

AOTEAROA ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

Series 9 Volume 5 Issue No. 53
August/September 2022
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ART IN THE PARK

ARTISTS FORUM
Dougie Chowns
Sketchbook, Part 44

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The Colour of Shadows
Geometric Painting

INTERNATIONAL ARTISTS
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- Alison Gilmour • Dylan Keys •
- Estefania Mondaca • Ken Tanner •
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Featured Artists:

ALISON GILMOUR

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ESTEFANIA MONDACA

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MIKE BROWN

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DYLAN KEYS

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KEN TANNER

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TONI TITTLETON

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

On the cover: 'Out West Between Storms' – Alison Gilmour
PG 6

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Send your letters and suggestions to:
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'Breaking Dawn - Tawharanui' - 1000 x 350mm. Oil on Berge linen

Visual Stories

Alison Gilmour has always been a visual person and able to draw. Part of her job as a graphic designer was illustrating and visualising with art markers. In 2001 she did some night classes at Mairangi Arts as a fun thing to do with a friend. "In one of the classes I started doing some still life drawings in coloured pencil. They were pretty good so I decided to go out and buy some acrylic paints, canvas and brushes and give it go. They were good, so I carried on and the rest is history."



'Dancing in the Light - paeonia lactiflora' - 1000 x 750mm. Oil on Berge linen



Alison finds inspiration is everywhere. How the light falls on an object or vista, how colours change with the light. Marvelling at nature's detail and beauty, especially flora and the sea, she loves to note how weather affects them. "I thoroughly enjoy being able to express myself on the canvas and use my talent to create beauty, painting detail and



'Being there – Jackson Bay' - 1000 x 350mm. Oil on Berge linen



'Intoxicating – liliium Orientalis' - 1000 x 650mm. Oil on Berge linen



'Into the Deep – Nikau Giants' - 1500 x 1125mm. Oil on Berge linen

sculpting my subject matter through light and depth to make the beholder overjoyed."

One of Alison's ancestors was a famous painter in Victorian times, Sir Luke Fildes, in the Royal Academy. He painted the most vivid depictions of hardship and poverty in Victorian London, illustrating to the world how these people live. "My mentor, friend and gallery dealer, the late Tim Wilson, has been an on-going inspiration for me. He, in my opinion, is the most successful landscape artist in NZ. I am extremely proud have been chosen to be mentored by him and all my work that was sold in his gallery. I am currently about to start a great online seven-week course for artists which I am very excited about." She is also fascinated by the Dutch masters and is inspired to paint that kind of subject matter but in her own style of realism.

Having already received acclaim and sell-out shows throughout her career, she has been published in several New Zealand books on painters - edited by the late Denis Robinson. "They were early career ambitions and I want to continue to paint and sell beautiful work in New Zealand and overseas. I also want to be more well-known for my talent and to be recognised monetarily."

Hoping to established herself in Auckland again - since and up until Tim Wilson passed away, she has exhibited only in Queenstown. She looks forward to exhibiting and selling the most beautiful bodies of work to make a difference to people's lives.

"Right now, I am working on a large body of work which I am very excited about. Its subject matter has not been



'Out West Between Storms' - 1200 x 900mm. Oil on Berge linen. Cover pic



'Ephemeral Abundance' - 1000 x 650mm. Oil on Berge linen



'From the Flower Truck, Pink' - 560 x 350mm. Oil on Berge linen



'In the Conservatory' - 1500 x 1200mm. Oil on Berge linen

seen before as far as I know so it will totally original. I am working towards showing at Art in the Park at Eden Park again in September which is a fantastic show."

Alison feels that there are always obstacles in being an artist. Every painting has a new set of problems to overcome. Whenever she puts paint to canvas, she is learning. "My career as a graphic designer was filled with problems to solve. I strive and thrive to solve any problem or obstacle."

She belongs to an organisation called 'Creative Thursday' where she is about to do her online course. "I used to be a member of The Designers' Institute, which was associated with the design industry and I am about to join up to The Artist Network. (The Artist Network is an international organisation which has all sorts of information on artists and events.) Creative Thursday is contributing to my career by getting me up-to-date with online exposure and selling."

Known first for her seascapes, she loves the sea and the sculptural nature of waves and how they move. "It is the same with flora which I am working with at present. The way the light plays on flowers, foliage and our beautiful natives, they are also sculptural in nature."

Her favourite pieces of equipment are her Apple Mac and her camera: "With my graphic design computer skills I create my ideas, layouts and compositions. I start with research; I photograph many, many images which I then download onto my computer. I may take days to choose the right images which I will then put together in Photoshop. Once I am happy, I will print it out full size on my printer so I can see what it looks like. If I am happy, I will lay the image down onto the canvas and start."

Alison uses oils on Berge linen. "I transitioned from acrylics to oils over ten

years ago, and the difference is huge. Oils have a luminescence that acrylics don't have. I can create such depth in the many layers that I paint. I mainly use Michael Harding and Sennelier brands because I know they are very good quality. I also use professional quality Art Spectrum paints as I prefer some of the colours. I also use Winsor and Newton Liquin as a medium."

When she is working, she likes to listen to music; "I have some great playlists I also listen to TV programmes and would like to listen to more podcasts."

In her free time, she says she likes to exercise – "I walk my dog and I go to the gym, I read, go to the movies, I have my pilot licence but I don't get time to fly anymore. My partner and I like to bush walk."

Currently Alison has work in Australia, UK and USA. You can see her work at the Tim Wilson Gallery in Queenstown, Flagstaff Gallery in Devonport and Mobile Art in Mount Eden. Follow Alison here: www.alisongilmour.co.nz



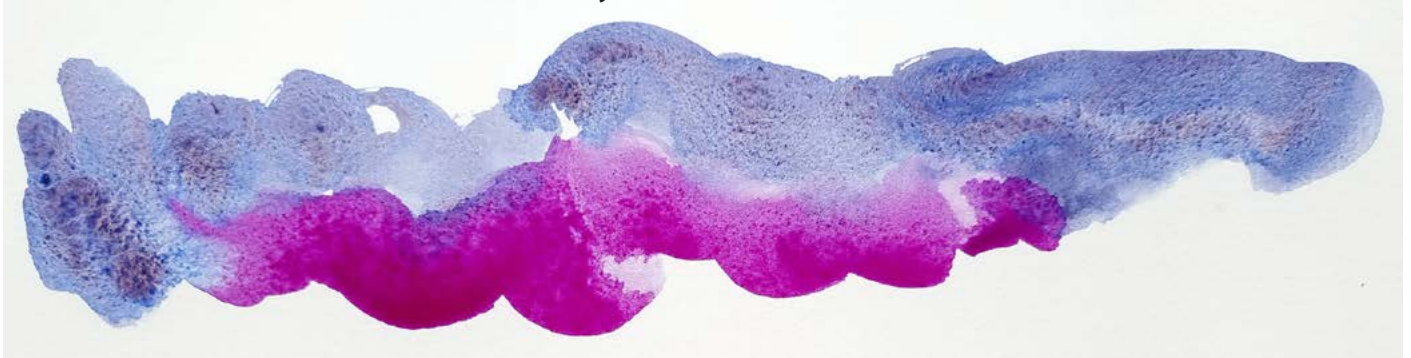
RIGHT: 'From the Flower Truck, Summer' - 600 x 800mm. Oil on Berge linen

BELOW: 'New Sense of Place - Ocean Beach' - 1000 x 550mm. Oil on Berge linen





By Evan Woodruffe



THE COLOUR OF SHADOWS

European colour theory started with Isaac Newton's Optiks published in 1704, where he proved that white light is composed of various individual colours (he claimed seven: Red, Orange, Yellow, Green, Blue, Indigo, and Violet) by splitting it through a prism, then recomposing the separate light rays back through the prism. This observable phenomenon allowed Claude Boutet in 1708 to develop the first colour wheel, which 300 years later is still largely unchanged.

Before this discovery, areas of shadow in paintings were often left in the dark tones of the underpainting, or discussed in metaphorical terms of the sinister, the hidden and secretive. The first bold exploration of shadow was made by Michelangelo in the clothing of figures he painted on the ceiling of the Sistine Chapel. However, there

was no shift in tone from light to dark; instead he used dramatic colour relationships to achieve maximum effect when seen from below. While the prophet Daniel's robes shifted from orange to mauve, others went from yellow to green.



Violet lies across the colour wheel from Yellow, so mixing one with the other pulls the colour into the dark centre of the wheel. The extremely warm, bright nature of Yellow means it darkens through a series of mustards to a deep brown. Here are examples with a pure yellow (top) and a yellow ochre (bottom).

With the Grand Tour, beginning in the 17th Century, artists began to develop the landscape as a painting genre. From the 18th Century, new colour relationships influenced by the colour wheel where being experimented with to achieve more naturalistic colouring, yet the colour of shadows was elusive. By the early 19th Century, observation of the landscape had taken a darker turn. Not everyone accepted such a proscribed view of colour: German philosopher Goethe disputed that colour was determined solely by the colour spectrum, arguing that colour was shaped by human experience and the effects of light and darkness. This view appealed to the Romantic painters, particularly J.M.W. Turner and Eugene Delacroix.

For Eugene Delacroix, fast and exacting observation of our surroundings was of paramount importance. He said that if a man fell from a building, you should be able to sketch him before he hit the ground... those were the times! Delacroix was out every dawn and each evening to study and draw the ebb and flow of light, trying to see what colour the shadows were. His eureka moment happened upon stepping from his yellow carriage to hear the latest concert from his friend Chopin. He looked down and saw his shadow was – violet! All light is made from a mixture of colours (as per Newton), he reasoned, which we painters can make from yellow, red, and blue; and if we take away the sun – yellow – we're left with red and blue which together are violet. Shadows are violet!



The same Quinacridone pigment PV19 can be altered to provide a wider range of colours. The first three colours here are made solely with PV19 yet give us the reddish hues of Carmine and Ruby Red, alongside the more expected Quinacridone Violet. Other violets provided by Quinacridone pigments are the brand new Quinacridone Purple PV55 and this Magenta PV42. Careful when choosing colours called "magenta" as different paint ranges will use different pigments, which will affect your mixing range.

Delacroix was a big influence on the Impressionists who followed. Claude Monet notably took up his theory on the colour of shadows, composing his series of Haystack paintings with violet shading. "I have finally discovered the true colour of the atmosphere" said Monet, "It is violet".

Monet was able to use one of the new wonder pigments developed in the 19th Century: Manganese Violet. While the Romans required 10,000 shellfish from the Phoenician coast to make a single gram of purple dye, and the ancient Egyptians used the rare mineral porphyry, Manganese

provided the first affordable violet pigment. Artists no longer had to mix red with blue. Today we are spoilt for pigments, the colour component of our paints. We can see the make-up of our colours by their Colour Index: all start with P for Pigment, then the letter of the Hue – V for Violet, for example, then their Index Number. Manganese (PV16) still provides an important reddish violet, alongside the more common and bluer Dioxazine Purple (PV23). Quinacridones have been an important contributor of reds and violets since the 1980s, with the latest Quinacridone Purple (PV55) added in 2017.



It can be tricky picking a violet without knowing the Colour Index of a colour, shown on the label and colour chart. The two on the left look delightfully fuschia, but are in fact Red - PR122 and PR202. The colour in the centre seems very similar to them yet is a Violet PV42. No one would doubt the Violet PV23 next to that but what about the maroon one on the far right? It's also a Violet PV29. All have been mixed with a pure yellow in the next line, with some surprising results - the middle giving a stronger orange than the red pigments!

Knowing the Colour Index of your colour helps you identify its true hue. Colours are positioned on the colour spectrum using a spectro-photometer and divided into Red, Orange, Yellow, Green, Blue, Violet, along with Black, White, and Brown. A colour such as Quinacridone Magenta may look violet to you, but is often made from the Red pigment PR122. Sometimes another Quinacridone Red PR202 is used to make Magenta, while of the three Magentas Schmincke Horadam Watercolour offer, just one is made from a Violet PV42. Each pigment has its specific optical qualities, and it's fun to know which you're dealing with.

Pigments are made of a complex crystal lattice, and small changes to this structure can affect relatively large changes to

the colour. This is why the same Quinacridone pigment PV19 can provide different optics, changing from a delicate pinkish violet to a strong, red violet.

On the colour wheel, Violet is opposite and Complimentary to Yellow. Their relationship is quite different from the other two Primary/Complimentary pairs. While Violet is very dark, Yellow is the brightest colour and reacts very quickly to any added colour; deepening it by mixing across the colour wheel quickly turns it an unusual greenish, mango hue. At the other end, a little Yellow into Violet will darken it, turning to a grey or brown (depending on the yellow and violet chosen) at the centre of the colour wheel, rather than the Blacks that result from Red/Green and Blue/Orange.



Violet is a Secondary colour, as it can be mixed from two Primaries (Red and Blue), though a single pigment violet provides much greater clarity. Violet generates two important Tertiary colours, if you follow the theories of 19th Century Painters & Decorators. While some artists say a Tertiary is found by mixing a Primary with a Secondary around the colour wheel, eg Violet with Red, which gives us to all intents and purposes just a red-violet, tradespeople specifying

domestic colours a hundred years ago believed a Tertiary was created when a Secondary was mixed with another Secondary. This more exciting combination means Violet plus Green equals Olive (more a Kalamata than Sicilian though), and that Violet mixed with Orange gives us Russet, the colour of wild heather and pine needles. The third Tertiary is Green combined with Orange, which gives us Citrine.



In the 19th Century, Manganese Violet (far left) became our first affordable violet, and a favourite colour of Monet's. Ultramarine Violet (next right) is a delicate lavender, while Apatite (centre) is a new pigment used by Schmincke to replace the expensive Cobalt Violet. The two violets on the right are mixtures, a "super granulating" watercolour made for strong textural effect, and a violet tinted with white.

There are only a few pure Violet pigments commonly used in artist colours. Dioxazine Violet PV23 is popular with its deep, bluish tone and high tinting-strength. Three Quinacridones PV19 PV42 PV55 provide bright reddish violets. Ultramarine Violet PV15 is a wonderfully soft lavender, made from the left-over "ashes" of ultramarine blue. Manganese PV16 is sometimes used as a replacement for the eye-watering expense of Cobalt Violet PV14, though a brand new Violet PV62 is used by Schmincke as Cobalt Violet Hue in their oilcolours and watercolours.

Often passed over for the flashier colours, it's time to pull Violet out of the shadows and into the limelight. It ranges from an almost deep warm blue to a berry-stained fingers red, from delicate, airy mauve to serious regal opulence. 2000 years ago, it caused Pliny the Elder to cry "We must pardon the mad desire for purple", and I believe we should keep pardoning it today.

ART ESSENTIALS

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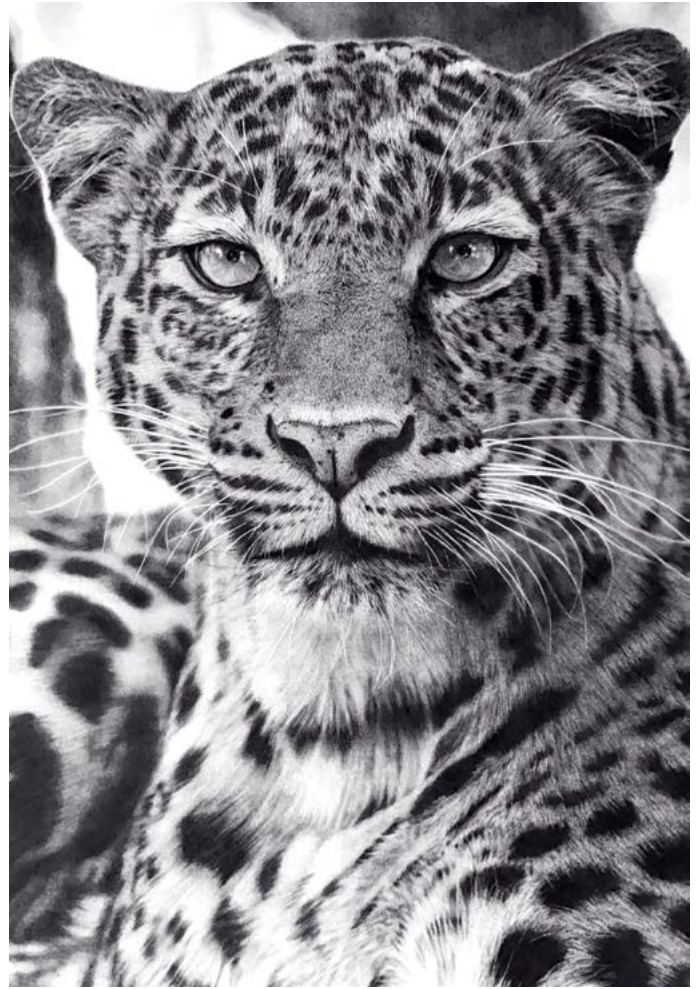
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CREATIVE INTUITION

Self-taught artist Dylan Keys has been creating since he was a small child. "I always wanted to be a full-time artist but it was an unexpected series of events that led to it actually becoming a reality. Unfortunately, I've been in poor health for a number of years and one of the ways I cope with the pain and unpleasant sensations is to distract myself by drawing and painting."



