, most died sadly in poverty.

Is today any different? What does it take to understand the unknown, never-before-seen concept? Interestingly, those who assess budding career artists in college, actually demand they 'write', (a non hands-on fine artist skill) so that 'they' the adjudicator can understand what they, the 'weirdo on the edge of reason', our

The New Zealand Artist Magazine

art visionary, are about. Is it a wonder that many highly qualified academic artists today appear to have little control over their eye, head and hand when they are required to be first wordsmiths? Found art, assemblages, exploratory journeys and other visual amusements are easier for academic assessment. Not always truly original, they do however create discussion, talking points and interest especially for feature writers to use to feather their own nests making income. But can this new art be hung on the wall to become more expensive as Robert Hughes suggested? Is the future of the art industry actually in danger, I wonder? You can't hang a sound on a wall for example, or a happening or performance to increase in value as you may a tangible visual statement.

The head is working certainly – but often as a creative writer, not an artisan. I find that a problem.

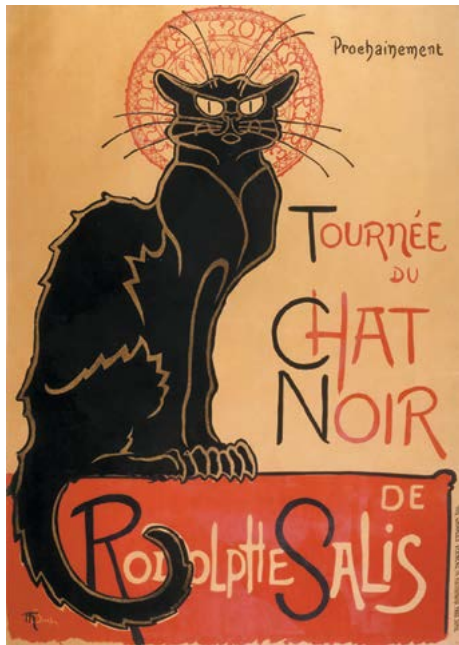
After 65 years of living as a professional creative hands-on artist, I am acutely aware of the demands of the powerful non-creative, often 'bean counter' mentalities who stifle many brilliant visionaries, their solutions and concepts within the artist's lifetime. Good on the artist whose work explodes unexpectedly such as the recent Banksy shredding incident; brilliantly engineered not to happen when alone on a wall in a vault on a dark night, but triggered, at the all opportune moment of auction live in front of the world – brilliant theatre – and the value went up – OMG!

Amazingly the world was thrilled – I suggest the anonymous, calculating Banksy was actually giving them the fingers ... and, they loved it! Who is in control here I ask? Will the paper shreds increase in value - or was it the theatre of the happening? Indeed does it matter?

I remember the tale from the time of the impressionists in Paris, of a new failing restaurant Chat noir that only became the place to go once failed painter proprietor Rudolphe Salis, the first time in anger, started abusing his client's – "good evening monsieur, ooh! is the old bag with you tonight?" stuff – as he inspected

the clients wife with false discretion, to the amusement of all. Like Banksy they loved it! Cabaret, most definitely an amusement, was about to be birthed amazingly, and if you like by a fortunately financial disaster accident averted creatively, but not by intention. What is the difference between an Artist, an Artiste, and a dead hare?

Art is many things as Creative Directors like



Rudolphe Salis

my ex-professional self well know. Creative thinking linked to making money, manufacturing a product and marketing while having fun could be what Banksy is all about. Working as a self named 'ginger group' team of three in the 60's in London, our brilliant copywriter colleague Kevin launched into an exclusive night club for millionaires in London's west end. Named after his writer mate's girlfriend Sibella, it was an astounding instant success but interestingly sought after by middle income would-be's with stretched wallets; success never intended via ordinary people. This was a night club for the moneyed famous. Advertising was the unashamed publication of the 'stand-by' guest list! The Spice Girls I suspect and highly successful, were also a manufactured product – why not Banksy ... even the name? ... **all the way to the Bank-sy?**

... maybe Banksy is a creative directors brilliance with actually a whole office of people sworn to secrecy behind them? I say 'them' and leave gender out as I'm an admirer of copywriter and account director Mary Wells who put Braniff Airlines on stage, has an influenced fan in the Banksy philosophy. Her concepts worked and were fun ... even the aircraft had a smile painted on them!

When detergent was invented, we became involved with 'new product concepting' the client brilliantly produced Palmolive washing up liquid, 95% water. New Jersey and Caracas the test market aimed at socio-opposite women targets, briefed to be written to mad TV stars Laverne and Shirley, to be distinctively and visually different on the shelf, plus a special 'plus' ingredient USP, all at a time when 'Harper Valley PTA' was top of the charts. All intentional – nothing by accident. The resulting ad ran worldwide for 26 years while Madge got older and older. Looking back I see, almost for us, a creative directors problem solving amusement going on, that made money for our client Colgate Palmolive and ourselves as creatives. It's how the industry often works. Applied artists and writers using their skills in organised campaigns rather than the aesthetic pursuit of being a known art name others may or may not care to market. In WW2 the artist and writers, who I was studio boy to in 1954, had interestingly mostly been in a special unit and dreamt up concepts to hassle the enemy, provide agents with false documents, concept dummy airfields in farmlands, even a Panzer tank manual used unsuspectingly by the German service engineers that reduced performance – just a little – not too obvious. Subtle clever persuasion to buy this can



Top: Joseph Beuys.

Bottom: From 1943 Joseph Beuys was shot down as a rear-gunner in the Ju 87 'Stuka' dive-bomber. Hence his performance, the steel plate, felt and honey, with gold leaf in his hair.

of beans rather than that can of beans. No wonder artists and writers are the first to be arrested in Latin countries.

As simply a mass communication device, art is a pleasing opportunity for performance, making an occasion as a memorable experience. Or should the fine art business be specifically about visually tangible work from virtuoso hands of ability? I ask the question only. If we back track to 1873 and consider the dictates of the Salon ... the stuffy committee of died in the wool, dead from the knees-up, brain-dead crones only capable of evaluating from their own limited experience – is today so very different? I so admire Joseph Beuys when he presented his astounding 1965 'How do you explain painting to a dead hare' – a visual performance of explaining painting to the unaware, those CS Lewis named his poem 'Country of the Blind', my own dilemma, writing to you here today.

An admired concept is easy to copy ... but very hard to equal. Diderot would have perhaps agreed, even been pleased and intrigued, but he was a writer who demanded an artist to 'start him' by creating an emotion that he could more easily and better write about. Diderot was a uniquely creative wordsmith who

demanded a starter, or else! A 'play my game, and I will help you' scenario perhaps? Do today's demands by those in control limit what art is about?

Visionaries often don't know that they are visionaries – they just do what they do best and often the world benefits in some way. I think of Bauhaus student's gifts to us today, banned at the time. Natural creativity may also be birthed – maybe you call it invention – and invention is neither art or amusement. Really? Creative visionaries are better advised to get used to that idea perhaps. Whatever, enjoy what you do and together let's marvel at the first ape who picked up a rock and invented a primitive tool that started improving a way of life and progressive intelligence.

It all starts with eye, hand and head I suspect. Inquisitive thinkers not content with the 'known' – always searching and pushing the boundaries. Not as one only talking often negativity, but as one involved with the 'doing'. Long live visionaries and the destruction of the empty page, film screen or canvas! Close to my heart and birthdate, an example – the DH Mosquito airplane, not wanted until they saw it fly.

Like Freda Kahlo's quote "Feet – why do I need you when I have wings to fly", we creatives need wings to fly our ideas. Without wings – those who commission us, who give us lift and hold us up – we are seriously limited. Play their game like Banksy ... all the way to the ... ? **N**



Artisan™

WATER MIXABLE
OIL COLOUR

**DEVELOPED TO LOOK AND WORK
JUST LIKE CONVENTIONAL OIL
COLOUR, ARTISAN DOES NOT
REQUIRE HAZARDOUS SOLVENTS.**

Unlike traditional Oils, this range can be thinned and cleaned up with water, and all brushes and equipment can be cleaned up with soap and water.

NO HAZARDOUS SOLVENTS

Since it does not need hazardous solvents, Artisan is ideal for artists who share a work space, for those in education or at home, those looking for a safer painting environment, and for travel.

CONSISTENCY & TEXTURE

With a buttery, thick consistency, a broad variety of techniques can be achieved and the colour can be thinned as required.

ARTISAN WATER MIXABLE MEDIUMS

As with traditional oil, it is suggested that any changes to flow, consistency, drying times and gloss levels are made using the appropriate medium. Our most popular mediums include;



ARTISAN WATER MIXABLE FAST DRYING MEDIUM

Speeds the drying by about 50%, allowing further layers to be applied more quickly. It also thins the colour, increases gloss and transparency.



ARTISAN WATER MIXABLE STAND OIL

It produces a paler, more durable and flexible film with excellent levelling properties. It is therefore a good glazing medium and can be combined with water or thinner to do this. It slows drying and also increases gloss and transparency.



ARTISAN THINNER

Water can be used as a solvent for Artisan, but for the best results use Artisan Thinner. Artisan Thinner has a stronger solvency than water and Artisan thinned with Artisan Thinner feels slightly better on the brush than Artisan thinned with water.

**LIKE TO TRY ARTISAN WATER MIXABLE OIL COLOUR?
EMAIL 'ARTISAN SAMPLE' AND YOUR NAME AND ADDRESS TO INFO@JASCO.CO.NZ**

'Quail Uprisen' - 400 x 1200mm. Acrylic on canvas.



Gazing South

By Matt Mortimer

For artist John McCormack, a.k.a. JR, the deep South of the South Island is home. Born in Wyndham and now residing in Queenstown, JR's road to becoming an artist was more about bringing out what was already within him.



'Class of 08' - 900 x 1600mm. Acrylic on canvas.

“I popped into this world with a wicked imagination, so it was just a matter of time before it was used in an artistic sense. The term ‘artist’ to me means the use of one’s personal energy in whatever direction you choose and for me that included athletic pursuits and even a stint at poetry. I used to walk about with a sketchbook and pencil for a couple of years at one stage, drawing anything and everything, which introduced me to the murky world of shadows and light.”

