

AOTEAROA

ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

Series 8 Volume 1 Issue No. 43
November December 2020
DIGITAL COPY

FOCUS ON

- Fiona Garlick
- Naga Tsutsumi

ARTISTS FORUM

Dougie Chowns
Sketchbook, part 34

DEMONSTRATIONS

- OVERLOOKED COLOURS
- PAINTING AUTUMN TREES

ISSN 2436-2999

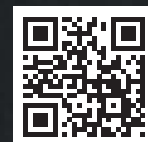
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FEATURED INSIDE:

- Freeman White • Hollie Almond • Kerry George •
- Lynn Isherwood • Marie Reid-Beadle • Tracey Coakley •



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The Team

On the cover: 'Fantail with roses and poppies' – Kerry George. PG 34.



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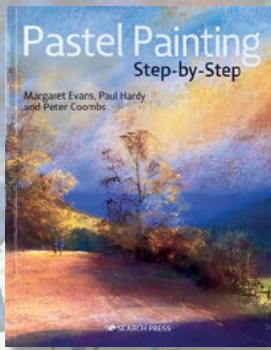
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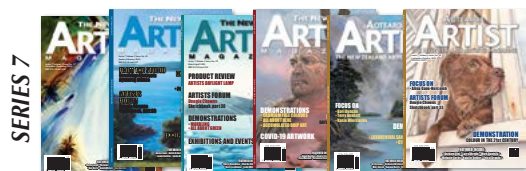
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a note from the studio...

Compliments of the season to you all . . .

In this issue we feature six new artists and we are proud of being able to feature up and coming artists, as well as established artists, showing our diversity as well as our keenness to really reach out to all artists.

Here you will find Freeman White, Hollie Almond, Kerry George, Lynn Isherwood, Marie Reid-Beadle, and Tracey Coakley – all very talented in their individual way, all worthy of a good read and investigation – click the hyperlinks to get to their websites.

We like to cover other artists in our 'Focus On' section, and in this issue we have Fiona Garlick, and Naga Tsutsumi. Again very diverse in their fields, and again with connections to their websites.

Ira Mitchell has an interesting story on page 14, under 'Art Matters' which may put some ingenious ideas into your heads while we all sit under the threat of Covid 19.

'Exhibitions and Events' is a lot shorter this issue, obviously due to lockdown restrictions forcing cancellations, but still some interesting articles there.

We are planning to get back into print next year and this is looking more and more likely, hopefully starting with the January February 2021 issue. I will keep you informed.

In the meantime, there is a promotion on for digital subscriptions, with five goodie bags worth \$250 each up for grabs. See more on page 35. This offer is also going up on FaceBook, so good luck!

This issue covers Christmas, and it is my blessing on all that lives are looked after and driving is safe for everyone.

With love,

Meg

THE TEAM

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MARIE REID-BEADLE

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TRACEY COAKLEY

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OIL PAINTING Step-by-Step

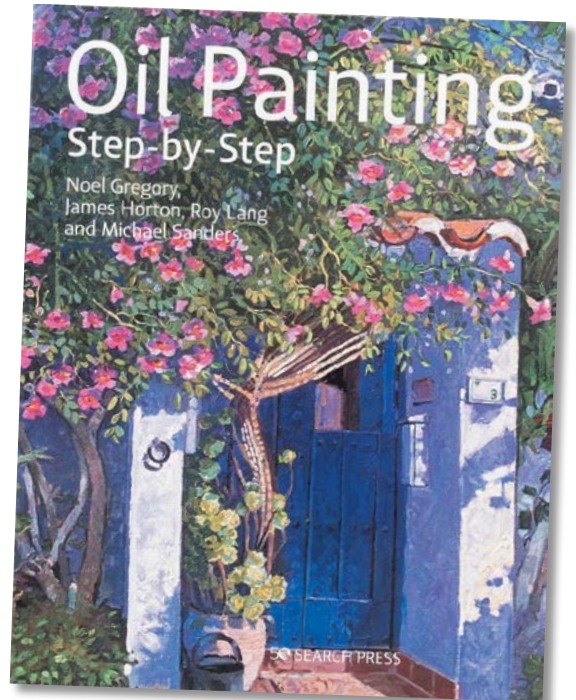
By Noel Gregory, James Horton, Roy Lang and Michael Saunders

This is a practical and comprehensive guide for all oil painting enthusiasts, from the beginner to the experienced artist

"It's best to look at this as a compendium of single-subject demonstrations, albeit a themed one. Turning the pages more or less at random reveals all sorts of useful information on subjects such as on skies, light, reflections, choosing a subject, underpainting and glazing, as well as a good selection of demonstration paintings on subjects including flowers, landscapes and water.

The individual volumes were definitely something to work through, but I rather favour serendipity here. Just let the book fall open and read from there; it's full of wisdom and good advice." - Henry Malt, artbookreview.net

Drawing on material previously published in the highly successful Leisure Arts series, four bestselling, professional artists provide advice on materials, painting from photographs, colour and composition. They describe basic and more advanced techniques such as wet on wet, wet on dry, scumbling, dry brush, sgraffito, impasto and glazing. For those wanting to avoid the use of additives like turpentine or white spirit, there is a section on water mixable oils. For readers who would like to see quick results, there is a section on instant oil painting, or painting in an intuitive, spontaneous way. Easy to follow step-by-step demonstrations show the reader how to paint landscapes, sea and sky, still life and flowers, and each section is accompanied by a selection of inspirational paintings by the four featured artists, in a rich variety of styles.



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Draw will take place on the 20th December 2020.

ANSWERING THE CALL



Born in the Hawke's Bay, Freeman White started drawing before he started school, and enjoyed tremendous support from his parents. "To me, being an artist was not a choice, but a calling." While still in primary school, Freeman was entering and winning art competitions, always serious about his artwork.



'Wave study', 200 x 250mm. Oil on linen panel.



'Light reprise, call of the ocean', 350 x 450mm. Oil on linen.



'Millie age 17 months', 200 x 250mm. Oil on board.

In the late 90s Freeman attended Elam School of Fine Arts in Auckland for a year. "Their mantra was that 'painting is dead', but painting was very much alive for me, so I left after a year. After that I received a scholarship to study Honours at the Learning Connexion in Wellington where I met fellow painter [Sandro Kopp](#)."

When asked what he loved most about being an artist, Freeman explains that it is very cathartic for him to be able to actualise ideas and feelings in paint. He also loves being self-employed. "I want to become as good as I can become – it's a personal journey of discovery. I see this as my life long journey and I can't imagine I will ever tire of the learning process. Paint is such a wonderfully complex medium."



'Bella', 295 x 350mm. Oil on linen.



'Portrait of Stig', 450 x 550mm. Oil on linen.



'Te Mata hills', 1980 x 1020mm. Oil on canvas.

Winning the Adam Portraiture Award at age 26 (2006) really put him on the map and he is still very grateful for that success. "I now have work in major private and public collections including the New Zealand Portrait gallery collection and the Kelliher Charitable Trust collection and have had my work published in many books now, including 'New Zealand Portraits', by Richard Wolfe and 'It's all about the Image' by Dick Frizzell. My

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last solo show 'Call of the ocean' was reviewed in Art NZ magazine which was a highlight for me too."

Commenting on common obstacles that artists of today face, Freeman says, "I think every artist has to overcome the public misconception that art is not a viable career option, this general stigma goes deep into the commonly held idea that A: art is somehow not essential, and B: Artists are never worth anything until they are dead. I

think this is the biggest hurdle faced by most of us especially in the early stages of our careers."

He feels he has been very lucky so far and fulfilled many dreams. "I am now a parent of two young children, so I have not been travelling as much as I used to, eventually I would love to travel again and plein-air paint around the world.

"I am just so passionate about plein-air painting. To visit some of the great locations and paint on site is my ultimate dream.

As far as where I see my work going, I am really getting back into expressive brushwork and letting the paint speak – I imagine my work will reflect this ongoing interest yet I will always be a realist painter. I had a trip planned to paint in the Austrian Alps this year but had to cancel it due to Covid-19."

Always having been fiercely autodidactic, Freeman explains how he works with mistakes: "For me making mistakes is all part of the learning

experience. I suppose I have learned to be adventurous in my experiments as you will always learn something by trying it out first-hand. Not every painting needs to be a resolved work of art, in fact it's a trap that many people fall into. I have also learned that it is difficult to predict what people will buy so it is important to paint work that means something to you. In order to convey feeling in your work you must understand and feel something for your subject matter, this is fundamental to my art making process."

Unless Freeman is painting a mural, he prefers to work in oil paint. "Oils hold their marks from wet to dry. They do not flatten out or change colour. These things are very important to me - all of the paintings that have inspired me were painted in oils.

"Right now, I'm totally loving my plein-air easel which is a Pochade box that fits onto a camera tripod. It's so light weight and portable I often use it in my studio as well for painting smaller works."

We asked him how he works from start to finish. "I tend to start with a plein-air study painted on site. I also take reference images when I'm on location painting, and then I take these back to the studio to translate into a larger painting. Drawing is very important. I tend to work from thin to thick in oils building up multiple layers to reach final values. I have several full tutorials free



'Poplars Tukituki'; 1370 x 920mm. Oil on canvas.



'Mahia Call of the Albatross'; 400 x 600mm. Oil on linen.



'Te Ruki', 370 x 500mm. Oil on linen.



'Deco girl', 455 x 655mm. Oil on linen.



'Millie aged 4 months', 200 x 250mm. Oil on board.

on my [YouTube](#) channel that show the entire process. Please feel free to check them out."

When working in his studio, Freeman likes to listen to jazz and classic rock, but lately he has been getting absorbed by podcasts, and highly recommends Andrew Tischler's podcast ['The Creative Endeavour'](#) as well as ['Suggested Donation'](#) podcast by Ted Minoff.

Spending most of his spare time with family, Freeman is proud to have work all over the world, in collections

in the USA, Australia, UK, Germany, Scandinavia and UAE. His work can currently be seen at Sanderson Contemporary Gallery in Auckland, Boyd-Dunlop Gallery in Napier and Potocki Patterson Gallery in Wellington.

To see more about Freeman, visit [Freeman White Artist](#). [N](#)



'Tukituki in autumn', 410 x 510mm. Oil on canvas.



'Cadenza Call of the ocean', 1520 x 910mm. Oil on linen.



Studio shot 2020.



'Milford Sound' plein-air.



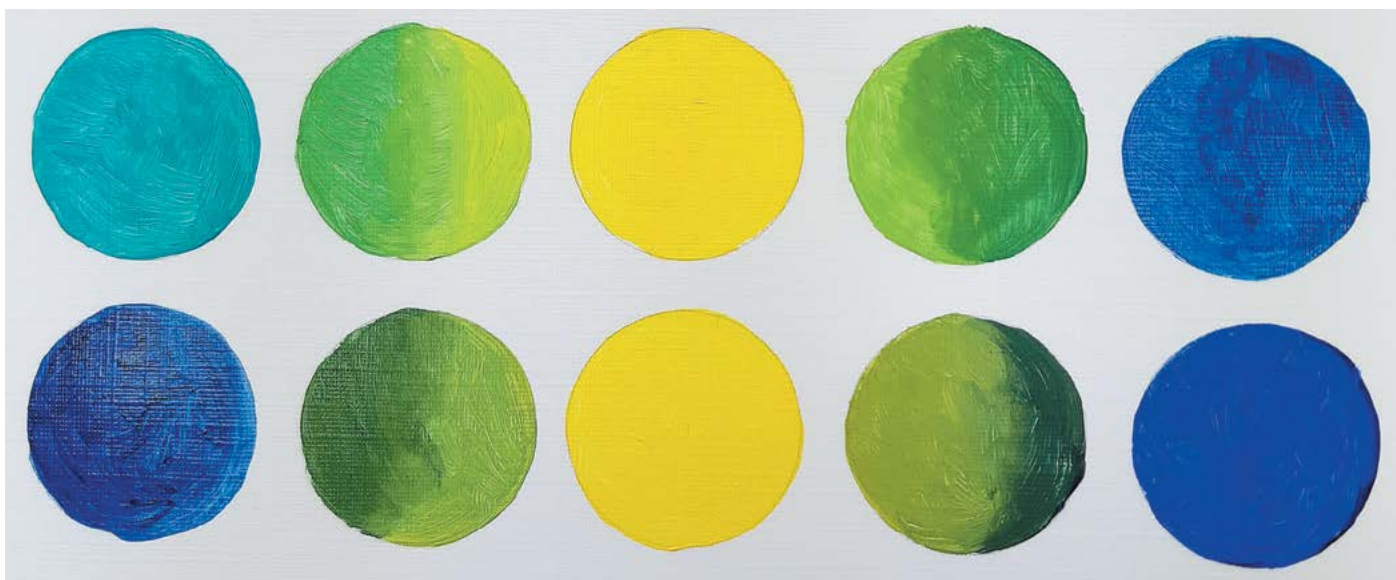
'Tunnel Beach Dunedin' plein air.

OVERLOOKED COLOURS

By Evan Woodruff

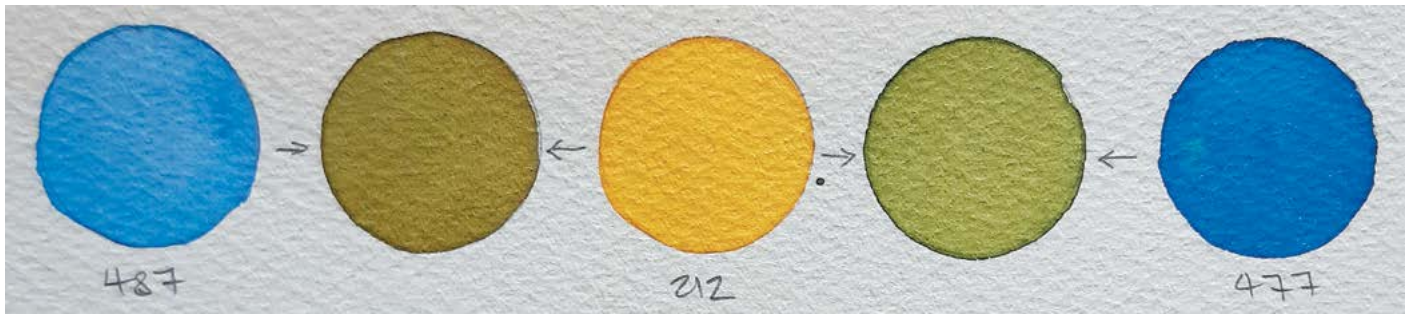


Did you know that only around 20% of a paint range is responsible for 80% of the sales? Of the others, about 60% of the range sells steadily, and the remaining 20% hardly at all. Yet it is these slow selling colours that often supply the 'wow' factor to a painter's work.



Everyone knows Lemon Yellow and Cadmium Yellow (above), but the lesser known Vanadium Yellow provides something of both. Made from a precious metal alloy (Bismuth Vanadate), Vanadium has been touted as a heavy metal-free alternative to Cadmium, while

displaying clearer mixing properties, similar to Lemon Yellow. In the top row, we see the bright "May" greens made with Cobalt Teal (left) and Phthalo Blue (right), while on the bottom row, Anthraquinone Blue (left) and Ultramarine (right) make warm, earthy greens.



