

AOTEAROA ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

Series 8 Volume 5 Issue No. 47
August September 2021
DIGITAL COPY

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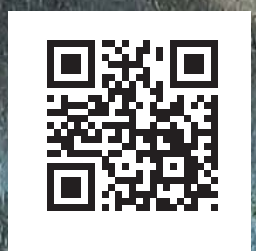
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ANDREA CHOONOO

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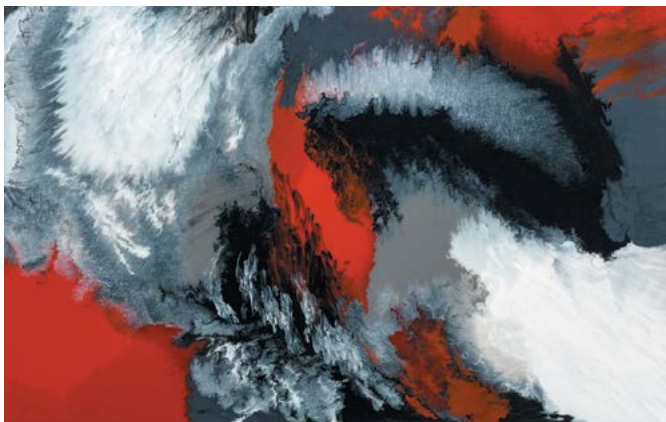
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ISSN 2436-2996 (Online)



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Writer, artist and graphic designer. Attended The National School of the Arts in Johannesburg. Has sold many paintings mainly in oil and watercolour, but also works with acrylic and pencil.



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



CINDY KENT WOEST
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SAMUEL EARP
CONTRIBUTING WRITER
Samuel Earp is a traditional realism artist who paints landscapes in oils. Born on the island of Guernsey in 1979 he grew up in the South West of England where he did a lot of drawing and painting from an early age. He moved to New Zealand in 2009.



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



JOHN A. DUMERGUE
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Christchurch based artist. John has a Writing Diploma, Attended Sarah Deans Art School. Former Kitchen and Bathroom Designer CKDNZ, CBDNZ, and a carpenter by trade. Highly Commended in a Christchurch Art Gallery competition.



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Taupō-based freelance writer and photographer. Matt has a Diploma in Business Studies (Comm) and a certificate in Te Reo Māori. He is passionate about writing upbeat and exciting angles in all articles.

On the cover: 'St Paul de Mausole', – Sandie Brown. PG 28.

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Hooked on Books

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Welcome to the wonderful world of painting with gouache, with the creative guidance of popular artist and illustrator Zoë Ingram.


In this comprehensive beginner's guide, Zoë shares everything she possibly can about getting started with gouache painting. Why gouache? Because this exciting paint medium creates opaque effects making it more vibrant and graphic than traditional watercolours, meaning you can layer it, paint on dark backgrounds and much more.

Gouache is one of the easiest of paint mediums to use. It's very forgiving and fun to use and is also versatile. Gouache paint can mimic watercolour and can give the opacity of oil paint if used with less water. You can use it to paint large, smooth, flat blocks of background colour and the finest lines and details. Gouache paint also dries quickly too, which is a big bonus!

Starting at the very start, Zoë takes you through the basics and explains what tools and materials you'll need, then explores a wide range of techniques and finally, there are a host of fun and vibrant step-by-step projects that you can follow along with or use as a springboard for your own ideas.

Zoë Ingram's distinctive art makes this book a visual treat, as she shows you how she paints a variety of subjects, from birds and bugs, to flowers and foliage, to abstract collages, hand lettering and patterns. Along the way you'll learn about colour theory, colour mixing, sketching, washes, mark making, line work, overlaying, working on dark backgrounds, how to get crisp edges, how to add details, different approaches to collage and even how to digitise your work so that you can create repeat patterns and custom prints.

In the projects section you can follow along step-by-step as Zoë paints a very handsome pheasant, a funky beetle pattern, a trendy houseplant, colourful caterpillars, bright butterflies, jumbled geometric patterns, a striking owl, pretty florals, creative lettering, a curious cat and a free-flow abstract floral piece - after which there will be no stopping you!

Beautifully illustrated, expertly explained and a riot of colour, this book will kickstart your love affair with gouache, so all that's left is deciding how to pronounce it... "gooash"..."gwash"..."goo-uhsh"?! 

**We are giving away a copy of this lovely book!
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MULTI-TALENTED SAILOR

Born in South Africa, multi-talented Andrea Choonoo immigrated to New Zealand in 2000. Here she graduated with a Fine Art and Graphic Design Degree from Whitecliffe College of Art and Design in Auckland. She went on to study honours in Screen and Media Studies at the Waikato University and worked as a graphic designer in Sydney, Australia for seven years.



Photo taken by Ruslana Semenyshena



'Tukoto Top Peaks', 800 x 600mm. Acrylic on canvas

After working in Australia, Andrea went on to sail around the world, capturing the beauty of life through photography and making video documentaries. "I love the outdoors, especially nature and this can be seen through my artwork. Fine art has always been a strong passion and this next venture is a huge undertaking, but also an exciting adventure."

In April 2020, when COVID-19 began to cause mayhem around the world, Andrea decided to change from being a sailor producing video documentaries, to being a fine artist developing a complete art brand, "I love the freedom of self-expression, serving people by communicating a message that speaks and heals the heart."

She is currently promoting a bespoke well-being, therapeutic art course called 'Chromahue' which she designed. The course taps into creativity to heal the mind, body and soul. "In five years' time," she says, "I would like to be more established as an artist and be involved in more philanthropic work through my artwork while building and growing an artistic community that's both diverse yet unified, making a positive impact."

Andrea's ambition is to have her own studio and gallery, and to exhibit nationally as well as globally, "I have always been creative growing up, and relish the thought of being able to make or create something

of value from an idea or concept. My career highlight has been working at sea, travelling the world and exploring the art of video and photography."

Finding inspiration in the places she has travelled to, especially music, and learning about different cultures, she finds she is constantly growing and learning from her experiences and her belief in God. "I quite enjoy colour and vibrancy and love pop art such as Peter Max and the expressionist painters such as Monet, the genius of Picasso and the discipline of Michelangelo."

Asked about her current challenges, she claims "The hardest challenge is being taken seriously as an artist. Artists are often seen as a hobbyists rather than professionals. I needed to hold on to the dream and keep on working toward what I believed to be true for my life, instead of allowing the judgments or opinions of others, however well-meaning, to dictate my choices."

As far as mistakes go, Andrea feels there are no mistakes in art, only lessons in improvement to maintain growth. "I reference many photos, too many to give credit to every photographer, as I briefly scroll through inspiration images including my own from my travels. I then paint from my imagination and create something new from what I have seen rather than copy or reference a particular photo. I sketch out what I have in mind on canvas roughly and paint broadly and expressively and then fill in the detail." While she is painting, she listens to her own music, which she re-mixes. These tunes are available on her website: www.lavegallery.net (<https://www.lavegallery.net/latest-music>)

When discussing art groups and societies, she tells us: "I try to become a member or support the community if an opportunity does come up such as WSA classes, United Art Space, Whitecliffe college past alumni groups. I find they are supportive in terms of finding community to connect with, they help develop my style and transition from emerging to professional and then more established as an artist."

Andrea finds painting very therapeutic but also enjoys screen printing. "I have not done screen printing for a while, I must get back into it. I also enjoy my laptop and using Photoshop for my digital art. It's a medium that supports spontaneity and freedom."

In her spare time, she enjoys swimming, hot pools, road trips and photo/videography, reading self-improvement and poetry books, writing blogs, finding new technology and fashion or homeware store browsing for new ideas for her online merchandise shop. Her main advice for new artists is to not give up too soon, claiming perseverance and determination will get one further than talent alone.



'Ascend to Mt Aspiring', 800 x 600mm. Acrylic on canvas



'Mt Cook Twilight', 800 x 600mm. Acrylic on canvas



'Taranaki Good Times', 800 x 600mm. Acrylic on canvas



'Mitre Peak Fiordlands'; 800 x 600mm. Acrylic on canvas



'Coffee Love'; 450 x 500mm. Acrylic on canvas



ABOVE: 'Sunset Palm in L.A.'; 400 x 500mm. Acrylic on canvas

ABOVE RIGHT: 'Tarawera Volcanic Mountain'; 800 x 600mm. Acrylic on canvas



'Heart of Creative Joy'; 300mm². Acrylic on stretched heart shaped canvas

"My work is currently at Raglan Wharf, although as I am building my own gallery, a lot of gallery owners have advised me to build the profile and exposure of my own gallery rather than trying to break into theirs, as this will be beneficial in the long term. When I have achieved that, I would like to exhibit other artists work as well and do collaborations in the future."

You can find further examples of Andrea's work on Bluethumb - an Australian online art gallery, Emerging Artist Platform - online from London, and Saatchi Art - a global online platform. [N](#)



By Evan Woodruffe

Evan Woodruffe is one of six da Vinci Brand Ambassadors worldwide.

BRUSHING UP ON NEW TECHNOLOGY



For such an ancient tool, the artist's brush is seeing some big technological changes.

Traces of brush use have been found in the Altamira caves, showing this most important tool for the painter has been around for about 15,000 years. From hollowed out bone holding vegetation and feathers, to today's sophisticated matching of fibre and shape to specific technique, brushes have undergone significant changes. In Europe prior to the 19th Century, round brushes were

the only shape used for fine art painting, holding a large reservoir of colour and able to be pointed to a fine tip. The Impressionists introduced the flat lettering brush to the artist's repertoire, wanting a light colour load in favour of quick, dabbing application. Towards the end of that most inventive century, the filbert shape was developed for subtle wet-in-wet blending and shaping.



While the da Vinci Casaneo Liner (left) and Vario-Effect (right) seem crazy-shaped brushes for making long lines, they are adaptations of the round brush shape. In fact, the Liner design has been around since the 17th Century.

While we now have a greater brush selection than ever before, they still comprise of those three shapes – round, flat, and filbert, though now in many wild combinations. The real development today is in the type of fibre used to make our brushes.

Leading German brush manufacturer da Vinci Defet introduced their first Nova Synthetic brushes in 1970, when most brushes used the hair from various animals. The new synthetic fibre had many advantages: it was more durable

(especially for acrylic painting), easier to source, cheaper to produce, and – more important these days – is vegan. However these early synthetic fibres did not have some important characteristics of natural hair and bristle. They did not have the fluid-capacity of sable or squirrel hair, nor the robust strength of bristle. Significant developments in fibre technology were required before these qualities could be achieved.



The Cosmotop-Spin brushes (in a filbert shape above) were the first synthetics to offer a good fluid capacity due to the unique composition of fibres.

Some of the first da Vinci brushes to reach New Zealand in 1991 included the Cosmotop-Spin and the Top-Acryl. Both these brush ranges were “new generation” synthetics that used a mixture of tapered fibres arranged in different widths and lengths so that the capillary action of natural hair was mimicked to draw fluid up into the brush head. This enabled

fluid painting techniques, such as ink, watercolour, and fluid acrylic to incorporate synthetic brushes that performed close to the more expensive and more delicate natural hair brushes. The softer, finer Cosmotop-Spin was more suited to more liquid colours, while the stronger Top-Acryl could easily handle these and the heavier tube colours.



Around one third of da Vinci brushes are made by hand, when the shape is too complex, or where hair is too fine or has too much static for machines.

Another major benefit of these synthetic fibres was they allowed for mechanical production, greatly reducing their cost to artists. While around a million brushes are still made by hand at da Vinci, another two million are produced by their unique automated system. Designing and building

special machines for making artist’s brushes took them many years, and has enabled painters to use high-performing brushes at a fraction of their previous cost. So precious and exclusive is this area of production, that this was the only place at da Vinci Defet I was not allowed to photograph.



The fluid-hungry Casaneo points up beautifully, and has a nice, floppy feel perfect for watercolour and calligraphic techniques across a range of liquid media.

It took until 2013 for the next big break-through in synthetic fibre to come. Revered by watercolour painters for its incredible softness, black Kazan squirrel hair held the most fluid of any fibre and was used to create large washes of colour across smooth paper. This hair was very delicate, only useful for watercolour, and had grown very expensive. During my 2011 visit, I was shown a prototype brush that looked almost identical to black Kazan squirrel, and even initially

fooled their head brush-maker. This was the new Casaneo, a wavy fibre that has the same fluid capacity and soft, floppy feel of squirrel, yet is much less expensive and durable enough for use not only with watercolour but inks and liquid acrylic. This fine, wavy fibre needs hand production, and now provides many unusual shapes, as well as the more conventional, to suit the increasing demand of fluid painting techniques.



The new Chuneo synthetic bristle combines the strength and individual hair lines of a bristle brush with the wet-in-wet blending ability and easy clean of a synthetic brush.

It took even longer to produce a synthetic brush that emulates hog hair (bristle). High quality hog hair features split ends called “flags” and it’s these that carry the colour.

These flags, in combination with the hog’s tensile strength, are difficult to replicate. Ten years ago, I and five other artists around the world were sent a parcel of six different prototype

brushes, but none were up to standard. It took until last year for a synthetic fibre sporting flags and a highly tensile response to satisfy da Vinci's testing panel. While the oil painting maestro won't abandon their bristle brushes, these

new Chuneo brushes offer a greater variety of techniques to the oil painter, and a bristle brush for acrylic painting that is much easier to clean than natural hog hair.



The tips of high quality hog hair (left) sport "flags" which help carry tube colour paints and produce the individuality of bristle marks. Chuneo synthetic bristle brushes (right) have a similar structure and create an almost identical effect.

The next challenge for da Vinci's innovation is to produce a synthetic sable hair brush. This is perhaps the most difficult, as sable tapers at both ends, and has a unique surface

structure. However, as this natural resource becomes more and more expensive, it is imperative for the watercolour artists that a substitute is developed.



Kolinsky sable has been prized by artists for its exacting accuracy and fluid capacity for centuries. We look forward to da Vinci offering a synthetic alternative in the near future

Why are the natural fibres that comprised the vast majority of brush heads only 50 years ago in such dire need of replacing with synthetic fibres? The answers are less due to ecological damage and more to with our growing standards of living. Top quality hog bristle comes from long-haired pigs in Chunking, China, where it is increasingly difficult to

persuade people to de-hair a pig hide – a smelly, unpleasant job that pays less than the clean tech firm down the road. Prices went through the roof a couple of years ago to incentivise the work, but the surer supply of synthetic bristle is the only firm future.

Kolinsky sable comes from the ferret-like animal trapped

in the wilds of Siberia (farmed sable is too brittle for brushes). The world trade in sable is controlled by CITES, which monitors how much goes to manufacturers and then as finished products out to the world. CITES red tape

has become so dense that the trappers can no longer be bothered filling in all the forms, without which nothing can be done.



Treat your brushes like a chef treats their knives, or cabinetmaker their tools – thorough cleaning with da Vinci soap will help them last you through many, many paintings.