Formally a white water rafting instructor, medical ski patroller and action photographer, this lover of the outdoors dropped the paddle, skis and camera and traded them in for canvas and brushes.

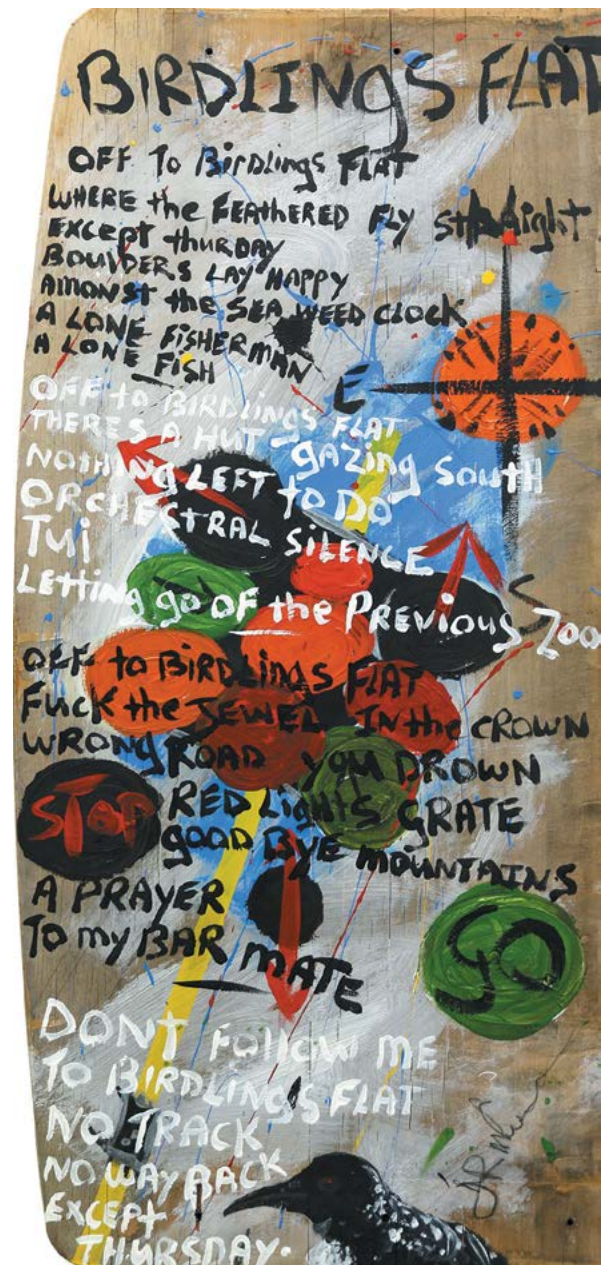
“Eventually my other careers ebbed away. I came from a pretty intense work environment with 30 years wearing a crash helmet as a professional white water river guide and tandem paragliding pilot. I became



‘Wind Of Redemption – Tekapo Church’ - 900 x 1200mm. Acrylic on canvas.



‘Conehenge’ - 1020 x 510mm. Acrylic on canvas.



‘Birdlings Flat’ - 780 x 370mm. Acrylic on canvas.



'Ivory Lake Hut (The Custodian)' - 910 x 1220mm. Acrylic on canvas.

more and more obsessed with the art world. Those previous careers still influence the way I think and work to some degree."

This change introduced JR to a wider landscape of work, using an instinctive gazing ability to find inspiration from many different areas, some of which may come as a surprise to some.

"My close friends call me 'The Gazer' as they frequently catch me staring off into the distance. Gazing is a prerequisite to being an artist. The more you look the more you see. I find inspiration in anything...the wind, cow poo, but often overlooked small things that deserve more kudos...usually it's related to my life somehow or a local subject. The pure passion for life and art is part of the equation



'Trolley Dollies' - 400 x 400mm Acrylic on canvas.

that completes my being." This diversity stretches across each canvas with aplomb; with many exhibitions and works from 'The Stolen Westy Teapot' series, the 'Bandaid' and 'Baked Bean' series' to the present project _ The Classic Kiwi Huts – all examples of varied inspired works.

Exhibitions have featured works throughout the Queenstown and Southland area. JR became a full time artist in 2000 after visiting New Mexico, including Taos and Santa Fe for private art study.

The Stolen Westy Teapot series was JR's first major exhibition and was completed in the harsh winter of an 1860's cottage in Queenstown.

"A place so old, cold and draughty an albatross could fly under the back door. That series certainly put me on the radar in Queenstown and people still call me 'Teapot Man' 15 years

on." The implementation of going directly to the source of his work has paid dividends in his creative process, even in the form of looking after and preserving his 'top two inches'.

"I love the back country huts and I escape to them regularly for a bit of sanity. They are such classic kiwi architecture worth preserving in a painting. I usually have some kind of connection with all the paintings as I go and check them out personally."

Getting down to mediums garners a simple response

"Acrylic on canvas. It's clean to work with; no smells, non-toxic, dries fast." JR has his own special knack with preferred product to get his expressive renderings to completion; a personal practice of sorts.

He explained this process as starting with extra primer on the canvas, sketching in the prime features, a rough background, then foreground in the same manner. Detail is then added, and each section is refined to create each finished project. While all this is happening, JR either has a lot of kiwi music in the background, or alternatively none at all, often being 'lost in the piece.'

Atelier and Jo Sonja's are his go-to paint brands, due to the ease with which they mix, coupled with Atelier Retarder, varnishes and slowing mediums which he has a long history with, because, quite frankly - they work for him due to understanding the products over a reasonable period of time. These are, in his own words, his 'uppers and downers'. Reeves Gesso primer gets a lot of use, although not exclusively. Additionally, there are a couple of other key personal items that are used and included in his creative pathway.

"My trusty blow dryer bought from the Salvation Army for \$2.50. A little bit of warm air helps speed up the drying process in selected areas. Plus my two very old flour tin lids which are my mixing trays and have been with me for 20 years." His advice and musings are such that a young or aspiring artist could do well to lend their ear to. One

such comment included the pearl of wisdom of “painting your way out of a mistake is the sign of a real artist at work.” This underlines JR’s experience.

“Make sure you are doing it for the right reasons...if you are, just keep producing. Take what you learnt from the last piece and put it into the next. When you get yourself out there into the public domain you are going to get knockers, so you need to learn to treat them like water off a duck’s back.”

Outside of his artistic calling, it comes as no surprise that this former outdoor guide still spends plenty of time outside, pushing his body around as a competitive swimmer amongst other things.

“I compete on the master’s circuit for swimming and do a bit of coaching on the side. I run bush tracks and hike in the back country and do the odd 10 kilometre running event. I practise meditation regularly and enjoy cooking. Still surf, and striving for that one last barrel...!”

So what of the future? What are the next steps following teapots, retro resident churches and huts?

“Really just to improve on each new painting, as I am usually caught up in the daily ritual of mixing colours and fuming about the mess-up that I’ve just made. With any luck, the quality of my artwork



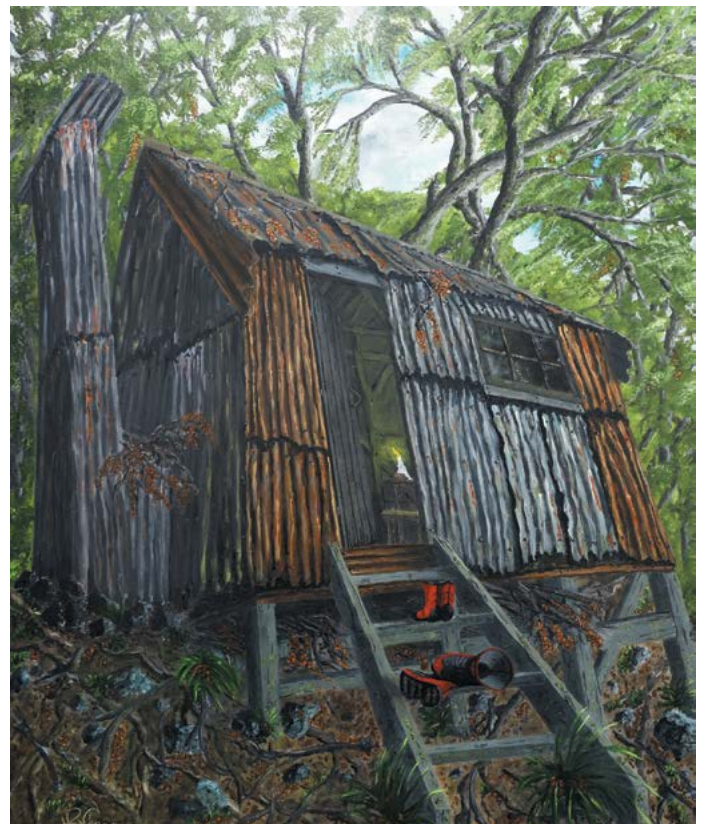
‘Dark Side Of The Moon - Tekapo Church’ - 750 x 1000mm. Acrylic on canvas.

will sort out my ambitions for me.” His overall process however, is one all could do well to mull over. “Look. See. Sketch. Paint. Sign. Varnish. Photograph. Sell. REPEAT. It’s that simple.”

John’s work is readily available for purchase through his website and has been as far afield as here in New Zealand, Australia, England and America. [N](#)



‘Steele Creek Hut’ - 900 x 750mm. Acrylic on canvas.



‘Red Bands at Earnlsaw Hut’ - 900 x 750mm. Acrylic on canvas.

HELPFUL TIPS



Dougies Way – a new editorial to help you. Tips that may be useful. Make it easy for yourself ...

TIP NUMBER 1
Scaling up from your maquette or drawing



A GRID OF 'EQUAL SIZED SQUARES' IS NOT THE BEST!