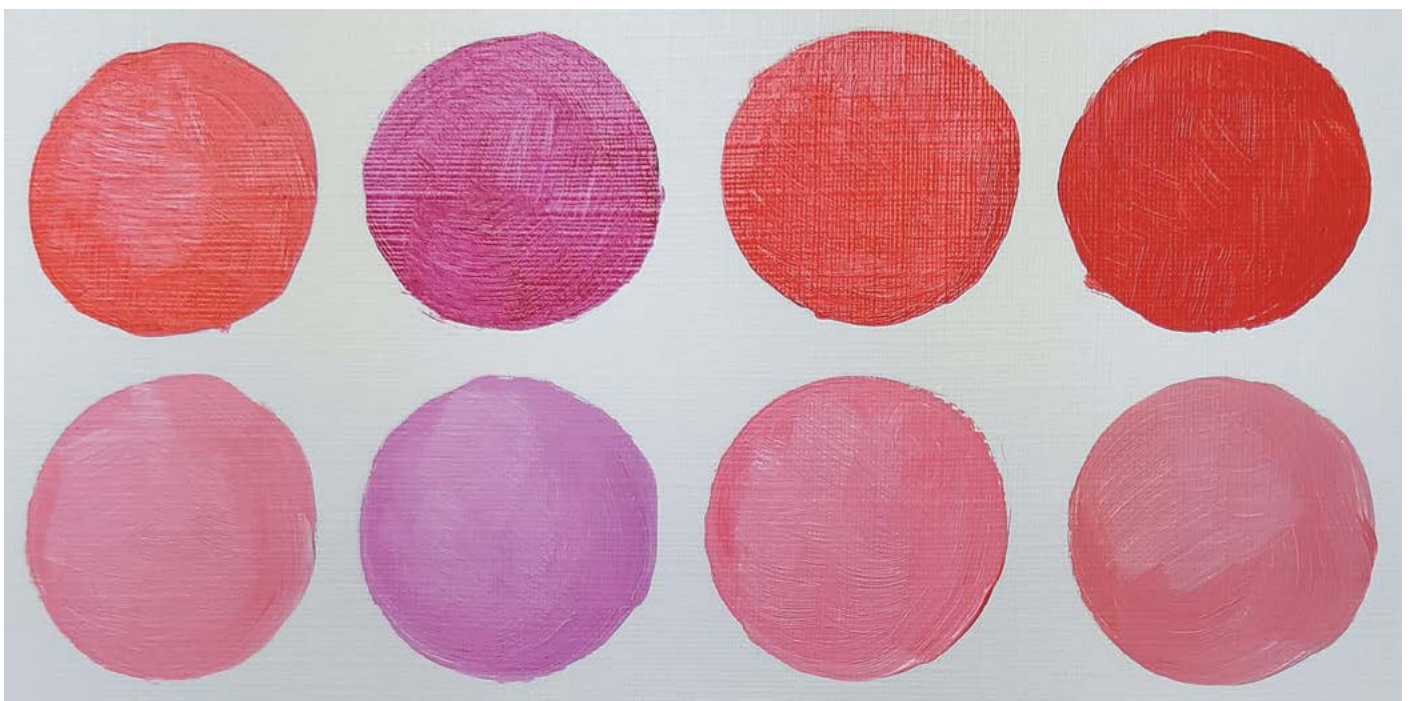
Chrome Yellow (above) used to be made from lead, but now these unusual yellows ranging from light to deep are made from safe, modern pigments. They are not as bright as Cadmium colours, yet more brilliant than Naples Yellow. Chromium Yellow Light is a soft yellow that mixes great

landscape greens, as seen above mixed with Cobalt Blue Light (left) and Phthalo Blue (right). Chromium Yellow Deep (below) is a lovely “sunshine” yellow, less saffron-coloured than Indian Yellow.



While Quinacridone (above) emerged in the 1980s as an important source of reds and violets for artists, some like Quinacridone Magenta were a lot more popular than others. Popularity is a funny thing; of course, widely immediate attraction to a colour can't be helped, and the

usefulness of a certain colour in mixing quickly spreads through word-of-mouth, however a popular colour is not always what's called for. A colour that calls out its difference from the melange of recognizable hues is valuable because it is rarely used.



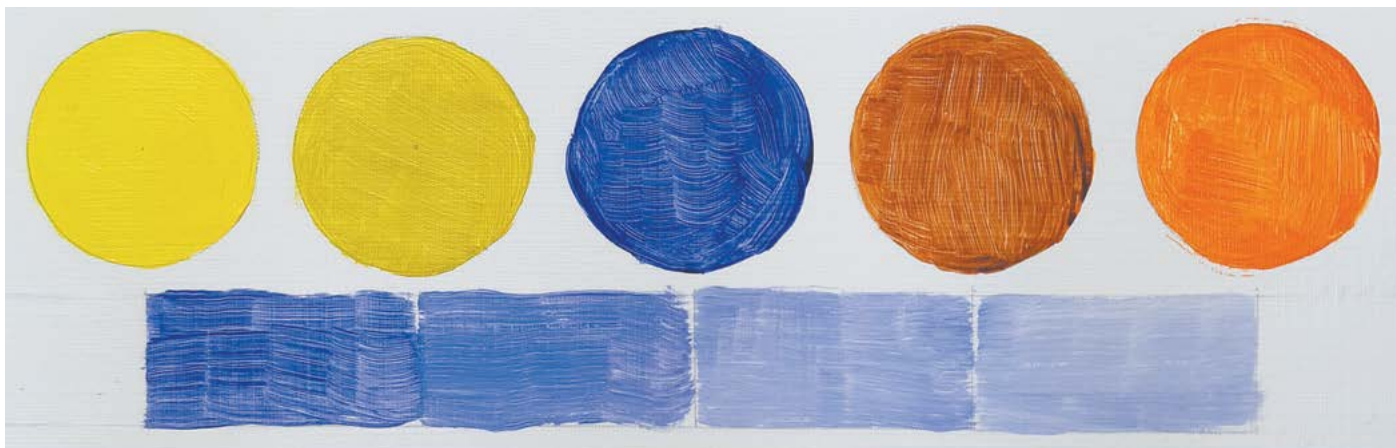
Quinacridone Red Light (above) is often overlooked, as it is an unusual pale, yellowish red. This transparent colour is very useful: it makes a lovely soft pink, as opposed to the sharp pink of Quinacridone Magenta or duller pinks of

Naphthol Red and Cadmium Red (respectively above); and adds great depth when used as a glaze over other reds. It is also named Madder Light in some paint ranges.



I get it: genuine Cobalt colours (above) are expensive, so they don't get bought much, but there's nothing quite like Cobalt Blue Light whether you're mixing violets, greens, or high sky blues. While the less expensive Ultramarine and Phthalo Blues occupy the extremes of warm and cool temperatures, Cobalt Blue Light sits elegantly in between,

offering greater versatility in mixing. As an Inorganic pigment (it's a metal), it produces softer hues than modern Organic pigments, especially in tints with white, making it ideal for recessive space in a painting, eg sky. Above it is mixed with Nickel Azo Yellow (left) and Quinacridone Magenta (right).

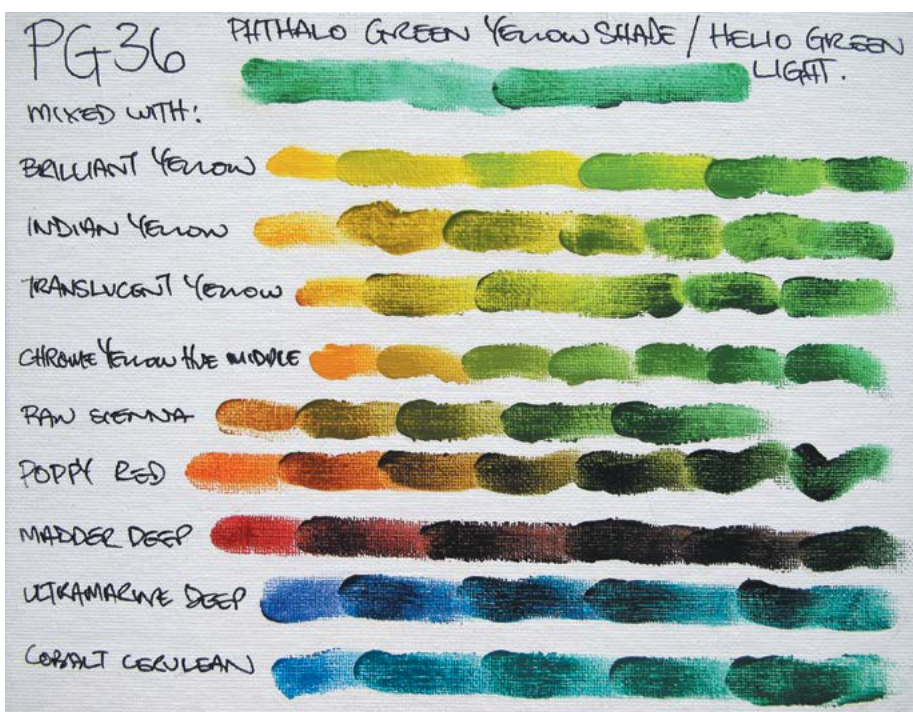


Ultramarine Violet (above) is a delicate lavender colour, quite different from the more popular Dioxazine Violet. While Dioxazine Violet is almost black in masstone (thick layer) and takes some amount of white to reveal lighter tones, Ultramarine Violet is a mid-tone violet with a low tinting strength. That makes it an easy violet to use for tinting and glazing. It's quite neutral in temperature, sitting

opposite Lemon Yellow on the colour wheel. You can see its reduction of Lemon Yellow (above left) and it mixing with the orange (above right) to produce the Tertiary colour "russet". Often the easiest way to give your painting a fresh breath of life is to introduce a colour you haven't used before. Be brave! Choose a colour quite different from what you already have. Perhaps your colour palette is bias towards the cool side of the colour wheel – try a warm tone, or vice versa. Then introduce your new colour to your existing palette, a little at a time, to reveal some new variations that are now possible.

In the panel on the left, Phthalo Green (Yellow Shade), which is also called Helio Green, has been mixed gradually with nine other colours to create a basic chart of possible two-colour combinations for future reference. Try mixing your new colour with colours on either side of the colour wheel and directly opposite to give a good breadth of possibilities.

We respond to colour on an emotional level, so simply adding a new colour can expand your painting horizon. Be different than the rest – go for one of the lesser known colours! ■



News

FIRST GLIMPSE OF HUNDERTWASSER ART CENTRE REVEALED

Story and Photographs by Greg Hay

The first glimpse of what Whangārei's Hundertwasser Art Centre with Wairau Māori Art Gallery will actually look like has been revealed, more than two years since work began.

For months the entire building has been wrapped in a plastic shroud as plasterers, tilers and bricklayers worked on the intricate detail of the facade. Recently, a section covering an entire side wall was removed and the unmistakable Hundertwasser architectural style of irregular lines and contrasting textures and colours was seen for the first time.

Tens of thousands of coloured tiles and 40,000 recycled red bricks are being used on the exterior of the building and its immediate surrounds. Lead tiling contractor Bruce Hancock said the experience was completely unique.

"Tilers normally lay in straight, geometric lines but there are none of these on this building. It is all curves to mimic the way things are in nature. It has been a real challenge to achieve but this building will itself be a work of art once it's complete", Mr Hancock said.

Hundertwasser Art Centre will house the only permanent collection of Hundertwasser works outside of Austria and be the new home of the Wairau Māori Art Gallery, a national gallery dedicated to contemporary Māori art.

Work on the exterior of the building is expected to continue for several months, while preparations are underway for planting on the rooftop. 540 cubic meters of soil - approximately 5400 wheelbarrow loads - will be lifted onto the building to create what will become the largest afforested roof in the southern hemisphere.

Whangārei Art Museum Trust chief executive Kathleen Drumm, who leads the project, said it was exciting to see the building reveal itself.

"The care and expertise displayed by the local artisans working on the exterior has been exceptional and today we see for the first time some of the results of their efforts" Ms Drumm said.

"What we are building is totally unique and will become an iconic new cultural and tourism destination for Northland.

It will attract tens of thousands of visitors each year who will spend time in the city and wider region, so the benefits will be shared by all," Ms Drumm said.

So far more than 500 people have been employed by the project. There are 65 people currently working on site. Hundertwasser Art Centre will open in December 2021. [N](#)



ABOUT WHANGĀREI ART MUSEUM

Whangārei Art Museum (WAM) is the public art gallery of the Whangārei District, and custodians of its art collection and public art works. The Art Museum is Northland's only public art gallery, and the venue for exhibitions which 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 with Wairau Māori Art Gallery.

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

ART MATTERS

With Ira Mitchell

RESIDENCY AT HOME

Since travel to an organized overseas residency was off the cards this year, I decided to create a studio space at home. One of the charities I sponsor is Home and Family Christchurch, supporting families in need with counseling and support.



At Home and Family Christchurch



Val Carter, manager of Home and Family Society, Christchurch, seated outside the refurbished chapel and my summer residency art studio

Over a coffee we came up with the notion of my working in the restored TB hut, on-site of their restored nunnery, first built in 1895, to house the Sisters of the Community of the Sacred Name. A grade one, category one heritage building, it has served the Christchurch Community for over 120 years. These lovely refurbished buildings now house a café, counseling rooms, a chapel, and the TB hut, which will be my studio and shop for the months of November through January.

When this was first suggested I was uneasy about the history of the hut but once I was assured of its condition and viewed the adorable space, I was to work in.

Community and giving back is a large part of my art business, giving a portion of my sales and much of my time volunteering for charities in school. For me, it creates a life full of purpose and joy; connecting with others who are creative and full of kindness.

Included in my time at the Home is an exhibition of art by my students, culminating in a calendar that will be sold as a fundraiser. The inspirational theme of 'Reach for the Stars' was given to us by Home and Family,

resulting in an interesting and wide range of artistic responses from the students aged 7 – 14 years. We will have markets and I will also be teaching at the hut. Further to my commitment to raising funds, Home and Family asked me to be part of a reality TV series, being filmed in June 2021. Part of this commitment is raising funds and finding sponsors, contributing the funds to Home and Family.

Working through Covid has been a lesson on keeping calm and pivoting my business to solely online, including art sales and teaching. This has been a challenge which was rewarding in the new skills and friendships made with others in the



Working on a mural with students of Beckenham School, Christchurch.

same situation, supporting and learning from each other as we moved through this time. Required to stay home caused me to utilize delivery services and online commerce, a lesson in being more economic with my time and allowing others to help me by providing support services. I plan to keep hold of these practices moving forward, realizing I spent large amounts of time fluffing about with deliveries and shopping.

Embarking on my Masters in Art Practice at ARA, Christchurch, and training online as National Geographic Educator has also filled my mind with inspiration and thought-provoking ideas and influences. It has been a time to reflect on my practice and, where I am placed in the world of art and the next step in my future trajectory. Looking forward to future travel, I feel this time has been a portal to move through, moving away from how we once lived to a new way



Otago Gold painting 1000 x 1000mm

of life, hopefully with the realization we are interconnected and that we need to be kinder to each other.