The research and development of synthetic fibres to mimic natural hairs not only ensures the supply of artist's brushes but often enhances their potential for materials and techniques, and brings the price down, making them more available. While synthetic fibres are less sustainable than animal hair, being petro-chemical in origin, it is important to treat all your tools as the precious resource they are. With

proper matching of fibre type to technique (as a rule of thumb: stiffer paints need stiffer brushes, more fluid colours call for softer brushes) and good cleaning habits (da Vinci soap cleans and conditions both natural and synthetic fibres), your brushes will keep helping you make beautiful paintings for many, many years! [N](#)

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LIFE BEGINS AT 60



Cara Fotofili always wanted to be an artist. She recalls that art classes and drawing diagrams in science class were the only things that interested her at school. Hugely influenced by her father, also an artist, Cara became 'distracted' by life in general. When she turned 60, she decided it was her time now, she went to art school and studied for five years and has not looked back.



CH₂OH. (CHOH) 4.CHO (Detail). 1400 x 5000 mm. watercolour on 300gsm Fabriano watercolour paper

The biggest motivating factor to becoming a professional artist at this time in her life is that the creative process gives her peace, and takes her away from the conditional, habitual expectation to conform. Finally she feels free.

"I work quite instinctively – a bit like how you might doodle while talking on the phone. I don't make plans, but can see that many things that interest me are manifest in my finished work."

She loves making artwork that causes people to think outside the square, "I continue to create large non-figurative works by allowing the medium to express itself in a way that is inherent in matter. I think that matter is creative in itself and that consciousness is everywhere.

"Every painting that someone buys makes me pleased that they appreciate it enough to want it. I'm proud to have completed my Master's Degree with the added bonus that doing it was a pleasure. I've been involved in numerous



Significant shortfall of gravitas. 1400 x 5000mm watercolour on 300gsm Fabriano watercolour paper

exhibitions and delight in the feedback I receive no matter how positive or negative. I learn something from all of it."

Obstacles in her professional artists' life are the points where she has to 'jump in the deep end' and put her vocation before her security. This is always a scary thing to do. "These happen quite regularly. It's also challenging to face the scrutiny and judgement of others, as creating takes a lot of courage."

Garnering inspiration from the likes of Yayoi Kusama and

Agnes Martin, she is also inspired by the Aboriginal art from the women of the Western Desert in Australia. She enjoys making patterns and minimalist non-figurative work.

She doesn't really have a preferred subject, but frequently gets comments that her work is either macroscopic (cosmology) or microscopic. "Generally I'm interested in the things we can't see and what reality is, which appears to me to be far more than how we experience the world we live in."

Although being a member of anything is strange to Cara



Stood far back when the gravitas was handed out 1400 x 5000mm. Watercolour on 300gsm Fabriano watercolour paper

and something she has avoided, she has become a member of the Otago Art Society and finds them very supportive and welcoming.

Paper is her favourite equipment: "Nothing like a large expanse of white paper. The quality of the paper has a big influence on how the paint behaves. It's the foundation of everything that happens." And on that paper, she prefers to use watercolour: "I've been mainly using watercolour and like that it has a mind of its own and I feel that I'm just encouraging it to do what it wants. I build a kind of framework and then let it loose."



'Was just passing by...', 1400 x 1400mm. Watercolour, 24ct gold leaf. 300gsm Fabriano watercolour paper

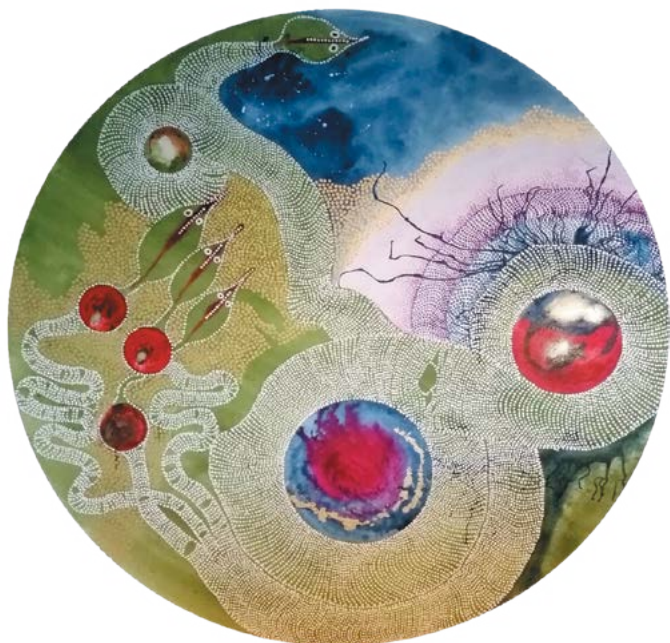
We asked Cara to explain how she works. "I get a large piece or roll of white paper and start at one point and keep going until the paper is full. If it's a roll of paper I pull out a suitable length and fill that bit up, then I roll that up and pull out the next bit. This is how I made my paintings that are five meters long. I don't see what's in the roll until I unroll it at the end."

Cara enjoys listening to science or philosophy lectures and podcasts of all kinds when she is working and, showing her empathy, she spends her spare time walking, usually with a dog and works part-time as a support worker for the elderly or people with disabilities.

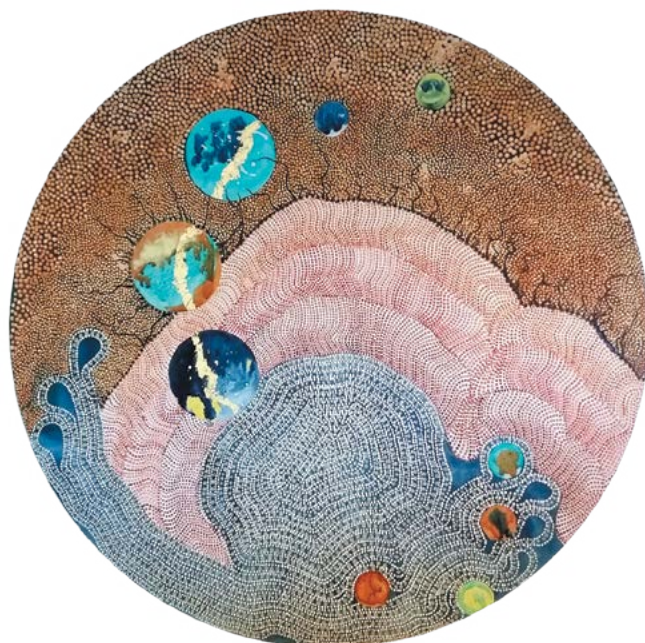
For new artists, Cara says just get some materials and keep going. "Don't be judgemental about what you do. Don't be afraid or sensitive about the judgement of others." Wise words indeed.



'I blame your mother', 1200mm diameter. Watercolour, 24ct gold leaf on 15mm bamboo plywood



'Unfortunate conflict of evidence', 1200mm diameter. Watercolour on 15mm bamboo plywood



'Sweet and full of grace', 1200mm diameter. Watercolour, 24ct gold leaf on 15mm bamboo plywood



'Zero Gravititas #2', 1400 x 1400 mm. Watercolour, 24ct gold leaf



'You know I still love you #4', 1050 x 700mm. Watercolour, 24ct gold leaf

Currently Cara has work in the Otago Art Society gallery, Dunedin Railway Station art gallery and Hyfr Online Gallery. She is keen to start her own studio/gallery. Her work has ended up in Germany, Australia and Fiji. [N](#)

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Artists Forum Sketch Club



By Dougie Chowns



see you sUNDAY
Bow Wow
love
Spot

Francesca Woodman's photograph 'Untitled, Providence, Rhode Island' 1975 - 78.

The basic human animal has not changed. Taste, sight, sound and touch. Our liking, or not liking – the art experience effects our very being, its primordial ...

A different language, a different time. As a 1930s kid my head was loaded at that early age with a whole different set of morals, ideas, concepts of what was good taste, right or wrong, worthy and acceptable. The war, and then peace, brought a contrast and a host of new tastes, a new world to enjoy. Art, a major feature in the Festival of Britain, was very formative for me in 1951. Not without shock and discord however. My education was later at work, when lunchtimes in

Mayfair Galleries with those I worked with and for, knew what art was all about.

Diederot they say, the first Art Critic, demanded to be shocked, but no doubt with good taste – hobby amateur artists might say that art is to please, is a pretty picture in its place on the wall. Nothing more than a visual display of virtuoso skill to please the eye. Ingres, when passing a Delacroix said "I don't need to see how not to do it!" Equally

talented Salvador Dali would argue against that view, as do I as I believe art to be many things. In the last 30 years my art has been a means to communicate my concerns in vision colour graphics and sound, my concern is that nothing appears to have been learned in the past 2000 years. That short period

called the 60s was unique in London specially. A war finished at last, normality with art blossoming into the wonderfully creative 60s colour, sound, Barbara Hepworth, Joan Littlewood and steak houses, Mary Quant, Milk Bars and Ronnie Scott, Sellotape, ball point pens and eventually the Beatles emerged.

The art 'money industry' emerged, opening up interest to the wealthy wishing investment in the easily transported small and valuable, while shows made attractions, talk and excitement. The music and fashion industries designed to attract a younger set with spare cash, is still it appears on an everlasting peak. An attractive food for academic's mega buck wine and 'kissy-kiss' business – elevated as an intellectual involvement. But what of the art? A trio with music and fashion they went skipping hand in hand, and still do half a century later.

Last year in Edinburgh, Fransesca Woodman 1975 selfie – stopped me in my tracks! But was it a very 'cheap' shot? Or is she worthy? Obviously she is considered so.

I find the use of ugly graphics or words difficult. Difficult for me personally that is – as uncomfortable as I felt last week, when a young rather lovely sounding interviewer, as part of her usual dialogue, voiced a coarse ugly expression. A word to describe her subject talking rubbish. I switched off! Both the radio and her. In reflection I surprised myself – but I am a pre-sixties kid and the use of 1956 English as airman in the male ops. rest room was quite different to the language on RAF open landline or RT on airwave telecommunication. No swearing or bad language in telecommunications. Call me old fashioned but as a professional artist from age fifteen, drawing from the nude, I find the present day overt sexuality weird. That the use of vulgar language is acceptable with a modern young adult who is horrified by the idea of the total nude and what goes with it – this is confusing.

What is offensive to one person is not to another, hence – the inclusion of better judgement and use of good taste? However, very easy and powerful when used to shock, as Diederot demanded.

Society has changed. Ideas and morals have changed. Art expects artists to push boundaries.



How do you explain art to a dead hare - Joseph Beuys



Goya's 'The Naked Maja'



Goya's 'The Clothed Maja'



Timothy Spall in the film 'Mr Turner' adding a red buoy to his painting. [Click for more info](#)



Tracey Emin at her exhibition "Tracey Emin 'My Bed'/JMW Turner" at Turner Contemporary, Margate. 13 October 2017 - 14 January 2018. Photo: Stephen White, courtesy Turner Contemporary.



Marcel Duchamp 'Fountain', 1917, photograph by Alfred Stieglitz.

So this 1975 image on exhibition last year in Edinburgh Portrait Gallery caught my eye. A revealing selfie of the artist kneeling naked on a mirror looking provocative ... "Bow Wow, see you Sunday – love Spot"

What was artist Francesca Woodman communicating to me by exhibiting publicly? Is she forcing me to stretch my imagination or is she an extrovert getting a financial kick by going public?

I am intrigued - she gets my attention certainly. What am I to think? A male in a presently angry woman's world? A beautiful young woman crouching half naked on a mirror?

Returning home in a 60 mile an hour packed railway carriage near Hemel Hempstead after a long day, I remember two little boys on the canal tow path below gleefully showing their bottoms to the passing passengers – they thought it very funny 'ha ha'! Not that all my carriage obviously thought so – but is this the same? Were they making great art? Some academics will say they were – Dali would have likely done the same. What would you do to shock a 'numb-head' into life? Some art is so bad – so off the edge (for whatever reason) it actually becomes wonderful.

Today, forty six years later, Francesca would have been almost seventy – she would have surprised us all even more if she were to do it again as a follow up! Diderot would have been delighted. I would be arrested. Here lies the difference – or does it? [N](#)

***"Art can be so shocking that it's interesting Dougie,
there is no such thing as bad art, it all works!"***

Edward Lucie-Smith

BOOK REVIEW

CLARE REILLY

Eye of the Calm

KEY POINTS

- A beautiful tribute to the native wildlife and landscapes of New Zealand, depicted in vibrant images inspired by the energy and movement of birds in flight.
- Combines artwork and autobiographical writing to give a visual insight into the captivating life of artist Clare Reilly.
- With its focus on nature, life experiences, and artwork, Clare Reilly: Eye of the Calm will appeal across the board to art enthusiasts, those interested in conservation, and anyone seeking personal insight into human lives.

ABOUT THE AUTHOR

New Zealand artist Clare Reilly has been painting and exhibiting since 1976. Her own works, commissions, calendars and cards have achieved international recognition, finding homes across the world. Clare is passionate about conservation and supports projects through her artworks, which express an underlying connection with the natural environment. Clare has two sons and worked as a part-time Montessori teacher alongside painting for 16 years, until she returned to full time painting in 2008.



Clare Reilly: Eye of the Calm is an exploration of New Zealand painter Clare Reilly's life and work. The mixture of autobiographical writing and gorgeous paintings subtly shows how Reilly's art and experiences are entwined. Her themes cover the issues of habitat destruction and renewal, depicting native New Zealand birds in the landscape as metaphors for joy. In an increasingly troubled and fast paced world, Reilly's work offers the viewer a place to reflect on the healing qualities of nature and gather a sense of revitalisation.

'Eye of the Calm' was an exhibition title used by Reilly as an expression of her life's work. This expression is continued here with an insight into her beginnings as an artist and her subsequent career. Reilly has a strong connection to coastal

New Zealand and a great love of the country's wildlife. From first encounters with Tui in her grandmother's garden to memories of rolling hills overlooking the ever-changing sea, these passions have inspired her work and are brought to life here in a beautiful collection.

Experience a sense of calm and hope with this story of a fascinating life told through both words and imagery. Themes including death, grief, finding new paths, and even dance and the joyful movement of birds in flight are explored in a manner that is personal, yet universal. A beautiful, meditative exploration of a life and a life's work. [N](#)

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CORAL NOEL YANG

Professionally trained in film production, giving her a solid foundation in visual language, storytelling, colour theory, cinematography, and lighting amongst other skills, Coral Noel Yang's predominant painting training comes from her mother who is a premier painter in Taiwan and also from various classes she took throughout the years including a Master of Fine Arts (Cinema-Television Production) at the University of Southern California, USA and Art History at the Whitman College, USA, amongst others. She tells us about herself:



'Magnolia Dreamtime', 914 x 610mm. Oil

I was very fortunate to grow up in an artsy family – my Chinese dad was a professor and my Japanese mom is a painter so I grew up immersed in a strong love for arts and literature, which continues to develop. With a passion for storytelling and visual arts I chose my professional pathway as a filmmaker. After earning an MFA in Cinema-TV production from the University of Southern California I embarked on a rich creative journey involving living and traveling in different countries, directing and producing films, TV commercials and children's television.