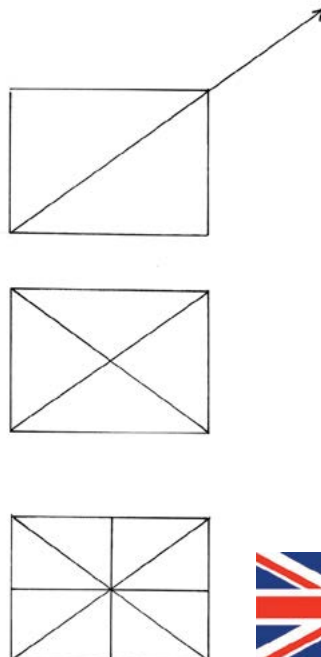
Any grid drawn over an image allows you to plot a bigger image accurately on larger paper or canvas, so please try my way you need only a ruler and 90 degree set square.

I have often seen the wrong way to scale-up drawing squares printed in art books. Measuring off equal squares is not necessary – scaling up an image is all to do with – a grid – to plot your original larger or smaller . . . make your grid easy to duplicate, free of measuring, keep it simple.

HOW? Easy! The way I learnt 65 years ago when starting a career in a Professional art studio is easier, faster and better – yes better, I assure you! Try it yourself you won't be dissatisfied.

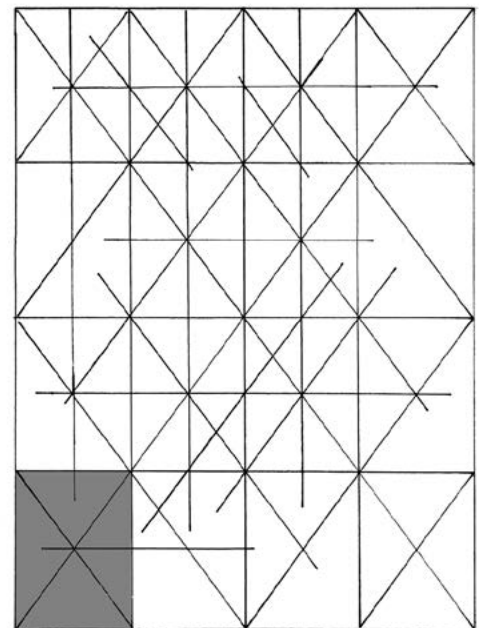
Heres how:

- 1) Make a 90 degree left side and base to form a rectangle around your original.
A diagonal corner to corner extending onward beyond the top right corner
Any horizontal or vertical bisecting the diagonal ... is exactly in the same proportion width and height.
... at any point on the diagonal – drawing horizontals and verticals to bisect the diagonal will always give you a rectangle, a box if you like,



the very same proportion even kilometers in size.

- 2) Next: make a corresponding diagonal in your rectangle corner to corner.
- 3) Next: a vertical through the centre of the crossed diagonals – and also a horizontal
- 4) Next: Stand and Sing – Rule Britannia – and you will never forget how to do this you have drawn a –British Union Jack – the basis of the GRID to plot any identical image in any scale you wish. No measuring, no chance for a mistake – a straight edge or ruler, and set square only. If heaps of detail in your original just keep on drawing






My sketchbook drawing for use to film as a double exposure to be superimposed on the actual hillside as wife to the Cerne Abbas Giant – note the size of the farmhouse.



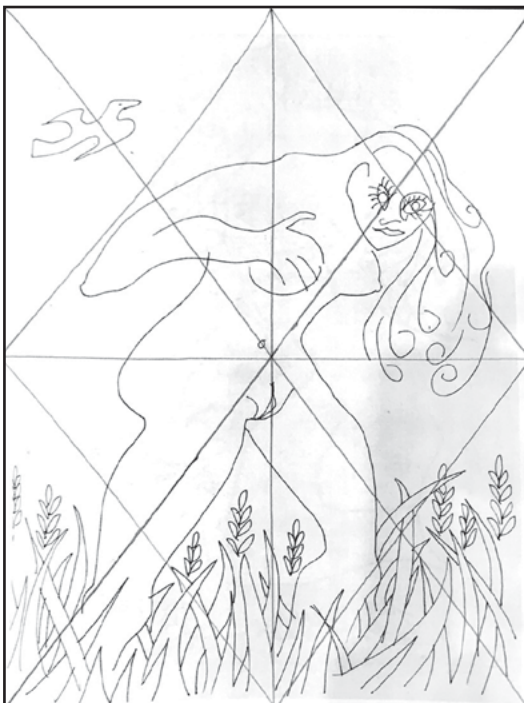
TNZAM's artist's impression of Dougie's concept.

more diagonals and verticals always bisecting the established rectangles – making union jacks within union jacks.

- 5) Next: Create the same grid method the size you want on your new canvas, using the same right angle and diagonal system etc.
- 6) Next: PLOT the same image on your new large canvas, (in my case a hillside) making sure you exactly copy the image.

However my name is not Cristo and three Wiltshire villages went into spasm at the overt idea, as I was told by the Curator of Devizes Museum, my fathers Moonraker birthplace. As a serious artist I would have enjoyed leaving behind an artwork that could be seen from outer space – so much for big ideas, but we all can dream. Neolithic people did – maybe you will also? Have a go! 

In 1999 I proposed a millenium hill figure in Wiltshire England to be cut into a chalk hillside. A rapid drawing in my sketchbook which I sent to Wales to mentor friend and BBC TV authority Mythologist Dr Ann Ross then in Aberystwyth Wales identified and named my drawing the corn fertility Deity – Anu – and that she would be appropriate to mark the then coming 20000 millennium as partner to the Cerne Abbas Giant or – Rude Man – that has graced a British hillside since neolithic times. A wife for him I thought, just a bit taller but as corn goddess equally sexually overt.



KAY GOLDFINCH

Over the years, Kay Goldfinch has attended workshops and classes at Inverlochy Art School in Wellington, Wellington High School night classes, Monash University in Melbourne, Boon's Pottery in Singapore and life drawing workshops in Toronto. In 2008 she was invited to be a part of a ceramic exhibition



'Mature Elegance' - 500 x 600mm. Oil on canvas.

in Zongshan, China, Hong Kong and Singapore, and was awarded a Certificate of Honour. A solo watercolour exhibition in Singapore also provided a great learning experience. Her work has ended up in Australia, New Zealand, UK, Germany, France, Singapore, Hong Kong, America and Canada.

“ I have drawn and painted most of my life and after selling my hairdressing business and starting a family I had the opportunity and time to develop my art and ceramic interests. Creativity has always been

a big part of my life, so I guess this all came very naturally.

For me the biggest inspiration for my work has been travel and the opportunity to live and work in other countries. The inspiration is endless, whether it's the people, the colours, the culture or the different architecture etc. It seems to supply a passion for my creativity. I admire artists like Matisse, Van Gogh and Gauguin etc, and they have inspired me because of their



'Bowls' - 60 x 100mm and 70 x 110mm. Stoneware clay.



'Blow Fish' - 120 x 150mm, 100 x 100mm and 120 x 120mm. Stoneware clay.



'After the Bath Series' - 220 x 180mm. Porcelain clay.



'The Beauty of Flax' - 300 x 600mm. Polyptych. Oil on canvas.

use of colour and texture – they were not afraid to experiment. They seemed to paint the way that they wanted to even though this resulted in rejection by the art establishment.

I think as an artist you see the world in a different light. To have an idea and then follow through with creating something special is very rewarding. And seeing people respond to your work, especially if it is in a positive way, is magic!

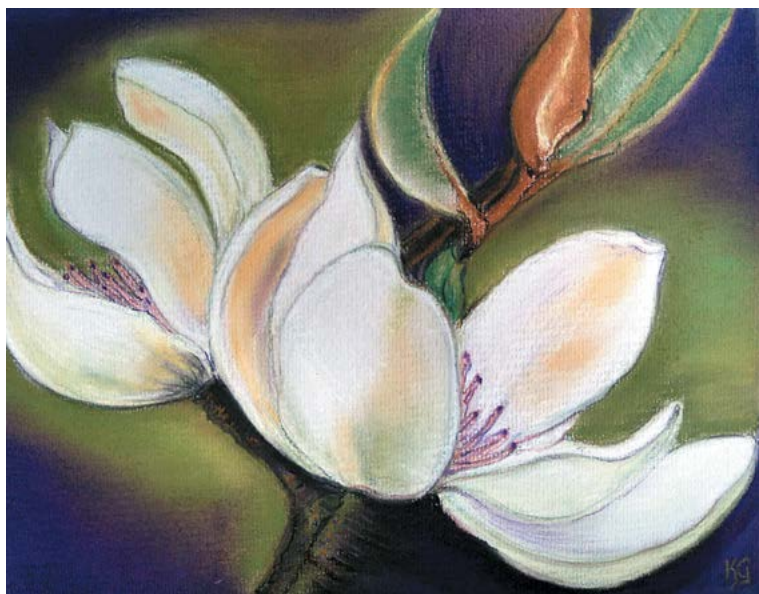
I don't have any particular artistic ambitions; I just do what I do. To be able to work and enjoy it with a passion is very special. To quote Confucius "When you work at what you love you never work again " this sums it up!

I hope that my art continues to give pleasure to people as it does to me. My art continues to evolve so it is difficult to know what I will be doing in five years time. When I look back five years ago, I had no idea I would now be undertaking commissioned sculptures.

I am very enthusiastic about the projects that are currently



'Orchid Fantasy' - 400 x 500mm. Oil on canvas.



'White Magnolia' - 340 x 270mm. Pastel on paper.



'From Beneath the Sea' - 1800 x 80mm. White stoneware clay.



'Flight' Ceramic Bird Sculpture - 240 x 280mm. Stoneware clay.



'Sea Anemones' - 200 x 90mm. Porcelain clay.



'Sea Creatures Vessel' - 130 x 110mm. White Stoneware clay.



'Sea Coral' - 60 x 110mm. Stoneware clay.

keeping me busy and inspired. My recent commission was for a client who has a home in Pauanui, was a wall sculpture comprising of 44 small pieces, each being a different design and colour. Once the tile shaped sculpture was installed on their wall it came to life as it complimented the modern house and room. This work has carried over into another totally different wall sculpture but also very exciting to work on, consisting of 22 pieces comprising of faces and elements of nature. All these pieces are contained within a shadow box construction.

