

AOTEAROA ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

Series 9 Volume 3 Issue No. 51
April/May 2022
DIGITAL COPY

EXHIBITIONS AND EVENTS:

Photography of Olaf Petersen

Nemesh Art Awards

50 Shades of Autumn
Photography Competition

ARTISTS FORUM

Dougie Chowns
Sketchbook, Part 42
ARTISTS OF UKRAINE

DEMONSTRATIONS:

da Vinci Brushes
How to paint a forest, river landscape

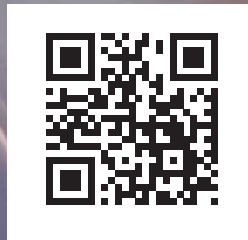
FEATURED INSIDE:

- Brenda Liddiard • Carl Cockill •
- Eszter Luca • Hiria Anderson •
- Sarah Pou • Vjekoslav Nemesh •

ISSN 2744-7790

51

9 772744 779009



Liquitex

PROFESSIONAL

ACRYLIC INK™

Keep it fluid with Liquitex Acrylic Ink, now with 20 new colours including a range of fluorescents.

Made with fine art pigments, Acrylic Ink is perfect for layering washes of colour, adding in detail with a fine brush, dropping pools of flowing colour directly on paper, splatter brushing, and pen & ink drawing.

NEW Liquitex Acrylic Ink colours available from Art Supplies Southland Invercargill (artsupplie southland.co.nz), Hobbyland.co.nz, Humanity Books & Fine Art Supplies Hastings, Impressions Picture Framers & Art Supplies Nelson, Inkt.co.nz, Takapuna Art Supplies Auckland (tasart.co.nz), The Drawing Room Christchurch (thedrawingroom.co.nz), The French Art Shop Auckland, TWB Framing & Art Supplies and Warehouse Stationery (warehousestationery.co.nz).

Liquitex

PROFESSIONAL

ACRYLIC MEDIUMS™

Unlock what is possible with 8 new professional acrylic mediums.

8 new additions includes Masking Fluid, Satin Medium, Satin Gel, Silkscreen Medium, Gold Metallic Medium, Silver Metallic Medium, Glass Medium, and Crackle Paste.

NEW Liquitex Mediums available from Art Supplies Southland Invercargill (artsupplie southland.co.nz), Hobbyland.co.nz, Humanity Books & Fine Art Supplies Hastings, Imagine If Morrinsville (imagineif.co.nz), Impressions Picture Framers & Art Supplies Nelson, Paper Tree Tower Junction Christchurch (paper-tree.co.nz), Takapuna Art Supplies Auckland (tasart.co.nz), The Drawing Room Christchurch (thedrawingroom.co.nz), The French Art Shop Auckland, TWB Framing & Art Supplies and Warehouse Stationery (warehousestationery.co.nz).

Learn more www.liquitex.com

  LiquitexNZ

20 NEW COLOURS



8 NEW MEDIUMS



Featured Artists:

BRENDA LIDDIARD

Page 4



ESZTER LUCA

Page 24



SARAH POU

Page 48



CARL COCKILL

Page 16



HIRIA ANDERSON

Page 42



VJEKOSLAV NEMESH

Page 52



THE TEAM

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

ART
 Layout & Design MegaType Publishing

EDITORIAL CONTRIBUTORS
 Megan Lavin-McIsaac Winsor & Newton
 Douglas Chowns John A Dumergue
 Evan Woodruffe Sam Earp
 Ira Mitchell

SUBSCRIPTIONS

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

WEB PAGE

www.thenzartist.co.nz

CONTACTS

Subscriptions info@thenzartist.co.nz • Tel: 09 434 0096
 Information info@thenzartist.co.nz • Tel: 09 434 0096

ISSN 2744-7782 (Print) No print edition at this time
ISSN 2744-7790 (Online)



Find us on www.facebook.com/NZArtistMagazine

© The New Zealand Artist Magazine 2013. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted by any means, electronically, mechanically, photocopied, recorded or otherwise without the express permission of the copyright holders. Opinions expressed in signed articles, or in advertisements appearing in The New Zealand Artist Magazine are those of the author and advertiser and do not reflect those of this magazine nor its publisher.

UNFORTUNATELY NO PRINT SUBSCRIPTION AT THIS TIME

\$30 FOR A ONE YEAR DIGITAL SUBSCRIPTION

The perfect gift, spoil yourself or a friend!

PAYMENT BY CHEQUE:

Complete the subscription form and send it with a cheque made payable to: The New Zealand Artist Magazine
Postal Address: 2363 Whangarei Heads Rd, RD4,
Taurikura, Whangarei, 0174

SUBSCRIBE ONLINE:

www.thenzartist.co.nz/subscribe.html

SUBSCRIPTION ENQUIRIES:

09 434 0096 or E-MAIL: subscriptions@thenzartist.co.nz

DIRECT DEPOSITS TO:

The New Zealand Artist Magazine:
BNZ Account number:

02-0492-0142565-000

Use your full name as a reference.

Please email proof of payment,
your NAME and POSTAL

ADDRESS details to:

subscriptions@thenzartist.co.nz



February/March 2022

PRIMARY SUBSCRIBER OR GIFT GIVER	
Name:	
Tel:	Email:
PLEASE SEND GIFT SUBSCRIPTION TO:	
Name:	
Tel:	Email:
BACK ISSUES:	
BACK ISSUES SERIES 1 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>	BACK ISSUES SERIES 2 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>
BACK ISSUES SERIES 3 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>	BACK ISSUES SERIES 4 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>
BACK ISSUES SERIES 5 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>	BACK ISSUES SERIES 6 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>
BACK ISSUES SERIES 7 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>	BACK ISSUES SERIES 8 • \$30.00 incl. Yes <input type="checkbox"/> No <input type="checkbox"/>
INDIVIDUAL COPIES @ \$5.00 EACH @ www.thenzartist.co.nz	TOTAL \$



SERIES 1



SERIES 2



SERIES 3



SERIES 4



SERIES 5



SERIES 6



SERIES 7



SERIES 8



SERIES 9

Contributing Writers



MEGAN LAVIN-McISAAC
PUBLISHER/EDITOR
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.



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



CINDY KENT WOEST
CONTRIBUTING WRITER
Cindy has a fine art (oil painting and art history) BA degree and a Masters in City and Regional Planning. She is passionate about creatives being brave enough to follow their passions and is currently trying it out for herself.



TIM SAUNDERS
CONTRIBUTING WRITER
Tim is a UK-based journalist and amateur artist. He writes about art, travel and motoring as well as poetry and fiction. Tim has written six books including his latest collections of short stories and poetry (TA Saunders), available as ebooks and paperbacks from Amazon. <http://tasaunders.weebly.com>



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
CONTRIBUTING WRITER
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.



MATT MORTIMER
CONTRIBUTING WRITER
Taupo-based freelance writer and photographer. Matt has a Diploma in Business Studies (Comm) and a certificate in Te Reo Maori. He is passionate about writing upbeat and exciting angles in all articles.



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.

On the cover: "Eternal Blossom"
– Vjekoslav Nemesh
PG 54

AMANDA BATES Page 32



JOHN A. DUMERGUE Page 20



SAM EARP Page 36



ARTISTS FORUM Page 28



Contents:

REGULARS	PAGE
Subscriptions	2
Artists Forum with Dougie Chowns, Part 42	28
ART MATTERS	
Jo Jago by Ira Mitchell	46
Art Products	62
FEATURED ARTISTS	
Brenda Liddiard	4
Carl Cockill	16
Eszter Luca	24
Hiria Anderson	42
Sarah Pou	48
Vjekoslav Nemesh	52
INTERNATIONAL FEATURE	
Amanda Bates	32
FEATURE	
Cutting Colour – John A. Dumergue	20
EXHIBITIONS AND EVENTS	
Nemesh Art Awards	56
Little Black Gallery	59
Photographs of Olaf Peterson	60
DEMONSTRATIONS	
da Vinci Brushes by Evan Wooduffe	8
How to paint a forest, river landscape by Sam Earp	36
NEWS	
50 Shandes of Autumn Photography Competition	47

Send your letters and suggestions to:
The Editor,
The New Zealand Artist Magazine,
2363 Whangarei Heads Rd, RD4, Whangarei 0174
editor@thenzartist.co.nz

LYRICAL FLOW

Being involved in the arts as a songwriter, singer and musician for most of her life, Brenda Liddiard became interested in painting around 2000. A big influence and inspiration in this discipline was her late brother, Chris Liddiard, who was a watercolour artist based in the UK. Brenda and her brother were born in Essex in the UK, Brenda now living in Auckland, New Zealand.



Waitakere Art Award 2020. 'What If? II' won 2nd prize in the painting section



'Passion III' - 500 x 300mm. Mixed media on board

With her brother's influence, Brenda started her painting career using watercolours. She attended many workshops and summer schools with well respected tutors including Allie Eagle, Cushla Parekowhai, Jane Zusters, James Lawrence, Sue Daly, Maree Wilson, Phillipa Blair and Brett A'Court.

"At age 50, finding a new creative path was very exciting for me, it opened up a whole new world. I wanted to pursue the learning for as long as possible and realised this was something I could do as I grew older."

Brenda finds inspiration everywhere - from the wonderful colours and forms of the natural world to the human made creations in the city, including the fascinating features of the human face with the multitude of stories behind the eyes, and the problems and issues found around the world.

When asked about the particular artists that have inspired her, she claims to have a very long list, conceding to mention a few here, "Gerhardt Richter - for his extraordinary breadth of artistic achievement, and that he's still painting, well into his 80s. Rita Angus - for her feisty attitude and wonderful skills, particularly her exquisite watercolour landscapes, but also her fabulous self-portraits. I was particularly inspired by one of these when doing one of my own self-portraits. Allie Eagle - who has been a faithful mentor and encourager since my early forays into art, for her tireless generosity with her wealth of knowledge and experience, and the beauty and power of her paintings. David Hockney - another extraordinarily diverse artist, endlessly curious and experimental well into old age.

"There are many more I could mention, but I'm particularly inspired and encouraged by those artists who are totally devoted to following their own path, whether or not that style is currently in vogue. I think it's important to be yourself."

One particular thing that Brenda enjoys about being an artist is the constant problem solving. "It keeps the brain working and provides a great outlet for emotions of all kinds."

She is most proud of the work done by the group she co-founded, 'Art for Change', which has had two major exhibitions at Depot Artspace in Devonport. "These exhibitions were designed to raise both funds and public profile for important causes such as resettling refugees in Auckland, and the work of the Roots of Empathy organisation which focuses on tackling bullying and other social problems in primary schools. Both exhibitions were extremely successful, and also gave many artists the opportunity to have their work exhibited, while also contributing to worthwhile causes."

Brenda has learned innumerable lessons from being involved with 'Art for Change'. "I have met so many great people and learned a huge amount about organising, networking and administrating. Stressful, but very rewarding."

Apart from 'Art for Change', Brenda also belongs to a painters collective, 'Ten Last Strokes' that consists of former members of Allie Eagle's classes at Corban Estate Arts Centre in Henderson, Auckland. This is a group of wonderful women who create regularly together, support each other in many ways and provide helpful critiques, sharing of materials, resources and collegiality. "When one person attends an interesting workshop, they will often come back to the group with whatever they have learned, and the knowledge gets shared around."

Finding herself much more observant about the world around her, and finding that creating art has tempered her tendency to be impatient, Brenda has learned that it's okay to make mistakes. "The main lesson to be learned from making mistakes is that you have to make them if you're going to do any growing. If you don't push the boundaries of your comfort zone you won't progress very far. Mistakes can sometimes end up being 'happy accidents', and I have had a number of experiences where what I thought was a fatal mistake turned out to improve a painting, or take it in an unexpected and more interesting direction."

Being an eclectic personality, her preferred subjects tend to change as she follows different ideas, ranging from landscapes and seascapes to portraiture and abstracts. As regards her favourite medium, she says: "I have different favourites for different purposes, and I've worked through

AOTEAROA ARTIST - April/May 2022



'Taakoka Island, Rarotonga' - 600 x 850mm. Oil and Acrylic on board



'Region 5: You are not forgotten' - 250 x 250mm. Acrylic on board

watercolour, acrylic, mixed-media and oils over the years. These days I'm working mostly in oils because I love the rich texture of the paint, both to work with and to look at. However, sometimes I want to work in multi layers and at some speed, and that's hard to do with oils, so then I turn to acrylics. On the other hand, I also love what you can do with watercolour, which cannot be achieved with oil or acrylics."

Brenda is very fond of her easel, finding it much less stressful to work upright instead of when she does her large abstracts on the floor, which can be very physical and tiring. Her processes of working vary greatly depending on the piece she is working on. "If it's a portrait, then I usually begin with a pencil sketch, whether working from life or a photograph. For the series of

portraits which comprised my solo exhibition at Depot Artspace in 2021, I used oil on Hahnemühle paper, with a finishing coat of cold wax.

"With an abstract, I'm just following my intuition and waiting for the painting to tell me what it needs next, so there isn't really a standard process. But if I'm working with

acrylics, when I feel like one layer is complete I will let it dry and then apply a coat of clear medium, allowing it to dry thoroughly before starting the next layer. I find this gives more depth to the piece, and also provides an isolation coat, so that I can correct mistakes in the next layer, as long as the new paint layer is still wet. I also apply a coat of clear medium as a final protective finish."

Toxic materials are a no-go for Brenda in her studio, "Golden Acrylics are excellent paints, but I sometimes use Pebeo, which are cheaper, if my budget is limited! For oils, I would love to use the very best quality paints, but quite frankly can't afford them. I find the Art Spectrum range a good compromise, also Winsor & Newton. I use Art Spectrum Brush & Hand Cleaner to clean my oil brushes. It's expensive, but non-toxic and very good, and can bring stiff, tired brushes back to life. I'm always hunting for bargains!"

As a songwriter, music with lyrics can be very distracting, so she prefers to opt either for silence, or instrumental music. At other times she'll listen to political podcasts, NPR (American Public Radio) or Radio NZ National.

In her free time Brenda likes to walk and swim a lot. "I'm doing my best to keep the ageing process at bay! I'm very active in the folk/acoustic music scene in New Zealand, and have toured extensively all over the country, as well as Australia and the UK, with my musician husband, Mark Laurent. We have also performed voluntarily many times for various organisations/causes. I have



'Sunset on Rushlake Green' - 290 x 420mm. Watercolour on paper



'Jerusalem Window I' - 400 x 610mm. Mixed media on board




'Listen to the small voice' - 910 x 610mm. Mixed media on canvas



'Mary Ann' - 420 x 300mm. Oil on Hahnemühle paper

a daughter in Brisbane, a step-son in Auckland, and two grandchildren."

For new artists, Brenda advises to look and read about lots of different art. "Try to keep an open mind. There are so many resources available at libraries, galleries and on the Internet. I really enjoy watching videos where artists demonstrate and talk about their process and other aspects of their work. Look for classes/workshops with well respected tutors. Good tutors will also attract experienced artists, and you're likely to learn a great deal from the other participants as well. As I said earlier, don't be afraid of making mistakes – see them as opportunities to learn. Don't take other people's opinions of your work too seriously, it's only one opinion, and everyone looks at art in a different way, with different ideas in mind, so don't give up!"

Brenda has work in Australia and New Zealand. You can learn more about Brenda on her website: brendaliddiard.co.nz and digital prints (not reproductions of her original paintings) can be purchased on the FeltNZ website: felt.co.nz/shop/liddiardart 



'Hono's Home': In memory of Honotana Tamihana, 1954 - 2020 - 600 x 600mm. Acrylic & oil on board



By Evan Woodruffe

WHICH BRUSH FOR WHICH MEDIUM



We offer so many brushes here at Gordon Harris that you may wonder what they're all for. While the unusual shape of some brushes, such as the da Vinci Vario Effect with its 30+ tips, suggest their unique abilities, the more pedestrian-looking brushes have their special talents too. Let's pair up some of our most popular brush lines with the most common paint types.

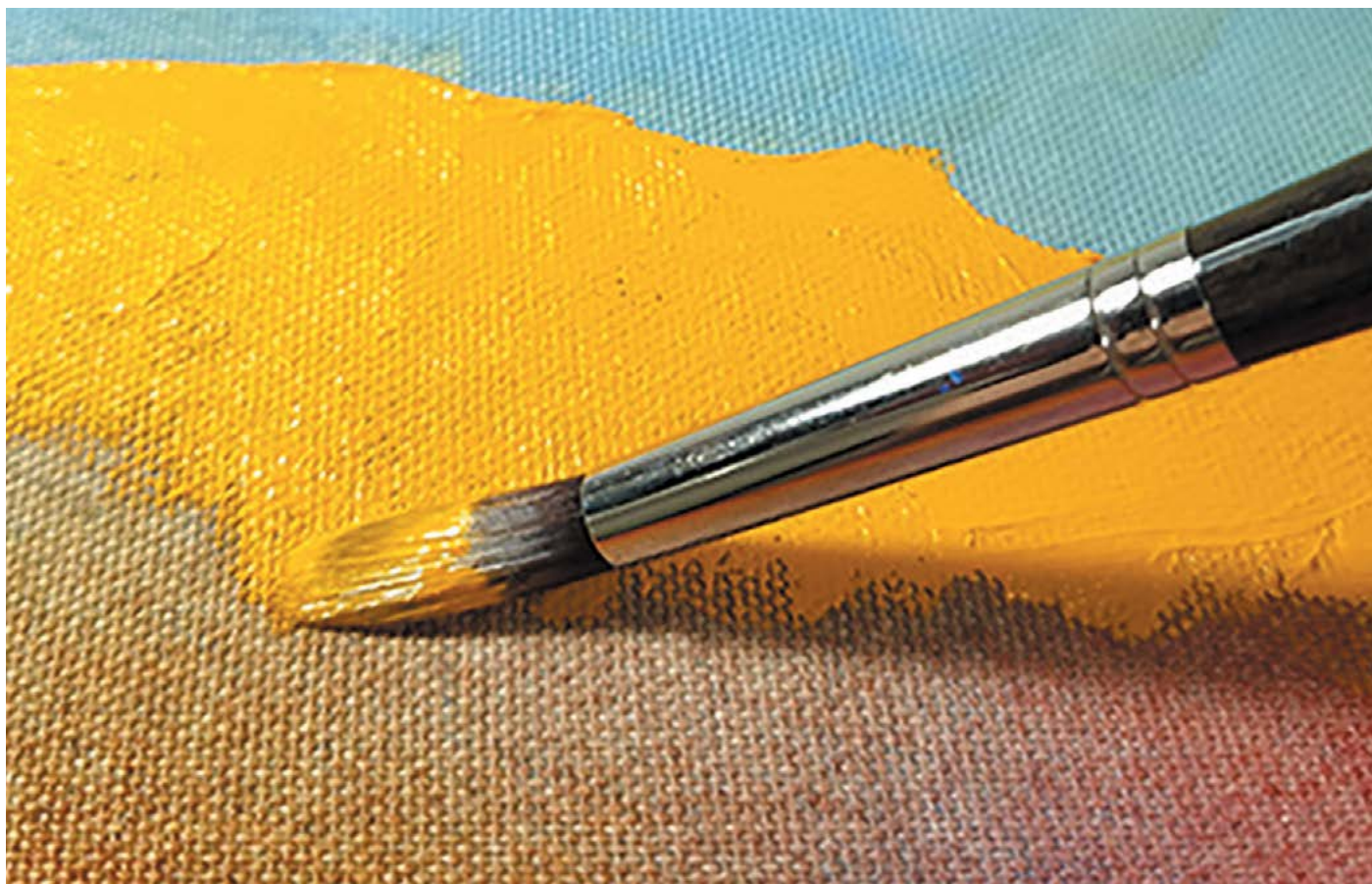
Brushes For Acrylic Painting



Synthetic brushes are best for acrylic paints – their fast-drying nature makes it difficult to clean out of natural and bristle hair brushes, while synthetic fibres clean out easily. New fibre technologies have allowed German brushmaker da Vinci to match the stylist demands from the varied viscosities of modern acrylics with a wide range of synthetic brushes. Da

Vinci use pure fibre mixtures in different widths and lengths to mimic the flex and fluid-holding capabilities of natural hair while providing the durability of synthetic fibres.

