

AOTEAROA

ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

Series 7 Volume 5 Issue No. 41

July August 2020

DIGITAL EDITION

FOCUS ON

- Bari Duncan
- Terry Bennett
- Kasia Wiercinska

ARTISTS FORUM

Dougie Chowns
Sketchbook, part 32

DEMONSTRATIONS

- AQUA DROP DEMO
- LUXARCHIVAL SANDED ART PAPER DEMO
- CYANOTYPE PRINT DEMO

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FEATURED INSIDE:

- Art Capener • Graham Christensen • Keith Snow •
- Mary Sneyd • Raewyn Harris • Romuald Rudzki •



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On the cover: 'South Westland' – Art Capener. PG 6.



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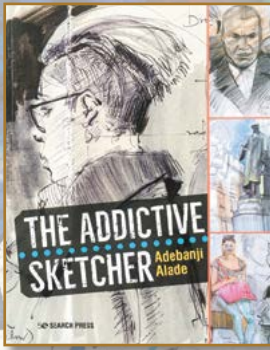
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a note from the studio...

Hello readers

Apologies about being a week late - there have been a few health issues on the go. Not COVID-19 but other bits.

Once again, this issue is being published digitally only. This is because of the expense of print and post and the relative uncertainty of the future economically, from our advertisers.

I sadly miss the printed magazine, there is nothing like the smell of a freshly printed magazine. It's taken a toll on me to have to publish digitally only, although I am very happy with the state of New Zealand with this COVID-19 virus. I honestly believe that New Zealand is the best place to be right now.

We will keep on keeping on, and I am in the stages of creating a better way to read the magazine on a phone. More on this later.

We have exceptional talent in this issue, not only the featured artists, but those being focused on as well.

We will be posting eight pages of this magazine on Facebook, Instagram and Twitter, in order to expand the reach of readership and to encourage more digital subscriptions.

There are interesting articles from John Dumergue (page 10) Dougie Chowns (page 20) and Jason Tapp (page 44), and three demonstrations with links to online videos. That is the beauty of publishing digitally, the ability to link to various web sites.

Don't forget to take advantage of the various give-aways throughout the magazine.

Please look after yourselves, and send through your suggestions on how we can make this magazine even better for you.

Send your suggestions to editor@thenzartist.co.nz. Each suggestion will be considered and all emails will be replied to.

I look forward to hearing from you.

Cheers

Meg



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Send your letters to:
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editor@thenzartist.co.nz



Hi Meg,
The Prealism book arrived last week. Thank you so much!
I am enjoying learning a different way of approaching my art ... very interesting.

Kind Regards, Kaz Berry

Hi Kaz. Delighted you have received it. There is an article about Romuald in this issue, enjoy! Ed.

Dear Meg,
What a lovely surprise it was to discover that my name had been drawn for the Romuald Rudzki book on Prealism.
Thank you for sending it to me in the post and you'll be glad to know that it has arrived safely.
I am enjoying studying the works featured and learning more about the artist and his inspirations.

Cheers, Andrea.

Hi Andrea. You can learn more about Romuald in this issue. Ed.

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f t i v p

Hi Meg
I am so excited to go through the goodies you sent – sheer bliss for me and two magazines to curl up with.
The back pack will be set up ready to go. What a super bag and just big enough to hold the necessities.

I do intend to do some outdoor sketching this year. I just did an art journaling workshop and although totally out of my comfort zone I thoroughly enjoyed it. Currently working on a ISOLATION section.
Childhood memories when reading the marbling article. I used to sneak into the garage and open Dad's old tins of paint and do just that. I then used the paper to cover books. I had great fun. Love all the articles about how people came into doing art. I have always played around with paints and our budgie, who was loose all day, used to help and add his food prints as he walked over my pans of paint. I kept to the kitchen table or the cat would have sat on the wet surface. Don't know why cats do that or they love to sit on a newspaper that you are reading. In case you are wondering the cat never ate the bird.

So much to read and absorb and thank you very much again. I am very, very happy to receive this and I will definitely use the contents.

Cheers, Janet

Hi Janet. Our pleasure. Please keep us posted with your work? Ed.

Hi Meg
Thank you for the book 'Abstracts' 50 Inspirational Projects, that arrived yesterday!! How exciting. I will so enjoy reading and learning about abstract painting style. I've done quite a few of semi-abstract style acrylic paintings over the years so the book will have lots to teach me and encourage me to keep my work loose and extend my boundaries – as well as with the other mediums I work with.

I'm delighted and look forward to an excellent read.

The digital copy of the NZ Artist Magazine arrived in my iPad mailbox today – but I'm unable to bring it onto my iPad. After the lockdown I will try and find someone who can help me with that.

I enjoyed Gaylene Lonergan's article. She belongs to our Whitianga art group, and the article is so her. Hence the mention. Lovely.

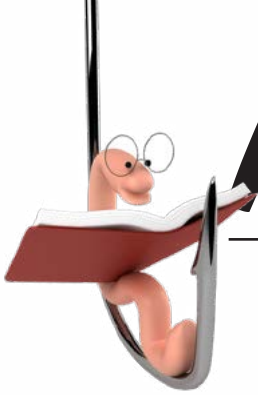
I do enjoy The NZ Artist magazine. You put it together beautifully!

Thank you again, Shona McLean

Hi Shona. Thanks for your kind words, I'm glad you love the magazine. There is a facility on the digital magazine that allows you to download the magazine, and you can then find it in your 'Books' app on the iPad. Let me know if you need further assistance. Ed.

Congratulations!

To Jane Riley!
WINNER
of
The New Zealand Artist Magazine's
40th subscription competition



Hooked on Books

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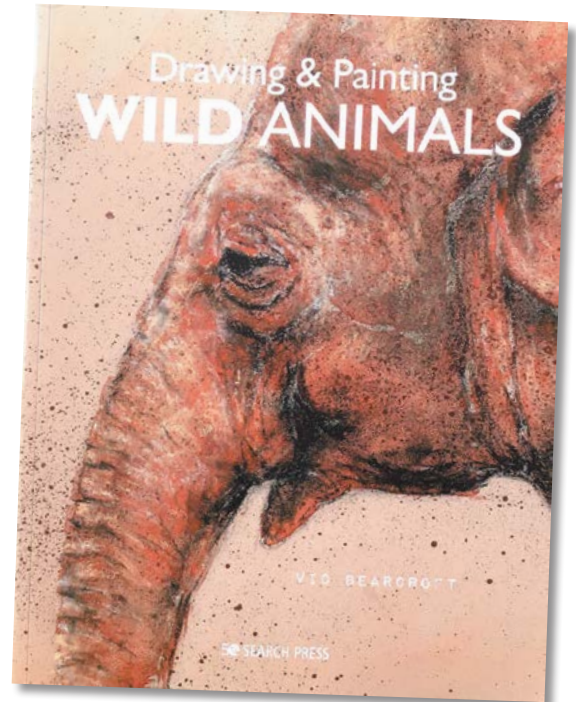
Drawing & Painting WILD ANIMALS

By Vic Bearcroft

Vic Bearcroft has been named Winner of the Endangered Species category in the BBC WILDLIFE ARTIST OF THE YEAR 2012 competition for his painting of 'Makaku' which is featured in this book.

In this reissue of his popular book, Vic Bearcroft shares his love of drawing and painting wild animals, showing how to capture the personality and distinctive features of a variety of creatures. Using simple steps and plenty of detail, this guide shows you how to create beautiful artworks, from drawing the basic shapes through to realising your favourite animals in your preferred medium.

Vic Bearcroft is a self-taught professional wildlife and pet portrait artist, who specialises in pastel on velour, but also works in pencil, watercolour, coloured pencil, charcoal and acrylic media. Having spent part of his childhood in Kenya, Vic has been drawing animals since he could hold a pencil. Being passionate about wildlife in general, and particularly in wolves, Vic works with a large number of animal welfare and conservation organisations worldwide, donating prints, merchandise and funds. He says: "While I consider myself to be a wildlife artist, I prefer to paint close-up intimate portraits of animals as individuals, rather than in landscape settings. My aim is to capture not only the likeness of the subject in my painting, but also the life and soul in its eyes".



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'Hooked on Books 9' in the subject line.
Draw will take place on the 20th August 2020.



'Wind and Tide Coast' - 1500 x 400mm. Oils on canvas.

ART CAPENER

Art Capener did a short amount of formal art training at UK Liverpool Art College way back in the early 60s but found he didn't really like it, instead taking the long road of being self-taught. "Being taught how to do something is OK but the excitement of discovering it for yourself is much better, I feel. Quite often new techniques are discovered by what I call 'happy accidents' – that's when you're almost giving up and so you try again and again. Suddenly you find yourself standing back and saying, wow did I do that?"



'Storm at Sea (three masted ship in trouble c1860)' - 920 x 460mm. Oil on canvas.



'West Coast River' - 1200 x 400mm. Oil on canvas.



'In Fiordland (left of Dyptych)' - 920 x 460mm. Oil on canvas.



'In Fiordland (right of Dyptych)' - 920 x 460mm. Oil on canvas.

“ I have no idea what drove my interest in art, I do a lot of genealogy research and have gone back over 1500 years, but amazingly I never found an ancestral artist. Having said that, I'm sure many of them would have drawn or painted at some point.

I get all the inspiration I need from nature – not just the scenery but the vast array of colours, it's also very theraputic as we all know colour can lift your spirits or have an opposite effect, adding beauty or drama to a picture.

I admire the work of many artists such as Jonathan White, Tim Wilson and the works of 18th century Russian artists, such as Ivan Aivazovsky.

My main artistic ambition is to be able to continue painting and to keep learning. Even at 73 years of age I've only just begun when it comes to painting

In five years time I look forward to continuing painting what I love to paint, and as for the paintings I hope they are hanging in peoples homes and that they are enjoying them.

One achievement I am quite proud of was establishing my own gallery in Queen Street Auckland in 1999 and still having it open for business in 2012. Not only selling work by myself but also many other New Zealand artists, such as Ivan



'Fire and Ice Fiordland' - 1200 x 600mm. Oil on canvas.



'The Sounds (impression)' - 700 x 400mm. Oil on canvas panel.



'Gathering Storm Fiordland' - 1280 x 900mm. Oil on canvas.



'Milford Sound (impression)' - 900 x 600mm. Oils on canvas.



'Ocean Wanderer (this is the latest work in progress)' - 1530 x 900mm. Oil on canvas.

Clarke, Johnathan White, Keith Snow, Paul Deacon, too many to mention all the names. My wife Cheryl ran the gallery on a day to day basis and we were open six days a week. Without her support it would not have happened.

Personal obstacles have slowed me up a little over the past year or two, which included surgeries and radiation treatment for cancer. Although not painting as much during that time, what I did was good for the soul and the body. I also have macular degeneration and failing eyesight so the landscapes may become a little more abstract, something new to learn.

I am a member of the Tauranga Society of artists and there are many other artists to share experiences with and to learn from. I can also pass techniques on to others.

My favourite brush is my 'Badger Blender'. I really look after it, and why not, it cost a couple of hundred dollars just for one when I bought it. I'm glad to say it paid for itself immediately, enabling me to achieve the effects that I wanted in my work. Apart from that one I like all brushes as they all contribute to my work one way or another.

My preferred subject is landscape, however I am developing a strong interest in seascapes and more about the sea than what's afloat on it.


Oils for me every time, occasionally underpaint using acrylics. I have tried watercolours but found for me they were too unforgiving. I use Maimeri Italian made oils, also Winsor and Newton, Le Franc etc and DAS brushes – mainly synthetics. My current project is a very large seascape, 'Ocean Wanderer', still a work in progress. The next move will be to give the Albatross a face and beak.

I always work top to bottom and build up layer upon layer to achieve the effect I need. Whilst painting I generally listen to classical music and I try to match the music with the scene, so dramatic land or seascapes require dramatic music.

Outside of painting I spend time with family, gardening and recently photography.

I have sold many works over the years and apart from New Zealand, my work can be found in Australia, USA, UK, France, Italy, Germany, China and the Middle East. I have pieces in corporate and private collections as well. At present after a couple of years of dealing

with health issues there are no galleries holding my work. There were some others that closed as well, in Tauranga, Queenstown and Hamilton. I am at present seeking representation.

Tips for new artists? Never give up on your artworks and know when to finish. Lots of artists have that problem – overworking their artwork. Remember ‘less is more’. Leave a little for the viewer to put in with the minds eye.” 



‘Homeward (Spitfire)’ - 900 x 600mm. Oils on canvas.



‘South Westland’ - 900 x 600mm. Oil on canvas.

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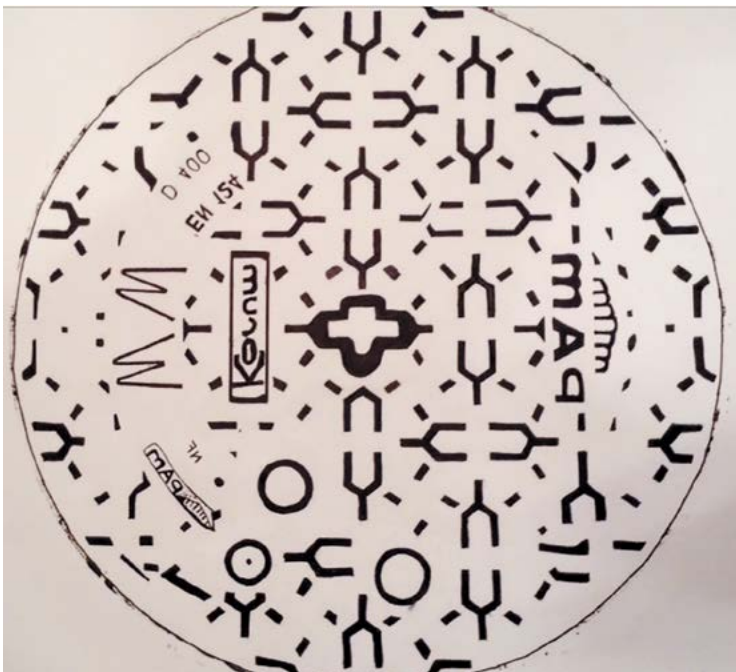
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Art Beneath Your Feet

By John A Dumergue ©

We all do it, drive, bike or walk over an object that in some countries is a work of art. I am referring to manhole covers. It seems most people have never heard of this type of art especially in New Zealand.



As well as manhole covers there are many other types of covers such as fire hydrant, water meter, water main covers and many more. People don't really take much notice of these as they go about their daily lives but covers can serve a double purpose.

The most obvious purpose is of course to cover an inspection drain hole. But you can create a work of art by printing off a copy on to paper, canvas, tee shirts and even tote bags. Some overseas artists have a business selling these prints. This is turning a mundane thing into something exciting.

In New Zealand we do have some interesting designs especially in Wellington, and Art Deco designs in Napier. My family members and friends in Timaru and Christchurch keep a lookout for interesting designs for me.