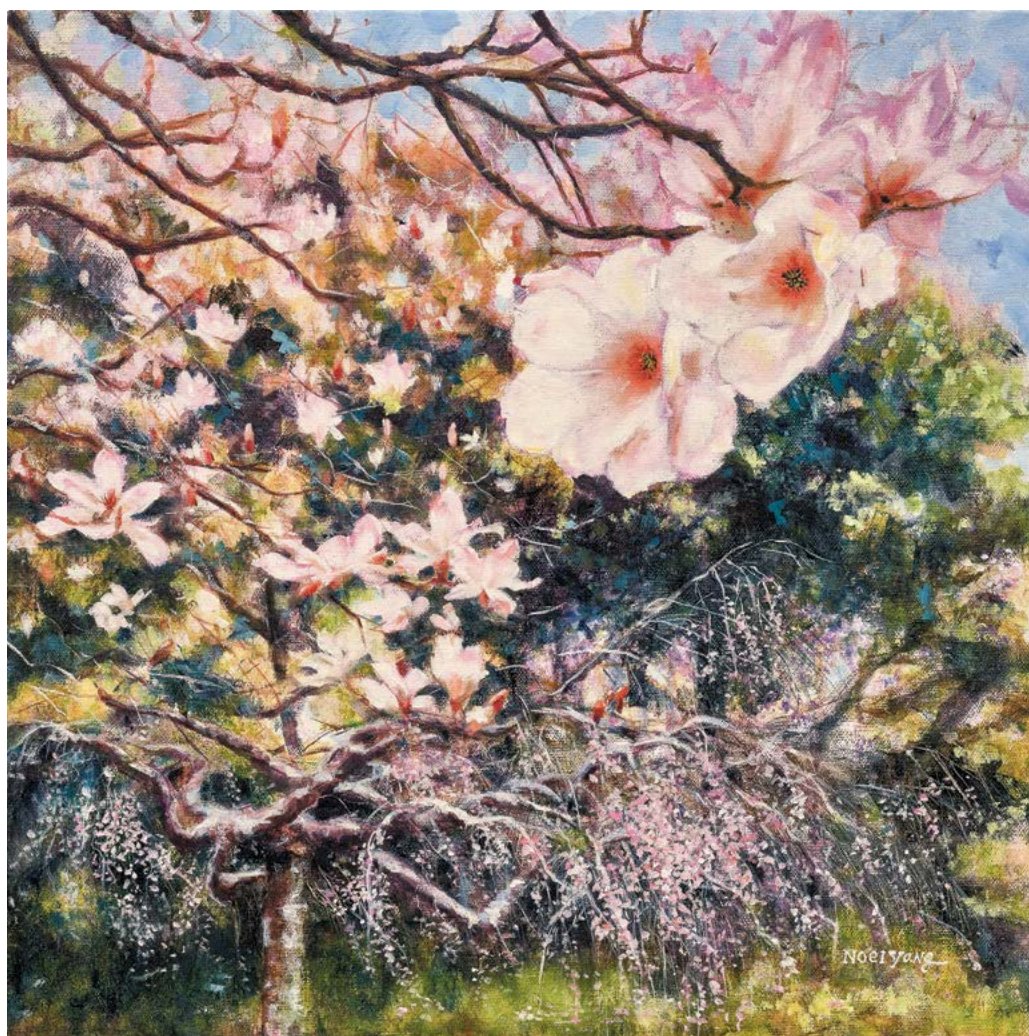
But creating personal art on canvas and paper has always made me feel alive and connected to my heart in a unique way. Painting is my happy place and has brought me joy, pleasure and serenity more than any other creative practices. During COVID lockdown I turned to painting and surprisingly sold all my works through an on-line platform so I pivoted to full time painting. Currently I'm having art shows throughout the year, selling my works both locally and internationally and doing commissions.

Discovering and expressing my unique voice is my biggest motivating factor. Especially now as a solo artist painting, I have the freedom to listen to my creative urges and have fun playing and exploring on canvas, whereas when I was directing and producing commercial projects for studios, I often had to put personal visions and messages aside. Now I can integrate all my film experiences in visual language, storytelling, and creating an imaginary world into producing original paintings.

I'm both inspired by nature's beauty as well as my internal imaginary world. I'm particularly driven by colour and light. I have a need to



'Roar', 1016 x 762mm. Mixed media with oil and acrylic



'Myriads of Dreams', 460 x 460mm. Oil



'Come Join Me', 610 x 914mm. Oil



'Wintergarden II', 300 x 400mm. Watercolour

create drama or capture a sense of wonder and mystery on canvas. Others who have inspired me include Da Vinci – a Renaissance man who expands our imagination, working both in the right and left brains, forever curious in the world and in the details and thinking beyond the possible. Michelangelo – portraying the extraordinary and magnificent human forms and spirits.

Also included are many contemporary artists established and emerging - Claire Desjardins (Vibrant, whimsical, contemporary), Meredith Pardue (Organic Geometry, texture and layers of depth), Pedro Roldan Molina (Lush, vibrant, fairytale oil), Laura Robb (Luminous floral), Rachel Teannalach (transcendental light in rural landscape), Laurent Parcelier (Light and shadow, romantic), Michelle Morin (Enchanting botanical surface design), Veronika Lobareva (Impressionistic landscape with unique sensibility), Daniel Gerhartz (Luminous women portraiture), James Coleman (enchanting landscape), Jenny Nelson (Serene visceral abstract).

I like the part of being childlike and free, always growing, exploring, innovating and staying focused on the beauty of the world, colours and light and have the freedom to express what I see in my heart.

My vision is to create and innovate visceral art experiences that will evoke wonder and expand imagination. I want to create art that resonates with the audience, not only filling their space and lives with joy, but also awaken their passions,

dreams and aspiration. I want my art to give a voice to the hidden longings and deep hunger people have for what life could be so my art can become a catalyst for people to tap into the unknown and the possibilities beyond the status quo.

In the near future, I see myself creating both large and small works that marry the abstract and realism. I envision myself working and experimenting in large studio space and creating through art residences. I see my art exploring my dream space more and deeper. I am also interested in exploring new innovative and multi-sensory formats to share my art that will transport people to realms of new possibilities for living and adventure. I would love to see my art licensed into life style products because art should be part of our daily life.

Currently I'm working on a series of expressive figurative paintings featuring women in a fantasy realm, a dreamlike state or a world of wonder.

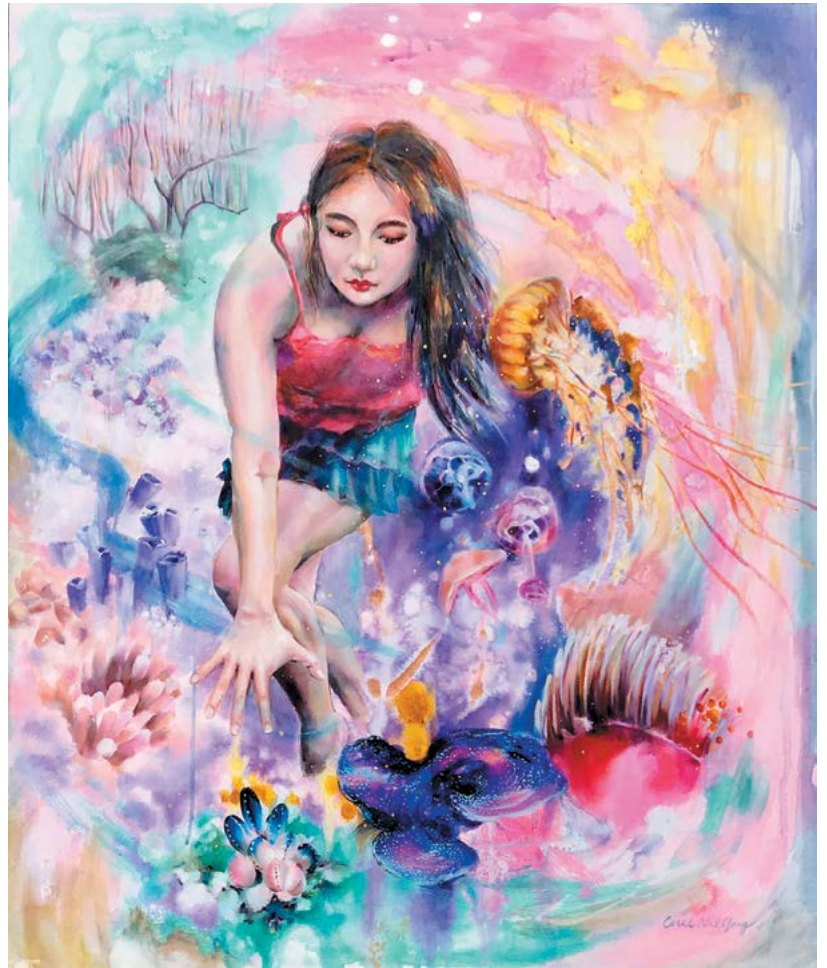
I'm using this series to engage with my own curiosity. I'm particularly interested in a kinaesthetic process of creating paintings where I employ an intuitive way of painting, sometimes even dancing while I'm painting, to have a visceral experience of the subjects I'm painting whether it's diving underwater or flying in the galaxy. Then I employ a more structured realism to render the subjects to create the final work.

Past achievements I am proud of include directing, producing, funding an award-winning documentary film at the refugee camps in Thailand before I ever received formal film training. I used the savings from my job as a reporter, hired a cinematographer, bought the plane tickets, and flew to the refugee camps before the government issued me the film permit. On the day I arrived at the camp, the permit was faxed into my hand. The film received the Taipei Golden Grain Excellent Documentary Award.

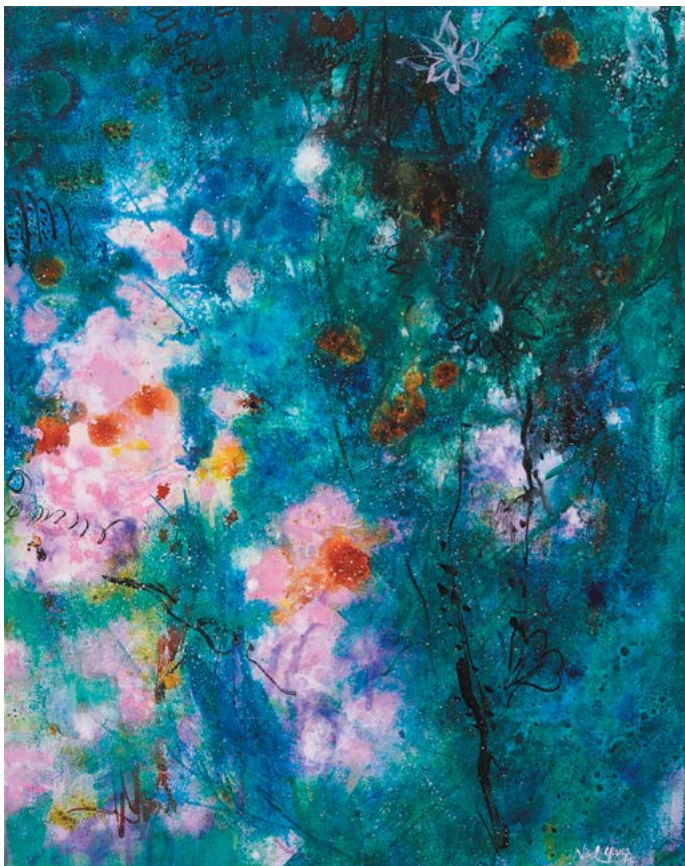
Spending a whole year illustrating an inspirational book which I also wrote. I invited two sponsors to sponsor my project, and asked my friend, a publisher' to publish the book. The book opened a parallel vocational path to inspire people to live and pursue their dreams and creative passions. During my time as a studio director, I directed a popular web series for the children's market for Zuru Toy's Rainbocorns and garnered two million viewership in five months.

Following my heart and pivoting from being a filmmaker to a full-time painter. I sold all my paintings from the lockdown and launched a new career. I just had my first solo art show at Little & Local Cafe, sharing my love of the nature and the floral and supporting local business that has been affected by COVID.

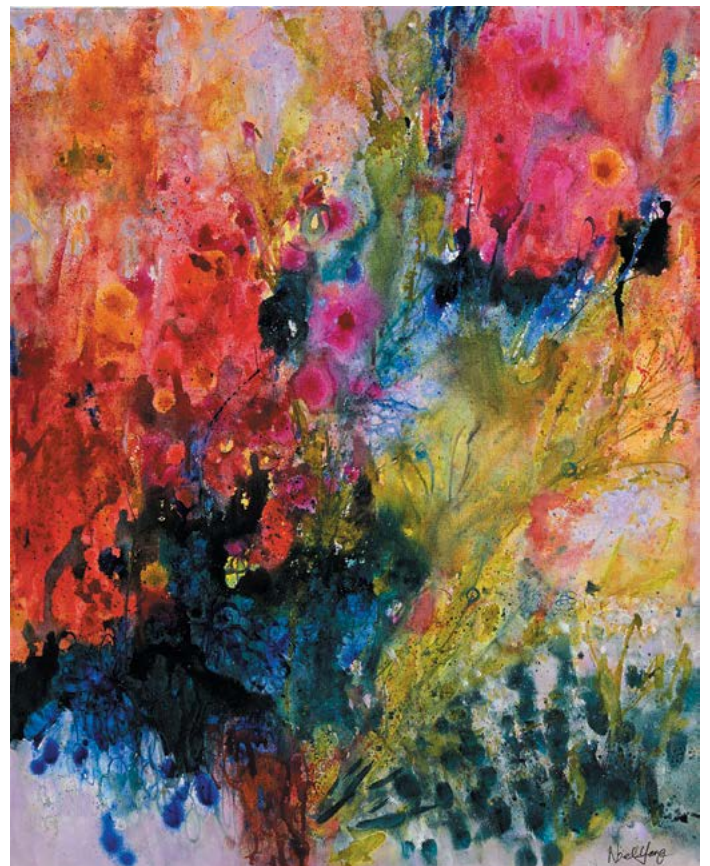
Painting played a huge role in helping me heal and get well as I overcame the depression and trauma after losing my brother in a kayaking



'Through The Fire Rings', 762 x 914mm. Mixed media with oil



'The Secret Life of Pink Jellyfish II', 600 x 760mm. Acrylic



'Flow & Flourish I', 600 x 760mm. Acrylic



accident. Playing with colour palette and various of medium nurtured my soul and gave me ways of expression. Also spending lots of time in nature, hiking, sketching, photographing connect me to beauty and abundant life forms which feed, uplift and bring health back to my body and soul. All these practices enrich my art journey and expression.

I was once burned out as a creative director at an animation studio. The work was no longer satisfying, but I hesitated to leave my comfort zone. I was forced to move on when the studio lost all its projects. But I also regained my freedom and joy. I realised as an artist I need to honour my voices and follow my own creative journey. It's imperative I stay true to myself, protect my creative wellspring so I can be productive and fulfilled.

I'm a member of Waitakere Arts, Lake House Art Centre, Kumeu Art Centre, Northart, West Auckland Life Drawing Group, The Big Idea TOIPOTO program and Depot Artspace Wayfind. These organisations and groups open up opportunities to network, reach out to mentors, learn from other artists, have solo and group shows, sell my artworks, and teach workshops.