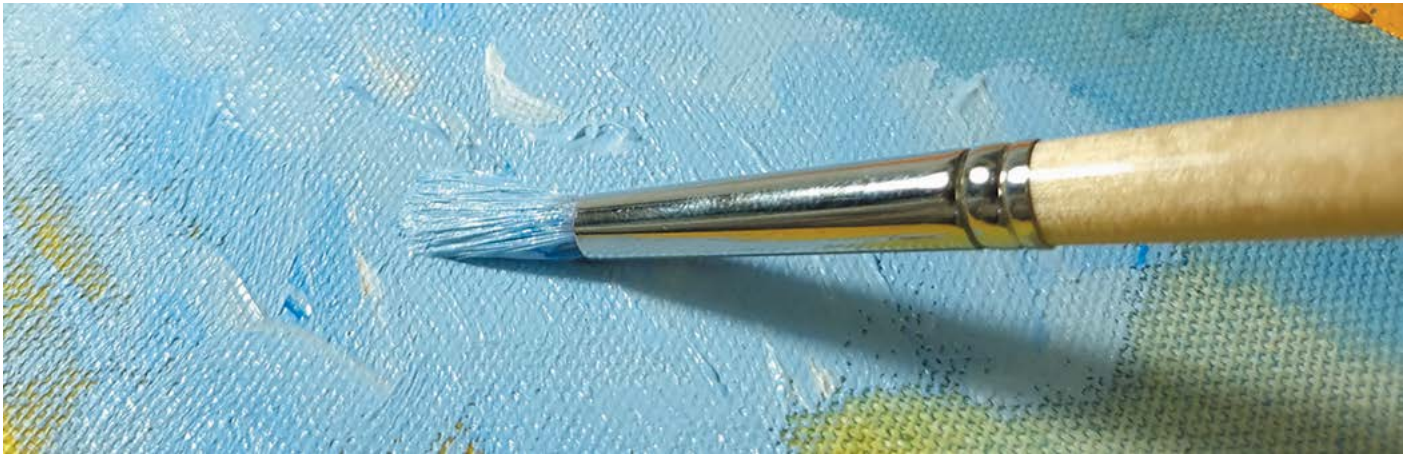
A good rule of thumb for selecting your brush is: the stiffer the brush; the stiffer the paint, the stiffer the brush; the softer the paint, the softer the brush.



da Vinci Top Acryl pictured

However, many painters make the most of acrylic's versatility, often using Heavy Body tube colour alongside Acrylic Inks, and want a brush that performs well with both. The [da Vinci Top Acryl](#) does this brilliantly, and is the go-to brush for most acrylic techniques. [Top Acryl](#) has plenty of strength to push pasty paint, and its special blend of

fibres suck up plenty of fluid for generous liquid colour application. [Top Acryl](#) is made with da Vinci's interlocking effect, so the brush holds its shape to respond to every nuance, no matter the viscosity. The long, anthracite handles are balanced for complete control, whether painting close or at arm's length.



da Vinci CHUENO pictured

Most painters still use tube colour, as the stiff texture is what we think of as 'paint'. While oilpainters use bristle brushes made from hog hair, acrylic painters can achieve the same characteristics with the [da Vinci CHUENO](#) synthetic

bristle brushes. Like natural bristle, the [CHUENO](#) fibres sport split ends called "flags". These carry the paint and contribute to many separate brush lines of colour in every stroke, emphasising gesture and movement.



da VinciNova Brush Pictured

Growing fastest in popularity are free-flowing acrylic colours, such as Fluid Acrylics and Acrylic Inks. These paints require brushes that hold a lot of colour but are flexible

enough to control the paint. The [da Vinci Cosmotop-Spin](#) and [Nova brushes](#) are perfect for these techniques, with their thirsty blend of fibres and elasticity.



da Vinci Casaneo Brush pictured

For the most liquid of acrylic colours, the extra soft, floppy [Casaneo range](#) can be used to achieve wide area washes and loose, flowing applications. The [Casaneo](#) holds

an incredible amount of fluid and comes in a huge range of shapes for just about every conceivable effect.



da Vinci Impasto brush pictured

Acrylic paint is recommended for very thick, pasty painting too. It's fast and thorough drying makes it ideal for layers of heavy application. This takes a very durable brush, and the [da Vinci Impasto](#) is rightly called the 'flexible painting

knife brush'. The [Impasto](#) has been developed for use even with extra heavy acrylic gels and pastes, while retaining the control associated with brush painting.

Brushes For Watercolour



"You only need one brush, as long as it holds plenty of fluid and comes to a good point". So said my father many years ago when I first took up watercolours. Traditionally, these brushes were natural hair such as sable and squirrel, but with German technology da Vinci is making high performance

watercolour brushes using special synthetic fibres too. The adage still holds – watercolour painting requires a good quality brush, and fortunately these days they're more affordable than in the past.



da Vinci Sable brush pictured

[Sable](#) is still regarded as the ultimate for a watercolour brush. It provides unmatched control through its extremely responsive elasticity and finest tip. There are varying qualities, with the cheapest called Red Sable and the best hair called Kolinsky. While some manufacturers will mislabel their

qualities, da Vinci insists on only their best Siberian selection being made into Kolinsky Maestro Sable brushes – this hair is worth more than gold per weight! Looked after properly, a good sable brush will last many, many years, and provide you with the perfect, strong tip carrying plenty of fluid behind it.



da Vinci Cosmotop-Mix brush pictured

The [da Vinci Cosmotop-Mix](#) offers a less expensive blend of natural and synthetic fibres that holds a large amount of fluid and comes to a good tip. Not as springy as pure sable,

the Cosmotop-Mix is especially good for gouache (opaque watercolour) painting, and an economical alternative for those wanting the qualities of natural hair.



da Vinci Casaneo brush pictured

The revolutionary synthetic fibre developed by [da Vinci, Casaneo](#) has almost totally replaced the delicate and expensive black squirrel hair formerly used for watercolour wash brushes. Casaneo is a soft, wavy fibre that holds an

incredible amount of fluid behind its fine tip. [Casaneo](#) has very little spring, instead offering a gentle, floppy application perfectly suited to wet-in-wet techniques, washes and delicate work over non-staining colours.



da Vinci Cosmotop-Spin pictured

The [da Vinci Cosmotop-Spin's](#) unique mixture of synthetic fibres in different widths and lengths make it hold a surprising amount of fluid, and this makes it perfectly suitable

for watercolour techniques. The [Cosmotop-Spin](#) has a springy response and fine tip for excellent control, at less cost than natural hair brushes.

Brushes For Oil



Painting with oilcolour can be hard on your brushes, with the coarse grain of the canvas and fine abrasion of gesso acting like sandpaper. As well as good cleaning, you can make them last a lot longer by following the advice: when the surface is dry, use bristle; when the surface is wet, use

soft brushes. Good bristle brushes are very durable and will withstand the scrubbing action of underpainting and scumbling without furring up, while softer brushes are delicate enough to work wet-in-wet without disturbing the previous soft layer.



da Vinci Mestro-2 brush pictured

The [da Vinci Maestro-2](#) are made from top quality Chungking hog hair, each bristle tipped with “flags” which carry the paint, and interlocked to maintain its shape, even after years of use. These genuine hog hair brushes are strong enough to easily manipulate oilcolour straight from the tube,

pushing it out as thinly or thickly as you desire. [Maestro-2 brushes](#) are the workhorse of oilpainting, often completing almost all the action, with just the delicate work left for softer brushes.



da Vinci Chuneo brush pictured

With genuine Chungking bristles getting more expensive, da Vinci set about developing a synthetic bristle that mimics the structure and performance of these precious natural fibres. [CHUNEO](#) are the first synthetic fibre to offer “flagged” tips and similar tensile strength to the Chungking

bristles, with the additional benefits of better wet-in-wet control, easier cleaning, and much cheaper production costs. [CHUNEO](#) are durable enough to handle underpainting and dry brush techniques, yet responsive enough for delicate layering.



da Vinci Black Sable brush pictured

Famed in the 19th Century for portrait painting, [da Vinci Black Sable brushes](#) are ideal for softening, blending, and layering wet-in-wet. Less elastic than red sable and softer than bristle, [Black Sable](#) can delicately manipulate oilcolour even on already wet layers of paint. Subtle transitions of

colour and the softening out of brushmarks are easily achieved with these natural hair brushes. Avoid using them on dry surfaces and they will last many years, with proper cleaning. As with other natural hair, store away from moths.



da Vinci Cosmotop-spin brush pictured

For detail painting with oilcolour, the [da Vinci Cosmotop-Spin](#) and [Nova](#) brushes are excellent. They have plenty of spring for pushing the paint, yet are fine-fibre brushes that

come to sharp points and hold their shape, offering excellent control. [N](#)

Did You Know...?

Nearly a million da Vinci brushes are made by hand every year at their premises in Nuremberg, Germany, with a further two million produced on their unique brushmaking machines. A degree in brushmaking takes several years, and making the most expensive brushes, such as the large Kolinsky sables, are entrusted to the two most experienced women, who have been making brushes for over 30 years.

You can check it out on our blog:

[How artists brushes are made](#)

[What different brush shapes are for](#)



da Vinci

The Gordon Harris Autumn SALE

Prices Fall on Selected Products

EXPRESSION
Stretched Canvas

pēbēo
Craft Paints

HARDER & STEENBECK
Airbrush

ARCHES
Watercolour Paper

WINSOR & NEWTON
Drawing Inks

gēdē
Modelling

& More!

AUCKLAND HAMILTON WELLINGTON CHRISTCHURCH

SHOP ONLINE NOW

Gordon Harris
THE ART & GRAPHIC STORE

www.gordonharris.co.nz

AN INNER GLOW

As an Architectural Technician, Carl Cockill works a 40 hour week in Dunedin and is currently raising three children with his wife Cheryl. As such, his time for painting is limited to night times and weekends. He has no formal training in oil painting so his natural talent is a joy to behold.



The inconsistent revenue stream from being a full time artist is the only thing that's holding him back from enjoying his talent on a permanent basis. "Once the financial burdens have lessened and my lovely children have

flown the nest, I feel retirement would be the best time for me to pursue this path on a full-time basis. In the meantime I am happy pursuing my art as a (slightly out of hand) hobby. I am always pleased to sell the odd piece of work and have one of my

paintings go to a new home." The privilege of raising his children saw a necessary ceasing of his artistic pursuits for a time. "I'm not complaining, my wife and family come first, always. I am loving every minute of my family, and wouldn't change a thing."

Carl's father was the first person to inspire him. "He painted as a hobby, as I do, and was always creating something. When I started to show some promise, his comments and advice encouraged me. My father loved Raymond Ching's work and had a number of his books in the house. I now proudly own these books. I love the realism of the paintings and always wanted to try and emulate that technique."

A few years later, around 2015, when Carl found he could devote more consistent time to painting, he noticed there were some artists doing tutorials on YouTube. Having had no formal training it was encouraging for him to see he was on the right track. "Michael James Smith, Andrew Tischler, Samuel Earp and Freeman White are a few of the artists who have



'Big Blue Lake Manapouri' - 760 x 760mm. Oil on canvas



'Toward Cromwell Gorge' - 760 x 250mm. Oil on canvas



'Cromwell Overwatch' - 1200 x 450mm. Oil on canvas



'Bay of Many Coves' - 760 x 250mm. Oil on canvas

occupied much of my time in watching their tutorials to see how they approach their work. I came across Renato Muccillo a few years back - he would have to be my favourite at the moment."

Carl has always gotten a kick out of creating things and gains satisfaction from seeing a piece well made and the process and practice needed to get to the final result. "I really don't know where my drive comes from. My mindset is constantly set to 'composition' mode where I am always looking at my surroundings in terms of a painting."

He carries his camera with him everywhere, in case he sees something that stands out or will make great reference material. "I am drawn to landscapes mostly as that is a subject I know I have a chance of completing technically. I really take my hat off to those who can paint portraits - the accuracy of that astounds me." Carl's gut feeling dictates what he will paint next. "I haven't really settled on a consistent landscape subject, if I like a scene, then I just have to try and paint it."

For Carl, the biggest payout gained from his work is knowing . . . "Hey, I did that. 25% love and the rest hard slog



'Tutoko River' - 1500 x 500mm. Oil on canvas

full of technical difficulties and self-doubt - the satisfaction of completing a work is immense."

Carl's ambition until he can become a full-time artist is to get the exposure needed to be recognised in his own right. Until then, he is keen to gain some supplementary income via original sales, or prints. "In five years time I would like to have gained technical expertise, learned a lot more regarding composition, colour theory and most importantly, the business side of being a full-time artist. I would also like to be a bit faster in my work, with more confidence in my ability."

INSPIRATION

The breathtaking scenery of the South Island encourages big vistas with mountains and rivers in his imagination and provides never ending inspiration for Carl. "I am currently working on a series of oil paintings based around some of the local creeks around Dunedin - denser bushes areas where amazing lush greens can be found on the mossed rocks, with small waterfalls cutting down the creek. I have loads of reference photos, and one painting started."

In his journey he has found that mistakes are a very necessary part of the experience. "Mistakes make you better. I have lots of paintings and drawings discarded over the years that I didn't think were any good, but without them I couldn't correct myself."

Carl's favourite medium is oil paint, loving the texture of the paint and the ability to correct things that aren't working. "I think I am fairly well set up in my studio, I have rails on the wall to hang canvases while I paint and also to store works in progress - all handy to my glass palette, brushes and paints. My computer set-up is nearby, where I plan and compose before transitioning to canvas. When I think of it, my camera is my favourite piece of equipment, I enjoy searching and finding the next subject matter as much as I enjoy painting it."

Planning holidays and weekend outings around gathering reference material Carl then picks through his photographic arsenal, viewing them over and over until one starts to pop out and the gut feeling of inspiration fires up. "I'll either use the photo as a whole or look for parts within the photo that catch my eye. I compose the painting and then usually leave it for a few weeks or months and then check back on it. If it still excites me, then I will select it for a painting."

"I like to buy rolled canvas and stretcher bars to create a stretched canvas to the size I want it to be. Usually I grid the canvas and transfer the basic shapes from my reference to the canvas. In the past I have used an epidiascope to transfer the work to the canvas. From here, I just 'wing it'. I block in layers with similar colours and then spend a lot of time building layer upon layer, pass after pass until I feel it's right. Knowing when to stop




'Glenorchy' - 900 x 380mm. Oil on canvas

is one of my biggest hurdles at the moment." He will often have two or three paintings on the go at the same time as he feels a bit jaded working consistently on the same painting, so he switches and swaps for a change in perspective.

Loving sport, particularly Cricket and Rugby, he enjoys watching the games while he is painting. Other than that he listens to music, podcasts and YouTube channels. In other free time he attends games and music concerts when he can. He spends holidays with a great group of friends in Central Otago and at the holiday park.

For artists just starting their journey, Carl advises, "Don't stop trying. It won't come easy but it won't happen if you don't keep at it. Do something every day, and I mean every day, even if you are not in the mood. As a general rule, even if I am feeling a bit lazy, I force myself to spend five minutes painting. In most cases that five minutes turns into half an hour and that half an hour will normally focus me right back on track.

At this time Carl has work in the Central Art Gallery in Queenstown. He also has work available through his website and has sold mainly in New Zealand. To see more about Carl and view his work, visit www.carlcockillartist.com 



'Doubtful Sound' - 300 x 300mm. Oil on canvas



'Old Cromwell Bridge' - 500 x 400mm. Oil on canvas



'Doubtful Arm' - 550 x 550mm. Oil on canvas

Cutting Colour

By John A Dumergue

A few years ago while on a London - Paris trip my wife and I were informed about exhibitions at the Tate Modern Gallery in London. These were works by [Henri Matisse](#) and [Kazimir Malevich](#). The gallery had access for the disabled, and Sign Language tours were also available.



The entrance to Tate Modern London. Photo credit John Dumergue



Henri Matisse - Blue Nudes I-IV (1952)



Kazimir Malevich - Boy (1928 - 1932)



Kazimir Malevich - White Cross (c.1927)

CUTTING COLOURS
special exhibition
of paintings &
paper cutouts
by
JOHN DUMERGUE

12 - 25 September 2015
open daily 10am to 5pm

Arts Central Gallery of Fine Art & Craft
100 Peterborough St, Central Christchurch
377 5355 facebook artscentralchristchurch

ARTS CENTRAL

A poster designed by the Gallery showing paper cut-outs of 'The Road' and 'Beach Huts' for an earlier exhibition



Cycling through France. Paper Cut-outs



New Zealand Kaka Beak. Paper Cut-Outs



The River. Paper Cut-Outs

I thought some of the Malevich paintings had a harshness about them, including some that had cubist construction, and the painting:- 'The Black Square' was rather unsettling, a feeling many viewers have experienced over the years. Five years later Malevich went from this painting to painting a white cross on white. His coloured abstract works were more appealing to the eye.

While it is important to date and sign your name on a painting, Malevich believed the date should refer to the idea for the painting rather than when it was painted.

When he died a large group of mourners carried flags with black squares.

The Matisse exhibition was titled 'The Cut-Outs' and was certainly more to my liking, in fact, on our return home to New Zealand I was very inspired and produced many paper cut-outs. Some of these were exhibited at Arts Central Gallery of Fine Art and Craft in Christchurch along with my acrylic works.

The Matisse cut-outs are a mixture of representation and abstraction. All of my cut-outs are also a mix of both. Matisse would have his assistants paint pieces of paper using gouache paint colours of his choice, and once dry he would proceed with his scissors. Today we conveniently have many

retail outlets selling sheets of coloured paper, and the only clean up required is picking up the waste off cuts.

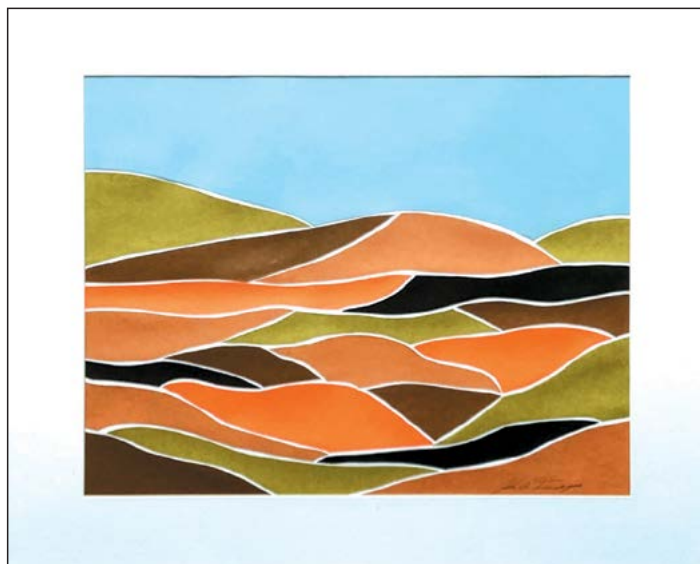
While I describe this art as 'Cutting Colour,' Matisse referred to it as 'Drawing with Scissors.' My wife and I purchased some Giclée prints of his work that remind us of the wonderful visit to Tate Modern. These were titled 'The Sheaf' and 'The Horse the Rider and the Clown.' They were on Purcell Ultrasmooth Fine Art 300gsm paper.