If you are thinking about giving this a try, be very careful of traffic and or pedestrians.

It can be very dangerous, so choose a safe location – footpaths are good, and choose a quiet time of the day. My first attempt was in a not so busy carpark (I thought) and just as I lay down my canvas on the painted high spots of the cover a car arrived on my left then one on the right. It was a hurried pat down on the canvas and a quick exit. My first cover was not a very exciting pattern, but the next one I undertook was better. While out and about I keep an eye out for interesting covers.

In my opening paragraph I mention that covers are a work of art in some countries, and Japan is the place to see these. Each cover has a design pattern relating to its location, and some with various colours. Each municipality takes pride in its cover designs. They truly are a work of art. There is even a Japanese Manhole Cover Festival. And for the enthusiast, there are manhole cover cards. Nationwide Japan has about 12,000 different designs. There is a book on this subject with designs written by Hidetoshi Ishii that I will try to purchase, hopefully an English version is available.

When I did my first couple of prints I took many items to each site. One of these was a bottle of hot water with washing up liquid. I brushed all loose debris off first then poured the hot water followed by cold water to rid the cover of soap. Then I dried the cover. I had to be fussy because of the COVID-19, even in level two. When dry I used a

small roller and applied acrylic black paint to all the high spots of the cover. Then placed a loose, pre primed canvas to the cover surface and carefully pressed down with my hands to make a print. Of course any lettering comes out back to front.

When I removed the canvas the paint did not print as hoped but later at home I went over the partly missed areas.

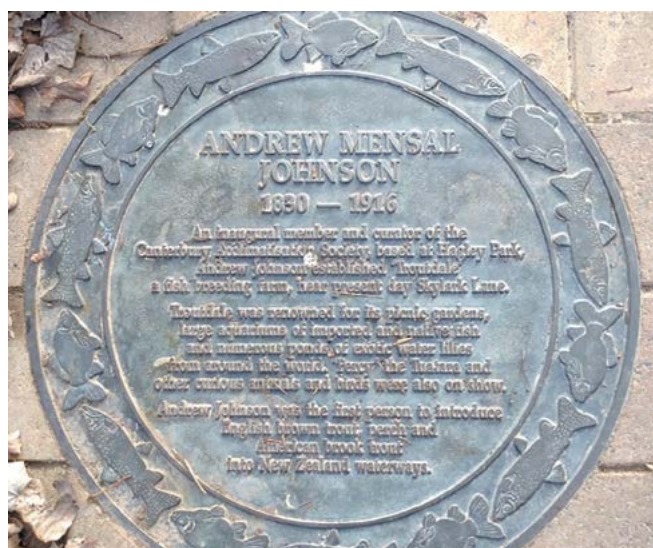
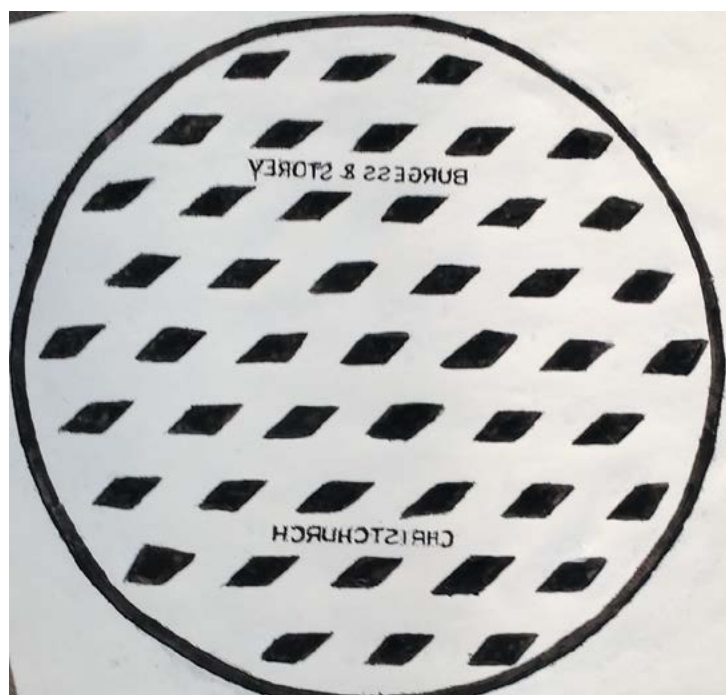
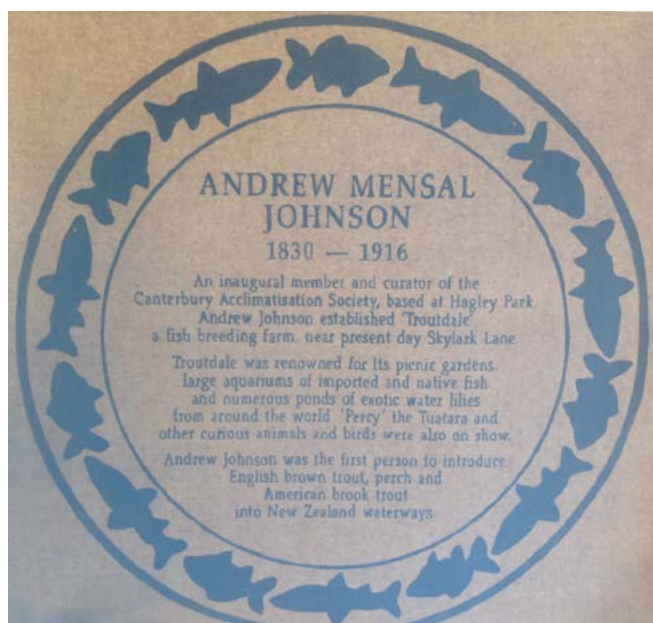
It is important to wash off any remaining paint/ink from the cover when finished.

After this first experience I discovered a memorial ground mounted disc near the Heathcote river here in Christchurch. It was a great find, so I printed off a copy this time using a printing ink. The disc was a memorial to Andrew Mensal Johnson and the photo shown in this article explains his involvement in the area. One photo shows the print with writing back to front, the next one held up to a window shows the correct layout that I could have painted over on the reverse side. But my preference is the actual print. The third photo is the disc as I found it. When the canvas was placed on the disc I used a rolling pin to ensure a good print, but still did some touch ups at home.

Theft of manhole covers in many countries is a huge problem. A city in India had thousands stolen in two months. When the sun sets, pilferers go to work and sell the covers for scrap. The missing covers cause unsuspecting pedestrians to stumble into the holes. In 2004 at least eight deaths were caused by missing covers in China.

In Scotland there was a print media title – ‘The Great Drain Robbery’ after hundreds were stolen in a few days. Even concrete covers are stolen for the reinforcing steel inside them.

So if you are thinking about having a go at manhole cover art take care, safety is paramount. [N](#)



AQUA DROP



By Evan Woodruff

Schmincke Aqua Drop: Finest Liquid Watercolours Series 24. It's not often a new type of paint comes along, so there's a lot of excitement around Schmincke's latest release: Aqua Drop.



Schmincke combine history with innovation to bring us the best in artist colours, and always made in Germany.

Schmincke Aqua Drop is a concentrated, lightfast, liquid watercolour in 24 transparent colours plus an opaque white. In a first, Aqua Drop delivers brilliant, true artist quality watercolour in liquid form, drop by drop. Included in the range is a brush-tip Aqua Drop Liner that can be filled with the colours.

I think Schmincke call it Aqua Drop because it's so strong, you only need a drop!

Aqua Drop is perfectly timed. Over the last ten years, watercolour has grown hugely in popularity. Techniques using other liquid colours such as acrylic and alcohol-

based inks have also flourished. Aqua Drop marries the subtlety of watercolour with the dynamic fluidity of Schmincke Aerocolor.

Its liquid character makes Aqua Drop perfectly suited to large watercolour painting. It is spread easily whether using a brush or dropped directly from the pipette onto wet paper to blossom and bleed. Aqua Drop can be used to establish fast backgrounds for standard watercolour painting or used right the way through to the final stages. Fine detail can be applied with the Aqua Drop Liner brush-tip pen.



Aqua Drop is a unique liquid colour that is able to be used in a loose manner that creates subtle shifts and softly glowing colours, very different from acrylic inks. It will appeal to the bold as well as the traditional.

Aqua Drop is specially formulated to be a highly lightfast (all colours 4 and 5 stars), pigmented, concentrated liquid watercolour. This differentiates Aqua Drop from coloured

inks, which are made from weak dyes and are not lightfast; and from merely diluting tube watercolour, which reduces both colour and binder strength.



Product information such as lightfastness, transparency, and pigmentation can be found on the Aqua Drop label.

Few artists can resist the temptation of new colours! Of the 24 colours transparent colours in the range, 13 are single-pigment colours for clean mixing possibilities,

while others are delicately balanced mixtures that produce unique hues such as the dirty warm glow of Amber and the complex depth of Jade Green.



The crystal clear transparency of Aqua Drop is perfect for glazing, as the Madder Red circle shows. Opaque and lighter colours can be made by adding Opaque White, mixed with Magenta here to make an opaque pink.

The Opaque White can be used pure as strong white, and in mixtures with Aqua Drop to lighten colours and increase opacity. Opaque White can be applied with

brush or nib but due to its more viscous consistency is not suitable either pure or in mixtures for use in Aqua Drop Liners.



The liquid consistency of Aqua Drop makes it perfect for quickly colouring up full sized sheets of watercolour paper.

Any watercolourist who is working on the scale of a half or full sheet of watercolour will love the ability to spread colour evenly across a large area, while still controlling the colour intensity from highly concentrated to pale dilution. One issue with painting watercolour large has been picking

up large amounts of the same consistency colour. Tube colour needs to be evenly thinned to avoid a dollop of colour in one part of your brush. Aqua Drop addresses this by providing an even, free-flowing colour that's easily worked over full sheets of watercolour paper.



Simple to fill and use, the Aqua Drop Liner features a firm brush tip for detail and line work. To fill, undo the collar, fill drop by drop (initially around 16-20 drops), and wait for the tip to fill with colour.



Graham Christensen
New Zealand Artist

The Last of the Run


Graham's current exhibition **Rural Recollections** will be open to view post-lockdown at **The Yellow Church Gallery, SH1, Mangaweka** or anytime online at www.grahamchristensen.co.nz

Aqua Drop is not just good for large areas – it also offers a high degree of control for detail, line and calligraphy painting techniques. This is especially so when using the Aqua Drop Liner, which has a fine brush tip and can be filled with any of the colours, except Opaque White pure and in mixtures.

Urban sketchers have been quick to adopt Aqua Drop in Europe. They like the ability to quickly fill areas with wash or density, without having to first break down tube or pan colour. Likewise, Aqua Drop suits illustrators and cartoonists, as it offers some similarities to traditional inks while providing better colour strength and permanence.

Aqua Drop can even be used through the finest airbrush.

Aqua Drop comes in a 30ml pipette bottle with a ball to shake the colour up. It can be thinned with water, remains resoluble on the palette, and is fully compatible with Horadam Watercolour. All colours are the one price.

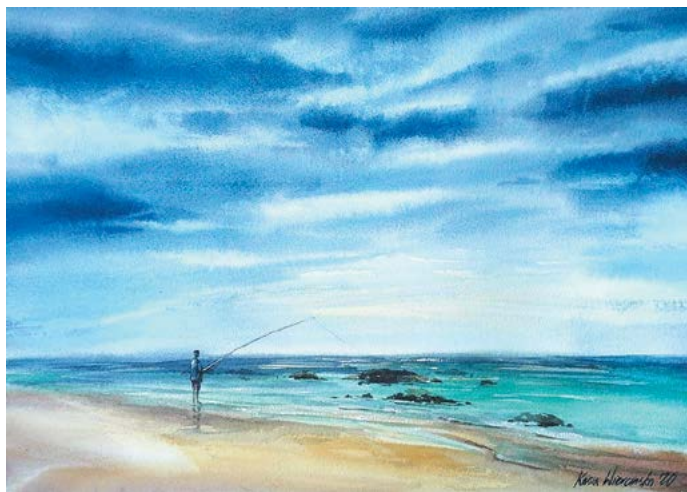
Aqua Drop gives artists a concentrated dose of colour in every drop! 



Kasia Wiercinska

New Zealand has been an inspiration to Polish born artist, Kasia Wiercinska; especially when her jewel-like watercolours flow. Trained as an architect in her homeland, the organic and gestural strokes of the paintbrush kept calling her to paint.

By Ira Mitchell




Kasia says the need to create, the yearning to be outdoors, capturing the light and colors is a memory from her earliest days. Her love of the land compelled her to travel the world, from the crisp white snow-covered landscapes of the harsh Polish winters to the meandering of old world Portuguese streets; over flowing with character and inspiration. Honored to walk these streets with her paint materials in hand, she is driven to take the time to put paint to paper, inhale her surrounding and exhale soft, watery details of a moment in time and place. Love brought her to New Zealand, where she found she was using more blues, gem-like greens in her works and warm ochre yellow for the sunburn rolling hills of summertime Canterbury.

“I create less defined, semi-abstract landscapes, full of water, wind, and light. Imagine that you are standing on a beach, feel the wind in your hair, hear the sound of crashing waves, feel the light in your eyes, smell the ocean and salt in the air. This is the feeling that inspires me currently during the summer and which I want to remember and capture in my paintings.”

Kasia’s choice of paint is Winsor & Newton color box, which has lasted her for 10 years due to the intensity of pigment and the ability to re-wet dried paint on her palette, it’s also excellent for travelers to keep in their satchel, at the ready to paint at any moment. The discovery of heavyweight 300 gsm watercolor paper was a revelation, as warping of the paper was an issue with the amount of water she was using. Taping this paper down, without having to soak it first makes painting on the go even easier. The paper will bend slightly during painting but heals itself and re-stretches when dried, reducing preparation time to a minimum.

Settled into her new hometown of Christchurch, Kasia works part-time as a graphic designer, tutoring in art weekly at the Exchange Art Collective, on Wilsons Road in an old pickle factory; nestled in an industrial part of the city. Moving to a new city has its ups and downs, but finding like-minded positive and creative people to connect with has helped smooth the way, plus the joy of sharing her skills with others and building long lasting relationships.

Kasia has shown her works in Europe and New Zealand. Her future plans are simply to create, travel and connect, living her best, beautiful, color filled life.

Full portfolio: www.KasiaWiercinska.com
 News about workshops and exhibitions: www.instagram.com/kasia_wiercinska 



'Evening Sun on Windmills' - 400 x 1220mm. Oil on stretched canvas.

Graham Christensen

By Natasha Christensen

Graham Christensen is a rural artist living in the Manawatu. At 72 Graham has spent the majority of his life involved in farming and agriculture – not painting.



Graham in his studio.