If you are in Christchurch November to January, be sure to visit Home and Family Christchurch, and pop into the hut where I will be creating my newest artworks, and they will be awesome. [N](#)



'On guard', painting 1000 x 600mm



'Wanaka', painting 1000 x 600mm

Eazel sale

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LYRICAL ABSTRACTIONS

By Cindy Kent-Woest

Hollie Almond lets her art become what it wants to be – surfaces saturated with storms of smouldering and dizzying colour. Colour moving and separating, guided by a light touch when needed; becoming beautiful while finding itself. Much like her own journey. Here she tells us about it all ...



'At the river', 610 x 305mm. Acrylic paints, dry pigments, silicone oil, acrylic pouring medium, gloss varnish on canvas.

I became an artist to help myself and to hopefully inspire others to see that art can help them help themselves too. It was my dream job as a child. To turn that into reality, and make my inner child proud for not giving up (even though I lost my way for a while), is probably my biggest motivator.

I have always been creative and interested in the arts. As a child I remember drawing, doodling and making things. I studied at The Learning Connexion School of Art and Creativity (TLC) in my late teens, which was about 17 years ago. I had signed up for three years but only got about a year into it before dropping out. I just didn't have the discipline for studies or any focus back then, so I decided to work full time instead.

Over the years after college and my brief stint at TLC, I slowly drifted away from my passion and wasn't creating anything; instead I got stuck in 'the rat race' of working full-time, long hours and the years flew by. I decided to go to Australia for a holiday and visit family and I ended up staying there for six years, traveling and working.

When I returned to New Zealand I started having problems with my mental health which grew bigger in the background while I threw myself back into the 'grind' of full-time hospitality work - again long hours, split shifts, always working weekends. When I got burnt out and my anxiety had reached its worst, I decided to do something creative for myself to help me through this time. I had seen a video online of fluid painting and I thought 'that looks fun', so I gave it a go and I fell in love with the technique. I love making abstracts because not everyone is going to see the same thing, and the works can evoke a wide range of feelings and emotions in different people. It felt familiar and great to be creating something again after leaving art on the backburner for so long.

I mainly work with acrylic paint and mediums, and I also use dry pigments and iridescent medium. I think those would have to be my favourites because I love the way they catch the light. You can walk past a piece and get a glimpse of a shimmer and it



Hollie with 'Beneath our feet', 1500 x 500mm. Acrylic paint, milk paint, acrylic enamel, acrylic ink, acrylic pouring medium, Golden GAC 800 on hardboard.

catches your eye and brings you back.

Normally I let the work create itself. I'm like a tool for the painting. Sometimes the outcome is a surprise! I put the paint on the canvas and I follow it around and let it lead me. If it is going in a direction I really don't like, I will manipulate the paint and guide it to my preference. Once I get a composition I'm happy with, I walk away for a coffee break and come back with fresh eyes to adjust areas. When I'm happy and I can say it's done, I move on to the next work while the first cures.

I make my own recipes out of combining a few products for my pouring medium. Within that recipe is Liquitex pouring medium - I love it, I find it creates the best cells compared to other brands. Golden also have amazing mediums - their GAC800 is also a top favourite of mine.

Around September last year I decided I want to take this seriously and see what I can make of it, and a few months after that I had a few of my works hanging in a restaurant and was approached by a lovely woman asking if I would like to be a member of a local artists guild. I joined the guild and am still with them today, which is great, as having other creatives/artists around gives me motivation and inspiration. Soon after I joined the guild, we had an exhibition where I sold my first piece.

I am currently working on a commission piece which will be my biggest fluid work yet, a 150 x 50cm. The client wants an earthy natural inspired colour palette which I am quite excited about, as I tend to lean towards brighter colours in my works, so I'm very enthusiastic to see how this piece will evolve.

I love almost everything about being an artist. The freedom it gives you, the fact



'Head is foggy', 609 x 457mm. Acrylic paint, spray paint, water, acrylic pouring medium, isopropyl alcohol, acrylic ink on hardboard.

that you can work in your own time at your own pace. I love the feeling of being completely immersed in a painting. It almost takes you out of this reality and you are off – floating in your own creation. You can create what you desire and have the satisfaction of seeing your vision come to life. The biggest thing for me is that it puts me in a better place mentally, I love that being an artist has helped me slowly heal.

I can tell you two things I don't like... The first is the fact that art supplies are so expensive! The second is that I have a hard time pricing my work. It makes me

uncomfortable for some reason. But you don't decide to be an artist to just give your work away or to undervalue yourself. As I've grown as an artist, I've slowly grown more used to it and I am finding it a bit easier now. One day, I would love to have my own big space 'all in one' art gallery, shop and studio with a little coffee bar where people can come hang out, grab a coffee, look around and shop in an inviting relaxed atmosphere.

I find inspiration in many places. Clothing and materials are a big source of inspiration for me. Nature, other artists, music, magazines and picking through



'Getting deeper', 254 x 203mm. Acrylic paint, acrylic pouring medium, Golden GAC 800 on canvas.

charity/op shops for unique finds that spawn an idea or a colour palette. Specific artists that have inspired me are Sam Gilliam, Bruce Riley, Sophie Tea and Shelee Carruthers.

As an emerging artist, I'm proud and incredibly grateful that I had the opportunity to exhibit in the annual Kapiti Coast Arts Trail. I'm also proud of myself for creating art that is financially accessible through developing reasonably priced, small 8 x 10 inch works. I would rather have my art in homes all over the world at a cheaper price point than hiking up the price to make it unattainable to those who want it. I mean, art is here to make people feel something, and to be out in the world for people to enjoy. If it's just sitting in your studio or home, it can't do that can it?

The battle one has with oneself when living with mental health issues can be very exhausting, some days I feel like I can't even get out of bed in the morning. But I know if I push through, I come out the other end better off – both as an artist and for my mental well-being. Art is an amazing tool for mental health. The processes of creating a work from beginning to end is very therapeutic and brings a sense of calm and relief for me. I find when I'm painting that it's the only time I can feel truly relaxed.

The financial hardship is a challenge too. I started with a few hundred dollars and reinvested any money from a sale back into art materials to keep producing works. It really is like a revolving



'Confetti', 500 x 400mm. Acrylic paint, acrylic pouring medium, Golden GAC 800 on canvas



'Fairyfloss galaxy', 254 x 203mm. Acrylic paint, acrylic inks, dry pigments, acrylic pouring medium on canvas.

door. You pour money into a piece, then you have to push that piece of work out into the world for people to see, grab their attention and buy. This allows you to spend that money on your next work. And if your 'revolving door' slows down or gets stuck you really do become that 'struggling artist'. It's really hard sometimes; but as I mentioned earlier, I price some of my works to make them more accessible, and this helps me to overcome this obstacle.

I have two favourite pieces of equipment. The first is my chef's torch, which I could not live without! I use the torch to pop all my air bubbles – it helps to bring the cells up through the layers of paint. And the second is a cheap, hot air hair styling tool that I snapped the brush end off of, and modified, so I can direct and manipulate the paint. This tool saved me! I used to blow on the paint, but my lungs weren't up for that and I was getting lightheaded. The biggest lesson I've learned is DON'T TOUCH the painting even if you think it's dry, it's not! I have ruined many a painting this way. On average my fluid works take four weeks to fully cure and I

can be impatient at times. It's a feeling that's stronger than you, you know you shouldn't touch it but you do anyway, then you're annoyed at yourself for touching it.

My tip for new artists is – just start! That's probably the biggest tip, it took me a while to start. I kept thinking about it but didn't do it. I had the thoughts that many probably have – maybe my work isn't good enough, or maybe people won't like it. In my mind I was telling myself 'one day I will start'. But you can't think like that, one day has to be Day One. And sure, not everyone is going to like your work, but someone will. Create it for yourself, for your own happiness, if not for others.

Another big tip is to stop comparing yourself to other artists. Of course, if you're just starting out, others' works are going to be better than yours. But



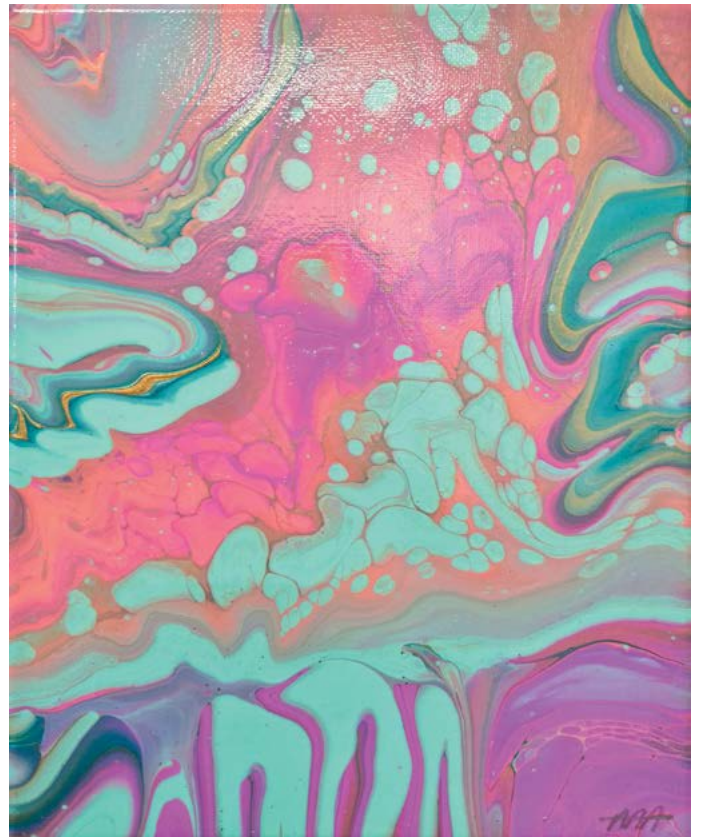
'Christmas thoughts', 400 x 500mm. Acrylic house paint, acrylic paint, acrylic ink on canvas.

you will grow and develop. Those artists you admire, or are constantly comparing your work to, were once in your shoes. They are not some unattainable higher being. They had to start from somewhere and continue to build themselves. They put in the hard work to grow and improve. And so can you!

Find Hollie on [Instagram](#) and [Facebook](#). 



'Hazy through the veil', 254 x 203mm. Acrylic paint, acrylic pouring medium, Golden GAC 800 on canvas.



'Pastel barbie', 254 x 203mm. Acrylic paint, acrylic pouring medium, Golden GAC 800, Liquitex gloss varnish on canvas.

SCULPTOR FIONA GARLICK

Sometimes it takes a global pandemic to shift your thinking.



Covid-19 and the visceral fear of the unknown that ensued in the early days of New Zealand's lockdown took sculptor Fiona Garlick right back to her previous career as a documentary film maker, and a film about the Black Death that swept through medieval Europe. With no orthodox medicine or doctors to speak of, people were superstitious, full of fear, and relied on talismans, incantations and lucky charms to ward off illness.

With the newfound time and mental space of lockdown, Fiona began making talismans, symbolic lucky charms with a slightly dark aspect; a flawed leaf clover, a moulting rabbit's foot, a wishbone, an imperfect acorn and – another recurrent motif in her work – a sycamore seed. From these new works soon emerged the familiar motif of the charm bracelet, which is a recurring theme in Fiona's work, having found inspiration in a spectacular silver bracelet inherited from her grandmother. Her first Giant Charm Bracelet (2006), which was made from inorganic junk and found objects, has been recreated in many different locations from various materials and with differing aspects of communal interaction.

The talismans were hand-carved in wax in her home studio. It's not a complicated set up; just a table with a hot plate to melt the wax, some old pots and pans, a bunch of dental tools and a meths burner. Sometimes her nine-year-old son Quinn was perched beside her making his own creations from wax. The wax patterns can take anything from a few hours to several weeks to make, with precious art-making hours squeezed in between her marketing job, teaching kids art classes twice a week, running an airbnb from home and being a mum.

The Talisman charms and chain links have since been cast in bronze (by Matthew Williams, Fiona's trusted foundry man at Crucible Arts in Christchurch) and form a sculptural cluster, a charm bracelet half-buried. Fiona spent a good part of a week in the foundry overseeing the working of the metal, positioning the pieces and deciding on the patina (coloured surface) of the bronzes. The chosen patina for the charm bracelet is dark, peat-like (as if it had been buried a long time), apart from one shining clover leaf which gleams with possibility. Fiona has also made independent talismans, separate from the bracelet which are patinated in a luscious warm bronze.

"It was the RenewArt project and the generous grant from the Three Lakes Cultural Trust that really

pushed this work to fruition, and also gave me the confidence to go full-time as an artist,” Fiona explains.

It also came on the back of having sold her first big outdoor work ‘Off Balance (2020)’ at the Tai Tapu Sculpture Garden show in March. It all just seemed to click at the time so instead of going back to work, once she heard about the RenewArt community arts showcase she quit her part-time marketing job and took the plunge.

Born in England, Fiona lived in Kenya and Zimbabwe before immigrating to New Zealand in 1976. It’s therefore not surprising that much of her work deals with the concept of place, identity and colonialism, and the vestiges of colonialism on the New Zealand landscape.

Her first degree was a BA in English Literature and Film studies at Victoria University in Wellington. After 15 years working in the television industry as a documentary director and producer, she fell out of love for the medium and realised a long-time ambition to do a Fine Arts Degree in her late 30s. Living in London at the time, she began with an Arts Foundation course at the Camberwell College of Art before moving to Cornwall to study at Falmouth College of Arts. It was here that Fiona made her very first bronze; a medallion entitled *The Wave*, which won first prize for the British Art Medal Society Student Award in 2005. From there came the fascination with bronze as a medium and the idea of making works that can be an edition, and in a material that can last through the ages.

Much of her early sculptural work drew from the wild landscape and sea. Realising she was missing the NZ landscape and lifestyle as well as her family, Fiona moved home to Auckland in 2006. She graduated from the Elam School of Fine Arts with a BFA (Honours) in 2008 and, soon after, moved to Arrowtown.

It was whilst taking part in *Sculpture in the Gardens* in 2006 that she was introduced to members of Medal Art New Zealand (MANZ) who invited her to join the group. It is this collaboration that has allowed her to develop and refine her skills in the art of bronze.

