

AOTEAROA ARTIST

THE NEW ZEALAND ARTISTS MAGAZINE

Series 9 Volume 6 Issue No. 54
October/November 2022
DIGITAL COPY

EXHIBITIONS AND EVENTS

Taranaki Arts Trail
Hospice Art Auction
Whangārei Art Museum
Dougie Chowns Delivers
Tammy Riddle

ARTISTS FORUM

Dougie Chowns
Sketchbook, Part 45

FOCUS ON

Gayle Russell

NEW PRODUCTS

ART MATTERS

Joe Clarke

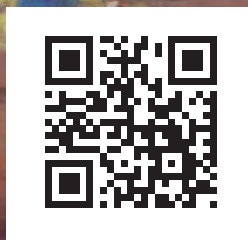
YOUTH ART

Sienna Kelly Werth

RECENT WINNERS

FEATURED INSIDE:

- Alice Spittle • Jordan Turner •
- Kim Mitchell • Laura Buchanan •
- Livia Dias • Monique Tichborne •
- Sue Laursen •



Livia Dias

Liquitex

PROFESSIONAL

HEAVY BODY ACRYLIC™

12 NEW
COLOURS




**Thick, richly pigmented,
lightfast colour.**

Work thick and textured using Liquitex Heavy Body, now with 12 new colours including a selection of fluorescents and shimmering iridescents. Made with fine art pigments, Heavy Body is perfect for bold impasto work, holding crisp brush strokes and knife marks, and creating texture.

Now available in the Heavy Body range: Light Bismuth Yellow, Light Phthalocyanine Green, Indigo, Transparent Orange, Iridescent Rose Gold, Iridescent Black, Fluorescent Yellow, Fluorescent Orange, Fluorescent Green, Fluorescent Blue, Fluorescent Pink, and Fluorescent Red.

High viscosity	✓
Highly pigmented	✓
Holds knife marks & brush strokes	✓
Satin finish	✓

www.liquitex.com

  LiquitexNZ

116
COLOURS



NEW Liquitex Heavy Body Colours are coming soon to selected Liquitex NZ stockists

Featured Artists:

ALICE SPITTLE

Page 4



KIM MITCHELL

Page 30



LIVIA DIAS

Page 44



JORDAN TURNER

Page 12



LAURA BUCHANAN

Page 40



MONIQUE TICHBORNE

Page 48



THE TEAM

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

ART
 Layout & Design MegaType Publishing

EDITORIAL
 Megan Lavin-McIsaac Winsor & Newton
 Douglas Chowns John A Dumergue

CONTRIBUTORS
 Evan Woodruffe
 Tania Sunde

SUBSCRIPTIONS

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

WEB PAGE

www.thenzartist.co.nz

CONTACTS

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

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



Find us on www.facebook.com/NZArtistMagazine

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

UNFORTUNATELY NO PRINT SUBSCRIPTION AT THIS TIME

\$30 FOR A ONE YEAR DIGITAL SUBSCRIPTION

The perfect gift, spoil yourself or a friend!

PAYMENT BY CHEQUE:

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

SUBSCRIBE ONLINE:

www.thenzartist.co.nz/subscribe.html

SUBSCRIPTION ENQUIRIES:

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

DIRECT DEPOSITS TO:

The New Zealand Artist Magazine:

BNZ Account number:

02-0492-0142565-000

Use your full name as a reference.

Please email proof of payment,

your NAME and POSTAL

ADDRESS details to:

subscriptions@thenzartist.co.nz



February/March 2022

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



SERIES 1



SERIES 2



SERIES 3



SERIES 4



SERIES 5



SERIES 6



SERIES 7



SERIES 8



SERIES 9

Contributing Writers



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



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



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



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



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



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



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



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

On the cover: 'Back in time - Christchurch' - Livia Dias
PG 45

SUE LAURSEN

Page 52



JOHN A. DUMERGUE

Page 26



SIENNA KELLY WERTH

Page 35



ARTISTS FORUM

Page 21



Contents:

REGULARS	PAGE
Subscriptions	2
Artists Forum with Dougie Chowns, Part 45	21
Recent Winners	29
Art Products	63
YOUTH ART	
Sienna Kelly Werth	35
FEATURED ARTISTS	
Alice Spittle	4
Jordan Turner	12
Kim Mitchell	30
Laura Buchanan	40
Livia Dias	44
Monique Tichborne	48
Sue Laursen	52
FEATURE	
Over the Threshold - John A. Dumergue	26
ART MATTERS WITH IRA MITCHELL	
Joe Clarke	38
FOCUS ON	
Gayle Russell	24
EXHIBITIONS AND EVENTS	
Taranaki Arts Trail	56
Hospice Art Auction	56
Whangarei Art Museum	57
Dougie Chowns Delivers	58
Tammy Riddle	60
Mahurangi Artist Network	62
DEMONSTRATIONS	
da Vinci Colineo Synthetic Sable Brushes - Evan Woodruffe	8
Liquitex Heavy Body Acrylic New Colours	16

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

ALICE

Being an artist for Alice Spittle is all about being in nature, around harakeke, sharing time with her Nani's and other artists, preparing fibre, weaving and most importantly, this is all so she can share and pass her knowledge to her children and future generations. "My children and husband are my motivation and constantly support and encourage me to follow my passion."



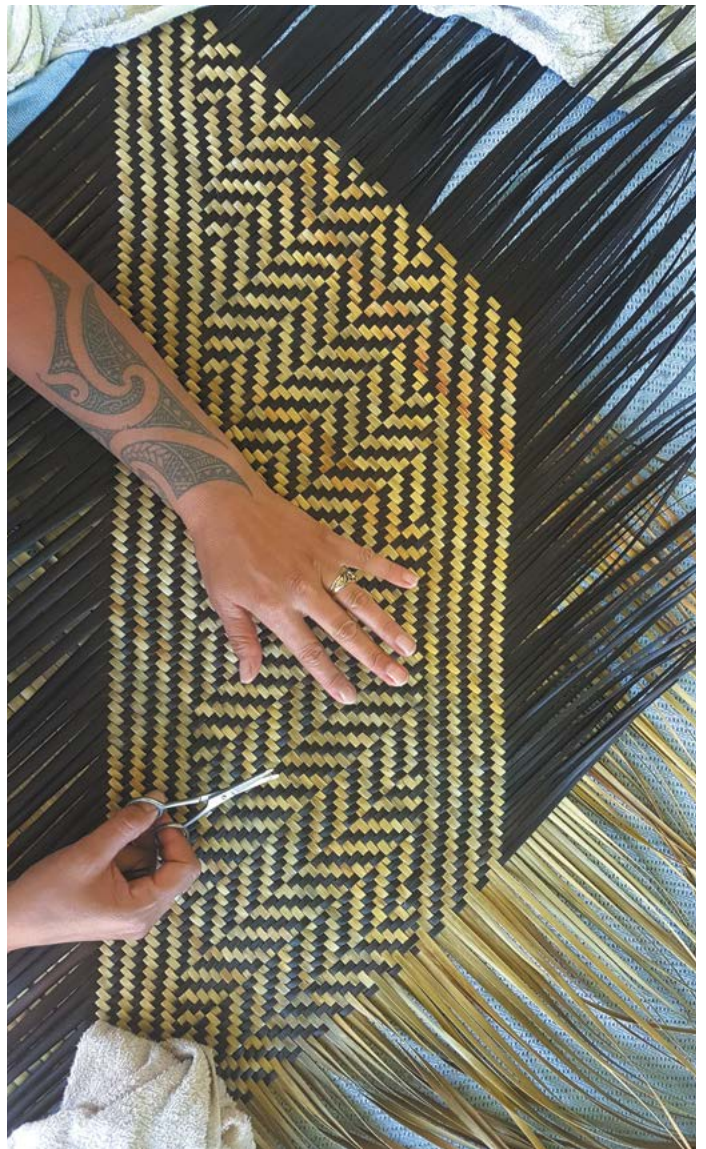
Having studied Māori design and art at Te Wānanga O Raukawa (The University of Ōtaki) in 2001, with Pip Devonshire and Elaine Beven, Alice spent many years with influential weavers learning traditional arts practices. "In 2017 I went back to study level 5 raranga and focused on kete whakairo (finely woven patterned baskets) at Te Wānanga O Aotearoa with Morehu Flutey-Henare."

Her journey to becoming an artist began when she and her immediate family moved up to the Kapiti Coast. "My husband was working full time and I was home with our daughter. I didn't know what I wanted to do, or even what I was passionate about. My mother-in-law brought me some paints and brushes and got me to try playing around with paint, which I really enjoyed. My stepfather and mother knew about the Te Wānanga O Raukawa and encouraged me to go check it out. I did and that was the start of me looking into raranga and painting. I had always been creative as my mother was always playing with clay or doing watercolours. so this felt comfortable for me."

Two artists who have had a great deal of influence over Alice are Reihana Parata (Aunty Doe) and Morehu Flutey-Henare. "They are such beautiful artists and leaders - kind, generous, open, honest, and hard working. They live and breathe their passion. They work together on most projects and have such wonderful work ethics, lifting up those around them and sharing the knowledge of our ancestors."

Alice loves that as an artist, her days are always different. "Sometimes I am out in nature harvesting and preparing, sometimes on group projects and sometimes working alone at home into the night. I will be forever learning and growing my art forms which will always include harakeke, muka (flax fibre) and hopefully painting. I stopped painting some years ago but I am looking forward to when the time is right and I start again."

Currently a member of Te roopu raranga whatu O Aotearoa National weavers collective, she finds this is a lovely



way to stay connected with other weavers: "I am a part of a few other smaller local weaving groups. These are great as we catch up regularly. I am also still in touch with basketry organisations throughout Australia, where I spent a lot of time teaching."

A career success Alice recalls fondly is the Legacy Series Exhibition: "I had eight months to create a body of work for a solo exhibition. I enjoyed creating the stories to go with each piece. The exhibition was about the legacy we each leave, good, bad, big or small." She wisely states that investing over 20 years into your art is certainly going to come with various ups and downs, but credits her wonderful whānau for their support in helping her reach her goals.

"Right now I am working on earrings as I only have a small artist space, so this gives me the ability to stay working with muka (flax fibres). I am also excited when I create a new look or new colours with natural dyes. Another large project I am working on at the moment is a kākaku. I started it in Feb/March 2022 and hope to have it finished by Nov 2022. I have done all the preparation and dying and I am now currently weaving it together. I spend about 10-20 hours per week working on this. This kākaku is going to be gifted to the wāhine in my whānau. I am also making sure they all see, get involved with, and be a part of this journey as throughout our whānau we have missed knowledge being passed down. I have made a commitment to myself that I will pass down as much traditional knowledge as I can."

Alice is the type of person who learns a lot by trial and error. "I have come up with some wonderful art by doing






something that at first was a mistake. The lesson here would be that not all mistakes are bad and that at least trying is the most important thing as you never know what could happen. One thing I have learnt is to listen to our elders, learn as much as we can from them and then share that to your children, so their stories won't be lost."

Citing her hands as her best tool, Alice explains how she works: "I often start with an idea or dream and then I draw it, have a play and then try to create it. I live in a modern world that sometimes makes it hard to incorporate all traditional practices all the time, but I do follow tikanga throughout my traditional work and always start and finish my raranga with karakia. I use makaweroa harakeke as I love the muka that is extracted from this variety of harakeke. The plant was given to my grandmother over 25 years ago and is still at my home where now my granddad and I look after it together."

While she is working, she likes to listen to Maisey Rika, her Māori waiata playlist, Sacred Earth, Nuku Podcasts or Taringa Podcast by Te wānanga o Aotearoa. Alice lists her spare time hobbies: "Hiking, as I love being in nature and collecting pictures of fungi - I have a large collection of fungi pictures I have taken while travelling. I love whānau adventures and I am always up for a trip away in nature! I enjoy basketball, squash and tennis but my life and passion is weaving so that takes up most of my time."

For new artists, Alice advises trying new things, taking risks, listening to advice and being kind to yourself. Her work can be found on her website:

www.alicespittle.co.nz

She has work in Singapore and the United States, but most of her work is sold in Australia and Aotearoa. 





By Evan Woodruffe

NEW da Vinci Colineo Synthetic Sable Brushes

da Vinci



Cross section of the Colineo Synthetic Sable Brush



It's all about control. Being able to place and push paint so that it behaves just how you want it to. Having plenty of fluid behind the precise tip, so the application of colour is uninterrupted.

The brush balanced to act like an extension of your hand.

From the finest detail to sweeps of colour, there is a new brush perfect for your painting: the da Vinci Colineo synthetic sable.

For over a decade, da Vinci have been researching a way to produce a synthetic brush with similar qualities to the revered Kolinsky Sable natural hair. Pure sable has become eye-wateringly expensive and very difficult to obtain, both because of fur trappers' resistance to the increase in paperwork required by CITES (Convention on International Trade in Endangered Species of Wild Fauna and Flora), and now due to trade embargoes on Russia.