The Great Granddaughter of Henri Matisse Sophie Matisse is also an artist, and his Grandson Paul Matisse is an inventor and an artist.

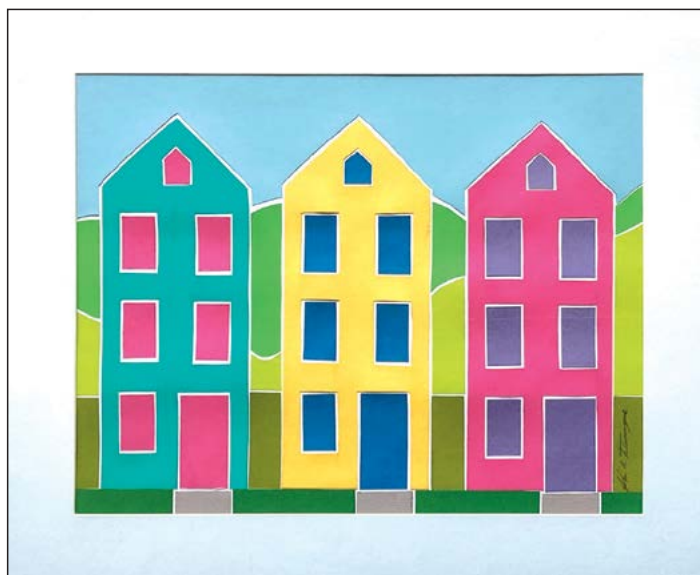
I thought it appropriate to conclude with the following quote:-

'It is no longer the brush that slips and slides over the canvas, it is the scissors that cut into the paper and into the colour. The conditions of the journey are 100 per cent different. The contour of the figure springs from the discovery of the scissors that give it the movement of circulating life. This tool doesn't modulate, it doesn't brush on, but it incises in, underline this well, because the criteria of observation will be different'-

Matisse.
N



Hills. Paper Cut-Outs



Coloured Houses. Paper Cut-Outs



Woman at the Beach. Paper Cut-Outs



Picasso. Paper Cut-Outs

Are you ready to take your art to the next level?
 If you want to Showcase your art to a world wide audience then Colour In Your Life **wants you!**

"Filming in New Zealand again soon!"

Put Some Colour In Your Life

"This show turned my life around!"
 Judy Waters - YouTube views 192,983

Find out more **Watch us on YouTube**
www.colourinyourlife.com.au

f t i v p

Impressions 

Stockists of



The best pastels must be second to none in their subtlety and intensity of colour, their fluency and responsiveness to touch, and in their delicacy and robustness. Unison Colour hand-made pastels aspire to that perfection.

Order direct from Impressions and have them delivered to your door, usually the next day.



11a Sundial Square, Richmond, Nelson 7020
 Ph/Fax 03 544 5756, www.impressionsnelson.co.nz

SO FLAT
 GOLDEN
 MATTE ACRYLICS

NEW
 Golden SoFLAT MATTE Acrylic Paint
 Available now, find it here!

**SO FLAT.
 SO MATTE.
 SO OPAQUE.**



Titanium White
 Blanc de Titane
 PWH ASTM D4236

AUCKLAND HAMILTON WELLINGTON CHRISTCHURCH
 Shop Instore or Online: www.gordonharris.co.nz



 **print art**
 FINE ART IMAGING



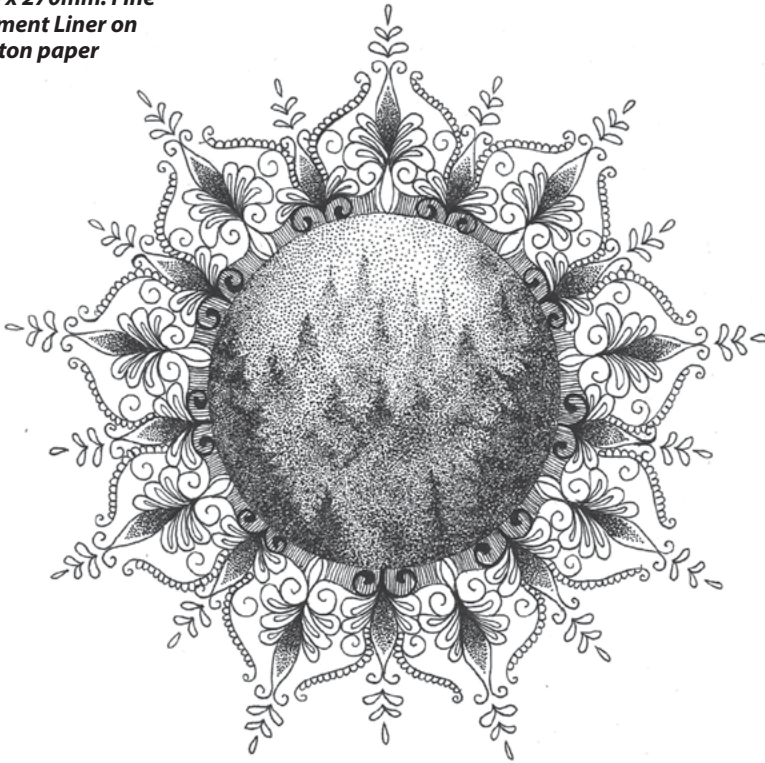
Archival Giclée Printing
 Artwork Reproduction
 Canvas Print & Stretch
 Packaging & Shipping
 Turnkey Artist Services

For great prices and personal service,
 give us a call now!

t 09 415 6659 m 021 132 1691

www.printart.co.nz

**'Young Hearts' -
280 x 270mm. Fine
Pigment Liner on
Cotton paper**



Eszter's STATEMENTS

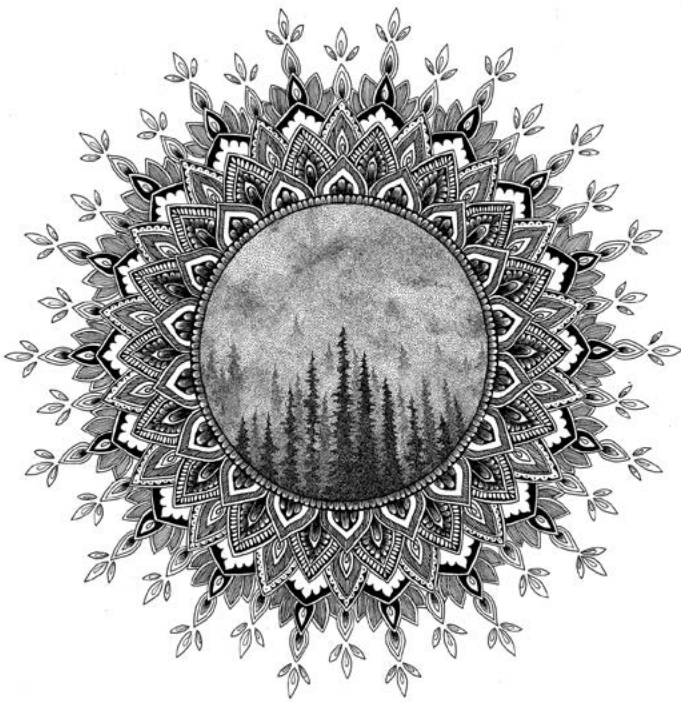
Loving to create statement pieces, Eszter Luca, born in Budapest, Hungary, studied a Bachelor of Arts at Nelson Marlborough Institute of Technology in 2014. Concurrently she studied a Diploma in Interior Design which she feels has greatly influenced her career as an artist.

Many people say that “art is not a real career” yet in today’s world anyone from around the world can see your artworks with the push of a button, and if you have the motivation and deep passion for art, then there’s nothing stopping you from pursuing that dream. Eszter has always had a passion for the arts and always dreamed of taking the leap to turn her passion into a career, so in 2019 she did exactly that.

“I think the biggest motivation for me has been creating works that people love. The process of painting and going through from



'Harakeke Garden' - 200 x 200mm. Acrylic on Wood Round



'Inner Bloom' - 390 x 390mm. Fine Pigment Liner on Cotton paper



'Beyond' - 600 x 600mm. Acrylic on Canvas

beginning stages to the final piece is also a challenge that I love and makes me want to continue painting and drawing. As with all things, when you accomplish something in life, it motivates you to continue doing what you are doing. However my biggest motivation is definitely the excitement and happiness of my customers when they receive their commission or artwork - there's truly nothing like it."

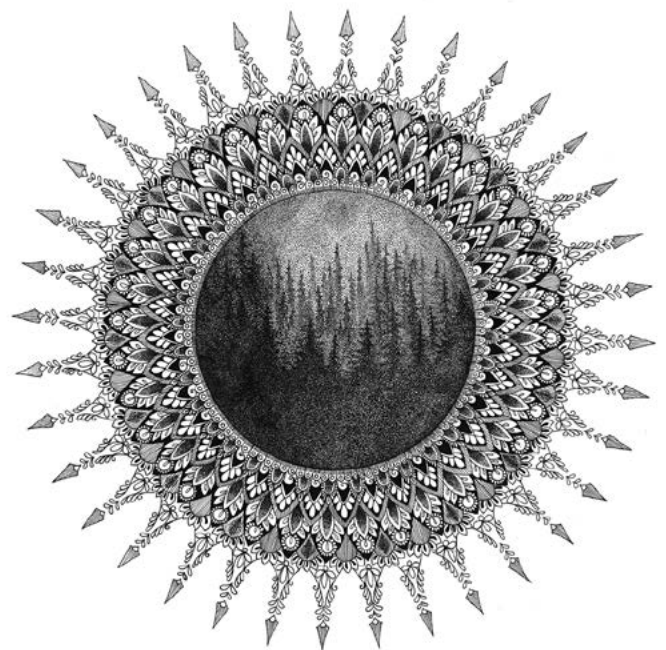
From sitting near the water's edge with the warmth of the sun, leaves wrestling in the breeze, visiting a beautiful area or seeing something pretty, her creative soul loves all beauty around her and inspires her to create. "I've always really admired Gustav Klimt - I love his use of gold in all his

works. There's something so unique about his works that I can never quite put my finger on. My other all time favourite artist is William Morris. I just love his intricate patterns and wallpapers, the balance in his repetitions and his colour schemes. A lot of his work, as well as my own Hungarian heritage and our folk designs, have inspired my pointillism series 'Unknown Horizons'."

On her painting days, Eszter loves the feeling of opening a tube of paint for the day, putting some music on and especially likes to spend rainy days in front of her easel. "On my drawing days, I love the repetition of pointillism. There's something so relaxing about creating repeated dots with a



'Misty Morning' - 760 x 760mm. Acrylic on Framed Canvas



'Below the Surface' - 390 x 390mm. Fine Pigment Liner on Cotton paper

pen, add in some music and it truly is so relaxing. I love that you can get lost in your work and that you get so into it that before you know it, the day is finished."

Some of her favourite pieces to date are part of the 'Unknown Horizons' pointillism collection from 2016, which she created for her Bachelor of Arts and Media graduate exhibition, consisting of seven original drawings of mandalas with pine forests in the centre, she explains the work: "The outer edges of the mandalas were all precisely hand drawn and were inspired Hungarian motifs, and the pine forests in the centre were all hand drawn with meticulous dots (a technique known as pointillism or stippling). So many hours went into those artworks, and I'll never forget that amazing feeling of opening night, and finding out that four of the seven pieces had sold prior to even opening."

In today's world with social media playing such a big part in our lives, Eszter understands the pressure of comparison: "It's hard not to compare yourself to others and it's really hard not to compare your own art with other peoples art - I've definitely had the feeling before that their work is so much better than mine. I think it's really important to remember that art is a journey, you are constantly improving and learning. Real positive strides have been made in that I can look at other people's artworks and recognise their talent and the beauty in their artworks. However, I've also learned that my own art has its own beauty and that beauty is in the eye of the beholder."

Mistakes have always been a learning curve for her, not scary at all. "From mistakes come new exciting works, a new skill that you've learnt and further development into your art career. The biggest lesson



'Moody Wanaka' - 460 x 610mm. Acrylic on Canvas

I've learnt from a mistake would have to be using a good camera. I used to use my phone to photograph my artworks, and they never resembled the artworks very well, the colours would be off and they just wouldn't look like what I was seeing in person. I now use my DSLR camera and take much better photographs of each piece. I edit and colour correct them. By doing this, I have found that my artworks look more professional when I present them online across social media and my website. This process definitely takes longer than just snapping a photo with my phone, but it's definitely worth it."

Currently Eszter is working on a series of round paintings inspired by New Zealand flora and birds. "I've called this collection my 'Native Collection'. These artworks have a pattern like background, each featuring a



'Pohutukawa Garden' - 400 x 400mm. Acrylic on Wood Round

combination of a native plant and a native bird from our beautiful country. I really love this collection as it has a range of fun colours in the background and I love mixing and matching the different plants/flowers with birds to give it personality."

In the future Eszter is hoping to have a solo exhibition and sees herself continuing with her dedication and hard work, perhaps in time producing limited edition prints of her work, for sale.

It is clear to see that Eszter's favourite subjects are fauna and flora, but she is also inspired by the moody landscapes New Zealand's prolific weather patterns produce. She enjoys both acrylic and her trusty fineliner as her favourite mediums - the acrylic for speedy drying times and brilliant colours, and her fineliner for the detail she can produce with it.

Each of Eszter's artworks are different and it depends on what she is doing as to the process. "For my paintings I begin by planning out my composition. Sometimes to do this I will create a rough drawing, other times I look at multiple photos and bring components from each one into a new piece. I begin by applying Gac 100 if it's a wooden surface, if not then I just use gesso. Once it's dry, I begin to block the colour into the right places, this may be a bold background colour, or it could be mapping out some mountains. Once that's done, I begin by fine tuning the layout and then start to add in my darks, lights, mid tones, and finally my touches of detail. If there's a background/ foreground then I always begin with my background and make my way forwards (background: sky, mountains, grass, flax in foreground).

"My pointillism drawings are completely different and I start at one point and slowly work my way around it, adding more dots to make it darker, and less dots to keep the paper shining through to create the highlights. I focus on small areas at a time and really focus on getting the darkness/ lightness of the part I'm working on correct."

When it comes to her preferred products, Eszter explains: "I use Golden Gac 100 to seal any wooden surfaces prior to gesso as this ensures that the painting does not discolour. I currently use Golden Acrylic thick paint for the buttery consistency and how the colours are really pigmented so you don't need to use heaps of it - I'd love to try the Golden open acrylic range next. I love to use Golden Glazing Liquid for thinning out my acrylic paint, perfect for glazing! For super bright whites and final details, I use Golden Fluid Acrylic titanium white, which is really bright and really adds that extra white look. I may be a bit of a Golden fan"

"For bold background colours, I've been reaching for Matisse paints, as they have a range of beautiful colours to choose from. I especially love using these for paintings that have a bold solid background as it means I can easily do touch ups if necessary."

"Last but not least, my favourite fine liner at the moment for my pointillism drawings is the Sakura fine liner! I LOVE how crisp their black is, it looks like a velvet

black, and I like how the black doesn't seem to erase if you tidy up any pencil marks."

Listening to music as she creates helps to keep Eszter in the zone, "Spotify's weekly mixes always find me liking new songs."

During her free time she and her partner enjoy checking out cafes around Christchurch, "there's nothing like a great coffee while people watching" She also really enjoys interior design "I'm forever rearranging my studio and moving things around in our home. I feel that your space should reflect who you are, and the things in your home should inspire you"


For new artists Eszter says:

"Create, Create, Create! The more you create, the more you will find your style and what you love to do.

Don't compare yourself and your work to others and their work. Focus on what you enjoy most. Share your process and work on social media, your family and friends are already fans of your work, so make a page and invite them to it, and with time as you share more progress photos, more behind the scenes and more of your work, more people will see it. Don't rush and enjoy the process."

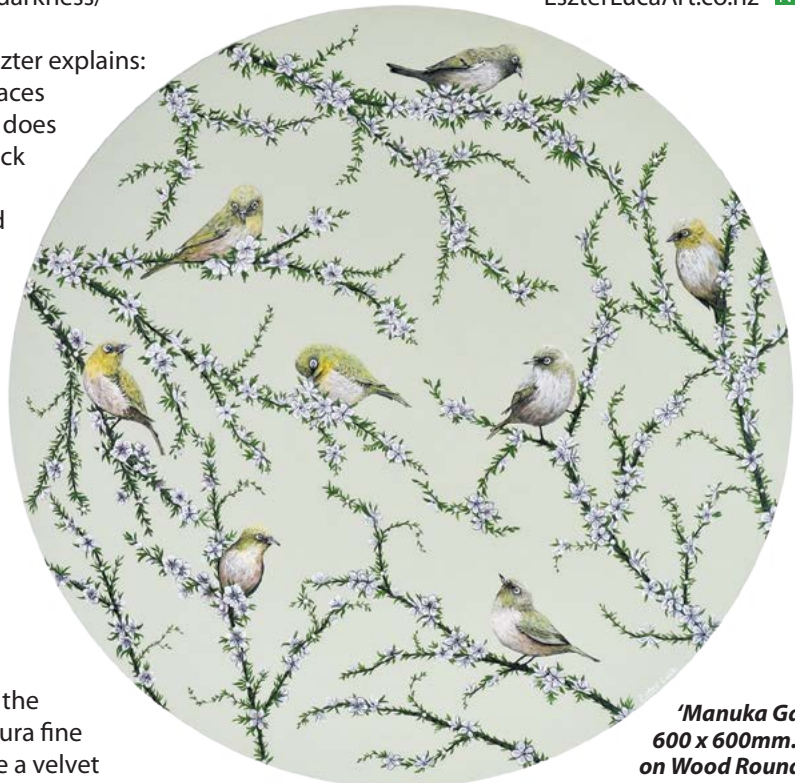
With work currently in 'The wooden Spoon Cafe' in Nelson, Eszter has sold work in New Zealand and Hungary, and is working on an upcoming exhibition in Christchurch.