'Grace' - 400 x 560mm. Charcoal on paper

coming in for charcoal portraits. Although my preferred style has always been a very loose and expressive one rather than realism, I decided to make the most of that momentum. I launched my website and social media pages soon after and I'm lucky enough to have been a full-time artist since."

He loves that he gets to work for himself while also creating something that can cause an emotive response. "A lot of the realism portraits I do are commissioned memorial pieces so I feel grateful and humbled that I get to create something for people that honours the memory of their loved ones."

Wanting to spend as much time of his life as possible creating, Dylan has also fulfilled his lifelong dream to make his living with art. "For my realism work, inspiration doesn't play a huge role as I'm often working from existing images of a client's pet or loved one. In those cases, the inspiration comes mostly from just wanting to do the best job I can for them.

"With my expressive non-realism works I find inspiration in trying to process and express my thoughts, my lived experiences and my perceptions of both the world around

"A few years ago, I did a realistic charcoal drawing which caught the attention of leading motivational speaker Craig Harper, who is also a writer and educator in the areas of health, high performance and personal development. He shared my work with his online audience and I soon had a few commission enquiries



'Water Worlds' exhibition -each work 300 x 420mm. Acrylic on board



'Rarity' - 400 x 560mm. Charcoal on paper



'Let the Water Fall' series - each work 300 x 420mm. Acrylic on board



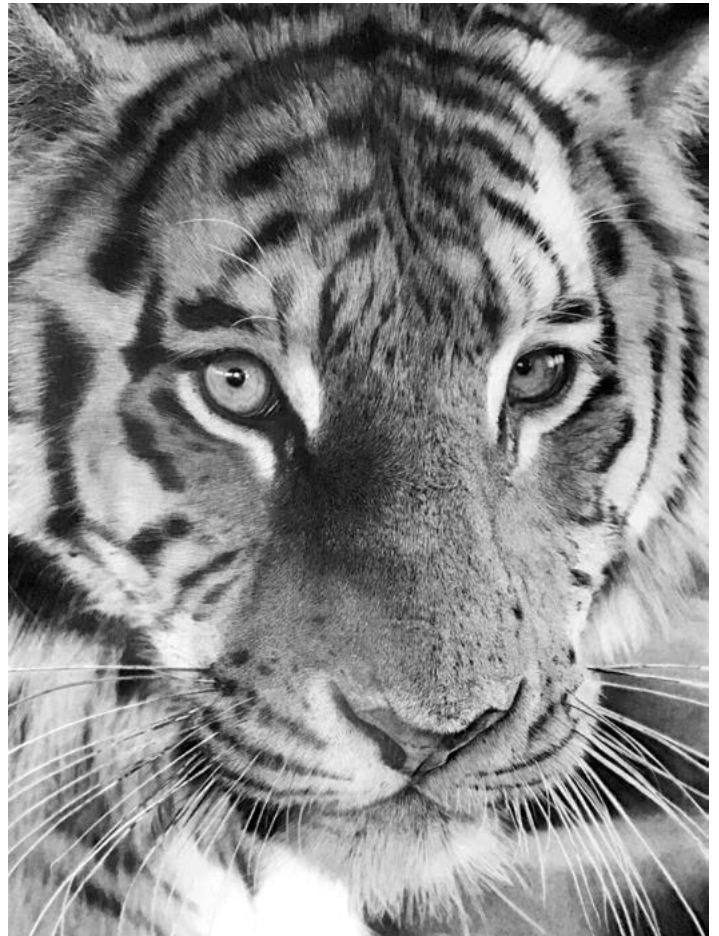
'Fleece' - 400 x 560mm. Charcoal on paper

me and my own imagined worlds. As far as what drives my creative soul, I'm just driven by an innate need to express myself creatively. Creativity is the language I feel most comfortable speaking, it's how I best process and express my hopes and dreams, my regrets and despairs, my fears and fantasies."

Most of the artists Dylan enjoys and admires are 'outsider artists', or creatives who aren't known publicly; "I find myself drawn to those who use creativity as a tool to navigate and express their own struggles and stories. Personally, I've overcome addiction, mental health challenges and chronic physical illness. Professionally I've overcome not having traditional



'Figure studies' - each work 300 x 420mm. Charcoal on paper



'Solitary' - 400 x 560mm. Charcoal on paper



'Evie' - 300 x 420mm. Charcoal on paper

gallery representation and having to figure out my own ways to be able to be a full-time artist."

Ultimately, he would like to become an established and recognised artist, known more for his expressive paintings and drawings than for the realism works that are currently supporting him. "I'd love to be represented by a gallery that believes in me and sees the value in the works I produce and the stories behind them. I would also love to have a large studio space that I can make a mess in and not have to clean up!"

With a determination common amongst those most talented artists, Dylan has resilience when it comes to promoting his work: "I'd approached nearly 30 galleries about exhibiting my work and was turned away by all of them. After my initial disappointment I decided to use their rejection as inspiration. I learned how to build a website, learned a little about marketing and networking and launched two exhibitions online simultaneously. I recently 'sold-out' both shows which was both satisfying and validating to do as an independent artist."

As with all of us, mistakes have been made in his journey, "I've made many mistakes as I've gone, particularly to do with the business side of being an artist. I'm sure I'll make many more too but the great thing about making mistakes are the learning opportunities that come from them."

When it comes to subject matter, Dylan says: "With the realism works I do I don't mind what the subject is but I always prefer a pose or facial expression that shows a bit

of the subject's character or personality. I'm still enjoying learning how to use charcoal in different ways. I love that it's such a primitive (and often messy) mark making tool that can also be used to produce highly detailed and refined drawings. Other than that, I really enjoy painting with acrylics.

"My favourite piece of equipment is still a blank sheet of white paper. To me it represents potential and possibility. I love knowing that whatever marks I make on that paper can transform its surface to appear to be something completely different."

We asked Dylan to explain his methodology: "When I paint, I work intuitively, mixing loose frenetic strokes with delicate finishing details. The nature of my realism drawings means I work in a more structured way. I start by blocking in basic shapes and tones, I then refine and add detail over and over before lastly adding highlights and finishing touches."

Music plays a huge part in Dylan's life, but he finds listening to music while drawing affects his mood and ability to concentrate, so he listens to podcasts while working. "I like to learn so I'll often listen to podcasts on a range of subjects - from inspirational people and personal development to true crime and history."

He has an interest in tiny houses and sustainable living, and spends his free time writing, listening to or playing music, spending time in nature or doing personal

development work. He has some wise words to share with new artists: "As far as improving your art, I feel like creative expression is a language, so like any language the more you speak it the more fluent you become. So just create as often and as freely as you can. Don't be afraid to experiment, there are no mistakes."

"As far as new artists trying to get their work out there or who want to start selling their work, my advice would be to be proactive and create your own opportunities. Since I became a full-time artist, I often remind myself of the fantastic quote 'Hard work puts you where the good luck can find you.'"

Currently selling his work through his website www.charcoalbydylan.com, he is looking forward to forming a relationship with any galleries that would like to represent him and his work. So far, his work has mostly been bought or commissioned by clients in New Zealand and Australia. "I've also had buyers in North America and Canada as well as various countries in Europe and Asia."

[Follow Dylan on Instagram: charcoalbydylan](#)



'Archee' - 300 x 420mm. Charcoal on paper



PROJECT SHEET

Geometric Painting with Acrylic Gouache



INTRODUCTION

This project will focus on graphic mark making through hard edged painting techniques using painters' tape to establish clean lines. For this project, a skate deck will be used, but many alternate surfaces can be utilized such as a canvas, hardboard panel or even a flower pot.

Time: 2-hours recommended.

MATERIALS LIST

- Liquitex Acrylic Gouache Colors: (or colors of your choice)
 - Cadmium-Free Orange
 - Medium Magenta
 - Light Blue Permanent
 - Brilliant Purple
 - Neutral Gray 5
 - Fluorescent Opera Pink
- Liquitex Clear or White Gesso
- Liquitex Acrylic Markers (optional)
- Surfaces (or choose your own): Skate deck, Canvas, Harboard panel, Flower pot
- Painter's tape
- Fine grit sandpaper
- Palette paper
- Cups and water
- Paper towels





ABOUT LIQUITEX ACRYLIC GOUACHE

- It's available in 50 – 2oz (59ml) colours.
- It's highly flexible and fluid so it does not need to be diluted before use.
- The packaging features a nozzle that can be cut to wider apertures and a bottle with flat sides so a palette knife can be used to access every last drop of paint.
- The black cap indicates Acrylic Gouache while Liquitex Soft Body has the same new packaging but with a white cap.
- It was developed to be a fluid paint that is matte and as opaque as possible depending upon pigment, while maintaining the flexibility of acrylics.
- Because it's acrylic based it's permanent when dry unlike traditional gouache which remains soluble and can cause lifting of previous layers when successive layers are applied.
- Opacity is achieved in traditional gouache via high pigment load. The downside is that it can crack. Our chemists sought to push opacity but only to the point that flexibility wasn't sacrificed.
- It's highly versatile because it can be mixed with any Liquitex Acrylic Medium to alter its sheen, texture and viscosity.



PROJECT STEPS

STEP 1:

Preparing the Surface

If dealing with a non-porous, slick surface, lightly sand with a fine grit sandpaper. Be sure to remove all dust after sanding to avoid creating a gritty surface. Also, the application of gesso will add tooth to the surface to aid adhesion. Liquitex offers a variety of gessos including: White, Black, Gray, Super Heavy and Clear. Clear Gesso can be used when it's desirable to prime a surface yet still maintain its visual integrity; for instance, being able to see wood grain in your project. If the surface is sanded, one coat of gesso should be enough, but a second coat may be applied if desired. A hair dryer can be used to help dry the gesso in a timely manner. If using White Gesso, you may want to apply a base color to contrast with the patterned areas you'll be painting.

STEP 2:

Creating Patterns

Create patterns of your choice with the painters' tape. When applying the tape, be sure to burnish it thoroughly so that the paint doesn't bleed under the edge. Overlap strips of tape to create wider areas of negative space.





PROJECT STEPS

STEP 3:

Covering the Surface

Apply color straight from the bottle making sure to use a variety of adjacent colors, or mix colors if desired. Acrylics dry quickly, but the use of a hair dryer can speed drying. Just don't get too close to the surface.



STEP 4:

Removing Tape

Be sure that paint is totally dry before tape removal to avoid spreading color into unwanted areas. Hard edged painting is often ruined by removing tape too early.



STEP 5 (Optional):

Add to It

Add additional designs and details with Liquitex Acrylic Markers.



THE FINISHED PROJECT



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It's how we invented the first water-based acrylic paint, and the reason why we have been innovating ever since. Empowering all artists to create with confidence and no limits.



Artists Forum

Sketch Club

OUTSIDE THE SQUARE



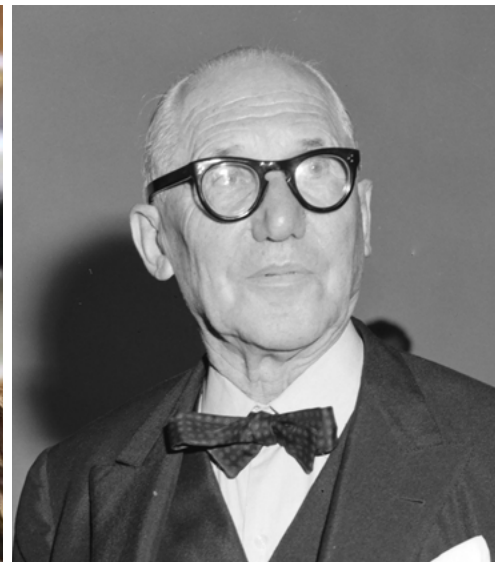
By Dougie Chowns

What better to talk about than the hand and head that designed the chair I am presently sitting in. Its called a LC4 Chaise Lounge, designed in 1928 by Charles Eduard Jeanneret - better known as Le Corbusier (the owl-like one). He was born in 1882, the second son of a Swiss watchmaker. Like many Creative people, he was not the son his parents wished. Devoted to his mother he never pleased her. He had no special skills as far as his school teachers were aware, he sadly did not excel as hoped by his mother, who wished him to play the violin. Like his father he became a watchmaker.



How can it be that by 1920 at age thirty-two, he had rebirthed himself as "Le Corbusier" the owl-like one – a useless son who wore circular black glasses. After completing his apprenticeship, he left Switzerland and travelled to Paris; taking opportunity and life in both hands – he changed world Architecture forever? Outside the square, his skillful hands allowed his mind to realise his ideas to better solve living and industrial/office building construction, then at a desperate time – nothing to do with watchmaking he was by nature a born problem solver. He wished to improve...

This chair is not only a chair to relax in but also an artwork. That pleases me – a sculpting, a classic creative work – best of all and important to my own philosophy, it is a totally functional concept. Functionality was the base-line for Le Corbusier – whatever he designed, first it had to work. Also, to be an original cutting-edge concept.



Creatives often scare the pants off judges at competitions because they can be confronted by the unexpected, the unknown, worse, the 'never before thought of' in their own minds. Little wonder Le Corbusier's design submission was disqualified from a major United Nations competition

because his drawings were not drawn in Indian Ink as the rules requested. Likely he had created a design solution beyond the judge's imagination, but likely they were limited themselves and could not appreciate a genius who did not follow rules. He was disqualified!

Creatives, the brilliant, do not usually follow the rules. If they did, they would not be any good. So much for competitions!

An odd-ball kind of a man of no special appearance La Corbusier always wore his perfectly circular pair of black glasses and bow tie, hence his self-named pseudonym 'the owl like one'. Was it also to do with the association that owls are wise? Or that as a decision or problem solver he might attract greater respect? Whatever, very quickly he became the talk of America and Europe as he revolutionised the purpose, use and appearance of pre-stressed concrete by building uniquely modern buildings that gave ordinary low-income families airy duplex homes by the thousand - and on very little ground space. This watchmaker said "a house is a machine for living in." His concepts, like watches, were always totally functional but with added pluses. Family homes designed to be built above a garden, a children's playground or car park. The roof, likewise for residents - an attractive garden open to the sky - all in the ground space of a tennis court.

I discovered the benefits of a New Zealand wooden homestead built on piles myself, after owning a home built on a cold concrete pad in an often-wet Buckinghamshire field. Poured concrete constructions are not kind to my mind. However, I believe with the present desperate need for

housing in New Zealand, we should well re-consider this man's hundred-year-old 1920s concrete creative concept in design, but using home grown plentiful timber as he used concrete. Car parking, playground or utility under homes, above a communal roof garden open to the sky for all to enjoy.

Having experienced 1960s Antoni Gaudí's Barcelona as a resident - the '[Familia Sagrada](#)' yet being built - and privileged to be engaged by Catalan entrepreneurs, working as their Director de Arte, our company building was constructed around a garden formed within the centre of the most busy fashionable boulevard in central Barcelona, it was genius. A totally functional downtown office centre that brought the Montseny mountains and waterfalls into the city.