The unique structure of natural sable has been difficult to imitate, yet through combination of various fibres, some wavy, some straight, tapered and pointed, in different lengths and

thicknesses, the new Colineo performs as closely as possible to true sable.

The da Vinci Colineo has an exact tip, with the unique sable "tongue" preceding the belly of the brush to create fine, controllable lines. The Colineo holds a large reservoir behind this tip, feeding colour to the surface with a gradual, regulated flow. The fibres of the Colineo have the strength and elasticity of sable – enough to ensure precise application of paint, and not so much to compromise handling. It is these qualities that position Colineo as a worthy replacement for natural sable.

Yet as the da Vinci Casaneo did for natural squirrel brushes, so the new Colineo extends the painting possibilities of the sable. While natural sable could only be used for watercolour and oilcolour, the Colineo lends its keen point, thirsty body



and excellent control to acrylic paints too, especially fluid colours, inks, and OPEN Acrylic.

The light grey handle of the Colineo is made from a special wood laminate and resin, making it very resistant to water, and particularly to any loosening of the ferrule, due to being left in water or placed head-up to dry. The handle features the unique da Vinci "shoulders", and is very finely balanced to give the hand a beautifully managed tool.


Certainly not least, the Colineo is a more affordable brush than a Kolinsky sable. While a natural sable may impart a

subtle tension on the surface that no synthetic can quite emulate, it has become such a precious material that even small sizes can be twice the price of the Colineo synthetic sable. With a DV11/12 costing \$379.00, the days of painters regularly purchasing large Kolinsky brushes are long gone; however the new Colineo DV5522/12 is a very tempting \$59.99.

This attractive price will encourage fluid-colour painters to take up big brush painting, causing a real change in the way watercolour paintings are made today. It will also offer a well-priced brush for soft and wet-in-wet oilpainting, and herald new mark-making possibilities for acrylic!

The new da Vinci Colineo synthetic sable brush is available in round, flat, rigger, fan, and slanted (sword) shapes, all delivering:

- Finest point
- Thirsty body
- Perfect elasticity
- Balanced handle
- Suitable for all painting media
- Attractively priced
- Vegan

For a close up look at the incredible blended fibre technology that build the Colineo, check out the cross section on the page 8. It shows the complex mix of synthetic hairs, with different lengths and strengths, irregular shapes, varied widths, all coming together to mimic the natural characteristics of sable in a fantastic new brush: the da Vinci Colineo synthetic sable – the ultimate in control. 



Cow Repose, 455 x 610mm. Oil on board

NICHOLAS HAYTER
Fine Art
Visit: www.nicholashayter.co.nz

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

"Filming in New Zealand again soon!"

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

Put Some Colour In Your Life

Find out more Watch us on **YouTube**

www.colourinyourlife.com.au



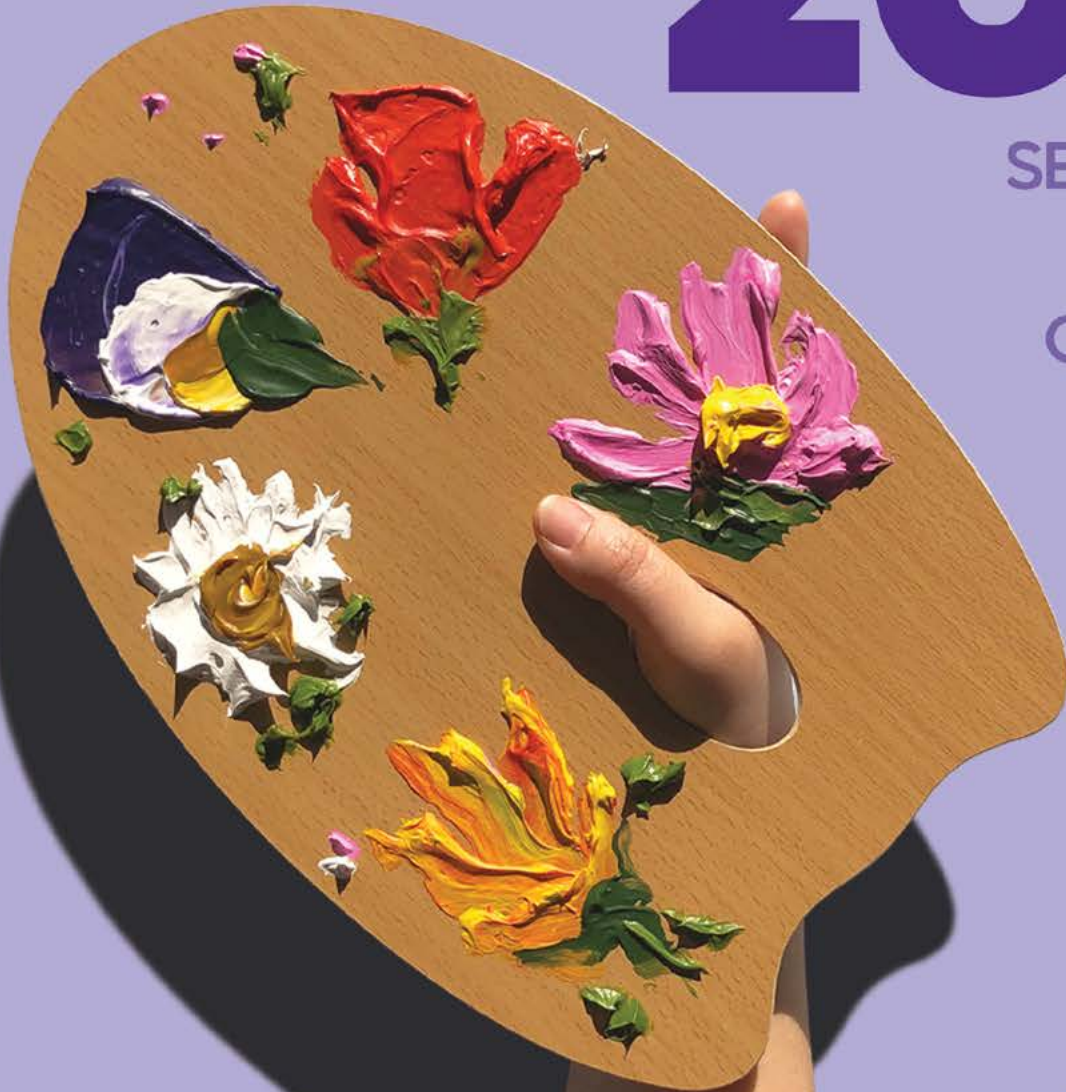
20%^{off}
NEW
da Vinci
MADE IN GERMANY
COLINEO
KOLINSKY SABLE SYNTHETIC FIBRE

Gordon Harris
THE ART & GRAPHIC STORE
Online & In-store NOW
AUCKLAND HAMILTON
WELLINGTON CHRISTCHURCH
www.gordonharris.co.nz

Spring Colour Sale

20% OFF

SELECTED
ARTIST
QUALITY
PAINTS



SALE FROM 30/08/22 - 01/11/22

Gordon Harris
THE ART & GRAPHIC STORE

IN-STORE & ONLINE
AUCKLAND HAMILTON
WELLINGTON CHRISTCHURCH
www.gordonharris.co.nz

TRUE CALLING

At the age of 13, Jordan Turner's foray into the fine art world was cut short by her family's relocation from their home town of Cromwell to another country town. She'd only managed to have two private lessons. "My tutor handed me four pieces of paper and directed me to paint four faces without my brush leaving the paper. I feel like ever since that time, I have been mastering faces. He must have known that I was drawn to faces, as it's exactly what I am drawn to now. The face and body and capturing the emotion, it's just fascinating to me."



She claims her biggest inspiring factor to becoming an artist was when she was 16: "My Mum took my brother and I to the New Zealand Body Art Awards, in Auckland. That event left a lasting imprint and inspired me to research and then sign up and get accepted into studying makeup and film production, at the Design and Art College of New Zealand."

Jordan completed this certificate at the age of 20. From that point she furthered her skills by

travelling and sketching her way around Australia and the UK, finally settling in Melbourne. "During this time I really started to focus on developing my creative craft. This involved leading various creative events, teaching workshops and displaying my artworks in galleries and art shows, throughout Melbourne."

Inspired by countries, cultures, people, colour combinations and her love of nature. Jordan also loves to follow other artists on social media for added inspiration. She sets herself 30 day drawing challenges, which force her out of her comfort zone, contributing greatly to her discipline and motivation. She encourages other artists to join her in this challenge.

Some of the artists that have inspired Jordan and that she follows include Natalie Kere, Tahlia Stanton, Voka, Jess Lambert, Sophie Tea, Joanne Blair, and Nika Bisou.

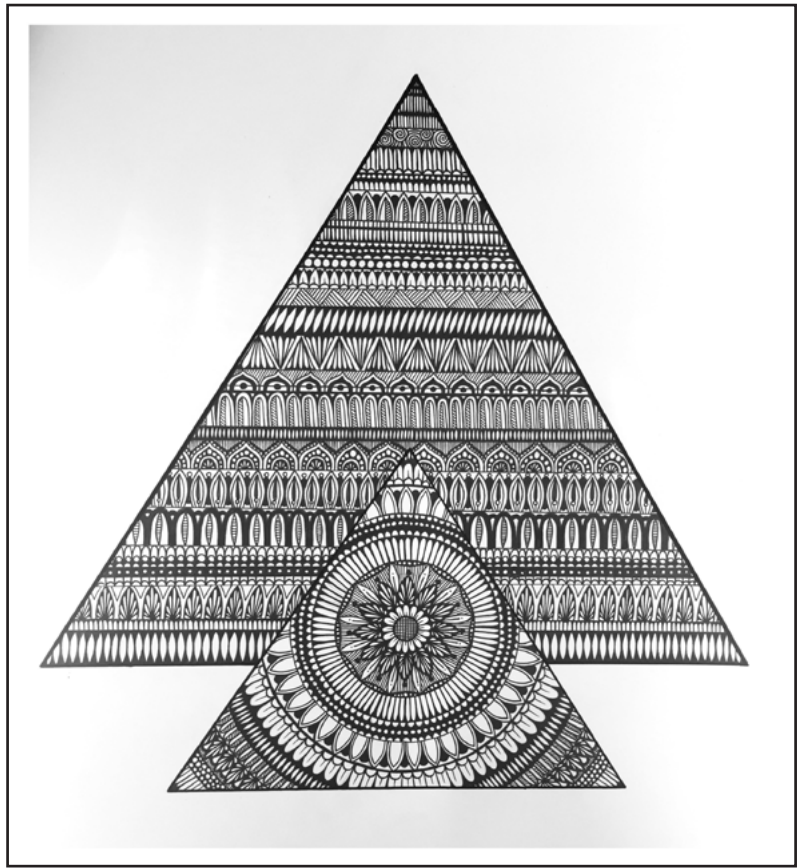
"I love the freedom to explore new mediums, horizons, styles and cultures, expressing myself through my own life experiences, colours,



Facepainting Makeup. Design to final outcome - for VIP Makeup Event in Melbourne



Serenity - 510 x 760mm. Mixed Media



Triangle Mandala - drawing - 300 x 420mm

choices, designs and lines. My favourite love though, is inspiring others to live a creative life and to create a life they love to live. I will always remember, when I was sent a photo from a little girl's Mum of a beautiful little drawing on a piece of paper, mirroring one of mine and the accompanying words, "Inspired by Jordan Turner."

"These words really touched my heart and I am delighted that I was able to inspire her and possibly future young artists."

Her personal mission is to ensure other creatives feel heard and valued as artists. "Through my actions I want to inspire people to follow their dreams, not just wish, but live out their greatest purpose."

Jordan is currently working on designing and creating new artworks that will be destined for the opening of her own gallery in Temuka. "I have another mural to paint that is booked in for October, and I'm also designing new digital artworks for my ongoing NFT collections. The digital art space is definitely the place to watch right now as we move into web 3. Being a full time artist allows me to plan and organise multiple creative processes, nourishing my love of change. Some of my artworks are to be displayed in the local Museum of Alexandra, in fact, these will be displayed while I am present in the town painting the mural."

She has had many magical moments, successes and exhibitions since starting her artist life; "I was asked to be the judge on behalf of Kryolan Australia, for the Character Makeup Awards at Sydney's International Makeup Artist Trade show, short name I.M.A.T.S."



Mural Mixed Media - Front Design - Alexandra



Mural Mixed Media - Front Design - Cromwell



Print Series - Line Art Drawing - 300 x 420 mm

My first achievements and accolades started with my first ever public body painting, designed while being a student in the Design and Arts College. A night was held for the fashion students and my body painting was chosen to represent the makeup students. This fashion show was held in Christchurch. My body painting was featured on the front page of three different newspapers. I was featured on the Erin Simpson television show and my design was used as marketing material for the Design and Arts College. I have been blessed enough over the years to have won numerous awards for my body painting designs, selected for prestigious brand openings and events, street art features, featured in magazines and also having my fine arts displayed in Australia and New Zealand art shows and galleries."