To see more about Eszter and her artworks, visit

EszterLucaArt.co.nz 



'All Dahlia'd up' - 200 x 200mm. Acrylic on Wood Round



'Manuka Garden' - 600 x 600mm. Acrylic on Wood Round

Artists Forum Sketch Club

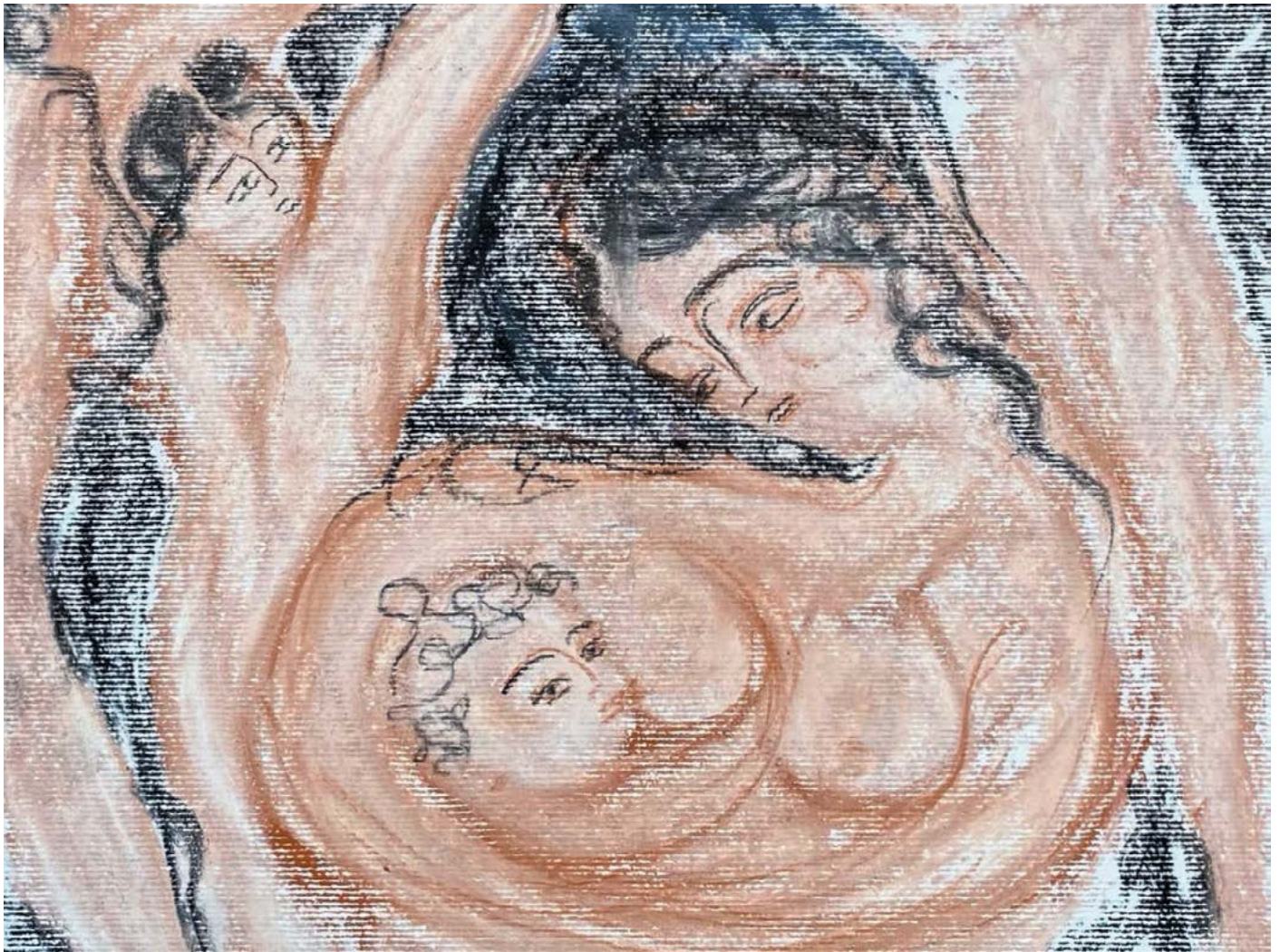


By Dougie Chowns

I am deeply moved by images from Women Ukranian Artists that are enduring suffering. Their images make me want to weep - may I share these with you. Art is many things and is presented in many ways by many artists. The pain of these Ukranian women could not be better conveyed to me, the mother and child dominates again as it has over the centuries.

don't want to write my thoughts in this edition, I wish only to share their images and names. You will be drawn by the power in their works to read on the internet all your questions.

[Here is a link to Rina Torchinsky who will start you with a four minute listen.](#) Be moved by their varied ongoing creative thoughts, experiences and messages. Pictures speak louder than words.



Sana Shahruradova - Mother with a newborn under the closed sky, sanguine and charcoal on paper, March 11, 2022

As Russian forces continue to attack Ukraine, some Ukrainian artists continue to capture the spirit of their country and the war's toll. These are some of their stories, taken from an article by [Rina Torchinsky from NPR](#). By Rina Torchinsky - NPR

Sana Shahmuradova

After the Russian invasion of Ukraine began, Sana Shahmuradova, a full-time artist, had to move to the countryside. At first, she couldn't fathom creating any art.

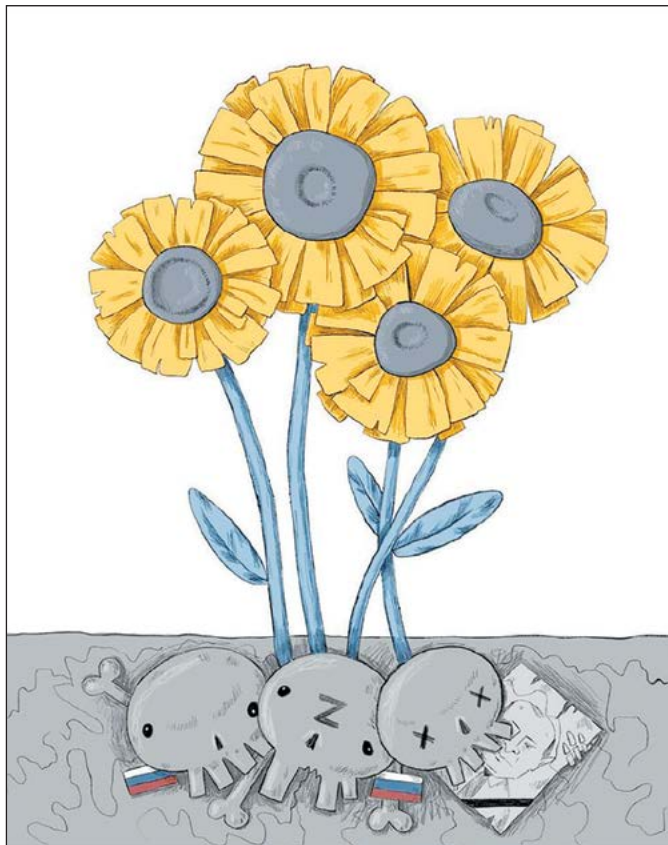
"My brain got very much blocked," she told NPR's Weekend Edition. "I heard first explosions and it took me a week maybe, to get back to drawing."

With her art supplies left at home, she's gotten creative, sketching on wall paper scraps, using charcoal, her younger

brother's crayons and gouache paints, even boiled beets. She often depicts a woman holding a baby to her chest, as ghostly figures reach for the sky.

"I just imagine that there is this mother — an archetypal mother, or just a regular mother — feeding her baby. And there are people around trying to metaphorically save this new life, new generation."

Iryna Babenko



Iryna Babenko - three skulls merging with a gray ground. Above them, four blossoming, intertwined sunflowers stand tall.

After waking up to the sounds of bombs at 5 a.m. on the day the invasion started, Iryna Babenko posted a series of illustrations that tell the story of the resilience, life and the people at the center of the war.

The illustration on the left shows a cluster of sunflowers - Ukraine's national flower - growing out of skulls tagged with Russian flags, and pays homage to the words of a Ukrainian woman shown in a viral video.

[In the video, a woman tells Russian soldiers to put sunflower seeds in their pockets so that something will grow when they die.](#)

Liliia Kovalyk

"Can you hear us now?," Liliia Kovalyk writes on Instagram.

Kovalyk, an illustrator and character designer, writes of witnessing mothers and their newborns seeking shelter in hospital basements and subway stations.

In one evocative piece, Kovalyk shows a woman standing on a train with tears rolling down her cheek beneath furrowed, helpless eyebrows. The mother cradles a baby, draped only in a Ukrainian flag. She stares directly forward, almost as to make eye contact with the viewer.

"I really hope this will end soon and we all will live in peace," Kovalyk writes.



Liliia Kovalyk - Seeing women taking care of their newborns in the hospitals basements and subway stations (it works as an air raid shelter now) made me heartbroken and I wanted to dedicate a drawing to them.



Yuliana

Yuliana, a Ukrainian-born photographer and artist, emulates the “indestructible” spirit of Ukraine in a portrait of a woman, she tells NPR. The woman’s body appears cracked, but the Ukrainian flag shines beneath the gaps.

“I wanted to show that no matter how much destruction Ukrainian land will have to endure, bombs and bullets can never destroy the will, strength and spirit of the Ukrainian people.” They will “stay strong till the end,” she said, “and never surrender.”

LEFT: Yuliana - The unbreakable spirit of Ukraine

Valeriya Kamelkova

Valeriya Kamelkova’s portfolio is filled with colorful monsters, ice cream, dogs and even a yeti. But an illustration posted on Instagram after weeks of war stands in stark contrast.

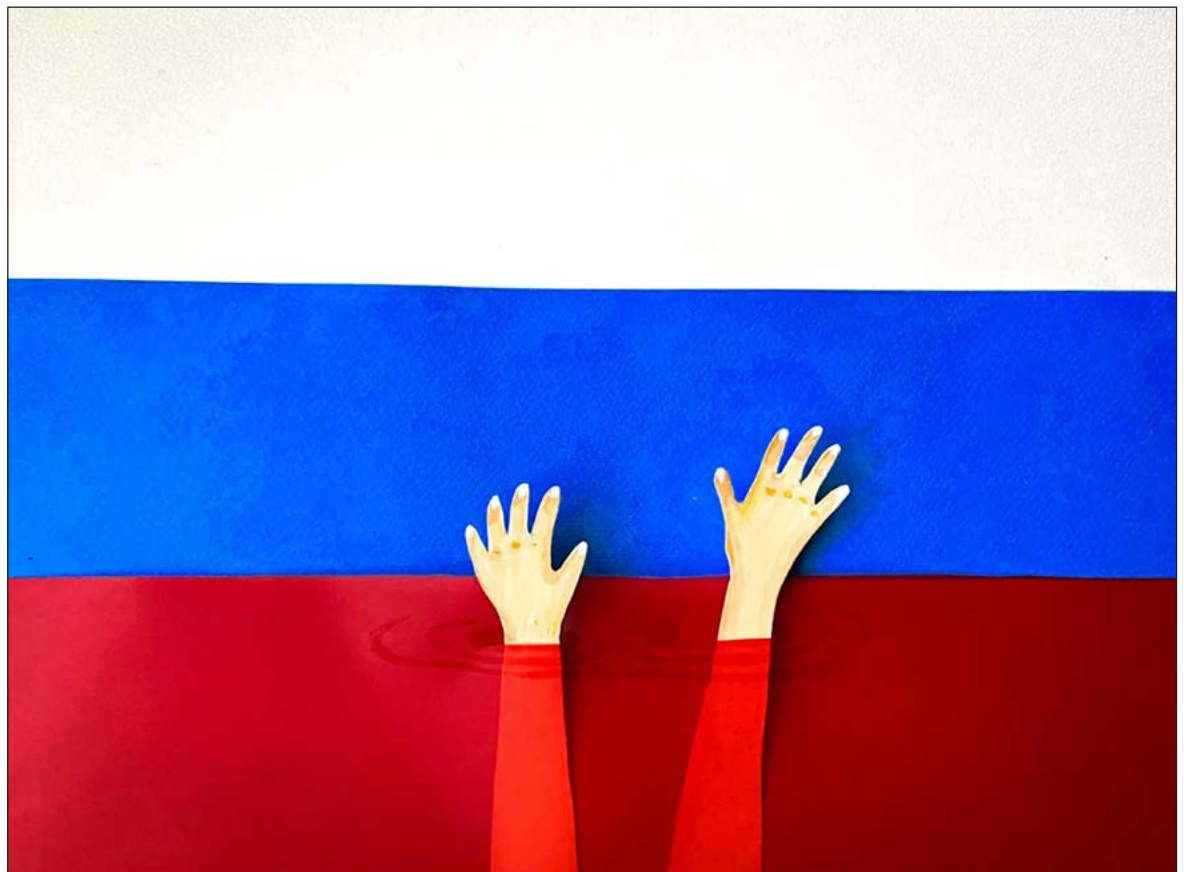
In a minimalist illustration, Kamelkova depicts a rendition of the Russian flag, with the red stripe appearing as a pool of blood. Two open hands reach up out of the red pool.

The war divided the lives of all Ukrainians into a before and after, Kamelkova writes on Instagram,

but some will never live to see the after. “We fall asleep to the sounds of sirens and wake up

from explosions, count the surviving relatives and friends and hope that TOMORROW will

still come,” Kamelkova told NPR in a statement. [N](#)



Valeriya Kamelkova - The Russian flag and a pool of blood

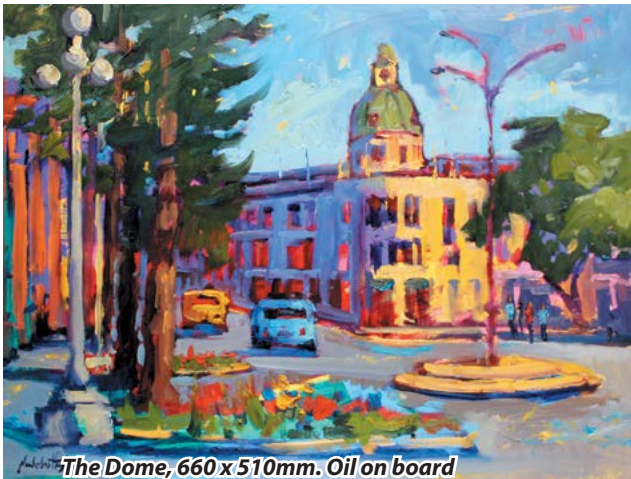
WATERCOLOUR NEW ZEALAND Inc.

*National society of
watercolour artists*

*450 members across
New Zealand*

*Exhibitions, workshops,
paintaways, newsletters,
discounts at art shops*

www.watercolournewzealand.nz



The Dome, 660x510mm. Oil on board

NICHOLAS HAYTER
Fine Art

Visit: www.nicholashayter.co.nz



**Come and
watch glass blowers
in action in Keith's Studio
at the Town Basin,
Whangarei.
If you want to attend a
workshop, contact Keith.**

GLASS BLOWING

KEITH GRINTER - Grinter Glass Ltd

8 Quayside, Whangarei, 0110

027 255 8727 • 09 438 9810

info@keithgrinter.com

<http://www.keithgrinter.com/>



GRINTER GLASS

*Glass blowing scholarships are
available for students applying
to study for a Certificate or
Diploma of Art and Creativity at
The Learning Connexion.*

*For conditions and application, please see
www.tlc.ac.nz/enrolement/scholarships/*

Reno Art

Established in Sydney in 2000, Reno Art is one of the leading art suppliers in New Zealand and Australia.

We provide good quality product at affordable price. Our comprehensive range of art material, such as canvases, colours, brushes, pads, easels etc, suits all your needs either the beginner, art lover or professional artist.

We are here to provide you all the materials and tools to explore your creativity.



Reno Art Co., Ltd.
Unit 3, 210 Neilson Street, Onehunga, Auckland
New Zealand

Tel: 09 6346061 Fax: 09 6346064

Email: renoart.infor@yahoo.com

Website: www.renoart.com.au

AMANDA BATES

By Tim Saunders

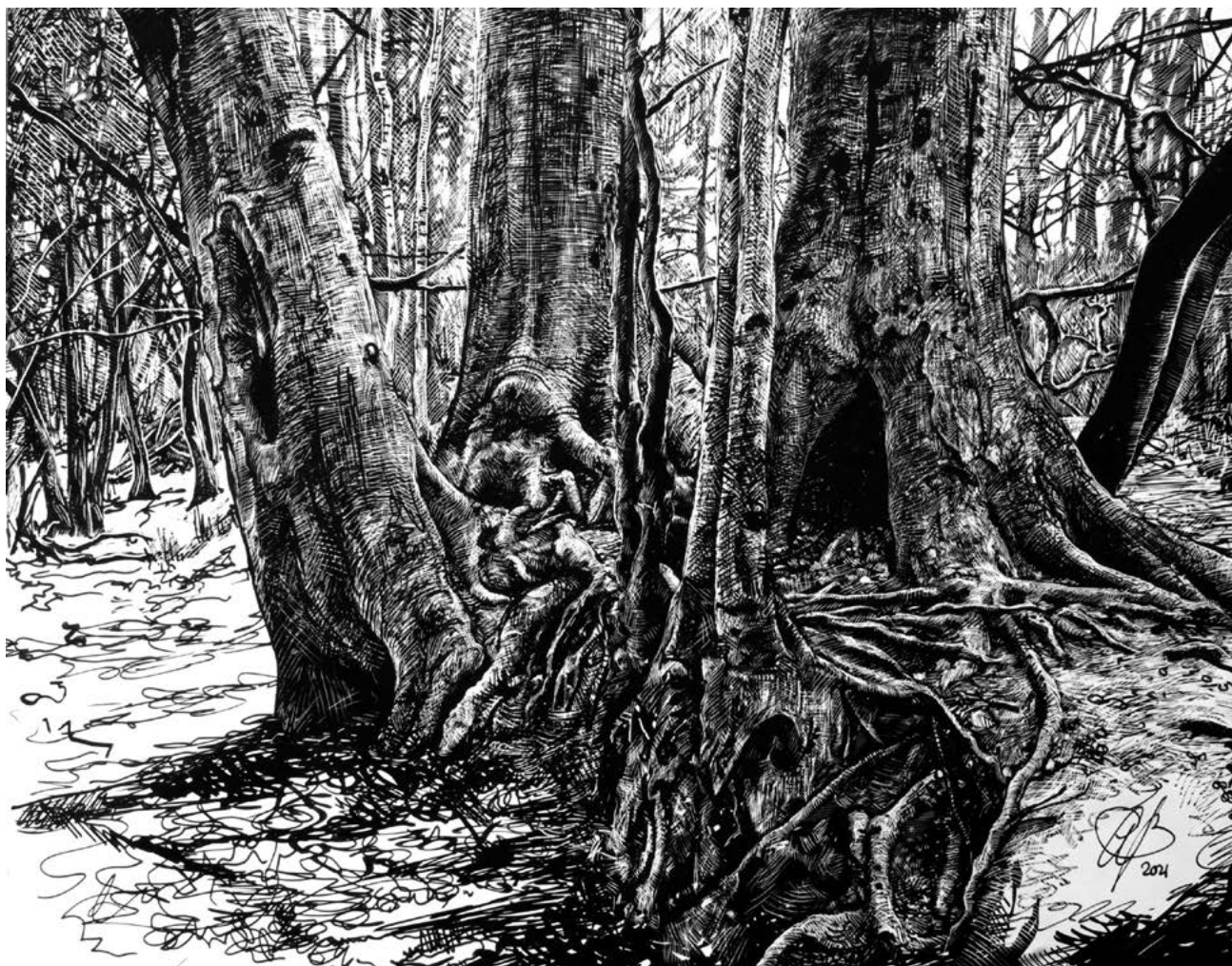
Trees prompted Amanda Bates' move from palette knives and oil paint to pen and ink. "A particular group of beech trees at Avebury were responsible for this switch," says British artist Amanda, who grew up in a house called Haere Mai, which she understands to mean 'Welcome' in Maori.



"Growing on top of the henge (earthen bank), their intertwined roots have been exposed by soil erosion, caused by a combination of weathering and visitors feet. The resultant lattice is fascinatingly ornate and well beyond the scope of my knife work. Brushes didn't seem to hold the answer either; the magic that I was reaching for didn't seem to be present in a realistic depiction. I tried several approaches, including a diversion into a stylised use of colour that took on a life of its own for a while but it wasn't until I reached back in time for my pen and its promise of crisply

rendered detail, that I realised that colour itself might be the problem. It seems to be well known among photographers that a sharp monochrome photograph will show detail better than any colour photograph could. The reason for this has nothing to do with any inherent superiority of black and white film over colour; it holds true in digital photography. It is simply that colour distracts the eye from detail and it seems that our brains can only cope with so much visual information at a time.

And so now ink is Amanda's preferred medium. "It is essentially a writing medium that tells stories. I like the crisp



'Fairy houses'



'Roadside'

DEMONSTRATION



'Catch me if I fall'



'Firmanent'



'Galleon'

simplicity of pen and ink. Marks can be precise and unambiguous, allowing me to pick out details - or to give the impression of detail. I tend to follow tradition and use ink as a largely monochrome medium, usually black and white; a satisfying contrast. I like the echoes of print, of old illustrations, of handwritten or calligraphic texts that this recalls. Part of this is the narrative effect, part of it is a fondness for these traditions and a desire to remain in touch with them while developing a contemporary art practice. I like the way that restricting colour helps to define form."