My favourite subjects include floral scenes, women, abstract landscape and intuitive abstract work. I prefer to work in oil, loving the rich, lush, vibrant colours that are alive and can create amazing depth. I also love to experiment with Mixed Media and use unconventional tools such as fingers that lead to pure play and experiment. One of my favourite methods is to create the abstract background with acrylic and ink in an intuitive spontaneous manner allowing surprises to happen. Then I sketch

in the figures based on my references and apply markers or go straight into acrylic for darks and highlights. My final layers are usually done in oil to render the details and depth for realism.

Currently I'm exhibiting as part of the Waitakere Art Collective at the West Coast Gallery (Piha). In the next few months, I will be showing at The Trusts 35th Arts Exhibition (Corbans), Artweek Auckland 2021, Watershed Gallery (Takapuna), and Kumeu Art Centre. My original works and prints have found their ways to homes in Australia, United States, Canada, UK, Spain, Norway, Finland, Taiwan and of course, New Zealand. [N](#)



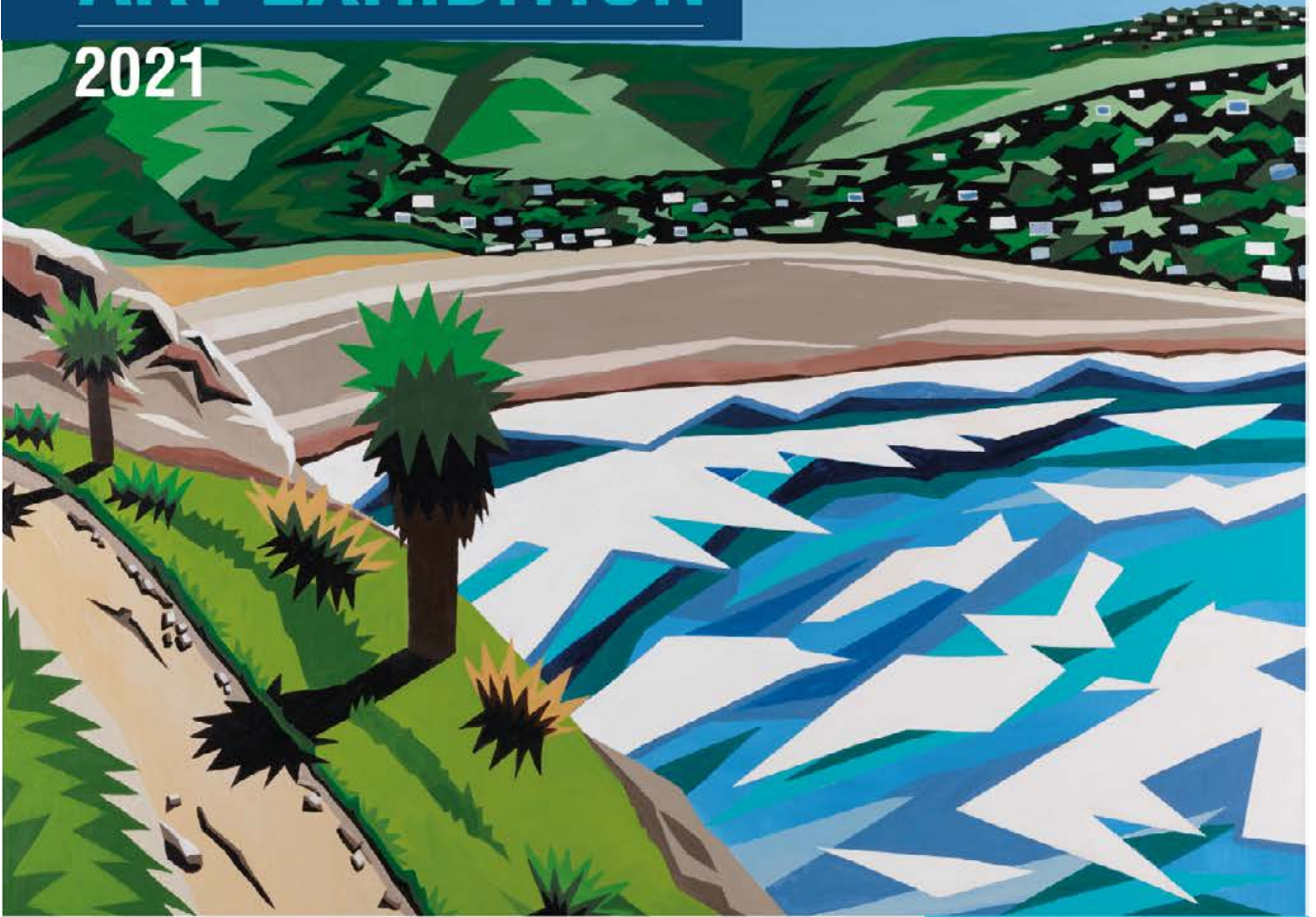
ABOVE LEFT: 'Midsummer Night's Dream', 430 x 583mm. Acrylic and oil

LEFT: 'The Gaze', 762 x 914mm. Mixed media with oil

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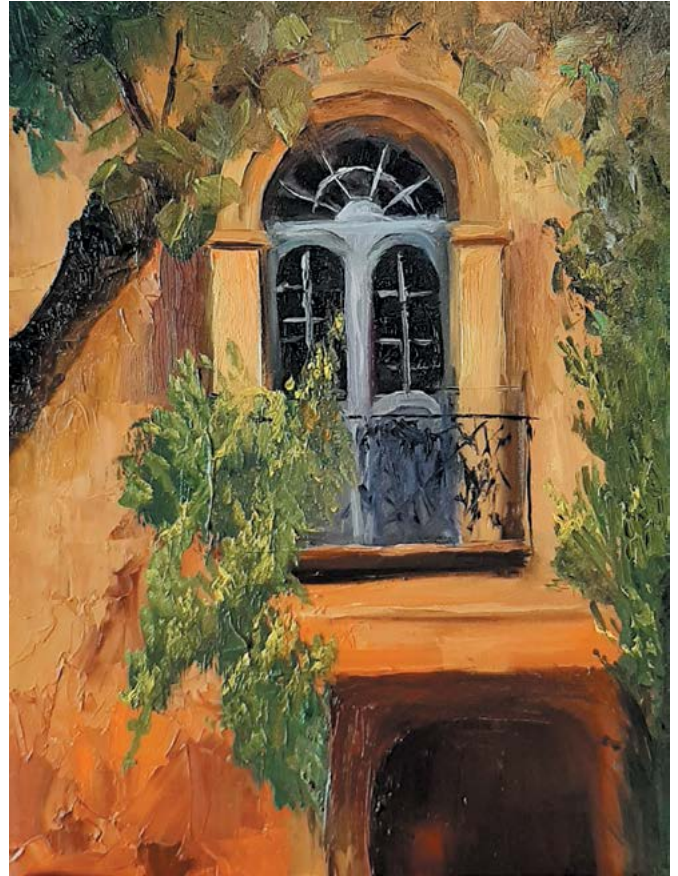
THE WINEMAKER'S WIFE

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SANDIE BROWN



'St Paul de Mausole', cover pic



'Village Window Provence'

Attending an art workshop at Timaru Mains school, at the age of 11, triggered a visceral response of joy and knowing in Sandie Brown. As a child of parents who had been through the war, art was not a solid vocation yet she never stopped painting and drawing in her spare time.

After dabbling in all mediums, she fell in love with oil paints after attending many art classes throughout the years. Most recently Kelli Folsom has been mentoring her art progress online from Colorado. One mantra is 'it's never too late to start'. Living proof is her starting at 65 after leaving her job as an English Language teacher; to make a living as an artist and tutor. "When you have the belief and passion, you can get through the inevitable moments of self-doubt or hurdles.

She is currently working towards an exhibition with Therese Boustead, at the Christchurch Botanic Gardens Kiosk, from 23 to 25 October 2021. The theme is botanical, working ideally within the green surrounds. Working with artist friends has been positive and uplifting. Calling themselves 'Y-Art?Studios', they are now gratefully sponsored by Ryman Health Care; covering costs of their venues and other contributions.

Experts Tip: If you have a passion for it, do it. No one knows



'Black jug with peaches'

how long they have here, do what you love now. The saying: "If not now, when? If not you, who?" from the Dead Poets Society movie has always stayed with her.

Sandie suggests surrounding yourself with like-minded artists, who you admire and who uplift you, and professional business people who support you in your plans and goals. Do your research and you will find friends in art history who will inspire you and affirm you are standing on the shoulders of giants. [N](#)



'Lemonade'



'Sunflower Burst'



'Man's best friend'



By Jock Anderson

Timaru's latest arts and crafts outlet is Gallery 329 – a not-for-profit, no commission creative arts collective based in the city's retail centre at 329 Stafford Street.

Opened by Timaru district mayor Nigel Bowen on March 31, Gallery 329 – which shows a mix of high-quality arts and crafts in intimate surrounds – has 23 members, all display space is full and there is a waiting list of 21.

Collective members include painters Peter Winnington, Joan Pullan, Ling Li, Sue Matthews, Sue Connolly, Rachel

Ratten, Ineke Dench, Karen Holbrook and Allan Horwell; potters Marita Bool and Sue Inkster; digital photographic artists Lynley Simmons and Tim Leatham; wood turner Gary Lowther; jewellery maker Lou Billingham; driftwood sculptor and painter Tracey Bingham; original card makers, and wood carver and painter Ken Newbitt.

Some artists are well known locally, while others are putting their creations before the public for the first time. An emerging young artist – Emma Greer – joined the Gallery in July, sponsored by foundation member Christine Scannell.

A voluntary management group of Jock Anderson (Gallery Director), Peter Winnington, Sue Matthews and Lynley Simmons run the four day a week operation, assisted by a roster of those gallery members able to give time.



Watercolourist Peter Winnington at work in Gallery 329



Knitted bears in original Fair Isle patterns designed and made by gallery guest, Edinburgh based textile artist Elizabeth Robertson



Customers studying art work at Timaru's Gallery 329

Rostered members can bring in work to do, which adds to the appeal for customers – who can see and talk to a 'living' artist at work.

Gallery Director Jock Anderson says public support for the artists has been very good. "For example, by July 17 and after 63 days of trading, more than 1,700 people had visited the gallery – some on repeat visits. One hundred and eighty items ranging from 50 cent cards to a \$1,500 bird carving, had been sold for a total of nearly \$14,000 – all of which goes directly to the creators of the work sold," Jock says.

Jock was inspired by the concept of the Scottish Design Exchange (SDX) in Edinburgh, which he visited with his Edinburgh-based fiancé Elizabeth Robertson during a visit to Scotland in 2019. Elizabeth – an accomplished textile designer, artist and silversmith – is the gallery's international guest artist, displaying and selling knitted gloves, leg warmers and teddy bears in her original Fair Isle designs.

"The Scottish Design Exchange is a social enterprise that supports local creative talent by giving them a shop window in the middle of town to sell their work," Jock says.

"The SDX was launched in 2015 and has more than 300 Scottish artists, designers and craftspeople supplying big shops in the retail hearts of Edinburgh and Glasgow. Our gallery in Timaru is a wee bit smaller but works on the same no-commission retail philosophy," Jock says.

SDX founder and chief executive Lynzi Leroy, advised and supported Jock while he was planning Gallery 329 and they remain in touch from time to time.

Lynzi told the Scottish Herald newspaper in May she was delighted Gallery 329 was enjoying success and giving local independent artists and producers the same opportunities to sell their products to a wider public that are available to those in Scotland.

Jock – a semi-retired journalist – is not an artist but the concept of the SDX struck a chord and when Elizabeth raised it with him earlier in 2021, he ran the idea past some of his artistic friends and they decided to give it a go.

The management group put in \$500 each for initial seed funding to pay for items such as display racks, trestle tables, wall boards, paint and signage. Other shop furnishings were donated.

Members of the Timaru collective pay an initial three months' rent of \$240 in advance for gallery space, and thereafter \$80 a month. That pays the gallery's rent, power, an EFTPOS machine, some advertising and incidentals such as the odd packet of biscuits and a wine for the artist volunteers who help in the shop.

"Fortunately, we have a fair and supportive landlord in Graeme Wilson and his family and I also negotiated generous advertising sponsorship from local law firm RSM Law, which allows us to take a full page of promotional editorial

AOTEAROA ARTIST - August September 2021



Ken Newbitt's life size carving of a red tailed hawk and little friend...a recent arrival at Gallery 329

in The Courier community newspaper every month," Jock says.

Staff at Timaru's Aigantighe Gallery gave useful advice on displaying and picture hanging and also lent some display plinths.

Gallery 329 Creative Arts Collective at 329 Stafford Street, Timaru, is open Wednesday to Friday from 10 am to 4 pm. Facebook Page is Gallery 329 Creative Arts Collective. Inquiries to Jock Anderson Phone 0275 372 142 Email jockanderson123@gmail.com [N](#)



Christchurch visitor Patrick Barber (left) and screen print artist Richie Tompkins discuss the intricacies of Gary Lowther's unique wood turning

A Promise Made

Brought up around the Otago Harbour area of Dunedin, Debbie Cleland distinctly remembers being out on a walk one day as an 11-12 year old and coming across a gentleman who had set up his easel on the water's edge at Carey's Bay. She was very curious to see what he was painting, and crept up quietly to peer over his shoulder. Immediately fascinated at how the watercolour paint flowed from his brush on to the page, creating the most beautiful watery reflections, she promised herself, "One day I will paint with watercolours like this man." Many years later she attended a weekend art class lead by Barrie White. This experience motivated her to finally start painting, fulfilling her promise, the results of which can be seen below. Debbie explains . . .



'Blue Tea Set', 420 x 297mm. Watercolour



I feel like my career has just begun. Over the years there has been little time for me to pursue my passion for art, due to raising a large family of four, (and all that entails), so I have not been as productive as I would have liked. There has been no specific space for creating art, except for the kitchen table. However, I now have a designated room in our home where I can work in solitude. I will soon have a lot more time to pursue my creative side as I intend to retire in September this year. This is a huge motivating factor for me to really get stuck into producing more works.

In the late 1990s I was elected as secretary for the North Otago Art Society and during this time was given the task of typing up a compilation of short autobiographies that members of the society submitted for the book 'Beyond the Canvases' – North Otago Art Society Biography. This book now is well sort after as it provides an insight to the lives of past members of the North Otago Art Society, including Colin Wheeler.

My most favourite 17th century artist is Dutch painter Johannes Vermeer. I remember being totally captivated by his work. Each of his paintings appear almost 3D to me, so life like! I still haven't managed to capture the light nor the life in my paintings like Vermeer. New Zealand artist Burns Pollock has also been a huge inspiration to me, I love the clarity and crispness of his watercolour washes and I especially like his quirkiness. I attended one of Burns' workshops in Oamaru and loved his enthusiasm and that he was keen to unselfishly pass on the skills and techniques he had learned over the years. American surreal artist Jim Warren captured my attention in 2006 when I saw one of his incredible artworks on the cover of his book 'Painted Worlds'. This book inspired me to think outside the square to create some surreal works.