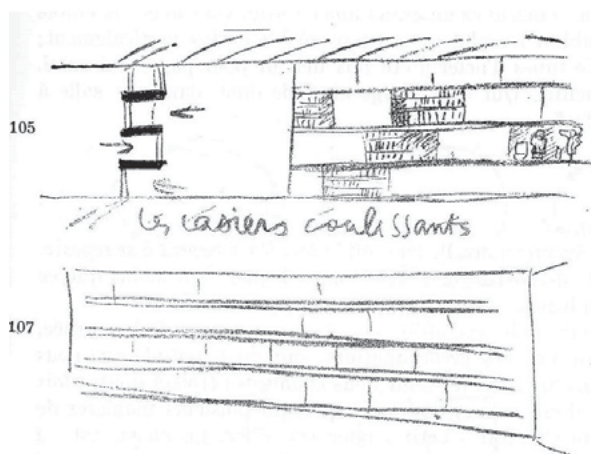
The building was in itself a functional artwork. It made our New York and London offices look shabby. Style, the chic, the way of life of our talented Catalan staff, like the so-called Barcelona chair, says it all. Genius 'owl-like' Eduard broke and advanced in 1923 the then still favoured genius of Greece and Rome and replaced the Parthenon, and Pantheon with its unique concrete dome, with his South American skyscrapers, furniture, and what else?

German Ludvig Maes Van de Rohe, a year after Le Corbusier's 1928 LC4 chair, was no doubt influenced. Ludvig Maes and perhaps Marcel Breuer and the Bauhaus with their functional cutting-edge concepts in tubular furniture, all functional sculptures. You sit or stack them today without a thought. Where would your local school, Hospital, Hall be without them?

Why is it that some people are born so creative - but seldom acknowledged?



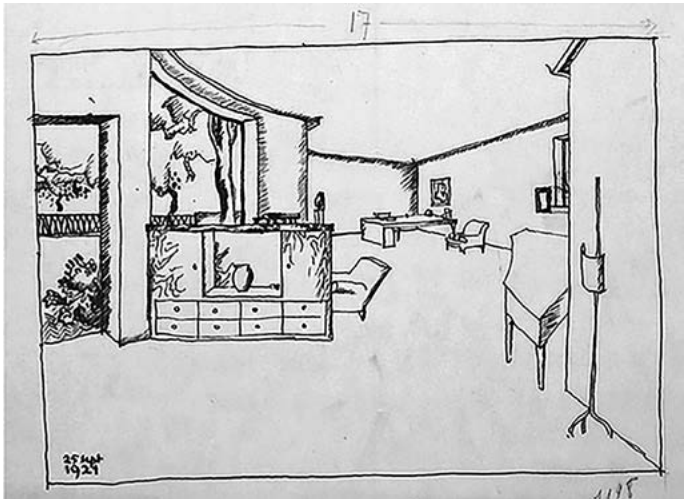
The LC4 Chaise Lounge has multi-positions. Simplicity itself, it is a two-part chair where the top part just rests on the base.



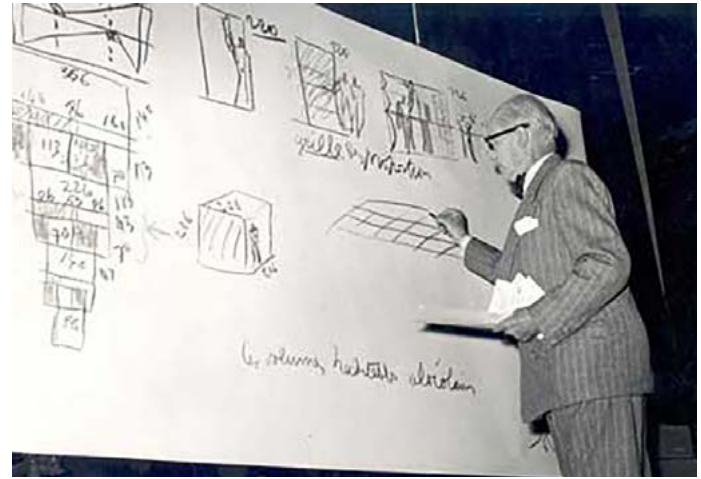
Sketch of the incorporated cabinets (left) and the interior of Villa Church - 1929 (right) by Le Corbusier - he was always sketching. Note the LC4 Chaise Lounge in the photo - a very modern design for a 100 year old room



Villa Savoye is a modernist villa and gatelodge in Poissy, on the outskirts of Paris, France. It was designed by the Swiss architects Le Corbusier and his cousin Pierre Jeanneret, and built between 1928 and 1931 using reinforced concrete



Perspective drawing of Villa Berque in 1921 by Le Corbusier



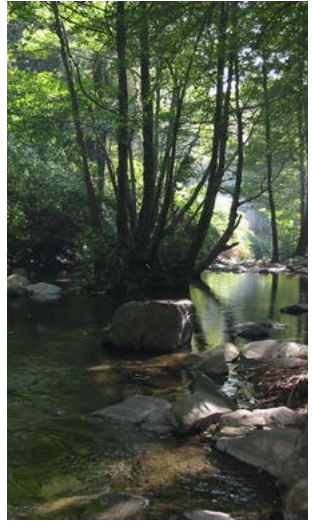
Le Corbusier lectures at the Milan Triennale, 1951, Fondation Le Corbusier



The exploded floorplan shows subterranean garage in blue, first floor with conferences, cinema and admin offices, second floor the creative studios, top floor my studio and client garden

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 Terrace-heliport.
 40 Car Garage



ABOVE: My boss, Juan Fontcuberta, brought the Montseny mountains – where he grew up – into the middle of Barcelona with his architectural imagination

Having lived life as a Professional Creative myself, I have no complaints having been given a reasonably good eye and hand. My life and art are quite different to those who make art as a hobby, pastime or amusement.

Le Corbusier said: a curved street is a donkey track ... a straight street - a street for men. What was he saying – the Romans certainly knew about getting troops from A to B. Napoleon introduced the shade of trees on these same roads to improve the health and endurance of marching his armies. Creativity is about invention to better solve a need. However – the strangest concept may result in meeting that brief or need.

Dig a hole with a garden fork and you will be amazed how easy it is to do with a spade. A fork, however elegant, does not do the job best... but what does this have to do with Josephine Baker – one of the most attractive personalities of the day posing nude for Le Corbusier in her state room aboard the Ocean Liner Queen Elizabeth while at sea? Le Corbusier the Architect, interestingly, for all his working life drew or painted art every day until noon. A ritual mind break perhaps before deep solitary concentration with conceptual ideas. A solitary religion in design. Only the constructions were team work. His Sketch Book a vital part of his process to cross confidently into the unknown. Many simply push a bit of paint around, play with shapes or colours, a work slowly comes together, a Swiss watchmaker building a house could never do that.

Rising temperatures and sea levels, our local geothermal earth in fragile Oceania says to me, beware the use of concrete. The 1890 Australian Queensland House concept at multiple levels with verandahs built on piles make a climatical concept hard to improve – could Le Corbusier style homes built using local NZ timber be a worthwhile consideration? Cool in summer breezes, sea levels or flood no consequence, and shake survival better I suspect. However, we must be conscious that London concrete tower blocks became grotesque slums. I merely ask the question.

Meanwhile NASA could put two highly skilled dwarf pilots into space for the price of one. Roundabouts in Whangārei

would reduce pollution 2/3 overnight at little cost of the numerous traffic lights that cause unnecessary exhaust fumes and road blocks... but how many other than myself would boil frozen chips in water? – easy mashed potato! 1960s Agfa Italy cleverly employed blind workers processing film in darkrooms. That made a lot of sense to me – squirrels climb trees well, fish swim well – why do we continue in our schools to promote fish to climb trees or make squirrels swim? One morning in my Miami Hotel the Desk Clerk had listed me to be bought breakfast by an Ever Glades estate agent who wanted me to buy a section six feet under water ... that was interesting, the pole lake house was normal and actually very attractive.



Interior of the Pantheon, Rome. c. 1734 by Giovanni Paolo Panini, oil on canvas, is housed in the National Gallery of Art. This is the first ever concrete dome built in the world. It was built by the Romans in 118AD and is still standing

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ESTEFANIA

Born in Chile, South America, Estefania Mondaca is just starting on her artistic journey and we are pleased to introduce her work to you.

Estefania is currently studying for a Bachelors degree in Architectural Studies at ARA Canterbury. She has learned that all ways of creating achieve the same point, which is to create, whatever name you call it.

Inspired by life itself, the things she sees that make her think or surprise her; she finds that in Chile the focus was on people, the human figure and a totally different landscape to New Zealand. Here she is inspired by the remarkable beauty of New Zealand's terrain. "I normally go out and take photos, for example, the Heaphy Track on the West Coast, which was the first awakening for me to this beautiful country. I started to draw and paint what I saw. I think walking is a big inspiration for me, giving me an understanding of my feelings and perception of what I see."

Many artists have inspired Estefania, such as Van Gogh, Toulouse Lautrec, Antoni Tapies, Mark Rothko, Turner, Michaël Borremans, Jenny Saville and Lucian Freud, amongst others. She is currently reading a lot about architects and their concerns about art.

"I love to have the freedom of my little world, full of ideas and materials, I don't expect to be a great artist but enjoy so much to draw and see what it is all about." That being said, as with most artists, Estefania is anxious about showing her



'Wait, let me think what we can do' - 297 x 420mm. Charcoal and oil on paper



'Fendalton Bed' - 297 x 420mm. Charcoal and oil on paper



'Halswell night' - 297 x 420mm. Charcoal and oil on paper



'The day that I came home' - 297 x 420mm. Charcoal and oil on paper



'West coast' - 297 x 420mm. Charcoal and oil on paper

work out of her comfort zone of home. She has taken a big step in being featured here.

Currently she is working on a series a little more personal to herself, using photos from Chile and places she has been as her first home, and then places she has been and lived in, in New Zealand.

One of the most essential lessons she has learned is to think twice before making a decision, both in life and art, and being a little bit more realistic in her thinking and expectations.

Her favourite piece of equipment is her easel, as she has discovered that when she is creating, she needs to be standing and able to walk around. She prefers to work with charcoal; "Charcoal is the first material that I use, I don't remember when I started with it, but it is something really familiar for me, it feels very natural and playful to use.

In her own words she explains how she works: "I start doing some lines on the surface, trying to imagine the best solution for the total and I try to think what the main point about this idea or image is that I have on my brain, besides the photo that I'm using as a reference. Then I start to put some shadows on the main volumes, and then some colour and finally, I'm learning how to use light. My favourite subject is trees, the play on light and shadow."

She has a playlist with her favourite songs in Spotify, but especially loves listening to 'Interpol', an American rock band, with her



'A la vuelta pasando autostop'

'On the way back we autostop' - 297 x 420mm. Charcoal and oil on paper



'Entonces la maldad existe'

'So, evil exists' - 297 x 420mm. Charcoal and oil on paper



'Yo los dejo en el auto'

'I'll leave them in the car' - 297 x 420mm. Charcoal and oil on paper

favourite album being 'Turn on the Bright Lights'. When she has time in between her studies and painting, she likes to go camping, walking and doing simple things like listening to music, having a beer with her boyfriend, and talking with her family or with friends in Chile.

Her advice for new artists is to just try and try and try, and don't worry about what people say, just keep doing it. She has work in the Linwood Art Gallery in Christchurch and has sold in Chile and New Zealand.

Follow Estefania on [Instagram here: estefania.mondaca](https://www.instagram.com/estefania_mondaca)



'And there were the others who came from the flesh' - 297 x 420mm. Charcoal and oil on paper



'I have a lot of black pants and socks' - 297 x 420mm. Charcoal and oil on paper

ART in the PARK

New Zealand's ultimate art experience is back this September when Art in the Park returns to Eden Park. Experience over 100 of the country's best contemporary artists at a world-class Art Show and take home the art that inspires you!

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Meet The Artists



Aaron Kereopa



Agate Rubene



Alison Gilmour



Amanda King



Amber Joseph



Andrea Ventling



Angela Maritz



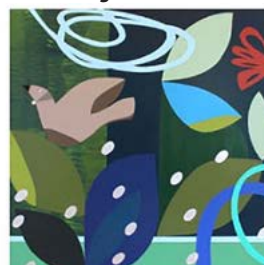
Anita May Blanchett



Anna Gibbs



Anna Victoria



Annie sandano



Arwen Flowers

Meet The Artists



Beth Tianxin Xia



Brad Novak



Chelsea Twiss



Chiaroni



Clinton Christian



Craig Cornwall



Dalene Meiring



Dali Susanto



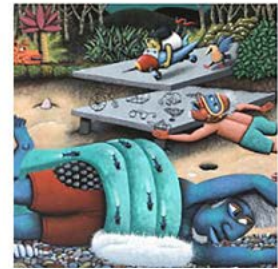
Don Service



Dorothy Stowers



Fiona Kerr Gedson



Fraser Williamson



Glen Colechin



Harry Moores



Heather Wilson



Helen Bankers



Helena Verhaaren



Ilya Volykhine



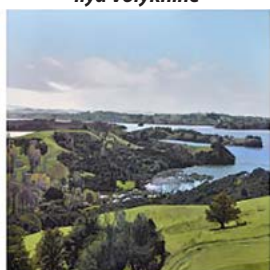
Ingrid Boot



Jamie Adamson



Jane Gray



Jane Puckey



Janet Mazenier



Janice Napper

Meet The Artists



Jasmine Keir



Jem Ennis



Jenni Stringleman



Jessie Christieson



Jessie Kanji



Jimmy James Kouratoras



Jo Kreyll



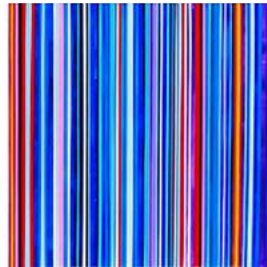
Jody Hope Gibbons



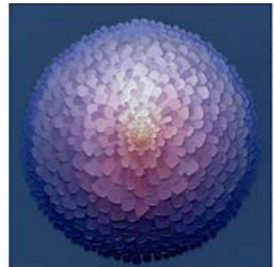
Joe Kemp



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Jorg Engelbrecht



Joshua Davison



Judy Curnow



Juliet Best



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Kirsty Black



Kyle Ratana



Lee Kleinman



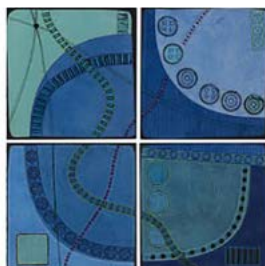
Liam Downes



Lily Custance



Linda McFetridge



Lisa Call



Lisa Robinson



Liz Turnbull

Meet The Artists



Logan Bow



Mark Cowden



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Meg Wilson



Megan Beattie



Metal Metcalfe



Michelle McIver



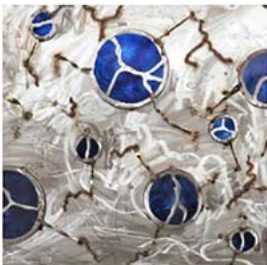
Natalie Gelder



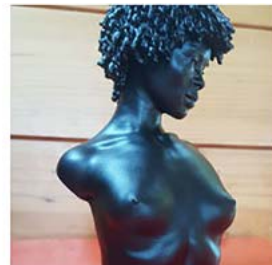
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Wilhelmina Drummond



William Milo



Yana Meech



Zoey Singh

ROOM to MOVE

Brought up in the London suburbs and having studied art as a school subject, an enthusiastic teacher encouraged Ken Tanner to maintain his interest in art, which he has done for over 30 years. Training as an engineer and then working in construction management, Ken found there was not much room for creativity in his daytime work, so art as a hobby became a welcome respite, giving his creative mind room to move. He moved to New Zealand in 1974 but busy with his wife and children, and his work, he only really started to paint in the 1990s. Since then painting has become a large part of his life.



'Fishing Boat' - 480 x 380mm. Acrylic on canvas

Ken's inspiration, he says, is mostly to do with the creation of an image, rather than trying to convey some political message. "I really enjoy the realism but I did an abstract course some years ago and I now also enjoy developing the realistic image into a more abstract form. I have entered some of these paintings into the Howick Art Group's annual competition and they have taken 1st prize. One of the judges, Evan Woodruff, said that the work was more abstractionism than pure abstract."

He enjoys a variety of artist's work. "Of the grand masters, I think Rembrandt's work is amazing but I'm also taken with the impressionism of Monet and Renoir. As far as abstract art goes, I think Pollock's work is alive and some of Picasso and Dali's work appeals. Tony Clarke, a local Kiwi artist who does great realism, taught me more discipline with my work and added depth to what I had been producing and Graham Sydney, whose paintings still make me wonder how he can make the side of a barn look so good, has been a great inspiration."