In overcoming obstacles, she tells us, "Being an artist comes with the typical statements of "Get a real job" and "Artists never make money" etc, so it has taken quite a lot of personal and family deconditioning and decluttering to keep going at times and change those old worn out beliefs to believing and creating my own individual success story, and showing up to help other creatives to do the same. If I told you how many hours I've spent behind closed doors that not everyone sees, the late nights, the education, the amount of "No's" I have had to get to where I am right now, a lot of people might give up."

In the past Jordan made the mistake of listening to others opinions and came to the realisation that until she owned the part of herself that is 'The Artist,' everyone else's opinions had the power to sway her. "One of my greatest lessons as an artist has been, stepping into and really



'Honour' - 510x 410mm. Mixed Media



'Duality' - 710 x 1010mm. Mixed Media Painting


owning, with no excuses and no apologies, 'The Artist' in me. I had to believe in myself and in my own work."

Her favourite medium is Mixed Media, which gives her a sense of freedom and her favourite piece of equipment is her easel, "I had finally got myself to this place where my little girl dream of having my own easel on which to paint and display my work was realised. I intentionally saved up, so that I could purchase it in the art store in Melbourne. I shipped my easel back to New Zealand, to ensure I always have it in my home. It's very special to me."

Jordan absolutely loves music and sees it as a necessity for expressing her creative talents. Outside the studio she enjoys travel, catching up with family and friends, personal development, finances, listening to educational podcasts, nature walks and enjoying the abundance of what life offers.

For new artists Jordan advises: "Start now and don't give up. Do it because you love it and because it feels good to you, explore many mediums and spend time painting. Start a social media page: people are waiting for your work and for someone just like you. No matter what you are currently or have been going through, you are so worthy of the dreams within you."

Jordan's work can be seen at the Alexandra Museum and Art Gallery during October and soon to be in her own gallery in Temuka. She has work on the main street in Alexandra outside the Bakery and on selected chorus boxes in Cromwell and Alexandra. Her online presence is growing every day and is where she announces her new projects

Follow Jordan on [Facebook](#) and [Instagram](#):
@jordanturner_artist 



Digital Art - NFT - 1st Edition

PROJECT SHEET

Heavily Textured Painting



INTRODUCTION

This project uses **Liquitex Heavy Body colors**, **Liquitex Gloss Super Heavy Gel** and **Liquitex palette knives** to create richly textured paintings.

The paintings can be made on canvas or panel, or any suitable surface for acrylics (avoid slick, non-porous surfaces or rubbery surfaces for best adhesion).

Any type of imagery can be used with this texture producing process. To make the unique texture markings stand out, larger shapes tend to work best. A desire to play and experiment is key to having fun with this technique!

This project is great for both beginner and advanced painters.

Time: 1.5 hours recommended plus drying time once completed. Paint and gel thicker than about 1/8" will be touch dry within a few hours. It can take a week or two for the thick paint to be fully dry.

MATERIALS LIST

1. Liquitex Heavy Body Colors (your choice)
 2. Liquitex Gloss Super Heavy Gel
 3. Liquitex Freestyle Palette Knives (in shapes/sizes of your choice)
 4. Canvas or panels (300 lb. watercolor paper will work but anything else will be too thin for the texture)
 5. Pencil and ruler to sketch (if needed)
 6. Palette paper or other non-stick surface for mixing color
 7. Paper towels or clean rag
- Optional:**
- Paper to cover work surface



liquitex® Heavily Textured Painting



PROJECT STEPS



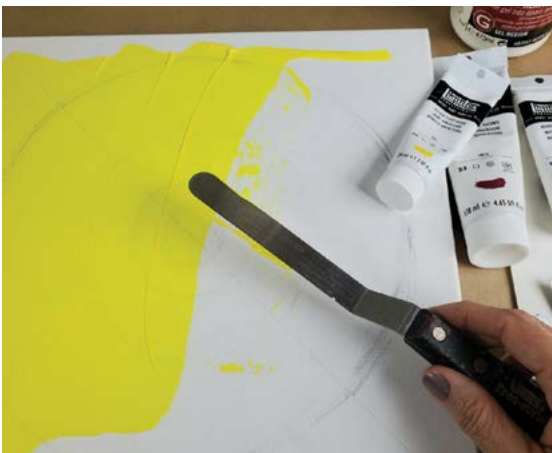
STEP 1: Set Up and Prep

Prepare your work area by putting down paper to protect the surface. Gather your supplies and have them ready to go. Have a plan for your imagery. Is it going to be abstract shapes, is it going to be a loose landscape or portrait? What colors will you use? Complementary colors add drama while analogous colors tend to be more soothing. If you need to reference a photo, have that handy as well.



STEP 2: Layout

Sketch out your design as needed. Work lightly with pencil so it can't be seen in your finished artwork.



STEP 3: Base Coat

Pick either a contrasting color or a similar color to cover the surface before you add the thick textured paint. This step will add interest underneath the palette knife marks. Allow this thin layer to get touch dry (about 20 minutes or so). Using a large palette knife to trowel on the base color makes quick work of this step.



PROJECT STEPS



**STEP 4:
Mixing the Color**

Scoop out the Gloss Super Heavy Gel onto the palette along with your Heavy Body color selections. Start with about 1 part color to 2-3 parts Gloss Super Heavy Gel. The more Gloss Super Heavy Gel you add, the more transparent the color will become. Since you'll have a great volume of color to use, you may want to mix one color at a time into the Gloss Super Heavy Gel.



**STEP 5:
Add the Paint to the Surface**

Use a trowel shaped palette knife to apply an evenly thick layer of color and gel mixture on to your design.

TIP The more evenly the paint is applied, the more uniform the added texture markings will be. If this isn't important for your piece, you can skip this step.



**STEP 6:
Creating Inviting Texture**

Choose a palette knife to add texture to the paint.

TIP You may want to practice creating different repeating texture patterns with the knife on palette before the color is applied on your painting surface. Try turning the knife in different directions to see what patterns you can create.

liquitex Heavily Textured Painting



PROJECT STEPS



**STEP 7:
Finishing Up**

Feel free to add additional palette knife marks on the surface for added interest.

Once you're done, use some soap and water to clean your tools and work area, and then plan your next painting. The possibilities are limitless!



WATERCOLOUR NEW ZEALAND Inc.

*National society of
watercolour artists*

*450 members across
New Zealand*

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

www.watercolournewzealand.nz

Impressions

Stockists of



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

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



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

print art

FINE ART IMAGING



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

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

t 09 415 6659 m 021 132 1691

www.printart.co.nz



www.quintessenceproject.org



THE QUINTESSENCE PROJECT

Artists Forum

Sketch Club



By Dougie Chowns

***In times of stress in many Nations it is the artists and writers who are usually arrested first. Let's think about that. Question: Is your art so meaningful that your very life might be in danger, your secrets revealed in your images???* Your inner self, your beliefs and attitude. Of course you do! You tell a viewer everything, if they bother to look, and ask about you and your life.**

When motivated to take brush to canvas, what is so dear to you at that moment that it will result in perhaps your best work???

Or do you play safe???

This week I have written half a dozen editorials all quite good, some maybe even entertaining – but I, like many ex Cold War, am on edge with this crazy mad world at this moment. The Queen, for whom I served, and this last week – the 15th September – the 82nd anniversary of the Battle of Britain, constantly 24/7 thinking about a painting commissioned last Easter, now accurately researched as a historical document, is finished, now ready for despatch



Russian Vasily Arkuipov - the Russian who saved the world in October 1962

to RAF Fighter Command Museum, Bentley Priory, London. Writing is like painting, my best is emotional. Head and hand consumed by that which is happening around me this week.

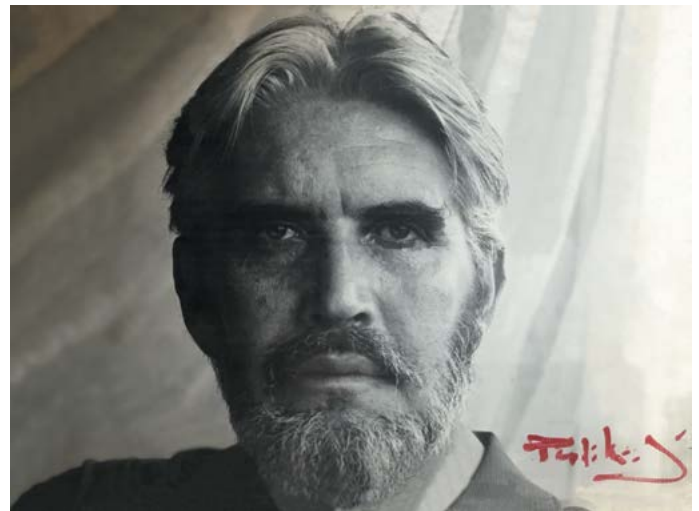
My own Airforce Cold War involvement, the folly of Suez, the Cuban Crisis exactly sixty years ago, when a Russian nuclear submarine - thinking it was under attack by America - was about to press the button, providing all three Commanders agreed. My thanks to Russian Vasily

Arkuipov, who did not agree with his Captain and brother officer. He alone saved the world from nuclear war.

51 American nuclear rockets were pointed at Cuba and - here we go again - we hold our breath! Sadly with Ukraine and world leaders comfortable to sacrifice their young, the world again faces a very real possibility of nuclear global war. But do I hear you say ... but...but... that's not us! Sleepy, small New Zealand, deep in the Pacific? surely not, we are in Gods Own!

The Ukrainian women artists I featured two issues ago certainly understood, they painted their horrors. It says

AOTEAROA ARTIST - October/November 2022



Greek artist Dimitri Perdikidis

something about New Zealand and our way of life that most of you are painting trees, seascapes and birds. Nice subjects easy on the eye. That's actually so very, very good!

However, visiting my storage garage this morning, I was faced - on my wall - with Greek artist friend Dimitri Perdikidis. In 1968 after eating dinner together, (only ourselves, as was their Greek way, while his University Professor wife and Greek Embassy Official sister ate separately with the children - do you raise an eyebrow?) and then staying over, I later woke in the night and discovered Dimitri, a giant of a man, asleep on the hard floor outside my door – to make sure I would come to no harm! – I felt honoured. And this was a man who painted firing squads and people in agony.

Influenced over 60 years by many like Dimitri, my arte for the past 23 years has been about the fact that we, the world, has learned nothing in 2000 years. The killing of young men women and children goes on, ram raids and shootings are happening in our capital City every night and yet its landscapes, trees, pretty birds and easy subjects on the eye that most of you continue to paint. Yes, as I say, that's good in it's own way. It says a lot about our lifestyle and Nation.



The brochure for Dimitri's Los Angeles gallery, unfolding

Dimitri was a complicated, passionate soul who experienced Crete and the Nazi's as a young man. He wanted an ANZAC slouch hat and even as a Spanish resident hated 'fascistas' as he called them, Spanish or American. Whatever,



"It's not my birthday, but Mummy took a picture"; Dougie's award winning full page magazine advert for Kodak

he and I got along well and he asked me as a mutual friend to design his Los Angeles Gallery brochure. He knew that typographic design, layout and photography had won me the top magazine award featuring Kodak as a consultant to J Walter Thompson, a major advertising agency, also in Madrid. We became friends because I helped start a high fashion Pueblo Hand Printing workshop at the

home of his Mexican American friends, who were becoming extended family to me. Their past and views, also too hot for America when Senator McCarthy conducted his anti Marxist purge, many had left. Few of you will be aware of the Spanish Civil war, or of the opposed Communist leaders and doctrine. The fears of their day, my friends when young. The village was no lover of Franco. Good people who all called me 'Hijo de Jaime'. A son to an ex Flying Tiger who was also at the house when Trotsky was ice picked. Jim likely knew painter Frida Kahlo and her husband Diego Rivera as comfortably as I did Michael Orrom - every morning on the train to London - the

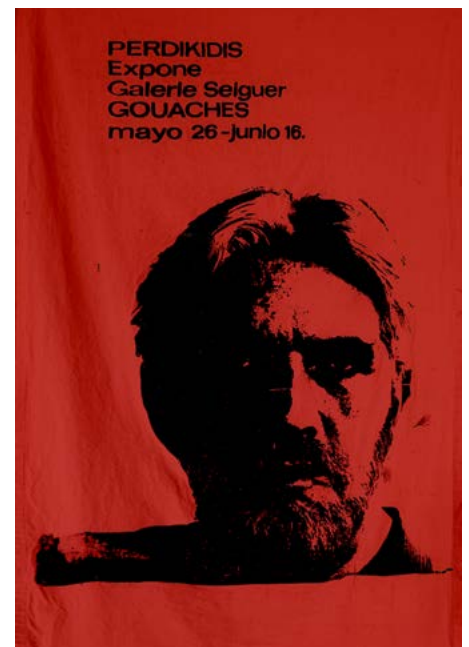
1935 secretary of the Cambridge University Communist Party, before McLean Burgess, the Cambridge Five defected. I was wrong about Stalin, he said in his BBC film - a fragment of memory - as were many, but the events of their day as today sparks a creative response for great work in painting, film, writing and actions. As with my friend Dimitri Perdikiadis his 1968 "Assassination of Ché by the CIA" hanging in my garage. Asked to design his Expone Galerie Seiguer "GOUACHES" brochure, I realised it had to be

visually a complicated brochure for a complicated man. It required instant Impact. My creative objective to instantly reflect the man, his subject and work on entry to this Gallery, deep inside McCarthy's America when fears ran high. His portrait as a Marxist - powerful and acceptable.