'Scared... Really?'; 420 x 270mm. Watercolour

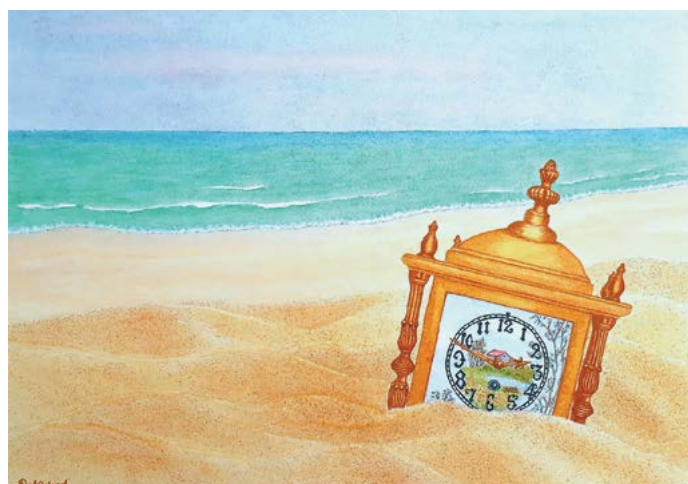
Each painting is like an adventure for me, an hour becomes but a fleeting moment in time, as I become totally absorbed in my own creation. I love the exhilaration experienced when an idea becomes reality! I still marvel at what I am able to achieve at times.

The next painting will be of Dunedin Harbour, looking from Carey's Bay hill out to Taiaroa Head. My son has asked me to paint it for his new apartment which he and his new bride have just purchased. After that I intend to paint a work which will be titled 'Finding Composition'. This piece is a play on words and would appeal to someone who plays the violin or loves classical music. I don't want to give too much away at this stage.

I prefer to keep variety in my work; however, my son did point out to me that I have a good number of paintings with a 'body of water' in it. This may be a reflection of my first encounter with the artist in Carey's Bay and the fact that my dad was a fisherman and we spent a lot of time on the open sea and at the water's edge in Dunedin Harbour.

Learning curves

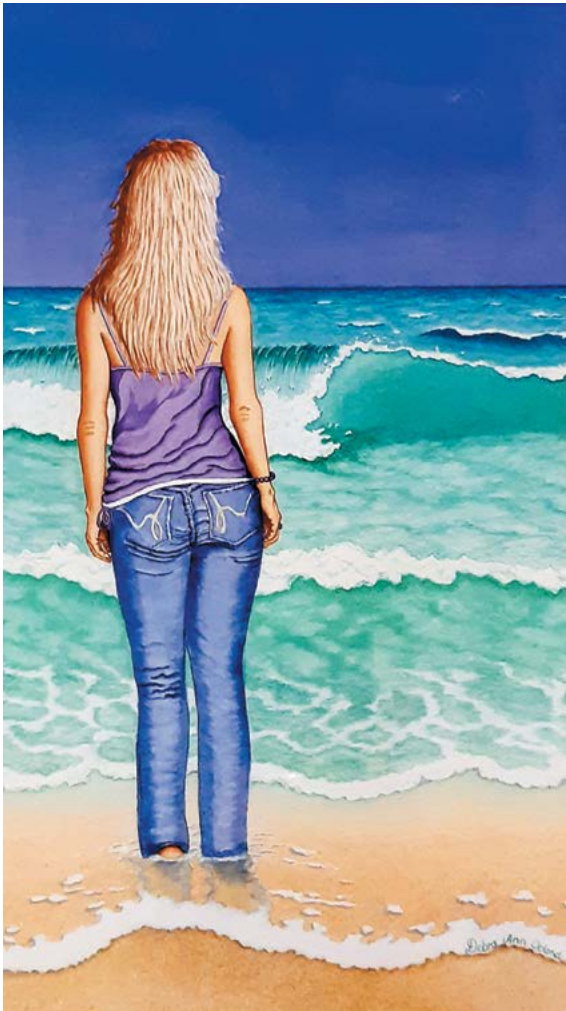
I have thrown away a good number of paintings in the past because of poor watercolour washes, particularly backgrounds and skies. Over time I have devised a technique that corrects a poor wash, so that I still end up with a presentable painting. The correction process is painstakingly slow but worth the time in having a finished composition. (See process below) I call myself an art conservationist, primarily conserving my own art. I have also learned that a small amount of gauche is my friend. There have been so many paintings that have been discarded by me, believing that it was a 'sin' to use white. I am no longer a purist but rather one who has a goal achieve – a finished artwork.



'The Sands of Time', 550 x 440mm. Watercolour



'Japanese Buoys on an Emerald Sea', 420 x 297mm. Watercolour



'Girl Gazing at the Emerald Sea', 490 x 750mm. Watercolour



'A Sunny Day at Fernieside', 420 x 297mm. Watercolour

Creating a Surreal Painting

First an idea is hatched in my mind's eye, then I go about selecting the images needed to bring the idea into reality; unsplash.com is a good place to get these images as there is no copyright on them. Once they are collected, I then open a Microsoft Word Document and place the pictures on the page, removing backgrounds changing colours and lighting and at times reversing the images to create the desired effect. I get a lot of pleasure out of this stage and am amazed at what can be achieved. Next, I draw up a sketch and am careful to make the whole picture my own. 'Scared Really?' is an example of the end product. My main aim with 'Scared Really?'; was to illustrate how huge humans are in relation to mice and how ridiculous it is that some of us humans (particularly women) are scared of them. I made the woman larger than life and popped an innocent little mouse in the foreground who is simply oblivious to the fact that the woman in the background is terrified of it. I hope that this is what people see, and that it gives them a laugh.

I mentioned earlier that I can correct poor washes – If my wash is uneven, I grab a small paint brush and a tissue is on hand at all times. I select the area that needs to be built up and with the brush loaded



'Girl Shell Sea Buoy at Sunrise', 730 x 570mm. Watercolour and collage

not too wet or too dry, (I trial the wetness of the brush on a spare piece of paper first) then very carefully dot in the area using small dots. The tissue is both handy for taking excess paint off the brush or quickly drying an area that may have painted on too wetly. While this is a painstaking process it is very effective.

I love watercolour! I love the transparency and vibrancy of colours. While I tend to use intense colour, I also like other watercolour artists' works who



'Len's Austin Six Car', 420 x 297mm. Watercolour with a small amount of gouache



'Boat Shed at Deborah Bay', 600 x 510mm. Watercolour



'Mark', 210 x 297mm. Watercolour

have a looser style and use lighter colours. Windsor Newton is still my favourite due to the purity of the paint and the colours. I quite like some of the aquarelle French watercolour paint as well. My new desk and Equipoise Desk Lamp are wonderful, (especially the lamp) as good light to work in at night is essential.

I don't listen to any music, as this only distracts me. I absentmindedly hum incessantly while painting, so it is good that I have my own art room for my husband's sake lol. My husband knows when my painting isn't going well, as I stop humming.

The 'Blue Tea Set' is one of my very first paintings which I did over 23 years ago when I lived in Oamaru. I was looking for a tea set to paint and at the time ours wasn't suitable, so I copied the blue tea set from a circular sent out by 'The Farmers Trading Company Limited. (Permission was received for this).

One of my artworks ended up in China. It featured a starry sky over Pounaweia. Of course, many in China don't see the stars until they visit New Zealand, so it must have been a nice memory for the buyer to take home. N

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ART MATTERS

With Ira Mitchell



Jeepers Creepers

CHRISTINE KING

Self-taught Christchurch artist, Christine King started showing her works at historic Arts the Centre in 1990, tentatively showing her works and building a following. The first breakthrough was when a customer bought two of her works from Akaroa Gallery. This began a series of nine shows at the space, a shot of confidence, and the launching of a serious career in art.



This awakening to the world of business and art opened up quickly and much to Christine's delight.

Doreen Hawkins, an avid art collector, and promoter in Christchurch picked up on her work and went on to invest in a large collection of her works.

Currently, Christine has shifted her aesthetic towards more abstraction, triggered by the earthquakes and a movement towards the deconstruction of her life, emotional response to that life-changing experience. Her work is now

sold throughout New Zealand, England and sort after by collectors all over the world.

While the muse has changed the aesthetic, the palette, the elegance of the era of the 1920s still is visually paramount.

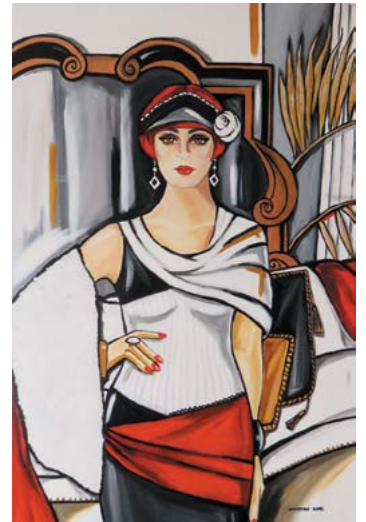
Looking forward, Christine's next major showing is at the Alfred Memelink Artspace Gallery in Petone, Wellington, in early January 2022. This collection will see the gathering of her ladies, in a splash of Art Deco fabulousness; dressed in flapper dresses, feathers and jewelry. In a celebration of life,



Enough said 2



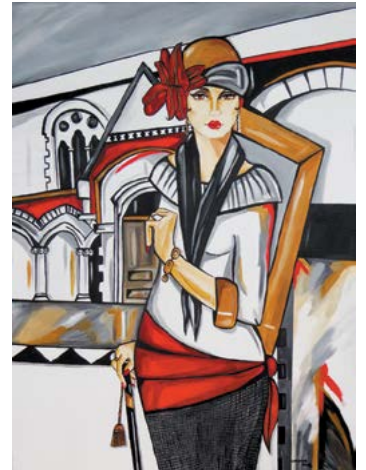
Black tie



Dressing for dinner



Fabric of life



24 hours of cool



Postcard from Christchurch 2



Postcard from Christchurch 1



High Octane Elixirs



Postcard from Paris 3

fun, friendship, and food; her works are a celebration of a time of liberation and hedonistic indulgence.

Her fascination with this era has been the focus of her works for over 30 years, making her unique style instantly recognizable.

You will also find Christine's works at Art Box Gallery, Christchurch; which has supported and represented her works for over ten years. [N](#)

GEOMETRY OF NATURE

By Jenny Coker

Coupled with a desire to quieten my pace (wishful thinking?) and look for a different approach and perspective in my watercolour work, I discovered an additional angle. An angle that was looking me in the face and yet hadn't caught my eye. But straight edges don't occur in nature! No they don't, but we use straight edges in various ways to design, measure, create and scientifically illustrate aspects of nature for a whole range of reasons.



As I gathered a handful of the abundant banksia seed pods in the neighbourhood, awaiting the chomp of a lawnmower perhaps, they didn't seem to offer much interest. Certainly not the excitement that has been forthcoming since! Black, brown, lichened, mouldy-smelling, earth food.

However, as I photographed them from different angles, loaded the images onto a screen and began to manipulate them... they came to life. Not all of them and not all in the same way but like everything else, there are always stand outs in a crowd. My interest mounted as in one or two pods, minute spiders had spun webs. Some of them were still there... which has taught me to wash these treasures before storing them in the studio. I began sketching thumbnail ideas.

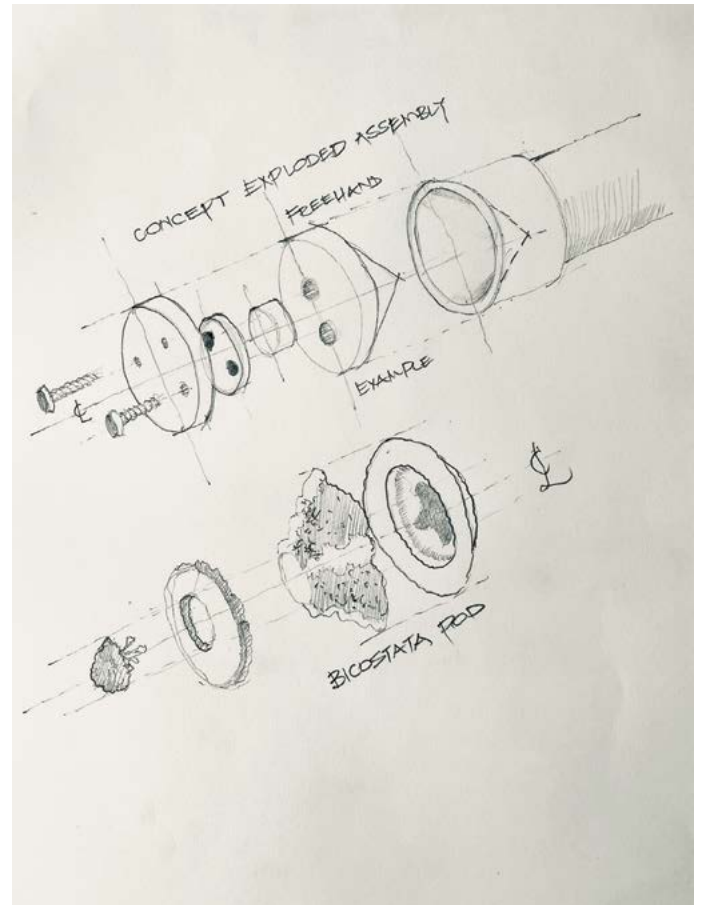


Meantime, a break to meet friends in Dunedin also took me to Moeraki where tiny eucalyptus seed pods, capsules of the bluest blue, were noticed lying about our every footstep. By the time they were gathered, returned to Tauranga, photographed and laid on my drawing board, fragments of an idea was percolating.

What if I were to marry aspects of an earlier career as an architectural illustrator with my current immersion in all things botanical? The notion began to bud, there was a promise of blossom. There was once a time when I revelled in creating exploded assembly drawings, in the very early years,

once I had the technique sorted, and a co-relation between those elements and the seed pod views began to evolve. Putting engineering and botany together? Perhaps, let's see what evolves!

I chose to celebrate the banksia by creating an arrangement similar to an architectural presentation. A plan view, elevations, details and cross section requiring the sawing in half of one of the pods... it was like sawing hardwood! My happy obsession steadily built. I love creating a softness alongside of the bold. Silk against rusting steel and fine alpaca against stone as examples.





I set about enlarging the 'plan view'... by about six times, finding details to describe, delighting in creating a certain kind of movement by 'dancing' banksia filaments and seeds over the composition to add both interest and creative originality. The studio was almost rocking with excitement. Taking a small amount of license, I painted the quite boring seedlings to try for a degree of interest with magnification. I felt there was a story coming to life and being told on my favourite Fabriano Artistic paper. Perhaps an unusual license I included was the use of gold watercolour applied in delicate strokes to the fine hairs of the flying, maturing seed capsule. It is shown with clever effect by my photographer in the image below.



As my brush and watercolours were shaping the details, my next piece was formulating in my head. It was largely about the lovely turquoise blush on the eucalyptus seed pods tempting my palette. I could see them in elevation, in plan and perhaps a dissection. 'Victoria Blue' was being born fuelling thoughts that more would follow, but endeavouring to stay on the 'same page' while these ideas were being given rein.



By this time, the composition was filling me with pleasure and I was itching to create dimension and add the lettering as the coup and finale. The dissection turned into a simple isometric perspective and the arrangement when a favourite eucalyptus image was chosen as the main subject, really sat well. I suspect something a little different has been borne from the origins of draughtsmanship to the gardens of botanical artistry.