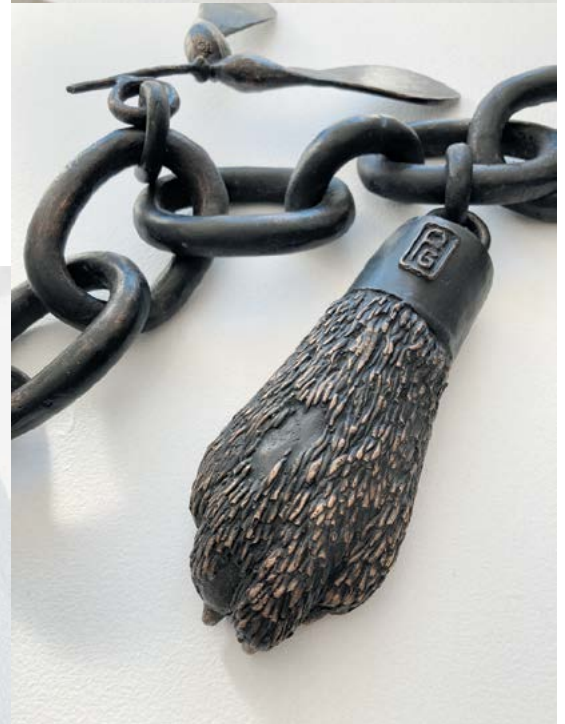
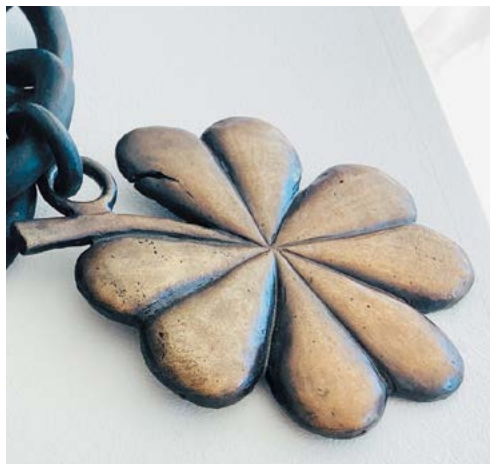
Lost Charm Bracelet is a medium-scale work in itself but, as with most of Fiona’s ideas, the work lends itself and she dreams of it being a large-scale commissioned public artwork one day. She envisions a half-hidden treasure emerging from the Earth in a public garden somewhere, with a site-specific talisman charm.

Fiona is passionate about sculpture being a public experience and has exhibited in many outdoor sculpture shows including *Stoneleigh Sculpture in the Gardens* at the Auckland Botanic Gardens, *NZ Sculpture on Shore*, *Tai Tapu Sculpture Gardens* and *Sculpture on the Peninsula* in Christchurch. She has also had work installed at the *Brick Bay Sculpture Trail*.

Following her RenewArt exhibit, Fiona plans to continue to enjoy working on her craft and living in beautiful Arrowtown. The region’s

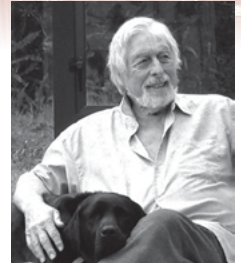
juxtaposition of introduced and native flora, and the tension between the historical introduction of non-native plants and animals to the NZ landscape all serve as inspiration for her. [N](#)

fionagarlick.com
medalartnz.nz



Artists Forum

Sketch Club



By Dougie Chowns

FINDING INSTANT STRESS RELIEF ... BUT NOW YOUR COFFEE IS COLD!

In moving house my several sketchbooks needed a new close to hand space for quick use or reference. I must admit for some time I have been slack – well justified excuses always exist but I am no different to you. At art school, I used carry a sketch book all the time, but I have got out of the habit.

No excuse, but writing about art is quite different to physically making hands-on marks on paper, or while lost with total attention working with colour, making decisions and achieving. My new atelier is unsorted as yet and work is everywhere, including my last exhibition of now a year past. I am now dormant, simply looking at my old sketchbooks – and Christmas is coming.

A 1980's sketchbook book I enjoy, and consequently for years on my web site, was when taking students on a several week study tour abroad. As tutor and tour leader I had to set an example. That pressure to perform in front of them daily worked to make 94 pages to flick through at random, not all great but sketchbooks are note books

not for others. 43 years later I am grateful. However I am making a resolution to buy a new hard cover same size sketchbook and medium fine felt pen this afternoon – and get with it again. Sketchbooks tell me so much about myself and my art.

When making artwork of any kind we step into another world. Time has no meaning – we discover the hot cup of coffee when we picked up our brush or pencil, is still on the table an hour later and is cold. Time has passed. On auto pilot and apparently oblivious we have made marks on paper, set out healing colours perhaps, felt a sense of calmness, excitement, maybe satisfaction? Maybe not – whatever, our thoughts of an hour before were replaced. Absorbed. I suspect a self-healing has also happened. The mother of a very stressed young woman told me she was able to help her daughter one hard day, by simply getting her drawing for an hour.



The road to Carcassonne. ABOVE a sketch by Vincent Van Gogh. LEFT a photo of the same road where Dougie made his students disembark the bus and walk the road to better get the experience.



Pohutakawa tree (nothing special) around the corner. Sketch by Dougie Chowns

Pain is reduced if we can forget it, get absorbed in a way when our bodies and minds take over.

Grand Duchess Olga, sister to Nicholas Romanoff the last Czar of Russia, painted at times of stress – her whole life was a terrible and varied long journey. Her painting likely saved her mind. Conversely American poet Sylvia Plath wrote her best when stressed but with sad consequences. Eyes hurting from too bright sunshine, a young Canadian Emily Carr found ‘trees’ in the shade of Tregennor Wood St Ives Cornwall, when on a difficult day for her organised painting trip. Vincent Van Gogh found calm writing to his brother but latterly a sheer almost manic obsession with the subjects before him – even only a chair or his well worn boots – totally consumed his attention. Sheltering from a bitter snow storm one Christmas morning in a friends old Buckinghamshire barn, I had gone to knock frozen sprouts of plants outside with a hammer! I drew the interior.

The doing, eye and hand, indeed any absorbing activity, provides instant mind change – in making artwork, the remedial benefit is massive and can be very low cost. Sketching and painting – underrated by many with patients who would benefit. That absorbing occupation of creating art, eye and hand coordination and selection of colour together activate our senses as few other experiences can. Yes, it may be a hobby, but it’s a very important hobby I suggest. Reading is good but is limited to the mind and brain, not a whole body in action resulting in movement sight and touch. Is the difference that of listening as one does in a conversation, as against you yourself talking, your use of words, your opinion and turn of phrase?

Some folk doodle while in a meeting or on the phone, that would make an interesting editorial, I have no idea why we do this and it is a form of drawing – its natural, we all do it now and again. Is it an anti stress reaction, keeping calm maybe? Making marks one way or another is usually good for our minds. Healing I think? Now please: Pour a nice coffee, pick up a pencil and whatever is in front of you – draw it.

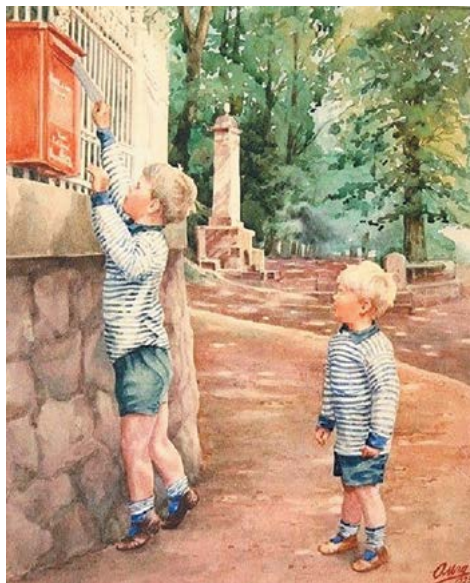
An artwork on your wall is an instant friend, they bring comfort and inspiration or may make us think a little deeper. You are allowed to put up some of your own as well. Personally I need paintings by those I admire about my home, their photos and



ABOVE: Girl with Tattoos by Beryl Cook.
RIGHT: The late Beryl Cook, English artist.

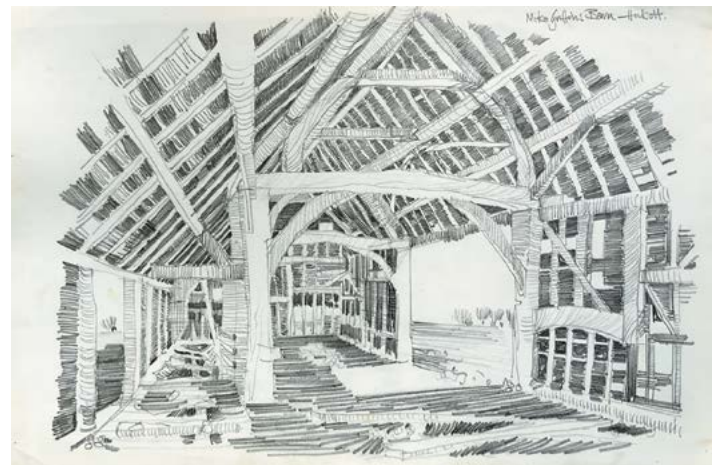


Black-and-white photograph of a young Olga seated in an Edwardian dress with a high neck line and long sleeves. Her thick dark hair is pinned up, and she wears a rope of pearls around her neck.



Guri and Tikhon Nikolaevich Kulikovskiy ~ watercolour painting made by their mother, Grand Duchess Olga Alexandrovna Romanova of Russia.

drawings surround me as I write – however not all are pretty. Always in sight they are part of my everyday life. They give me balance. I struggled across Iberia on the Lusitania Express with one specially large heavy wood



The interior of the barn that Dougie drew whilst supposedly knocking frozen sprouts off the plant. Luckily he had his sketchbook.

panel one night, a gifted painting by a Greek friend too politically hot for his Californian show, and this reminds me that our New Zealand lifestyle at this time is much envied during our own problem world pandemic. Summer will be little different in Northland, it's why New Zealand is so popular. So buy a new sketchbook and enjoy this coming summer, its the first drawing and first page that is always the scary one ... solution? Start pen to paper a few pages in, and don't expect anything special.

Please get sketching, doodling, painting whatever over summer. Have fun, get the BUZZZ!

Be creative, arrange a few stones together, paint designs on them, paint on your partner, draw in your new sketchbook, make a mobile out of anything handy (a midwife friend recently gave me a mobile that tinkles in the breeze - total rubbish made beautiful). Sketching however makes you look hard, observe and analyse a subject, sketching is your running track work out, and that keeps your eye and hand coordination up to scratch. My drawing improves a little with each new drawing, even Picasso said he sometimes did rubbish. Don't be hard on yourself.

Most mornings Henry Moore took the 'Tube' to central London. Returning at night he sketched overnight Blitz Londoners sleeping in



ABOVE: Odds and Ends, painting by the late Emily Carr, right. She used to have a 'start work ritual' whereby she would have a cigarette, sing a verse from an evening hymn, take in a subject and then hit it fast.



the war time Underground as a bomb shelter on his way home to Hampstead. He likened them to the British Museum Elgin marbles from Greece. My doggie walk this morning was an 'Emily Carr' magnificent tall tree forest path, Grand Duchess Olga would have painted the vegie gardener next door gathering silverbeet for lunch - even a collection of medicine bottles maybe seen from the end of a bed is famous. Have a go, you have an HB or 2b pencil and a sheet of copy paper, start your own sketch group - Hey ho! - while writing, my coffee has gone cold! - must be good! N



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ENERGY OF CHANGE

By Susie Baker



'New Low Tide – South Bay in Kaikōura'. Hand printed on archival black & white paper

'Energy of Change' is a collection of unique artworks, that embraces recent changes in the Kaikōura community, including the Mayfair building with its preserved and renovated Art Deco façade, one of the few remaining buildings designed by Christchurch based architect Wilford Melville Lawry. The artworks are made using a variety of historic and experimental photographic techniques.


Susie Baker has been experimenting in the darkroom for many years, perfecting her own method of mark making, producing vibrant works of art that depict a feeling of a time and place.

The Kaikōura community has gone through many changes since the 2016 earthquake, changes that have affected our towns landmarks, landscapes and wellbeing; this series of works reflects this flow of energy, producing an inspiring look at Kaikōura's story of recent change, development and progress that has the town moving forward whilst respecting and learning from the past.

The main body of work consists of chemically manipulated black and white prints of various developing Kaikōura sites and Cyanotype prints of uplifted treasure, immortalised in epoxy resin.

A series of hand printed black and white images depict the metamorphosis of 'The Mayfair Kaikōura Community Theatre Inc' into 'The Mayfair – Te Whare Toi o Kaikōura'

Susie Baker is originally from Scotland and is a graduate of the Glasgow School of Art, Susie has been living and working from her studio/darkroom in Kaikōura for 14 years.

The exhibition runs from the 23rd November 2020 – 6th February 2021. Open every day except Christmas day, opening hours vary please check web page for details www.themayfair.org.nz 



'Mayfair façade'. Hand printed on archival black & white paper.



'Impact'. Hand printed B&W on archival paper with chemical manipulation.



THREE LAKES CULTURAL TRUST

The Three Lakes Cultural Trust was established in 2019 as a tax-exempt charitable company registered with the Charities Services section of New Zealand's Department of Internal Affairs. Its mission is to support and encourage arts and culture in Queenstown Lakes District in ways that enrich the quality of life of residents and that contribute to the cultural, social and economic vitality and resilience of the district.


The Trust helps facilitate the growth of the dynamic local arts scene in the Queenstown Lakes District by supporting exciting infrastructure ideas and initiatives, in turn promoting a greater enthusiasm for arts and culture.

Trustees of the Three Lakes Cultural Trust are currently Julian Knights (Chair), Hetty Van Hale (Deputy Chair), Bill Moran, Carroll Joynes, Jay Cassells, Bob Berry, Leslie Van Gelder, Julian Knights, Annis Somerville and Abby McCormick O'Neil. The Trust is delighted to have Sir Eion Edgar and Lady Jan Edgar as their co-patrons.

The Three Lakes Cultural Trust has been established to support and encourage the arts and cultural life in the

Lakes District in ways that will enrich the quality of life of residents and that contributes to the cultural, social and economic vitality and resilience of the district.

The reference to "Three Lakes" aspires to embrace the full geography of the Queenstown Lakes District.

The purpose of The Three Lakes Cultural Trust is to enhance the lives of people in our district through fostering new arts and culture initiatives, while the vision of the Trust is to help create a vibrant, diverse and distinct arts and cultural district that enriches the lives of people within the Three Lakes Region, now and through time. 



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RENEW ART 2020

More than 2000 people visited the hugely successful RenewArt community arts events, held in Queenstown and Wanaka.



Organised by the Three Lakes Cultural Trust, the events featured 91 performing artists and the work of 21 visual artists.

"The community was blown away by the events – the breadth of artistic talent, the cultural diversity and the thought that each artist has put into their renewal-themed

concepts. It was especially satisfying to know that these arts and cultural practitioners have received payment for their efforts via the significant fundraising the Trust was able to achieve," says Three Lakes Cultural Trust general manager Jo Brown. N

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Rural Recollections – Revisited

Opening night review of artist Graham Christensen’s farming themed Art exhibition, at Mangaweka’s ‘Yellow Church’ Gallery.

Artist Graham Christensen’s ‘Rural Recollections – Revisited’ farming themed art exhibition opened at Mangaweka’s ‘Yellow Church’ Gallery over this Labour weekend. An evening barbeque and sausage sizzle greeted attendees at the gallery entrance, as they arrived around 5pm on Saturday 24 October.

Graham is a former stock agent from Palmerston North who has been painting for several years now and who’s exhibition follows a very agricultural theme, featuring shearers, sheep, farm dogs, rolling landscape vistas and even a retired farmer enjoying a drink, all of which appeal very much to those with a strong rustic and country appreciation.

Graham’s original exhibition was cut short by Covid-19, just one week after opening in March, yet undeterred he re-launched his revitalised exhibition, with many brand new

artworks added for the revised show. Graham said “The timing of the first lockdown was unfortunate, yet the uninterrupted time it offered me was ideal for creating many newly inspired paintings.”