Graham was in his early 60s when he and his wife Sue were discussing what their up-coming retirement might look like. They had already been living for the last seven years on the Gold Coast in Australia managing a holiday resort in Surfers Paradise. It had been hard work with very little down time and the plan was to move back home to New Zealand to be closer to the grandkids. Their intention was to buy a small farm in the Manawatu, but Sue was concerned that Graham would not have enough to keep him busy on a daily basis. He was such an active person she didn't think it was a good idea for him to hang around the house all day in between small farm jobs. In 2012, with a birthday approaching and recalling the conversation, Sue, on a bit of a whim, purchased Graham a gift voucher for three painting lessons 'Learn to Paint'.

In just three lessons Graham was hooked – and painting has since become his great passion.

Starting something completely new in your 60's is not easy. At any time in our life we have to be brave to start something new, because, let's face it, at first, we're usually pretty terrible at our newfound hobby or project and it takes time and commitment to improve. Graham was fortunate to have a series of talented tutors who, in those first few years, guided and encouraged him, always raising the bar and pushing him in skilful ways. The Gold Coast has a thriving arts community and Graham was encouraged to exhibit his work at the many expos, shows and art competitions held within Queensland, and in this way his confidence and skill as a painter quickly grew.



'Sunset on the Farm' - 650 x 910mm. Oil on stretched canvas.

When Graham and Sue returned to New Zealand three years later, they purchased a small farm just outside Palmerston North which included a large hay barn. Graham now has a large light-filled studio which is a converted room at the back of the barn. "One of the great things about painting in oils," Graham says "is that the paint takes longer to dry enabling me to spend some time painting in the studio, pop my overalls and gumboots on and head out to move some stock or do some fencing and by the time I get back to the studio I'm ready to add more layers. In the afternoon I might plant a few native trees along the banks of the dam and then head back into the studio again." Needless to say, he doesn't spend much time in the house at all.

Whilst on the Gold Coast, Graham's painting classes had focused mainly on Australian themes and landscapes. Graham had loved the rich colours of the Outback but was unsure about the direction his paintings would take having returned to New Zealand. This dilemma happened to coincide with a visit from recognised Tauranga painter John Christensen, Graham's brother. Discussing the predicament, John pointed out to Graham that he was in fact in a very fortunate position – being older Graham knew who he was as a person, so he wasn't trying to 'find himself' as such through painting, as perhaps younger artists sometimes do. He knew what he liked and didn't like and had a whole lifetime of experiences that had led to this inner confidence and clarity about who he was. John then asked the very insightful question "So with all of that life experience – what is it that you know well?" The answer was farming.

Graham's father, grandfather and great grandfather had all been farmers. Graham had worked in shearing gangs and hay trucks during the school holidays, and later during his university holidays, he had worked



'Last of the Run' - 505 x 505mm. Oil on stretched canvas.

at the Feilding Sale Yards on sale days. Having studied agriculture at university he then went on to do further study into animal production systems in France and later managed a sheep breeding research programme on Mana Island, where he lived with his young family. In the late 70s Graham and Sue moved back to the Manawatu and purchased a farm which Graham ran while working in the agriculture department at Massey University. Here he re-established the Massey Young Farmers Club and helped to develop a number of the Young Farmers competitions. So farming, was definitely what Graham knew well.



'Smoko Time' - 455 x 605mm. Oil on stretched canvas.

Graham started painting his experiences in farming – and something just clicked. He produced scenes of rural landscapes, shearing gangs, farmers with their working dogs, wool sheds, and the likes of an old farm workshop along with a very significant painting called 'Bid' – a composition influenced by Graham's time spent

at the Feilding Sale Yards. Graham says "I endeavour to document, if you like, my opinions of some of the things that existed in my generation of agriculture that may or may not have been superseded but mean something to me. Having said that, when someone is looking to buy a piece of my work I always encourage them to look for that



Graham with his work on display.

something that hits them right here," he points to his heart, "at that stage it doesn't matter what meaning the painting has for me, what matters is how it makes them feel. It might be the subject matter; it could just be the particular combination of colours that strike them; or it may inspire a memory that moves them. The meaning of the painting doesn't matter as long as it gives them a good feeling inside."

Graham regularly exhibits at the Manawatu Art Expo and opens his studio to the public twice a year for the Manawatu Art and Garden Trail (usually held on Wellington Anniversary weekend) and the Art Trail Manawatu – this year to be held on the 14th and 15th of November. His third solo exhibition Rural Recollections is currently

showing at The Yellow Church Gallery in Mangaweka and he also has an exhibition at the Feilding and District Art Society from the 2nd to the 22nd of August.

Graham continues to 'learn to paint' through the tutelage of Manawatu artist Vonnie Sterritt. Graham tells me "Vonnie is a great artist and teacher, she is beyond generous with her time and advice. In fact, I have been very fortunate with all of my tutors – my teachers on the Gold Coast, in particular Mal Hodges – and my brother John Christensen. I appreciate all of the time, feedback and guidance they have given me. I think that they have probably given me way more than I truly deserve".

More of Graham's work can be seen on his website www.grahamchristensen.co.nz 



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Artists Forum

Sketch Club

By Dougie Chowns



As a practicing artist my interest was instantly spiked in Scotland's National Gallery Edinburgh last year when drawn to this image. Never seen by me before and with no idea who artist or model were – my eye said – WOW! But whoops! Whats going on here - her lovely little face ? Thats no mistake! A stunningly beautiful portrait of a young girl – but . . . ?

Superbly drawn and carefully observed a minimal suggestion of the truth – her unseen cheek and neck to me as one who has seriously drawn and taught Life Drawing since age fifteen left me shocked and amazed. My attention first to the superb skill of the drawn image and my empathy to her little face, when for a moment only I glanced at the brief caption, I read she died age twelve. I instantly knew why. The understated terrible detail clearly but accurately, even kindly, filled me with emotion – this lovely drawing, from likely a father is an obituary, drawn with great love and sadness.

Beautifully displayed on that dark green wall she held my total attention – the depth behind the moment. Deeply moved, I photographed her but not as is usual, the caption. My next seventy hours passed with her in mind as I returned to New Zealand and wrote my gut feelings for an editorial.

The drawing itself had me bewitched! This child was dying from [Osteochondroma of the right temporo mandibular joint](#), or what you may know as a cancer tumour of the right cheek and throat. I had no idea who she or the artist were, I'm quite sure drawn from life, not, as suggested, after her death. I emailed Edinburgh. The reply:

Dear Douglas,

This drawing is by Sir Peter Paul Rubens and is of his daughter, Clara Serena. It was made in around 1623.

There is some information on the work from its recent sale with Christie's auction house: <https://www.christies.com/features/One-of-the-most-intimate-portraits-Rubens-painted-of-a-family-member-9164-3.aspx>.

It is on a long loan to the Scottish National Gallery from its current owner; hence there is little information about it on our own website due to copyright restrictions.

Regards, Amy.

Information Desk, Scottish National Gallery, The Mound
Edinburgh, EH2 2EL

.... thank you Amy. No wonder the drawing attracted me across the Gallery – a Rubens no less, and a work unknown until 1960's so maybe I may be forgiven?... but why no explanation of the so obvious tumour? – surely I am not the first to read the drawing so competent and deliberate?

When meeting a facial re-construction surgeon in December, he confirmed instantly the condition that Peter Paul Rubens had hinted at. Hardly a secret to a specialist – the tumour covered her cheek, throat and neck – as you can see. The little face is distorted. Rubens did not distort his little treasure. To draw is to communicate and a picture speaks louder than words. Few historians are accomplished artists drawing from life, never taught to see, 'the obvious' is easily missed. A case of those who play football as against those who watch football? The basic skill of drawing is in learning 'to see'. Life drawing is all about learning to analyse in my opinion. Analysis and understanding your subject is essential, to be able to let your hand commit confident accurate marks to paper. So often art historians and non-artists talking about art get it wrong.

Watching YouTube Tate Gallery Holbein Ambassadors lecture, the Tate presenter herself advised that captions should always be considered with care as new facts emerge constantly. She said "they may not be totally accurate". In Rubens case – I believe he hid her cancer in full view. Read paintings that interest you by looking at them long and hard. Read what others have said, look for a wall or space the same size because size impacts crucially on our response, but trust your own informed assessment, best done by viewing the actual work. Books, opinions, opinions of opinions and quotes by others likely quoting other people, are only other peoples opinions.

Question: what size would you think Goya's 3rd May painting is – small medium or big? But what is big? What is small? I well remember my students faces in the Prado Madrid in 1986 – they will never forget.

To finish - how wonderful that perhaps this, her last image, is so perfectly gorgeous.

I feel deeply for both artist and model, cancer has been personally close twice for me and I can think of no better comment for this little treasure. She is beautiful in mind, body, heart and soul. [N](#)



Peter Paul Rubens painting of his 12 year old daughter, Clara Serena, circa 1623.

Please support [New Zealand Cancer Association](#) 29th August. Sell a drawing or a painting and donate whatever you get – \$5 or \$500 to electronic banking number 06 0193 0198585 00. Use your name and reference: Clara Serena.

New Paper in New Zealand

LUXARCHIVAL PROFESSIONAL SANDED ART PAPER

By Sonja Hay

Late last year acclaimed colour pencil artist Alyona Nickelsen launched her new professional sanded art paper – LuxArchival.



After developing the Brush and Pencil colour pencil tool range consisting of Powder Blender, Titanium White, two fixatives and Touch-Up Texture, a fixative in liquid form, Alyona found that there was no paper on the market that met all her expectations for satisfactory support for colour pencil art work. This gap in the market led her to develop her own sanded paper and LuxArchival is the result. Manufactured in France exclusively for Alyona's brand Brush and Pencil, this paper has some really outstanding characteristics, suitable not only for colour pencils but any dry medium like pastel, charcoal, and graphite as well as liquid applications. More on that later.

For starters, LuxArchival is white in colour which allows artists to utilise the full range of values in a composition without having colours altered. Up to this point, sanded art papers were mostly available in off-white or tinted and were rarely in white, which ultimately affects colours and has the potential to dull the composition.



As the name suggests, LuxArchival is archival and has gone through extensive testing to ensure this quality. It complies with ISO 11108, which means it will last several hundred years without significant deterioration under normal use and storage conditions in libraries and archives. It is acid- and lignin-free as well as resistant to tearing and oxidation. This means your art work will outlast you easily and has the potential to become family heirlooms. Or at least, your customers will be happy and, provided lightfast mediums have been used, your artwork will not fade or deteriorate in any way during your lifetime.

While Alyona's product range contains a Powder Blender, many artists like using liquid solvents like alcohol or odourless mineral spirits (OMS). For this reason, resistance to liquid applications was important and LuxArchival was developed to withstand large amounts without buckling, warping or rolling. This feature allows for artists to create backgrounds or underpaintings with water soluble graphite, colour pencils or ink pencils as well as liquid inks, water colours and acrylics, opening up a whole new world of possibilities for artistic expression.

The pic on the left, shows a background created using Derwent Inktense pencils and a generous amount of water, similar as can still be seen at the bottom, to let colours bleed into each other. Next, a layer of acrylic was added, using Golden Fluid Acrylics including Interference Blue (Fine) and

Interference Gold (Fine) for a metallic glitter effect. At no time was the paper taped down to the work surface as can be seen by the lack of bare margins. The paper stayed flat despite water pooling on it and taking a considerable amount of time to dry off.

The grit is of medium consistency (400) without any visible patterns or voids, which is of importance especially for realistic rendering and highly detailed drawings. The wet application, as described above, had no effect on its grit consistency and will allow for multi-layering techniques of more than 30 layers. The grit's durability allows for multiple and vigorous erasures, either with an eraser, Blu-Tack or

Scotch Tape as well as washing off with alcohol. Compared to other sanded paper, the loss of pencil core due to pencil shavings on the sanded surface is minimal. Thanks to an advanced method for securing grit on the surface, the pencil core is allowed to lodge deeply into the base of the grit rather than remain on the upper tips. When working dry, the pigment can easily be moved into the surface and blended with a short and stiff bristle brush to create a rougher texture or for a smoother look, blended with small amounts of Powder Blender and a sponge tool. Small amounts of pigment blend out smoothly and evenly over relatively large areas.



In the pics above, the first layer for the background was laid down roughly and blended with a sponge tool and Powder Blender.

Great blending results can also be achieved by using OMS for those who prefer this method or a mix of Powder Blender and OMS with isolating layers of Textured Fixative (Brush and Pencil). Further more, due to the amazing qualities of

the sanded surface, lighter colours can be applied on top of darker colours, which is a great bonus for colour pencil artists.

LuxArchival is currently available in 8"x10", Pack of 10, as well as the Brush and Pencil product range, at www.magicpencil.co.nz 



We're giving away ONE free pack of LuxArchive paper with a few other goodies included.

Tell us who developed the brand Brush and Pencil and developed LuxArchive paper. Send your answer to

comp@thenzartist.co.nz with the subject line: LuxArchive - before 20 August 2020, which is when the draw will take place.





'Getting under weigh' - 400 x 500mm. Oil on canvas.



'Out of Tynemouth' - 400 x 500mm. Oil on canvas.

KEITH SNOW

By Matt Mortimer

Keith Snow's journey as an artist is a literal voyage of creativity, navigating the ups and downs of artistic exploration of largely maritime painting. This is an apt parallel of his definition of his career to date.

“It's gone from an interest...to a hobby...to a full-time job,” he says. “To attempt to fill a need to create something of beauty and of longevity.”

His background is one of no formal training, of exploring the depths of maritime journals and books.

“My ideas and inspiration are mainly from reading. Books about early explorers, emigrant ships, local fishing craft and more.”

It comes as no surprise that Keith's maritime focus is one birthed from a love of the sea and sailing.

“My preferred subject matter is either marine or portraiture. I've always been interested in sailing, owning a small boat on the east coast of England and then here on the Hauraki Gulf and it's this interest that first got me into painting. Like painting watercolours from my boat on the flat Essex marshes and creeks for instance”.

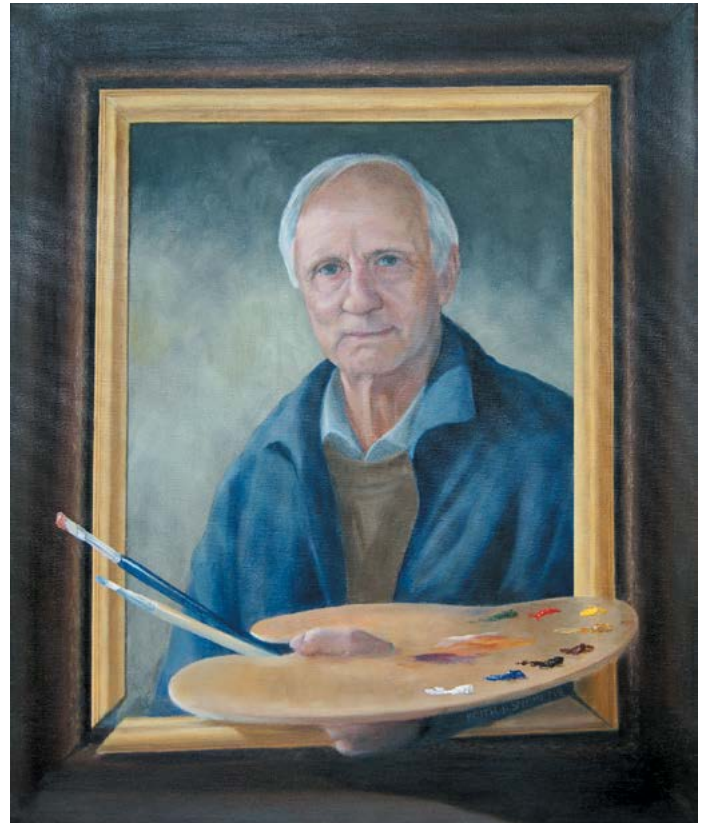
His current work is a combination of this love of sailing, and funnily enough, reading.