The pleasure evident when received at Manyung Gallery Group added a touch of sparkle to the offering and I now have another under way... expanding the classical with a tiny touch of abstraction.

Come along with me on this adventure and share your thoughts on these works. [N](#)



EXHIBITIONS & EVENTS

TEXTILES, BUT NOT AS WE KNOW THEM ...

Local prizewinning artist Alysn Midgelow-Marsden presents a selection of her work for you to enjoy when visiting the Little and Local Café and Bistro in Snells Beach between the 21st July and the 20th September.

Alysn moved to the area five years ago and is inspired by the coastal scenery. She works in many techniques and materials especially paint, fabric and stitch. Alysn says 'Though I am trained in textiles and embroidery techniques, I have never been able to ignore the exciting possibilities of other media and my curiosity leads me to experiment with how any media can be used in my art.'

Alysn concentrates on the beauty of the coast and the water around us. She is also conscious of the waste, often plastic or fishing detritus, washed up on the beaches and rocks and often incorporates these into her art. Alysn's most recent awards in selected exhibitions include: Mandurah Wearable Art (Australia); 'Wall Brooches II', (Australia); and 'Changing Threads' Nelson Arts 'Bernina Award'.

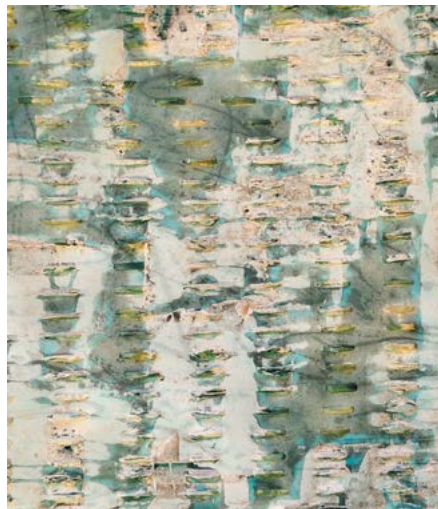
Little and Local Coffee Kitchen, Bar and Bistro offers regular exhibitions for local artists. You can enjoy a coffee whilst you soak in the art. Any purchases can be removed immediately.

Find them at: 6/280 Mahurangi East Road, Mahurangi Shopping Centre, Snells Beach

The Coffee Kitchen is open daily from 8am to 3pm and the bar and bistro from 8am to 10pm Friday and Saturday, 8am to 9pm Wednesday, Thursday and Sunday, 8am to 5pm Monday and Tuesday.

Discover more about Alysn:

www.alysnmidgelowmarsden.com 



THE MT PLEASANT ART EXHIBITION

The Mt Pleasant Art Exhibition which is growing in popularity is to be held again this year at the Mt Pleasant Community Centre starting with the 'not to be missed' ticketed Gala Night on Friday 17th September 6pm-9pm and continuing Saturday 18th September 9am-3pm with gold coin entry. Gala night tickets can be purchased through Eventbrite and are limited.

This year we are delighted to have Ira Mitchell as our feature artist. Her bold and bright style is truly inspiring and she will have some fantastic artwork on display at our show.

There will be over 40 other artists exhibit with a range of works to purchase ranging from jewelry, sculptures, ceramics, and artwork. Every year there is a mix of new and previous exhibitors so that each year's exhibition is different and there is a wide range of works for all tastes and budgets.

All funds raised by this year's exhibition will be going towards the local Mt Pleasant School new sports turf which will be a huge asset to the school and local community. [N](#)



'Otautahi, Christchurch', 1210 x 910mm by Ira Mitchell

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THE ROYAL OVER-SEAS LEAGUE

By Robin Footitt

The Royal Over-Seas League are pleased to announce that the 2021 theme of the ROSL Photography Competition is '**International Friendship**'.

To capture contemporary culture in the Commonwealth all images submitted must be taken in the past year (from 7 September 2020), relate to the chosen theme and have a link to current countries of the Commonwealth. This competition is open to photographers 18+ and is FREE to enter!

The ROSL Photography Competition has **two categories** and applicants may submit up to five images across both categories to be judged individually:

- **Camera**
- **Mobile Phone**

Judges

- London: Sunil Gupta, Rakesh Mohindra, Germaine Walker
- International: Farah Mahub, Veerle Poupeye, Sarker Protick

Prizes

Camera winner will receive £2,000, a trip to the clubhouse exhibition opening, a day of professional tutoring and their winning image will be published in the Overseas magazine.

Mobile Phone winner will receive £1,000 and their winning image will be published in the Overseas magazine.

Young Photographer winner will receive £500 as part of 'The Madiha Aijaz prize for a young photographer of promise' which will be chosen solely by judge Farah Mahub in memory of her colleague and friend.

Top 20 images will be displayed in the Over-Seas House Exhibition.

Timeline

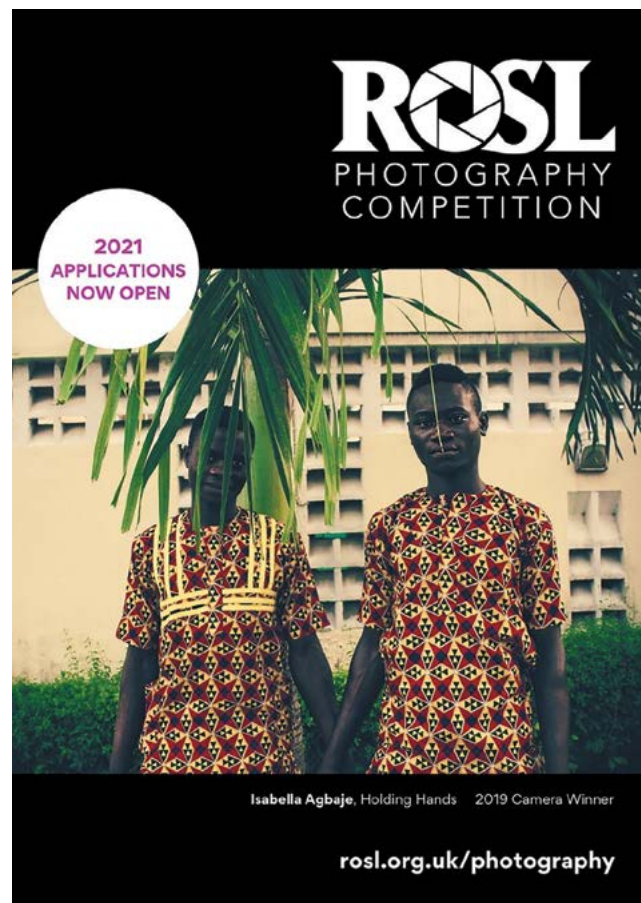
- Deadline for entries is **5pm GMT on Monday 6 September 2021**.
- The 20 images selected for exhibition and overall prize-winners will be announced on Friday 29 October 2021.
- The exhibition of final images will open at Over-Seas House on Tuesday 7 December 2021.

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ROSL Photography Competition 2019 [N](#)



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New Zealand's biggest spring celebration offers 155 different creative places to visit over 10 days, says Taranaki Garden Festival manager Tetsu Garnett.

"This will be a triple treat of gardens, artists and backyards," she says. Everything is clearly outlined in the double-sided programme, launched on July 14, 2021 and available online.

There are 44 festival gardens, including five new entries, 84 artists on this year's Taranaki Arts Trail and 27 properties open for the Taranaki Sustainable Backyards Trail.

The Taranaki Garden Festival and arts trail collaborated for the first time in 2020 and that partnership was so successful, they have chosen to work together again.

For this year's spring celebration, on from October 29 to November 7, the arts trail is expanding to cover both weekends and some artists are opening even longer.

"Of people who bought garden tickets, 35% visited artist studios," Tetsu says.

For the past few years, the garden festival has partnered with the Taranaki Sustainable Backyards Trail, and that relationship is continuing.

The 34th festival will cover a wide range of styles, stunning private and public gardens of all styles and sizes, along with talks, tours and workshops.

This year, the Festival Hub will be in the W.R. Phillips Volkswagen Taranaki showroom at 156 Devon St West.

"People can come to buy their tickets and be able to talk to our dedicated festival gurus to create an itinerary to drive around the mountain," Tetsu says.

At Sequoia Steps in New Plymouth, Shane and Mel Hurliman will be open in the day and at night, when their garden is alive with lights and the sound of music, including performances from band 'Café Fistfight'.

The couple first opened their garden in 2013, missed 2014, and have been in the festival ever since. Shane talks of the "wave of positivity from all the people who come through.

"We are sharing our garden with like-minded people," he says. "I look forward to the garden show more than I enjoy international travel."

This year's main festival event is an evening with Stuff food writer and Homegrown Kitchen author Nicola Galloway at Mitre 10 Mega at Waiwhakaiho. The entire ticket take will go to Sustainable Taranaki, which organises the backyards event.

"You need to book early for the events," says Tetsu, who is also urging people to book their accommodation early.

Last year, there were 79,161 garden visits during the TAFT-organised festival and already there has been a high demand from people requesting the three-part programme.

Taranaki Arts Trail co-ordinator Niki Jenkinson says the artist studios will be open for longer.

"Because of the huge success last year, we have expanded it to two weekends, and this also accommodates the garden festival visitors," she says.

Of the 84 artists in the trail, 45 will be available to visit for the whole 10 days.

Niki says with so many artists taking part, opening for just one weekend had made it too hard for visitors to plan their itineraries.

The arts trail spans the whole of Taranaki and includes everything from large sculptures to fibre figures, oil paintings to intricate whimsical creatures, quirky and beautiful ceramics to bespoke jewellery and avant-garde furniture to upcycled back-shed art.

"You can have nice strolls through the gardens and artists' studio," Niki says. "No rushing, just time to enjoy this huge visual feast that this collaborative event brings to the region."

Fresh servings of backyards are on offer this year.

Taranaki Sustainable Backyards Trail project manager Erin Strampel says of the 27 open properties, 16 are new to the event. "Something significant this year is we have gardens in alpine environments through to beach front properties growing on sand. We have those extremes, which is quite cool."

There are also culturally significant gardens, including Parihaka Papakāinga, Teikaroa at Pungarehu and Haven on High Street, Eltham.

Visitors will also be able to see gardens that have changed to being sustainable and flourished since being in earlier trails. "It will be nice for people to return to see that growth. Even in the established gardens people change and move things around."


The backyards trail is on both weekends, but some gardens are open longer. See the programme to check times and to find out

about talks, demonstrations, informal tours, a Growers Gathering event and garden e-bike tour.

Justine Gilliland, Chief Executive of Venture Taranaki, says combining the garden festival with the Taranaki Arts Trail, Taranaki Sustainable Backyards Trail, and RESET (arts festival) in 2020 resulted in a significant increase in visitation compared with the previous year.

"We anticipate the 2021 festival will build on this success and momentum, providing substantial economic benefit across the region, as well as bringing together the community and increasing vibrancy right around Taranaki Maunga," she says.

"We are thrilled to once again be able to support this growing and evolving event," Justine says.

The Taranaki Garden Festival is also supported by the New Plymouth District Council, Toi Foundation, W.R. Phillips Volkswagen Taranaki, Mitre 10 and Mitre 10 Mega, Taranaki Regional Council, BERL, Nice Hotel & Table, Smokeylemon, Hello Taranaki, NZCT and The Lion Foundation. 



Sequoia Steps in New Plymouth is alive with illumination and the sound of music during the Taranaki Garden Festival. Photo: Supplied/Sally Tagg



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TRAVEL SAFE, TRAVEL MĀPUA

By Sue England

Last year everything changed. Hard to believe something so small could have such a huge effect, but it did. Covid 19 disrupted the world and of course, that also disrupted our world here in Māpua. All the plans that were in place for the Tasman National Art Awards and Exhibition 2020 had to be cancelled; a difficult decision for the Focus Group to make but the right one.

2021 and the Tasman Art Focus Group has regrouped and regathered and the exhibition scheduled for two weeks in October is well into the planning stage and hopefully it will be bigger and better than ever.

International travel is still very restricted; not so national travel meaning Māpua has become a very tempting option. Not only is this destination popular for its sunshine, sand and shopping, its cafes and eateries, but there is another reason why residents and tourists alike flock to the village centre. Māpua is fast becoming noted as a destination for artists and artworks.



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

'Impressions' of Richmond, picture framers and art suppliers, is one of the main sponsors of the annual Tasman National Art Awards, open to all New Zealand residents. The exhibition has been growing steadily in terms of visitors and the number of exhibits and the committee hopes to make the forthcoming event of October 2021 an even more memorable experience.

Publicity is an important factor to promote any event and TAFG is fortunate to have members, who in addition to being talented artists, are skilled with technology, social networking and creative writing. A website has been developed www.tasmannationalartawards.nz which holds all the information required for entering or visiting the exhibition. Details of previous winners and awards, résumés of the committee members and the contact procedure are readily available.

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


The entry details for the awards in brief: -

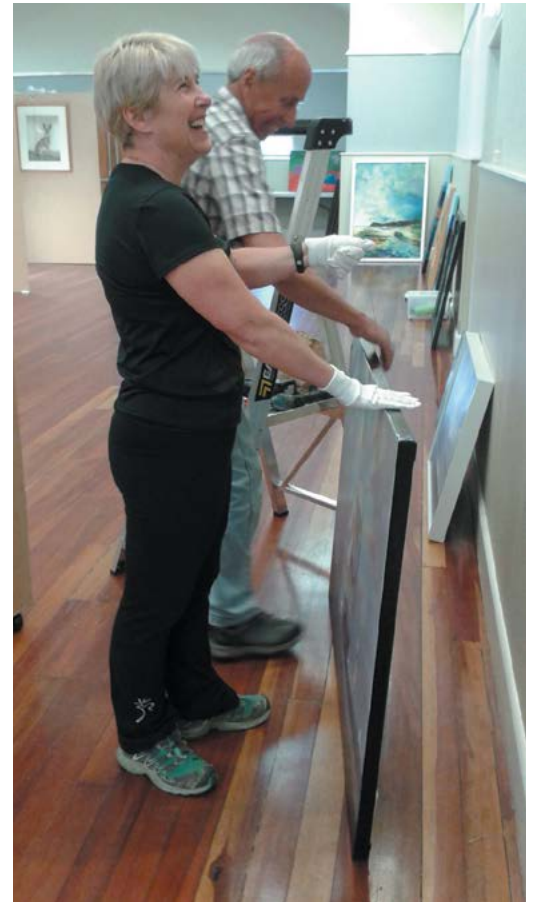
1. Up to three digital entries in .jpg format were submitted.
2. All applications go before a panel of three Judges and all successful/unsuccessful applicants will be notified by email. An official entry form will be attached at this stage for those who are successful.
3. A further panel of three judges will select the winners in terms of 'technical expertise' and 'creative excellence' on Saturday 2nd October.

Awards are presented as Supreme Winner plus four merits. In addition there is the ever popular 'people's choice' award and this year's focus award is portrait/people. A further award will be presented to the best water colour in show. The total prize money has just risen to \$10,000

All artworks on display will be for sale and purchases can be made with cash, EFTPOS or online direct credit but not credit cards. Insurance of the artworks is at the discretion of the exhibitor.