Amanda starts by seeking out interesting trees, which involves a combination of online research and plenty of walking. "The best subjects are not always the feature trees that I read about, but unexpected discoveries in the hedge. I take lots of photographs. I'm quite fussy about keeping the focal length close to that of the human eye. Sometimes I take multiple shots that I will collage together later to get the required effect of presence at close quarters.

"Trees are natural storytellers, slowly recording the history of their lives. You don't have to cut a tree down and count the growth rings in order to read some of this history; it's there in the twists, scars and distortions, the same twists, scars and distortions in which we often see fantastic faces and figures.

"In most cases, I launch straight into the drawing with ink. I draw quickly, building the drawing up from the initial lines that indicate position. If I'm working on kaolin, I will block out the dark areas, knowing that I will work back into them later with the scraper tool. If I'm working on paper, I work from light to dark.

"I usually add colour, if I'm using it, to reserved areas after the main black and white work is done. I use coloured ink neat or diluted as required, with pens, fingers (smudging wet ink to thin it and so lighten the colour), and occasionally brushes. I usually do any colour mixing on the drawing surface."

There is no set routine for Amanda. "I usually draw - one way or another - every day. This might be as part of a studio drawing or it might be a sketch, either from life or as an idea."

"The tree drawings have been good to me," she says. "My work has been shown by the Discerning Eye (2020), the Society for Graphic Fine Arts (2021) and the Society of Women Artists (2021). Normally these would all have been major London shows but, due to the pandemic, only the SGFA exhibition was held in a real space."

Rather than following the conventional path of attending art school and becoming an artist, Amanda took "a couple of science degrees and worked as a technical author". However, destiny was calling and after studying A-level art at night school and a selection of art history courses at the Open University, she started painting in oils using a knife. "By 2015 I had quit my job and joined the local Open Studios," she recalls.

The hills became her inspiration. "A few years previously we had moved with our very young family

to Kingsclere, a village in the North Hampshire Downs (close to Watership Down), England," she says. "When the children were old enough for school, I was able to spend some time by myself walking the hills and painting en plein air. I was using oils at the time, applied undiluted with a palette knife." This was a useful strategy for Amanda's plein air work, and worked well for the subject, "with broad sweeps of thick paint evoking the solidity of the Downs". "Having to get back in time for the end of school encouraged me to work quickly," she smiles.


Nowadays, Amanda's inspiration comes from trees. "They are very much like people, albeit without the complications," she says. "They stand upright, as do we; they have character and personality, and often congregate in groups and are capable of communication via an underground mycorrhizal network. I find them to be a calm, comforting presence, and they are also remarkably useful, supplying oxygen, shelter, construction materials and food, among other things. They have a great deal of visual

appeal and interest; I love the intricate convolutions of exposed tree roots; the simple repetitive complexity of branches and leaves.

Thinking and reading play an important part in the creative process. "I like to know about things - their history, their uses and meanings, their potential. I take great delight in coincidence and notional associations (such as that between narrative and ink). Sometimes this knowing feeds into the artwork or provides a title. It also helps me to select subjects and to find examples."

During 2022 Amanda has a number of events planned, including the Surrey Spring Contemporary Arts Fair, two lots of Open Studios and a number of local exhibitions. "I will continue to submit to Open Exhibitions and I have several thoughts on expanding and improving my practice," she says.

"I'm quite excited at the moment by the potential of finding and exploiting pattern in my work. This follows on from a side project last year on Persian design and woodland flora."

www.amandabatesart.co.uk 



'Flint'



'Deep dark wood'



'Ankerwycke'

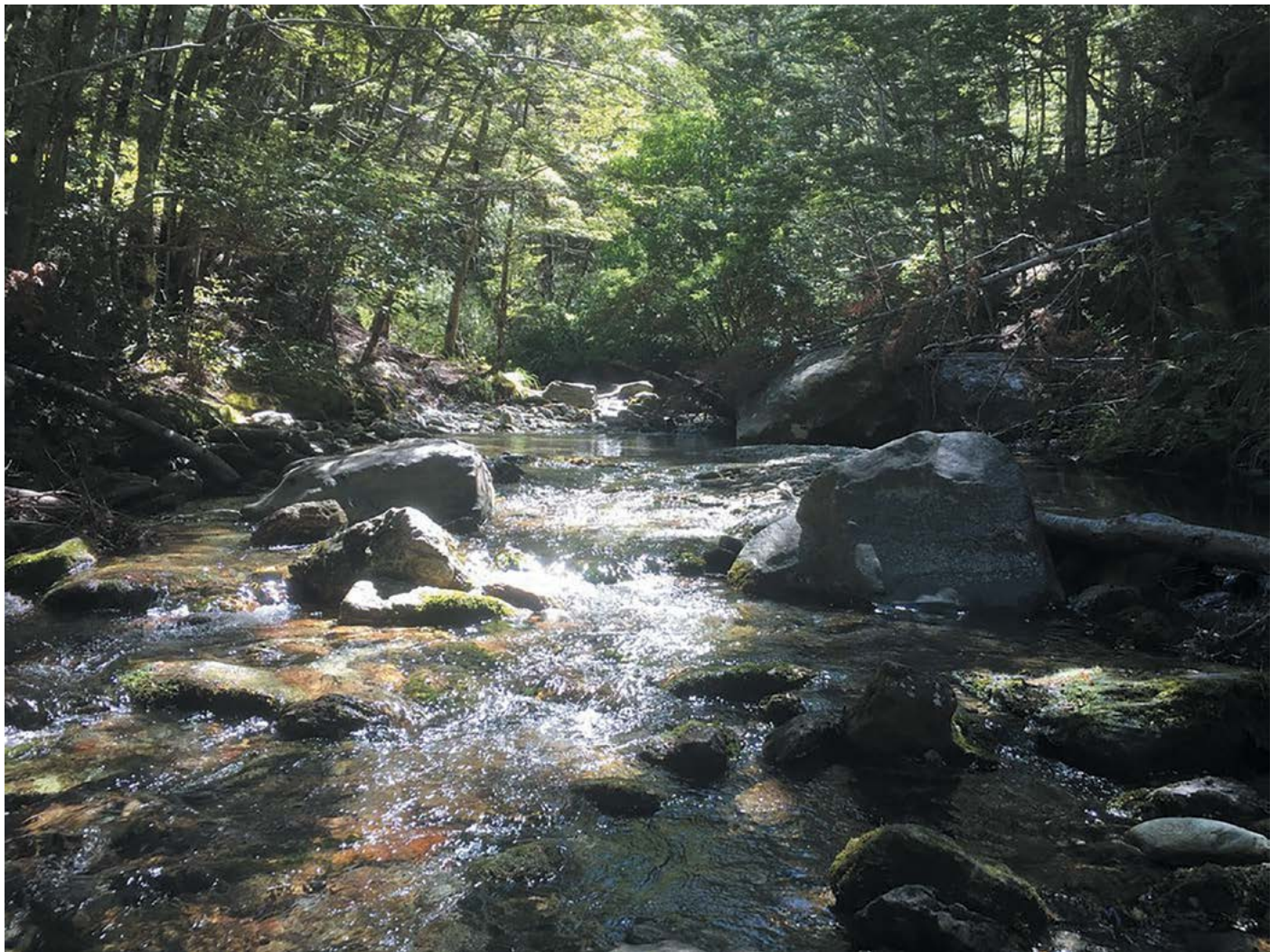


'Inclination'

HOW TO PAINT A FOREST, RIVER LANDSCAPE

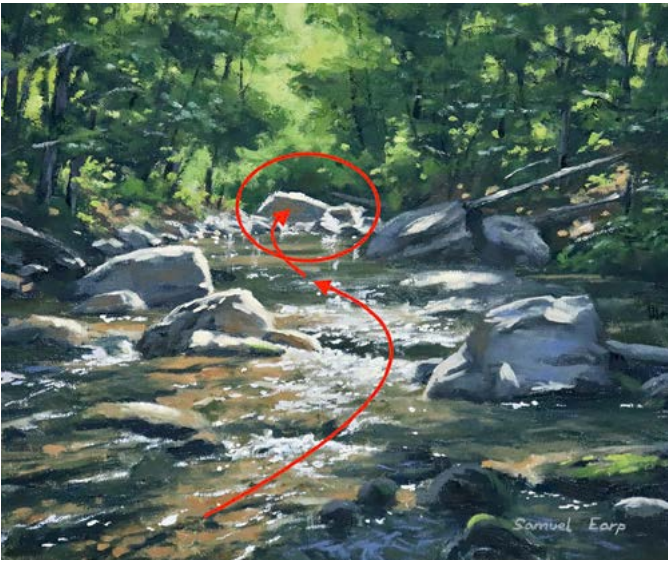
By Samuel Earp

In this editorial I will show you how to paint this forest, river landscape painting that features a woodland with a sunlit stream running through it. This painting is inspired by one of the many beach tree forests in the South Island of New Zealand. I loved the tranquil atmosphere of the trees with stream running through it. Suitable for oils and acrylics.



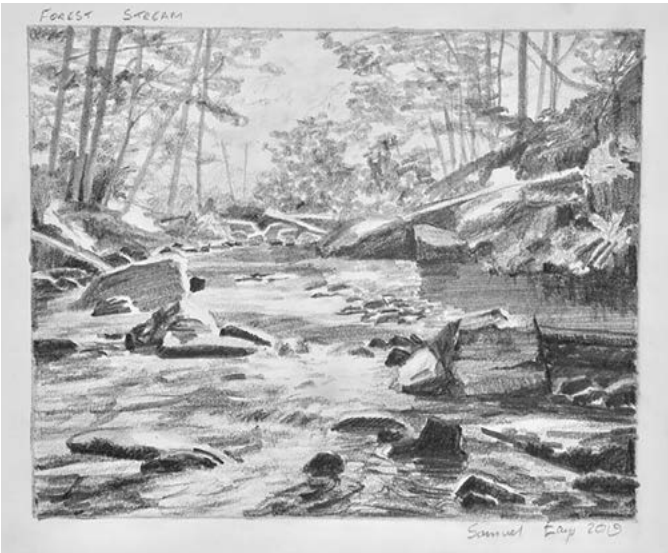
Reference Photo

Here is the reference photo I took and used in this painting. Please feel free to use or copy this photo if you would like to have a go at painting this art work.



Composition

The composition in this painting follows an 'S' composition where the stream is leading the eye towards the rocks in the mid ground and then to the green glow of the vegetation in the background. The 'S' composition implies rhythm in the painting.



Pencil Sketch

Before I begin a studio painting I always plan the composition first by sketching some composition designs. This usually begins with some quick two minute thumbnail sketches and then once I have a good idea for a composition I create a final sketch.

My pencil sketch will not only provide a solid composition for me to copy onto my canvas but also it will give me an idea of the values and tonality of the scene I am going to paint. Value refers to how light or dark a subject is and getting your values correct goes a long way to creating a solid painting.

Below is the sketch I created for this painting. I used a range of pencils from 4H to 6B.

Colours

The colours I used in this painting are as follows:

1. Titanium white
2. Burnt sienna
3. Yellow ochre
4. Cadmium yellow
5. Cadmium orange
6. Alizarin crimson
7. Ultramarine blue
8. Phthalo green

Brushes

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

- No.5 flat
- No.3 flat
- No.2 flat
- No.3 filbert
- No.1 round
- No.0 round

Painting Demonstration



Stage 1 - Blocking-In The Painting

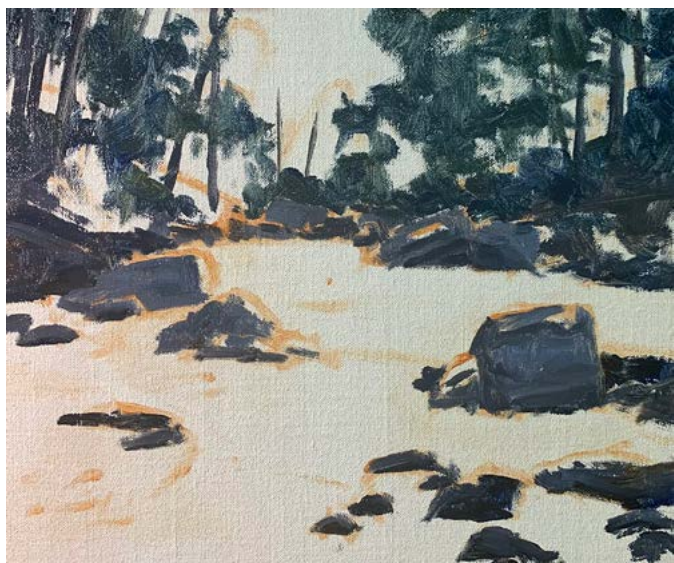
I am painting on a 10" x 12" linen panel. The linen panel is pre made and is an oil primed medium weave linen that is mounted to Baltic birch. These panels are perfect for creating small to medium sized art works, studies and they are also great to use for painting en plein air.

I sketch the composition using a No.1 round brush with burnt sienna mixed with Liquin Original (Liquin). I am using Liquin as a medium to thin the paint and it also has the advantage of speeding up the drying time.

Paint Your Dark Values and Shadows First

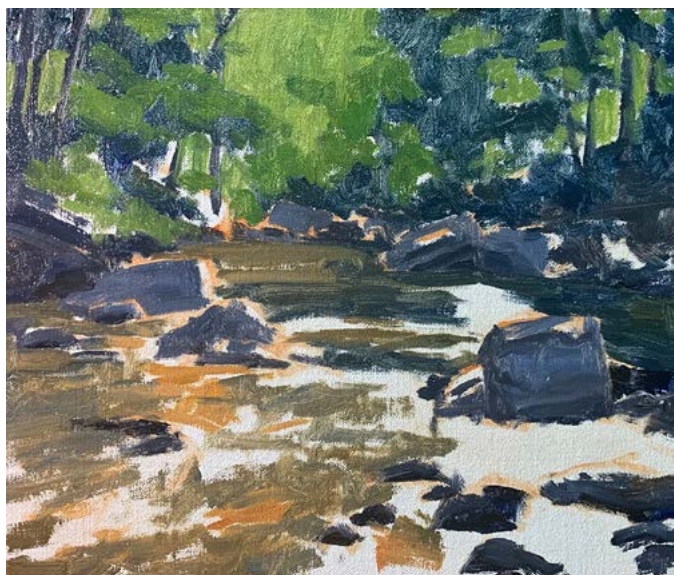
Whenever I start a painting I always identify where the dark values and shadows are first in the scene I am painting. Value refers to how light or dark a subject is and by painting in the dark values first I personally find it is much easier to create atmospheric perspective my paintings. It also makes it easier to add the areas in light and to get the saturation of your colours correct once you have painted your dark values.

Most of this landscape is in the foreground and there aren't any far distant elements such as hills to paint. Much of the forest is in shadow so there are some dark values in this painting.



I paint the shadows in the rocks using varying amounts of ultramarine blue, burnt sienna and titanium white. I also use a little alizarin crimson to give the mix a violet tint. For the darker areas of the rocks such as the occlusion shadows I have used a lot less of any titanium white in my mix.

Much of the tree foliage is in shadow and the values are also dark. I mix ultramarine blue with a little yellow ochre so the mix is dark but also has a green cast to it.



Once my dark values are established I start from the back of the painting and I work forward. I paint the green glow in the background as well as the half tones in the leaves using a varying mix of yellow ochre, cadmium yellow, ultramarine blue and titanium white. I round off the mix with some cadmium orange which helps to take some of the saturation out of the green and make it look more natural. I can also increase the saturation of my green and create some emerald tones by mixing in some phthalo green.

The water has many areas in shadow but also sunlight areas which are illuminating the submerged rocks beneath.

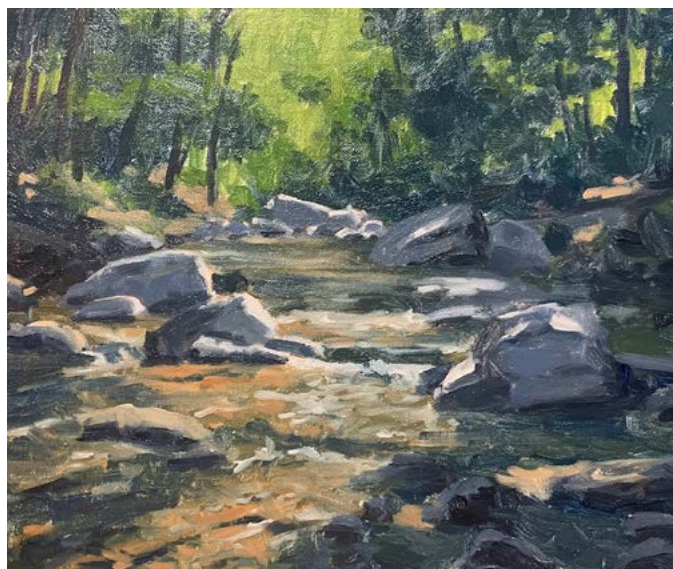
I have kept the colour mix simple here using a mix of yellow ochre, burnt sienna, ultramarine blue and if I need to create light value colours such as the sunlit areas of the water I have mixed in some titanium white.

I have used more yellow ochre, burnt sienna and titanium white for the areas of the water and submerged rocks in the full sunlight. Keep in mind that titanium white will have a desaturating effect on your colours.

I am painting the water with a No.5 flat brush and applying my brush marks in the general flow of the water.

I add highlights to the rocks using a mix of titanium white with burnt sienna and a little yellow ochre. I also mark in the highlights on the water with a mix of titanium white with a little burnt sienna and ultramarine blue. This is to darken the value so that when I add my final highlights to the water, the sparkles on it will really pop. I save my lightest values until the end of the painting.

I finish the blocking-in stage by restating the dark values in the painting and then I left it to dry for a couple of days so I could begin adding details.



Stage 2 - Adding Details, Modelling and Refining the Painting

It is during this stage that I build up the details within this woodland landscape and model the paint so I can define the elements within the scene such as the trees, rocks and the water. I am essentially using the same colour mixes but I am layering on lighter colours to build up the form of the various masses.

I add much more details within the trees including the foliage and the tree stems. I use the background green glow to paint gaps within the tree canopies where the light is passing through. This helps to communicate the form of the trees.

I begin adding and refining the areas in the water especially the rocks, boulders and submerged rocks beneath the water. I emphasise the shadows in the submerged rocks.

For the rocks and boulders above the water I refine their shapes and again I am essentially using the same colours that I was using during the blocking-in stage, a varying mix of ultramarine blue, burnt sienna, alizarin crimson and titanium white.

I paint reflected light in some of the rocks which creates warmth using a mix of a little titanium white, burnt sienna, yellow ochre and a small amount of ultramarine blue.



Stage 3 - Final Details

After spending time building up the details in the painting I let it dry so I could add the last details and final highlights which I always save until last.

I added more details to the trees, painting the suggestion of leaves using a No.3 filbert brush. I painted more highlights on the rocks again using a mix of titanium white, yellow ochre and burnt sienna but I also made sure the layer was lighter than the previous layer. I was able to use the same mix for painting a few reflections in the water. I paint the sparkles in the shimmering water using a mix of titanium white with just a dash of yellow ochre. This is where I have saved my lightest values. Throughout the painting I have tried to create colour harmony by using common colours throughout. For example the trees contain ultramarine blue and yellow ochre which I used in the water and for the rock highlights. For the shadow areas of the rocks I mainly used ultramarine blue and burnt sienna and titanium white again which I used in the water.