Resident Artist & Gallery owner Richard Aslett added “Yes, lockdown hit Mangaweka pretty hard at the time. Both Graham’s exhibition and the long awaited regeneration work on the DC3 Aeroplane petrol station had both just got underway, only to be stopped, abruptly short. Happy to now say that both are well back on track and the town seems to



Graham Christensen (right, in orange top) addresses the crowd at the opening of his ‘Rural Recollections’ exhibition over Labour weekend 2020 Photo by - M.Cathels

be buzzing along nicely again as we roll into summer.”

Graham Christensen’s art exhibition is open for viewing on weekends, most midweek days and by prior appointment (call Richard on 027 526 66 12) and runs right through until late December 2020. [N](#)

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www.estuaryarts.org or on request

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First equal Premier winner 2019:
 Fiona Newton

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 People’s Choice Award



HOW TO PAINT AUTUMN TREES

By Samuel Earp

In this demonstration, I will show you how to paint autumn trees in this painting inspired by a place called Arrowtown in southern New Zealand. This area was planted with European deciduous trees including willows, poplars and sycamores and every autumn their leaves display vibrant beautiful colours. I will show you the step by step process of how I created this art work.



Here is the reference photo I used to create this painting. Please feel free to copy it if you would like to have a go at painting this art work.



Colours

I am using oil paints but you can also use acrylics as well. The colours I used in this painting are as follows:

- Titanium white
- Burnt sienna
- Yellow oxide
- Cadmium yellow
- Cadmium orange
- Quinacridone magenta
- Ultramarine blue
- Cobalt teal
- Phthalo green

Brushes

Here is a list of the brushes I used in this painting:

- No.5 flat
- No.3 filbert
- No.1 round
- No.0 round (bristle and synthetic brushes)
- No.00 round
- 1/4" dagger (bristle and synthetic brushes)

Blocking-In The Painting

I am painting on an 10" x 12" linen panel which I've toned with a thin wash of burnt sienna. This warms up the painting and helps with colour and tone.

I sketched out the composition with a No.1 round brush and burnt sienna. I am using oil paint and I have mixed the burnt sienna with Liquin Original which thins the paint and speeds up the drying time.

Whenever I start a painting I always establish my dark values and shadows first. Value refers to how light or dark a subject is and it is an important part of creating a successful landscape painting. By painting the dark values first it make it much easier to paint the areas in light and get those colours and values in harmony with the shadow areas.

I begin by painting the cloud shadows



which are the lightest of the shadows in the painting. I mix ultramarine blue, burnt sienna and titanium white and I use a No.5 flat brush.

The shadows in the background hill are the next darkest values and they have a blue cast to them. I use the same colours as I did for the cloud shadows, a mix of ultramarine blue, burnt sienna and titanium white, but I use less titanium white in the mix to make the value darker. I also use the same colours for the silty sand along the river bank.

The plants growing along the river bank are some of the darkest values in the painting and for this I mix ultramarine blue with a little yellow oxide.

Once I have painted my main shadow areas I start with the furthest zone away and that's the sky and clouds. I begin painting the cloud highlights, a mix of titanium white and a little burnt sienna. I paint the cloud edges with the highlight mix and I blend some of this mix in with the cloud shadows.

I paint the trees on the hill with a mix of ultramarine blue and yellow oxide for the tree shadows, adding in some titanium white for the trees in the sunlight. The trees with yellow leaves are a mix of yellow oxide, cadmium yellow, ultramarine blue, quinacridone magenta and titanium white. I desaturate the colour a little so it sits back in the landscape.

Next I start marking in the tree canopy shadows. The shadows in this yellow foliage are lighter in value than they would be if the leaves were still green. I mix a greenish brown with a combination of yellow oxide, ultramarine blue and quinacridone magenta and I apply the paint with a No.5 flat brush.

I paint the foliage of the tree with a mix of yellow oxide, cadmium yellow, a little quinacridone magenta and titanium white. The tree canopies are some of the most saturated colours in this landscape.

I introduce a little green into the willow tree on the right side of the painting as not all of its leaves have turned yellow. I use my existing yellow mix and add a little cobalt teal into the mix.

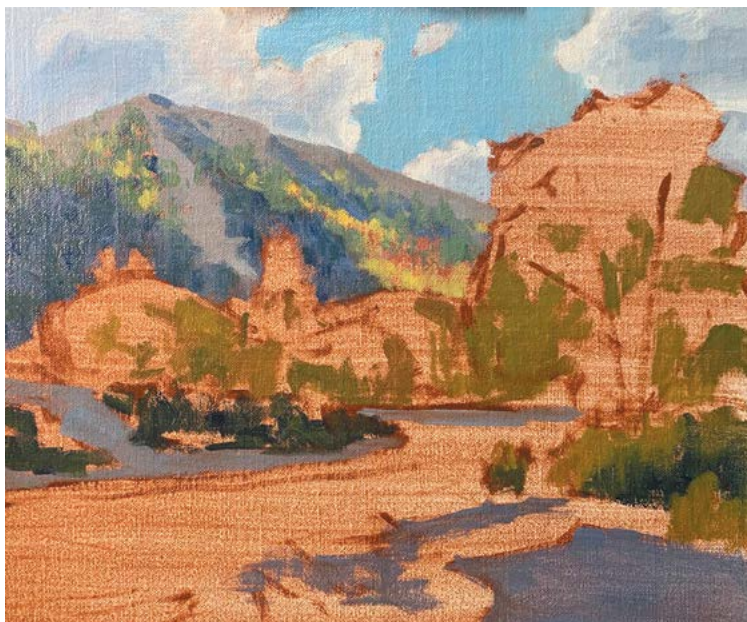
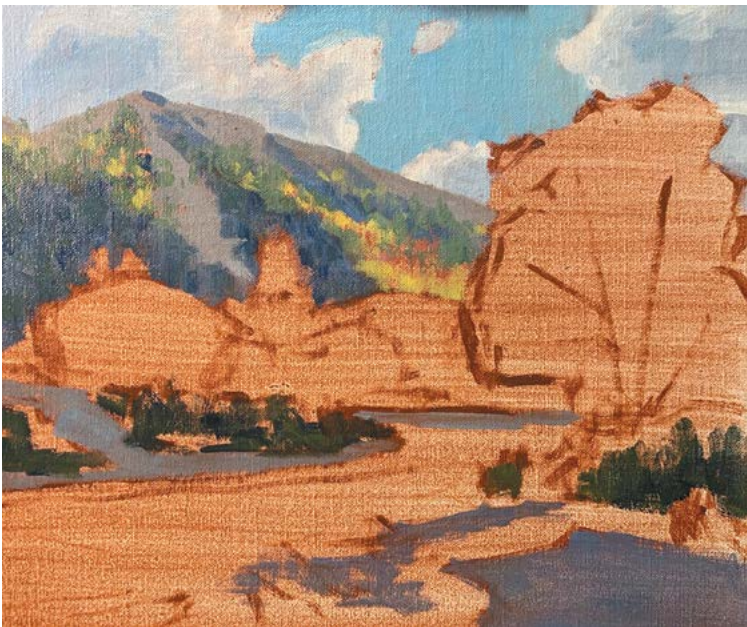
I paint some of the reflections of the trees in the water using my tree foliage light and shadow mixes.

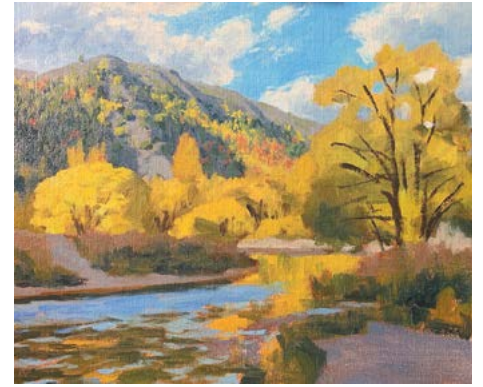
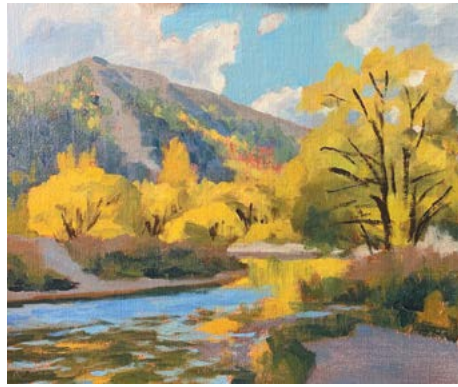
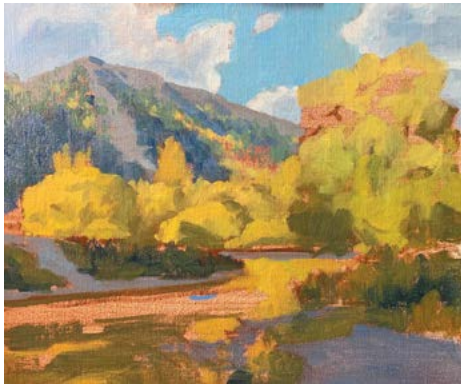
The fast flowing water in the stream is mostly reflecting the sky and for this I mix ultramarine blue and titanium white.

Once I've finished blocking in the painting I allow it to dry so I can begin modelling the paint and adding details.

Modelling and Adding Details

Now the painting is dry I can start adding details. I work on the sky adding a few more highlights to the clouds. Following this I then start building up the details in the background hill. I





need to be careful not to make it too detailed as I don't want it confusing the eye and for this reason I maintain more loose brush work.

I am mostly using No.2 flat brushes and using the same colours for the trees as I did during the blocking-in stage and I am making some of the values in these colours a little lighter.

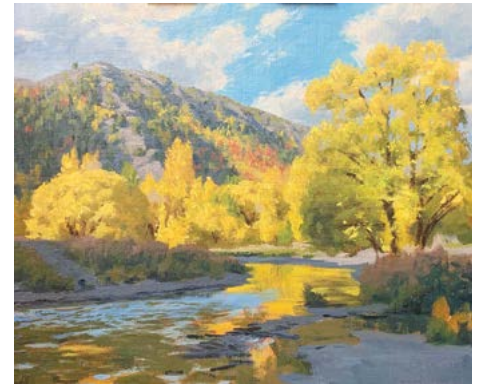
I start building up the details in the mid ground trees. The colours I am using are lighter in value than the

previous layer which is going to help build up that three dimensional form in the trees.

I use the same colour mix as I did during the block in stage, a mix of yellow oxide, cadmium yellow, quinacridone magenta, titanium white. For the subtle areas of light green foliage I mix in some cobalt teal.

I use a No.2 flat brush to start layering in the foliage on the large willow tree on the right side of the painting.

The foreground is in shadow so there are darker



tones especially in the still water and the river bank. I add more details to the plants using a 1/4 bristle dagger brush. I am mainly using a mix of ultramarine blue, yellow oxide and quinacridone magenta.

The water is mostly reflecting the shadows along the river bank and the sky. For this I mix ultramarine blue, yellow oxide and burnt sienna and for the highlights on the fast flowing water which is reflecting the sky I mix ultramarine blue and titanium white.

At this point in the painting I let it dry once again so I could add more details to the trees in the mid ground as well as the large willow tree in the foreground.

For the mid ground trees I use the same colours as before but mix a lighter value colour and I load the end of my 1/4" bristle dagger brush with paint. I then dab some of the paint over the tree crown using the bristles to communicate the suggestion of individual leaves.

I paint the suggestion of individual leaves in the large

willow tree again using a 1/4" bristle dagger brush and the same colours I used before but a little lighter in value. I also use a No.0 synthetic round brush to communicate a few individual leaves within the tree's crown.

I have been building up the details in the tree canopies in the mid ground and foreground. I then added finer details to the fast flowing water using a 1/4" synthetic dagger brush and a No.0 synthetic round brush. I used the 1/4" synthetic dagger brush for the ripples and reflections on the water as these brushes hold their shape much better than the bristle brushes do. I am still using a mix of ultramarine blue and titanium white.

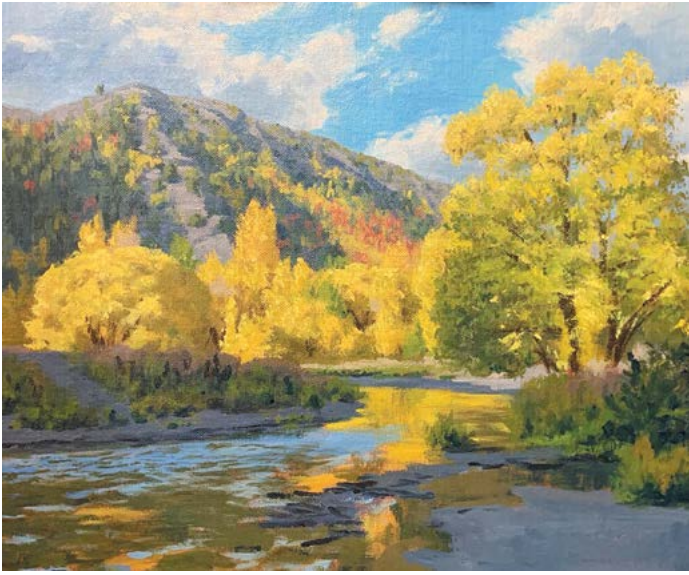
For the finer highlights on the fast flowing water I use a No.0 synthetic round brush. I also paint some of the twigs and branches washed up at the side of the river bank. *Continued overleaf . . .*

See more about Samuel Earp and get more demonstrations here:

<https://www.samuelearp.com/>


<https://www.samuelearpfineart.com/>

<https://www.youtube.com/c/SamuelEarpArtist1>



Final Details

I finish up the painting by adding a few final details to the tree foliage. I also paint the suggestion of some leaves on the suckers produced by the willow tree at the side of the river

bank. I paint the highlights on the stems and branches of the willow tree using a mix of titanium white with a little burnt sienna and ultramarine blue. 



NAGA TSUTSUMI

By Carly Thomas

Naga Tsutsumi works from a small studio in front of his suburban Palmerston North house. Just down the road the Manawatū river flows and beyond that is a stand of totara trees that he walks through regularly.

Naga has lived here for 14 years but still he says, within his work his Japanese murmurs. This intrigues him - this otherness and a new series of work is an exploration of identity and what it means to be 'NZ made'.

Naga felt that for his works to be truly a New Zealand creation, the materials he uses couldn't be imported, they needed to be made right here, "I thought I could do this because my specialty is charcoal drawing."

So he set about making his

own from totara. With the help of funding from the Earle Creativity and Development Trust, Naga bought a kiln and started to experiment and refine a usable drawing material from the native wood. The product he made is challenging to use and he says it isn't as soft and workable as willow charcoal.

"But nevertheless I would like to keep struggling to improve the quality of totara charcoal for my idealistic art tool, which is a sort of journey to seek my art identity."

Then the artist went a step further, it wasn't enough for him to just be using a locally sourced and made product, he wanted to draw the totara trees as well. "I first thought it was a wonderful idea of a life cycle, but as I walked and took study photos in the forest, overwhelmed by gigantic trees and their life energies, I wondered if image transferring onto paper would be really possible."

He started anyway, sketching the trees and using his experience of what it felt to walk through them,



“like walking through a time tunnel in a night dream.”