What is my preferred subject? When I am working with clay I am totally inspired by nature, for example seed pods, sea creatures and scavenged objects. I prefer to paint people, flowers and fauna. Oils are my favourite medium for painting as they deliver a richness of colour and the process of building up layers is very satisfying. For ceramics a white stoneware or porcelain clay, as the whiteness enhances my

detailed work. I mostly use stains, oxides and clear glazes as these produce the results that I desire. And when asked about my favourite piece of equipment I would have to say my hands and fingers; without these I couldn't create.

In preparation I usually sketch out a plan giving me the opportunity to change or add ideas. This lets my creativity flow before I am required to commit to an idea.

As a rule I don't have a strong preference over brands but I do try to buy the best quality. I prefer Macs Mud Clay by Waikato Clay as this is very strong and white. Winsor & Newton or Pebeo paints are my favourites for their great colour and quality.

I always have some music going in the background; jazz or easy listening. Outside of the studio I find knitting, sewing, gardening and taking regular long walks all provide me with great relaxation. I also volunteer at Gallery No 23 in Carterton to help in the shop.



'Friendship' - 700 x 2100mm. White stoneware clay.



'Australian Gumnuts' - 600 x 600mm. Oil on canvas.



'Sea Corals' wall sculpture - 120 x 120mm (each piece). Stoneware clay.

My tips for new artists – experiment, be prepared to make mistakes and learn from them.

The galleries that currently carry and sell my work are the Academy of Fine Arts in Wellington, Gallery No 23 in Carterton, Mint Martinborough and Van Helden Gallery in Eastbourne. I am a member of the Academy of Fine Arts Wellington and I also belong to Ceramics NZ as a member and exhibitor. These organisations provide an avenue to be known, to sell, exhibit my work and to enjoy other artists work. [N](#)

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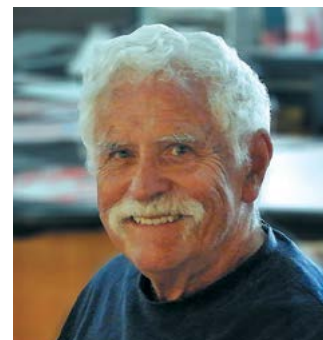
Jim Cobb's NOVEMBER ARTISTS' NEWSLETTER

How to get the effects you want from our new range of Mediums

The end of the promo we've been advertising in previous issues is fast approaching. I hope you have already been able to look at our www.atelieracrylic.com website and choose the Mediums that you feel will help you get the effects you are after.

Hopefully you've tried the free sample tubes you've persuaded your participating Atelier retailer to order for yourself and your friends. If not, ask them to contact Amanda Rose at Chroma Marketing in Sydney. Time is running out. Act now!

- † Our new range of Mediums have a logical sequence, graded from very thick to very thin. You will need to reference all this material on our website and choose accordingly.
- † I hope that the logic of this Viscosity Ladder of Mediums will make it very simple for you to choose what you need.
- † The Mediums are formulated to match the satin finish of the paint.
- † The two matte paints Jo Sonja Acrylic and Atelier Free Flow have special Mediums to maintain their mattness.
- † Final surfaces can be left without varnishing or can be finished with your personal choice of varnish from our range shown on our website.
- † These new mediums work in two ways:
 1. They function as traditional Mediums but
 2. When you use them with **Unlocking Formula** you can keep your painting wet as long as you like. Unlocking Formula is therefore vital if you want to take advantage of the paints' interactive properties.



Jim Cobb, owner and founder of Chroma Pty. Ltd.



Visit our website and watch the Videos showing you all about our new Mediums



All our new Mediums which are set out on The Viscosity Ladder (left) are also described in detail on our website Atelieracrylic.com and if you need to refer back to earlier newsletters we have a special newsletter section you can find out all the information and see the accompanying videos of the new mediums being presented in this promotion.

A Viscosity Ladder for Our New Mediums

I am setting out a recap of the mediums in a ladder progression. They appear below starting with the thickest.

Atelier Heavy Gel Satin

This gives you the body and texture of oil paint – even Heavy Bodied Acrylics need a boost to look like oil paints. Available in 250ml jars



HEAVY GEL SATIN

Gives you the body and texture of oil paint – even heavy bodied acrylics need a boost. Go to the newsletter section of Atelieracrylic.com and view the video.

Atelier Thick Painting Medium

Used to lubricate your painting without losing viscosity – it extends the heavy bodied consistency of the paint itself. Available in 250ml bottles



Atelier Middle Medium

This has a juicy consistency good for lubricating and smoothing out thicker paint and for glazing and so on. It is thinner than the paint itself. Available in 250ml bottles



Atelier Painting Medium

This is an existing medium but it is the most popular medium in our range. It is not in this promotion but it sits in a position slightly looser than Middle Medium and many of you probably already know how to use it. Available in 250 bottles



THICK PAINTING MEDIUM Lubricates your acrylic paint without losing viscosity

If you follow the sequence of the newsletters you will find that every medium has its own demo video to help you discover how each one works.

Atelier Thin Painting Medium

At first this seems to be very watery. It liquefies acrylic dramatically and turns out to be surprisingly useful. Available in 60ml tubes and 250 ml bottles



All the above mediums dry to a satin finish which matches our heavy bodied Atelier acrylic paints.

KEEP READING on our website

If you go to Chromaonline.com, the home page gives you links to all of the Chroma brands.

Go to atelieracrylic.com for the digital newsletter.

The Best Mediums to Use with Jo Sonja Acrylic and Atelier Free Flow Colours

The two Mediums from the above Viscosity Ladder which both retain a matte finish are:

- † Holding Medium which thickens them for more painterly work
- † Thin Medium liquefies them dramatically

Jo Sonja Acrylic and Atelier Free Flow both dilute sharply with just water, which can be thought of as if it were a medium itself.

Atelier Free Flow is a little more fluid than Jo Sonja, but both have a matte finish and work well together. You can use Jo Sonja to enlarge your Atelier Free Flow palette because the Jo Sonja range has many more colours.

Jim Cobb's MARCH ARTISTS' NEWSLETTER

If you are having problems getting hold of our new Atelier mediums as shown on the Viscosity Ladder on the previous page, you can still get them on the web at The Sydney Art Store in Zetland NSW (thesydneyartstore.com.au) or you can email us on marketing@chromaonline.com and nominate a local art store that we can send your order to.

Colour mixing

I am not starting this process yet, however I have been looking at what others have done on the web and want to make some recommendations

- Mark Waller at exploreacrylics.com has the best and most helpful material I have been able to find on the internet and he uses our Chroma paints. His website is the best source on how to paint and contains a lot of useful information. He has highly organized tutorials presented in a very logical and easy to follow way. He also has a number of recipe books, the content of which you can watch on his website and each subject has a list of colours needed, and if they are not in your paint box already, you can get them at your art shop, or at The Sydney Art Store (see above).
- Other good colour mixing ideas I have found are - Kevin Kemp, who is also using acrylic paints, and Chuck Black, who has some very practical colour mixing suggestions.
- Other good net tutors, not necessarily dealing with colour, that I have found are - Fraser Scarfe and Ron Hogan, who are operating in the UK.
- Do you have any suggestions you can offer? I would like to create a reference list because it might save people who are looking for good content a lot of wasted time, because it can be difficult to find good material. Email me your suggestions to marketing@chromaonline.com

Reviewing the painting process itself

I painted regularly during the recent holidays and although I am trying to give general information about paint, when I talk here about the process of painting I can only really report my own process. Of course, I am fully armed with all of the new mediums: so how am I using them?

- Because I pay a lot of attention to being able to control and delay the drying time doesn't mean that I am doing that all the time. Because acrylic painting is mainly concerned with layering, and in the earlier setting up stages, I want the paint to dry quickly.
- The acrylic advantage over oils is that it is

easy to mess around in the early stages and just overpaint your mistakes, or passages that you don't like, and in fact, some cunning oil painters have realised this too and many start off their paintings using acrylic. Of course, they have to decide where the "cut off point" is before they change over from acrylics to oils. This is basically what I do with acrylics so when I need to use the Atelier Unlocking Formula it is usually toward the end when the painting is starting to take shape and I want to have more control.

Choosing mediums to control the time lapse

Our fastest drying medium is the Holding Medium, and if it turns out to be too fast the Unlocking Formula will keep it going. The Thick Medium, Middle Medium, and our 'old time' clear Painting Medium all dry at the same rate, giving a longer interval between applications of the Unlocking Formula.

Integrating layers when painting with Acrylic

A good acrylic painting, where layering is always important, needs to have effective ways to control the edges between the fresh paint and the dry layer underneath.

- There are several ways to fuse these edges and what I do is to apply the wet paint and then soften the edges with a wet brush, or spray the area lightly (you only need atomised water), and then brush out the gradation from the wet paint area.
- You can use whichever medium you like for this purpose and add water if you need to, or you may even find that you can get the effect you need without using a medium, just water.
- While it is easy to adjust the final moves of an oil painting because the colours and tones do not alter but when using acrylic the paint does dry differently.
- I have illustrated this here because, when diluting with water, which you would probably think will not alter the colour because



Jim Cobb, owner and founder of Chroma Pty. Ltd.

KEEP READING on our website!

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water is clear, actually makes the wet paint look lighter and when it dries it will be considerably darker. If you dilute this final layer with pure retarder, the diluted colour will stay on shade. Of course, the retarder will take quite a while to dry and it won't hold you up if this is the last layer.

TONY KWAK



As a young person Tony Kwak always had a pencil or brush in his hand. At school, art was his most enjoyable subject, right through his high school years.



FROM LEFT: 'My back yard fantail'; 'South Island Rock Wren'; 'Morepork black'; 'Kereru in my back yard' - All A4 graphite on paper.

After leaving school part way through seventh form in 1968 and starting an apprenticeship, other things replaced his art such as spear fishing, underwater photography, hunting and fishing. He attempted the odd small watercolour over the years but no sketching.