“Having just re-read the brilliant book Evolution's Captain about Fitzroy and Darwin's voyage around the world, I'm currently painting their vessel HMS Beagle in rough weather off Cape Horn; with poor Darwin no doubt very sea-sick in his berth down below! On-line there are details of a full-size replica that has been built of this ship. This is handy as there are a few features about her that are unusual.”

Portraiture brought its own challenges, such as having to create works by having to factor in a tight timeframe.

“After years of mainly marine work I went for a year or two to a life drawing group then through the art group we started a winter portrait group coercing a member each week to come and sit for us for a couple of hours. It's quite a challenge trying to knock off a small oil portrait in only a couple of hours. Although those couple of hours must have seemed endless to the poor model!”

The time-pressed element doesn't hang over into his process for his painting however, with many steps needed to get him from the humble beginnings of a



'Self-Portrait' - 400 x 300mm. Oil on canvas.



'Girl in a Blue Jacket' - 400 x 300mm. Oil on canvas.



'The Falmouth Pilot' - 400 x 500mm. Oil on canvas.



'The Winning Tack' - 400 x 500mm. Oil on canvas.



'Masfield's Ploughman' - 400 x 500mm. Oil on canvas.

blank canvas to the finished product – sometimes with some delicate detail.

“After deciding on an idea for a painting, I pencil a few sketches to decide on composition, angles, size of finished work and then do a more finished sketch - perhaps 6” x 8” for example. The main elements of this sketch I then paint full size onto the canvas using burnt umber thinned down with turps, then start painting. Usually the sky comes first, as near complete as I can get it, then I quickly cover the rest with approximate colour and tone to get rid of the white canvas. Then, it’s just paint and paint and paint. To quote Churchill – just keep bugging on!”

With the mast rigging and other fine work I allow the background (usually the sky) to dry first but for the rest it may be wet on wet or wet on dry...whatever. Once finished and dry I spray it with a coat of retouching varnish.”

Looking at the amazing results, this approach clearly works in linking everything together.

Keith’s outdoor pursuits also provide a link; one back to his artwork and reinforce his nautical nuances.

“I’ve always enjoyed tramping and sailing. Sadly, I’m passed the latter and settle for sailing a couple of radio-controlled models in the local pond, this is now the extent of my voyaging.”

The joy of these models is useful in creating his renderings too. Lines and curvature can be examined to bring symmetry to his works from the eye to the paintbrush, with a more tangible piece quite literally at hand.

“Over the years I have built a few very detailed models of boats and find these invaluable when trying to get the correct perspective and angles of a vessel I’m painting. I find the compound curves of the hull quite tricky to get right and it’s easy to have one end up looking as if the vessel is twisted out of shape.”

The result has his work is as well travelled as some of his sea-faring subject matter.

My work over the years has ended up in Australia, Britain and the USA. Strangely I learned via the website



'Cattle on the Marsh, Norfolk' - 400 x 500mm. Oil on canvas.



'FirstRater taking on stores' - 400 x 500mm. Oil on canvas.



'Below London Bridge' - 400 x 500mm. Oil on canvas.



'HMS Agamemnon (Nelson)' - 500 x 750mm. Oil on canvas.



'Rob's Yacht' - 400 x 500mm. Oil on canvas.



'HMS Beagle departing Bay of Islands, Jan 1836' - 400 x 500mm. Oil on canvas.


that a couple of my marine works are in San Antonio, Texas. Not really a place one associates with maritime interests!"

"The only galleries I now sell through is via a group I've been associated with for over 40 years, the Howick Art Group, which has a gallery called Green Gables.

My work is permanently on display there. It was where I was first able to start exhibiting my work which was a great way to get feedback from both my peers and the general public and have it critiqued occasionally at our monthly meetings. I also have works for sale at Gladwell Patterson in London. The latter

particularly like work depicting the old Thames ... lots of smoke and steam and bustle."

For Keith there is always another boat to paint, much like a sailor has another ocean to explore or new world to find . And his next goal? Or his 'Atlantis' as it were?

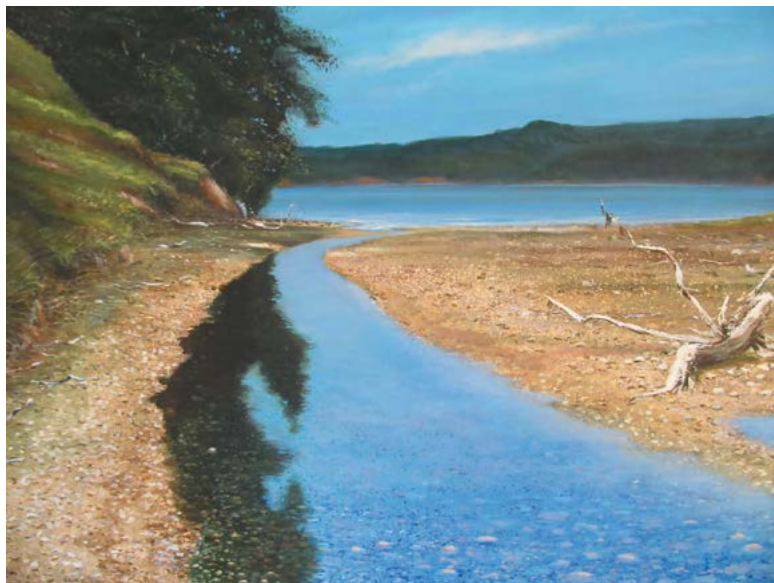
"I always have the outlook that my next painting will be amazing". [See more about Keith here.](#) 

TERRY BENNETT



Terry with his painting of the fishing village of Cadgwith, Cornwall.

Terry Bennett began drawing at an early age and then progressed to watercolour, oils and acrylics. "Painting has been a lifelong hobby and now that I have retired from the work place, I have time to pursue my love of painting."



'Kawau from Tawharanui' - 900 x 600mm. Acrylic.

Simple things around us inspire Terry, "an old abandoned house, quiet little backwaters, animals, seascapes — art is all around us and so often is merely taken for granted."

It is Terry's pleasure to enjoy painting – rather than be a slave to it. "I prefer to paint as and when I want, without time lines. The freedom to create a scene through my eyes is very fulfilling."

Many artists and art periods have been instrumental to where he finds himself today, "The Pre-Raphaelites for their draughtsmanship, the impressionists for their colours – especially Gauguin,



'Piripiri Point Long Bay' - 900 x 600mm. Acrylic.



'Sandy' - 450 x 350mm. Oil.



ABOVE: 'Westwards' - 800 x 600mm. Acrylic.



ABOVE RIGHT: 'Rangitoto Dawn' - 1000 x 800mm. Acrylic.

RIGHT: 'Seawall Walkway, Murrays Bay to Mairangi Bay' - 500 x 750mm. Acrylic.

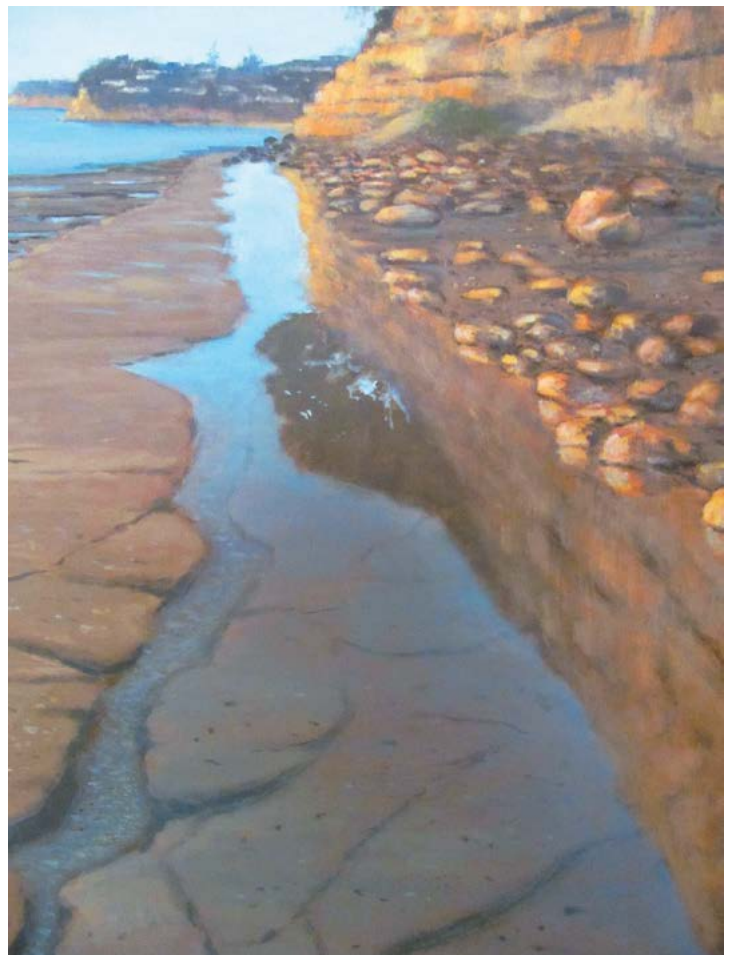
some of the Renaissance art, and artists such as the Americans Jay Moore and Andrew Wyeth, Australians Sir Arthur Ernest Streeton and Colley Whisson and New Zealand artists such as John Crump, Andrew Tischler to name just a few."

Having won a few competitions here and in Fiji, he has also had some work featured on New Zealand calendars. At this time, he has no current projects or commissions – perhaps now is a good time to get in touch if you would like a Terry Bennett special on your wall.

He claims to have no particularly preferred subject matter and alternates between acrylic and oil when working. "I love both oils and acrylics – oils for their slow drying, giving ample time to keep blending colours etc and acrylics for their fast drying – giving more instant results."

He thoroughly enjoys working with Sable dagger brushes as he finds their ability to allow a wide variety of brush strokes very pleasing.

When Terry works, he starts with a board or canvas, primed with white primer, then usually undercoated





'Hollyford Valley' - 650 x 450mm. Acrylic.



'Tree Dahlias' - 1000 x 800mm. Oil.



'Old Humber' - 600 x 450mm. Acrylic.

with a light burnt sienna wash, followed by the sketch of the scene or subject. Then he initially blocks in large areas and finally works through to the lesser details and minor ones to complete the work.

Terry works with a wide variety of products, Atelier, Reeves, Winton, Pebeo and Gamlin to name a few as well as various brushes, brands, canvas and board.

Being retired, Terry spends time with his grandchildren and entertaining from time to time during his spare time. While he is working, he enjoys listening to Radio 1006FM. "I can sing along with those old songs!"

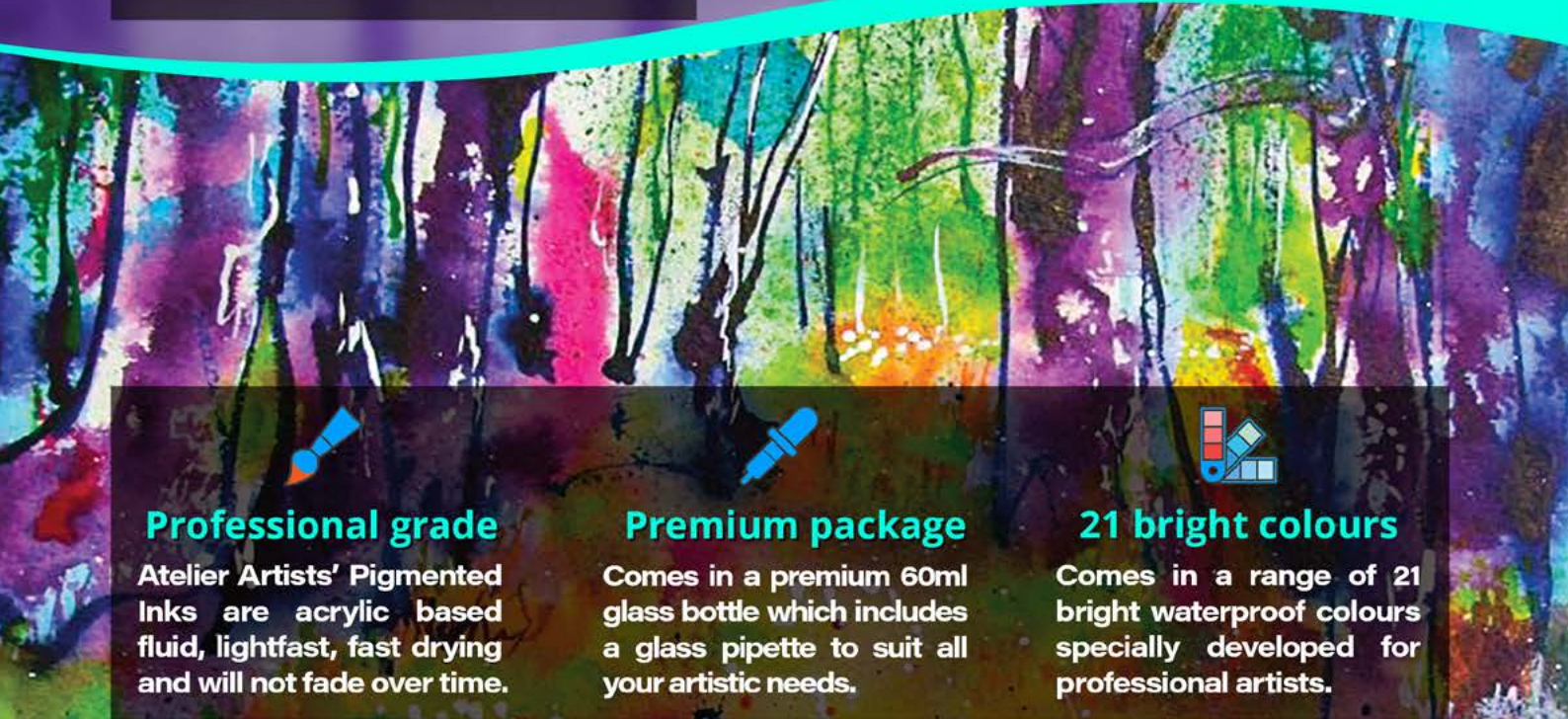
Advice for other artists would be, "no matter how many setbacks, just keep working – never give up – take the knock backs – if you are truly happy with the work you have done, then it is a bonus when others like it too."