Surreal scenes started to play out in his imagination and with a background of mighty totaras, childhood memories of his Japanese upbringing came through. Sci-fi shows of the 80s, the strangeness of water divining and the wildness of cats. Naga presents the opportunity to journey down a narrative path that is mapped out by the person viewing the work.

There is a rocket ship journeying straight up and away – a commentary on how he at times felt during the Covid-19 lockdown. And in the rocket’s wake? One single fallen tree, a comical nod perhaps, to the absurdity of our human endeavours. Naga is a thinker and a question asker who admits to being on an eternal exploration. He uses his art as a vessel and invites those who stand in front of his works to ride with him. “I like to give just enough realism to make it

believable, but I want people to make up their own story.”

It is something that he has done with his life. Naga is the last descendant of the main branch of the Tsutsumi Family, a samurai family in Kyushu, in the southern part of Japan. Losing the feudal lord for the family after the samurai era was over, male members of the family became executives of the Mitsubishi Corporation. Being loyal and devoted to Mitsubishi became a new tradition for the family, but he chose to follow his own path, his own narrative tangent. He went to America and gained a Masters of Fine Arts from the University of Iowa and then he came to New Zealand. His way was not set in stone and neither is the intention of thought that he passes on to his audience. As he explores his identity, who he is as Japanese and who he can be as a New Zealander, he lets us all walk beside him.

For more information nagatsutsumi@gmail.com 



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DO IT ANYWAY!

Kerry George is a 33-year-old kiwi from Wellington who is a full time cook at a childcare centre. She has a seven year old son and likes drawing and painting in her spare time.



'For Te Raumiria', 900 x 600mm. Acrylic on canvas.

How long have I been an artist? Well I guess It goes way back to when I was at primary school. I wasn't very good at learning, found it all too hard so rather than asking for help I noticed if I keep my head down and keep quiet, teachers seemed to leave me alone rather than making me do the school work. So, while my head was down, I just drew pictures. I was really into horses so always drew them, then started drawing people but used to get annoyed they never turned out realistic, so rather than thinking negatively about my work, I looked at it in a different way and thought I'm good at drawing cartoon people!

Growing up with just my brother, my dad and I, I was at home drawing while they were off working and doing their own thing,

School art classes weren't of much interest to me, as the teachers would always insist we follow their guidelines, and not explore our own way, which was a challenge for both them and I, and resulted in some trying days. I even had one teacher (at primary school) tell me my work was so bad she had never



'Smoking Robin', 900 x 900mm. Acrylic on canvas.



'Slash', 900 x 600mm. Acrylic on canvas.

seen anything so horrible in her life! I always remember that because I ran home crying to tell my dad.

I left high school at 15 and went straight to Weltec to study to become a chef. I did think about going to university to do something with my art, but the chef course was cheaper and quicker. I figured I would have more chances getting full time work in hospitality than with art.

Never confident with my work, I thought it wasn't good enough for anything really, but happily, this year I have started to sell. I received a lot of support from friends who have commissioned me to do some paintings and being on lockdown I had a months of spare time to do them.

A lot of people are now saying, "you are so talented" and as much as I appreciate the compliments, I am still struggling with my confidence. I know I'm a lot better than what I used to be but I'm still nowhere near where I want to be with the quality of my work. I'm hoping, in another 5-10 years, to be painting more realistic things, and have more people wanting my work in their homes. My main goal is to have a piece in someone's home, and they have guests walk in and be wowed with it, just like I have been in many places I have been.

Being very impatient by nature, the longest I have spent on a piece is two days. I hate walking away from things unfinished and so I try to find the quickest but most



'Mack', 297 x 420mm. Colour pencil on paper.



'Neymar', 297 x 210mm. Pencil on paper.



'Fantail with roses and poppies', 300 x 250mm. Acrylic on canvas. Cover Pic.



'Busg dogs', 900 x 600mm. Acrylic on canvas.

effective way to get it done. My art teacher at high school wrote on my report "Kerry has no patience and needs to take her time with her work." She could've been right, but perhaps it's maturity that enables one to exercise more patience.

Sometimes I wish I had paid more attention at school, like different techniques, and art history, although now I am learning more by watching videos online, things that I am interested in, things I feel I need to know.

I like using acrylic paints, as it dries quicker and I can finish a piece a lot quicker than what I would with oil. I have also done a lot of coloured pencil work, and enjoyed the experience. I am slowly getting better at pencil drawing, learning to use different things to shade with, like cotton buds and rolled paper. I love playing some music or stand-up comedy on TV while I paint or draw, it creates a happy environment to work in. I have recently learned about the different types of pencils too like the 8b - my new favourite. All that lovely graphite to shade with.

I like drawing/painting people that mean something to me, people who have left an impression in my life, people who I can hang up on my wall and think they did something amazing in life – and inspire me to do the same. From Harriet Tubman, to Eartha Kitt and Robin Williams, they all had troubled times but rose above it despite it all to help others. People like that need to be remembered and their legacy needs to live on in us, to encourage kindness and strength within ourselves to overcome rough times in our lives.

As far as giving advice to other artists, although I have been into drawing my whole life I consider myself a new artist since I am only just finding my style, my aspirations, and my goals. So, taking advice from a newby artist would not be the best way to go, but here are my thoughts: Learn from your mistakes if anything. Try to be patient, learn as much as you can about styles and techniques. No matter how many times people tell you, you can't or shouldn't do something, keep doing it anyway (if you love it and see potential in yourself) and figure out what works well for you and what you are comfortable with. ■

[See more about Kerry on her Instagram Page.](#)



'Hayley's sunset', 900 x 600mm. Acrylic on canvas.



'My mates dog', 297 x 210mm. Colour pencil on paper.



'Eartha Kitt', 297 x 210mm. Pencil on paper.

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The Creative Flow

By Cindy Kent-Woest

Lynn Isherwood uses the old as time ceramic technique of hand building to create flowers, animals, birds and creatures for people to enjoy. Her calling is to create, to make, and to then close the loop by recording, and reflecting on, the outcome. This is her passion. And this is her story.



'Bird Towers', ceramic with metal base and pole. Approximately 1700mm high 300mm wide 310mm deep. Buff raku clay

I have been keen on art all my life. I love making; it is my passion. I believe that there is a spiritual creative force which encourages, inspires and uplifts me. I am happy when people buy my works and take them home to enjoy them in their daily lives. I am happy in my studio when I am in a creative flow... or just thinking and playing with my art. My aim is to develop more skills and confidence in painting and pottery – to be able to express myself more fully.

While at Redland Teachers College, in Bristol in the United Kingdom, I fell in love with ceramics. My main focus (other than Child Education) was Art – and in particular, fabric design and making (for one year) and ceramics (for two final years).

When I moved to New Zealand, I took evening and day courses at the Auckland Art Society (including etching and portrait painting in oils). Whilst working as a teacher in Auckland I enjoyed developing children's creativity through various art topics. I taught at a children's pottery club for a couple of years. I also taught ceramics at evening classes for adults. The only delay to my late 'artistic' blooming was my 40+ years in the teaching profession, with my main focus on my daily work. I kept up to date by attending courses in the evenings and holidays, and visiting art galleries here and in Australia.

On retirement, I spent three glorious years pursuing my love of painting and ceramics at the ArtStation in Auckland (print making, ceramics, painting, life drawing, glass art and a 'Foundation Course').

My husband and I then moved to Tauranga where I joined the Bethlehem Pottery Club and the Tauranga Society of Arts; enjoying learning and making in the company of others and attending courses run by talented artists and ceramicists. I enjoy the group members and the way we learn from each other and support each other. The organisations present opportunities



ABOVE: 'Welcome to My Garden', imaginary birds garden frieze. Three panels 400mm high 850mm wide. Each ceramic buff raku clay.

RIGHT: 'Untitled bird planter', 350mm high 200mm wide 300mm deep. Ceramic paperclay.

FAR RIGHT: 'Untitled Planter', ceramic 340mm high 340mm wide 300 deep. Buff raku clay.



for exhibiting our work in regular exhibitions. We also have regular opportunities to attend courses taken by well-known artists from around NZ.

Buff Raku Clay and Paper Clay are my favourite mediums. I need nothing more than these, with my hands and wooden clay modelling tools to create, to make. I usually use clay from Australia and New Zealand. The Feeney's Australian clay is very strong with added grog when used for towers and large creatures. The Primo Paper Clay is strong for smaller creatures, planters and boxes.

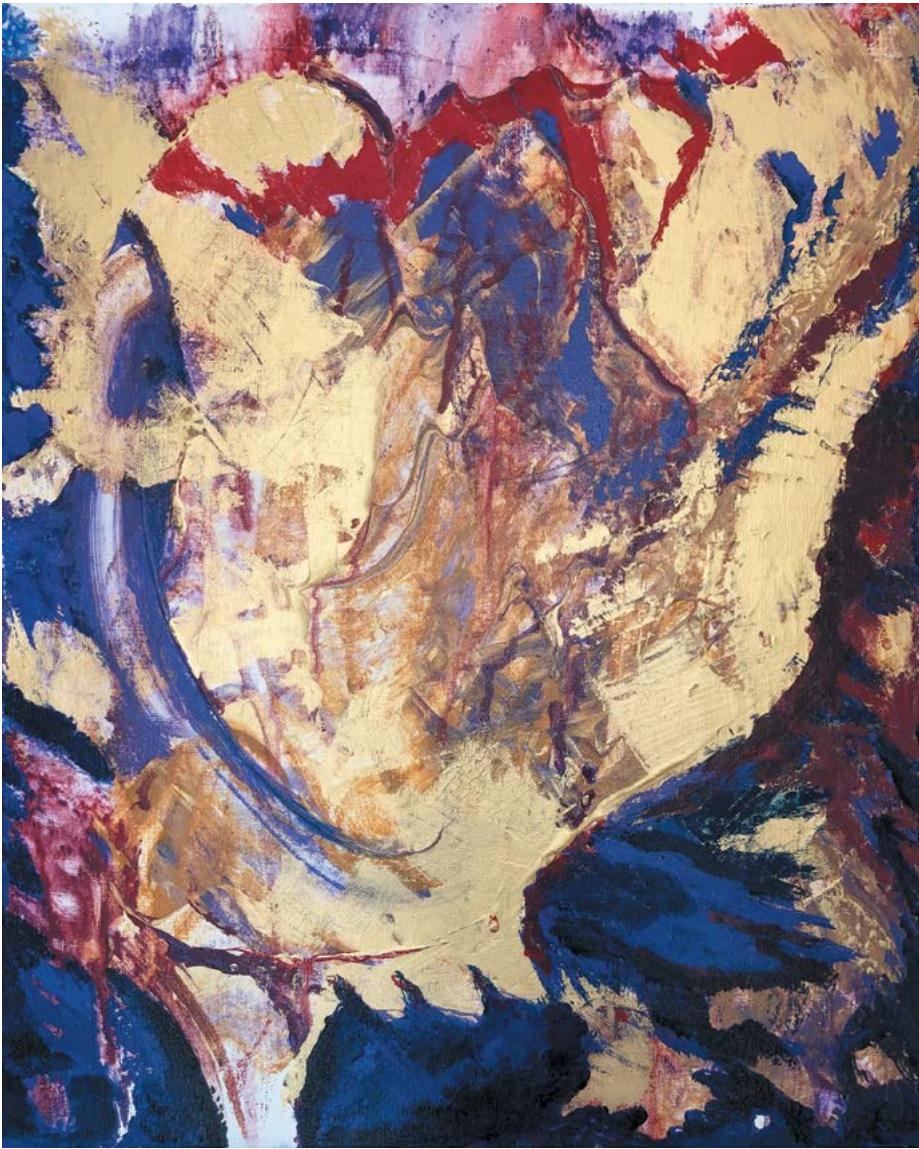
I love to incorporate flowers, animals, nature and creatures into my work, especially birds. I make for my own pleasure and satisfaction and also to give others what I hope is a lasting pleasure in what they purchase. I particularly enjoy making ceramics for the garden: sculptures like big unusual birds, bird or people planters, or tall towers with bird motifs. It is great to see them in people's gardens in situ, and to hear the new owners talk about how pleased they are with them (and often their visitors too!). They have ended up all over the north island – including Waiheke Island, Rotorua, Auckland, Napier and Katikati (to name a few!).

Usually I start a piece by reflecting on my work in my many journals. This usually sparks a concept which I develop whilst sketching. I then build the form by making coils and slabs. I develop further ideas as I progress, which I refine as I go. Once it is complete, I dry it and fire it to bisque. It normally takes me a while to settle on the appropriate glaze types and colours to enhance the form and the concept. I then paint on the glazes and fire the piece again. Once it is fired, I reflect on the outcomes and record them in my journals.

Currently I have works on display at the Bethlehem Pottery Club Gallery, the Waihi Beach Gallery and in my new Matua Gallery – 'Ceramic Arts for Home and Garden'. I used to have works at Helium Gallery, Rotorua, and Cruisdeck in Mt Maunganui – but



'NZ Falcon', oval canvas. 660 x 450mm. Acrylic and metallic acrylic.



'Untitled'; 500 x 400mm. Acrylic and metallic acrylic on canvas.



'Untitled'; 460 x 600mm. Acrylic and metallic acrylic on canvas.

unfortunately these two Galleries have now closed.

I also have a couple of paintings on the go! One of which is a mystical view of a maid in reverie in the garden cutting flowers for her Lady. Reverie 11. Other than my art, I am a keen vegetable gardener and am a member of the Tauranga Yoga Centre. I also love to walk. There are lots of lovely local walks around Matua and Tauranga which I share with my husband.

There have been many artists that have inspired me. A few of them are Bronwynne Cornish, Tom Peascod, Bill Hammond, Georgia O'Keefe and Marc Chagall.

Bronwynne Cornish is a New Zealander potter and sculptor who taught me in Auckland. I love her style and the life in her works, which draw the viewer through the form and beyond to the mythical and mystical dimensions. Tom Peascod is an Australian potter and sculptor. He is a master of surfaces. His work is imaginative, refined, humorous and unique. He believed the artist's role is to lead, not to be led. I too make an effort to focus on developing my own ideas, and don't just blindly follow popular trends.

Bill Hammond is another New Zealander that I am inspired by - especially by his Endangered Species series. I enjoy his unique painterly techniques and bird subjects, which take us to mythical, poetic realms. We share a love of birds, which is also evident in my own paintings and ceramics.

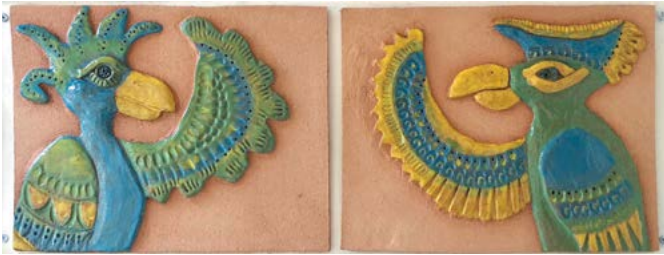
Georgia O'Keefe from the United States conveys her experience of the world in paintings, drawings and sculpture. I love her large flower paintings. Her desire was to paint in her own way without regard to the tastes of others. Marc Chagall was a Russian-French artist. His huge volume of works, paintings, drawings, ceramics, and stained glass have a message, mainly 'love'. A dreamlike quality and unusual perspectives make his works unique.