Loving the way painting takes his mind into a space of its own, Ken expands: "sometimes it is rewarding and sometimes demanding. I have found that getting results from my painting can require considerable input because while the work I produce may not be commercially successful, it can provide a wonderful personal reward."

Ken has been working on a series of dancers, trying to integrate their movements in a semi-abstract fashion. "So far, the results have been OK but I've not really been able to get the integration

I wanted without detracting from the imposing stance of the dancers - refer 'Dance Motion'. Work on this subject is still in progress (a challenge to work on) and I've come to appreciate the skill of the dancers."

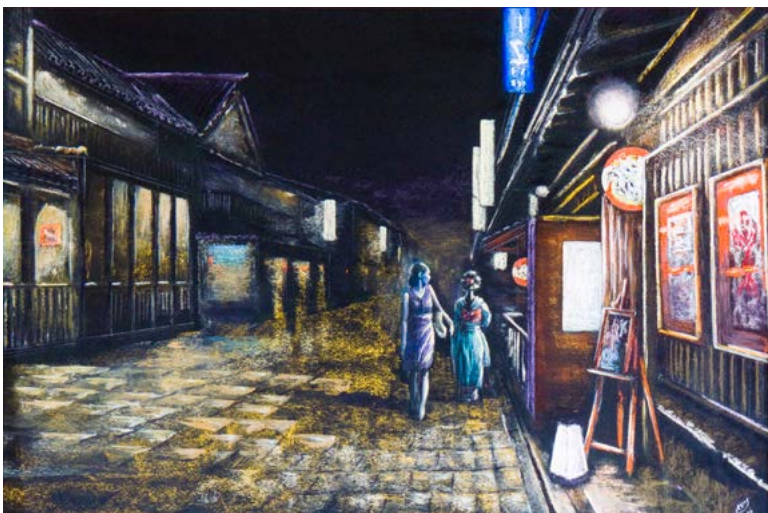
A philosophy Ken has adopted is "paint for yourself – selling is just a bonus." He has experienced much satisfaction from the selling of his work. "I find I can get a good result with pastels especially on portraits; however, I have done a lot of work in



'African Child' - 510 x 340mm. Acrylic on canvas



'Rarotonga Junior' - 450 x 300mm. Watercolour



'Gion Night' (Gion is a suburb of Kyoto, Japan) - 600 x 390mm. Pastel

AOTEAROA ARTIST - August/September 2022



'Path through the Ferns' - 500 x 1520mm. Acrylic on canvas

acrylics and also enjoy the challenges of oil and watercolour. I don't really have a favourite piece of equipment but when you're stuck for ideas a palette knife can sometimes produce an answer or at least a new direction."

Ken is always looking for subjects and when he finds something that interests him, he works on some basic sketches and then a more comprehensive work. "I normally decide the medium I will use at the sketch stage but have sometimes produced works in both say watercolour and then oil or acrylic. Once I find a subject that interests me, I will usually do several variations of it to develop it from different aspects."



'Fantasy Forest' - 916 x 600mm. Acrylic on canvas



'Old Whitford Wharf' - 910 x 610mm. Acrylic on canvas

Currently Ken is a member of the Howick Art Group, and was on the committee for several years. He finds the demos and workshops they hold very useful and enjoys the interaction with other artists. "Obviously, I've learned a lot from the various classes I've been to, and from input from other artists. It's quite easy to get 'boxed' in to your own impression of your work and so getting another view from other artists and non-painters can be very useful. I don't always agree with their comments but I take the input on board and often it produces some change. Another thing I find useful is simply to leave the work for a while and see what I think of it in say, a month. Again, it may well allow a constructive reassessment of the work."

In his free time, Ken enjoys walking, swimming and Pilates in an effort to stave off old age. Also, he is a member, and on the committee, of South Auckland Forest and Bird.

For new artists Ken advises: "Paint for yourself - it's what it's doing for your own well-being that really counts. That is, of course, unless you want to change the world and I'm not sure I have any helpful tips on that."



'Circus' - 500 x 735mm. Acrylic on canvas



'Sound Wave' - 380 x 490mm. Acrylic on canvas



'Dance Motion' - 700 x 470mm. Oil on canvas

DANNY MOONEY

By Tim Saunders

When drawing people you would think it might help to actually remember their faces... What if you can't remember them? British artist Danny Mooney suffers from facial blindness but finds that he can overcome this obstacle by focussing on other aspects of a person's character, an approach that lends itself to caricatures.



“I can draw recognisable people with just a few lines without any real trouble,” he reveals. “I’ve been doing political cartoons. They’re an expression of my annoyance. Cartoons are caricatures really. Say I’m doing a cartoon of British Prime Minister Boris Johnson... I can do the shape and the way he stands without too much effort. I look at a couple of other people’s cartoons of him and see that they all have little piggy eyes and droopy eyelids. For me the thing that makes Boris look like Boris is the hair, the round face, the fat body and the shabby suit. It doesn’t really need any additional features. That cartoon could be Donald Trump or Boris Johnson. In order to produce political cartoons you have to stay abreast of the news but in order to stay sane you have to not stay abreast of the news! It’s a difficult tight rope to walk.”

“I have always recognised people by their shape, the way they move, the way they walk, rather than by their faces. If I’m painting someone then those are the characteristics that are most important to me.”

Danny discovered his facial blindness through an article some years ago. The article mentioned a study at Birkbeck, University of London, so Danny contacted them. “I went up to see them and they ran me through a battery of tests. I found that I am not just lazy but do have facial blindness. Getting the diagnosis was very helpful



'Beach walk 27/3/2022' - 280 x 220mm. Mixed media on wood panel

because it freed me up from feeling that drawing the features was the important bit because I can draw recognisable people with just a few lines without any real trouble. I fully understand the way that a structure of a face works, proportions etc. but it has always been very hit and miss. For instance, if I did a portrait – and I don't let them out the studio unless I am happy with them - my partner would look at them and 50 per cent of the time she would say 'that doesn't look anything like them'.

"I had always known that I was very bad at recognising people but I just assumed I wasn't trying as hard as other people. I was well aware that facial blindness could come after a brain injury; a stroke or a traumatic head injury."

Danny recalls a scientist explaining facial blindness. "They said if I were to show you two geese, you could probably see the difference between their faces – I'm assuming that geese have slightly different markings on their faces. But once they're in the flock you wouldn't have a hope in hell of remembering Freda or Bertie. Faces mainly look like faces and I don't retain the subtle differences.

"When we were all wearing masks it made absolutely no difference to me in terms of recognising somebody who was wearing a mask. My partner, Nicky who always recognises people was brought right back down to my level. But because that was the level I had always been at, I was actually better than her with my many years of practice. I can't remember names either."

According to Danny other artists including Chuck Close (1940 to 2021), the hyper realistic portrait painter shared his difficulty – "he had almost total facial blindness". I knew that there were people who were totally unable to recognise people's faces but what I didn't recognise was that there was a spectrum going from totally unable to recognise anybody's face through to being a super recogniser."



'Rough sea, sun rays, 9/2/2021': iPad painting



'Walking' - 310 x 280mm. Mixed media on board



'Spring swim, 24/4/2022': iPad painting



'Richard, 13/1/2021': Mixed media on board

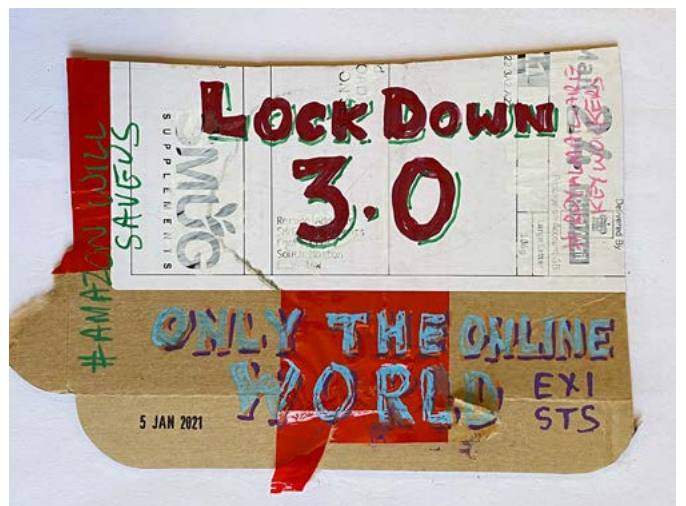


'Paddleboarders, 1/5/2022': iPad painting

Danny liked art at school but pursued sciences because it wasn't possible to take art and science together. He went to medical school and was a doctor for 12 years. "In my spare time I drew. After I qualified I then did life drawing for two to three hours a week. I was very interested in art and did a foundation



'Selfie, 17/1/2022': Mixed media on plastic panel



'Only the online world exists, 5/1/2021': Mixed media on found card

course at Goldsmiths, then a part-time art degree at London Metropolitan. Art is more fun than medicine. I became ill as a doctor. I was anxious and depressed and had to stop. I was off sick. In fact there was a brief stage when I couldn't even make art. Art is something I do. It's easier for me to do it than not do it.

"I've done quite a bit of art therapy, too. It's not a great thing for an artist to do because you can get caught up in producing the art but I did find it useful because it included art psychotherapy."

Learning anatomy before life drawing had its advantages for Danny. "It made it easier for me because I know what you're hanging it on. I have knowledge, I understand how



'Horseshit, 21/4/2022': iPad sketch



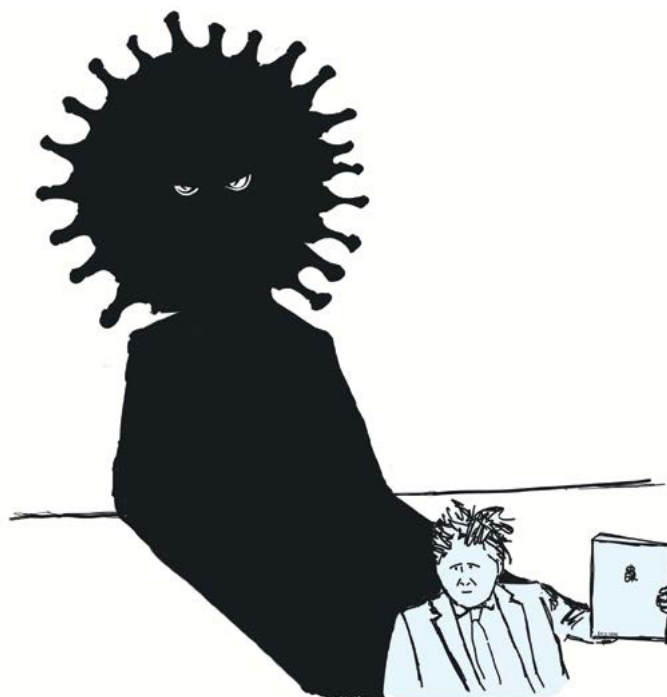
'Follow the money, 25/2/2022': iPad sketch

the face is made up but still can't make them look like individual people! It's not about eyeball positioning."

Danny feels that he produces art "that has no commercial possibilities" but he doesn't mind. He produces iPad paintings, cartoons and digital collage work. His iPad pictures of the sea are reproduced as one-off giclee archival prints and he is well-known in East Sussex for these. "Enamel versions of my iPad paintings are in Hastings and St Leonards-on-Sea.

For many years Danny has been painting a daily iPad painting. "The burden of making new art each day has been removed by this and it's now part of my daily routine. On the first day of the first lockdown I nearly forgot to do my daily picture and it got to

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'What could possibly go wrong, 21/2/2022': iPad sketch

about 11pm and I painted some flowers. Our routine was thrown by the pandemic. Life would have ended if I had forgotten.

"In the studio I work mainly in oils doing abstracted figures. Recently, I have been very interested in figures coming out of the sea and on the beach with light behind them. They are tall, thin, alien looking figures, with their edges bleached out by highlights. Etiolated figures." Danny also produces multi-layered acrylic, epoxy resin and oil paintings. "These are thick, rich paintings that take a lot of time to dry. A lot of waiting time; I'm often looking for ways of slowing down my art. I don't think I've ever developed from that stage of being at school where you'd knock out 10 paintings, wanting to give them to someone." There are three artists in Danny's studio block and Chris Milton suggested that Danny should use epoxy resin. "He thought it might suit my paintings and he was right."

Danny's work measures from 50cm square upwards. "I paint on different things. At the moment I'm painting on an off-cut of an old floorboard. A lovely irregular shape that I found in a skip. The painting before was on some plastic panels that I joined together. I quite like unusual things to paint on. I'm trying not to bring anything into my studio without a good reason so there's a lot of re-using of old artworks. Chris' studio space is empty unless he is painting for an exhibition and anything that doesn't sell he brings back, cuts up and makes it into new art. It's a complete contrast to my studio. Danny loves the idea of palimpsest, where books and manuscripts are written over and re-used. "It's the same with paintings, I like the fact that you can see the old work through the new layers on top."

So what's his goal? "To always have fun. I don't do commissions because they are stressful, although I have done and only show work that I have already produced. I am always producing. I need a calm hand on my shoulder."

Danny's work has been exhibited in the UK and America and is represented in collections in the UK, America, Switzerland, Japan and China.

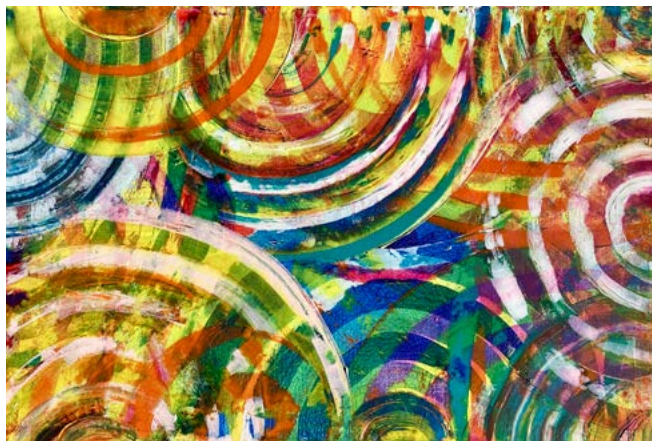
<http://www.dannymooney.pictures/>

COLOURED ABSTRACTIONS

By John A Dumergue



Years ago, when art was a new experience for me, a Christchurch art tutor told me that my paintings were too tight, and I needed to use more loose brush strokes.



Well, that time has finally arrived, and it is through abstraction that I have reached this loose movement in my work as suggested. The next step is to apply loose movements to other types of painting.

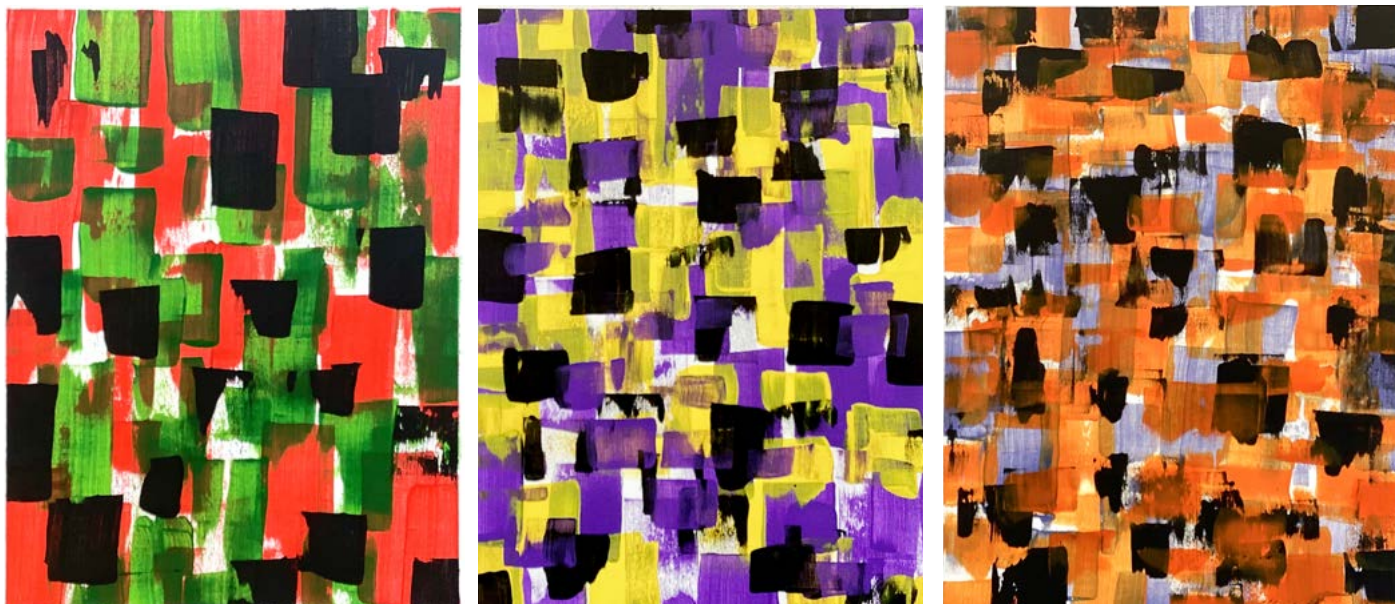
The abstracts here I have done by using a window squeegee, scrapers, and an old plastic gift card to move the paint around.