The Tasman Art Focus Group will be proud to host the 2021 Tasman National Art Awards and Exhibition in Māpua Community Hall. The event opens on Saturday 2nd October at 7 p.m. Drinks and nibbles will enhance your enjoyment of the art on display! The moment everyone will be waiting for, the announcement of the awards, will take place at 7.30 p.m. The exhibition will then be open daily from 9.30 a.m. until 4.30 p.m. closing Saturday 16th October.

Safe travels and we look forward to seeing you in Māpua. 



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Brushstroke Mileage

By Matt Mortimer

There is something to be said for the lighthouse in the storm. To being the beacon of hope that shines through the darkness, piercing the gloom with a positive message to those braving the ravaging seas. Akin to this element of light across stormy waters and threatening skies, is the uplifting attitude and message behind the paintings of Manawatu-based artist, Froyle Davies.



Her wonderful outlook is summed up in her thoughts to budding creative types everywhere. "My best advice is mileage under the brush. Don't give up. Keep creating, keep experimenting and keep learning. If you are an artist then you have to create. For me, painting is as necessary as breathing. Don't let any art establishment or disappointment

stop you from pursuing your goals. Not everyone will like what you do, but someone will. Find where you fit and go on and shine, she says."

The acrylic painting of Froyle has a depth to it – some serious brush miles have passed under her watchful eye – and that isn't just in the form of layering paint. Layers of



'Wairua', 1520 x 760mm. Acrylic on linen



'Frequencies of Heaven', 1000 x 1000mm. Acrylic on linen



'From the Void', 610 x 910mm. Acrylic on linen

feelings have been applied with each brush stroke too, with the ability to create emotion-based works a strength to be admired. This can be seen in how she initially started and in time, honed her craft.

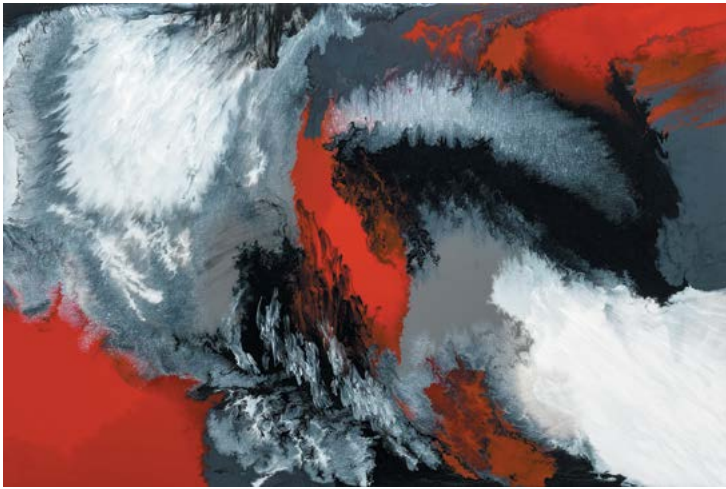
"In 1991, my husband died suddenly and left me with two small sons. I was devastated by the loss and to process the grief I began painting. I found the application of paint therapeutic and it was then that I decided to pursue art more seriously. I had always been inspired to create art, but

before this time, I hadn't taken the pursuit seriously. I have continued painting throughout the years, raising my family and developing my arts practice."

Not all of the creative process is led by the emotional or heart context, however. As much as the swirling images resemble paint subjected to a somewhat heart-like electromagnetic pulse with a curling and spinning effect, the steps taken do have a rhyme and reason – even with her wonderful abstract approach.



'Coming Home', 1520 x 760mm. Acrylic on linen



'Origins of Life', 910 x 610mm. Acrylic on linen



'Before The Waka Arrived', 610 x 610mm. Acrylic on linen



'Always on My Mind 2', 1010 x 760mm. Acrylic on linen

"The application of paint... I am addicted to the creative process; the incredible feeling of freedom when you are in the moment of creating something beautiful. When the paint is being poured and running all over the canvas, the immediate response and the glorious colours are always inspiring. I love that I can create something from nothing and this something can then encourage or enlighten someone else," she notes.

"Currently, I am either working on thickly applied acrylic paintings or mixed media collage. With both applications, I will decide on my colour palette and have everything out on my table that I might require before I begin. The painting will take a process, collage is usually longer and sometimes during the development it is quite probable that I will not like the result. I have found that you cannot give up on a painting too soon. It can usually be solved with time and another layer of paint, taking two or sometimes three layers to complete. When they are finished I like to paint the sides and tape and string the back. I am quite pedantic about having them finished well, neat and tidy."

Pedantic or not, the outcomes speak for themselves with the superb flow of colour bringing her abstract skill to each and every application and stroke of each piece. Local art gallery The Square Edge in Palmerston North has featured an array of her works. Named after the central roads around the centre of Palmerston North city, it has long been a bastion of the art world in the Manawatu city.

"I am hanging an exhibition of paintings here at The Square Edge. It is the community arts centre here in the square at Palmerston North. When I first moved back to New Zealand, I had a studio there and I loved it. It is such a great hub of creative people. Now I get to hang out there for a month and it feels so great to be amongst old friends."

Her tools of the trade are Atelier body paints and more recently Golden Fluid paint, with Froyle mentioning the significant pigment load outweighing the high price tag. Ink also plays a part, with Liquitex and FW iridescent inks within reach as each creation is outworked and creatively assembled under her brushes.



Patrons at the Soundscape exhibition

Just as many fine wines accompany each step of a degustation menu, these higher end products make up each piece of her fine art. In this case, the quality of the tools matches the quality of the artist. These really make each and every masterpiece come to life.

"I only use high quality products because I believe the painting will have better colour and last longer. I have always used the best paint products. I have always been professional about my arts practice, even when money was difficult to find," she says.

If the measure of an artist's success is based on the varied locations and recipients of artwork, then Froyle has got off to a fantastic beginning and a few wonderful steps along the way – with Australia and New Zealand covered. But paintings with her moniker landing as far afield as China and the United States are testament to the acquired taste that is the abstract styling of one Froyle Davies. N



'Whakapapa is Like The Whole Forest', 610 x 610mm. Acrylic on linen



'After The Night 1', 410 x 510mm. Acrylic on canvas



'After The Night 2', 410 x 510mm. Acrylic on canvas

ARE WE COPY CATS DIRTY RATS?

By John A Dumergue



Original photo by C Manson NZ



Pencil tracing of enlarged original using carbon paper



Finished copy acrylic on board. 360 x 325mm

Sir Winston Churchill did it, some art students at Canterbury University have done it, and yes, me too, on more than one occasion have projected an image on to a canvas to obtain the correct proportions before painting.

You can visualize Churchill looking over his glasses and talking in his recognisable voice after someone suggested it was like cheating. But Churchill maintained, if it looked like art in the end, it was ok.

Our method today is certainly better than using an old lantern with a negative or a slide. I have used an overhead projector with image outline on a thick acetate sheet from the original.

Recently, while imbibing information with a family member who has a fine art degree, she thought using a projector was ok, and was a little taken back when I suggested it might be cheating.

But when you look, the other options seem okay, like using a photo as a reference to just look at to copy. Then there is placing carbon paper on your canvas with the original on top and traced over. Or what you can do is printing off the original you want to copy, increased to half the size you require. Then use a grid system on this copy and draw 25mm squares. Then draw a grid

on your blank canvas of 50mm squares. This way you only have a small area at a time boxed in and easy to copy.

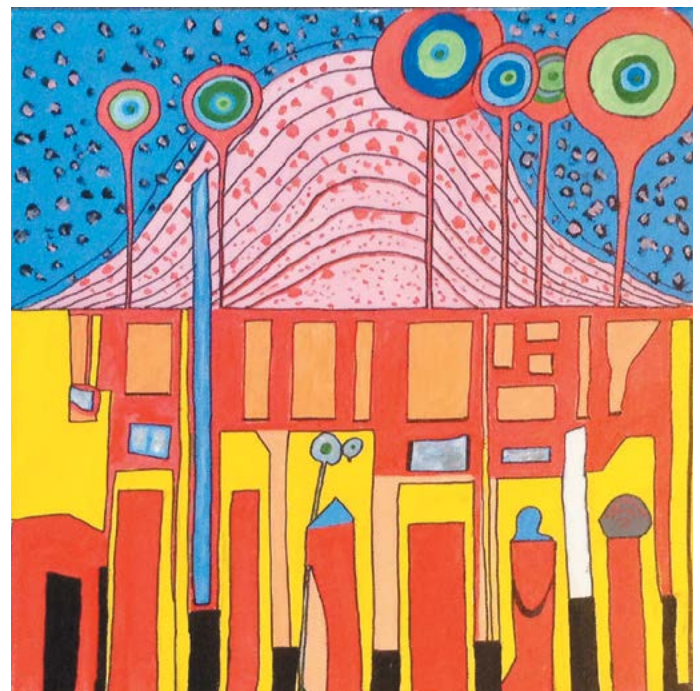
Another way to copy is to measure everything and double it depending on your canvas size. Sometimes I have to add or put less in to the work in areas that don't have detail to complete the painting. I have used this method and the grid system to copy paintings by Klimt and others, at times a very tedious undertaking.

If copying from a reference photo, it is okay to change things to suit yourself especially if the image has lots of detail. But if your painting is for a commission accuracy is important in keeping to the original.

All the other masters I have copied were done by referring



Hundertwasser's final creation was a set of public toilets in Kawakawa NZ. Worthy of a mention. Photo credit John Dumergue



Acrylic on canvas after Friedensreich Hundertwasser, (by sight only, no tracing). This was an easy one to copy.



Original photo by Michel Dumergue France



My copy in acrylic. Tracing with carbon paper, on enlarged original. 270 x 400mm



LEFT: Completed acrylic on canvas after Klimt. 910 x 610mm

ABOVE: Copy of Klimt with reference numbers down sides and letters across top and or bottom

to the original, but I must say when I used an overhead projector I did feel uncomfortable as it felt like cheating.

But if Churchill thought it okay, so be it, but he also did many plein-air paintings in the south of France.

I suppose self-portraits come under the copy category. I have never done one but imagine a photo or a mirror is used. When Van Gogh did a self portrait showing his bandaged ear he made a mistake. It was his left ear he cut but his portrait shows his right ear bandaged. This must have been a mirror image. There must be others who have spotted this but I have not read it anywhere.

Always ask permission to copy a photo and credit that person. Or for old works put, for example: 'French Village after Monet.' Then your medium used and canvas size. [N](#)



Original photo. Michel Dumergue, France



Copy of original. Acrylic on canvas, (by sight only, no tracing) 510 x 400mm

INHERENT TALENT

By Cindy Kent Woest

Vanessa Pollen hails from sunny Whakatane in the Bay of Plenty – and like the name of the bay, she has plenty of artistic skill and drawing talent, which has been sharpened by hard mahi. She recently told us her story, and here we share it with you...



I guess I've been lucky whereby I have always been able to draw. It certainly runs in my family with my father, aunt & granny to name a few all being very good artists in different mediums. My passion would be drawing animals, both pets and wildlife. It gives me so much joy when I draw someone's much loved pet who has passed on or is still around. When we immigrated to New Zealand in 2016 and I

saw how much people here loved their pets, just as much as I do (we had to leave our pets in Zimbabwe which was heart breaking) so I decided to begin drawing again and took it up full time in December 2019.

I love it when I would draw someone's precious pet and they would say "you've brought Bella home again!". To me that's the reward in its self. I would get tears in my eyes



'June & Poppy', 420 x 594mm, Polychromos on Fabrino 200gsm



'Yogi 3', 420 x 295mm. Polychromos on Fabrino 200gsm



'Obie', 420 x 295mm. Polychromos on Fabrino 200gsm



'Addie', 420 x 295mm. Polychromos on Fabrino 200gsm

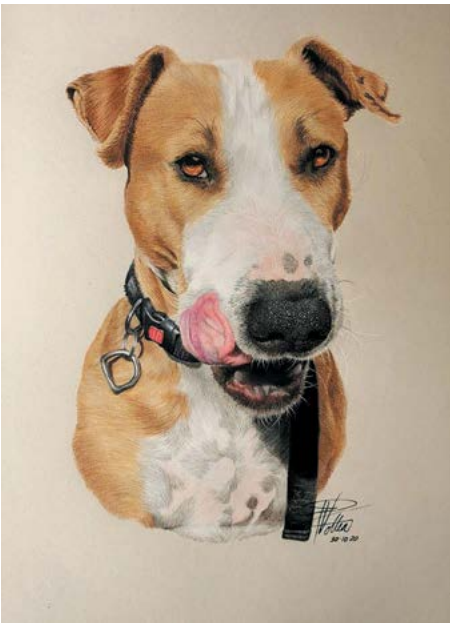
when a pet that I'm drawing passes away, because I get very emotionally attached to the individuals I draw. What inspires me to keep going is all the amazing feedback I get from my clients. What also drives me is the pure joy and happiness that my drawings bring to them. To date, my work has ended up in the UK, USA, Australia, New Zealand and Tasmania.

I have two Zimbabwean artists that inspired me to start drawing again - they are Larry Norton (a wildlife artist who uses oils), and David Filer (also a wildlife artist who uses graphite pencils). Other artists who helped me are Claire Milligan and Bonny Snowdon (colour pencil artists) they have shown me so much to do with colour pencils. They all pride themselves on the detail and realism of their work, which is what I strive for too. I'm constantly learning new techniques, new ways to do things. Like understanding how best to use and combine colour pencils – and of course

creating something I can be proud of. I guess I'm somewhat a perfectionist.

My five year goal is to expand my portfolio more into my wildlife art, as I really love wild animals, particularly as I've come from Zimbabwe. I find it's more challenging than my other work and one has to master a variety of different techniques to produce a realistic piece of work. A dream of mine is to exhibit my art pieces in the future and to enter a few artworks into competitions. The ultimate achievement would be, becoming a well-known artist that is recognised for her talents. One day I hope this will become a reality.