The most essential lessons I've learned through my journey are to slow down. To have fun! To not be afraid to stop and start again if things aren't right. It doesn't matter if

something doesn't turn out exactly as I had hoped. I keep extensive and detailed journals to provide reflection opportunities and I have found these really useful. I'd say the most important tip I'd give anyone is to have fun. Be confident in your ability. Be yourself. There is no one like you. Develop your own ideas and concepts. Keep

records. Attend courses to develop skills and knowledge. There is always something you can learn to add to your repertoire.

Catch Lynn and her creations at her new Matua Gallery – 'Ceramic Arts for Home and Garden' [N](#)



'Greetings', two ceramic wall tiles. 800 x 300mm across whole panel.



'Man's Best Friends' ceramic. Puppy on left 230w x 150h x 120d, and right side black and white dog 260w x 150h x 120d.



ABOVE: 'Reverie 1 - Winter Garden' acrylic on canvas. 1000 x 800mm.



'Reverie 11 - For My Lady', 1000 x 750mm. Acrylic on canvas.



LEFT: 'Untitled Bird Jug', 180mm high 120mm wide 130mm deep. Ceramic buff stoneware clay.

BOVINE BLISS

Self-taught, art has always been a passion for [Marie Reid-Beadle](#). She spent a lot of time doodling and sketching in her teen years. Some 10 years later, after her first child was born, she decided to purchase some quality paints and a quality canvas and entered a painting in an open exhibition at the Otago Art Society. The painting sold - not to her great aunt or an empathetic friend, but to a total stranger. She was on a high all week! Marie tells us more about herself.



'Waimate Girl'; 650 x 800mm. Acrylic.



'More Cock and Bull in Cromwell'; 700 x 800mm. Acrylic. Sold and residing in USA.

My creative soul is driven by the world around me. I am so grateful and blessed to now live in the beautiful Catlins. I often just drive around looking for a photo opportunity. Seeing maybe a heron, kingfishers, cows and wildlife that give me ideas for my next painting. My balancing act painting called 'The Stewart Island Party' was based on being in Stewart Island for a 50th birthday and the birds that we encountered.

I hugely admire Salvador Dali for his craziness and imagination and Irish artist Jimmy Lawlor for his mystical imagination. Locally I am loving Jane Crisp and Karen Baddock - for their amazing detail in painting birds.

I love being able to create a piece of work that makes people smile. Being proud of myself and knowing people have my work on their walls is right up there too, as well as meeting people from all walks of life when I do demonstrations or when I am artist in residence. I love connecting with them and learning about their culture. Other artists have been my most motivating factor especially self-taught ones - such as Murray Ayson. He was so encouraging and passed on his wisdom. Also, my family and friends that were on the same page as me - encouraging me to do what I loved.

My main ambition is to continue being a full-time artist in this unorthodox world that we are living in today. I really want to get more people in the area I live in to embrace art and have a go.

I have quite a few projects I need to get my teeth into, as well as a couple of commissions. One is being handled as a barter deal, because that's how we work down here. I have been invited to be a guest artist for a couple of places in the near future and have my 'quips and quote' ideas I want to get started on.

I have won some awards - but I would have to say that people's choice in some exhibitions are the highlight. I have also held some art classes for children. The looks on their proud faces when they



'Balancing Act - Stewart Island Party', 900 x 300mm. winning painting for Otago Art Society Annual awards 2019. Acrylic.



'Manaia - the Guardian', 800 x 700mm. Acrylic.

have completed their artwork is so rewarding. A few years ago, I organised an art auction for a local school - it raised a good sum for the school and was proud to be a part of it.

The latest obstacle I have had to deal with would have to be COVID 19 of course. I was rather deflated when it all started. I lost a commission to New York. (Cruise ship clients – and, yes, they got COVID 19 on their return to the U.S.A), and a lost commission to California. An exhibition was cancelled that I was guest artist for and my sales of prints took a major dive. But things have picked up – and I've become savvier on social media and selling more on line.

I also went through a marriage break-up but stuck to my guns continuing with my art. Money and morale has been low sometimes but I was determined to make my art career work. I have had many a critic but this has just made me more determined.

I have learned heaps from experiences. I have learnt with demonstration painting not to do any work that requires too much patience. I have learnt to be knowledgeable on the subject I am painting. I learnt that being self-taught, I may sometimes do things upside-down or backwards. But it's OK – I eventually get the result I want.

I have been a member of the Otago Art Society since 2003, with about six years on the council. This has been very rewarding, through meeting other artists and being involved with the ins and outs of organising exhibitions. I call them my tribe. I am also a member of the South Otago Art Society.

My preferred subjects are cows, cows and more cows and birds, birds and more birds. I have my cow series with New Zealand native birds, and my balancing act series of birds on Cairns rock stacks.



'Hare out of place', 700 x 800mm. Acrylic.



'Gypsy day', 700 x 800mm. Acrylic.



'Back to Nature', 700 x 800mm. Acrylic.

Acrylic is the medium I use. This was most suitable as when I first started, I had a toddler at bay. Acrylic cleans up quickly and dries quickly.

Currently my favourite piece of equipment is my dining room table, as I have no studio at this time.

A guide to how I work, from start to finish, starts with an idea! This can take a while but when I get an idea, I put it on my phone before I forget it. Sometimes it comes from quips and quotes other times from a bird I have just photographed. I do a sketch on paper (and watercolour wash if it's a commission, to show the colours I will be using), then roughly sketch onto the canvas. I do a quick first coat with a larger brush then add the detail. A cow generally starts a lot darker and then I paint the hair from darker to light, the highlights in the hair being last. I find it's easier to paint a hairy cow than a short haired cow. The hair of a highland cow can always intentionally behave badly. I photograph the completed painting and then varnish.

I generally use Matisse Structure acrylic paints. I find they have a high viscosity and are vibrant and reduce well in water. I also use Matisse retarder to slow down the drying process for better blending. I have a lot of Hayden brushes new and not so new. Some older ones are good for painting feathering. Ridged brushes are also handy. I use TuatArt canvases from Invercargill as I find them very reliable.



'Balancing Act - Little native party': Detail of 900 x 300mm. Acrylic.



'Bull in a china shop', 500 x 500mm. Acrylic.



'A lot of cock and bull in Wanaka', 700 x 800mm. Acrylic.



'Hairs Looking at you', 800 x 700mm. Acrylic.



'Alliance', 700 x 800mm. Latest commission to australia. Acrylic.

I always have background music playing. But my ears pretty much switch off to their surrounds when I'm in the zone.

I love photography and there is a lot to capture in the Catlins. I have just joined the local camera club. I love bush and beach walks which I am spoilt with down here.

All tips are guidance, and not set in stone. An artist once told me not to put too much blue in my artwork as people won't like it (what's that all about?) Paint what you enjoy not what others want you to. When I first started painting my subject was succulents – so people said I should paint roses. When I started painting cows I was told I should paint horses too. Why? That's not me!! Have a go at themed competitions. You don't know what you are capable of until

you try. Funny I tried semi-abstract style painting once for a competition and just couldn't do it. Don't compare your artwork with others – your work is yours, your own mark on the world. Be proud.

I have had work in various smaller galleries in Otago/ Southland including Art on Tyne Oamaru, The Gallery - Otautau., The Otago Art Society - Dunedin. But most of my works are sold through competition exhibitions and commissions.

My work has reached the USA, Czech Republic, Switzerland, Japan, Australia and New Zealand. N

Tracey Coakley

By Cindy Kent-Woest

Tracey Coakley's narrative work explores the human emotions of mental health issues, growing up, pre-teen and understanding the transition from child to teenager and still retaining your own uniqueness. Using herself and her family as models. This is what she shared with us.



I love making art and exhibiting it. I've always been making art, creating and drawing, since I was a child growing up in Melbourne. I used to open-up paper shopping bags and draw murals. I had an amazing art teacher in the last two years of high school who introduced us to the world of art, not only in the classroom but also the occasional field trips from the country to city galleries and the National Gallery of Victoria and art lectures. It was always the subject I enjoyed the most and excelled in.



'Through the looking glass', 550 x 450mm. Oil on canvas.

My first job after leaving high school was with a costume company – making mascots for sports groups, TV and advertising. After three years at the costume company I went travelling parts of Australia. Returned to Melbourne, and worked a variety of jobs to save up to travel to Europe and the UK.

After travelling abroad, and living in the United Kingdom for three years, I came across an art portfolio course in the year 2000 at the Centre for Adult Education in Melbourne, where I was first introduced to oil painting. And I fell in love with oils, I just felt like oil paint choose me.

I love that I can blend it onto the canvas, its flexibility and vibrancy, the amount of time it takes to dry to work with it. I love to mix my own colours, which I can do for quite some time, I'm passionate about colour.

I moved to Adelaide in 2001, where I started to paint from home and exhibiting, for a few years. I then returned to Melbourne in 2005 to study and do my Diploma of Visual Arts, where the teachers were working artists. It was a fantastic course, where you were taught the core skills of drawing, painting, sculpture, print making and art business studies. It was really inspiring and the teachers were so encouraging.

I moved to Auckland 13 years ago, after completing my Diploma of Visual Arts. I

was in my mid 30s and I really struggled with settling in New Zealand, though I moved here to be with my partner. It was hard starting again with making new friendships and coping with having no family here. I did some painting and had my works in a few group exhibitions. But then, with having three children here and suffering from post-natal depression with each child, my creative flow would stop and start, and sadly I didn't keep in touch with the galleries. In 2014 I was asked to do a commission for a family in Oman, which took about four months to complete being quite large, but the client was very happy. Then with renovations on our home and a newborn, space was an issue, so my paints were packed up.

In Oct 2016 I was asked to be in an all-female group show for Feb 2017, and proceeded to set up my easel and paints once again, and I have been painting full time ever since.

My work is all about expressing human emotions. I suffered from anxiety and depression over the years, but I've only in recent years felt the need to visually express to others what this 'feels' like. This topic has been discussed openly only in the last decade, really.

Also, more recently I've found inspiration in seeing my children grow, developing their individual personalities and realising their place in their world. I can see them wrestling with the belief of staying unique to themselves but also feeling the pull to fit in.

With my 11-year-old daughter, and her transition from child to teenager, I am aware of her awkwardness of wanting to still play as a child but yearning to also engage with adults. I see this duality within her, as she navigates through hormones and emotions, excited yet nervous. So, I explored this concept by creating a new series of works with her in them, examining this change and the emotions that came with it.

For the past year I have been working on a body of work for a three-person show which was to be held in August at the Mairangi Arts Centre, which is part of the winning prize of the 6th Hibiscus and Bay Art Award 2019. But due to the second lockdown for Covid-19, the show has been postponed till April 2021.

Part of my creative process, I usually start with a visual idea in my head. I then create that image by using props, or a place, and take photos (or arrange someone to take photos of me). I usually make my own canvas and prep it before drawing the image. I then proceed to paint it. I usually like to mix my own colours before painting. And I blend a lot on the canvas. I like my realistic painting style to be as smooth as possible. I play with the colours, and layers, till I get what I'm after. Sometimes it can take



'When the eyes no longer see 1'; 250 x 245mm. Oil on canvas.



'When the eyes no longer see 2'; 250 x 250mm. Oil on canvas.

up to three or four layers till I get the desired result. While I'm working, I often listen to a mix of music, and recently I've been listening to a fantastic podcast called 'Talking with painters' which features New Zealand and Australian artists. Quite inspirational. Plus found podcasts are a great way to stop the inner chatter while I paint.



'Metamorphosis series two No 1' 295 x 320mm. Oil on plywood.



'Metamorphosis series two No 2' 295x320mm. Oil on plywood.

Over the years I've been inspired by many artists, from the past and present, like the painters of the Pre-Raphaelites, the Renaissance artists, Caravaggio. Australian Artist Anwen Keeling, Anne Wallace, VR Morrison and Kathrin Longhurst, more recently Alyssa Monks, Miriam Escofet, Kyle Barnes, Lee Price. There are too many to list. With more access to art online, there are so many artists that inspire me really. Whether it's their style or detail, realism, use of light, abstract or fantasy.



'When the eyes no longer see 3' 250 x 245mm. Oil on canvas.

As well as looking at other artists work, when you're a predominantly a self-taught artist, it helps to gather inspiration from just going for a walk, going to an exhibition, spending time with your family, going through a rough time or just life experiences.

What I like most about being an artist is the solace, the time to myself (with three kids it's wonderful to have that time!) and having the vision and ability to express my ideas on a canvas. I also love the feeling of painting onto the canvas, especially those last layers and including the details. I really love working with colour and mixing paint – I can spend an hour just mixing the paint to get the colours I'm after. For skin and hair tones I have developed colour charts which I made for myself – so I know what colours I used to get that specific colour. My most favourite pieces of equipment are my easel and my camera, my paint and brushes!

I use a mix of brands for my oils and brushes. With my oils, I use Art Spectrum, Schmincke (Norma & Akademie), Windsor and Newton and Michael Harding – depending on the colour I'm after, the price and the preferred pigments available. Also, depending on the money available, I buy what brushes I can. So, it varies from DAS brand to DA Vinci. Some of my bigger brushes I still have from art school days. The smaller ones die after two to three paintings, especially from detail work with 1/10 size! If I use a medium it is Archival lean medium. Golden Gac100 for the canvas before gesso. And I use Gamvar satin varnish.




'Metamorphosis 1', 200 x 355mm. Oil on canvas.



'Metamorphosis 2', 200 x 355mm. Oil on canvas.

My ambition is to keep learning, creating art, paint and share and exhibit my work. Hopefully I will be represented by galleries and my work will be collected. In the shorter term I would love to have my work selected for portrait art awards within New Zealand and overseas – especially for the BP Portrait prize and the Archibald prize (on my bucket list!). It would be fantastic to be a recognised artist, and to have my work in collector's homes.

Over the years I have exhibited in Melbourne, Adelaide and New Zealand, and my sold works have ended up in homes Australia, New Zealand, England, America and Oman.

My tips for new artists? Just keep practicing, learning. Paint what inspires you, not what you feel you are supposed to paint. Be brave and try new things. 

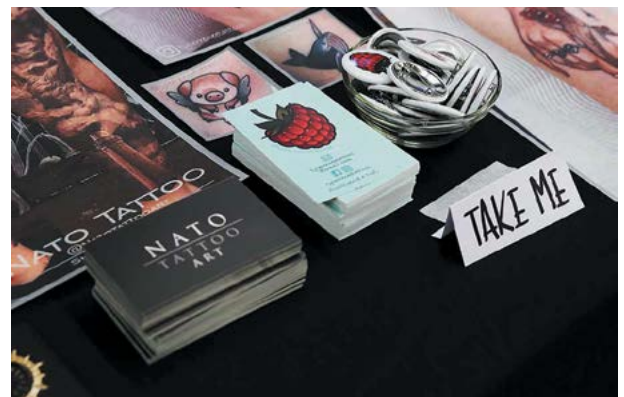


'Turmoil within', 765 x 555mm. Oil on canvas.

News

WELLINGTON TATTOO CONVENTION

The second annual, Wellington Tattoo Convention was held at the Dominion Museum and took place over the Labour weekend after a postponement from July due to Covid.