The only time a paint brush was used was for the edges of the stretched canvases. There were mainly curved lines used to create these abstracts, which has prompted me to include the following quotation.

“Today we live in a chaos of straight lines, in a jungle of straight lines. If you do not believe this, take the trouble to count the straight lines which surround you. Then you will understand, for you will never finish counting”

Friedensreich Hundertwasser

Thinking about abstraction, it is my view that it comes from reality, but if you title an abstract



painting it returns to reality and is no longer an abstract.

To back this theory, look at the three earlier works I produced titled, Forest Fire, Autumn Collection New York Catwalk, and Fools Gold. Red for fire, Autumn colours, and Yellow Gold. So, everything has a beginning, in this case reality.

Colour plays a big part in art, and most other things. When I was a Certified Kitchen and Bathroom Designer, I learnt some interesting facts about colour.

When a customer walks into a kitchen showroom, 75% of their decision why they like or dislike a kitchen on display is based on the colour. This is before they look at the design and features.

Other examples of colours: - If you place a baby in a yellow room they will cry more, and yellow is the fastest colour the eye sees. A person who wears brown is considered a good listener.

A friend of mine doing a power point presentation in China did not have a screen for this so used a white sheet from the hotel. When the interpreter saw this on the wall she was upset. Saying white is unlucky and can mean death. She then placed pot plants under and to the side of the sheet to make it less obvious.

Sometimes you can change a person's mind about colour. If I turned up to a BBQ wearing a black suit I would look out of place. But saying I have just been to a funeral I would immediately be accepted into the group.

Once I had a kitchen set up for the client to view before delivery. It was green with tongue and groove doors and drawers. Another customer came in, saw it and said AOTEAROA ARTIST - August/September 2022



they did not like it at all. When I explained it was going in an original school house built about 1900, she said, 'Oh, it will look good there.'

So, I believe a person's reaction to an abstract painting is also based on the colours first. Then the work to achieve (in some cases) the layering effect and how it was executed with bold moves. When using a squeegee or card I do dry runs over the canvas first to see what feels, and is going to look right. I do this before each layer.

Some clients taste in art always surprises me. One purchased two earlier abstracts of mine for their old two-story home that had two staircases and numerous fireplaces. It had old paintings and various antiques, and when I mentioned that my work might look out of place the client replied. 'I am tired of all this old stuff; I want something different that can be a conversation piece.'

A NEW ERA FOR NEW ZEALAND

24th June 2022 was a historic day as this year it was the first holiday where New Zealand has come together to celebrate the Māori tradition of Matariki and honor our bi-cultural heritage. Matariki is a cluster of stars that mark the beginning of the New Year on the Māori lunar calendar. It is a moment that marks the passage of time as well as the start of new beginnings.

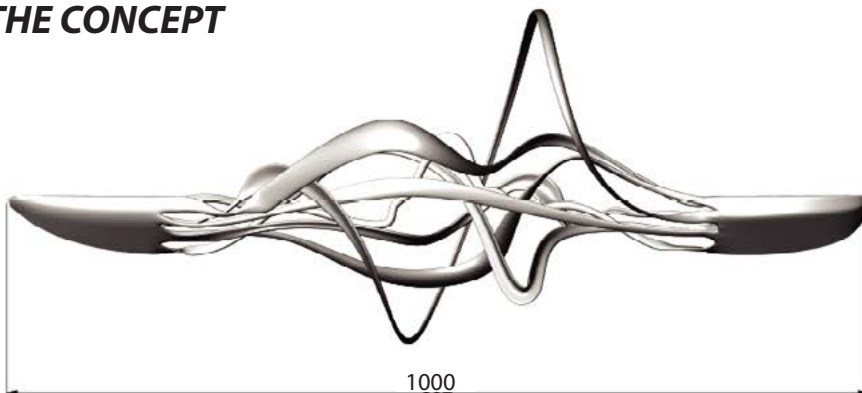
Our design is inspired by the first journey that was taken, the future journeys there are to look forward to and the opportunity to engage our multicultural community with Matariki and its meaning. The design represents a moment of reflection on our own personal journeys, celebrating the present and looking forward to the promise of the future, as we move forward as individuals and a connected society.

We worked alongside Māori teachers to bring New Zealand a meaningful understanding of this cultural event and its significance to the future of New Zealand. Its form was expressed through stories we heard to engage the public asking questions such as the journey we are all on as individuals and how we come together as a larger community.

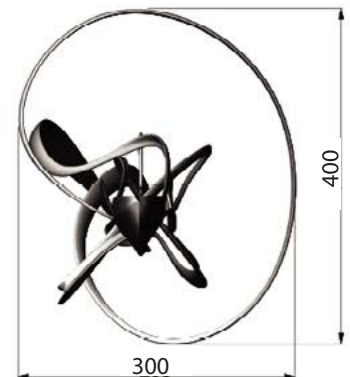


Jag Dhillon and Max Rickards, creators of 'The Wave' sculpture

THE CONCEPT



SIDE VIEW



FRONT VIEW

THE WAVE - MATARIKI SCULPTURE
Installation - Sculpture will sit on a stand

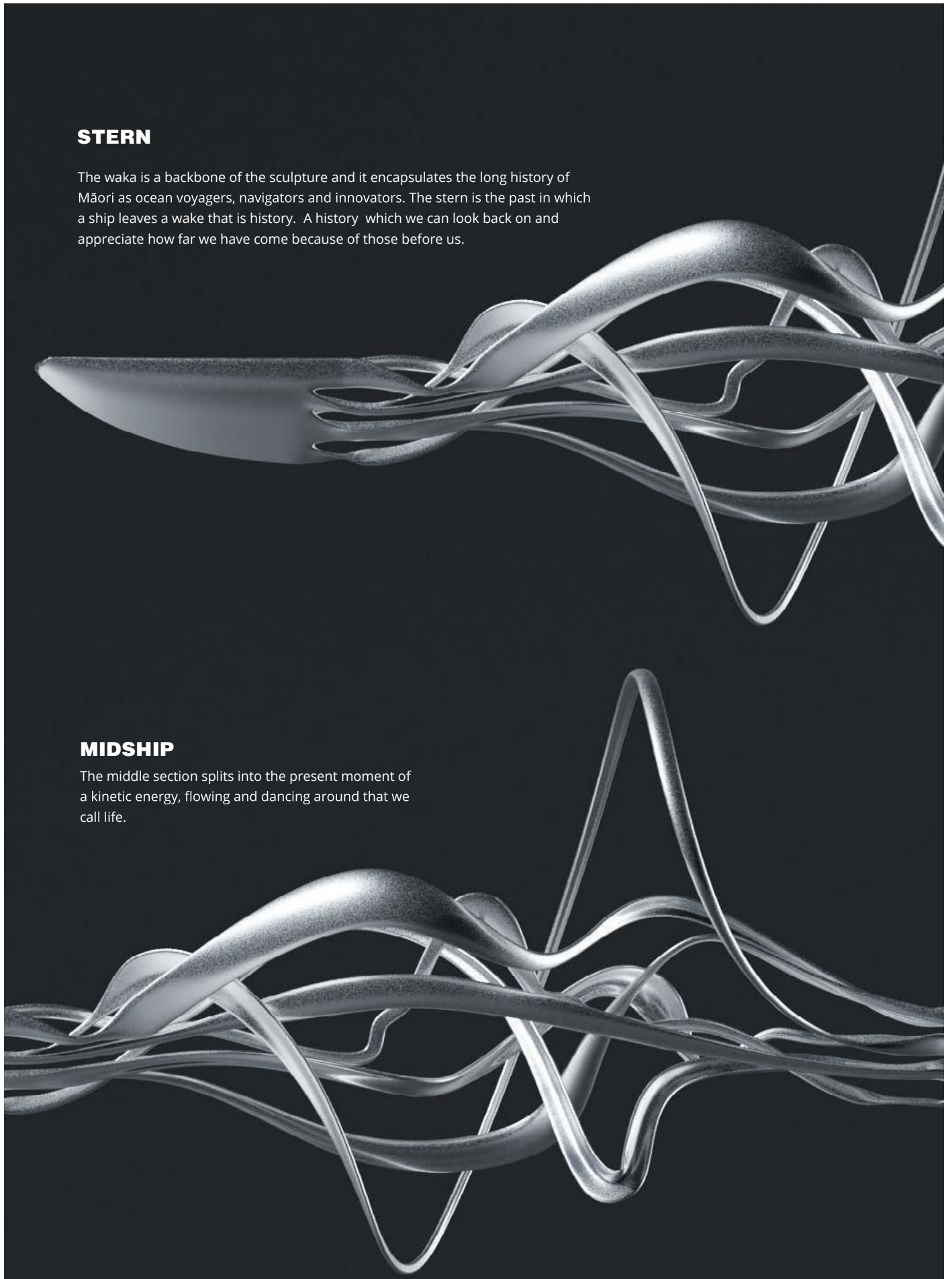
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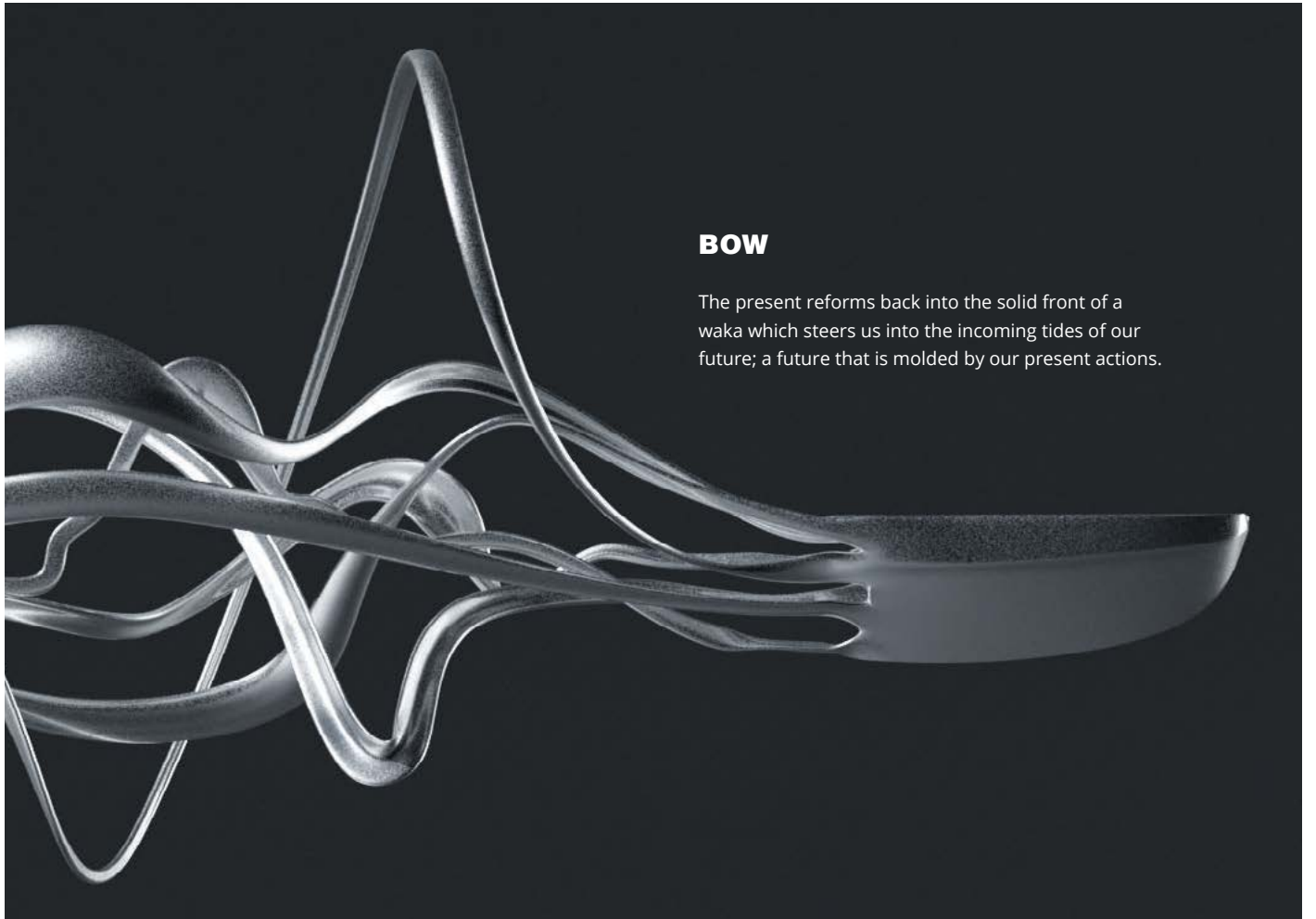
STERN

The waka is a backbone of the sculpture and it encapsulates the long history of Māori as ocean voyagers, navigators and innovators. The stern is the past in which a ship leaves a wake that is history. A history which we can look back on and appreciate how far we have come because of those before us.

MIDSHIP

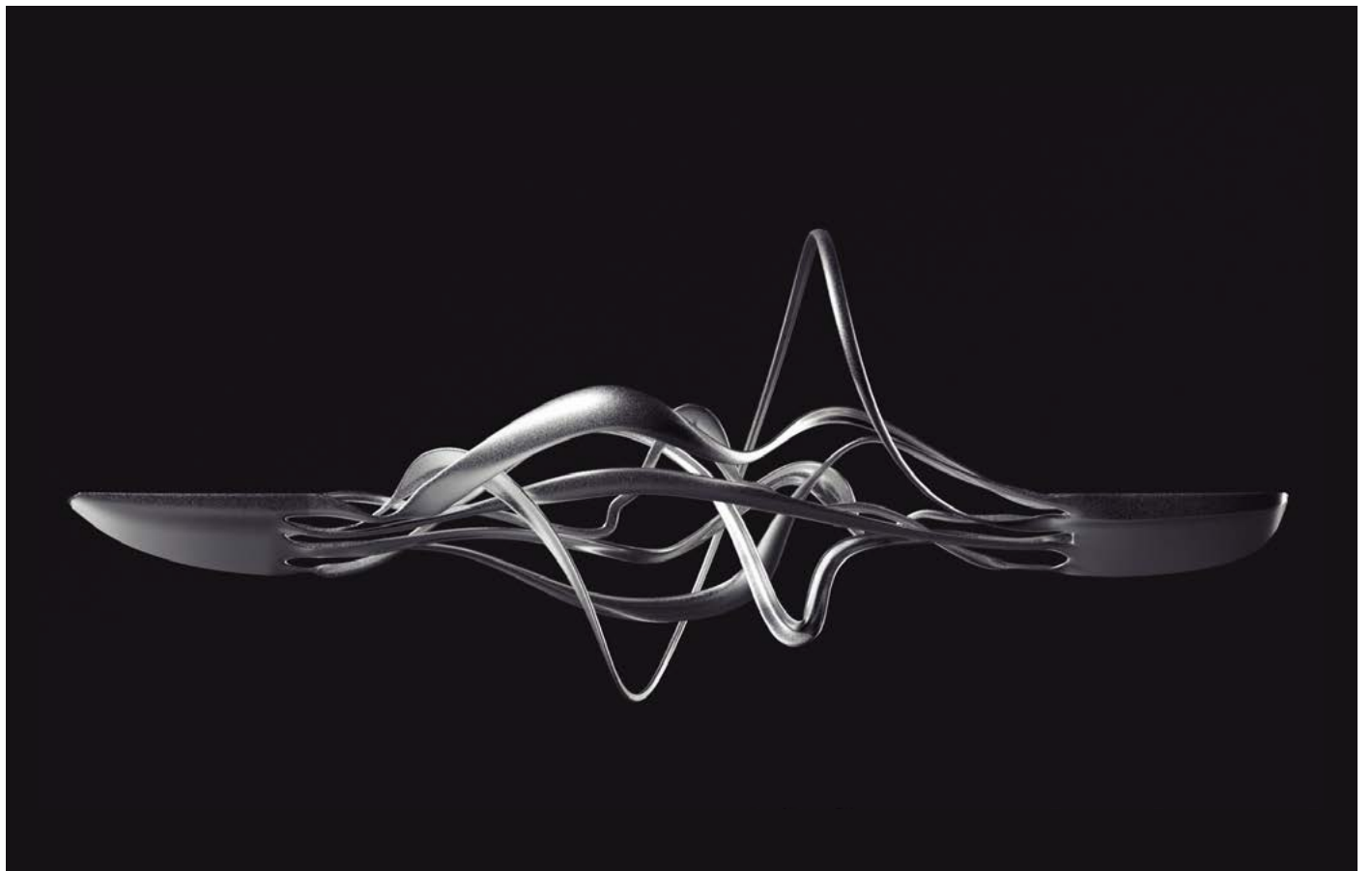
The middle section splits into the present moment of a kinetic energy, flowing and dancing around that we call life.