In recent years Tony has still been keen on outdoor pursuits – spear fishing, kayaking, tramping, photography and astrophotography. Due to a health issue he ended up spending the last seven weeks of 2017 in Domain Lodge in Auckland finding himself with loads of spare time. He

purchased some paper and pencils and started sketching again after a nearly 50-year break.

Due to further medical issues he has had to take another break but feels he is improving every day and is looking forward to getting back into it.

"I've never had a favourite artist but enjoy all forms of art. With my own art, I love the personal challenge and satisfaction, and I am looking forward to improving my sketching and trying watercolour painting again. I would love to dedicate more time to my art and to create an



FROM LEFT: 'That darn cat'; 'Horse head'; 'Kakapo'; 'Bengal Tiger 2'; All white pencil on black A4 paper.

income stream from it.” Recently Tony joined Northland Society of Arts and has been sketching animals and birds but prefers the challenge of portraits. “At the moment I find portraits of children easier than sketching adult portraits, but with practice I hope to get better. I like the challenge of drawing eyes to create a connection with the person viewing the drawing.”

White pencil on black paper is Tony’s favourite medium. “It has more impact and is challenging reversing detail from black on white. However, I mostly use black pencil on white paper. Due to the gradient of black pencils (soft to hard leads), great shading and details can be created.” He is very impressed with the Tombow propelling eraser as it can be trimmed to erase very fine lines when drawing details such as hair.

“I like to work quickly (almost impatiently). I start with the rough dimensions, then the eyes in detail, and then the rest of the drawing. Some of the A4 sketches here have taken me two hours from start to finish. I feel this approach gives them a certain ‘live’ quality. The sketches that take longer show more detail so I need to keep practising to find the sweet spot.”

Generally Tony has no music playing while he is creating, preferring peace and quiet and ambient nature sounds.

He is still trying to work semi- fulltime and advises new artists to “keep at it!” **N**

The materials Tony uses are:

- Paper card
- White pencils – Transparent Faber Castell Polychromos
- Black pencils – Faber Castell 9000 series, 8B - 6H
- Erasers – Faber Castell art eraser for general erasing, and Tombow propelling pencil eraser for fine lines
- Paper – A4 TAB, 110 gsm white paper – I want to try heavier gsm, for example Seawhite heavy weight cartridge paper (220 gsm). I prefer textured paper to smooth paper as I think it gives the sketch more character.
- Black paper – A4 card from Gordon Harris.

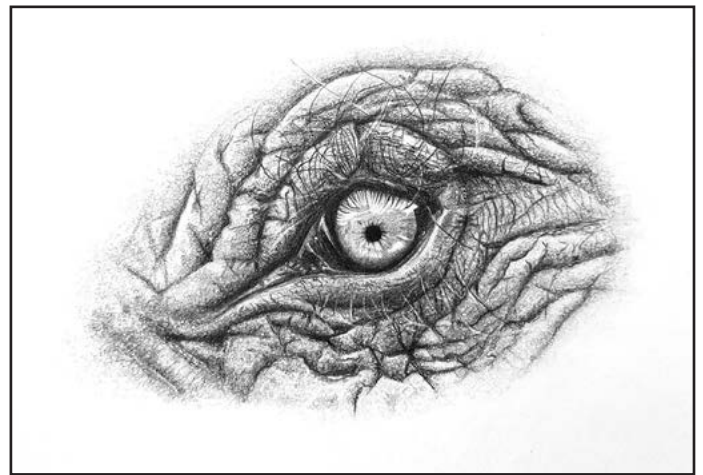


TOP RIGHT: Horse head nebula in orion. Astrophoto using Canon20d.



LEFT: First attempt at colour - ‘Horse’. Black A4 paper.

RIGHT: ‘Exercise in texture. Elephant eye’ - A4. Graphite on paper.



BELOW: Narrow band image of pillars of creation. Astrophoto using Canon20d.

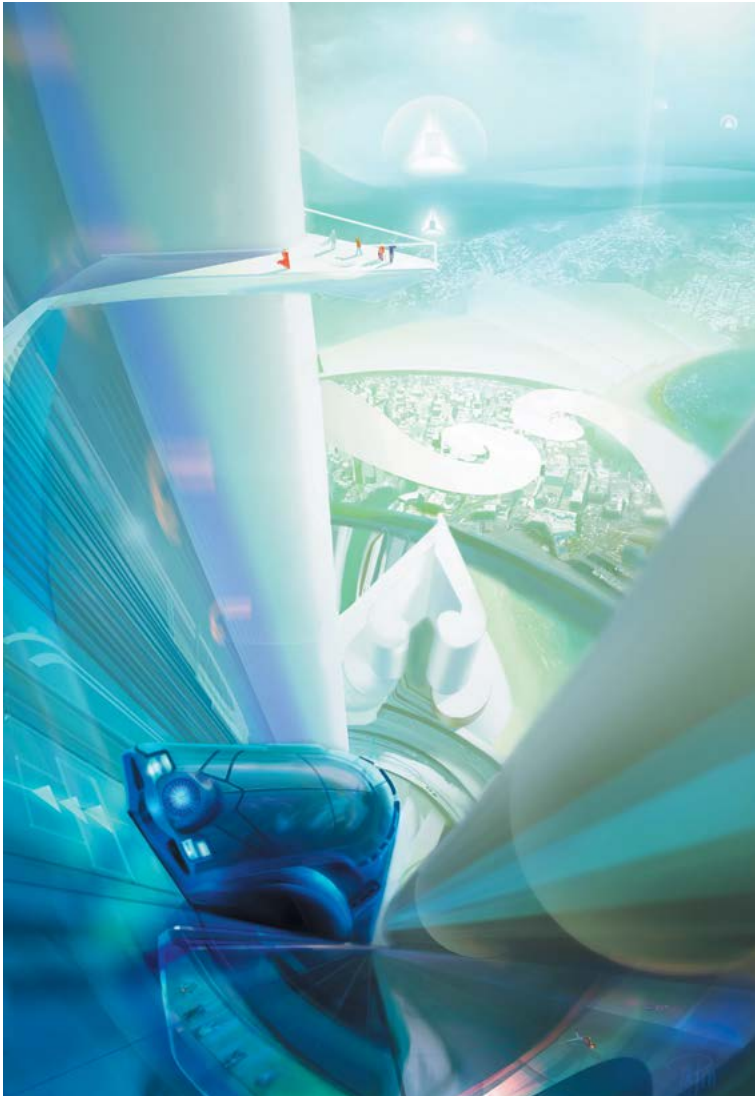
BELOW RIGHT: ‘Puppy dog’. White pencil on black A4 paper.



MARLEY MCLEAY



Back in the 1980s, Marley McLeay had a special interest in drawing, inspired by science fiction television programmes and a special artist he knew at primary school who won his heart with his drawings. He went on to gain a graduate Diploma of Visual Art and Design from the Eastern Institute of Technology, in 2002, and a graduate Diploma in Graphics and Multimedia, from the Nelson Marlborough Institute of Technology, in 2012.



'High Train at Noon'. For the Weta Workshop/ GCDC competition. How would New Zealand be by 2040, with the help of alien beings? I wanted to honour the spirituality of Maori culture, as I am of Maori ancestry myself through my father. I was honoured to finish fourth.

"My art has always been to the fore of my interests over anything else. Whether I had a career or not, my primary focus was to be as good as the artists that inspired me over my life."

With a strong drive to improve his technique, he is at a point of understanding that a nice relaxed doodle can hold as much meaning as a technically proficient artwork. "I simply have not had a life that is conducive to being a standard factory worker – although I have held such jobs. I need to feel fulfilled in my work and connecting with my creativity is certainly advantageous."

Film and music is hugely influential for him. The 'Star Trek's series' incredible visual design, the ship designs seen in the series, won his heart very quickly. The early films such as 'The Motion Picture' and 'The Wrath of Khan' have extraordinary sound design for the era; the music and the sound mixing is unique, in his opinion. "My mind articulates in both movies and music how things are presented sonically. I love sound that can stimulate the imagination." He loves listening to electronic music artists like Bjork, Burial and Zomby, enjoying their fascinating sound fields. He also enjoys the likes of Enya, Van Morrison, Clannad, Burial, Boards of Canada, Faithless, Leftfield, VVV and anything that can stir a dream-like world. "They all win my heart when it comes to painting!"

Marley's influences include HR Giger, a Swiss surrealist artist responsible for the unusual xenomorph design seen in the movie 'Alien', 1979. "His technique was mind boggling, such an ethereal beauty to his works with fine detail. He had an original voice with his creations."

Linda Berkvist, "I started my digital art journey circa 2002, Linda (also known as Enayla), was



'The Fishing Heron': Medium: Adobe Photoshop. Dimensions 5000 x 3400 ppi.

becoming extraordinarily popular by this time. Linda can be described as a Gothic artist with a fondness for Faeries and a dose of Tim Burton darkness. Linda's popularity reached fever pitch status amongst the digital art community. I hadn't realized that Photoshop programme could be used as an illustrative tool, so I was flummoxed about her beautiful artwork and technique. I am in awe of her work. She is a kind, lovely person to talk to, and I honour the feelings her art give me when gazing on them, so very unique."



'In Moonlight'. This is Derwent pencils on a4 scanned and coloured in Photoshop cs5.5. The model is a friend of mine, who graciously allowed me to do a photoshoot with her.



'With Thanks'. A special spiritual artwork for my mother who recently celebrated her birthday. Honouring the love and guidance she gives freely to those around her. She is wonderful. Medium: Adobe Photoshop. Dimensions: 3307 x 4677 ppi.

Gary Tonge is a British digital artist with a fondness for science fiction. "He too is achieving results through the use of Photoshop that simply took me on a journey, his work is like the science fiction art masters (Chris Foss, Syd Mead etc) and I aspire to have my art on his level.