Terry has work in UK, USA, Canada, France Switzerland, Fiji, Australia and of course, New Zealand.

[See more about Terry here.](#) 



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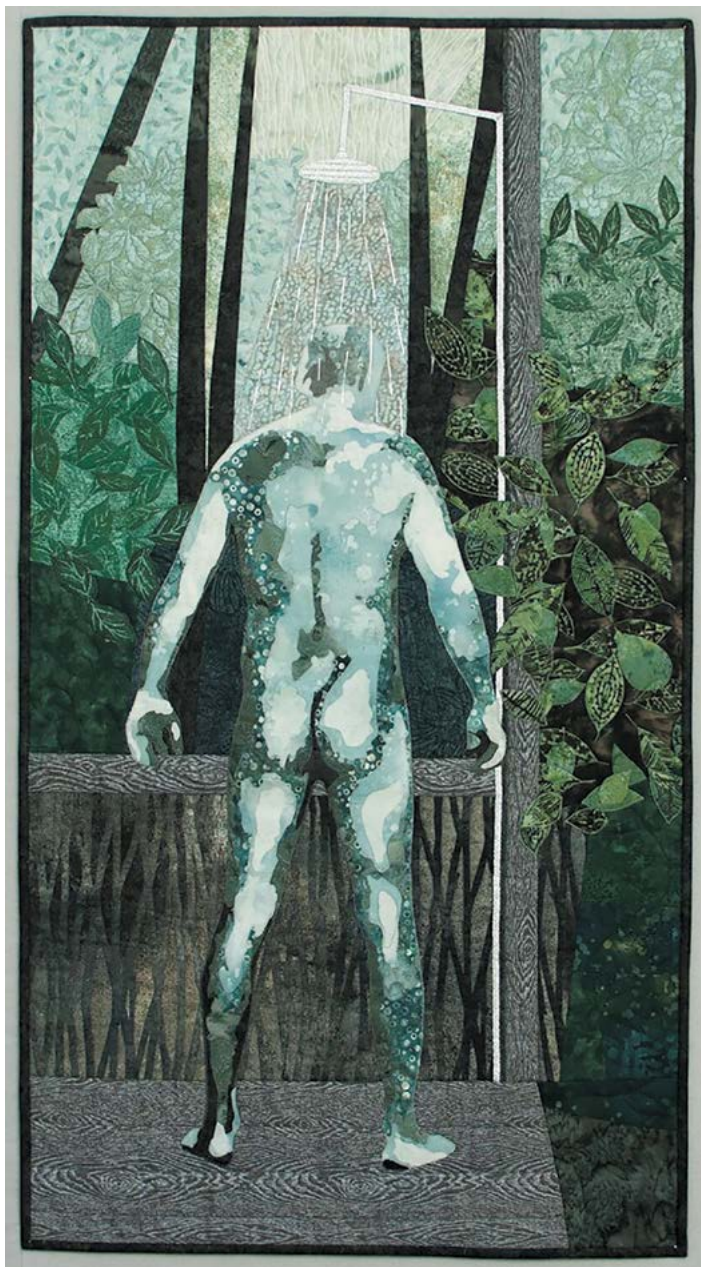
By Matt Mortimer

Artists of all types are often asked about their favourite instruments to make their creations. Music artists will have an instrument of choice that gets that certain sound, a painter may have a brush or easel they love and others, like textile artist Mary Sneyd – well, they reach for something different entirely. And her choice is...? “My sewing machine, because my work has many layers and it is impossible to sew by hand!”



This sets Mary apart from many who call themselves an artist, much like the clear difference between her occupation when she is not sitting behind her sewing machine.

“I still work as a doctor/scientist three days a week and do textile art for three days a week or sometimes four - if I can get away with it! - so although I'd like to be one, I'm not a career artist.”



'Respite from the Heat' - 635 x 1016mm. Fabric.



'The Metamorphosis of Zeus' - 990 x 1270mm. Fabric.



'Pop, aged 100' - 254 x 304mm. Fabric.



'Me and my Sisters' - 1041 x 889mm. Fabric.



'The Yawn' - 406 x 304mm. Fabric.



'Sunshine and Shadows' - 304 x 304mm. Fabric.

This point of difference is not lost on Mary either, although there are similarities.

"Textile art is completely different from my other job. Both require problem solving but I have to think about them and approach them in totally different ways. But being able to analyse medical information and explain what is happening, or manipulate fabric and thread and tell a story is always very satisfying, I'm pleased to say."

Mary's start in the world of turning thread and fabric into something beautiful was not typical – and again, somewhat unorthodox.

"I was a professional musician for many years and retired from that when my Dad got very sick. I have done small amounts of sewing over the years and was looking for another hobby (that I could drop at a moment's

notice) to replace my music. In 2014 I discovered Studio Art Quilt Associates (SAQA) online and was blown away by their artwork. My father survived and in 2015 turned 80. As a special gift I decided to make his portrait in grey scale fabric. It took 6 months to work out how to do it but I was delighted with the result! I haven't looked back since."

Her creative process is similar to some artists' approach with paint in either working from pictures or other inspired topics. However, she has the added challenge of portraying these on a whole other level with fabric to tell her story.

"Usually I start with a challenge/competition theme and I mull over ideas for ages. This challenging stimulus makes me think outside the square.



'Marabou Stork' - 304 x 304mm. Fabric.

I spend ages looking at family photos and see if anything grabs me and think about how I want to portray my story.

I then convert the photo (or photos) to grey scale, using different percentages of grey for different parts of the body. I separate the grey scale picture into the number of colour values I want and draw out a pattern. I choose fabrics depending on the colours and number of values I want. Then each piece is cut out individually from the appropriate fabric and temporarily stuck to a base fabric. When the collage is all stuck



'Breakfast Time' - 812 x 1117mm. Fabric.

down I sew each piece down permanently by machine. Then I cut out the figure, make a fabric background to suit my story and sew it all together. Some I quilt and some I don't – it just depends."

Mary describes textile art as in its infancy here in Aotearoa, and that it is also not even regarded as 'real art' in some quarters. The very best response to this is the product of her labours. Not just from the admiration of looking at her works on these pages, but on the breadth of locations they've been shown at – and awards received!

"I am very lucky to have been juried into several international exhibitions in Canada, New York, Houston and Australia as well as some international touring exhibitions.

My art quilt 'Colorblind' made the front page of the Houston Chronicle, Houston, Texas in 2018 and is still touring in the USA.

'Me and My Sisters' won a juror's award in an art exhibition in Rochester, New York."

Mary has sold works in New Zealand, Australia, Germany, China and the USA.

Fabric type and use is obviously key to creating her works, so her favourite mediums are what you would expect.

"Textiles, textiles and textiles. Fabric and thread. Mostly I use high quality woven cottons and batiks (because they fray less) but I also use upholstery samples and woollens and tulle and chiffon."

Makes sense. No surprises here – however... "I also use recycled clothing and my husband's shirts; when he is not looking! And I've been known to search through my wardrobe looking for just the right fabric colour or texture. It just depends on the effect I want to create."

The sky is the limit for what Mary can strive for and achieve in the future if her works to date are anything to go by.

"In the future I want to be doing the same but be better at it. I'd love to be an artist full-time but unfortunately I still need to eat, so this is not possible right now!



'Colorblind' - 635 x 1016mm. Fabric.

I also want to develop a looser and more impressionistic style, not to replace my predominant realistic style, but just as another way of working."

In the meantime she can enjoy the journey to developing this style with three works she currently has on her radar.

I have a fabric collage portrait of my great grandmother in grey scale, based on a photo taken by my mother, following family nagging me to make more grey-scale portraits - I gave in!

Another is a commission for a wedding present

for an ex-pat Kiwi. I'm thread painting a New Zealand seabird from a photo taken by my brother-in-law.

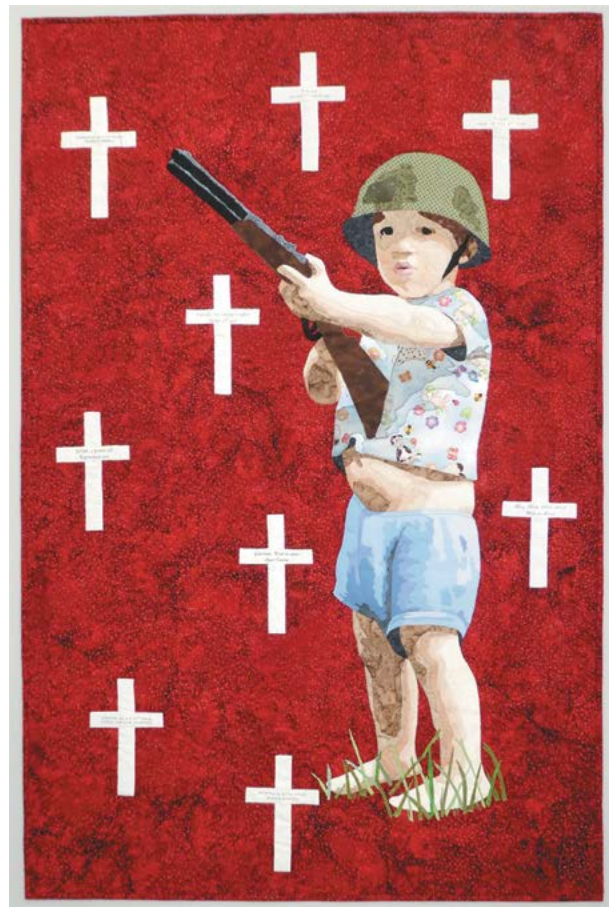
The third was unfortunately postponed during lockdown. I'm preparing a teaching sample for a textile art class in Christchurch. It was supposed to be held in April this year but has been postponed."

If these projects don't help develop her skills and desire for her new style musings, no doubt she can call on support from the associations she is a member of, Studio Art Quilt Associates (SAQA), Otago Art Society, and lastly, one of which she is president, Gondwana Textile Artists, and Quilters and Patchworkers of Otago.

[See more about Mary here.](#) 



'Cannonball' - 508 x 1016mm. Fabric.



'Babe in Arms' - 762 x 1168mm. Fabric.

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Post Lockdown Gallery Life

Anastasia Parmson



Contact: Megan Dickinson
027 338 1578
megan@mdgallery.co.nz or

Anastasia Parmson
0204 160 0924
info@anastasiaparmson.com

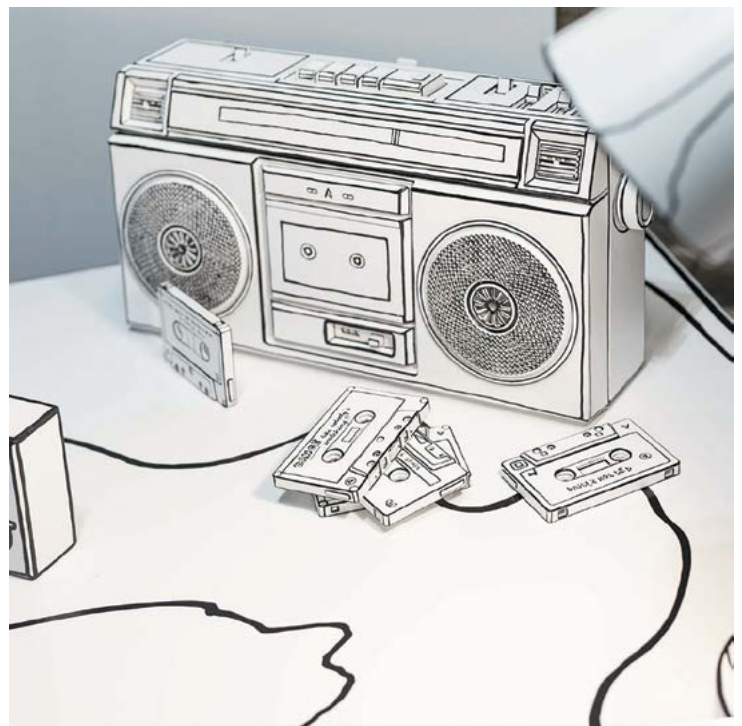


A refreshing, if not a little mind bending, spatial drawing exhibition by artist Anastasia Parmson is currently on show at MD Gallery in Whangarei. Taking inspiration from everyday household objects such as chairs, lamps, tables, books and plants, Parmson first removes all the unnecessary information with white paint, bringing focus to the form of each object. She then deftly applies black lines at the exact point where the light hits the surface, known as the terminator point, creating a 3D drawn object. The exhibition, My Black and White World, is full of monochromatic objects and artworks that as a collection, create an other worldly feel. "I wanted our first exhibition post lockdown to be a show stopper" says curator Megan Dickinson. "I felt it was essential to present an exhibition that enabled the viewer to be transported to another place and time – a moment to take a breath in an entirely different environment".

Anastasia Parmson's art is strongly influenced by her childhood obsession with Disney comics and colouring books,

My Black & White World

'My Black & White World' is part of Parmson's quest to answer the question: "What is Home to You?"



which she poured over whilst growing up in the Soviet Union. She has been drawing since she can remember, spending countless hours creating detailed and desirable domestic scenes throughout her childhood. Continuously interested in the notion of creating the 'ideal home' she is curious as to how we all define home. Growing up in the Soviet Union was difficult. Constantly troubled with the thought that her life could perhaps be better if she wasn't born there has most certainly informed her artwork and the direction it has taken. 'My Black & White World' is part of Parmson's quest to answer that very question: "What is Home to You?" This unique exhibition comes at a time when the majority of us have just spent an excessive amount of time at home. No doubt this question arose in many homes around the world as we realigned ourselves with our new reality.

Anastasia Parmson is an award winning visual artist born in Estonia, Soviet Union. After receiving her MFA at Strasbourg University in France 2009 she decided to travel around the world. Since then she has spent time on sea, on land and in-between. She arrived in Aotearoa in 2010 and currently resides in Whangarei. Traveling a lot and living in several countries around the world has meant that she is constantly looking for belonging while inevitably remaining an outsider. Drawing is her way of creating pockets of familiarity and intimacy in a world of strange and unknown, like tracing her place in the world.

Parmson's monochromatic work has been likened to the ground breaking 'A-ha' video 'take on me' released in 1985, where a young woman enters a hand drawn comic world and becomes entangled in adventure. This is the effect Parmson's exhibition has on the viewer – we become immersed in her Black & White World and are transported to another place where time becomes irrelevant. A welcome feeling after experiencing a world wide epidemic! The response from the public has been exceptional and the consensus is: Yes, its a welcome relief. [N](#)





Riversdale Art goes Viral

Usually mid-July brings the annual Riversdale Art Mixed Media Exhibition back to the Southland arts calendar.