Just under 100 tattoo artists from New Zealand gathered together, all tattooing over the weekend. There was live music each day as well as a body piercer, and a small retail area. A children's colouring area indoors, as well as some games outside for them to play amongst the area of food trucks, offering Tacos, Greek, Pizza and Burgers as well as Paekakariki Pops, proved very popular.

A bar area with a Pumpkin Pie spiced porter brewed especially for the event by Fortune Favours was also well received.

Over 2500 attended, and a great time was had by all. Many smiling faces and loads of people getting tattooed.

The new venue was perfect with lots of natural light, and all the artists really enjoyed the space.

"With such wonderful cultural background, Wellington always seemed like a natural home for a tattoo convention. Craigy Lee and myself spent about three years researching venues and getting the bones of the event in place before we launched last year in 2019," says Keith Batsford.

"Last year we had about 80 artists and around 1750 public attended. This year increased, with a few more artists and a public attendance of over 2500.

"This years event was extremely well received, and we are looking to continue that vibe over to next years event. Many artists were booked out before the event, and those doing walk-ups were busy all weekend.

"This year was an improvement over last year, with a little more for kids to do and the food truck area being particularly well received. We took the successful framework of 2019 and just added a little bit of growth and variety.

"Blackwork tattoos have been very popular these last few years, and there were some jaw dropped realism pieces being tattooed this year. We also enjoyed a higher portion of indigenous tattoo artists attending which was wonderful to see.

"With 2020 being such a tough year, it feels such an achievement to get the event to fly and we're extremely proud and grateful that it was such a success.

"We are already in discussion about a date for 2021, and one of the perks of the Dominion Museum is that it allows us the opportunity to expand the event within the venue so we look forward to welcoming even more artists in 2021!" **N**

ART PRODUCTS

NEW JACQUARD PEARL EX POWDERED PIGMENT COLOURS



Art by Annie Morcos



Jacquard have introduced 5 new Pearl Ex colours: 2 of the brightest, most impressive Metallic colours ever offered and 3 exciting new Duo colours. Pearl Ex Metallics look stunning on all surfaces and the Duos are perfect for special effects!

Jacquard Pearl Ex Powdered Pigments may be used any time a metallic or pearlescent effect is desired. Mix them into acrylics, oils, printing inks, encaustics, alcohol inks, epoxy, glues, casting resins, clay, varnishes and the list goes on.

You can also try it mixed with Gum Arabic for a DIY metallic calligraphy ink or watercolour.

Pearl Ex is a safe, inert pigment that exhibits extreme colourfastness and stability.

New colours: Knox Gold, Hot Copper, Duo Green-Yellow, Duo Aqua-Blue and Duo Blue-Purple. Available in 3g and 14g sizes.

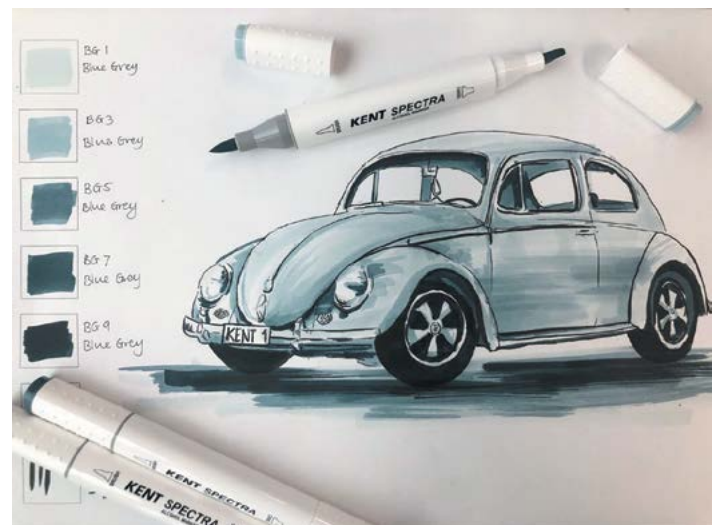
Ask your local Art Materials retailer about Jacquard Pearl Ex Powdered Pigments today or visit www.jacquardproducts.com/retail-stores to find a store near you!

KENT SPECTRA GRAPHIC DESIGN MARKER

Kent Spectra Graphic Design Markers are alcohol-based markers with dual tip for project flexibility. Chisel for broad strokes and brush for fine detailing and lettering. Ideal for illustrators, designers, artists, students and

hobbyists. Available in 60 colours including a colourless blender and assorted sets of 6 and 12.

Ask your local Art Materials retailer about Kent Spectra today!



ART PRODUCTS

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Easily create photographic art prints and one-of-a-kind T-Shirts by harnessing the power of sunlight. This kit comes with everything you need to get started.

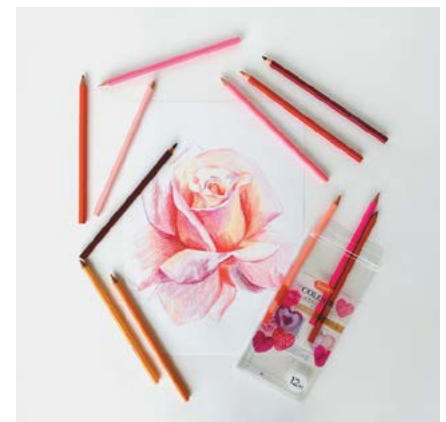
Whether making prints from drawings, photographs, folds or objects, on paper, fabric, canvas, or clothing, the SolarFast Starter Kit offers a great introduction to sun-powered printmaking at a great value.

Note: you will need to supply fabric or artist paper. Kit prints up to 8 shirts/several dozen paper prints.

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Video link: <https://www.youtube.com/watch?v=4X0WWULogA>

JASART STUDIO PENCIL SETS 12 NEW THEMED SETS

These great sets contain 12 Jasart Premium Coloured Pencils in different trendy colour selections. Excellent colour laydown for 100% coverage with strong, break resistant leads. Sharpen easily to a fine point for detail work. Ideal for students, artists and hobbyists. Perfect to create subtle, soft shades. Non-toxic. Acid Free. Available in Skin Tones, Tropical, Love and Ocean themed sets.



ART PRODUCTS

JACQUARD INDIGO TIE DYE KIT

This kit brings the ancient art of indigo dyeing to the home dyer in a user-friendly formulation. Indigo dye, which comes from a plant, is one of the oldest dyes used for colouring fabrics and the one still used today to colour blue jeans. The unique characteristics of indigo dyeing make it easy to create wonderful resist patterns on fabric. Indigo exists in plants that grow all over the world. Virtually the only blue dye that occurs in nature. With a fascinating history, indigo is equally fascinating to use, the blue colour “magically” appears as dipped fabric is exposed to oxygen in the air. Great on all natural fibres including cotton, linen, silk, canvas, hemp, wool, wood and more.

You will need to supply bucket with lid, long stick for stirring, water, natural fabrics or yarn, everything else needed is available in this great Tie Dye Kit.

Kit dyes up to 2.27kg of fabric and dye bath lasts for several weeks. Pre-reduced Indigo also available in 450g bags.

Ask your local Jacquard stockist today or visit www.jacquardproducts.com/retail-stores to find a store near you!

Video link on how to create Indigo Tie Dye pieces: <https://www.youtube.com/watch?v=wuTGBcubFAw>



ART PRODUCTS

DA VINCI CHUNEO SYNTHETIC BRISTLE BRUSHES

Professional quality brushes for oil and acrylic using a new synthetic fibre with very similar structure to the famous Chunking bristles. CHUNEO brushes are strong yet flexible, suited to both underpainting and layering of wet colour, even on rough surfaces. While traditional bristle is too strong for wet-in-wet painting, CHUNEO allows more delicate brush-work and can be successfully used with thicker colours from start to finish. They are also easier to clean than traditional bristle and don't lose hair. Available now from Gordon Harris.



SCHMINCKE HORADAM WATERCOLOUR SET METAL 12x1/2 PAN GORDON HARRIS 45 YEARS

To commemorate 45 Years as a family-owned New Zealand business, this Special Edition set of 12 x Half pan Horadam Watercolours features a 70s retro-inspired logo in gold on a black metal case. The smart presentation and hot price of this Anniversary Set is an attractive way to celebrate the long commitment Gordon Harris have to artists in New Zealand Aotearoa.

Colours included in this set:

215 Lemon Yellow, 224 Cadmium Yellow Light, 349 Cadmium Red Light, 353 Permanent Carmine, 494 Ultramarine Finest, 492 Prussian Blue, 519 Phthalo Green, 534 Permanent Green Olive, 655 Yellow Ochre, 649 English Venetian Red, 663 Sepia Brown and 780 Ivory Black.

Only the best raw materials are used in order for Horadam Watercolours to be fully re-soluble when dried on the palette, and with a high control of paint flow even on soft watercolour papers. Available from Gordon Harris.



DANIEL SMITH WATERCOLOUR SET 6 x 1/2 PAN COLOR INSPIRATION



These six unusual colours, found only in DANIEL SMITH Watercolours, are gorgeous colours on their own, as mixers with one another, and mixed with the other colours on your palette. These colours have become favorites of many artists because they are unique colours, and add a touch of wonderful colour to their paintings.

Hand Poured Watercolour Half Pan Set of 6 colours with BONUS travel case and 9 empty pans.

Colours included in the Set:

Wisteria, Lavender, Rose of Ultramarine, Moonglow, Shadow, Violet, Serpentine Genuine. Available now from Gordon Harris.

ART PRODUCTS

NORMA PROFESSIONAL OILCOLOURS: LIMITED SPECIAL EDITION METALLIC SHADES

There's a worldwide painting trend in pearlescent and metallic colours, and these Limited Edition oilcolours will be irresistible for oilpainters who want fresh shiny effects. Norma Professional are one of New Zealand's most popular artist oilcolours, and everyone loves a new colour!

Schmincke have created the Metallic Shades using aluminium for a fully lightfast, non-tarnishing lustre in these novel colours.

The six Metallic Shades: Steel Blue, Polar Blue, Emerald Green, Gold Green, Purple, and Steel Grey are only available while our stocks last. Available now from Gordon Harris.



SCHMINCKE LIMITED EDITION GOLD MASKING FLUID

Many years ago, Schmincke innovated by producing a blue masking fluid, making the masked areas more easily seen against the white of the paper, compared to a clear or white masking fluid. When a rival released a red masking fluid earlier this year, Schmincke decided to up the ante – right to the top with a glittering gold masking fluid!

Limited Edition Gold Masking Fluid has the same characteristics as the standard Schmincke Masking Fluid: it allows you to protect underlying areas in watercolour and acrylic painting until you've finished layering. Schmincke Masking Fluid is different from most brands: it is ammonia-free, so while it takes a little longer to dry, it is suitable for using on top of dried watercolour and on more types of paper (for best results, use surface-sized paper such as Hahnemuhle Harmony or Fabriano Artistico), as well as dry acrylic paint. And this one is GOLD! Everyone likes gold. Available now from Gordon Harris.



FUTURA CRAFT STATION TABLE BLACK/CLEAR GLASS

The perfect multi-functional contemporary table: Studio Designs' Futura Craft Station is great for drafting, drawing, or crafting on its large tempered glass work surface. The tabletop angle adjusts up to 35 degrees. Features include a large pencil drawer, 4 removable side trays for supplies, and 3 slide-out drawers for additional storage (mounts on either side of the table). A 24" pencil ledge slides up and locks into place to keep pens, pencils, or brushes from falling off while the tabletop is tilted.

The Futura Craft Station is constructed of heavy gauge, powder-coated steel for durability and has 4-floor levellers for stability. Also available in other colour combinations.

Main work surface: 96.52cm W x 60.96cm D. Pencil drawer dimensions: 71.12cm W x 25.4cm D. Available from Gordon Harris.



ART PRODUCTS

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See full colour chart and more info here: <https://www.liquitex.com/row/products/professional/colors/soft-body-acrylic/>

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Selection of colours now available in a 138ml tube size. See full colour chart and more here:

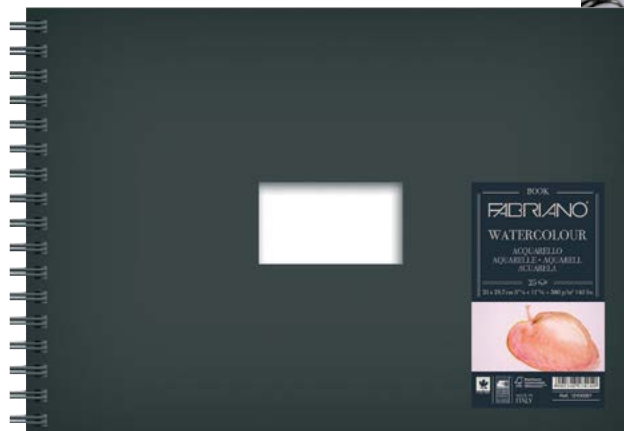
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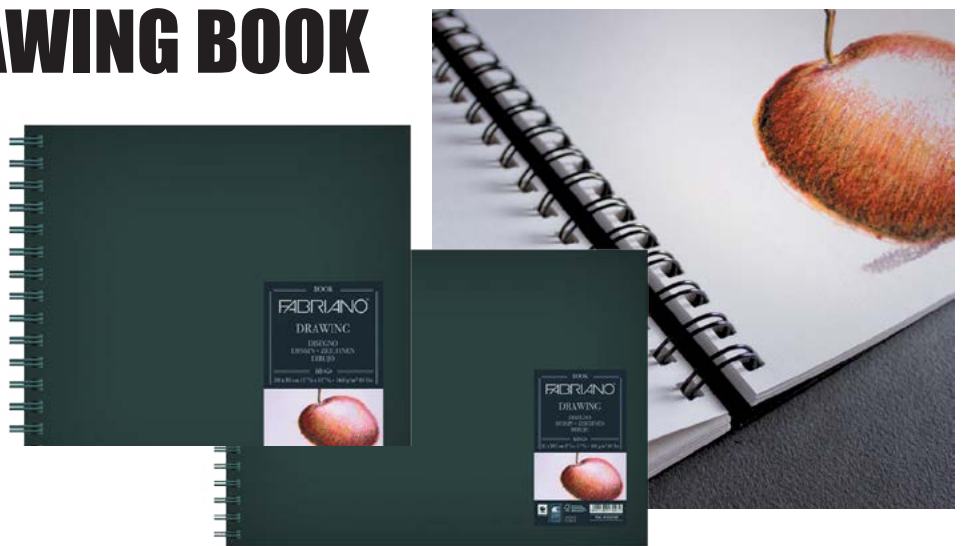
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ART PRODUCTS

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Fabriano Drawing hardcover book contain 40 black sheets in 190gsm Acid Free paper, in a Cold Pressed surface. Washable black hard cover, spiral bound. Ideal for pastel, coloured pencils, acrylic colours and scrapbooking. Available in A5, A4, 15x15cm and 30x30cm sizes.



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Marvy Calligraphy Pen has an edged/chisel shaped tip and is great for writing on paper, card and any paper crafting project. Produces a fine, sharp lines. The ink is water-based, acid free and non-toxic. Set contains three pens; 2.0mm, 3.5mm and 5.00mm flat nib sizes.



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