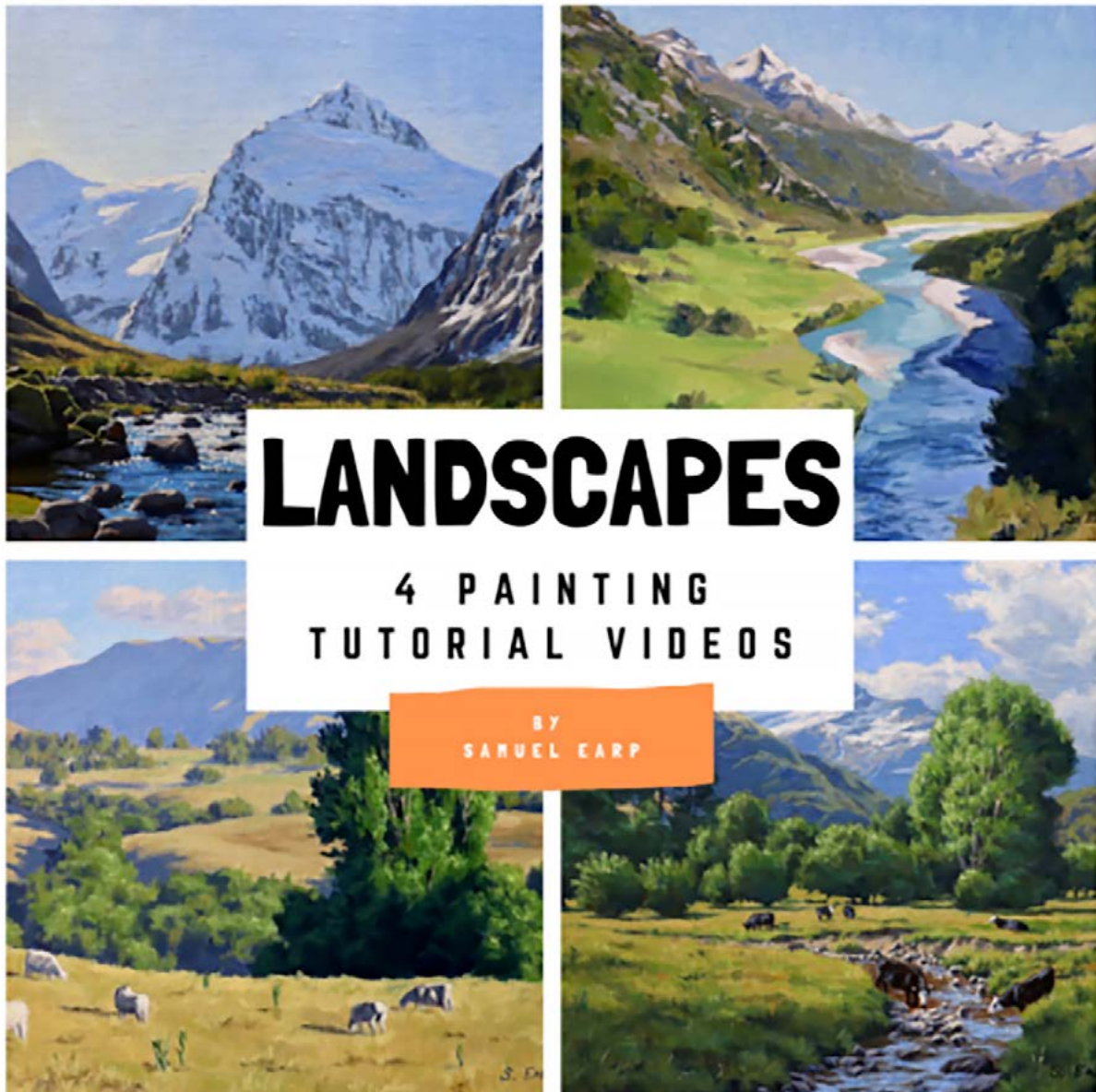
By using common colours throughout your painting it ties all the zones together and it will make the painting read well to the viewer. [N](#)

[SEE SAM EARP'S WEB PAGE TO GET MORE INSTRUCTIONAL VIDEOS](#)



FOUR LANDSCAPES - VIDEO BUNDLE

BY SAMUEL EARP



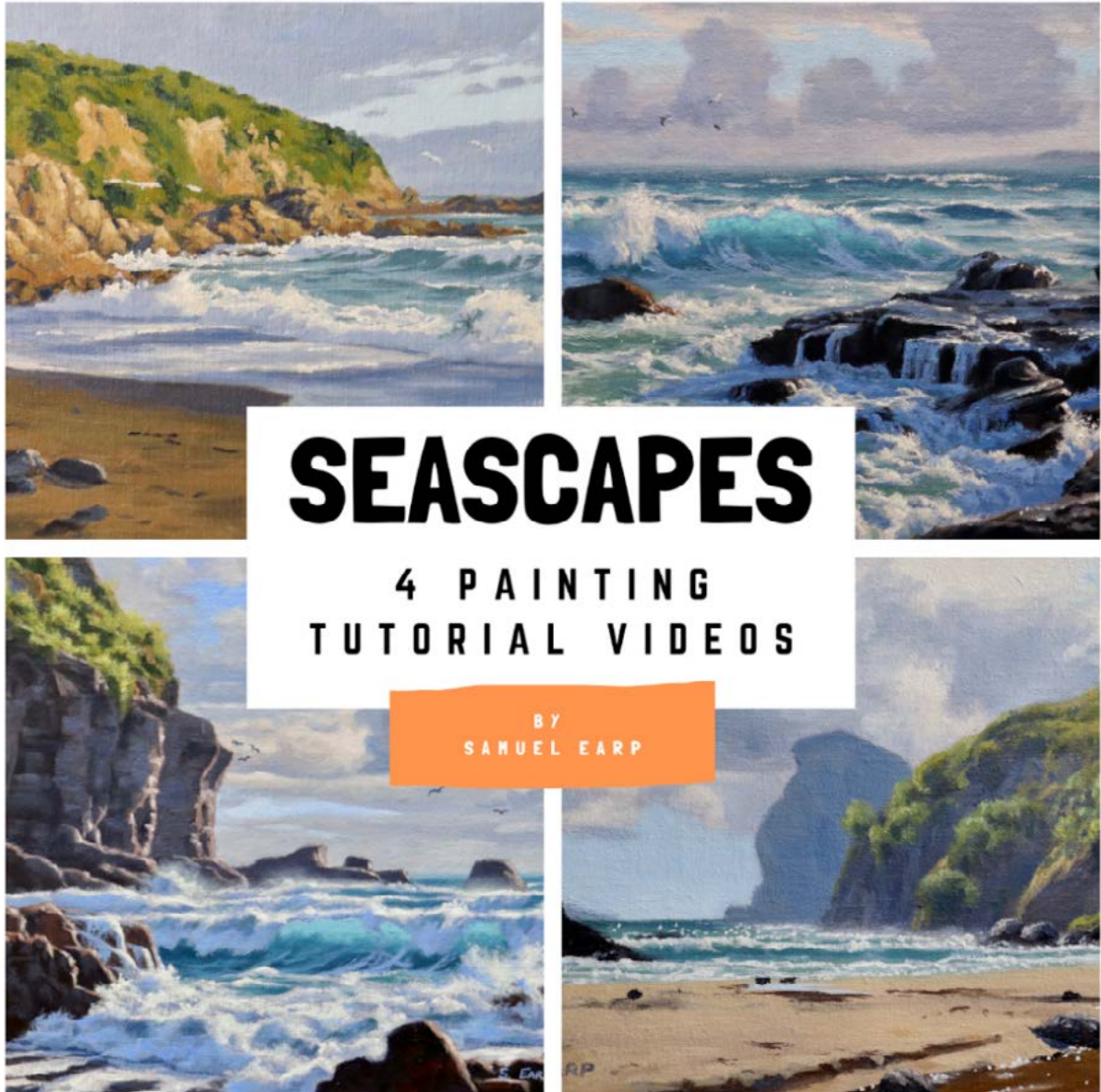
FOUR PAINTING TUTORIALS

- Mountain Stream - running time: 65 minutes
 - Rees Valley - running time: 53 minutes
 - Rural Landscape - running time: 62 minutes
- Matukituki Valley - running time: 74 minutes

GET YOUR COPY HERE

FOUR SEASCAPES - VIDEO BUNDLE

BY SAMUEL EARP



FOUR PAINTING TUTORIALS

- Houghton Bay - running time: 57 minutes
- Rocky Shore Seascape - running time: 60 minutes
 - Taupo Bay - running time: 60 minutes
- Piha Beach Seascape - running time: 74 minutes

[**GET YOUR COPY HERE**](#)

PAINTER OF LIGHT

Hiria Anderson prefers to be known simply as Hiria, a preference which reflects her shy and retiring nature. Brought up with her grandparents who were practitioners of Raranga (weaving) and Whakairo (carving) she grew up surrounded by creativity, loving drawing and making things with her hands.



'That'll do it!' - 914 x 609mm. Oil on Canvas

“I’ve grown up around creatives so it was a natural transition for me to make art my career. As a young person I remember wanting to become an artist so I didn’t have to talk to people. I was fearful of having a job in front-of-house, reception, or serving in a shop. Anything to do with people I didn’t want to do. Well, I’ve come a long way in thinking from back then.”

She has had extensive formal training in her chosen career, including Certificate to Diploma, Te Wananga o Aotearoa Te Kura Toi tutors James Ormsby and Eugene Kara between 1997 and 1998, an Advanced Diploma (level 6.5) in Research Methodologies, Te Wananga o Aotearoa Te Kura Toi tutors Dion Hitchens in 2005, a Masters in Fine Art with first class Hons, and Whitecliffe School of Fine Art, Noel Ivanhoff between 2014 and 2016.

As Hiria was a quiet child, she spent a lot of time observing the world around her, people, places, things, and she was interested in representing these things in her art. When she attended the various art schools, she concentrated on learning the conventions of art and painting, in order to accurately convey what she saw. “I’ve painted places, buildings, Marae that have changed somehow or no longer exist. I like the sense of these artworks now cementing their place in time. Often referred to as a representational, figurative and photorealist painter, her paintings are a type of documentation of the things she has witnessed.

“I enjoy the representational painters of 14 to 17th Century Europe, they are the painters of light.

I’m inspired by female artists that hid under pseudonyms and painted anyway as



'Wednesday Morning on Turongo Street' - 406 x 304mm. Oil on Canvas



'Nanny and Sharky' - 606 x 450mm. Acrylic on canvas

well as female artists who painted outright the experiences of women, such as Paula Rego. I also admire the painter who can convey an expression with an economical brush stroke."

Being introduced to life drawing as a student, a subject which captivated her, painting is Hiria's language, her reo, her form of communication. "I like inviting people into a conversation, an experience or idea and the thought that that conversation could carry over to the next generation... or if I dare to dream... future generations who lean into my paintings"

Hiria has been developing an art practice for over 28 years and says she has learned a lot in that time. It is her ambition to pass this knowledge on to future aspiring artists, as well as to keep painting for as long as she can.

Currently she is producing work for a solo exhibition called 'Wairua' at Page Gallery in Wellington, which is opening in May this year. In March she held an exhibition called 'Wairoa' at Artspost in Hamilton. Her painting 'Nanny and Sharky' will be on show at The Caretakers Cottage in Auckland for the duration of April and May and she

AOTEAROA ARTIST - April/May 2022



'Whakawhiti te Ra' - 250 x 350mm. Oil over acrylic on canvas

has a group exhibition coming up in July called 'Houhou te Rongo' at the Waikato Museum. Finally she will have a solo exhibition at the Tim Melville Gallery in Auckland in December. "I'm inwardly

enthusiastic and fortunate to be busy, but I am mostly busy - the enthusiasm comes in the making and seeing results in my work."

Hiria is super proud of having gained her Masters in Fine Art with



'Im in Hot Water' - 304 x 254mm. Oil on Canvas



'Deal Points Cup' - 350 x 250mm. Oil on Canvas

first class honours as well as the exhibitions she has on the go. "Exhibiting at the Auckland Art Gallery in the major Contemporary Maori Art Exhibition, 'Toi Tu, Toi Ora' with my peers and senior Maori artists was a definite highlight in my journey. My work is in the collections of Waikato Museum, Auckland Library, The Dowse Art Museum and private collections in Aotearoa and abroad."

She has also learned that her health is of paramount importance: "We are the tool of our trade so physical, mental and emotional health is important for all artists. As a shy person I am not comfortable going to my own exhibition openings and being around people even though I enjoy people and conversation at the same time. Covid lockdowns have made that worse, resulting in situations where I just won't go to gatherings and prefer to stay home."

Respecting oil paint as a traditional medium, Hiria enjoys many mediums. "In my early years as a painter, I painted mostly in acrylics and painted so well in them they were often mistaken as oils. However when I found oils I immediately fell for the viscosity and handling of oil based paint. It's a whole different approach from acrylics, so much more complex and requires patience and timing with long periods of drying. Cleaning up is tedious, particularly when you have 80 or so brushes to clean from one session."

Her brushes are her most favourite pieces



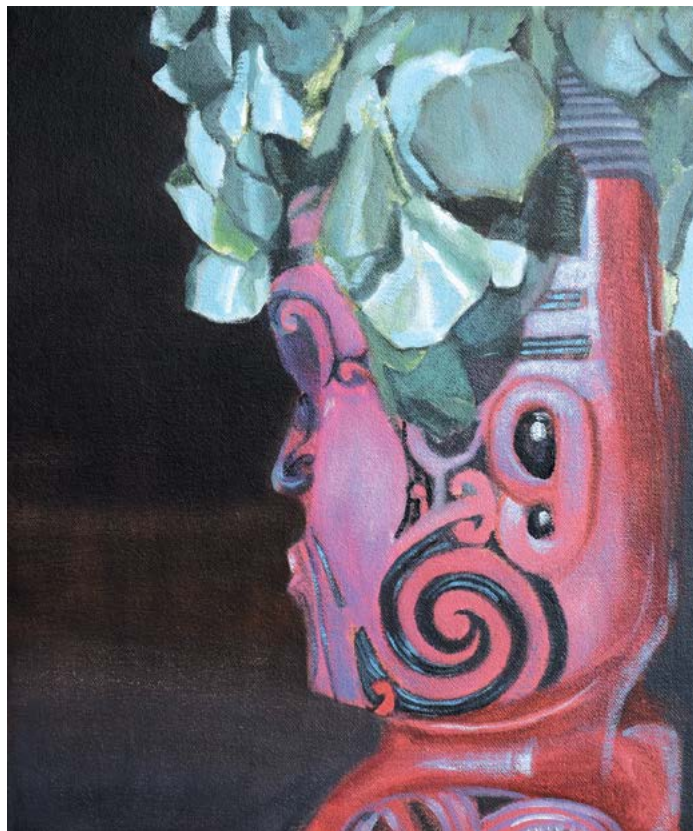
'Radar's' - 304 x 381mm. Oil on Canvas

of equipment, and what she spends the most on. "I have expensive brushes that build up layers and use cheaper brushes to finish off. The smaller brushes usually get the most punishment and don't last long. I can buy five of the same size and shape for a set of paintings, and at the end they're pretty much finished."

When Hiria approaches a new painting, she typically buys a smooth canvas, either premade or made to measure. Having once stretched her own canvases, she has found that there are experts who can take the measurements required and produce a quality stretched canvas for her. "I build up an oil compatible/universal gesso base,



'A pot of wenoweno and brisket' - 254 x 203mm. Oil on Canvas



'Parekawakawa' - 254 x 203mm. Oil on Canvas



'Visiting Hours' - 304 x 381mm. Oil on Canvas

sometimes up to seven layers. Not all gesso is the same in texture so take notice. My last layer I paint in a coloured ground, usually a muted burnt sienna, in acrylic.

"Then I draw my composition with graphite. I block in the composition with the burnt sienna referencing the tonal values of my composition. This process is called grisaille or underpainting. I then build up in colour. Note: You can paint oil onto acrylic but not vice versa. Sometimes I build up in acrylic and swap to oil if I'm pressed for time. Otherwise I paint directly in oils after the grisaille.

"Timing is important for different stages of the artwork and gives

different effects. Painting wet on dry, wet on wet, wet on semi dry oils all serve to produce a differing effect. I usually finish painting a month from an exhibition unless I have to put in final touches. Final touches can be painted in two weeks prior to sending away."

Most of Hiria's life is spent in her studio. Other than that she spends time looking at various places, spending time with family and visiting her favourite art shops. When she can she donates money and time to various good causes, usually donating to Marae for various projects. She is an avid reader, always learning, loves crochet and research. She rests a lot in between her paintings.

Hiria's advice to new artists is learn your craft, master it, and take your time. "Be prolific, be dedicated and look after your health. Mistakes are lessons and critique is essential. Listen to it and make decisions. Develop a hard exterior when it comes to criticism. Stay within your budget when it comes to materials, but if you can buy better quality paints, do so, even if it's one tube at a time. Build up a collection."

She has work in Europe, America, England, Australia and New Zealand, as well as other countries and is represented by Tim Melville Gallery and Page Gallery. See more about Hiria on www.timmelville.com 

ART MATTERS

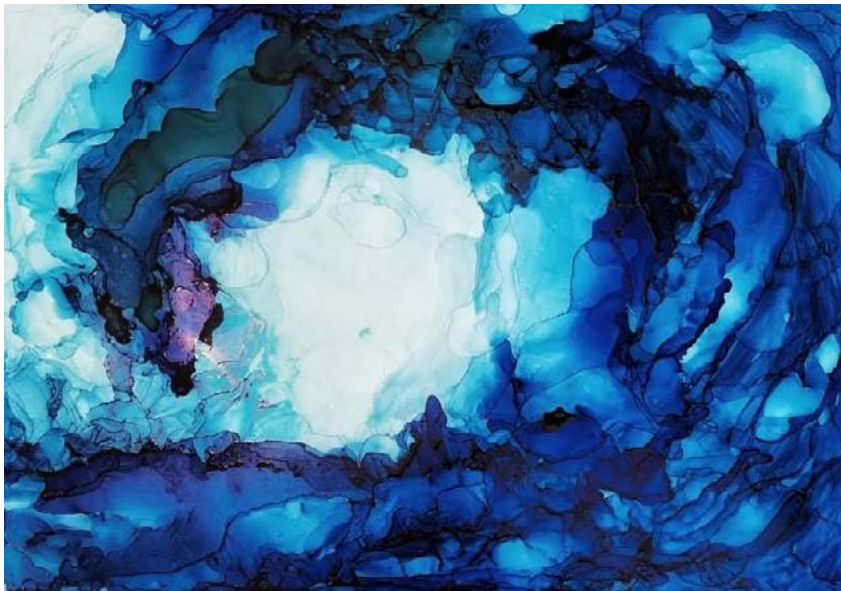


JO JAGO

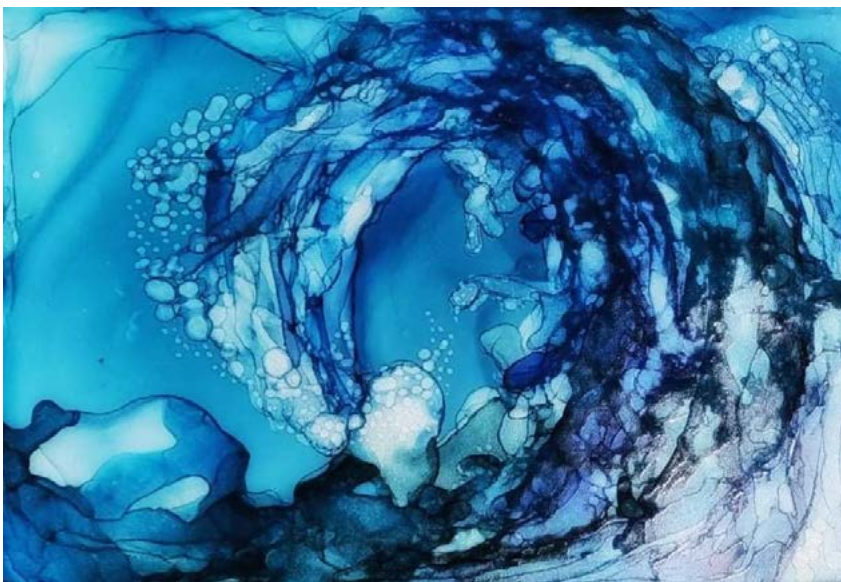
Influenced by her love of the sea and childhood memories, Jo Jago's swirls of alcohol ink emulate her visceral response to the movement and colours of water.