A mixed media artwork "Assassination of Ché by the CIA" - his comment denied its inclusion - the use of newspaper, burnt bandages, paint on a heavy wood panel with inlays, is forceful. I loved it at first sight in his Madrid apartment studio. However this work was visually simply TOO HOT to be included in an American McCarthy era show! He saw my delight and gave it to me when I delivered the printed brochures to take on his flight, with red hanging banners on rods, my photo of him reduced to soot and whitewash. A Marxist yes, many of my friends were - but interestingly politics as such, were never discussed or spoken about in Spain at that time.

International visitors, multi political intellectuals, a New York Editor,

PERDIKIDIS
Expone
Galerie Seiguer
GOUACHES
mayo 26 - junio 16.



Dimitri Perdikiadis' red hanging banner



'Assassination of Ché Guevara by the CIA' by Dimitri Perdikidis

an Ambassador and wife, a Guardia and a Priest, all enjoyed the wine and chat over long relaxed Sunday lunches hosted in the big hall while Pearl Fishers and the families - also ex Woodstock, neighbour Bob Dylan, provided background sound - I say no more. I was very privileged to have experienced such people, and by such my comments today are coloured by my past.

One reason I made sure my students were exposed to Guernika during their first year study tour from Whangārei

because creatives must experience. Write ups by others, postcards of Canalleto's, the artwork of Picasso, Dimitri Goya - says it all. These people were moved, deeply moved as presently are the women artists in Ukrain. Pictures and words of your emotional self, give others your best. That night I nursed 'Ché' between Madrid and Lisbon on the Lusitania Express to put him on a ship from Lisbon - my 'Ché' would never see America - so now lives in Tikipunga New Zealand, unseen by any in the flesh but my privileged self. ■

Gayle Russell

Written by Tania Sunde



Gayle Russell is a talented foot painter who was born in Auckland, New Zealand and has painted for

more than 20 years. Gayle does not let cerebral palsy, stop her from achieving her dream of continuing to be a respected artist with New Zealand Mouth and Foot Painting Artists Association, a world recognised organisation.



'Kingfisher with Chick at Piha'



Gayle doing the finishing touches to her latest project



'Tauhou'


Gayle is an enthusiastic painter who enjoys painting in acrylics because it is relaxing and therapeutic. Each of Gayle's large canvas compositions are so beautifully created with great skill and dedication that she was awarded a scholarship from New Zealand Mouth and Foot Painting Artists Association (MFPA).

Her fascination with New Zealand native wildlife developed more over three years ago when she became a professional painter three mornings a week at the art studio of qualified visual artist Tania Sunde (Bachelor of Fine Art- Whitecliffe College of Art and Design.)

Gayle is inspired by many New Zealand artists including New Zealand Mouth and Foot Painting artists. Since 2019, she has produced a diverse series of bird paintings of New Zealand. Tui, Wood Pigeon, Gannet, Kea, Kiwi, Morepork and Taitau are just a few of Gayle's extensive artistic bird portfolio of more than 25 bird paintings on canvas.

She begins by applying thin layers of diluted colour or thick paint to the surface of the canvas using an array of brushes and techniques. Layer upon layer of colour are built up over time and that is when she applies more detail. Her painting style is expressive, smooth, intense contrasts of interesting brush strokes.

Other interests are her love of rock 'n' roll music, watching movies, updating her Facebook account, playing with 'Bibby' her new cat, attending and seeing friends at Church.

You can read more about Gayle here: www.mfpa.co.nz or follow her on facebook: [Gayle Russell Foot Artist - Facebook](#) 



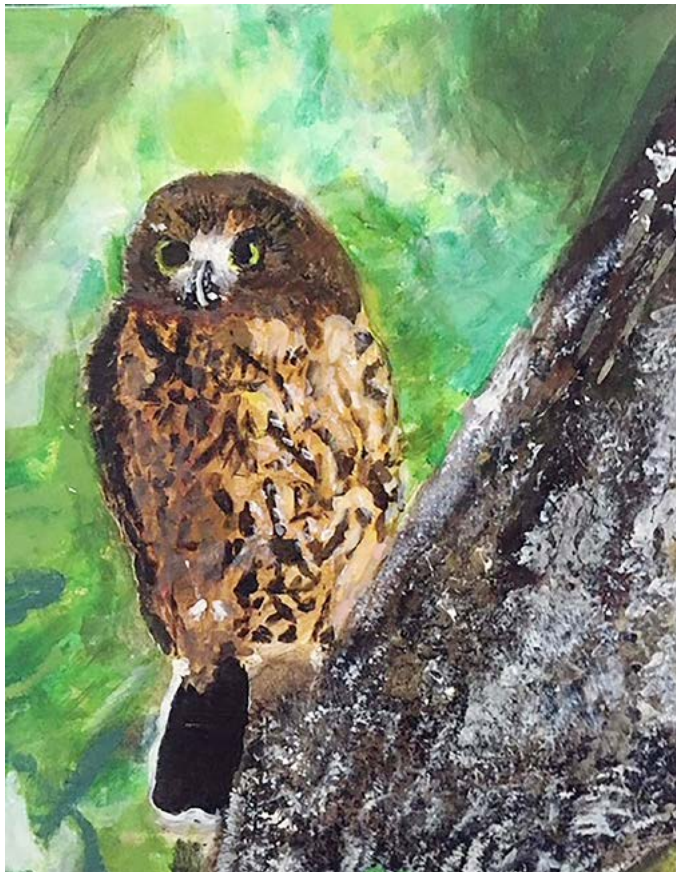
JUNE 2023

"Cruise"
From an original painted with the foot
by G Russell

SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

5th Queens Birthday

Gayle's painting in the NZ calendar for 2023



'Ruru'



'Tomtit in Pohutukawa tree'

OVER THE THRESHOLD

By John A Dumergue

There are many forms of art, but ask someone to name some would usually result in the answer:- painting and sculpture. Other art forms further down the list would be the art of Tai Chi, and the art of writing. One that would be at the bottom, if on their list at all would be that doors are a work of art. Now you may be thinking, 'doors'? Yes doors, there are amazing designs, especially in Europe.



Door to our Paris hotel room. A pleasant surprise.



ABOVE AND FACING PAGE: Doors photographed by John in Paris

From an early age we are introduced to doors in many ways. One example is in children's nursery rhymes like 'Wee Willie Winkie knocking at the door'. And of course stories about big bad wolf knocking at the door. Even charts for measuring children's heights are sometimes found pinned on doors.

In adult life we hear people saying, 'To keep the wolf from the door' and the old favourite, 'As one door closes, another door opens.' And don't forget the song about: 'There's an old piano playing it hot behind the green door'.

Brides are carried over the threshold, lovers kiss in cold draughty doorways. Doors evoke feelings in us all. You can even get different feelings depending on which direction you walk through a doorway. Think of going through a hospital doorway for an operation, then afterwards going back the other way heading home. The feelings going in will be different to the feelings when coming out.





Doors from a trade fair brochure



Doors in Barcelona Spain. Source, Passion for Art Facebook page



Small door to inside the Replica Golden Hinde ship - photo by John Dumergue

The door to the Dentist surgery perhaps is a more familiar one to us all.

The entrance door is that bit of wood in the hole that separates the outside world we all know about, from our own personal world. Our environment that only family and friends know about.

Some door companies have special solutions to combat fire, smoke, bullets, and radiation. Interior doors apart from hinged are, sliding, folding, bi-folding and cavity sliding. Most interior house doors are pre hung these days, in fact there are many builders who have never hung a door. When I was an Apprentice Carpenter in the early 1960s I was taught this skill.

At a trade fair in Germany I visited had many companies showcasing doors, and I have included a few designs here. Cameras were not permitted but I asked various stand holders for permission to take photos and 50% said yes. It was amusing when I was asked by one stand holder where I was from, and when I informed him New Zealand, he smiled and said ok. He obviously did not see me as a threat to his company and products.

When visiting Paris, I took many photos of doors. The city is awash with so many eye catching door designs. Some designs were beautifully intimidating. They were all a work of art and I have included some in this article.

The smallest door I have ever seen and been through was on board the replica of the Golden Hinde ship, the original of course was sailed by Sir Francis Drake. The ship



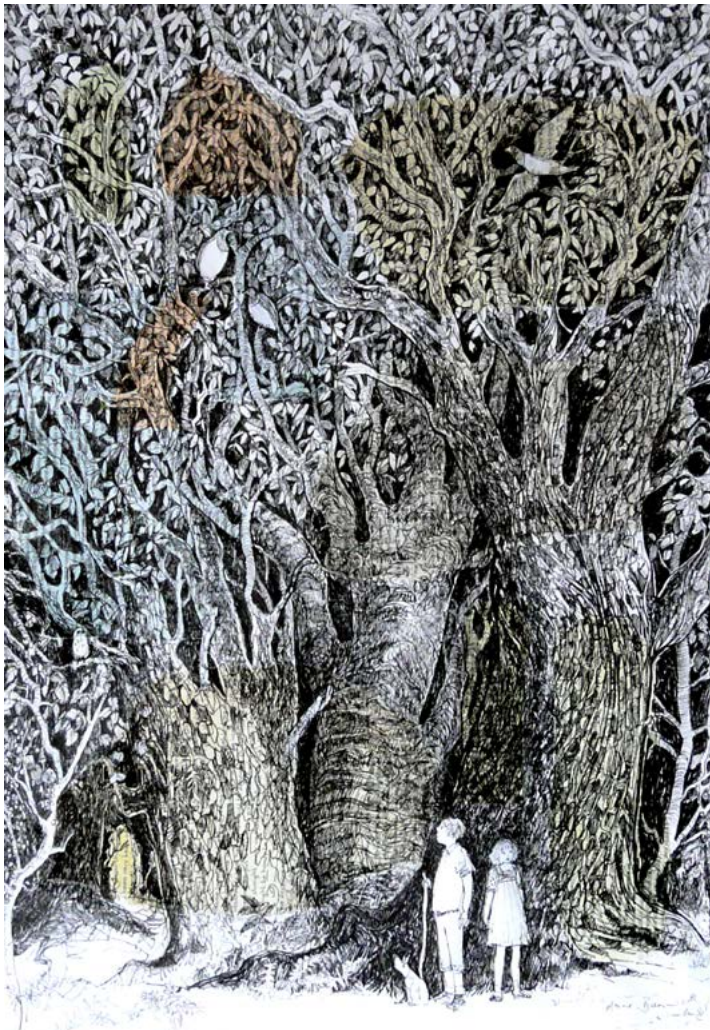
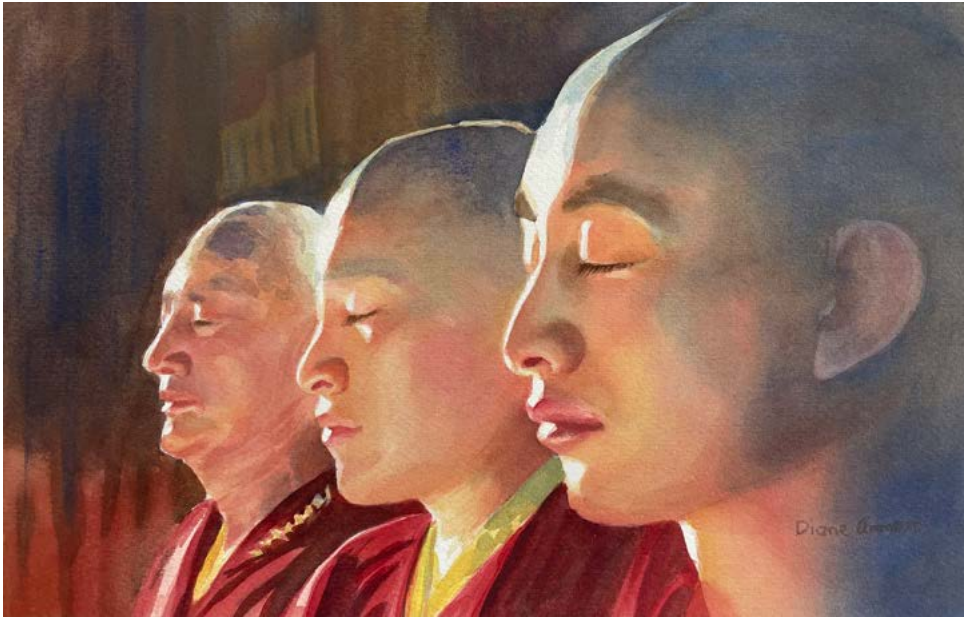
Inside the Golden Hinde - photo by John Dumergue

was named the Pelican originally, but Drake changed the name during a voyage.