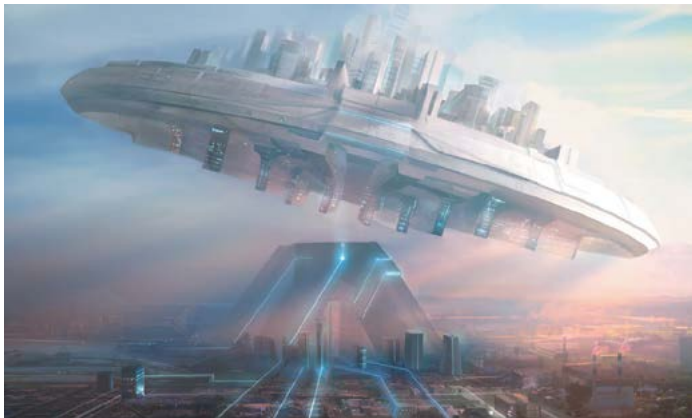
"Sophia Minson is my favourite New Zealand artist. Her works are gorgeous, ethereal and spiritually evocative! I met her a few years ago and it was an honour



'The Tui'. From the childrens book 'Carter and Friends' by Carolyn Hedom. Medium: Adobe Photoshop. Dimensions: 4800 x 3000 ppi.



'Light and Wisdom': Medium: Derwent Graphic pencils on A3 paper, 160 gsm. I then photographed the work and coloured this in Photoshop.



'Utopia': Medium: Adobe Photoshop CS.5.5. A concept artwork attempting to inspire a matte painting. Dimensions: 4000 x 2400 ppi



'Carter and The Sparkly Snowflake': From 2013 to 2016 I worked on a series of childrens books. This image is from 'The Little Raindrop' by Carolyn Hedom. Medium: Adobe Photoshop. Dimensions: 5614 x 5920 Pixels per inch.

to do so." Marley would dearly love to be involved with Weta Workshop doing concept work for them. "I know Avatar is up and coming so that would be a dream if I could contribute to that. To be fully able to sustain myself via my artistic endeavours would be humbly satisfying."

Seeing himself as an artist and illustrator, Marley finds that sometimes these work together. He does children's book illustrations as a side project, but is keen to hold exhibitions with his fine art.

"I have just finished a set of illustrations for a children's book called 'The Wizard's Key' – the author, Yvonne, is based in Whangarei. The subject matter is a fantastic mix of exploration and science fiction. I really enjoyed the project."

In 2017, Marley competed in Weta's GCDC concept art competition and finished in the top four.

Marley has encountered some obstacles in his path: "On a messier level, professional jealousy really hurts. I've encountered that a few times, but in one instance it was a direct block to me progressing to a potential internship. The circumstances around this were not overt, but subtle and it made me believe my tutor had little faith in me." He motivates himself by asserting that he is good enough and the achievements from 2018 were some of the most validating moments in his artistic journey. "I'm gently building that confidence to go forth."

His favourite artworks are inspired by dreams and visions and he finds them really insightful. "I think the most interesting thing about this is that I can fully own the vision and call this a unique experience shared with the viewer. This is something I like to look for when appreciating others' artwork, that unique feeling."

With his digital artwork, Marley enjoys Photoshop the most, although he is learning other software programmes like Blender. He also uses a Wacom tablet and pen when designing digitally. "I have a Nikon D3100 DSLR which I use to photograph textures which could conceivably help in construction of digital artworks."

Traditional work finds him enjoying Derwent Graphic Pencils for the beautiful tonal shifts he achieves with them. "I have Jasart Aquarel pencils, ZIG Art and Graphic pens as well as water colour pens."

Photography is also a favoured medium: "I like to photograph weather events; thunderstorms and cloud formations rock my world. As mentioned earlier I am a passionate film enthusiast and have spent thousands on collecting movies. I have a modest collection of 240-odd blu-rays; I'm not sold on streaming. I'm quite hooked into purchasing Star Trek Starship models by Eaglemoss, and their social media pages on FB and Twitter use my artwork on their banners.

For new artists, Marley advises: "Tutorials are everywhere. YouTube is an amazing resource for learning; just spend a day taking in everything, and then doing the work. But keep love in the heart and have fun!" **N**

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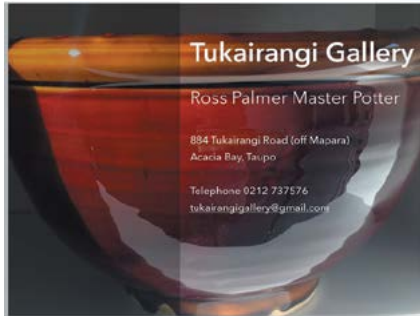


Our Art Trail is now in its seventh year and is held over four days on Queen's Birthday Weekend. Take an art inspired journey around the beautiful Lake Taupō district. Visit over 25 artists ready to share their art and studios.

Ross Palmer

My work is a celebration of the simple pleasures of life expressed through a range of timeless art forms.

I produce colourful original domestic pottery as well as larger single statements, garden pieces, plaques and paintings.



Robert (Bob) Mitchener

I have won numerous awards for watercolour and featured on the cover of The Australian Artist Magazine. I enjoy painting landscapes, coastal scenes and still life subjects. I am currently nearing the completion of a four year on-line study course with the Virtual Art Academy.



Garry Ross

I am inspired by the amazing colours of our natural environment. I love painting in oil as layer upon layer the colours come alive beneath my brush. Whether I am creating an iconic landscape or beautiful flowers my inspiration is always the creative process.



Ronald Houghton

My love of drawing and painting was put on the back burner until my retirement three years ago.

Now I am inspired to paint most days. I work in oils and paint mainly landscapes. Painting allows me to see colour as it truly is.



Jocelyn Rankin

I am a full time acrylic abstract artist living in Kinloch, Taupo. My contact details are website (jorankinart.com), and through my business Facebook page, and Instagram site. You can view my gallery and see new postings on my social media sites. These are updated frequently I now have several galleries representing me and accept commission work.



Lorraine Cholmondeley-smith

Taupō's spirituality and inspirational lake and mountains create a stimulating environment for art. I am inspired by my surroundings their form, mystery and everchanging colour. These forms and colour have taken me on an abstract journey of exploring the spirit world and colour marking.



Pihanga Art Gallery

A collective of local artists from the Turangi area. Showcasing a wide range of beautiful art- paintings, pottery, jewellery, sculpture, felting, harakeke (flax fibre art), photography and woodturning.



Described by one tourist as “the best art gallery in a small town”.

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Judith Alexander-Graham

My journey began with watercolors, but I found the vibrancy and texture of oils irresistible.

Land and seascapes, creating memories of places visited are always a welcome challenge.

My interpretation of flowers and gardens have become my most favorite subjects bringing our incredible environment into our living spaces.



Judi Brennan

Judi creates from her busy workshop attached to her gallery nestled in the beautiful garden at award winning, L'Arté Café and Gallery in Acacia Bay, Taupō.

Using several mediums, Judi creates unique works of art. Her work is recognised and sold internationally. It is vibrant, innovative and ever changing.

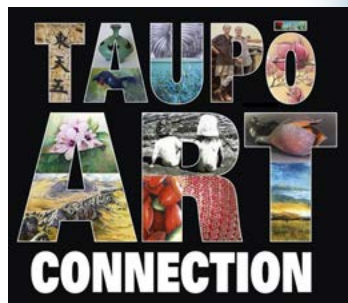


Graham Moeller

It was just a fun thing... that a mate and myself rented an empty shop for six weeks one summer to see if we could sell one or two paintings...the result...25 paintings sold... enough to encourage me to open a gallery full time in Taupo. NOW, eleven years on, still having fun five days a week. 5 Heu Heu Street, Taupō. Visitors very welcome!



Taupō Art Connection was formed in 2012 for the purpose of creating a network of those who love art to socialise and to share ideas and information on exhibitions, events, supplies and workshops.



TAUPO

ART TRAIL

QUEEN'S BIRTHDAY WEEKEND

31 May – 3 June
2019



ANTHESIS ATELIER MOVES TO CUBA STREET



part time study. The programme takes the students through a series of progressive exercises first focusing on accuracy of shapes and pictorial language of line and mass then utilizing that foundational knowledge and moving forward to 3D work drawing from plaster casts eventually adding on complexity of paint handling and color into still life and portraiture . The ongoing programme now also offers study from the live model to immediately integrate understanding of construction, shapes and planes into live work. Anthesis Atelier has been around for just over two years, first as a dedicated room in Tatyana’s Miramar home. The former Willis St. address offered a central location with a modest teaching space allowing for small student groups. Growing organically and with some students moving through the training for about two years, the Atelier needed to make a leap.

Now in the new location, a 175 m2 facility in the Historic Kennedy Building, the Atelier offers fantastic light with a great location right in the creative hub of Wellington and enough space to fit groups of up to 15 students. Many more workshops offering intensive study will be scheduled hosting students traveling from around New Zealand and Australia. Programmement will also include visiting artists bringing the best in classical traditions from Europe and the USA. **N**

The path to becoming a visual artist is not one reserved to genius or ‘the talented’. It is the path of undying curiosity, a tremendous amount of practice and a strong foundational training along with a good understanding of the history, subject and materials. Just like any other profession, it takes professional training and dedication which Anthesis Atelier is happy to share!

Lower Cuba St, top of Kennedy building is the new home of Anthesis Atelier. The first of its kind in Wellington, Anthesis Atelier offers complete academic training to part time art students who are seeking to build classical drawing and painting skills.

Anthesis Atelier offers a true academic programme rooted in the time-tested European traditions but adapted to

ART FOR GOOD

In difficult times for creatives, glass walls and ceilings, high rents, lack of subsidies; a positive outlook and the ability to adapt can create a brighter future.

Opening March 4th at the Pumanawa Gallery, The Arts Centre te Matatiki Toi Ora is the collective exhibition of Christchurch artists inspired by the fragile natural environment of Aotearoa. In return there will be a donation to the Hinewai Reserve of Banks Peninsula, a free artists talk evening to inspire and give real world advice to creatives of all ages. Eleven-year-old Sophie has

been chosen as a guest artist, being mentored by Ira Mitchell-Kirk; she’s learning not only to create art but the business of art.