With Ira Mitchell



Ocean Serenity I



Ocean Serenity II




Haze of Doubt

Her choice of this medium lends itself to the organic life and unpredictable movements and changes of the ocean. The majority of earth's life force dwells beneath the sea, affecting all aspects of life above; a powerful and mysterious force Jo works to capture in her works. Living in the high country town of Wanaka, the distance of space and time from the ocean produces a sensory memory of her time by the sea. For Jo, the sounds of crashing waves, the taste of salt on her lips, and constant movement are all part of her visual response. She feels alcohol ink; its organic and unpredictable nature echoes the very heart of

the sea. She wants to speak to the viewer about her love of nature, to connect with them on an aesthetic and emotional level.

Her process begins with the surface of Yupo paper and a selection of alcohol inks mixed with 99% isopropyl alcohol. Gloves and a respirator are required as this is a toxic substance, and evaporation is part of the process, left to air dry. Next, drops of pigment are blown about to describe the curve of a wave or ripples of water, left to dry then the next color is applied to build depth. Jo stands while working, essential as full-body movement is required, with intense concentration and manipulation of the fast-drying inks.

Once completed, over several days and allowed to dry, Jo varnishes with several thin coats of Kamar; then UV protected with layers of varnish. The resulting works have a depth and suggested movement of water, expressive and gestural by the very process of their creation.

Jo's ocean works are for sale as originals and prints www.facebook.com/oceanartbyJoJago A portion of her sales go to support Forest Bird Society NZ 



Ocean Serenity III

50 Shades of Autumn 2022 Photography Competition

15th April – 2nd May 2022

50 Shades of Autumn 2022, the Waitakaruru Sculpture Park's photography competition, starts again on Easter Weekend and continues throughout the school holidays. This year we have some terrific prizes for all categories of entry. Some are ideal Mother's Day gifts as the winners are announced just before Mother's Day on Sunday, 8th May.

Entry Categories	Prizes
Primary School student	Starter gardening pack Family annual pass to the park
Secondary School student	\$50 art supply voucher Family annual pass to the park
Tertiary student	\$100 art supply voucher Exhibition of top 5 entries 5 vouchers for park entry
Adult	\$250 Mitre10 gift voucher Exhibition of top 5 entries 5 vouchers for park entry

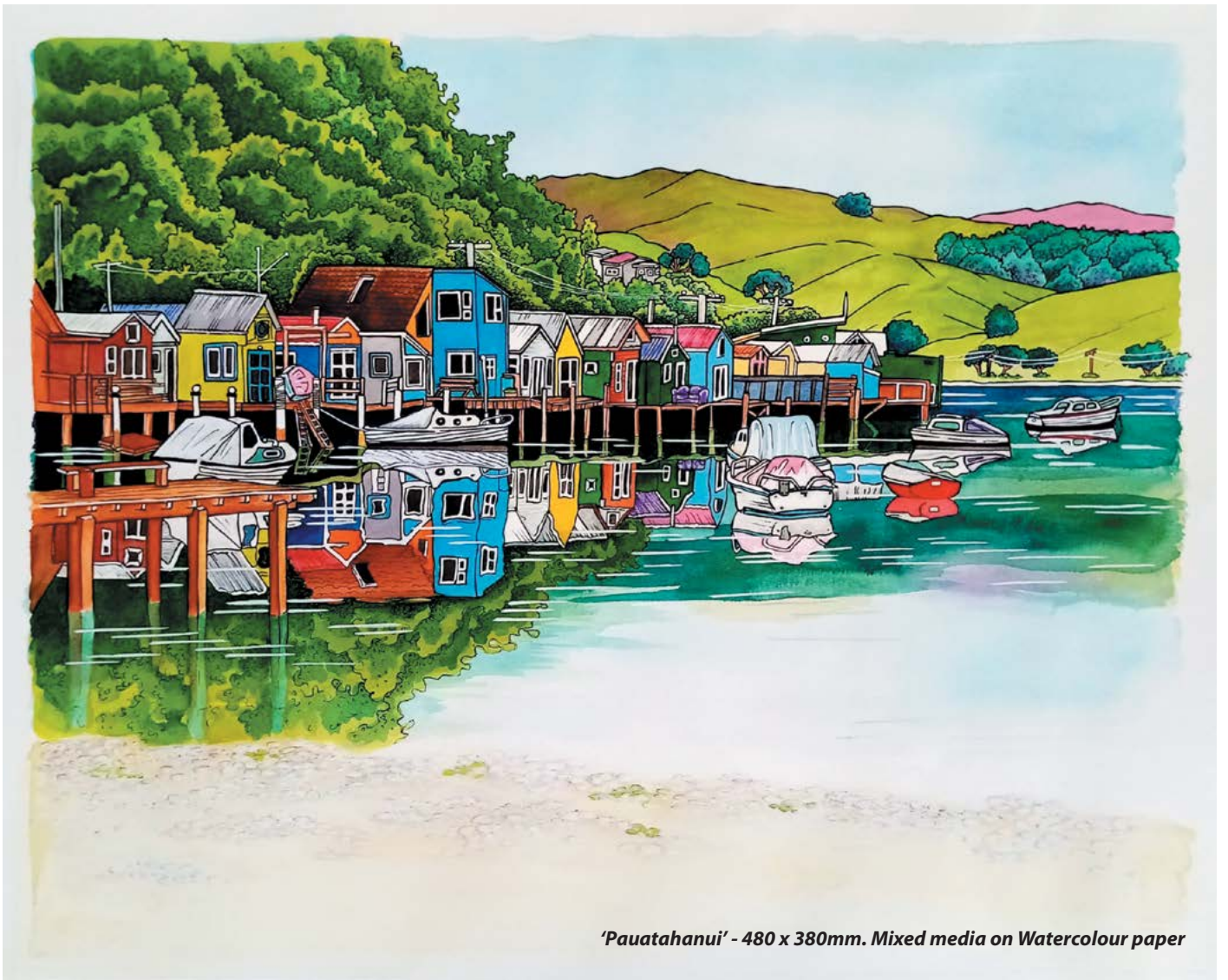
Participants are limited to two photographs each. Entry free for children and tertiary students. \$20 entry fee for adults to help cover the cost of printing the top five photographs of tertiary and adult photographs for an exhibition at Welcome Swallow Gallery in Hamilton East. The judge this year is Stuff photographer, Mark Taylor.

Download the entry form: www.sculpturepark.co.nz



PROUDLY SUPPORTED BY





'Pauatahanui' - 480 x 380mm. Mixed media on Watercolour paper

COLOURFUL AFFAIR

Studying Visual Communication at Unitec in Auckland from the early age of 17, Sarah Pou went on to have her art showcased in several high street art Galleries in Auckland and then later in London. She met her husband when she was travelling in England and her artistic career was put on hold in favour of consistent income.



After the birth of her first child she painted children's nursery artwork and one of her customers proclaimed that she was an 'illustrator'. This resonated with her and after returning to New Zealand and having their third child, she felt an overwhelming desire to create again, which she could not ignore.

She started to develop her style whilst working and looking after her young family. "Time was very limited so I carved out time in the evenings. Although it was tiring, I felt fulfilled and content when I was creating."

In 2018, Sarah took the plunge and started advertising on social media and spent the next couple of years developing her style, continuously drawing and painting when she could find a gap in her busy days. After gaining a children's book illustration contract and more frequent commissions, she was able to cut her full time work down to two days a week, resulting in her being able to spend more time on her artwork. She started to explore different mediums and develop her particular style even further.

"It was also during this period that I started becoming a participant in the annual Kapiti Coast Arts Trail which has been incredibly positive for my career. I finally started to gain the confidence I needed to create art for myself as opposed to creating for what others expected from me. For the longest time I created what I thought people would like, now I am creating art that is 'mine'. Since making this shift in my mindset, I have been overwhelmed with the positivity that my artwork has received. I am now illustrating children's books two days a week and the rest of the week I am able to focus on my artworks.

Sarah's father, Tony Leahy was a relatively well known New Zealand screen printing artist who did well making a AOTEAROA ARTIST - April/May 2022



'Cuba Street' - 480 x 380mm. Mixed media on Watercolour paper

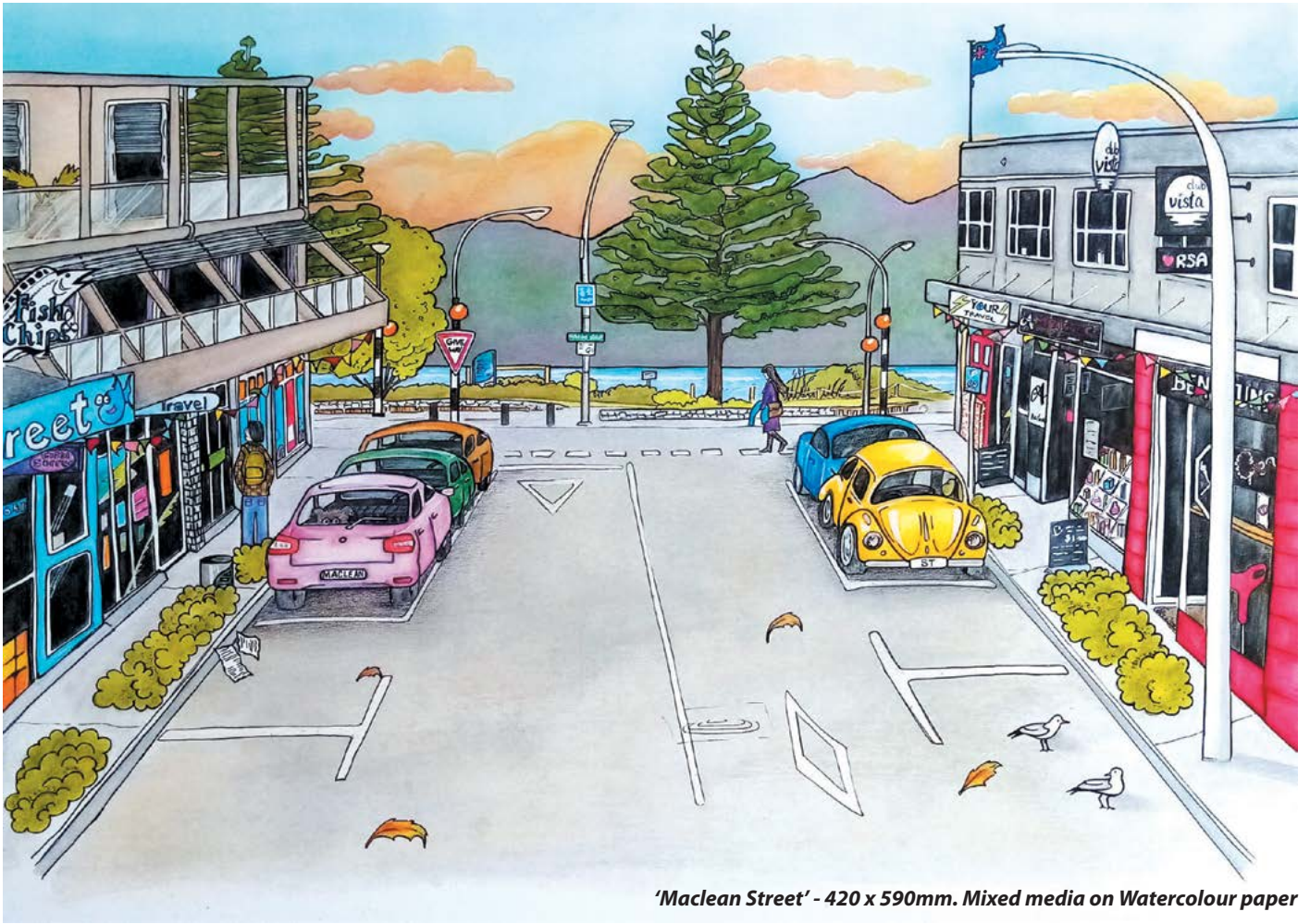


'Wellington Boatsheds, Oriental Parade Wellington' - 480 x 380mm. Mixed media on Watercolour paper

living from his artistic career. Although she did not know him very well, it was always a magical idea knowing that he was an artist. She is very proud to see his artworks being cherished by people to this day. Loving the creative process, Sarah was inspired, even as a little girl, to create artwork that she finds beautiful. This is both exciting and meditative for her. Although it has been a

long journey to follow her inner voice and dream, she is pleased to set an example for her children to work hard and follow their dreams as well.

Whilst living in England for ten years, Sarah fell in love with architecture and everyday street scenes. Being influenced by everything from tall, old terraced houses to tiny high street shops crammed with



'Maclean Street' - 420 x 590mm. Mixed media on Watercolour paper

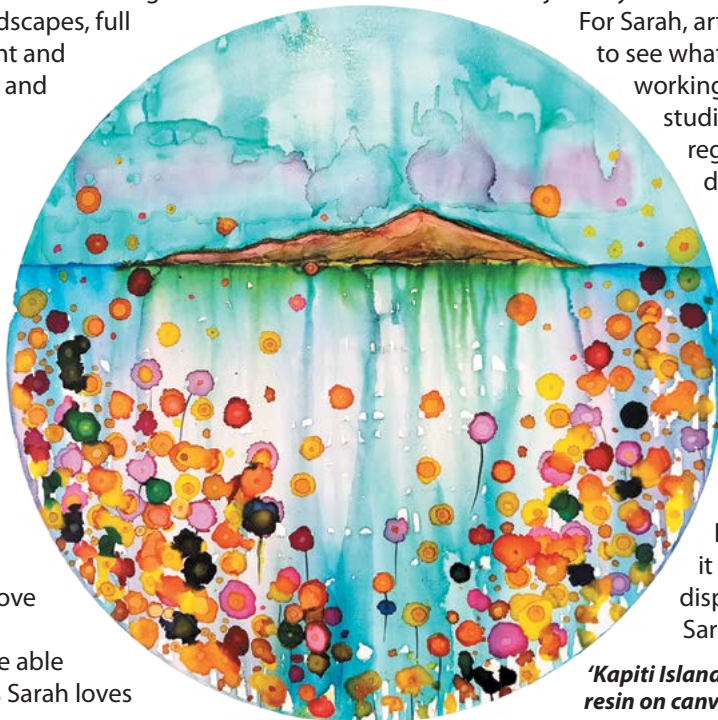
goods, she found the history, combined with ever changing modern culture, charming and inspiring. "I am also inspired by the breathtaking beauty of New Zealand and love creating work that stops people in their tracks, almost to take a breath, whether it be with colour, texture or composition."

Contemporary Scottish artist Francis Boag's works that depict cityscapes and landscapes, full of colourful, texture, movement and life instantly make Sarah smile and inspire her to create. "His work is so bold, full of detail and layers of colour, while being thoughtful and incredibly captivating." She also enjoys surreal architecture painter Michiel Schrijver's works: "His images make you want to walk right into them. They are so peaceful you can almost feel the breeze. I love the bold tallness of his buildings and how he offsets them with his often gentle colour palette. With a love of architecture, I instantly fell in love with his work."

To have a vision and then be able to create it is one of the things Sarah loves

about being an artist. "Often I get nervous when I am about to complete a piece, as I feel as if I'm putting myself on show and not the art, but I think perhaps many artists also feel this way. I have learned to have faith in myself and trust my judgement. I won't always be right, but that's OK - it's all part of the journey."

For Sarah, art is 'fluid' and she's excited to see what direction it will take. She is working towards opening her home studio gallery to the public on a regular basis. "Another persistent dream of mine is to have my work in 'Te Papa Museum' in Wellington. We go there regularly as a family, and to show my children that my work is being sold there would be amazing for me. My great great grandfather, Peter Hutson - a well respected New Zealand potter, has some of his pottery held at Te Papa so it would be fantastic to be on display in the same building." Sarah's aim with her illustrative



'Kapiti Island' - 500mm diameter. Ink and resin on canvas



'The Neon District' Ink and Acrylic on box canvas



'Houses' - 420 x 590mm. Mixed media on Watercolour paper

artwork is to take you on a journey, full of colour, sensitivity and charm, linking the past with the present and finding beauty in the ordinary. With her expressionist artwork, she creates vibrant landscapes using a variety of different mediums - full of colour and passion. Lastly in her finely detailed work, usually animals or birds, she gives each of her subjects a unique personality, whether it be with colour or composition.

Preferring the vibrancy of watercolour and inks, she enjoys layering and experimenting with the mediums - they are both intense and beautifully subtle. She also enjoys working with acrylic, loving the speed at which she can paint. "I also do a lot of expressionist work with resin, beads and glitter, where I completely let go. These works are becoming increasingly popular, incredibly fun to work with and I love the results."

Once she has decided the image she is going to create next, she stores the idea while working on other things. "By the time I start the project, I have gone through the process many times in my head. For instance, with illustrative artwork, I sketch from reference material, then overlay using an ink pen, and then start layering with watercolour. Colour is very important with these images, grey is never grey. After I am happy with the watercolour layers, I add acrylic in some areas to make them 'pop'. Then I'll use pencil again for depth and finally more ink for definition."

Usually while creating, Sarah listens



'Plimmerton Fire Station' - 290 x 420mm. Mixed media on Watercolour paper

to her favourite songs from a broad range of music, one of her favourite bands being 'The Libertines.' She has three wonderful children and an amazing husband that she dedicates her free time to and thanks profusely for their support.

She also enjoys spending time outdoors in the beautiful Kapiti Coast where she lives with her family.

For new artists Sarah says "keep listening to yourself and don't take too much notice of what other artists are doing. Be unique. If you feel strongly that something is beautiful, chances are others will think so too."

Sarah has work in: 'The Vault',

Plimmer Steps, Central Wellington. 'Artel Gallery', Otaki, Wellington. 'Gorgeous Things', Raumati, Wellington. She has sold work in England, Australia, Spain and of course, New Zealand.

Sarah's entire collection can be viewed at her home Studio/Gallery based in Kapiti, Wellington.

Limited edition prints of some of Sarah's work can be purchased on her website.

To see more of Sarah's work and Studio details, visit www.sarahpou.co.nz 

NEMESH



Artist Nemesh Vjekoslav, hailing originally from former Yugoslavia (now Serbia), has developed his own unique style of painting, calling it semi-abstract. His work is vibrant, colourful and representative of a prolific connection to spirituality.

Demonstrating exceptional drawing skills from early childhood, his main interest was drawing comics. "However, that changed in my early 20s when a schoolmate commissioned me to create a large oil painting. This commission progressed into a more detailed and graphic representation of my artistic style."

After only a few years practising this new style, Nemesh won various local and National art awards, which gave him the encouragement to pursue a career as a full-time artist, a decision he says he has never regretted.

As a career choice, this enables him much personal freedom where he can organise his own time and follow inspiration when it takes hold. "Very often I work weekends when I am doing workshops or art shows and I am free during the weekdays to paint. I often work late at night through to the morning hours, which results in me living in a sort of different time zone to the average person."

Most of Nemesh's inspiration is derived from music: "I always search for something new to inspire me. I love creating a playlist for myself when I am painting and also when I am teaching art classes.