BOW

The present reforms back into the solid front of a waka which steers us into the incoming tides of our future; a future that is molded by our present actions.



GX8 Studios

GX8 studios is designed around creating artistic sculptures driven by ideas and stories that elevate spaces to enhance experience.

Our methodology consists of research and collaboration. We spend time researching stories, location and values that will drive the creation of the sculpture to ground it in its environment while encouraging the public to engage.

Our motto is 'Limitless Creation' and it comes from our way of conceptual thinking unbounded by normal fabricating techniques that may limit thought. We find the best way to communicate designs through materials and form. Every sculpture is unique and personalized to the space so we don't limit ourselves in that regard.

Waka Tete: The canoe of many people

I Waka Tete, see that as Individuals we paddle many rivers in different ways to show expression for who we are.

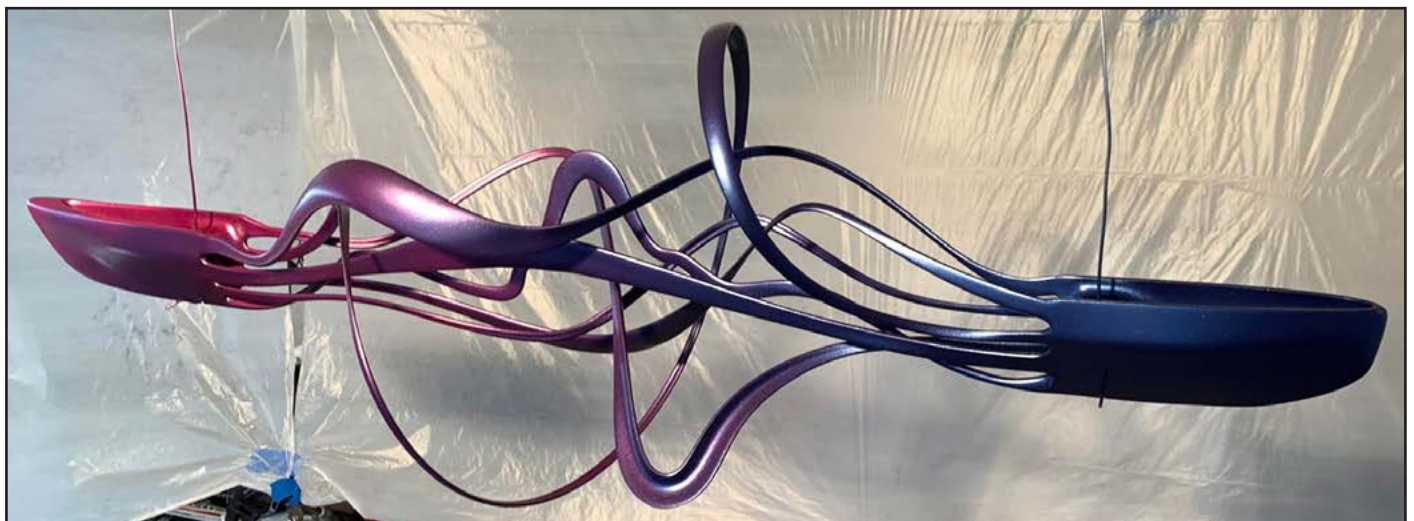
It is the path of our river that separates you and I but it is the ocean to which they lead that shows our connected journey.

Like tides of the ocean, together we rise.

A glimpse of yesterday is a learning for today.

A moment of today can be a vision for tomorrow.

But today is today so celebrate my friend.



JON MARETT'S EXHIBITION SHOWCASING THE LIFE AND ACHIEVEMENTS OF JEAN BATTEN

By Shauni James, Weekender reporter, Rotorua Daily Post

Retired pilot and now artist Jonathan Marett was inspired to chronicle the life and accomplishments of Kiwi icon Jean Batten, and his work will be on display in Rotorua until 1 November at the Rotorua Lakes Council Galleria.

This collection of 18 works, created over the past several years, pays tribute to this aviatrix's extraordinary skills, accomplishments and dogged determination.

Capturing Jean's life and history-making, record-breaking solo flights, these artworks convey insights as to what she may have seen and experienced during the long solo flights she made.

Jean Batten was born in Rotorua in 1909 and died in Majorca in 1982.

She set many solo flight world records, principally en route between England, Australia and New Zealand. Also, notably, from England to South America.

A lifetime passion for flying saw Jon flying with the New Zealand Army, the Royal New Zealand Airforce and Air New Zealand.

Upon retiring, he was able to pursue his other passion - art.

He works with all forms of painting and drawing media, and this collection includes paintings using oil, watercolours, charcoal, pastels, mixed media and ink.

Jon says there were a number of things that inspired him with this collection, and one included reading Fiona Kidman's historical novel on Jean Batten.

"Fiona tried to fill in a lot of gaps, but also when you look at the pictorial record of what she's [Jean] done they are mostly old black-and-white photos ... an

awful lot happened in her life that you can portray pictorially." Also, from his early days of flying he knows the struggle of trying to do things such as navigate, map read and keep planes airborne through the likes of storms, so was in awe of what she had achieved, he says.

Jon says the primary aim of the Jean Batten collection is to hopefully motivate and inspire young people, especially young women.

"This is a woman with no money who took herself to England, learned to fly and achieved so much.

"This is what you can do if you set a goal and go for it"

He says it is mind-blowing being able to display his collection in the city where Jean was born.

"I feel very humbled about it. She was born a couple hundred metres from here and to have the collection in front of Rotorua and Te Arawa people is fabulous."

The official opening of the exhibition is this evening at the Rotorua Lakes Council Galleria.



Jon Marett, with one of his Jean Batten works. Photo / Shauni James



MUSEUM ACQUIRES SPECTACULAR PAINTINGS BY MĀORI ARTISTS



*A series of spectacular paintings by some of New Zealand's leading Māori artists is now on display at Waikato Museum Te Whare Taonga o Waikato thanks to support from Trust Waikato. 9 July 2022 - 16 January 2023
Open daily 10am to 5pm
Free entry*

This large-scale exhibition celebrates fourteen contemporary Māori artists who believe in the importance of creative practice to their wellbeing. The invited artists have been supported by Creative New Zealand to make new work and share this essential kaupapa with our community.

Curated by Margaret Aull (Te Rarawa, Tuuwharetoa, Fiji) and Maree Mills (Ngaati Tuuwharetoa), these inspiring and deeply personal works explore the need for healing and self-awareness amongst the turmoil of life.

Toi is a manifestation of cultural identity that is used to interpret and disseminate knowledge. The simplest equivalent in the English language is 'art', a word which itself holds layers of meaning and resonance. Rongoaa, known as traditional Māori healing, provides physical and spiritual balance through attributes of the natural world.

Fluorescent wool, clay, steel, improvised music, oil paint on canvas – the varied mediums within this exhibition showcase the transformational and holistic power of creativity.

Featuring:

- Aimee Ratana | Dorothy Waetford | Elizabeth Gray | Eugene Kara | Hemi MacGregor | Hiria Anderson | Israel Birch | Leilani Kake | Lissy and Rudi Robinson-Cole | Louise Potiki Bryant | Margaret Aull | Natalie Robertson | Regan Balzer | Tawhanga Nopera**

Annual Members Merit Awards Exhibition




10 August to 04 September 2022
Award evening Friday 12 Aug 6 - 8pm
 \$1000 Cash Premier Award and Merit prizes








Estuary Arts Centre
 214B Hibiscus Coast Highway | Orewa | 426 5570
www.estuaryarts.org | admin@estuaryarts.org

Taking art to new heights

Nestled between Timaru and Oamaru, the vibrant community of Waimate boasts beautiful Edwardian architecture, a proud heritage and a strong art scene.

By Matt Mortimer



Ask anyone who has visited Waimate, especially those with a keen eye for art and they'll tell you about one thing the average New Zealand rural town has that others don't – murals at every turn. These all punch well above their weight – and above in another way as the town even has grain silos resplendent with local legends; a kiwi tribute to some wonderful New Zealanders. Aotearoa's version of Mount Rushmore, if you like.

The man responsible for it (some would use the local legend moniker to describe him too) is local artist Bill Scott.

All of the pieces in and around Waimate are community-based, something Bill has a great history with, being a local, who grew up in the small Canterbury town. This gives him a distinct knowledge of the area, a definite advantage to bringing these home-grown images to life.

"I was born in Waimate in 1954. As a born and bred local with a rural / engineering background I enjoy bringing to life the many aspects of our district and its colourful history" he said.

One such mural is of a well-known local, Stella Chamberlain – a lady who used to do the lunches for the local Waimate Rugby Club, and faithfully washed the jerseys, which at the time was by hand! Not only did she do this, they were always hung in numerical order. One touching part of Bill's representation of the clothesline is Stella hanging jersey number 2 – the number worn by her son Barry.

As far as Bill was concerned, she needed to be recognised. Food and jersey washing kept Stella busy for a whopping number of years – 39 according to locals! She was also recognised by the club.

"I understand she was the only lady who has become a life member of a footy club," said Bill.

Well, that's got to be worth a mural!

This local approach to the content of Bill's art shows through in more than just this piece, which becomes apparent after a bit of exploration uncovers these gems around town, – something Bill is particularly proud of;

"Typically they are all relevant to our local area, he notes.

"Early logging and shearing, potato picking, the Waimate 50 Motorsport Festival - that kind of thing."

The Waimate 50 Motorsport Festival still takes place (COVID allowing of course), so this keeps the history of the race alive.

"The silos are all historically significant, the first one is a representation of the meeting between our first European settler, Michael Studholme and the local Māori Chief Te Huruuru, then we have Norman Kirk (our PM) with Māori boy 1973, followed by Margaret Cruickshank, the first registered female doctor in New Zealand, and finally Eric Batchelor our local war hero, the recipient of a double Distinguished Conduct Medal (DCM)."

For a lot of us, painting so high off the ground has its own challenges – not looking down might be one! – so how does he get on with working so high off the ground?

"The height factor was never an issue although I was very conscious of it for the first few days," he said.



“A self-taught artist I work in a variety of mediums and scales”, Bill has to adapt with different products and approaches for each mural or canvas. Its fair to say even the most adept of artists won’t have a cherry-picker or crane in their kit either, so what does Bill use in the way of his tools of the trade?

“My larger works are completed in acrylics with oils and water colours being used on smaller pieces. The paint I used (for the silos) was Resene Lumbersider and I used something in the order of 50 litres.”

Artists adept in portraiture are forever faced with the intricacies of symmetry; facial features that are in-line and proportionate with each other, and body’s carrying the right lengths, curves and depth. Working at height, and in a large scale, the thought would be one of adding another dimension to getting the attributes just right.

Bill’s answer is simple one – and looking at the finished product – brings a successful rendering to life on the monolithic silos.

“The method I used to get my scales correct is the age old one of using a grid system, you have just got to trust the numbers on that scale.”

Working to a differing scale (typically enlarging, however size reductions work too) is initially an exercise in basic math, which involves drawing a grid over your reference photo or drawing. A grid of equal ratio is transferred to the work surface, in this case a silo! This enables the image to take shape – in the correct proportions of course - one square at a time, until the image has been transferred and replicated to the new size. Then the fun begins of getting that shading and depth happening.

There are more larger scale murals on the cards for Bill, a little further afield than here at home in Waimate. Its fair to say a little travel around the South Island is an added bonus to getting to do what you love!

“There are a couple in the pipeline; one in Twizel, and one in Kaikoura which will keep me occupied in the near future.”



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Full circle

Mike Brown, a bone carver born in Pukekohe, now living in North Taranaki, says his art flows directly from his reflections on life. Carving has become a means of communication about what is important to him - speaking without words. "As a kid, art was important to me, but as the pressure went on at school and university, raising a family and working long hours, art became peripheral. Now, in my senior years, I have found more time and space. As a result, my desire to create has blossomed once again - I've gone full circle - how cool!" Mike shares his journey with us.



I am a thoughtful and reflective artist with a particular interest in people, their connections, relationships and spiritual journeys. Belonging is key. "You are never alone - you are part of something bigger than yourself." For me there needs to be meaning to the pieces I create. I ask myself "why am I making this"? What does it mean? What is its significance? And if a commission, who is going to be wearing this? Each piece is unique in design and meaning.

As a 5th generation pakeha New Zealander, I have been influenced by Māori art and design all my life and I proudly embrace our New Zealand culture. Bone has been carved on all continents for millennia. It was one of the first hard materials to be used by man for tool making, weaponry and adornment, and of course we have a proud history of use in Aotearoa/NZ.

Bone has been superseded by stronger materials, and it has only been in recent times that carving bone has re-emerged as an art form in Aotearoa/NZ. The early revivalists of the late 1960s and 70s used traditional methods, researched and respected Māori design, and built relationships with Māori in order to understand the principles upon which Māori art was based. Authentic carvings by these artists were blessed and eagerly sought after as gifts.

Opportunists saw a ready market and started to manufacture bone carvings in bulk. Carvings were imported from sweat shops in the Pacific Islands and Asia, with the sole motivation of profit. Carvings were shoddy, there was no regard for history or respect for sacred design or Intellectual Property, and because of these short cuts, pieces were cheap. This confused an undiscerning market, and bone carving itself was considered cheap. This made it very difficult for the authentic carvers to make a living from their art. Their \$200 piece competing with a \$20 piece resulted in many of the authentic artists moving on to stone, tattoo, wood carving and other art forms which opportunists had not yet spoiled. A big motivation for me is to see

'Tree - carved both sides' - 100 x 45mm



'South Pacific #1' - 110 x 45mm



'Stingray #1' - 70 x 45mm

the restoration of the mana of bone carving in Aotearoa/NZ. The annual symposium which I founded is all about that. We emphasise respect for the material, meaningfulness in original design, and a top-quality finish and presentation. We then encourage our artists to take their work to the market with their heads held high and hold out for a realistic price.

I have been lucky enough to be embraced and welcomed by an artist collective within our local iwi. My time spent among these wonderful people has confirmed what I have always felt regarding the importance of story, meaning and spirit in art. The link between Māori culture and art challenges me to the core. I have also been welcomed onto our local marae, and the people there have embraced the 3-day National Bone Carving Symposium which I head up each Easter.

I am also fortunate to have met and worked with some of the finest bone carvers in Aotearoa/NZ. Owen Mapp, Stephen Myhre and Fumio Noguchi in particular have inspired my work. I started carving bone in 1980. By the end of that decade Steve Myhre released his book 'Bone Carving – a skill base of techniques and concepts', and in 1991 another carver Donn Salt released his book, 'Stone, Bone and Jade'. These two publications hit me at the deepest level. Until then, I had no idea how far some artists had taken bone carving. I was stunned, shocked and inspired, all in one breath – I cried, I was so moved. I am now part of a nurturing group of fantastic carvers from all over the country.