The exhibition is organised by Ira Mitchell-Kirk who has a Civic Award and NZ’er of the Year, Local Hero Award for community contributions through her art. Ira has volunteered to organise this and future shows, given the financial and organisation difficulties for artists. “Inspiring the next generation while working alongside my peers in a collaborative event is life enriching.” **N**



Pictured at the Arts Centre from left: Sophie Symons-Edwards, Ira Mitchell-Kirk, Gina Reid, Sarah Greig and Alexis Blackie. Absent artists Tricia Hewlett, Gina Tatom, Gill Weavers and Janine Millington.

**The Exhibition runs from 4 to 10 March.
Free Artists talk evening. 5.30pm, March 6th
Next group show ‘Love of the Land’ opens
20 - 26 May.**



KUMEU ARTS CENTRE CONTINUES TO FLOURISH

March is set to be an exciting time at Kumeu Arts Centre, with the opening of its new 'pod' gallery and an exhibition of work by Brent Wong. Manager, Jago Neal, believes Wong's show will further establish the Centre as a successful Auckland fringe gallery while the additional building will be a pivotal moment in its history.

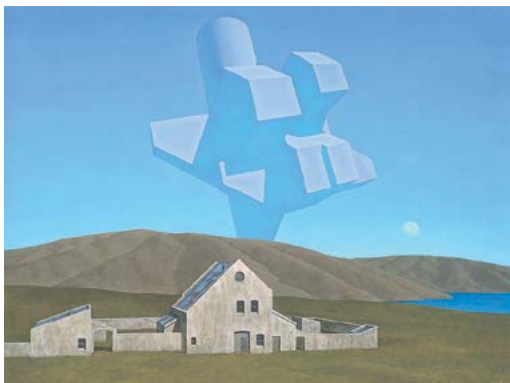
In early March 'Hoch and Green' will occupy the gallery with their stunning photographs. 'Hoch and Green' is a creative collaboration between long-time friends Julie Green and Gina Hochstein. The duo say their intention is to "try to draw the viewer into their carefully crafted mise en scène, where there is beauty in the everyday, much of which we take for granted."

Next up Brent Wong will display a number of Giclee prints from his impressive collection of iconic works. The painter who lives in nearby Muriwai is a long-standing member of Kumeu Arts Centre but stopped painting 10 years ago to work on another creative outlet, music. The exhibition will present an opportunity to own a signed, limited edition print by the influential New Zealand artist.

Kumeu Arts Centre continues to grow in reputation with



Brent Wong - 'Truma'



Brent Wong - 'Matrix'

initiatives such as the annual Kumeu Art Awards, resulting in an increasing interest from a wider spectrum of artists. It showcases the breadth of talent in the local area with regular exhibitions by its members as well as embracing emerging artists.

Gavin Chai and Anna Filimonova are two young artists who will follow on from Brent Wong with upcoming exhibitions.

The rising population in Rodney has increased the

demand for services the Centre offers. Alongside the gallery it provides classes, events and a flourishing music night hosted by Kumeu Live. Because of this the Local Board have recognised the need to provide an additional building which has been constructed by 'Eco Pods'. This will give the Centre a second gallery and a third work space available to hire.

Neal says "there is lots of optimism at the Centre regarding our future". What was an unloved, old works depot is now a thriving arts hub known as... 'the hidden gem' of Kumeu.

www.kumeuartscentre.co.nz 



Jago Neal (manager of Kumeu Arts Centre).



Gavin Chai - 'Site Drama'



We Forgot We are the Guests of Eternity- Anna Filimonova.



THE WHAREPUKE OPEN DAY – A JOURNEY FROM ORCHARD TO ART PARK



Visitors enjoying the garden.



MĀHA spoon tasters.



Diane Langman and Ming Poon at MĀHA.

On Sunday January 20th Wharepuke, Kerikeri, opened for a free day of art, music and food. The idea was to introduce and welcome Ming Poon and Diane Langman, owners of our new restaurant MĀHA and to remind previous visitors of and introduce new ones to this artistic hub. It was a day to share Wharepuke and its story; a journey from orchard to art park.

Stanton and Joyce Booth bought Wharepuke, on Kerikeri's Stone Store Hill, in 1938 and it's been in the Booth family ever since. There have been changes over time and the property is now divided between their four sons; Robin, Webber, Chris and John.

Robin Booth returned to the family land in 1993 and began planting what is now the public part of the property. These two hectares of subtropical garden, a New Zealand Garden Trust 'Garden of Significance' are home to many rare and unusual plants that form the backdrop for everything else that happens at Wharepuke – the things we wanted to share at the open day.

In 2003 Robin's daughter Tania and her partner Mark Graver

moved to Wharepuke and began to evolve the art and accommodation businesses. Mark, originally from England with an MA in Printmaking from Camberwell College of Arts in London, is a professional artist specialising in non-toxic etching and digital printmaking. He has work in many international museum collections including the V&A in London and is the author of 'Non-Toxic Printmaking' (London, A&C Black, 2011)

Mark set up the Wharepuke Print Studio, New Zealand's first dedicated non-toxic print workshop in 2005. He works full time from the studio and offers courses and workshops in acrylic resist etching which uses no acids or solvents and specially designed water based etching inks. Workshops for small groups can be arranged by appointment and no previous experience is necessary.

While establishing the print studio Mark and Tania also built five self-contained one-bedroom cottages in the garden. Designed for two people, the cottages are used by tourists visiting the area, those coming for printmaking workshops and by artists

in residence from New Zealand and abroad. A small studio is also included for residents to use.

The next addition came in 2009 when Mark and Tania opened Art at Wharepuke, a purpose-built gallery space specialising in the work of established international printmakers, with occasional exhibitions in other media. The gallery also houses an extensive collection of ceramics by the Kerikeri-based potter Richard Parker, the only gallery in Northland that sells his work. A new exhibition of Mark Graver's recent large format digital prints 'Imagined & Remembered Places' was installed for the open day and runs until 8 March. Mark and Richard's work is also on show in MĀHA, the new restaurant.

With the garden established, the next logical move was to introduce outdoor works to complement the extensive planting and in December 2015 the Wharepuke Sculpture Park opened. The sculptures, some are permanent, some are for sale, and are set along a 1km trail through the garden. There are currently 42 works on show, the most recent addition being Chris Booth's 'Hawks Crag'.



Works are selected from open submission, which can be made at any time, and through artist-in-residence projects.

Artists can come to Wharepuke on self-directed residencies working in any medium or discipline, or can arrange intensive printmaking workshops to explore non-toxic etching techniques. The Kerikeri Dalton Trust also sponsors a yearly paid residency to make a permanent sculpture for the park. The next call for Dalton Trust applications were made in February and anyone from anywhere is welcome to apply. The first winner, Regan Gentry, made 'The Fall of Water', a macramé waterfall suspended between giant sequoia trees.

The open day began at 10 am with a steady stream of people throughout the day. Around three hundred people enjoyed the free entry to the sculpture park, the music of New Zealand legend Luke Hurley, the art gallery and the East Meets West tasters and home-made sodas from MĀHA.

Fine art and fine food are a perfect match and things that should be shared. We hope there's something for everyone to find in this subtropical paradise from plants and trees to prints and sculptures as we continue to share Wharepuke and welcome visitors old and new, near and far for many more years to come.

Contact details:

Wharepuke is at 190 Kerikeri Road Kerikeri 0230

09 4078933

wharepuke.nz

(Wharepuke.nz is a new umbrella web site that will link to all the other ones.

Wharepuke Sculpture Park is open seven days 10am – 5pm – adults \$10/ 5-15yrs \$5/Under 5 free/Seniors & Students \$9. Groups of 10 or more \$8 each - www.art-park.co.nz

Mark Graver – www.markgraver.com

Art at Wharepuke Gallery – www.art-at-wharepuke.co.nz

Print Studio – www.nontoxic-printmaking.co.nz

Accommodation – www.wharepuke.co.nz

MĀHA – Open Tues to Sat 11am – 9pm. T: 09 945 6551

<https://www.maharestaurant.co.nz/> 



Charlie Hooker - Time Curves.



Chris Booth - Hawks Crag.



Regan Gentry - The Fall of Water.



Luke Hurley performing.



Art at Wharepuke Gallery.



MAPUA IS ON THE MAP

Mapua is a destination. Walking along the main street from domain to wharf, the reasons for its popularity become obvious. Who doesn't enjoy sunshine, sand and shopping? But there is another reason why residents and tourists alike flock to the village centre. Mapua is fast becoming noted as a destination for artists and artworks.



'Socialising' - Philippa Dawson.



'A Long Walk Home' - Barbara McIntosh.

Scratch the surface of Mapua and you'll find an abundance of activities. Potters, weavers, spinners, artists; water colours, oils, acrylics, pastels, they are all here. And with the outstanding, recently renovated community hall to showcase talent, is it any wonder that national events want to be visible in this thriving, 'Top of the South' village?

'Impressions' of Richmond, picture framers and art suppliers, is the proud sponsor of the Supreme Award of the newly named annual Tasman National Art Awards – which is hosted by the Tasman Art Focus Group – open to all New Zealand residents. Originally held in Nelson, for the last two years the chosen venue was Mapua Community Hall. It has been growing steadily in terms of visitors and the number of exhibits, so much so that a new committee has formed to make the forthcoming event of October 2019 an even more memorable experience.

The three founder members of the Tasman Art Focus Group (TAFG), Lewis della Bosca of 'Impressions', Glenys Forbes and Graeme Stradling, have been joined by seven new members to form a flourishing and multi-talented committee. The team, Glenys (chair), Lewis (patron), Jane Smith (secretary), Paul Nankivell (treasurer), Stephanie Buck (vice-chair), Sue England (promotion), Nicola Reif (social media), Graeme Stradling, Peter Copp and Karyn Thomas, are already hard at work to ensure this prestigious event will run smoothly and none of those fine details are forgotten.

Entry into these Awards is a four phase event as follows:

1. Up to three digital entries are to be forwarded in .jpg format by email to the Registrar – NO FEES at this stage.
2. All entries then go before a panel of three Judges, who will select entries are to go forward for final Judging.
3. All entrants are then notified by email of acceptance/ non-acceptance and the successful artists are supplied with the official entry form and conditions of entry. Entry fees will then apply.
4. A further panel of three judges will select the awards winners in terms of 'technical expertise' and 'creative excellence'.