Kiwiana Range - Bella Wood.



Kereru - Fairlie Atkinson.



Historic Manners St, Wellington 1920's - Raymond Jennings.

In its 47th year Riversdale Arts Inc have a wealth of experience in delivering a polished exhibition. But this year we have moved into a new evolution of art appreciation, with the worldwide Covid 19 epidemic threatening our way of life we have found ourselves in completely new territory, with unknown government restrictions overhead we have sadly decided to cancel this year's exhibition. As a committee we have decided to take our exhibition into the digital era and display artists' works online, this will keep the artist's work current and available to a varied audience.


Riversdale Arts will be exhibiting the work of up to fifty artists from all over New Zealand online, so we will have approximately 200 pieces to view. We have a large variety of mediums covered with Paintings, Photography, Mixed Media, Sculpture, Glass, Pottery, Ceramics, Jewellery and Textiles and the price range of exhibits is varied. It is exciting to be able, through the use of social media to reach a much larger audience this year, and we will be considering putting some of our physical exhibition online next year as well if we have successful feedback this year.

This year we have some exciting pieces from various artists on display including, Fairlie Atkinson of Paraparaumu, Raymond Jennings of Hamilton and upcoming young artist Bella Wood of Mosgiel.

Riversdale Arts were also looking forward to displaying the work of Renata Karena (Tattoo Artist) of Queenstown as our guest artist for 2020, however Ren has confirmed his availability for our 2021 exhibition and we are excited about displaying both his work and hosting a 'pop-up' tattoo studio for our 48th Annual Exhibition.

Riversdale Arts have their own art rooms which are used by the community for various art and craft, classes, and meetings. This year we will still run our exhibition workshops with invited artists on certain weekends in July. Some of the confirmed classes at this stage include Mosaics with Kim Pitcher of Gore, Jewellery creation with Jessica Winchcombe of Queenstown, and Felting with Jane Craske of Invercargill. All booking details for these classes will be available on our website www.riversdalearts.co.nz and our [Facebook page](#).

The Virtual Exhibition runs online from 1st July until 31st July. You can also vote for your favourite art piece and go in the draw to win a luxury gift basket. Follow us on Facebook or check out www.riversdalearts.co.nz for further information.

We would ask that you please support both Riversdale Arts and our exhibiting artists as we tackle this new and exciting medium of exhibiting. 

CONSTANT CRAVINGS: ARTIST NEJAT KAVVAS IS 'A KID IN A LOLLY SHOP'

By Claire McCall


It's never the wrong moment for reinvention. Sculptor and glass artist Nejat Kavvas is a chameleon character who has been doing it all his life. 'A Kid in a Lolly Shop' was his latest exhibition at [Auckland's Parnell Gallery](#) – a joyful celebration of art for art's sake, the intersection of self-expression and studied technique.

Inspired by leading glass-casting artist Jo Nuttall, and encouraged by architect Ron Sang, Kavvas, who grew up in Turkey “at the heart of history”, morphed into a full-time artist 13 years ago. At first he learned figurative sculpture at Florence Art Academy before travelling the crystalline corridor to, among others, the Pilchuk Glass School in Seattle and the Stipglass School in The Netherlands.

Here is an artist who will not be pigeonholed, who switches between media and from subjects with a manifest flavour of New Zealand to the ethereal and imaginary. A North Island saddleback (tīeke) cast in bronze with a built-up patina, a rufous blaze on its back, is set to take flight over a fever of bronzed cow-nosed stingrays that hovers in ribbons of kelp. The stingrays swim near a pate de crystal crescent 'We are One II' (bottom right), its half-moon filled with an abstracted colourful depiction of earth, sea and fire while 'Frozen Apocalypse' (right) – a snowy-white crescent with a smattering of volcanic grit at its base – is a climate-change commentary where the science and art of glass making connect.

Kavvas can look back on a diverse but successful career. A trained pharmacist, he morphed into the businessman, at one stage importing glass into New Zealand, but is probably best known for his long-time ownership of Eastern Rug Gallery. Drawing on his eye for colour and form, he also set up Techloom, a computerised analytical system for plotting weaving patterns. As well as creating some 400 of his own rug and carpet designs, he translated the work of some of New Zealand's leading artists (including John Papas and Ralph Hotere among others) into woven form.

These days his North Shore studio is a haven of industrial artfulness, a place where Kavvas has designed a kiln large enough to accommodate his grander visions. It's a world where he draws together the cultural threads of his past, his energetic present and an exploratory future. “I try to create artworks with personality; to transmit sensations by using elements of fiction or fantasy,” says Kavvas.

This is his happy place – his 'lolly shop' – where his childhood dreams of being an artist can play out without the need to explain an ideology or intellectual reason. Instead, his art is more visceral, a chemical reaction at a physiological level. “I make art for my own satisfaction and that I have a strong feeling about,” says Kavvas. “I'm not just paying lip-service. This really is art for arts sake.” 



'Tieke'. Photo by Sait Akkirman.



'Migration' work in progress. Photo by Sait Akkirman.



'Frozen Apocalypse'. Photo By Sait Akkirman.



'We Are One II'. Photo by Sait Akkirman.

Koru Creations

By Matt Mortimer

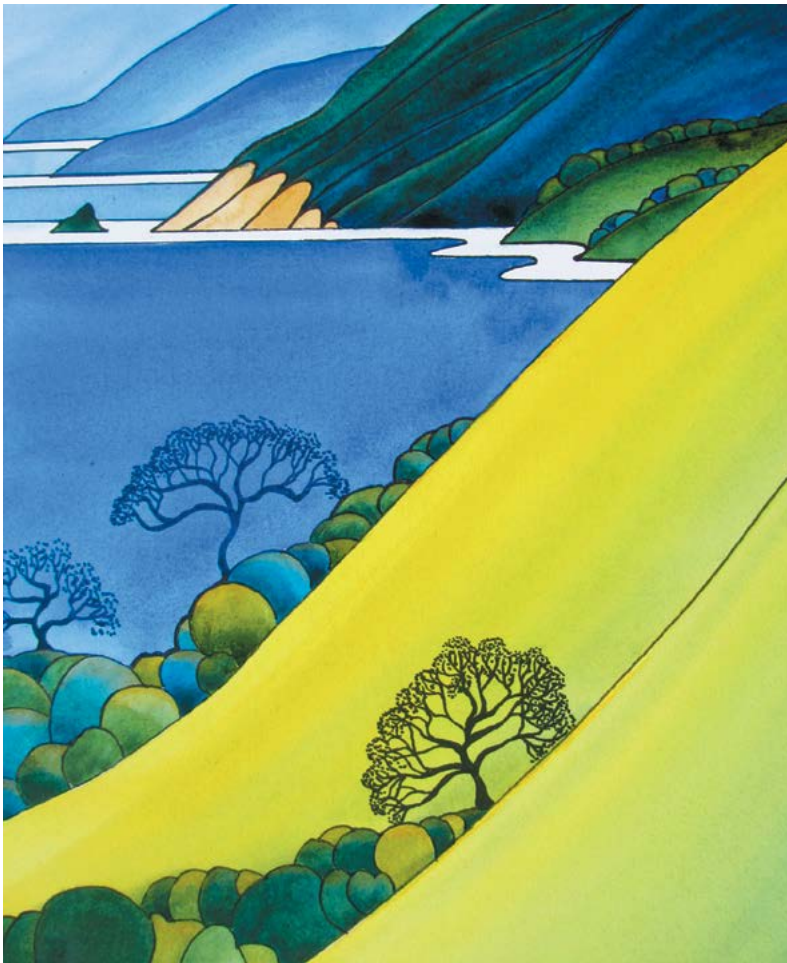
We are spoilt across our wonderful country with such natural wonders and beauty right on our doorsteps – or a short drive away. Napier-based artist Raewyn Harris utilises this, camera in hand, to be reproduced later as beautiful watercolour paintings.



'This Land' - 550 x 370mm. Mixed Media.



'Across the Water' - 550 x 370mm. Watercolour.



'Coastal Slope' - 550 x 370mm. Watercolour and pen.

“My creative soul is driven by daily walks on the beach, around our local estuary, walks in our native bush and in forests, enjoying our lakes and rivers, mountains and spectacular landscape features in New Zealand. All the while I’m challenging myself to learn new techniques and skills.

My camera is always with me when out and about and the photos I take provide a rich source of ideas for my paintings. Trips overseas also provide photographic opportunities.”

A natural ability and experimentation with materials shine through with accolades coming as early as her pre-teens.

“From an early age, I have always had an interest in the arts and learning how to use a variety of materials to create. I spent lots of time drawing and painting. There was always a supply of crayons and paints and I loved drawing in the wet sand with a stick, when our family stayed at a local beach each summer.

“My mother belonged to an art group and I was exposed to exhibitions and galleries from a young age, even winning a competition at the age of 11.”

I certainly didn’t set out with the intention of becoming an artist. I have dabbled in many different crafts, spinning and dyeing wool, knitting, macramé, pottery, weaving, rug-making and needlework to name a few.

It just became part of my life that I wanted to explore.”

This has proved to be a fantastic success, with her attention to detail apparent – not just in her watercolours themselves, but also in her process of putting each piece together. A process she has passed on to future generations of young artists and students.

“I start with the background - usually the sky. Then I move to the mid ground and finally the foreground. I continually dry the paper between glazes with a hair dryer. Final details are added at the end. I often spend some days looking at the painting in order to ascertain whether it is finished and I have been known to take a painting out of its frame in order to add something more!

The Daniel Smith range of watercolours is her preferred choice, the granulating effects of some of the colours add texture and excitement to her artworks.

I generally use Fabriano Artistic Rough watercolour paper (640 gsm) and I find that the weight and texture of the paper is perfect for my landscapes.

It is said teachers ‘pass the torch’ to aspiring minds, in Raewyn’s case it is a paint brush, but also a subject matter close to her heart and one that features in her works – the koru.

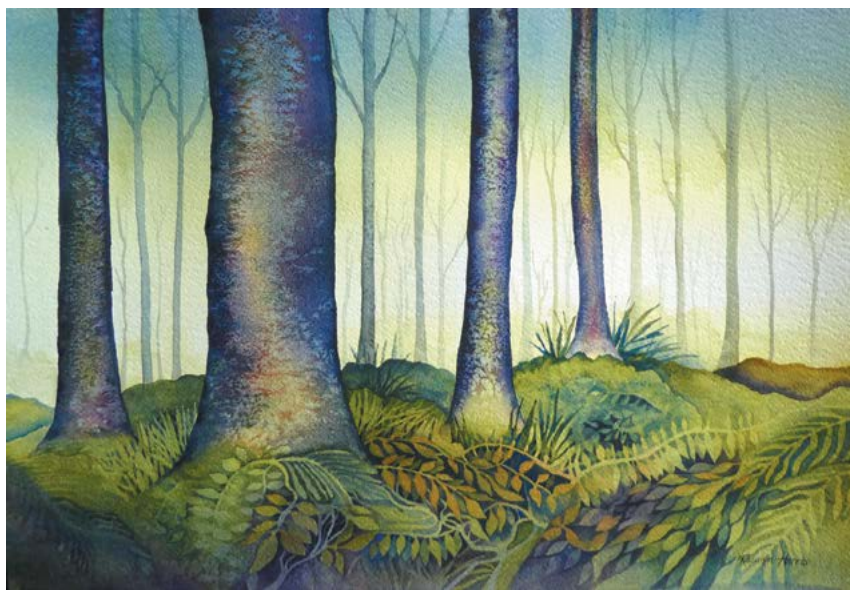
“When I was teaching, I encouraged my students to incorporate the koru in their artworks in order to create a piece that truly reflected the New Zealand culture.

I felt that this gave them a special pride in their art, knowing that it truly belonged to them.”

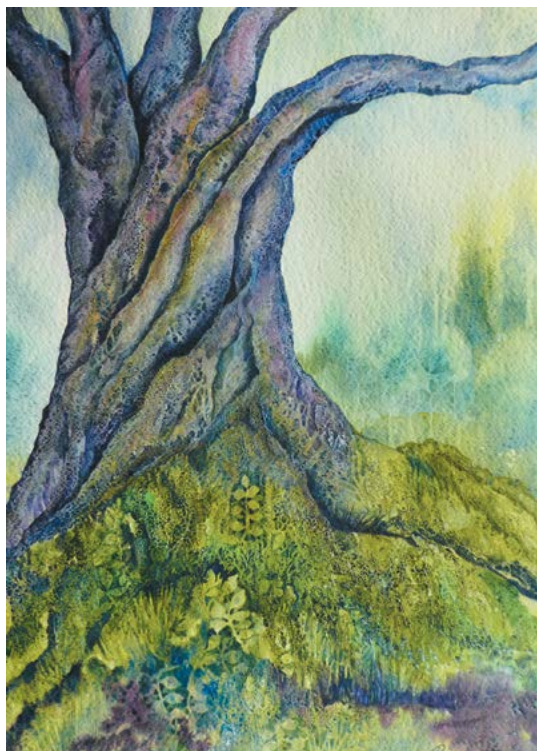
“I am currently exploring the granulating



'Inspiration' - 420 x 600mm. Watercolour and pen.



'A Little Bit of Magic' - 550 x 370mm. Watercolour.



'That Old Tree' - 550 x 370mm. Mixed Media.



'A New Day' - 550 x 370mm. Watercolour.



'Barbara's Picture Aotearoa' - 420 x 360mm. Watercolour and pen.



'Harmony' - 420 x 600mm. Watercolour and pen.



'Autumn Bounty' - 550 x 370mm. Mixed Media.



'Across the Estuary' - 550 x 370mm. Watercolour.

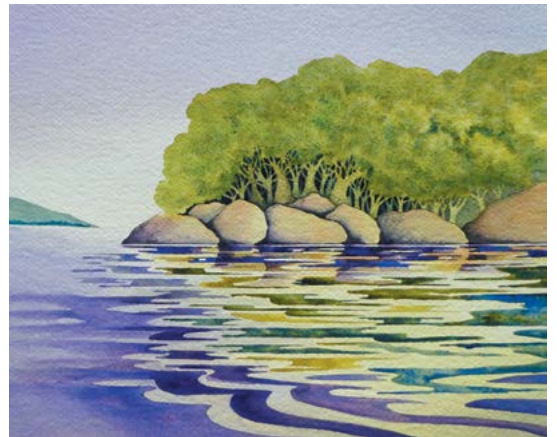


'Whangamata Bay, Taupo' - 550 x 370mm. Watercolour.

effects of some paints and I enjoy using them to create added texture in my paintings. Granulation seems to enhance some of my landscape paintings. There is so much to learn about the characteristics of the different colours in my paint box."

I am also working to improve my negative painting skills and I am finding this both intriguing and challenging. For so many years, it was a real mystery to me but its such an exciting way to paint and I find myself looking for opportunities to use the technique in my paintings."