Doors are definitely a work of art, their design and construction created by very talented people, and are a big part of our every day lives. [N](#)

RECENT WINNERS

of an Aotearoa Artist Magazine Subscription



TASMAN NATIONAL ART AWARDS:

ABOVE:
Diane Ammar - MERIT AWARD 'Beyond Self' - 440 x 560mm. Watercolour

LEFT:
Anne Bannock - PENCIL AND/OR INK MEDIUM AWARD 'Lost' - 760 x 570mm

TRUST 35TH ARTS EXHIBITION 2022:

RIGHT:
Anna McLeod - OPEN SECTION MERIT AWARD 'Bush, Sea, Sky'





First of my Adoption Series - 'Snow More' - 457 x 610mm. Acrylic

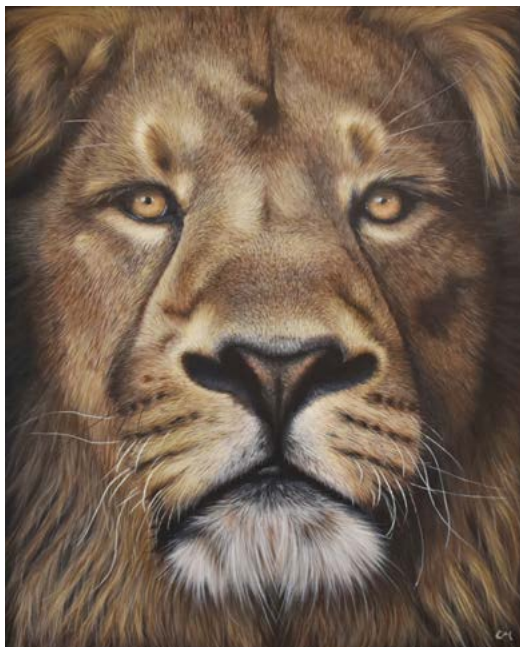
free spirit

Rebelling about being told what and how to paint, and being a free spirit, travelling from place to place for extended periods of time, Kim Mitchell never really pursued her talent. "It wasn't until around the first lockdown in 2020 that I admitted to myself I wasn't happy with my current situation and wanted a change. In the last year I have found myself more driven and motivated to paint, committed to making a change for myself and wildlife, my enduring interest."





'Lion Versus' - 610 x 914mm. Acrylic



'Prey' - 406 x 508mm. Acrylic



'Tiger Versus' - 610 x 914mm. Acrylic

Kim's biggest motivation is the plight of wildlife in the world today. "If I can use my skills to raise awareness about endangered animals then I feel like it would be a waste to not at least try. People talk about finding their purpose in life and up until now I've never really known what I want to do. I have studied geology, geography, cartography and journalism, with fleeting aspirations of using these to map wildlife habitats. One day I may combine all of this but for now I believe my biggest impact is creating realistic paintings. These can hopefully have a global reach and not only bring joy to people's homes but also help raise awareness of our beautiful wildlife."

Watching a lot of nature documentaries and the imagery in these shows captivate every part of her being. "David Attenborough soothes my soul. I am simply in awe of the power, grace, and beauty of the animal kingdom. It is my aim to try to capture that feeling in a painting, so I work from photos that evoke the same sense of admiration in me, and try my best to portray that on canvas."

Amongst other wildlife artists that she follows on social media, two particular artists have influenced Kim's progress, Sophie Green and Carla Grace. "I am inspired by their dedication to create and their desire to make a change."

Being able to turn a blank canvas into an almost living, breathing piece of art is one of the things Kim loves about being an artist. "Staring into the eyes of a tiger without worrying about being bitten, it's the process of creation, and the often meditative motion of putting paint on canvas. I also love being able to create something that brings joy to others. I often give paintings as presents and many of my early works incorporated personal stories of the recipient. Being able to bring all these emotions into a tangible piece of art is truly special."

Playing with light really excites Kim. "I want

to create works that play strongly with light and dark and further expand my knowledge on colour theory to enable me to continue creating works in a hyper realistic style. I also want to further my knowledge on photography - not only to create better content such as progress and timelapse videos - but also to branch into tutorials to show and help others create for themselves. From a conservation point of view, I would love for my work to make a real difference for wildlife in need."

A trip to Africa, to see and experience the wildlife in their



P in the Alphabet Collection - 'Pabulum' - 300 x 300mm. Acrylic



Fifth in Adoption Series - 'A Poaching' - 457 x 610mm. Acrylic

natural habitat is high on her 'to-do' list. "Being able to see and photograph my subject matter would be unsurpassed."
 "My current project is an 'Adoption Series', consisting of



Fourth in Adoption Series - 'Elusive Exclusive' - 457 x 610mm. Acrylic

12 works depicting various species in need of a little help. The idea behind it is that you adopt the painting, giving the animal a home, while 10% of profits will go to helping their



'Iridescence' - 457 x 457mm. Acrylic

real-world counterparts. As well as the painting, if you opt in you will also receive an adoption pack from the charity organisation and updates through the year on how your donation is helping. Animals include a tiger, orangutan, snow leopard and a gorilla to name a few. There are also very limited edition prints of each work available. This pledge to donate to conservation charities is something I will strive to continue throughout my career."

Last year Kim completed an 'Alphabet Collection' with each of the 26 paintings being on a 30x30cm canvas. "I've always had a fascination with words (journalism was one of my majors at university) and this collection was a way to create a large series of work in the hopes of practising various techniques, getting my name out there and building a portfolio. Each letter was represented by an animal, for example, R for rhino. The naming for each piece came from an interesting word I found in my dictionary. It took me quite a few months to complete but when I signed off my zebra, I was both delighted with what I had achieved, and a little sad that it had come to an end. But there's always the next series to work on, and maybe even different options with my Alphabet Collection in the future."

Painting predominantly in acrylics, Kim's



Second in the Adoption Series - 'Not too close!' - 457 x 610mm. Acrylic

fascination with wildlife started at a very young age, when she worked at both Wellington Zoo and Orana Park (in the office). "During my time at these organisations I became aware of the conservation efforts in place and over time this became ingrained in my mind as something I wanted to explore for myself. My overall wish for my art is that it serves a greater purpose than simply being a painting on a wall. Not only do I hope that each piece evokes adoration and awe for the subject species, but helps to make a change for their real world counterparts. Whether that is by monetary donations or aiding the conscious efforts of people to change their habits, such as avoiding palm oil so orangutan habitats are not pointlessly destroyed."

Talking about acrylics, Kim explains "It dries quickly which is beneficial given my work consists of many layers in order to achieve the level of depth and realism I aspire to. Another bonus of acrylics is being able to paint over any mistakes and start again! If you could scratch away at a couple of my works you would find a kaleidoscope of previous attempts! One day I would like to try pastel pencils as I love the soft and blended look of other artist's work I see, but for now I am happy plying my trade with acrylics."

Her favourite piece of equipment is her 'Masterton's Sta-Wet Palette' which keeps her paint in a workable condition for days on end. "This has meant that I can pick up the brushes and work for an hour here and there when short on time, and

AOTEAROA ARTIST - October/November 2022



K in the Alphabet Collection - 'Kalon' - 300 x 300mm. Acrylic

for longer sessions it means I don't have to worry about my colour mixes drying out. When my session is done I simply pop the lid back on and don't have to worry about scraping off the last session's wasted paint next time I sit down."

She normally begins by painting the entire canvas with her chosen background. "I prefer having a plain background for my paintings as this puts full emphasis on the animal and creates that personal, intimate connection without any 'busyness' to distract you. From here I'll sketch my subject using a pastel pencil. Most of my sketch is done freehand with the



'Circus Clown' - 457 x 457mm. Acrylic



Sixth in Adoption Series - 'Eye on the tiger' - 457 x 610mm. Acrylic

aid of a simple grid, normally 3x3. I am able to see if anything looks off balance or distorted as I start painting. Sometimes I will lay down a wash across the whole subject, and then the process of layers begins. Usually I will start with the eyes, as once they are in I have a connection with my subject and it already feels alive in front of me. Then it's just a process of alternating between darks and lights, glazing in between to create warmth depending on what it is I am painting. Different animals have different textures; fur, feathers, wrinkled skin. Each one comes with its own technique but overall, there are many layers that help to achieve the look I'm after. Final details are completed using a sword liner or size 0 round brush - these are the tiny details that often aren't visible until you look close, but they are the details that really bring it to life."


She disciplines herself with a limited palette of colours. "I only use eight colours - titanium white, black, Payne's grey, yellow oxide, burnt & raw sienna, burnt & raw umber. Sometimes of course I introduce more vibrant colours depending on the creature I'm painting, such as red oxide for a tiger. I find these paints to be vibrant and of a good consistency and quality. I use Liquitex flow aid as I paint which breaks up the surface tension of the water in acrylics, meaning I am able to create smoother, more usable strokes. I use Liquitex purely because it was readily available but when I have finished my current bottle I would like to try the Golden

Wetting Agent. In terms of brushes I am not too fussy on brand, but my most used brushes are Size 4 filberts and small rounds. I also like angle shaders and sword liners which help create individual strands of fur."

Mostly listening to easy music when she works, summertime offers free-to-air cricket. "Often you will find me painting with the commentary for company, and glancing up when something exciting happens."

Sport and fitness is Kim's other big passion. "I'm a huge cricket and rugby fan, and have played hockey and netball throughout my life. I also go to the gym and lift heavy stuff, not only to release any frustrations, but it's a place where I can escape and work on myself. The only person responsible for achieving my goals in the gym is myself, if I don't put in the work, I won't be able to lift what I want, and in a way, this trains my mind to tackle my art business in the same way."

For new artists she advises, "Just keep going! Every time I paint I learn something new that I can take into my next painting. Maybe a new technique, or a way to speed up the process. Just like everything, you never stop learning. As the old adage goes, practice makes perfect. But if you're anything like me, you will constantly pick at your own work, so knowing when to stop is a skill all on its own."

Kim has work in Scotland, USA, Estonia and New Zealand. See more about Kim here: www.kimmitchellartist.com 

YOUTH

SIENNA KELLY WERTH

At age 13, Sienna Werth is showing tremendous talent in the artistic world. Will she go on to be a sculptor or a painter or both? We asked her some questions and hope she will keep us up to date with her progress in the future.

Have you had any formal art training?

I have been to a few art lessons when I was 10 in South Africa, but mainly I have learnt by myself and ask my family and Nana for help and guidance.

What inspires and motivates you?

I am inspired by the colour of nature. I have enjoyed doing art ever since I can remember. My Nana Betty Werth would be my biggest motivation in doing art. I have a love of feathers, fantasy world creatures and most animals. I also have a passion for taking my time creating model dragons out of cardboard and paper.

What's your favourite part of creating?

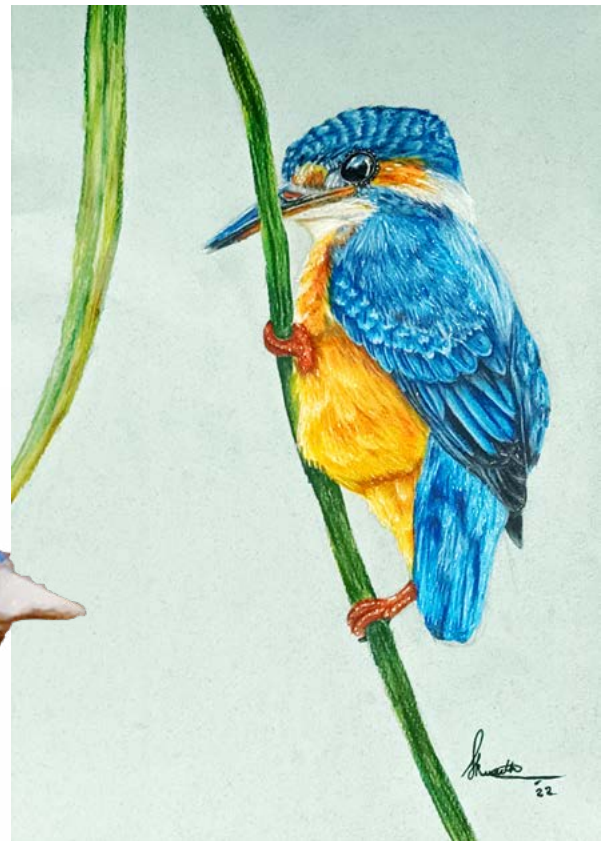
I like to be able to take my thoughts and recreate them in reality, whether it be pencil on paper, painting acrylic on canvas or 3D modeling.

Do you have a particular ambition?