Awards are presented as three merits plus the supreme winner. In addition there is the ever-popular 'People's Choice' award and this year's focus award is wildlife/animal art with its own individual award of \$500 kindly donated by local artist Janet Marshall. The judges will decide which of the submitted works are eligible for this latter award.

Publicity is an important factor to promote any event and TAFG is fortunate to have members who, in addition to being talented artists, are skilled with technology, social networking and creative writing. A website is being developed www.tasmanationalartawards.nz which will hold all the information required for entering or visiting the exhibition. Details of last year's winners, the awards for 2019, résumés of the committee members and the contact procedure will all be readily available.

If Facebook is your preference, our page is open. Please follow us, like us and share your thoughts at Tasman National Art Awards.

All artworks on display will be for sale with a few financial pointers relevant to exhibitors and potential purchasers. Purchases can be made with cash, cheque, EFTPOS or online direct credit. Transactions with credit cards are unlikely at this stage, but we are working on it! Insurance of the artworks is at the discretion of the exhibitor.

The Tasman Art Focus Group will be proud to host the 2019 Tasman National Art Awards and Exhibition in Mapua Community Hall. The event opens on Saturday 28 September at 2pm. Drinks and nibbles will enhance your enjoyment of the art on display! The moment everyone will be waiting for, the announcement of the awards, will take place at 3pm. The exhibition will then be open daily from 9.30am. until 4.30pm. closing Saturday 12 October. We look forward to seeing you.

Mapua is on the map!

AWARDS

- SUPREME WINNER \$2,000.00+
- MERITS (three awards) \$750.00+
- ANIMAL & WILDLIFE \$500.00
- PEOPLE'S CHOICE \$500.00

There is currently a fourth merit prize being discussed but this is yet to be confirmed. Watch the Facebook page and the website for further details. [N](#)



Jane Smith, Glenys Forbes, Lewis della Bosca, Sue England, Graeme Stradling, Paul Nankivell, Peter Copp and Stephanie Buck.



'Red Herring II'
- Jane Hibbert.



'Welcome Home Tokatu' - Bill Burke.



'Light as a feather' - Nicola Reif.



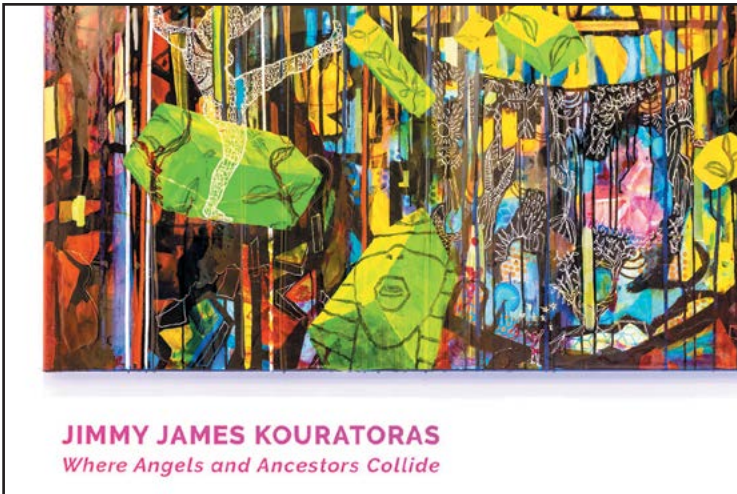
'Big Bang' - Barry Driver.



Pūtahi Wairua: Where Angels and Ancestors Collide

By JK Photography: He Korero Ngā Tahi.
Photographs by John Allan Photography.

On 24 January, Jimmy James Kouratoras' solo exhibition opened to a packed audience at Queenstown's exclusive Artbay gallery – and although it's early, the night has already been touted as a high contender for the event of the year.



Jimmy James Kouratoras exhibition.



Sue Doherty, James Kouratoras and Dione Joseph.

As you enter, a large intricate portrait of a mask with finely chiseled detail welcomes you into Kouratoras' world. 'Pūtahi Wairua: Where Angels and Ancestors Collide' the sign reads in hot pink. Adjacent, a large gold and black tiki smiles as you turn the corner and the space is thrown open. Four huge paintings, stretching for over 10 metres, dominate one side of the room with their vibrant colours bringing characters and symbols into sharp relief. Opposite four tiki, each a different colour and texture painted on white and black backgrounds, glint in the evening sun. The tiki, powerful icons of Māori culture, frame a long portrait of a beautiful pair of angels painted in the style of 13th century Greek frescoes.

But that's only 11 paintings.

There is another: a sculpture of a tohunga whose face reflects a kinship with the portrait of the mask quietly looking out from one of the adjacent walls. Together the works tell a special story that explores the space where two different worlds collide. Bright pink archways, golden taniwha, ceramic style figures, religious icons and the huge tiki find themselves at the centre of people's attention and the room is filled with people exploring the different narratives at play.

However, while the works are exceptional, Pauline Bianchi, the visionary director of Artbay, had promised the people of Queenstown more than your typical opening night fanfare. On this occasion, a large black curtain had blocked out the iconic view to the lake and gentle blue light cast an expectant glow across the paintings. On the stroke of six, the sound of a conch heralded a change. Someone was coming. The crowd, packed in tightly, shuffled awkwardly together, some in anticipation, others in bewilderment. As the last notes died away, a gentle hum began.

A woman, regal in pink and gold, entered and still



humming, gestured in acknowledgment the figures and entities within each work. This was Eva-Maria Ghannam, renowned Lebanese opera singer who now resides in Auckland and has close family connections to Queenstown and Dunedin.

Singing in Te Reo Māori, Ghannam moved through the crowd, creating a strong spiral pattern as she made her way to the centre of the room. Each painting lit up in a different colour, responding to her voice as she sang. Embracing the operatic nature of the orthodox liturgical tradition, Ghannam used traditional karakia to call each tiki into life before pausing in front of the portraits of the angels to sing in Greek. Another prayer, another song and as the music continued to build, she turned to the final four paintings and transitioned into Arabic, her voice swelling into a joyful and celebratory hymn. She sang the big works and acknowledged the heavens and earthly figures that populated them. As her music came to an end, Kouratoras himself stepped forward and performed a haka, calling for a rise of all indigenous peoples and artists, a call to share stories, to plant and sow, to cement and strengthen; and ultimately to manifest the creative vision of indigenous peoples and make it a reality.

The silence was palpable and for almost a minute nobody moved. The power of the singing and the haka had completely transformed the space and, looking around the room, people were genuinely moved.

The idea of combining art and performance came from a collaboration between Kouratoras and Dione Joseph, the director of the performance. Over a year, both artists developed the idea of bringing their respective talents together to support the development of creating new vocabulary around visual arts and live performance. Joseph, who has worked with Ghannam before, invited her to join them in creating this visceral experience for Kouratoras' exhibition.

Jimmy James Kouratoras, as Bianchi shared in her speech, is a highly renowned international New Zealand artist and his multiple awards and increasing prominence show no signs of abating. On opening night more than half the works were immediately sold, and he is already planning his next exhibition for 2020. However, for both him and Dione Joseph, success is never defined merely by the number of red dots around the room - but in the impact of creating change, healing and other transformation through art. [N](#)



'Atlas' on the left and 'Te Waka O Te Wairua' on the right.



Jimmy giving his thank-you's.



'He Tiki' - Jimmy James Kouratoras exhibition.



CERAMICUS 2018

AWARD WINNERS ANNOUNCED



Oliver Morse - Ceramicus 2018 winner - 'Cordial Boy' - vessel on the right.

The 60th CERAMICUS exhibition opening was celebrated on Wednesday evening, 14 November 18. The exhibition, at Academy Galleries on Queens Wharf from 16 November to 1 December, showed over 150 original clay works created by Wellington Potters' Association members including new pieces by guest artist Sam Duckor-Jones. Held alongside Splash 2018, the national exhibition of Watercolour New Zealand, the walls featured impressive and colourful artworks too.

The well-attended opening night began with a warm welcome by the association's president Tony Mahoney and the exhibition was officially opened by Deputy Mayor Jill Day who noted on the importance of the arts and diverse creative communities in the wider Wellington region. Guest selector Sam Duckor-Jones relayed to the joys and challenges of curating the show and choosing a range of fabulous award winners, including the Wellington Museum Premier Acquisition Award for Excellence in Ceramics which was won by Oliver Morse for a second year in a row – this year awarded to his work titled 'Cordial Boy'.

In addition there were further six prizes announced: the Vessel Award for Excellence in Wheel-thrown Ceramics which was awarded to Mal Sole's magnificent 'Wood-fired Vessel'; the Artzone Award for Excellence in Hand-built Ceramics that went to Wairarapa potter Sophie Bidwill



Sophie Bidwill - 'The Drip'.



Mal Sole - 'Woodfired Vessel'.



*Christine Winbush - 'Totem of Joy'.
The New Zealand Artist Magazine*



ABOVE LEFT: Dani Henke - 'Deer'.

ABOVE: Keil Cas - 'Hue' (vessel at the back).

LEFT: Nicole Gaston - 'Vagina Tea Pot'.

for her outstanding sculpture 'The Drip'; the Mamaku International 'He Kōrero Waihanga Uku' Award that this year focussed on the story of creation of Hine-Ahu-One and was won by Keil Cas' creation 'Hue'. Artists not only had to submit artworks to this category but also a written story. The all-time favourite Waikato Ceramics Award for Excellence as a First-time Exhibitor was awarded to Nicole Gaston for her work 'Vagina Teapot'; and the Nelson Pottery Supplies Award for Innovation in Ceramics was won by Dani Henke's piece 'Deer?' which impressed the judge with its twist on original and projected artwork.

Visitors to the exhibition voted for the People's Choice Award kindly sponsored by Penthouse Cinema. The lucky winner was Christine Winbush for her work 'Totem of Joy'. 

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