My work starts as a drawing in my sketch book. I select a suitable piece of bone to copy the design onto then cut the shape out using a jeweller's saw or band saw. Typically, the gross shaping using electric tools (saw and micro motor) takes a couple of hours, then the next 10-30 hours (depending on the complexity of the piece) is done with hand gravers and files. I finish the pieces with very fine sandpaper and polish with a soft cloth and toothpaste. I make all my own cords out of waxed

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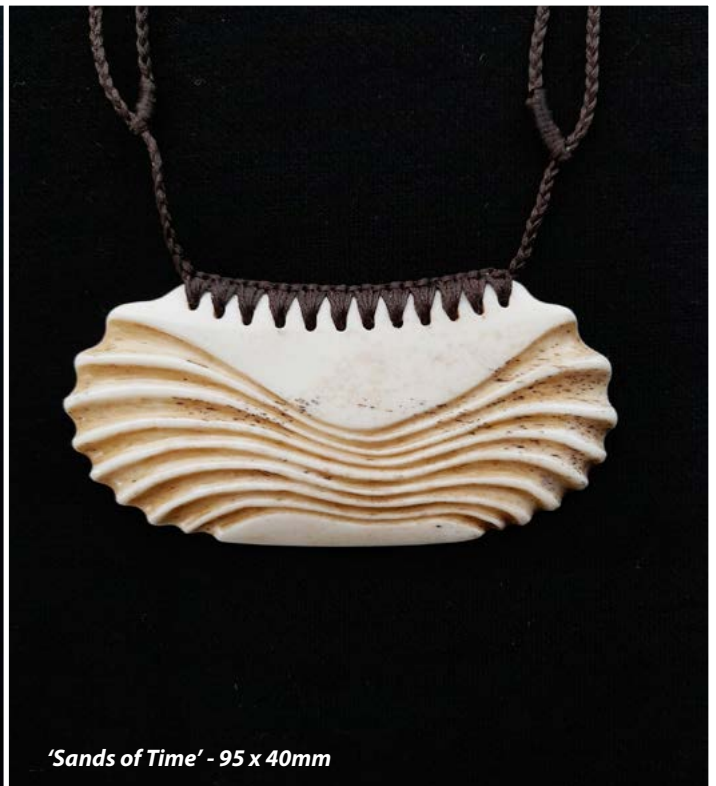


'Holes series #1' - 140mmx40mm





'Koru #1' - 80 x 50mm



'Sands of Time' - 95 x 40mm

polyester and hand make my toggles. Some of my pieces are housed in a custom-made waka huia or rest on a wooden plinth.

Bone is a hard material but not so hard that you can't carve it with good steel tools – there is no need for water cooling, making it a dry carving process. Bone is an accessible material, a by-product of farming.

I work exclusively in bone. Bone comes from an animal that has walked this earth – it has that animal's DNA within it – it is a living thing. When I am working that porous bone, my DNA (from the oil on my skin) joins that of the animal. When it is worn by the owner for whom it has been bought or gifted, their DNA is absorbed also. A piece of bone that has been handled with respect and fashioned with love and skill becomes a 'living' thing. It has wairua (spirit) and the owner feels a connection to the object which helps complete them as a person – it is then a true taonga.

I am kinaesthetic, so enjoy the feeling of the bone – the chalkiness feels great to my fingers. I use both electrical tools and hand tools, but enjoy using hand tools the most as they are quiet and afford greater connection with the bone with more control in the carving process. 80% of the time I am using hand tools. Electrical tools are only for cutting out and gross shaping. For ease of practice I designed a lap table that I can work my carvings on while in the house. It is a little flat surface that sits on my knees which holds my tools and catches filings and scrapings of bone. It gives me great flexibility while using hand tools. It means that I am not tied to my studio. I can take it with me on holidays in the caravan.

As the founder of 'Mokau Bone Carving', and founder and administrator for the 'Mokau Bone Carving' Facebook page, I also run a bone carving club out of my studio. I get immense satisfaction in helping new people get into carving and in helping emerging artists improve their skills and have had

the privilege of helping dozens of novice carvers get into bone carving.

When I'm not carving, I enjoy walking on the beach, swimming at Tongaporutu with my wife Jan and fox terrier Bella and taking off in our caravan and visiting friends, family and fellow carvers around the country.

My work can be found at Puke Ariki in New Plymouth, Riversdale Arts Centre, Percy Thompson Gallery, Lumen Studios and Gallery, Taranaki Arts Trail and Mokau Museum and Gallery. My work has ended up in Spain, Australia, UK, Germany, USA and Czech Republic.

[Follow Mike on Instagram: bonecarver007](#) or contact him on 027 223 6138 or 22pilotroad@gmail.com



Cool Current - 280mm x 355mm

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Fine Art

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MY HAPPY PLACE

From the moment Siobhan Demeester opens her eyes in the morning and sees the sun hit the top of the gum trees outside her window, she just wants to put those colours onto canvas. "Everything I see I convert it into a painting. I take my camera with me everywhere I go and am constantly taking photos to paint. Then when I go to bed at night, I dream about painting... quite obsessive really." Obsessive or not, the positive feedback she receives from people and the fact that when she paints, she is in a very happy place, motivates her as well as winning prizes, being commissioned and selling her work.



'Cricket Oval' - 400 x 500mm. Oil on canvas

Born in England and sharing her time between Australia and New Zealand, Siobhan completed two years at Gold Coast Art School between 2011 and 2013. When she moved to Russell Island, she saw a notice on the board at the ferry terminal, advertising a workshop with New Zealand Master Pastelist, Maxine Thompson, which she promptly signed up for and has never regretted.

There are many artists who inspire Siobhan, including "the late Richard Schmidt, an American master of outdoor painting; Richard Robinson, a New Zealand artist whose online courses I loved; Van Gogh, especially after visiting the Van Gogh Alive show which moved me to tears; Scott Prior, an American artist that turns everyday objects into symphonies of light – I especially love his flower paintings; Leon Holmes, en plein air artist from Western Australia, whose thick dashes of oil paint magically produce superb paintings and Peter Brown, an en plein air Artist from Bath in England. He can transform any old boring dull street scene into a painting you want to climb into."

Siobhan loves everything about being an artist: "From the smell of oil paints to the grand satisfaction of producing a masterpiece. When I'm in the zone, time stands still and the world and its troubles disappear.

I love spending time with other artists whether it's in a workshop or out on an en plein air trip and wandering around galleries, attending art openings or scrolling through paintings online."



'Sandy beach' - 920 x 310mm. Oil on canvas



'Nowhere to sit' - 1220 x 400mm. Oil on canvas



'Bird island' - 1220 x 400mm. Oil on canvas

She would love to win a big prize, like the Archibald Prize, and has illustrated a children's book. "I have two of my own books, one completed and the other in progress. I'd like to see them published." There are other successes she has accomplished such as winning first prize as well as a highly commended in the recent springtime competition. "Selling a painting at an auction in America to raise funds for sick rhinos and having one of my paintings published in the international art magazine are some achievements as well as seeing my albatross painting on the banner of world albatross day."

As with all professions, there are obstacles. She explains:

"Winning the war against council to get my studio built was big as well as turning the misfortune of not being able to work anymore into an opportunity to paint, paint, paint. Getting commissions and selling in galleries has also been challenging."

One essential lesson she has learned: "Never lift a large painting off an easel when the ceiling fan is going. (Chopped the painting in half). Even the best artists use some of their paintings as frisbees, not just me."

She is the founder and facilitator of the Moreton Bay En Plein Air Art Group, a member of PAS (the pastel society of Australia), RQAS (royal Queensland art society) MIAC (Macleay



'Coolangatta' - 290 x 200mm. Oil on canvas



'Our Street' - 500 x 500mm. Acrylic on canvas



'Whanganui Park' - 250 x 300mm. Oil on canvas



'David's walk' - 200 x 290mm. Oil on paper

Island art community) and a member of Redlands Creative Alliance Inc. "These organisations keep me from becoming a total hermit, hiding in my studio. They keep me in the loop and there are always exhibitions and competitions to enter, openings to attend, new ideas, materials and lessons to discover."

Listening to the classic station on the radio or choosing from a huge collection of CDs – depending whether or not she feels like singing at the top of her voice while she paints, she explains: "I love the smell and the buttery consistency of oil, how it can be manipulated over and over again. I love pastels for their vibrancy and their immediacy, acrylic for its simplicity and quick drying, watercolour for its complexity and challenges. By far the most difficult for me is watercolour. Pastel and watercolour need framing behind glass, which is an added expense."

Her favourite piece of equipment is an unwanted waterproof clipboard originally bought for her husband. "Luckily, he didn't want it so I converted it into an en plein air contraption that is light, compact and holds all I need for ventures into the open. When I'm working, I like to prepare my studio first, clear table space, put everything back in its place from the previous project, I'm a very messy painter.

"If I'm doing an en plein air I tick off my list of things to bring. I have the paper already taped to a backing board and off I go. I have boxes and albums full of photographs of paintings that inspire me or photos I've taken or free reference photos from the web. If I'm using canvas, I gesso



'Moreton Outlook' - 1080 x 600mm. Acrylic on canvas



'Waikato Drought' - 410 x 200mm. Oil on canvas



'Brown island' - 300 x 100mm. Oil on canvas

and sand a few layers. I have just acquired an iPad so if I'm doing a portrait, I'll grid it up on GridPainter. If it's a scenery I'll do a few designs and sketches. Then I copy that onto the paper or canvas with a pencil or paintbrush.

"I fill in all the white bits (unless it's watercolour), put on some music and go crazy. I find the preparation the most difficult. I take breaks to stand back and check. I find taking a photo of the work highlights the problems. Then I'll sit with the painting on the wall for a day or 20 doing adjustments until I know it's finished."

Outside of the studio, Siobhan runs the table tennis club and the ukulele group on the island. She is also part of a book club. "My husband and I like to go for walks in the bush or ride our bikes. I like swimming and going to Trivial Pursuit evenings. When in New Zealand family are my favourite pastime...as long as I get some time to paint."

For new artists, Siobhan says: "Do something arty every day, even if it's just looking at paintings online. There are plenty of online tutorials if you can't get to a physical workshop. Don't be disheartened if a painting doesn't work out, gesso it and paint over, and know that not every work is a masterpiece. Most of all if you enjoy it then do it!"

Canaipa Connections (Canaipa being the Aboriginal name for Russell Island) is an exhibition of a group of artists who recently AOTEAROA ARTIST - August/September 2022



A recent work in the Canaipa Connections Exhibition

spent 10 days on an art retreat on North Stradbroke Island. The work generated from there reflects their interpretations and experiences of a wonderful immersion in art. Currently Siobhan's work can be seen in this exhibition.

She has work in the Grand Hotel Cleveland, RICArts art gallery, Redland gallery, Cleveland Museum and the Pizza Box in New Zealand. Her work has ended up in America, Australia, New Zealand, Ireland and England.

[Follow Siobhan here: Siobhan Demeester artist](#)

REFLECTIVE SCULPTING

Having always been creative and taking as many art classes as she could at school, but knowing nothing about glass casting, Toni Tittleton studied glass production and design at Whanganui Glass School, graduating with a diploma in 2012 and specialising in cast and kiln formed glass.



Recycled cast glass - new collection - 2021



New rose and leaf collection - created using Recycled cast glass - using the off-cuts in her studio

Pleased to have completed her diploma by the age of 20, once she had completed her studies she had to think outside the box – “I was challenged with the question all students face - what now? My goal was to create art for a living, however. I had no money for materials or to set up a studio.”

She decided to take a short business course at Unitec to learn how to start her own business and be successful making a living from being an artist. “Once I completed that course I started working for galleries, as a gallery assistant, gaining customer service skills. I worked really hard and saved up. I used my savings to setup my casting studio, Tittleton Glass Studio. In 2022 I also started a website for the studio and I keep up with social media posts - @tittleton_glass_studio.”

In Toni’s eyes, being an artist and making a living by selling her own creations is the best job she could have. “I knew that if I wanted to be a successful artist, I needed to be unique and stand out from the crowd. That’s why glass art seemed so interesting to me.”

Toni finds inspiration from her surroundings. “My work is personal and reflective of the things that matter to me. I love capturing a moment or movement in pieces I create. The great thing about glass is that it will last a lifetime. It can be a lot of work – especially working with glass. It’s the best feeling, completing a piece, after developing an idea for weeks – often months.”

Her favourite glass artists include Ann Robinson, Galia Amsel and Carmen Simmonds amongst others who she has



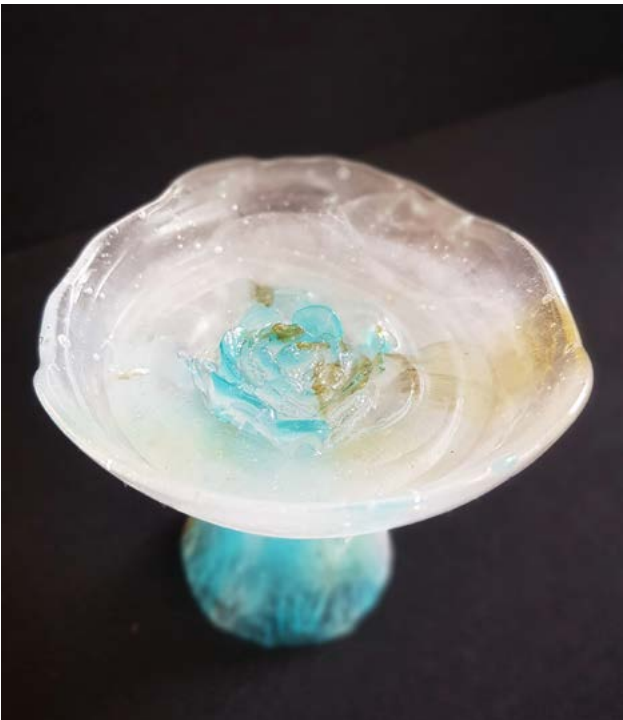
Toni holding a triple rose vessel - cast glass - 2021



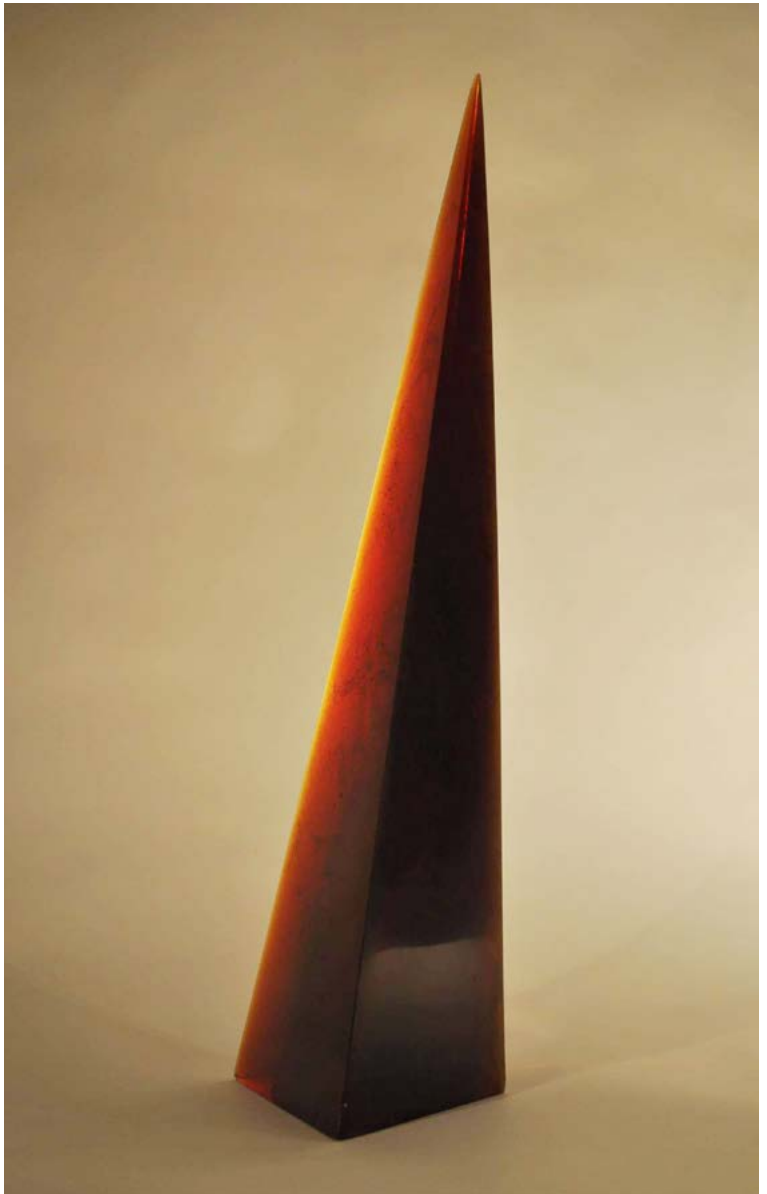
Toni holding a blue disc - cast glass - 2021



Toni working in Tittleton glass studio



Recycled cast glass - 'Floating rose vessel - tall - limited one' 70 x 70mm. 2021



Cast glass - 'Shard' - 500 x 170mm - 2012



Recycled cast glass 'Floating leaf - bowl - Limited one' 45 x 70mm - 2021



Recycled cast glass 'Tall Vessel - limited one' 70 x 70 mm - 2021

been lucky enough to work with. "I read about their amazing achievements, studio setup, technical skills and relaxed work / life balance – which all really appealed to me."