I have been amazed at how these koro paintings have been received. Teachers from New Zealand and many other countries have contacted me and sent photos of children's artwork based on my koro art.



'On Reflection' - 450 x 360mm. Watercolour.



'That Rocky Slope' - 550 x 370mm. Mixed Media.




'Te Mata Peak' - 550 x 370mm. Watercolour.

Raewyn's paintings are as well travelled as she is, popping up on publication covers, murals in playgrounds, banners and even at an eatery in France!

"I enjoy travel and feel fortunate that we have been able to visit many countries over the years. A friend who lives in Paris, organised a small exhibition of koru paintings at a New Zealand restaurant in Paris a few years ago."

Some exhibitions have seen her work here at home too, while others have been sent as far as USA, France, the UK, Singapore and over the ditch to Australia.

"I have had my paintings accepted for local exhibitions over the last few years and in 2019, I exhibited in the Splash Exhibition in Wellington, run by Watercolour New Zealand.

I was also delighted when one of my paintings was used on the entrance doors to a new Rehabilitation Centre in Blenheim. Raewyn's paintings can be viewed at The Red Peach Gallery in Ahuriri, Napier. Follow Raewyn on www.raewynharris.nz, [Facebook: Raewyn Harris Artist](#), [Instagram: Raewyn Harris Art](#). 

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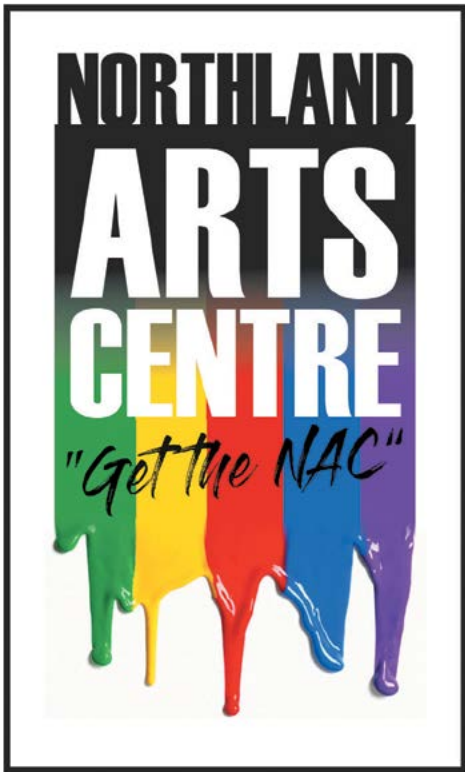
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By Jason Tapp

Northland Arts Centre is a not for profit community arts facility, shop and accredited airbrush training centre working hard during COVID-19 to remain strong and resilient in the Northland community.

We opened our doors almost two years ago and have built our arts facility around love and community in memory of our son who loved art.

Our head artist and teacher Julia Tapp grew up in Whangarei and attended art at Whangarei Girls high school before moving to Waikato and studying airbrush through Airbrush Venturi and Kustom Kollege in Melbourne. She opened her own customs business in 2010 airbrushing portraits, cars, caskets and so on before being invited to compete on a national and international stage representing New Zealand at car shows. It was during this time her three year old son

passed away in an accident and Julia decided to study teaching and open an arts school for community along with founding the New Zealand child loss support group.

We really believe there is quality and assurance when your lessons and advice come from trained and qualified art teachers who have lived real pivotal moments and come through it all, it makes a huge difference to the delivery and learning of individuals when you can truly connect with their journey and is evident in their outcomes artistically and emotionally. Art is truly powerful but I wasn't prepared for the amount of people that would come back saying



TOP LEFT TO RIGHT: Zoe Quayle; Zander Benseman; Tiziana; Tim Talbot; Paula Maunder; Nathan Owre; Maximo Alegre; BOTTOM LEFT TO RIGHT: Makenzie Parry; Jesse Frost; Jai; Kevin and Steven; Jordie; Emma; Dhani; Ayla Raynel.

art saved my life of mental health. It has an ability to really heal and pull people out of dark places. Julia is fantastic in her ability to get people creatively expressing and enjoying themselves regardless of the obstacle's they are facing

This is where the Northland arts centre and our art with heart programme stem from. Art with heart has provided over 50 free art lessons to children that cannot afford them or come from troubled backgrounds (children that really need a helping hand), the New Zealand community has really backed us on this and shown amazing support paying lessons forwards for our tamariki.

As well as being a community arts centre Julia's studio is the only brick and mortar custom airbrush practise in New Zealand which is a full time training facility, gallery and shop.

We are aiming to bring some exciting new quality art products to Northland soon and will be holding an exhibition in level 2 (fingers crossed) to celebrate. We are all about top quality advice and training with the heart to match.

We have managed to set up as a Work and Income supplier for our courses and do pay as you go lessons at super low rates for the whole community. We also offer art respite depending on the circumstance. These services we feel were lacking in the community and we aim to fill this void.

We were just really getting into the swing of this year when COVID-19 hit, so we are hoping with the support of the community now and as we get a bit more normality we can create, grow and inspire this generation and generations to come.

Recently we were able to bring some fine art supplies into our store for students and customers. We hand picked the art products from the supplies factories as we felt there was a need for them in Northland. We're really excited to introduce brands like Golden, Copic and Rembrandt to our store along with a beautiful range of brushes from beginner to Kolinsky sable.

We have some great workshops and classes planned including free product information seminars by Gordon Harris specialists.

If you are looking for art lessons, advice or products or you want to buy an art lesson or products for a child that can't afford them on our programme you can donate through our website www.northlandartscentre.co.nz, in the meantime we have some one hour art lessons for free on our Facebook page that we update regularly including class info and giveaways

To get in touch you can call us on 021 252 4318 or email us at northlandartscentre@gmail.com. [N](#)



Northland Arts Centre is now selling art materials.

1/10 John Street, Whangarei • 021 252 4318 • northlandartscentre@gmail.com

News

NEW FUNDING CONFIRMED FOR HUNDERTWASSER PROJECT

By Greg Hay

A welcome \$4.5m funding boost by the Provincial Growth Fund will allow the Hundertwasser Art Centre and Wairau Māori Art Gallery to complete construction by December 2021.

The announcement was made on site today by Regional Development Minister Shane Jones. Whangarei Art Museum Trust chief executive Kathleen Drumm, who leads the project, said that while ongoing fundraising efforts continued, the cash injection would allow the project to forge ahead with certainty.

“We are incredibly grateful for the ongoing governmental support. What we are building here will be an iconic new cultural and tourism destination for Northland. It will attract tens of thousands of visitors each year who will spend in the city and wider region, so the benefits will be shared by all,” Ms Drumm said.

Northland’s Regional Economic Development Agency, Northland Inc has estimated the art centre will bring an annual economic benefit of \$26 million to the region.

The project had made substantial savings within its budget to mitigate the challenges it faced, and will continue to do so wherever possible while not compromising the quality of the build or the promise of the visitor experience.

Ms Drumm said progress on site was back to normal after the halt due to COVID-19 lockdown and was currently providing work for 65 personnel.

The funding boost would bring the total PGF investment in the project to \$18.4 million. The remainder of the funds had been raised through a combination of local and central government investment, along with private and community donations.

The art centre’s construction is now budgeted to cost \$33.2 million. [N](#)



LEFT TO RIGHT: hon Winston Peters, Deputy PM, Thomas Biss, WAM chair, Kathleen Drumm, WAM chief executive, hon Shane Jones, Regional Development Minister. Photo by Greg Hay.

About Whangārei Art Museum

The Whangārei Art Museum (WAM) Te Manawa Toi is the public art gallery of the Whangārei District, and custodians of its art collection and public artworks. Whangārei Art Museum is Northland’s leading public art gallery, and the venue for exhibitions that are designed to showcase the diversity of creative art practice in New Zealand and beyond. WAM Trust is also the governing body of the under-construction Hundertwasser Art Centre and Wairau Māori Art Gallery.

For more information contact:
Greg Hay +64 21 545 054

CYANOTYPE PRINT DEMONSTRATION

Cyanotype is a photographic printing process that produces a cyan-blue print. Engineers used the process well into the 20th century as a simple and low-cost process to produce copies of drawings, referred to as blueprints. The process uses two chemicals: ferric ammonium citrate and potassium ferricyanide.

The English scientist and astronomer Sir John Herschel discovered the procedure in 1842. Though the process was developed by Herschel, he considered it as mainly a means of reproducing notes and diagrams, as in blueprints.

Anna Atkins created a series of cyanotype limited-edition books that documented ferns and other plant life from her extensive seaweed collection, placing specimens directly onto coated paper and allowing the action of light to create a silhouette effect. By using this photogram process, Anna Atkins is sometimes considered the first female photographer.

Cyanotype photography was popular in Victorian England, but became less popular as photography

improved. Another proponent of the craft was Washington Teasdale from Leeds.

Numerous contemporary artists employ the cyanotype process in their art: Christian Marclay, Marco Breuer, Kate Cordsen and John Dugdale.

In contrast to most historical and present-day processes, cyanotype prints do not react well to basic environments.

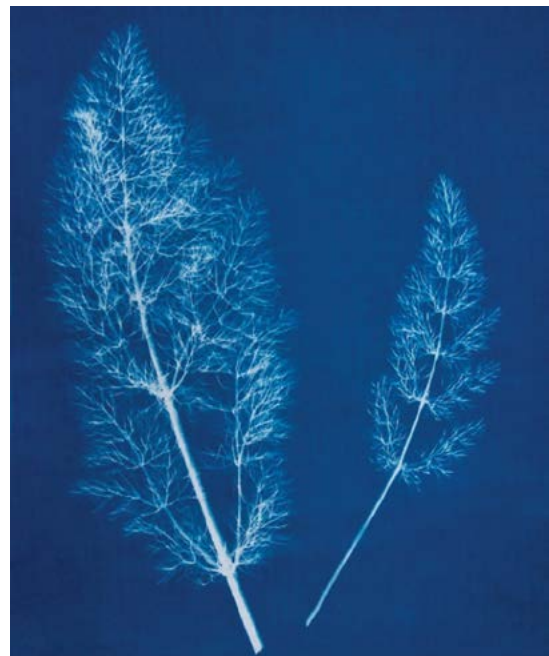
As a result, it is not advised to store or present the print in chemically buffered museum board, as this makes the image fade. Another unusual characteristic of the cyanotype is its regenerative behavior: prints that have faded due to prolonged exposure to light can often be significantly restored to their original tone by simply temporarily storing them in a dark environment.

Creating a Cyanotype Print with Jacquard's Cyanotype Pre-Treated Fabric Sheets

1. Place objects or negative on your Cyanotype fabric.
2. Secure with glass or pins if necessary and expose to sunlight
3. Remove objects or negative from fabric
4. Submerge exposed fabric in water
5. Let your print air-dry and it will slowly oxidise to their final deep blue colour over the course of 24 hours.

Optional: To instantly process your print and reveal the final deep blue colour, submerge your print in a dilute solution of hydrogen peroxide then rinse with water.

For video on creating a Cyanotype print visit: <https://www.youtube.com/watch?v=xNy0-XjoC4I> 





'Summer at the shore' - 508 x 1016mm. Oils on wrapped canvas.

BARI DUNCAN



Self-taught artist, Bari Duncan has been featured in this magazine previously, back in [November/December 2014](#). Six years have passed and we thought we'd catch up with her and see what's what.

When she was 27, Bari tried her hand at pastels and became totally hooked, feeling strongly that being an artist is her calling, what she is meant to be doing.

Her love of the sea, or any water for that matter, is the main inspiration for her work. "Specifically, the ocean. I live and breathe it. Sea, sea, sea! Big, calm, still, reflective, in all weathers. It all inspires me. But I must say I do love moody, stormy big seas best."

Of artists that inspire her, Bari says, "Monet for sure is an inspiration from past. His art and persona. I admire many seascape painters worldwide. Perhaps Katharine Burns from Nova Scotia is a real favourite".

She loves the creative urge and considers herself lucky to be able to look at nature and interpret the vision to capture that very moment in time. "I am keen to continue down this path, touching people's hearts with my creations."

Hoping to always live by the sea, she knows every day she'll be learning something new. Currently working toward various projects, some put on hold due to COVID-19, she says commission work and sales keep her busy.

She has been published in another two magazines besides ours, namely the Australian Artist Magazine and the International Artists Magazine. She is happy that she has commissioned works internationally, which she finds very inspiring.



A nine year stretch living on her own has been a huge challenge, as being a professional full-time artist is financially inconsistent, when everyday life is constantly financial. "It can be stressful, but my heart drives me on. The good times outweigh the bad in bucket loads. Having someone to prop you up during those fluctuations is a lovely bonus."

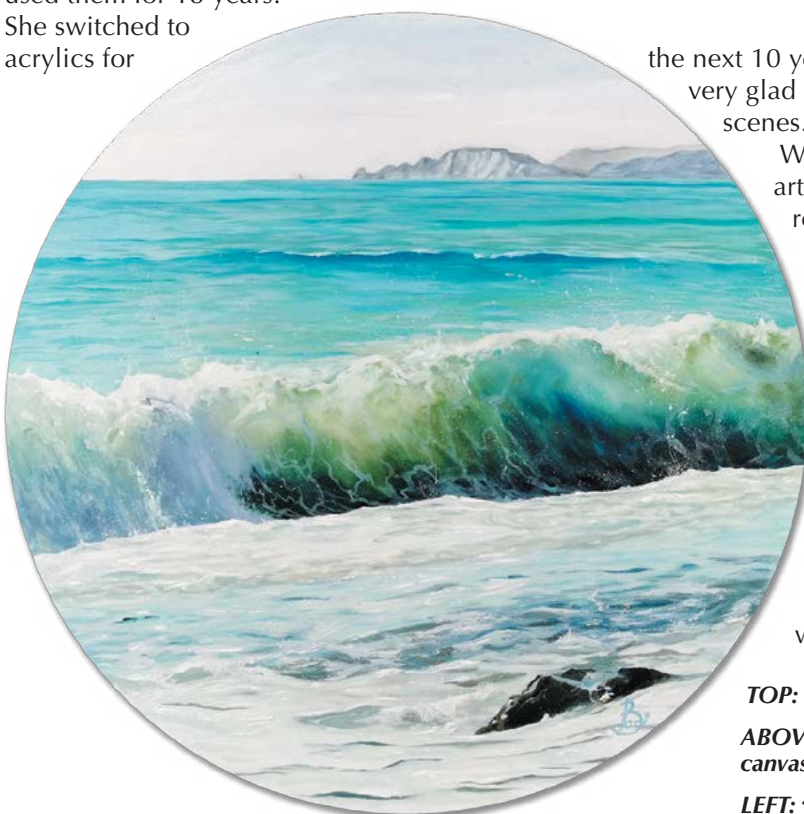
We always ask what our artists have learned from making mistakes. Bari replies, "Well – being totally self-taught, I've made monumental mistakes. That's how I've learned. I still make mistakes, although a lot less these days. Making mistakes makes us grow emotionally and builds character. They lead us to where we are today."