I would love to be able to have the opportunity to get involved in a design studio and create fictional worlds and creatures. The Weta workshop has been a huge inspiration for me to choose this pathway. I would love to see myself working on a film set project, creating and helping to design the characters and props.



Sienna with her 3D 'Dragon Head' made from cardboard boxes



'Malachite Kingfisher' - 297 x 420mm. Coloured pencil on paper



'Great Tit' made from recycled food packaging

What are you working on now?

I am currently working on a model crocodile head and I am enthusiastic about this because I enjoy designing and assembling the many pieces to form my movable model. I am also working on drawing



'Kingfish' - 760 x 510mm. Acrylic on canvas



'Juvenile Dark Chanting Goshawk' - 297 x 420mm. Coloured pencil on paper



'Japanese Spitz' - 297 x 420mm. Coloured pencil on paper

pet portraits for family friends to gain knowledge and experience. I am pleased that people like me to draw their pets for them, it's a great compliment to my work.

What frustrates you?

I have had to learn to have patience when I make mistakes and to search for ways to fix my errors or to improve my final picture by learning different art techniques and tips to be able to better my work and myself.

I have learnt to avoid my art getting smudged and messy by using wax paper under my hand. I have found that taking time out is always a good idea when you start getting frustrated with your work. I also find that there are always tips and tricks to use and finding this information is mostly through talking to people and searching the web for help and ideas.

What is your favourite medium?

My main medium is Polychromos Faber Castell Pencils, pan pastels and ink. I also enjoy painting acrylic on canvas. My favourite piece of equipment is my glue gun, very handy to create my 3D models.



'Cockrell' - 330 x 220mm. Acrylic on canvas


How do you work generally?

I first find a picture that I am inspired to draw. I position my art work to get my proportions and scales correct. After I finish the basic outline of my image, I start with the base colours and when that is done, I work on the final detail, which is the best part. I find it easier to do my artwork in peace and quiet, it helps me to concentrate more on what I am doing. Although my family say I humm a lot!

What are your favourite activities?

I love to play tennis, climb trees, and build hideaway forts with my sister and friend Sophia. I also enjoy riding my bike and going on adventures with my family around New Zealand in the summertime.

Any tips for other artists?

I have found that using different types of mediums can sometimes help to create a better final image. I will often use pencil pastel and ink to create my best images. Have patience and most of all don't give up. 



artists with something to say . . .







**art exhibition
& auction**



VENUE: Hangar Gallery - 14 Cross St - Whangarei
Tues 1st Nov - Sat 12 Nov 10am-4pm daily
Auction 2pm Sat 12 November 2022

ART MATTERS

JOE CLARKE



With Ira Mitchell



For the last six or so months, Joe Clarke's practice has focused on skate deck art, transforming these pieces of curved plywood into functional and portable pieces of art.

He explains he has become enthralled with the process and enthusiastically spends eight hours a day creating.

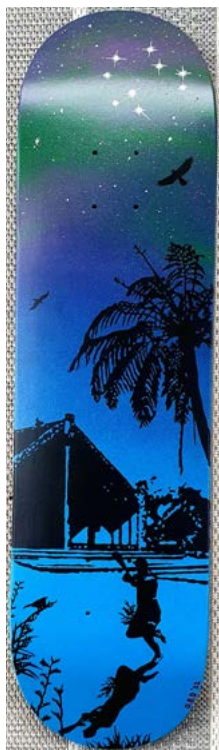
Joe's goal is to create a series of handpainted skateboard artworks, transcending conventional artworks displayed on skateboards and skate culture in general. Building on his knowledge and appreciation of established styles, Joe seeks to push the boundaries of what can be achieved within the constraints of a long and narrow piece of wood. Delving into a space in his imagination, Joe enjoys experimenting with extreme cropping, warping and distorting images to conform to the skate deck's shape. Perspective is also engaged as a way to maximize the space provided. Inspired by movie and video game artwork, to reinterpreting intricate album classic album covers, his aim is to broaden the horizons of the deck as a canvas where cultures collide.

These works are functional, rideable skateboards as well as pieces that look at home in a gallery. Being a big fan of street art, this influence is also included and a reflection of his own fusion to contemporary urban surroundings.

In celebration of his Māori heritage and Matariki, he was inspired to fuse Māori legend, Greek mythology and video game aesthetics in a series, to be shown in a soon to be opened Māori artists gallery in Kaiapoi in Christchurch.



'Room 237' - Acrylic on skateboard deck



'Matariki Powhiri' - Acrylic and spraypaint on skateboard deck



'Matalo' - Acrylic and spray paint on skateboard deck



'Die Young' - Acrylic on skateboard deck



'Greed' - Acrylic and spray paint on skateboard deck



'The Beast' - Acrylic on skateboard deck



'Oedipus' - 290 x 420mm. Screenprint

He has recently graduated with a Master in Art, from ARA Aotearoa, Christchurch. He teaches art part time and plans to pursue a full time career in the arts, including travel, exhibiting and teaching.

Joe will be having a show with his skateboards at Tyanhaus, 6 Carlyle Street, Sydenham, Christchurch from Feb 17th 2023.



'Home' - 560 x 380mm. Woodcut



'The Burden' - woodcut, wallpaper, embossing and chalk




'Contrast III' - 700 x 1000mm. Screen print and watercolour



"My printmaking work and process is very experimental and often results in mixed media work that combines many contrasting techniques and aesthetics into one work. It is not uncommon to find elements of screen print, pastel, embossing, collage, watercolour, as well as woodcut included within the same piece of work. Using ideas inspired by Freudian



psychoanalytic theories such as the uncanny, doppelgangers and the unconscious, as well as strong influence from media like film and video games, my work aims to invoke a sense of altered reality or perception and challenges the viewer to confront themselves and become complicit in the work."

Follow Joe here: [Instagram: dark_ballad](#)
Website: darkballaddesigns.com 

LEFT: 'The Box' - 250 x 320mm. Woodcut

THE POTTERY PLACE



Switching between studio pottery and ceramic sculptures Laura Buchanan, also known as Lulu, has moved around New Zealand quite extensively, but has now settled in a small seaside community, near Whanganui. She introduces herself to us and tells us her story.

I started making clay sculptures about 15 years ago, while living at Muriwai Beach. My husband was a paramedic, so worked nights regularly. I'd get our two young daughters, Maddie and Pippa off to bed, then spend my evening creating with clay. The feminine figures which were formed, related to that maternal stage of my life. Without access to a kiln I'd make silicone and plaster molds of the clay forms, to later cast the sculptures using concrete.

Two more children later, Angus and Daisy, we moved to Raglan where I was able to join the community pottery club. I'd work alongside other potters during evening sessions and learn as I went. I loved the support and the opportunity to

network with others, especially being a busy mum, in a new town. It's hard to meet people.

We then spent time in Tairua, Hamilton and then Whanganui, where I joined the Whanganui Potters Studio. I managed to find a small kiln and an old pottery wheel and created a studio space in our garage. I slowly built up my wheel throwing skills, and opened my studio to visitors during the Artists Open Studios Weekend. I entered my first exhibition, the Taranaki Arts Awards, and encourage others to put their work out there, entering competitions and exhibitions. I love seeing my work amongst other creations. Those little red dots are a nice surprise, indicating that the piece has been sold.

Then we moved from Whanganui to a small lifestyle block in Taranaki, where we had a rather large six bay shed. Keen to share my growing clay knowledge and to enable others to give it a go, I received funding from the Creative Communities Scheme to host a clay club. This attracted other rural women and their children to come regularly to our place to create. I'd help them to create whatever it was they had in mind, as long as it fitted in my kiln! I don't like teaching but enjoy enabling others.

I had two pottery wheels, so we could race. I think it's a learnt skill, like riding a bike, and recommend anyone wanting to learn to throw, to just get on and regularly spend half an hour trying to centre the clay. Don't worry about actually making anything at first, just have fun, with no pressure. Unfortunately this project had to come to an end, when we decided to move back to Whanganui, settling down as our oldest was to attend highschool. I did feel like I'd shared all my knowledge and the club members were ready to take their clay commitment to the next level.

We found a small seaside community to call home, and renovated an old bach to fit our family of six and an array of pets. Without a garage to create in, we moved a studio onto the property and wired in a brand new, much larger kiln, so that



I could commit to my pottery passion. The larger kiln meant I was able to make sculptures again.

I am currently a committee member and the secretary of the Whanganui Potters Studio. I created a website for the club and keep the social media platforms current. I started the 'Meet the Maker' mornings at the studio, while the Whanganui River Markets were on, to promote the club and to enable club members to sell their work. We are currently preparing for our annual Art in the Garden Weekend, which is held at 38 Pauls Road in Whanganui, the 12th and 13th of November.

I am a member of the collaborative gallery, Fine Arts Gallery Whanganui, also on Taupo Quay. I have other stockists, The Little Art Gallery in Tairua and Whangamata, The Emporium in Opunake, and Gover Street Gallery in New Plymouth. I feel for my fellow potter who struggles to find a place to sell and promote their work. I entered Whanganui and Partners' Innovate program which supports entrepreneurs and startups. Being one of the five finalists I received seed funding and support for my business idea The Pottery Place NZ.

I nervously opened The Pottery Place NZ in October, located at 91 Guyton Street. A studio space for my work and a shop space for New Zealand potters and ceramic arts giving them a place to promote and sell their work. I hope to gain publicity for my venture so that families of past potters can contribute to the collection, offering old equipment and archives to display.

Having the space and time to commit to my art, I look forward to creating ceramic art. The idea for a sculpture manifests in my mind and I need to express it. It usually has a connection to the west coast environment that I live in or life's journey. Some of my work reflects the emotions of motherhood, of yearning for children and of child loss, all that are close to my heart. I donated eggs, which resulted in a child for the couple, however I can't help yearning for that child. And





loss, my brother's daughter died of a heart condition at only three months of age.

Sometimes I make practical things like platters, mugs and cups. I like to experiment with clay glaze combinations and often let the clay do what it wants, especially in my warped platters.

At the moment I'm working on mugs and cups that have mantras or emojis, so that when you have your cuppa you can focus on something relaxing or humorous. I like getting suggestions and am happy to custom make cups to suit your current mantra.

When I am making a mug I create the form on the wheel and wire it off. The next day I turn it upside down on the wheel, and trim the bottom, adding my potter's mark. The following day I add the handle. Then once it is bone dry, a week later it gets fired in my kiln. Three days later I can open the kiln and glaze my work, putting the kiln back on. The glaze fire goes up to 1200 degrees and will take another couple of days before it can be opened, finished!

I always have a project or two on the go, and I spread my work out around the house, whether that be photographing work, drying plaster molds by the fire or taking up the kitchen table applying handles to some mugs. My kids often support my ceramic work while we are driving and have to be careful before swinging their bags into the boot in case there are trays of bowls being transported from the club to home for firing.

I look forward to growing The Pottery Place NZ in Whanganui, so that it becomes an equivalent to the NZGlassworks, where you can see potters working, ask them about the process, sharing knowledge of New Zealand's potters, with a gallery and shop full of pottery and ceramic art for sale. I hope it will be a popular tourist attraction, utilising Whanganui's UNESCO City of Design status and building on its already successful identity as an art hub, with the Sarjeant Gallery and Quartz Museum.

I listen to music when I pot, often a live concert from P!nk, Jess Glynne, Sophie Ellis Bextor, Pearl Jam, Eminem, Jack Johnson, Hoizer, alt-J, Khruangbin, depending what kind of mood I'm in. Elton John does some great remixes with Pnau. They are always going to be good for potting.

I'm pretty busy with all my pottery and art commitments. We have four children, three dogs, one of which currently has puppies, three cats, chickens and a turtle. It's a full house. I try to walk the beach every day, and we all get suited up in our wetsuits to swim and surf. My husband is a mad keen surfer, and our children are members of the local Wanganui Surf Life Saving club. So I taxi them around a lot, from drama class, to IRB training to simply loitering in town with friends. I need my pottery to chill out! My time! It keeps me sane.

I love Barry Brickell's ethos. I have a connection to the Coromandel. Both my parents live on the Peninsula, so I am familiar with the clay Barry extracted and used. Barry just lived his life, how he wanted, and surrounded himself with people who accepted him. He was ingenious and resourceful, and I admire that.

Don't wait for a class or let a long waiting list deter you. Get some clay and give it a go. YouTube is great for ideas and lessons. I binge watch pottery Youtube videos all the time. I learn so much and get so much inspiration. The Great Pottery Throwdown is a great series.

Follow Laura (Lulu) here:

[@lulustudiopottery;](#)

[@laura.aka.lulu;](#)

[@thepotteryplacenz](#) or

www.lulustudiopottery.com or

www.thepotteryplace.nz 



CLASSIC BEAUTY

Livia Dias is an artist who enjoys painting nature, gardens and people. Livia grew up in an environment surrounded by art. At the age of 13, she began learning drawing and painting from her uncle, Gilberto Dias, who is a professional artist and art tutor in her home country Brazil. Her passion for art has never stopped since then. She's been working as a full-time artist and art tutor since 2000.