Toni has just released a new cast glass collection of ring holders, small bowls and vessels. Now she is working on a new larger scale glass pieces for an upcoming glass conference exhibition, in late 2022. "This is still in the design stages but I'm excited as this will be a good challenge for myself. I've learnt that I'm very passionate about

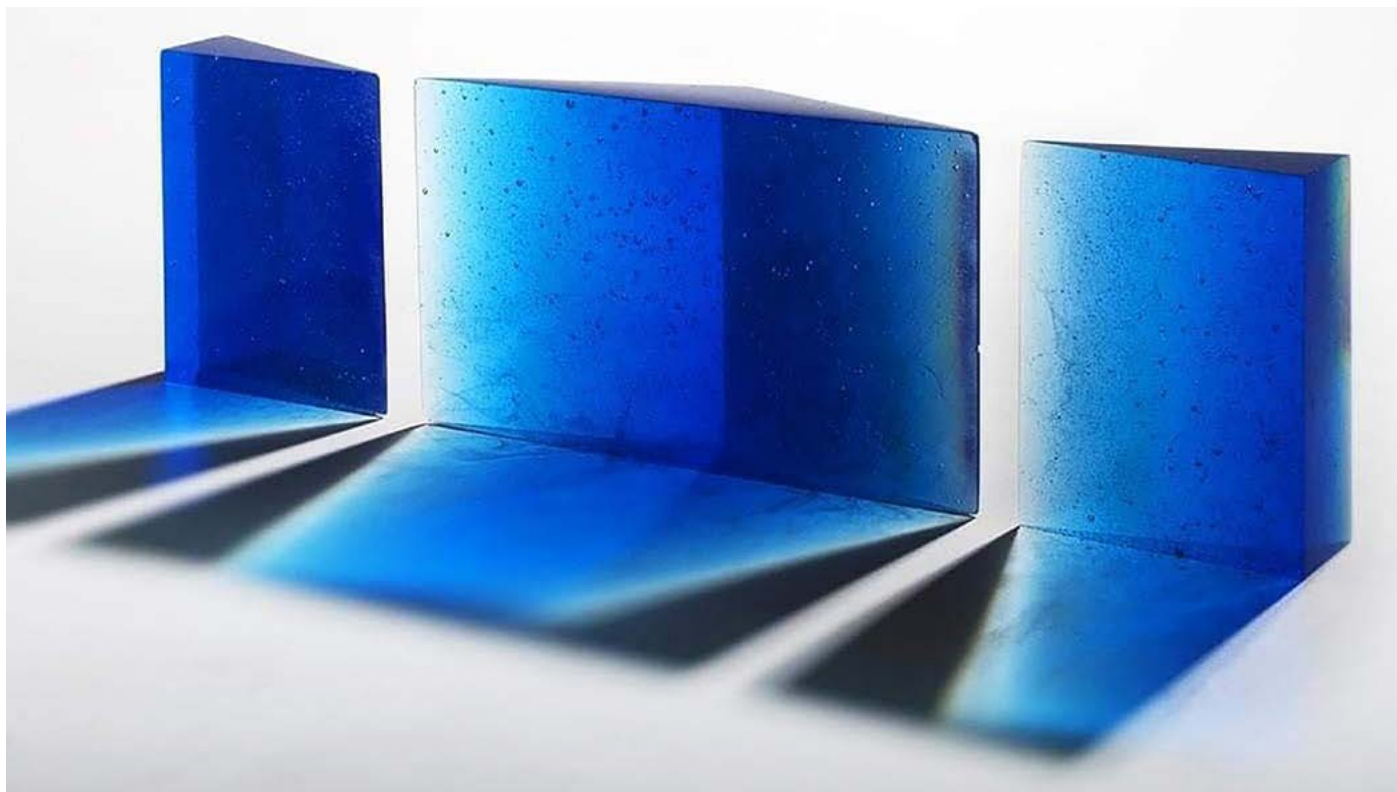
supporting and promoting other New Zealand artists as well. I have worked in many galleries selling artworks to customers including - Glass gallery - Real Aotearoa, Wellington. Design store - The Vault, Auckland and I'm now store manager and buyer at Creative & Brave, Auckland.

"I have exhibited my work across New Zealand, which has also been purchased by collectors, including owners of The Sculpture Park at Waitakaruru Arboretum, purchasing what I had exhibited with the park, for their private collection."

She has learned to remind herself that what she is doing is hard and time consuming: "Glass making in general isn't common in New Zealand because you need special training, the cost of materials is high and special equipment is needed. I keep trying again if the first or second attempt doesn't quite work. I learnt that it is important to stay in touch with other artists, they can be very supportive and help when you are having issues."

She has been a member of the New Zealand Society of artists in glass for a number of years, and has found that this organisation has been a great source of information and support. It has been supporting New Zealand glass artists for 40 years. "Last year I became a committee member for the following two years –2021-2023. We have meetings every few weeks to ensure the smooth running of the non-profit organisation. 2022 is the international year of glass and we are planning a big glass conference for the end of 2022 based in Whanganui, where we have glass events, artist talks and an exhibition of our members' glass work."

Having always loved sculpting works by hand, Toni was attracted to Lost Wax Casting. "Firstly I develop my idea/s over a number of days or sometimes weeks. I draw on paper and create models using cardboard or wood. It is then important for me to plan



Cast Glass - 'Shallows' 350 x 150mm - 2012

out each step of the production process as there are a number of stages to complete. I create my design in wax, shaping it with tools and a special type of soldering iron, before building a mould around it. I make my moulds using a combination of water, plaster and silica, mixing equal parts, by weight, together. Plaster gives the mould support and silica has a high refractory, so it can withstand a lot of heat. After the mould is set, the wax is melted out and this forms a cavity where the glass flows in. Using this method of glass casting captures fine details."

Toni's favourite piece of equipment is her kiln, "My kiln completed my studio! It is the most expensive and complicated piece of equipment, but it is the most essential item for me. Casting Glass is my favourite medium as it is specially designed glass, which when heated, runs like water into the mould. The finished product always looks amazing!"

When she is working she has a studio playlist on Spotify which she listens to, supporting many New Zealand musicians. "I love going to gigs. 'Homegrown' is one of my favourites that I love to support. I have been for the last four years in a row. I also love road trips and travelling, op-shopping with my family and visiting art galleries."

For new artists, Toni's advice is to keep building up your artists portfolio. "Set a goal and chip away at it. Start by volunteering / visiting studios. Take small courses or watch YouTube videos and keep connected to those artists who inspire you. Don't be afraid to ask for help if you need it."

Currently Toni has work at Creative & Brave (formerly TexanArt Schools) - Botany, Commercial Bay,

AOTEAROA ARTIST - August/September 2022



Recycled cast glass 'Triple Rose - Ring holder - Limited one' 55 x 40mm - 2021

Newmarket, Northwest and Takapuna -Auckland, The Cool Little Market (formerly Revell Street Market) in Hokitika as well as the Estuary Arts Centre Orewa shop and will be in the Franks Corner in Glenorchy very soon. So far she has work in Australia and New Zealand.

Follow Toni here: <https://www.facebook.com/tittletonglasstudio/>

ART PRODUCTS

WINSOR & NEWTON BRUSH PACKS

Due to an increased consumer demand in affordable brush sets and to drive sustainability, Winsor & Newton developed 12 new brush sets for the Cotman, Galeria and Winton range. All of the brushes are produced in the United Kingdom, with FSC certified wooden handles and a recyclable poly bag packaging.

Cotman Watercolour Brush

High quality synthetic watercolour brushes. Mixed fibre widths give excellent spring and superior paint loading. The handles are designed to provide balance and comfort when painting. The ferrules are made from high quality nickel-plated brass which helps to prevent corrosion, clogging of hair and enables easy cleaning. The range features a wide selection of head shapes and sizes to suit all watercolour techniques.



Galeria Acrylic Brush

Strong, resilient and flexible. Specifically designed for use with acrylic colour, the mix of synthetic filaments provide control and responsiveness for thicker application of colour, whilst maintaining shape retention, regardless of how much water you use.



Winton Oil Brush

Made from good quality Chinese hog bristles, Winton Hog brushes are interlock constructed and hand-set into seamless corrosion-resistant ferrules. The bristles' natural curve is retained even after heavy use, allowing more control and accuracy, whether painting with oils or acrylics.

JASART SKETCH BOARD

The Jasart Sketch Board has a portable design with a convenient carry handle making it a great way to sketch & draw anywhere.



ART PRODUCTS

JASART STUDIO SKETCHING & DRAWING SETS

Jasart Studio Sketching & Drawing Sets are the perfect assorted sets for sketching, drawing, shading and detailed illustrations.

Studio Sketching & Drawing Set of 6 includes:

4B and 8B Graphite Sketching Pencils, 1 Sepia Pencil, 1 Pierre Noire Pencil, 1 Black Hard Charcoal Pencil and 1 White Charcoal Pencil in a convenient metal tin.

Sketching & Drawing Set of 10 includes:

2B, 6B and 8B Graphite Sketching Pencils, 1 Sepia Pencils, 1 Pierre Noire Charcoal Pencil, 1 Black Hard Charcoal Pencil, 1 White Charcoal Pencil, 1 Metal Sharpener, 1 Paper Stump and 1 Eraser in a convenient metal tin.

Sketching & Drawing Set of 27 includes:

12 Graphite Sketching Pencils (2H, H, F, HB, B, 2B, 3B, 4B, 5B, 6B, 7B and 8B), 3 Black Charcoal Pencils (Soft, Medium and Hard), 1 White Charcoal Pencil, 1 Sepia Pencil, 1 Pierre Noire Charcoal Pencil, 3 Compressed Charcoal Sticks, 3 Paper Stumps, 1 Metal Sharpener, 1 Kneadable Eraser and 1 Eraser in a convenient metal tin.



DERWENT METALLIC PENCILS

The Derwent Metallic pencils are shimmering, highly metallic pencils that blend beautifully together to create vivid and striking metallic effects, particularly on dark paper. With a new intense metallic formulation that heightens the appearance of the colour, the shimmering pigments and strong core produce brilliant definition and rich colour application. Suitable for a wide range of fine art and craft projects.

Non-watersoluble.

Available in 20 individual colours, Blister Sets of 6 Bright, Traditional & Pastel, and Tin of 12.

Available at your local Art Store.

Youtube video: Derwent Metallic Pencils - YouTube



ART PRODUCTS

NEW Hahnemühle The Grey Pad and The Cappuccino Pad

Hahnemühle has turned the famous Grey & Cappuccino sketchbooks into pads that come in sizes A5 & A4. This smooth-coloured sketch paper has a closed surface, perfectly suited for ink pens, fountain pens, coloured pencils, and acrylic markers as well as all other water-based pens with little abrasion. The pads are glued at the top and contain 30 sheets of 120gsm paper.

The light grey smooth sketch paper in The Grey Pad perfectly captures rainy days or dark nights, by setting shadows or white highlights so wonderful details can appear. Pens glide easily over the gently toned paper, ideal for paintings with water-based pens and inks.

The cappuccino-coloured paper is reminiscent of freshly frothed milky coffee and offers warm-toned motifs an excellent painting base. Soft tones stand out on the smooth paper surface and can bring to life the unique luminosity of coloured pencils.

Hahnemühle The Grey Pad & The Cappuccino Pad –
[Available at Gordon Harris – Shop Now](#)



NEW Hahnemühle Watercolour Selection Pad 17x24 cm

You can now purchase a variety of watercolour papers in one pad! So many wonderful watercolour papers, but which one is the right one for me? With a cold-pressed, rough or maybe a hot-pressed surface texture? How does watercolour paper made from 100% cotton rag behave? Rather a bright white or natural white watercolour quality? If you ask yourself these questions, the Watercolour Selection pad is exactly the right thing for you.

The Watercolour Selection pad contains a large selection of high-quality Hahnemühle watercolour papers with a variety of surfaces and grammages. From exquisite 100% cotton papers to watercolour qualities consisting of resource-saving natural fibers and papers made from high-quality a-cellulose. All Hahnemühle watercolour papers are acid-free, age-resistant and vegan. A perfect pad for beginners and experimental artists.

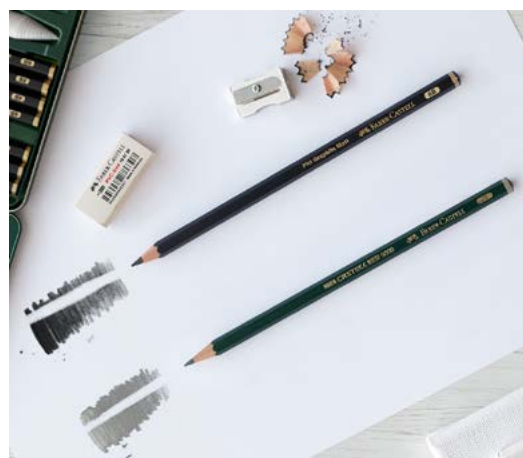
Hahnemühle Watercolour Selection Pad – [Available at Gordon Harris – Shop Now](#)



New Faber-Castell Pitt Matt Graphite Pencils

The revolution in graphite drawing! Graphite pencils have always produced a shimmering, shiny laydown. Depending on the preference of the creative person, this effect is either skilfully incorporated or is perceived as disturbing. The innovative Pitt Graphite Matt was specially developed to reduce light reflections on the paper and to create maximum depth effect by varying the different degrees of hardness.

The pencils are available in HB, 2B, 4B, 6B, 8B, 9B, 10B, 14B & In a set of 5 Faber-Castell Pitt Matt Graphite Pencils –
[Available at Gordon Harris – Shop Now](#)



ART PRODUCTS

NEW Hahnemühle Watercolour Book

The Hahnemühle Watercolour Book made of 100% cotton fibres is a must-have for all watercolour artists. The pure cotton fibres give the paper a natural white tone, an incomparable texture and high resistance. Colours flow superbly on the natural white paper, while brushes slide gently over the surface and inspire the artist.

The Premium hardback book contains 30 sheets of 250 gsm paper with a homogeneous, fine-grained surface structure on the front and back, so artists have 60 pages available for creative design.

Suitable for all watercolour techniques, especially the wet-on-wet technique. Masking pens and masking tapes can be removed without leaving any residue. Even the use of an eraser is possible thanks to surface sizing. The pitch-black, sturdy cover with a black bookmark gives the book the elegance and stability that it needs as an indispensable companion. A rubber band closes the book tightly.

The book is available in A5 Landscape & A4 Portrait

Hahnemühle Watercolour Books –

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



NEW in Store – Derwent Inktense Pencils

Derwent Inktense Pencils are the best water-soluble pencil ever! You can use them dry but mix them with water and WOW! the colour turns into vibrant ink. Once it's dry the colour is fixed and you can work over the top of it, and, because of its permanent feature, it's great for using on fabric such as silk and cotton!

Features:

- Offers intense colour combined with a translucent effect
- Round 8mm barrel; wide 4mm core
- Highly blendable texture in a range of jewel-like colours
- Once dry, the colour wash is permanent and can be embellished with wet or dry media
- Derwent Inktense Pencils –

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



COMING UP IN THE October/November ISSUE



Alice Spittle



Kim Mitchell



Laura Buchanan



Livia Dias



Monique Tichborne



Sue Laursen