Bari started with pastels and used them for 18 years. She switched to acrylics for



the next 10 years. Finally she made the leap to oils, and is so very glad she did. "They are delicious, especially for ocean scenes."

We asked Bari how she goes about creating her artworks. "I work from my own photographs as a reference. Thousands of them! I start with three coats of gesso primer, lightly sanded in between layers. Depending on the subject, I'll usually place down a thin coat of acrylic colour as an undercoat. This can help lift a seascape from predominantly cool colours to revealing warmth when say a sienna/ochre mix is used. I learned this from pastel painting. Also, a quick sketch of the subject in a darker acrylic wash colour, maybe burnt umber or the like. Sometimes I go straight in with oils though. I just seem to know before I start what option I'll do. Then it's blocking in base colours, usually starting with darks, shadows etc. Once I've achieved that



TOP: 'Sea Curl' - 304 x 1219mm. Oils on canvas.

ABOVE RIGHT: 'Hands' - 355 x 457mm. Oils on wrapped canvas.

LEFT: 'Summer Swell' - 500mm. Oils on mounted round board.



'Transparencies' - 355 x 457mm. Oils on wrapped canvas.



'Sea Surge' - 762 x 762mm. Oils on wrapped canvas.

and covered the entire substrate with the first layer of oils, it's just a process of building up thinner layers. Sometimes glazing and or scumbling as I go. A glaze is a thinned colour using a zinc white mixed in to bring out light areas. A scumble is a darker mix of transparent colours to tone down areas where needed. No white in this. It's just a way of pulling colours and tones together. It works well. Then it's the best bit, the detailing. When painting waves, it's this stage which literally lifts them off the canvas. And I use an old toothbrush to create the foam splatter, an excellent and rather cheap tool which does as good a job as a brush. I've learned to mix the colour used with some fat medium to achieve a good flow of paint otherwise I get lumpy blobs. Oils need some hardening off time in between layers. The colours don't generally alter much when dried which is a nice change from acrylics. Summer is great for this, winter not so good. The hot water cupboard is useful for drying.

"I've got several Jasart freestanding and table easels. A good solid sturdy brand. I like to use Archival lean and fat mediums. The lean has more turps in it, and the fat has more oil. I use Archival odourless solvent for brush cleaning, always used in very well-ventilated space.

"I enjoy Dervant Matisse satin and gloss final varnish. It's not the cheapest but is a quality product. I only use this after several months of drying. Another reason



'Porongahau beach, Hawkes Bay' - 609 x 914mm. Oils on canvas.




'View of the past' - 304 x 406mm. Oils on board.

I use thin layers of paint, it speeds up the drying time considerably. My favourite paint brand is Old Holland, but I also use Winsor & Newton and Shmincke Norma. They all mix well together, although I am building up a larger supply of Old Holland. Brushes vary. I try to look after all my tools. They are expensive so why not. Vaseline rubbed into clean brushes helps them maintain their shape and keeps them moisturised. I use disposable gloves, as the solvents are harsh on my skin."

Bari listens to podcasts while she is working. "I love learning new things, expanding my thinking and feel it's important to have an open mind. It helps the creativity. Ideas and views on our planet and history of other countries is on my list. I like hearing peoples point of view on many topics."

She says her advice to any and all artists is to learn as much as you can from whoever you can learn from. "Follow artists that inspire you. Pick their brains if they will let you. I am always open to sharing. If at first you fail, try again. And again. Practice makes perfect. The more you practice, the better you will get."

Currently Bari has work in Quay gallery Napier, Otautau Gallery Southland, Raukura Art Gallery and Giftware in Picton and Electra Gallery Central Hawkes Bay. Her work has ended up in Mexico, Australia, Sweden, USA, England, Ireland and of course, New Zealand. [See more from Bari here.](#) 

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THE FIRST PREALIST

Inspiration to create art is drawn from various areas for each artist. For Manawatu-based artist Romuald Rudzki, his motivation stems from a rebirth of colour, following a tragedy.



'Silver birches and boat' - 297 x 210mm. Ink on watercolour paper.

“I have painted since childhood but did not take up my place at art college when I was 18 as I was advised that I would “end up as an unemployed artist.”

In 1988 I was in a head-on collision with a drunk driver which left me blind for several months with retinal detachments, as well as a spine fractured in two places. When I eventually regained my sight, I was struck by how each colour is so different from any other, for example, blue cannot be described in terms of red. I therefore started painting again.”

This miraculous reawakening drove Romuald to push aside the negativity and opened the door to some explorative thinking and processes.

“I have had to overcome the discouragement of others - career advisers, parents, as well as blindness, and wasting time working in jobs that were not good for me physically or emotionally.

I am inspired by pushing the boundaries of what is possible and by exploring new ways to create art.”

He draws inspiration from Dali, Rothko, Pollock and Nicolas de Staël, however he does have a special place for another name among these giants of art history.

“My favourite artist is the English painter J M W Turner (1775-1851) for his mastery of



'Prealist portrait – October 2019' - 420 x 297mm. Ink on watercolour paper.



'People of the Sea' - 420 x 297mm. Ink on watercolour paper.



'Contact with the Ruahine Ranges' - 914 x 609mm. Acrylic on canvas.

both the classical way of painting and then moving into abstraction at the end of his life. For this he can be called the father of abstract painting over 100 years ahead of his time. My favourite painting of all-time is his 'Norham Castle Sunrise' c. 1845 for the breath-taking way he has captured early morning light in all its delicacy and fragrance.

I have also taken inspiration from any art I see that I like, whether it is by kindergarten children all the way through to famous artists. You can never tell where good ideas will come from."

Romuald is the founder of the Prealist style of painting, an approach that seeks to liberate the artist from their own ego and to allow each painting to paint itself.

So from the known to the unknown, he lets each Prealist artwork bring about its own form, in a wonderful process – a mixture of chance and unwavering techniques.

"Firstly, I stretch an A3 size watercolour paper and allow it to dry.

Then I'll then take a colour from a box beside me without looking and release one drop of ink onto the surface. I will then spray the drop with water and repeat until the surface is covered or until some beautiful effect occurs, at which point it is time to stop and enjoy what nature has just revealed about herself.

I work mainly in acrylic inks placed on water, as this provides me with the least amount of control over the outcome, and allows the materials, surface, heat and light to influence the outcome, rather than my own will or ego. Then I'll allow the work to dry."



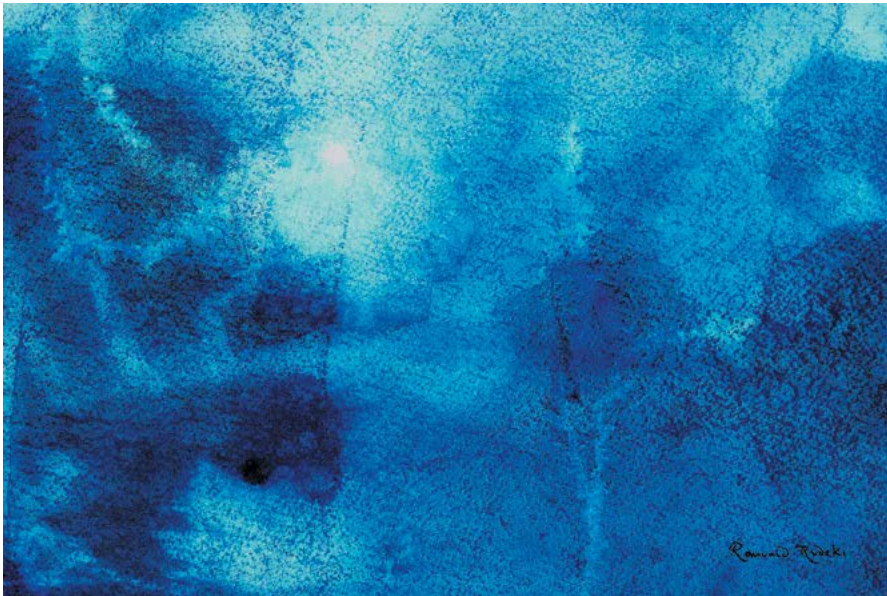
'Prealist bird on a Prealist branch' - 420 x 97mm. Ink on watercolour paper.



'Prealist green tree in an arid world' - 300 x 400mm. Acrylic on canvas.



'Prealist Purple Lake' - 297 x 420mm. Ink on watercolour paper.



'Moonlit harbour in Prussian Blue' - 297 x 420mm. Ink on watercolour paper.



'Gwyn Morag' - Size 297 x 420mm. Ink on watercolour paper.

The outcome is testament to this releasing of a colour to extraordinary effect. Then all that is left to do is the finishing touches and personalisation for the recipient.

“Once dry, I’ll sign it and make notes on the back about the title, my name, date produced, materials used (e.g. acrylic ink on 300gm watercolour paper), size, whether varnished and with what.

Then it’s just a matter of taking it to the framers to discuss the colour of the mat and frame, collect it when it’s ready and submit it for exhibitions. I’ll also post it on Facebook and update my website.”

Akin to a tradesman using quality tools and in parallel with the cliché ‘you get what you pay for’, Romuald’s mediums of choice are an all important factor too.

‘I’m using acrylic inks from Daler-Rowney and Schminke, on Hahnemülle 300g watercolour paper and large sheets of 300gm from Gordon Harris. My acrylic paints of choice when working on canvas are Atelier and Pebeo.

I use the best professional materials I can find as it is a false economy to use cheap materials especially paints.”

His Prealist works are popular in widespread locations across the globe, with works not just seen here in New Zealand, but also in Australia, Taiwan the UK and USA.

Romuald’s work is also seen regularly at the New Zealand Academy of Fine Arts, of which he is a member and something he is most proud of. This connection is an on-going one for him,

“I completed a solo show ‘Prealism at the Academy’ in 2017 where I was the artist-in-residence and got visitors to ‘Paint like a Prealist’ by contributing to a daily group work.

The Academy provides me with an opportunity to contribute works four times a year for the Seasonal Members Exhibitions and to view the work of others. As a writer of several books on art, I am also a member of the New Zealand Society of Authors which is an excellent source of information and support for authors.”

Much like the wanton desire of letting his art create its own natural hue’s and outcome, Romuald’s advice for other artists takes on the same natural trailblazing trajectory.

“You can try copying other artists so as to understand better how they worked... but just be yourself (as everyone else is

taken) and allow your art to grow you as a person to be more open-minded about other people's art and other people generally. You should try to find your own voice, your own unique way of creating art that is instantly identifiable as yours.

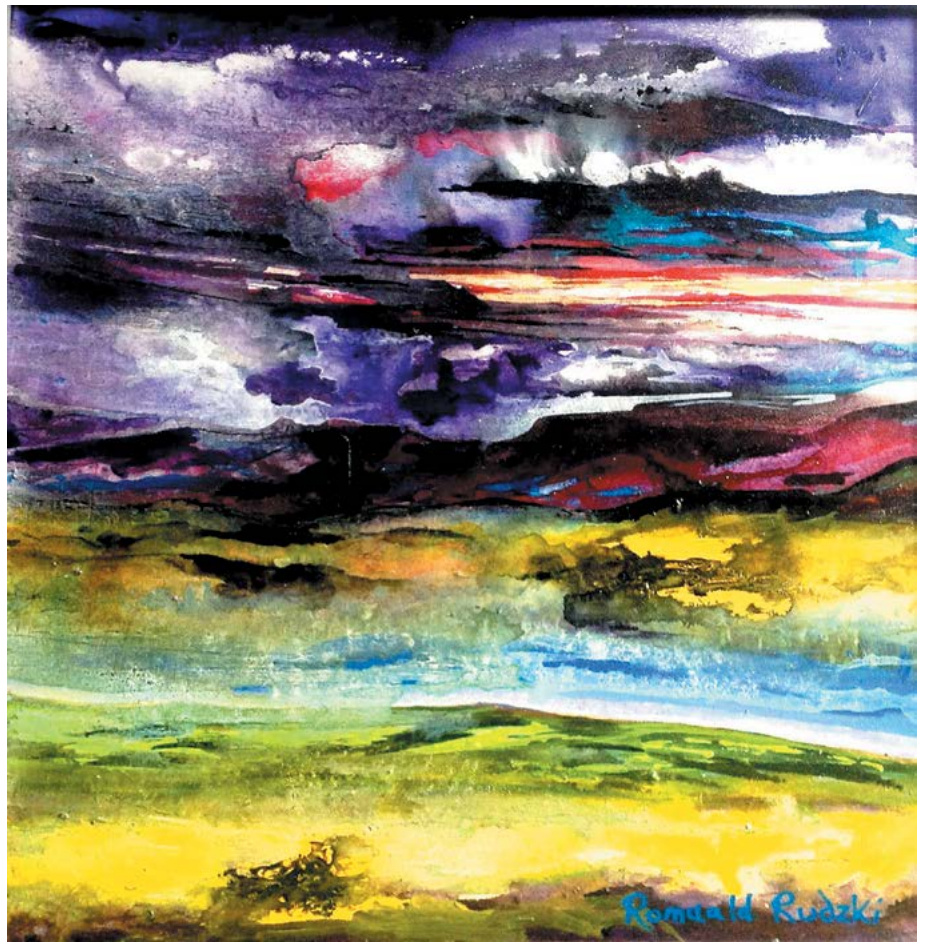
Art is not a job it is a transformative experience, so allow yourself to be transformed by art and in the process become a better person."

To see more art works and to purchase his art books go to:

Website: www.prealism.com

Facebook: [Prealism](#) 

Romuald is the founder of the Prealist style of painting, an approach that seeks to liberate the artist from their own ego and to allow each painting to paint itself.



'Five New Zealand landscapes' - 400 x 400mm. Acrylic on canvas.



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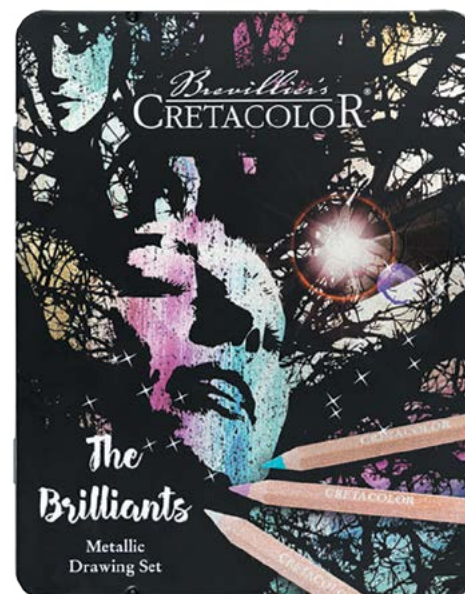
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Please refer to page [47](#) for a demonstration. **N**

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