She had a classical training based on the Old Masters teachings and glazing techniques which she is very grateful for, because she says that it taught her the importance of developing the skill set to create the illusion of form and depth on a flat surface that is crucial for her art.

Her uncle was her first inspiration. She was amazed at what he could create with a brush! He introduced her to many other artists in a variety of styles which contributed to shaping her artistic journey.

After many years of training, Livia was invited to help her uncle with the tutoring at his art academy. "That was the greatest thing that happened to my career because, even though I was teaching people how to paint, that actually

taught me how to think through my painting process and how to communicate better. It made me work hard and be eager to learn more and more to share it with them. It also improved my art as I was exposed to painting and teaching every day."

In 2009, after nearly ten years teaching in her home country Brazil, where she completed her further training in art, Livia decided to leave her country and seek other opportunities for her art career.

After some research on deciding what country to go, she fell in love with New Zealand's stunning scenery. Livia and her husband packed their bags and off they went to New Zealand. "This move changed everything in our lives and set



'Field of Dahlias' - oil on canvas

me on the path I am today - creating, exhibiting and selling my art as well as helping people discover their potential and develop their skills to paint and create works of art they are proud of."

She worked as an art tutor at Art Metro Art School in Christchurch for ten years, finishing off at the end of 2019 to focus on her art and her art business. "I'm so grateful for being able to help my students to grow in their art and amazed at how popular and sought after my classes have become along these thirteen years of New Zealand."

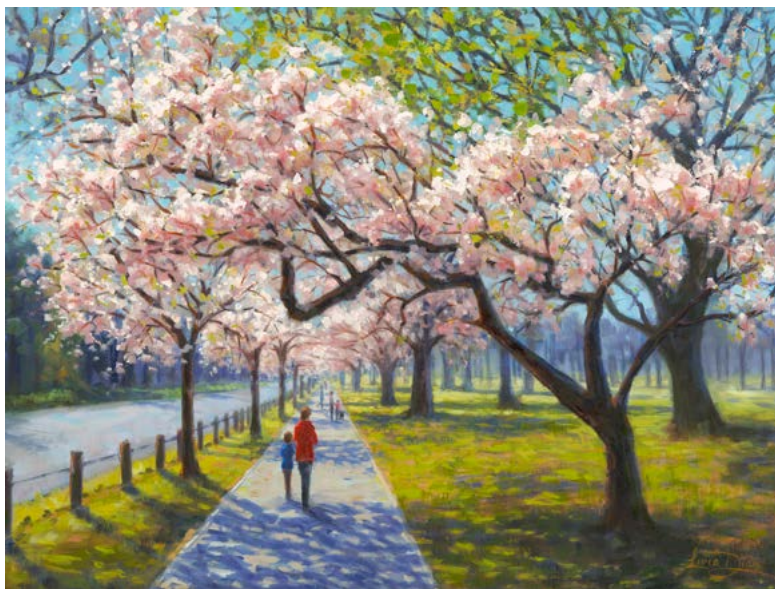
Livia's painting style has changed into a more impressionist 'painterly' approach since she arrived in New Zealand. "Being immersed in a different culture and a more universal language made me access a whole lot of information and knowledge that I couldn't before. It made me develop a style that I have loved for a long time but didn't know how to get there. It has made me express light and colour in another dimension."

Her main media is oil and her passion for colour gives her work a strong visual impact, full of spontaneity and loose brushwork. She draws inspiration from New Zealand's stunning scenery, wildlife and flower gardens.

At the moment, Livia's is working on a new series of flower garden scenes, inspired by the Christchurch Botanic Gardens and flower gardens and farms she's been collecting material from. "I finished a massive painting last year that took me a lot of time and effort to complete. It took me over a year of hard work but I'm so pleased with the final result. It's a 2m x 1m oil painting, based on a Dahlia Farm I visited in 2019. Thanks to Sarah Koks, dahlia grower and owner of Unfurlings Flowers, who kindly let me sneak in



'Begonias Basket' - oil on canvas



'Hagley Park Blossom' - oil on canvas



'Back in Time - Christchurch' - oil on canvas. Cover pic



'Glimpse of Sunshine' - oil on canvas



'Best Friends in the garden' - oil on canvas



'Waikawa Bay' - oil on canvas



'Best Friends' - oil on canvas

and take pictures, collecting all the material I needed to make it happen. The painting is on display at Windsor Gallery."

And Livia's hard work to improve her art and be able to share what she knows with other aspiring artists doesn't stop here. She published her first instructional DVD called "Colour Workshop" in 2013, which sold out. Nowadays, she offers

online courses sold primarily through her website. She also has a growing YouTube channel in which she shares how she mixes colours, painting techniques and many useful other tips.

Livia has exhibited her work in several countries with much of her work residing now in private and corporate collections



'Bike Ride to Mount John' - oil on canvas



'Dahlias Haven' - oil on canvas



'The Tuis Encounter' - oil on canvas

worldwide. She's received several awards and has been featured in magazines, calendars and TV programs. She was invited recently to be part of a UK series called World's Most Scenic Railways Journeys - The TranzAlpine, filmed in Cass, near Arthur's Pass in the South Island of New Zealand.

"That was an amazing experience! I was painting out at Cass, on location, in the middle of winter surrounded by stunning snow capped mountains, under zero temperature and a very supportive filming crew" she says.

Livia was granted New Zealand citizenship in 2017. She's married and has a handsome four-year old son. She's currently represented by Windsor Gallery and Art Box Gallery in Christchurch. You can see more of Livia's work here:

website: www.liviadiaz.com

Instagram: [liviadiazstudio](https://www.instagram.com/liviadiazstudio)

Facebook Page: [Livia Dias Art](https://www.facebook.com/LiviaDiasArt)

YouTube Channel: [Livia Dias Studio](https://www.youtube.com/channel/UC...)



Artistic Escape

Diagnosed in 2018 with Fibromyalgia and FND (Functional neurological disorder) Monique Tichborne bravely started to use art as a means of therapy, a distraction from the pain. She explains further . . .



'Hey you' - 200 x 200mm. Pencil drawing.

My health and requiring home based work were the motivations for me to become an artist. I gain inspiration from all around me. I don't think my creative head ever switches off. I'm always capturing photos to add to my ideas folder.

At the end of 2019 I was struggling with my drawing so to test myself I turned my page around which oddly was easier. I have been drawing all my portrait work upside down since. I have only begun painting this year. My canvas doesn't remain stationary here either and I don't work on an easel. Art therapy has been one consistent 'healer' while I manage daily pain. This year I officially classify my occupation as an artist.

I love creating memories for others. The joy from doing so is super rewarding. I love creating for myself too. For the most part I get lost in my work and my pain drifts away momentarily. With my NZ stamp artwork, it's all unique, created for the individual. It's special to them. I love that.

My stamp artwork came into fruition after I had created one for myself and



'Solitude and Strength in nature' - 760 x 51mm. Acrylic on canvas

shared on Facebook. Friends in China initially requested one and then it grew from there. The large ones (1.2m long) came from a request too.

I'm holding an at home art show, showcasing all my current work to family and friends or friends of friends. I have just completed an A2 pencil commission that was my largest portrait drawing to date. A lot of work but I believe I have captured the 'spunk' of the two dogs in question. I always have projects on the go.

The biggest obstacle in my career is living every day in pain. Some days my hands hurt but I'll still pick up my pencil or brush to create. Art is my happy place. Sitting for long periods of time can also be hard. My pain is all over. So, almost anything I do can be hard.

With pencil work my favourite subject is portraits, I love the detail I can create. With painting, it's new but I'm really enjoying landscape work.

My method is first working through my ideas folder and getting inspired on what to create. I work from photos. Some ideas are dependent on the canvas I'm using if I'm painting.



'Mountains' - 610 x 310mm. Acrylic on canvas



'Live. Love. Laugh.' - 210 x 297mm. Pencil drawing



'Dip below' - 250 x 360mm. Acrylic on canvas



'Her' - 210 x 297mm. Pencil drawing



'Grandma' - 210 x 297mm. Pencil drawing



NZ stamp map. Small 650mm uses around 100 old and used NZ stamps. The Large size 1200mm uses around 650 stamps. No double ups. Each map is uniquely created for the individual. Mdf board with gloss varnish and backs painted black.

If I'm drawing it's always A4 unless a specific request for a larger size. If I'm painting then the next step is starting to visualise the colours I will be using. Generally, with both painting and drawing, I can see the works in my head and how I'm putting it together.

Other times the work comes together once I start putting pencil/brush to paper. When I paint, I work from a photo the right way around whereas when I draw the photo will be upside down. Once I sign my work, to me that is when my art pieces are finished. I use the initials MK, my first and middle initial. I've never really used my last name; I quite like giving some use to my middle name.

With my NZ stamp work, finding out the individual's likes and trying to put these into the piece as much as possible is important to me, such as certain locations, icons, sports or animals. The stamp work takes a bit of time working out which stamps fit together, sizes, colours etc. These are gloss varnished at the end, front and back. I do paint the backs of them black prior to putting any stamps down. I have an 'Art by Monique' label sticker which is added to the back once finished.





'Emba & Blaze' - 420 x 594mm Pencil commission work

I love listening to music when I am working, anything with a beat, I'm often singing along too, having a boogie etc. I quite like listening to Spanish music. I gave learning the language a go during lockdown, an ongoing process.

I have three boisterous boys (11, 10 & 8) who I share 50/50 care with my ex-husband. I love spending time at the beach or in nature and coffee with friends. I volunteer my time each week to transcribe documents for a NZ history website too. That's all Hawke's Bay history, which is where I grew up. Often on the weekends you will find me on the side-line for football or cricket cheering on one of my sons. My boys love having a creative mum as I often get them creating too painting rocks or something else. Recently we tried hydro dipping MDF boards which was super fun.

I currently have work in Australia, UK, China and America.

Find Monique on Facebook here:

[@artbymoniqueletmcreateforyou](https://www.facebook.com/artbymoniqueletmcreateforyou)  



Black Canvas boards. 210 x 210mm. Acrylic on Canvas
TOP LEFT: Orange bountiful; RIGHT: Lost petals
BOTOM LEFT: Swim away; RIGHT: Jar Full

TURNING THE LIGHT ON



As the first thing Sue Laursen thinks about when she wakes up and the last thing she thinks about when she falls asleep, the urge to create has always been very strong for her. "I very quickly realised art was connected to my mental wellbeing and as I was brought up in a generation where I was not allowed to show my thoughts or emotions, by the age of 16, I was using my art to tell my story."

When she was 16 she was a member of and had her work accepted at the NZ Academy of Fine Arts. "This, I recall, some people seemed to be a little amazed about. At the time I didn't really appreciate the significance of it, but I do now. As the years went on, my style of painting changed and I drifted away from the NZ Academy of Fine Arts, and did my own thing, as the academy no longer liked what I did. Such is life."

Sue believes that the urge to create is something one is born with. "I was spurred on when I realised that my earlier art was helping other people come to terms with painful things that had happened in their past, when they could connect to the painting and know that they were not alone."

At one time she would have said that her inspiration came from within herself – a very strong desire to express the events, thoughts and feelings that haunted her. "You might say that I took all of the darkness that was inside and put it out there. But now I have turned it around, and I take all of the brightness and beauty that I see around me which lifts my spirits and put it back out there in my vivid paintings, in turn lifting the viewers spirits. It's more of a kind of giving and receiving type of thing. It seems to me that there is too much darkness out there and I want to be the one that turns the light on."

Truly inspired by Frida Kahlo's life and work Sue draws parallels to her own life. "I have struggled with mental health issues most of my life and have at times been in some dark places. In more recent years, I was diagnosed with a chronic pain disease which does slow me down a lot in the studio and has changed my life significantly. Sometimes it feels like my body and mind are fighting against each other to be seen or heard on canvas. The biggest lesson that I have learned from all of this is to pace myself. A hard lesson to learn though, when you walk into your studio, pick up a paintbrush and your emotions just want to explode all over the canvas for as long as it takes to get out – but 30

'Robin' - 400 x 300mm. Acrylic on oval canvas





Square table - 510mm sq x 410mm. Wood furniture and acrylic paint



Corner Cabinet with drawer - 780 x 420 x 420mm. Wood furniture and acrylic paint



'Investigate' - 820 x 550mm. Acrylic on canvas

mins in, your body starts to shake and weaken, and you know you have to sit down before you fall down."