I suppose my proudest moment was when I took the leap, nearly two years ago, to pursue my art full time, because I had never before believed in myself enough as an artist. I suppose up until then I didn't think I had the talent to pursue my art as a career. After a lot of encouragement from my husband Greg



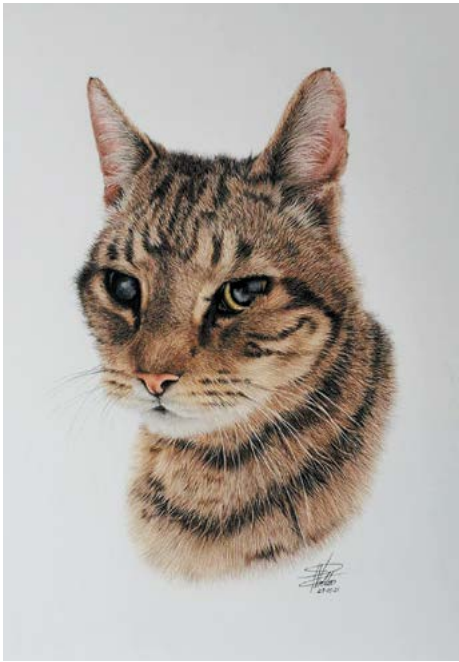
'Lew', 420 x 295mm. Polychromos on Fabrino 200gsm



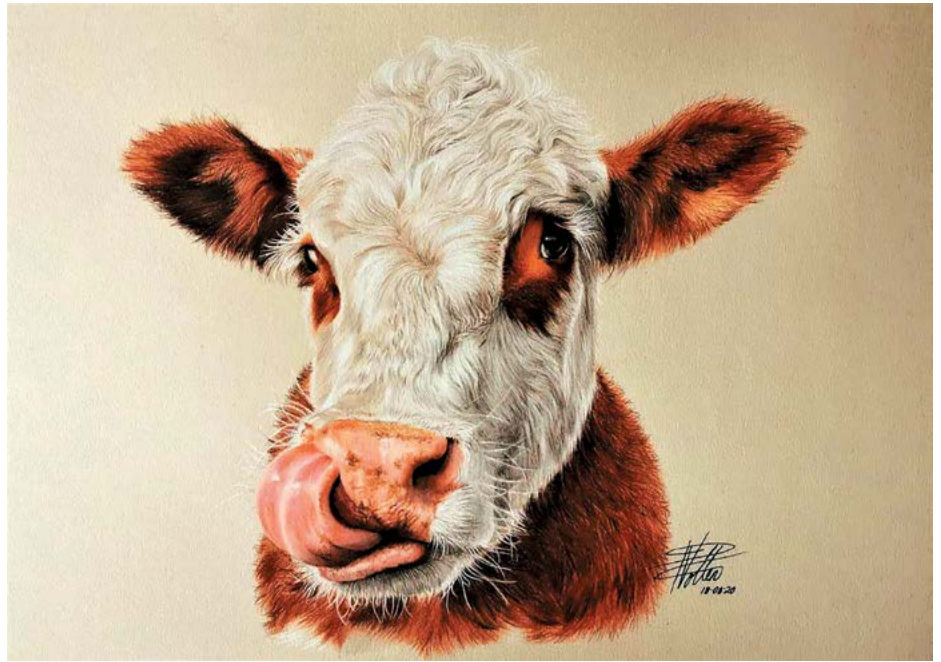
'Charlie', 420 x 295mm. Polychromos on Fabrino 200gsm



'Louis', 420 x 295mm. Polychromos on Fabrino 200gsm



'Jupuss', 594 x 420mm. Polychromos on Bockingford 200gsm



'Ted', 420 x 297mm. Polychromos on Fabrino 200gsm

my lifetime goal of becoming a full time artist was finally achieved.

On the other hand, the biggest personal obstacles I have had to overcome are twofold - Immigrating and selling up everything we owned in Zimbabwe, and having to leave our beloved pets behind. This was just the hardest thing to do, and was unfortunately followed by myself being diagnosed with breast cancer in 2017, one month after arriving in New Zealand. These tough times have made me stronger as a person and to believe that anything is possible if you set your heart and to it.

I am currently happily working on multiple art commissions, which means that I am currently booked up until December 2022. I just love drawing people's pets, as I

know and understand how much joy it brings the owners once receiving their drawing. Having so many people want my work on their walls is a fantastic feeling because they believe in me and can see how I put 100% into each and every piece I create.

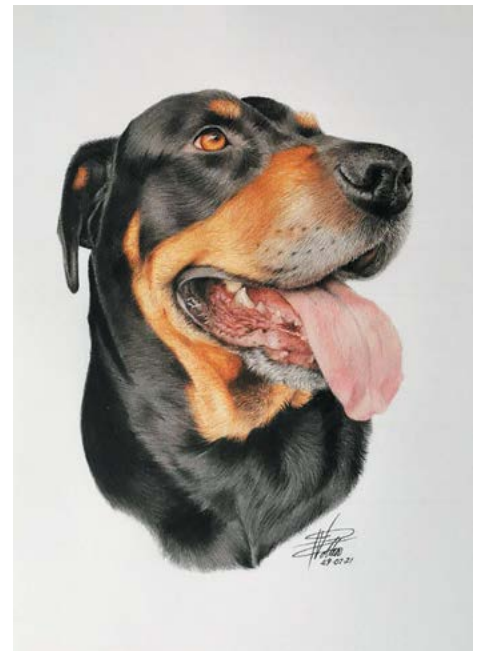
I love to work with coloured pencils and graphite pencils. My favourite brands are Faber-Castell Polychromos colour pencils, Caran D'Ache (both Luminance and Pablo), and Derwent graphite pencils. Both coloured pencils and graphite pencils have their own unique feel and one has to use different techniques with each of them. They both test my skills as to what I can and can't do with that particular medium. My favourite piece of equipment I use is my slicing tool for colour pencils, as it helps produce fine hair detail in



'Ruby', 420 x 297mm. Polychromos on Fabrino 200gsm



'Frankie', 594 x 420mm. Polychromos on Claire Fontain Pastel Mat 300gsm




'Caesar', 420 x 297mm. Polychromos on Fabrino 200gsm

my animal drawings. Once I have enough colour pencil layers on the paper I can then use it to create the fur direction and also fine, wispy strands. I sometimes use a pastel mat as it limits smudging while I work but is a very different paper to work with .

I use a selection of paper that has some tooth to hold the multiple layers of colour pencils. Mostly I use Fabriano Academia 200g/m acid free, Clairefontaine pastelmat 360g/m, Bokingford 300g/m watercolour acid free paper.

When drawing, I love to listen to a range of music as it helps me switch off and concentrate on what I'm doing. I always start with the eyes of the animal as that's where the soul is captured. If I don't get the eyes right, then I don't 'feel' the rest of the drawing. Once the eyes are right, I work from left to right over the paper. The nose I usually do half way through. I always use very light layering of the colours to slowly build a rich and deep colour base. I then use the slicing tool at the end to emphasize and add extra detail. Once I have finished, I spray the drawing with a Colourfast fixative to protect the colour pencil from smudging.

The most essential lesson I have learned is to try and try again. Never give up. And if you have the desire to do something - don't put it on the back burner: take the leap and make it work (like my art career!). That would be my advice to new artists - just keep working at it, growing and progressing. There's so much to learn, and the more you draw or paint the better you will get and the more you will understand the medium you are working with. Never give up on your dreams. I'm glad I didn't.

You can follow Vanessa on her Facebook page - [Vanessapollenart](#) 



'Taya', 420 x 295mm, Graphite pencils on Fabrino 200gsm



'Max', 420 x 295mm. Polychromos on Fabrino 200gsm



'Maisey', 420 x 295mm. Polychromos



'Chuck', 420 x 295mm. Polychromos



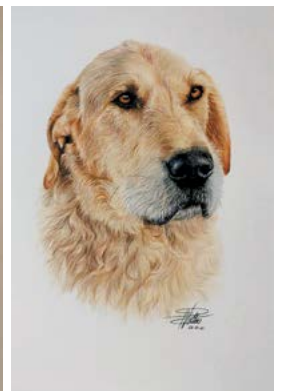
'Henry, Lola, Steve', 420 x 594mm, Polychromos on Fabrino 200gsm



'Roman', 420 x 295mm. Polychromos



'Patches', 420 x 594mm, Polychromos



'Mosse', 420 x 295mm. Polychromos

SCHMINCKE AEROSPRAY VARNISH & FIXATIVE

Enhancing and protecting your artwork from atmospheric dirt and handling is easy with Schmincke Aerospray. These varnishes and fixatives are finely calculated mixtures of resins and solvents that bring greatest clarity and longevity to this important final layer. Here are a few simple tips to follow:

Always pick a day with low humidity. If the humidity is too high – if it has just rained, for instance – moisture can affect the clarity of your varnish layer. The temperature should be double digits too.

You need good ventilation or to work outdoors – Aerospray must not be inhaled. Shake the Aerospray thoroughly before use. Spray sparingly and several times, rather than attempting all at once. Spray at a distance of 30 to 40cm in a criss-cross pattern onto the artwork, which should be standing vertically or slightly inclined.

After use, up-end the can and spray until the nozzle is clear.

For acrylic colour, varnishing can normally be done after 72 hours for thinly applied acrylic colours; for those applied more thickly, it is better to wait one or two weeks before applying varnish.

For oilcolour, varnish should only be applied after the oilpaint has dried completely, i.e. after 8 to 12 months. For varnishing sooner, use Retouch Varnish. **N**



Good to know: The fixing of painting materials with low binder content can lead to a significant deepening of the colour tone. The work may lose its “lightness” if too much fixative is used. Varnishes and fixatives can also make painting surfaces such as paper more transparent. Individual pre-tests are therefore always recommended.

UNIVERSAL FIXATIVE SC50401

Final fixative for charcoal and pencil. Universal Fixative locks down dusty media such as charcoal so they can be painted over with oil colours without smudging! It is also suitable for watercolours, gouache and water-based linoprint colours, though may increase gloss. Universal Fixative can also be used as varnish for inkjet prints, art prints and photos.

Pastel Fixative SC50402

Very effective intermediate and final fixative for pastels and chalk, with little change to colours. Colourless, non-yellowing, age-resistant, and fast drying due to alcohol base.

Aerospray B72 SC50404

The multifunctional AEROSPRAY B72 works as a fixative for pencil, charcoal, pastels, watercolours, ink, tempera, photos, prints, acrylic and oil colours, gold leaf and metallic foils. Using the well-known acrylic resin Paraloid® B72 (often used in restoration), its protecting characteristics make it also suitable as final varnish.

Aerospray B72 is unique in that it largely maintains the varied surface sheen of the paints: depending on the painting ground you will achieve an invisible fixation on absorbent (matte) surfaces, or a semi-matt/ slightly glossy film on non-absorbent (gloss) surfaces.

It is highly lightfast, age-resistant and non-yellowing. **N**



ART PRODUCTS

AEROSPRAY FOR ACRYLIC COLOURS

These crystal clear final varnishes with UV-protector are especially for paintings in acrylic, but also suitable for inkjet prints, art prints and photos. Choose between Gloss (SC50580), Neutral (SC50582) or Matt (SC50584), depending on desired sheen. Aerospray for Acrylics are colourless, flexible, non-yellowing, age-resistant and fast drying. [N](#)



AEROSPRAY FOR OIL COLOURS

These varnishes based on synthetic resin are specially formulated for protecting oil paintings, but also suitable for inkjet prints, art prints and photos. Choose between Gloss (SC50412), Neutral (SC50410), or Matt (SC50408), depending on desired sheen. Aerospray for Oilcolours are colourless, flexible, non-yellowing, age-resistant and fast drying.

Retouching Varnish SC50418

How often do oilpainters run short of time for varnishing..?! This intermediate varnish can be used over just-dried oilcolours (after approx. 30 days) – ideal for temporary protection of oil paintings that are not yet finished. Retouch Varnish smoothes out the dull areas that often occur in oil paintings; also gives tempera undercoats the nature of an oil colour.

Glossy, colourless, non-yellowing, and fast drying. [N](#)



[Click for entry form](#)



THE TRUSTS 35TH
ARTS EXHIBITION

**EXHIBITION POSTPONED TO
11 DECEMBER 2021 DUE TO LOCKDOWN.
ENTRIES CLOSE 26TH NOVEMBER 2021**

OCTOBER 2 - 12

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FIND YOUR FLOW WITH LIQUITEX ACRYLICS

Crazy for color blocking? Vying for versatility? Wanting for ink washes? Inspired by impasto? No matter the style, find your flow with Liquitex Acrylics.

Use the guide below to choose the right paint viscosity to suit your practice, and learn how to alter your paint with mediums to create texture, extend color, and change sheen, and expand your possibilities.



Soft Body Acrylic

Heavy Body Acrylic

Acrylic Gouache

Acrylic Ink



Soft Body.
The Original Fluid Acrylic.

First of its kind, Soft Body changed the game for artists everywhere as the original water-based acrylic. Incredibly versatile, use it to paint, pour, glaze or print on almost any surface.

- Key Properties:
- Low Viscosity
 - Satin Finish
 - Great Surface Coverage



Heavy Body.
The Thick Acrylic.

Our highest viscosity paint, Heavy Body is satisfyingly rich and smooth. Holds crisp brush strokes and knife marks, ideal for impasto and creating texture.

- Key Properties:
- High Viscosity
 - Satin Finish
 - Holds knife marks and brush strokes



Acrylic Gouache.
The Ultra-Pigmented Matte Acrylic.

Our most intense color, Acrylic Gouache gives the ultimate flat matte effect. Permanent and water-resistant, perfect for solid color blocking, layering, illustration, and design.

- Key Properties:
- Low Viscosity
 - Matte Finish
 - Permanent and non-cracking



Acrylic Ink.
The Liquid Acrylic.

Our most fluid paint, Acrylic Ink is pure permanent color made from lightfast artist-quality pigments. No dyes and no fade, perfect for watercolor techniques, color washes, airbrushing, and pen and ink.

- Key Properties:
- Lowest Viscosity
 - Satin Finish
 - Permanent when dry

BACK TO CONTENTS

Do you stock your studio shelves with Soft Body but want to experiment with texture? Or do you work thick and textured but occasionally want a smoother finish? No matter how you want to experiment, Liquitex Mediums can be added to your typical flow for endless creativity.

I HAVE...



I WANT TO TRY...

Building texture on my piece

Working smoother and more fluid

Creating watercolor-like washes

HERE'S HOW...

Mix Soft Body or Acrylic Ink with **Gel Mediums** to increase paint viscosity and extend color volume without losing film strength. Gloss Gels will increase gloss creating more sheen, while Matte Gels will dramatically reduce gloss. Gel mediums add "open time" as they tend to dry slower than thinner paint films, allowing more time for you to work and rework a piece.

Mix Heavy Body with **Fluid Mediums** to decrease paint viscosity and extend color volume without losing film strength. Gloss Fluid Mediums will increase glossy finish, creating more sheen, while Matte Fluid Mediums will dramatically reduce gloss. Fluid Mediums are self-leveling, resulting in easier brushstroke free surfaces.

Color washes can easily be achieved by using **Flow Aid medium**. Flow Aid breaks water tension to improve flow, absorbency and blending of any water-based ink or paint, and minimizes brushstrokes. To use with Acrylic Ink, paint out a layer of Flow Aid water on watercolor paper using a wide paddle brush. While the Flow Aid water is still wet, drop pools of Acrylic Ink color. Leave alone for a stained effect, or brush out to create a color wash. To use with Soft Body, mix no more than 25% Flow Aid water to 75% color. Brush this mixture across your surface to create a fluid wash without hard edges.

NOTES

DRYING TIME: A thin film (1/16") of Liquitex medium may take between ½ hour to 24 hours to initially dry, while a thicker film (1/4") may take between 2-5 days to dry. Use a hair dryer on moderate heat to help speed up the process.

ADHESION: Water can be used as a solvent, but over dilution can result in less saturated color and adhesion issues. For best results, no more than 25% water should be mixed, but try to use as little as possible. A better alternative would be to mix color with Mediums to maintain color strength and vibrancy while extending paint volume.

COLLAGE AND MIXED MEDIA: Mediums act as a natural adhesive and can be used to adhere objects to your mixed media work without the need for glue.

For more information, please visit: www.liquitex.com