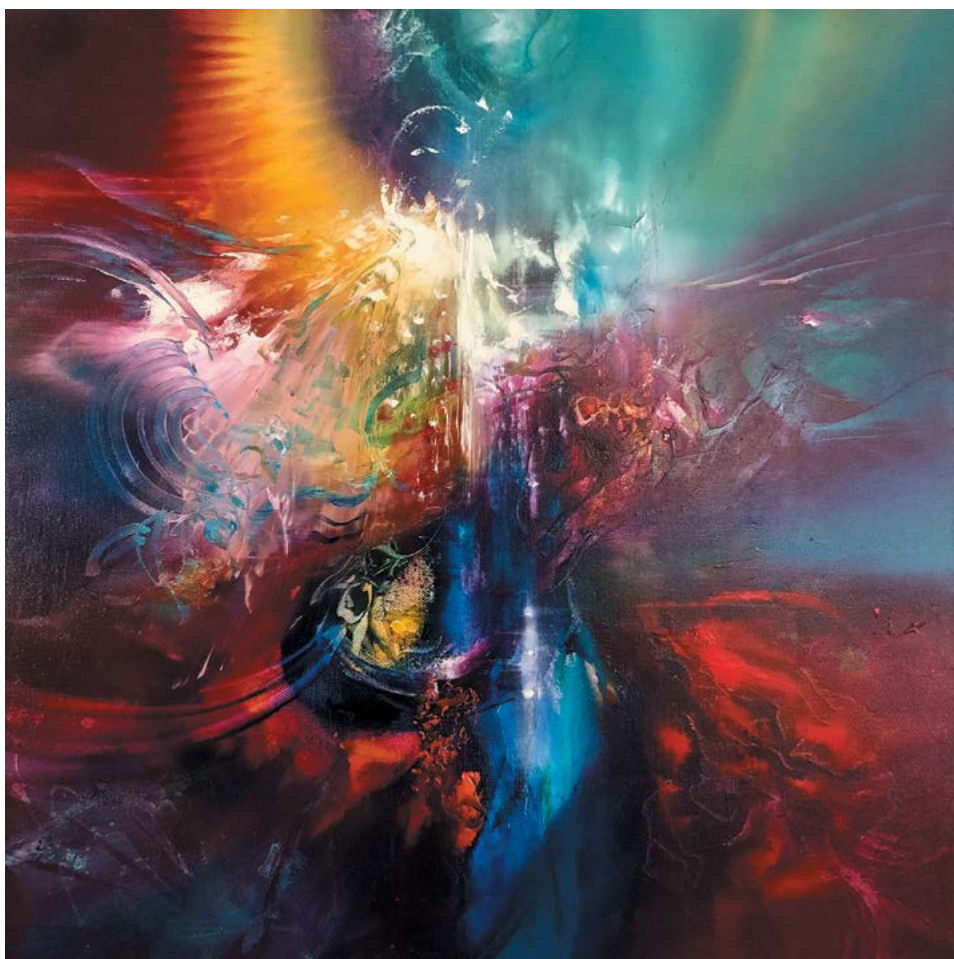
"One of my biggest inspirations is Bob Dylan. I discovered his music when I was 16. I have named so many paintings after his songs. I would like to have an exhibition which will entirely have paintings inspired by his songs.

"I love to travel around this beautiful country, New Zealand, and often get inspired by the landscape and culture of Aotearoa. Before coming to New Zealand, I made a painting which I named Ateroa, a made-up word that I later found to be close to the Māori name for NZ, with only two letters missing. I am also inspired by Māori mythology and storytelling."

More inspiration for Nemesh is derived from other artists such as: "CT Nelson, who does 3D abstract paintings similar to mine, Steven Da Luz, for his luminosity, his use of gold leaf and colours, beautiful dimensions and spatial depth. Marcus McAlister, for his beautiful figurative works that capture the human form in relation to their surrounding elements. Dragan Martinovic & Branislav Stefanovic, for their still-life works, the photorealistic attention to detail along with their use of light within their work. Elan Vital, for his use of colour and pigments that reflect the light like a crystal, Dario Campanile, for his surrealistic influence that has always attracted me. One of my early inspirations was Alex Raymond (who created Flash Gordon) and French comic artist, Jean Giraud who was going under the artistic name Moebius, for his stylistic way of drawing. Cristina Popovici also inspires me for her use of colour and the abstract forms that just make sense to me."

Nemesh has been a self-employed artist for many years now and knows that this is not always an easy thing to do. Galleries come and go but he has carried on and built his professional brand as an artist. "Looking back when I just started in the local art show, with a couple of my drawings 38 years ago, I have moved on to an impressive number of exhibitions

AOTEAROA ARTIST - April/May 2022





consisting of solo and group shows. I have followers and customers all over the world and love that some people have filled their homes with my artworks." He looks forward to the future prospects of his ongoing success.

"Dealing with art galleries can sometimes be difficult. There have been some dodgy deals, and some have completely ripped me off by selling my work and not paying me for it. This has been one of the most frustrating and upsetting things to deal with. Sometimes there are factors you can't predict, for instance when 9/11 happened - I had an exhibition set up in San Francisco which was a major failure because of the aftermath of the terrorist attacks in New York. Covid has made it hard to get my work out there and I have had many events that have needed to be moved online, which has affected sales in the long run. I started my exhibition online so customers can purchase directly from me. At the moment I have a solo exhibition I named 'Eterna' at The Quarry Arts Centre, Whangārei which can be also seen virtually on my web site."

Nemesh thrives on live demonstrations, finding the energy of having others watching him work and interacting with him to be inspiring and enjoyable. His natural charismatic nature works like a magnet, and he is a pleasure to watch.

His work creates itself as he works, evolving in front of your eyes. "I just go with the flow of the colours and let them guide me as I paint. I allow my subconscious to show me the way and unlock the images that flow from within the paint on the canvas. This leads to anything from fully abstract to a tiny detail like the beak of a bird that shows up to become a magnificent creature, in some cases real, other times fanciful and other worldly."

His favourite medium is oil on canvas, with some textures created with gesso and the addition of gold leaf and other mediums. These help to unlock the element of chance and open up the possibility of finding something new and exciting in the work.

"Palette knife is my 'go to' tool. I use different brushes to blend and detail as required, the palette knife is something I have found to be quick and effective at blending my colours in a way that has people wondering how I do my work, a sense of mystery that intrigues the



viewer. Colour shapers and wedges help me move the paint to reveal the underpainting and create drawings that can be worked into other images or left as the simple lines and gestures on the canvas."

We asked Nemesh to give us an idea of how he works, from start to finish: "I simply start to blend colours with the palette knife and then introduce the brush and colour shapers to define and refine the shapes and images as they appear on the canvas. Most paintings are finished in one sitting, sometimes I return to the canvas when dry to define other elements as I see them. Because I don't start with a defined concept, this can mean it can take six to seven layers or more before I am happy with the finished painting. Sometimes this can take a couple or more years as the images don't always reveal themselves and I need to leave them to clear my mind and when I return to them, I have a clear head to start the next phase of the process.

"The biggest joy for me is when I have a work that over many layers it becomes something really beautiful, it might take me a few months to research images, photos etc, and then I see something in the painting that will bring forth the final inspirational element/s that will finish the piece. Then I sit and enjoy the work as a new story, finished and ready for viewing."

Other than art, which he says "is his world", he enjoys watching movies and TV series such as his favourite, Grimm.

For new artists, he says be persistent, believe in yourself and don't give up when the first problem occurs. Currently the galleries exhibiting his work include The Art Lounge NZ in Tauranga and Auckland, South Seas Art in Russell, The Gallery, Helena Bay, Sargents Fine Art in Hawaii, Alfred Memelink Artspace Gallery in Wellington and Spectra Exclusive in Dunedin.

"As most of art galleries don't disclose customer details to the artists I could not be sure exactly, but for sure I have collectors in USA, Australia, England, France, Russia, Canada, Argentina, Taiwan, China, Hong Kong, Japan, India, Sri Lanka, Germany, Poland, most of the countries of former Yugoslavia and of course New Zealand." N



The Nemesh Art Award

Since 2004 Nemesh has been teaching art but also helping his students to promote their works. Through the years he organised a number of Interconnection exhibitions where he was exhibiting shoulder to shoulder with his students. In 2016 he did exhibition tour through New Zealand of Interconnection VI which was exhibited in Whangārei, Auckland, Hamilton and Napier.

The same year, with help of friends, he did Interconnection VII in Paihia to raise funds for printing Mary McKay's book which he also designed. Mary who did Summer School with him passed from Motor Neuron Disease and was not able to see the printed book. The proceeds from Mary's printed books were donated to libraries around New Zealand.

In 2021 he organised two exhibitions which connected and helped students nationwide and gave them the opportunity to exhibit in both the North and South Island.


This year Nemesh organised an Art Award exhibition for artists who participated in his art classes. Some of them have been professional artists for long time before they took classes with Nemesh. Nemesh Art Award 2022 will run at Reyburn House, Whangārei, till 10 April but exhibiting work

can be seen and purchased on Nemesh's web site.

This year's winner is Anthe Stayt with her Rainbow Bowl. Anthea come to one of Nemesh's Summer schools with the idea to learn to paint with oils on her ceramics instead of traditional glazing. With her ceramics she was accepted to a number of prestigious ceramic art exhibitions.

Out of this exhibition 10 of the top works will be selected, including winning ones to be exhibited in August at Art on the Quay Gallery, Kaiapoi in the South Island alongside his own work.

Vjekoslav wants to make the Nemesh Art Award an annual event to celebrate the development of his student body and the strides they have taken in their personal artistic growth.

See more about Nemesh on www.nemeshart.co.nz and www.nemeshart.com 







EXHIBITIONS & EVENTS



THE LITTLE BLACK GALLERY

394B Kerikeri Road. Kerikeri, Bay of Islands, New Zealand.
09 212 6160 / 021 771 299



An exhibition of lovely works from established Northland artists opened at The Little Black Gallery on Friday 8 April.

The exhibition features Catherine Dunn, Di West, Elisabeth Wakeford, Teresa Gordon, and Wendy Galbraith.

This exhibition focuses on happier new beginnings, as a nod to the beginning of the end of this phase of Covid, of mandates and vaccine passes.

"...suddenly you just know, it's time to start something new and trust in the magic of beginnings....." Meister Eckhart

Running from 8 April until mid May, this is the first time for ages we have held such an exhibition, and had an opportunity to meet with old friends!

Should the exhibition alter due to any changes in Covid restrictions etc, we will let everyone know through newsletter and Facebook. [N](#)



Teresa Gordon



Wendy Galbraith



Elisabeth Wakeford



Di West



Catherine Dunn

NATURE BOY: Photography of Olaf Petersen

These images cannot be retained for other uses. Future use is not permitted. All images © Olaf Petersen Estate.

The exhibition shines a light on Olaf Petersen’s love and regard for the natural world. Predominantly showcasing West Auckland’s landscapes, Petersen’s images often include people in the frame, crossing the boundary between nature and humanity.



Olaf Petersen. 1970. So Lonely. Auckland Museum. © Olaf Petersen Estate.

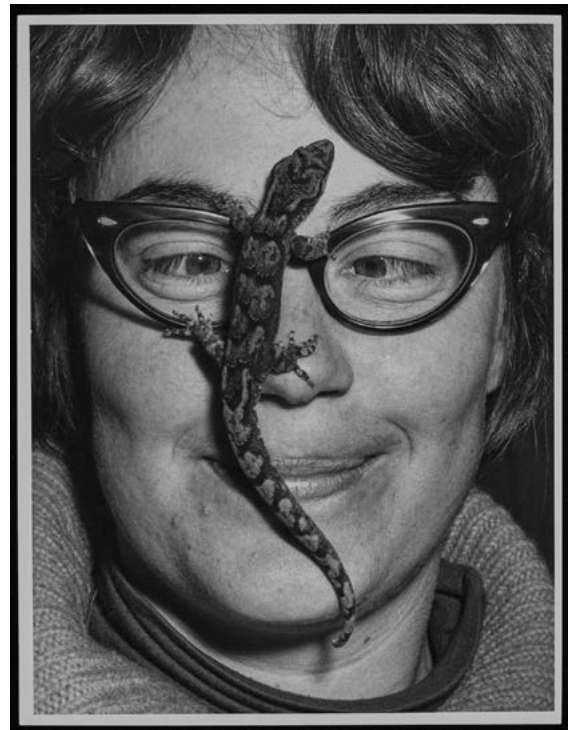
This is the first-ever exhibition dedicated solely to the work of Olaf Petersen, one of Aotearoa New Zealand’s most talented and understated nature photographers of the 20th century, whose work has recently been inscribed onto the UNESCO Memory of the World Aotearoa NZ National Register in recognition of its significance for documentary heritage.

Petersen also took photographs while tramping and camping with the Auckland University Field Club in the company of botanists, zoologists, geologists, ecologists, and archaeologists, creating an extraordinary illustrative scientific record.

Petersen photographed the landscape around him for 50 years, from when he got his first camera aged 18 in 1933 until the 1980s.



Olaf Petersen. Ca. 1970. Late Afternoon. Auckland Museum. © Olaf Petersen Estate.





ABOVE: Olaf Petersen. 1968. Usual Spot. Auckland Museum. © Olaf Petersen Estate.

LEFT: Olaf Petersen. 1968. Field Club Member. Auckland Museum. © Olaf Petersen Estate.

RIGHT: Olaf Petersen. 1952. I'm Late. Auckland Museum. © Olaf Petersen Estate.

His career as a freelance photographer and camera artist yielded more than 50,000 images.

A record of their time, they also evidence the changes that have taken place over the past 70 years and as such are significant historic documents. The images connect with global concerns around climate change and fragile ecosystems that will register strongly with current and future generations of New Zealanders.

Petersen dedicated his life to documenting and protecting wilderness areas and his archive demonstrates the vital role that artists can have in bearing witness and supporting the environmental movement.

This exhibition is accompanied by a book *Nature Boy: Photography of Olaf Petersen* published by Auckland University Press. [N](#)

**Entrance is free with Auckland Museum entry.
Exhibition is in the Sainsbury Horrocks Gallery,
Level 2. Open 7 April - May 2023**



ART PRODUCTS

New to the Liquitex Professional



SILKSCREEN MEDIUM

Increases flow and drying time of acrylic colour so it can be used as a screen-printing ink

- Lowers viscosity of heavier body paints so they don't dry on the screen
- Extends your colour without affecting acrylic stability
- Maintains colour opacity
- Maintains paint adhesion, durability, and archival quality
- Improves flow and slows drying time



SATIN GEL

Gives a satin sheen finish, increases colour-depth and transparency

- Extends colour without affecting acrylic stability
- Slows drying time and enhances appearance of brush marks
- Increases viscosity of paints for a thicker consistency
- Can be used as a heavy-duty collage adhesive



SATIN FLUID MEDIUM

Gives a satin sheen finish, increases colour saturation and brightness

- Lowers viscosity of heavier body paints, giving increased flow
- Maintains paint adhesion, durability, and archival quality
- Extends colour without affecting acrylic stability



CRACKLE PASTE

Creates a structurally stable crackle effect on rigid surfaces

- Creates a crackled texture as it dries
- Can be mixed with colour, used on its own, or painted over when dry
- Dries to a hard, opaque finish
- Maintains paint adhesion, durability, and archival quality

ART PRODUCTS

Professional Mediums Range



GOLD METALLIC MEDIUM
Extends color and creates a smooth metallic gold effect

GOLD METALLIC MEDIUM

Adds a metallic gold effect

- Give a metallic effect when mixed with colour
- Add surface highlights when used on their own
- Create a smooth metallic gold appearance
- Extend your colour without affecting acrylic stability
- Slow drying time to help you get more subtle colour blends
- Lowers the viscosity of heavier body paints



MASKING FLUID
Masks areas of work needing protection during thin coatings of acrylic washes and peels off easily

MASKING FLUID

Masks areas of work needing protection during thin coatings of acrylic washes and peels off easily

- Rubber latex covers and protects any area you choose
- Can easily peel off after paint dries to reveal the surface underneath
- Colourless and non-staining
- Drying time depends on the thickness of the application



SILVER METALLIC MEDIUM

Adds a metallic silver effect

- Give a metallic effect when mixed with colour
- Add surface highlights when used on their own
- Create a smooth metallic silver appearance
- Extend your colour without affecting acrylic stability
- Slow drying time to help you get more subtle colour blends
- Lowers the viscosity of heavier body paints



GLASS MEDIUM
Mixes with color to adhere paint on slick non-porous materials like glass, ceramics, and porcelain

GLASS MEDIUM

Mixes with colour to adhere paint on slick non-porous materials like glass, ceramics, and porcelain

- Creates a smooth, high gloss finish when mixed with acrylic paint
- When cured, creates a glossy, scratch resistant surface
- Non-drip and durable
- Extends colour without affecting stability
- Slows drying time to help you create more subtle colour blends

ART PRODUCTS

NEW Cretacolor Aquarino Watercolour Drawing Set 24Pc

This drawing box includes a special selection of watercolour pencils. This set is ideal for all watercolour and graphite aquarelle techniques, and watercolour accents in graphite. Suitable for mixed media dry and wet.

Contents:

- 15 Marino Aquarelle Pencils
- 3 Graphite Aquarelle Pencils (HB, 4B, 8B)
- 6 AquaGraph water-soluble graphite pencils in red, blue, green, teal, brown and white

Displayed in a beautiful tin box

[Available at Gordon Harris – Shop Now](#)



NEW Cretacolor Diamond Metallic Drawing Tin Set 15Pc

This luxury drawing box includes highly pigmented gold and silver colours for metallic effects, deep black accents and white highlights on dark backgrounds.

Contents:

- 3 pcs. Pastel Sticks (silver, gold, deep black burnt soft)
- 1 pcs. White Chalk Oil Pencil
- 3 pcs. Nero Pencils (soft, medium, hard)
- 3 pcs. Monolith (white, silver, gold)
- 2 pcs. Art Sticks large (Nero extrasoft, White Chalk dry)
- paper stump, eraser and sharpener

All in a beautiful tin box.

[Available at Gordon Harris – Shop Now](#)



ART PRODUCTS

NEW Pebeo Complete Watercolour Set 24 x ½ Pans

Complete Fine Watercolour kit

Contents:

- 1 brush
- 1 water brush
- 1 Drawing Gum masking marker
- 2 pencils
- 1 eraser
- 1 sharpener
- 1 foam
- 10 watercolour papers
- 1 nomadic box
- 24 half-pans watercolour.

[Available at Gordon Harris - Shop Now](#)



W&N PROMARKER SET 96

ProMarker offers an extensive palette of 148 colours, ranging from subtle pastels through to bold vibrant hues. The colours provide for a broad range of creative applications, from design and illustration through to comic art and all kinds of craft based activities.

Each pen is twin-tipped. The fine bullet nib is narrower, making it ideal for more precise detailing and line work. The broad nib is great for quick visuals and filling in larger areas. Using the edges of the broad nib, a variety of different stroke widths can be achieved.

ProMarker colours have a translucent quality and can be layered to achieve varying depth and opacity. Going over the same spot creates a darker tone of the same colour, enabling a versatile range of shading effects.

- 147 colours + colourless blender.
- Dual nib - fine and broad chisel
- Alcohol and dye based formulation (low alcohol base - increases vibrancy)
- Fast drying ink
- Even colour application - no streaking
- Translucent colours perfect for layering to achieve depth
- Great for rendering and shading
- Can also be used on plastic or metal

[Available at Gordon Harris - Shop Now](#)



COMING UP IN THE JUNE/JULY ISSUE



Adair David



Carina Sim-Smith



Diana Peel



Karen Gourley



**Karin McCombe
Jones**



**Uriel Tian Rebollo
Cuevan**