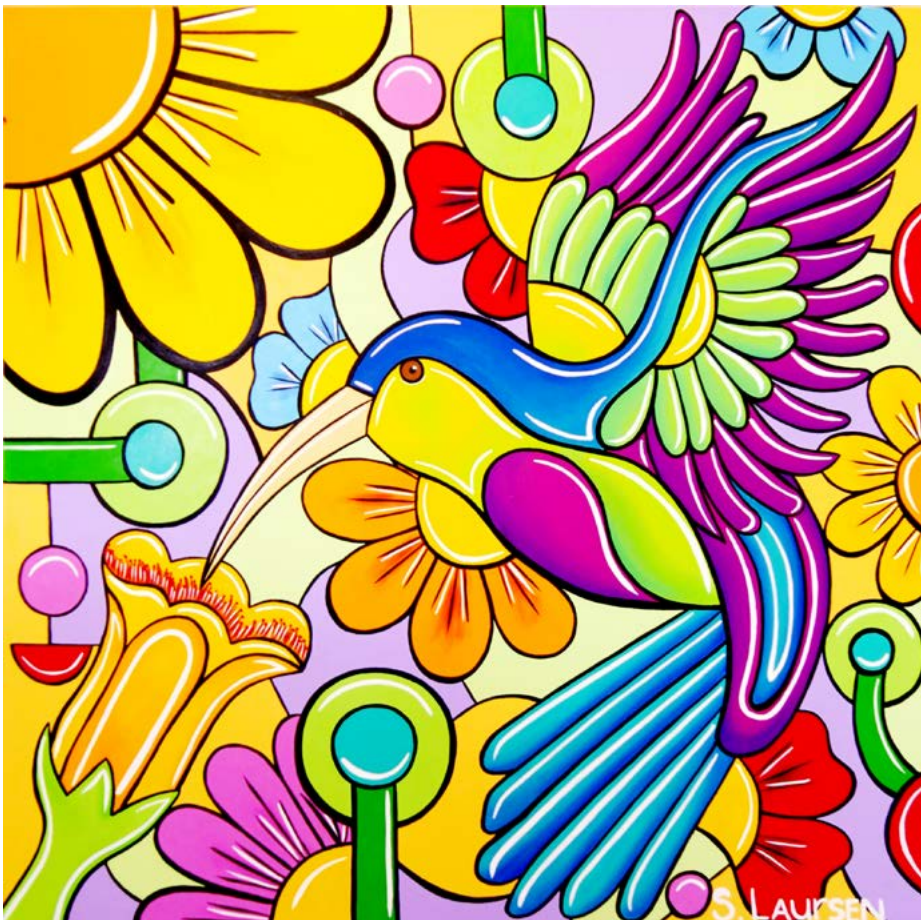
Having had a number of solo art shows over the last 20 or so years at the Odlin Gallery of the Hutt Art Centre, the 2020 and the 2022 art works shown at Odlin Gallery have been the shows where she feels she has managed to hold her head high. "It wasn't that the sales went through the roof, because they didn't, more that, when I stood in the gallery and looked around at the body of art works, I felt like I was finally getting closer to the ultimate painting that I strive for. I don't know what my ultimate painting looks like, just yet anyway. I suspect that it's more of a feeling, than a visual effect. Last year I was invited to submit a piece of work to an online virtual international exhibition, and much to my amazement, the painting I had submitted was accepted! Even more amazing, I began to feel like I was being taken a little more seriously by people, which was a nice change. I think I needed that more than I realised." Since her art exhibition completed in May 2022, one of her artworks has been accepted into the Hutt Art Centre Permanent Collection. The Mayor of



'Rifleman' 400 x 300mm. Acrylic on oval canvas



'Such Is Life' - 1020 x 1020mm. Acrylic and paintpour on canvas



'Whistle and Hum' - 1020 x 1020mm. Acrylic on oval canvas

Local Hutt Valley also purchased one of her paintings and then boosted Sue's social media following with his own post of her painting. "It's always nice to be appreciated, even though essentially I am creating for myself".

Sue is determined now, not to let other people's opinions of her work get inside her head. "What I have learned is that this is my journey and no one else's. It doesn't matter if some people don't like what I do because, ultimately, I do art for myself. The minute you start doing art for other people, I think, you become untrue to yourself and your core nature, and that is the minute your art will lose its 'heart and soul'.

"The other lesson I learned is to not shut yourself away in your studio for years, which I did. Doing that can take you out of touch with everything. Until about five years ago, I had even lost touch with many artist friends that I used to hang out with. Artist friends are, I feel, important to help keep you going when the average 'Jo public' are telling us that we are a bit weird and for most of us, we already know this, our artist tribe helps us to know – being weird is ok!"

Sue's preferred subject is definitely NZ birds, flora and fauna. "Sometimes when I'm painting in my studio, and I look out of my studio window, I can see up to five kereru at a time, sitting in a tree, helping themselves to berries. I can hear and see the tui's sitting in multiple trees around my house, and as for the fantails, they are everywhere!"

She paints in acrylics only as the faster drying and harder edges suit her style. She loves her easel, which can be adjusted to sit upright or lay flat which assists when she is experiencing extreme pain.

"I always carried a sketchbook with me wherever I went. I slept with a sketchbook next to my bed, as often, I would wake up in the middle of the night with an idea burning inside and I couldn't get back to sleep as I was afraid I would lose the idea or have it altered in some way by morning. So I would turn the light on and get it on paper with its full force and only then was I then able to sleep. "Things have changed over time and now most of my ideas start on a small pocket notebook, drawn in black pen. I may refine parts of



'Twilight' - 660 x 360mm. Acrylic on canvas board



'Elegance' - 760 x 1020mm. Acrylic and paintpour on canvas



'Moonlight Meander' - 760 x 1020mm. Acrylic and paintpour on canvas

the drawing if it doesn't look right. At this point I usually don't even have any colours in mind, mostly because I believe that you feel colour, you don't think about it. Strangely enough I can get inspired, just by seeing the shape of a canvas. I sketch the design on the canvas with chalk and then I start painting. I don't usually know what colours I'm going to use, so I start with what I do know at the time, even if it makes no sense. Then after the first colour goes on, things start to fall into place and I tend to do my blended areas first and use the flat mediums to slow drying time. I just work quickly. I leave my outlines until the end. First black and then white. When I'm absolutely satisfied, I sign, string and photograph it, before storing the painting safely."

Sue is enjoying revisiting her youth with her newly discovered Spotify app. "Presently I am going through listening to all of the old bands I haven't heard in years such as Uriah Heap, Black Sabbath, Iron Maiden and ACDC. Yes, I am an old head banger at heart. I also love Melissa Etheridge, Fleetwood Mac and Stevie Nicks."

She loves going op-shopping where she picks up old furniture and then upcycles it with her paint. Friends and family are high on her list of things to do outside the studio, although she does have to limit this time due to her poor health.

For new artists Sue advises, always be true to yourself. "Accept that you may never get rich and famous from doing this, so be sure of your reasons for being an artist – is it for the money or are you doing it for yourself?"

Sue has work in Australia, England, Canada, India and New Zealand. [Follow Sue's journey here](#)  



'Chameleon' - 1200 x 760mm. Acrylic and paintpour on canvas



'Orca' - 1220 x 910mm. Acrylic on canvas




TARANAKI ARTS TRAIL

**From 28th October – 6th November
Taranaki Arts Trail, in partnership with
Centuria Taranaki Garden Festival,
offers a wide and diverse art adventure
with seventy-nine artists and their open
studios all around the Maunga ready to
welcome you.**

You will find it hard to resist not going home with a unique and original artwork. Painters, sculptors, photographers, carvers, fibre artists, jewellery makers, glasswork, mosaics and potters give you an endless introduction to Taranaki's local talent.

Full details on all the artists involved this year and the digital brochure with location map is on their [website, taranakiartstrail.co.nz](http://www.taranakiartstrail.co.nz) or pick up a brochure at an i-site around New Zealand. While you explore Taranaki look out for the big orange flags highlighting the studio locations.


Taranaki Arts Trail Artists Exhibitions are at Gover St Gallery, New Plymouth (21st October - 20th November) and Lysaght Watt Gallery, Hawera (17th October - 12th November) displaying work by the participating artists. October and November has plenty to keep you in Taranaki. 


Free admission, to all the artist's locations attract visitors from far and wide, eager to talk directly to the artists about their work, their inspirations and their processes.

28 - 30 October & 4 - 6 November 2022

Taranaki**arts**trail



 taranakiartstrail@gmail.com

 www.taranakiartstrail.co.nz




Artists have happily donated their artwork to the annual Hospice Charity Art Exhibition and Auction since the first event was held in 2012.

Richard Cranenburgh and Shari Pickering from Art Northland, sing the praises of the artists and the business sponsors. To date over \$73,000 has been raised. Shari says, "Not only are the artists donating pieces ranging in value from \$250 to \$3,000, the auction finale

is a 'no reserve auction' which means the final result is unknown. We guarantee the work will all be sold and all proceeds will go to North Haven Hospice, Whangārei."

A special thank you to the owners of Hangar Gallery, Megan and Barry Squire. The work will be across all mediums, paintings, ceramics, sculpture.

Contact Shari or Richard for more information – admin@artnorthland.co.nz 

**art exhibition
& auction**

**VENUE: Hangar Gallery - 14 Cross St - Whangarei
Tues 1st Nov - Sat 12 Nov 10am-4pm daily
Auction 2pm Sat 12 November 2022**



Legendary ceramic artist's work celebrated in new exhibition at Whangārei Art Museum

In a unique collaboration, jeweller Karl Fritsch and potter Laurie Steer have come together to create a celebration of the work of renowned ceramicist, writer and conservationist, Barry Brickell.



Barry Brickell, Untitled, 1964

The Brickell-brac exhibition is inspired by the egalitarian creative environment cultivated by Brickell at his Driving Creek Studio on the Coromandel Peninsula, which became a mecca for the New Zealand ceramics community from 1974 onwards.

“Brickell-brac is brown. If this exhibition has a smell, Brickell-

brac is the odour of the armpits of Barry Brickell’s Driving Creek Railway and Pottery! If Brickell-brac has a taste, it tastes like the bottom of the recycled clay bucket in the Driving Creek artist-in-residence studio. If Brickell-brac is a sound, it is a gecko’s burp” said Karl Fritsch.

For this exhibition, one ton of clay is being shipped from Driving Creek in Coromandel to Whangārei, where Karl, Laurie and a revolving cast of invited collaborators will use it as the foundation of a process-oriented exhibition of unfired work. In keeping with the spirit of autonomy and practicality that Brickell fostered in his life and work - the furniture, plinths and shelves for the exhibition will be constructed using recycled materials from the gallery’s storage warehouse.

“Combining elements of studio visit, installation and presentation, Brickell-brac is an expansive exhibition of everything from plants and audio, to on-site performance and ceramics workshops. Karl and Laurie’s vision will transform the gallery from a display space to a play space, offering visitors an immediate access to the creative process of two of New Zealand’s pre-eminent makers and their

collaborators” said Whangārei Art Museum Curator, Simon Bowerbank.

Karl Fritsch is an internationally acclaimed contemporary jeweller and artist, best known for his work’s subversion of the ideas of luxury, precision and beauty traditionally associated with jewellery. Laurie Steer is an artist, educator and potter known for his provocative, eccentric approach to the medium, bringing a sense of the fantastic and the absurd to craft ceramics. Their collaborators in Brickell-brac include North Madison, Kalou Koefoed, Frederick Church, Josh Taylor, Simon Cumming, Paul Maseyk and Sam Ireland.

Brickell-brac will be on show to the public from 24 September 2022 – 2 January 2023 at Whangārei Art Museum, in the city’s Town Basin.

Whangārei Art Museum is Northland’s public art gallery. It was established 26 years ago to connect Northland with the world of art, showcasing local, national and international voices within powerful and provocative exhibitions. It cares for a collection of artworks worth several million dollars. The Museum is overseen by Hātea Art Precinct Trust which also governs the Hundertwasser Art Centre. [N](#)



Artist Karl Fritsch with the ton of clay

DOUGIE CHOWNS DELIVERS Nineteen Zero Five hrs - Zulu 15th September 1940 The Battle of Britain

RAF Fighter Command Bentley Priory Museum London commissioned this work because they lack photography of the 1940 HQ Air Defense Operation War Room Bunker. Top Secret from 1940 until 1990, for half a century photography was banned, all written records destroyed. Top Secret meant exactly that - Top Secret.



Douglas Chowns has dedicated '19.05hrs Zulu' to the pilots and ground crew of RAF 303 Polish Squadron Northolt for their outstanding contribution on that day.

Ex Fighter Command and well positioned to complete this painting now named '19.05 hours Zulu' it is first a historical document. Unseen publicly the work leaves for London in a few days after months of intensive research. In the absence of actual 1940 photography the painting is believed to be as accurate a depiction as is possible. RAF Fighter Command Museum Eleanor Pulfer responded from an email photograph this week: "The painting is magnificent, we regret we have no RAF aircraft to put you and the painting on."

Dougie has recreated an image of Winston Churchill visiting the ADOC Bunker at Bentley Priory, C/C "Stuff" Dowding, C/C 11 Group (Kiwi) Keith Park, WAAF Elspeth Henderson who created WAAF Plotters, O/C The Imperial Staff Viscount Alan Brook and the duty controller's and war room crew at precisely 19.05 hours Zulu, the moment the last flight of the day was over. A WAAF Flt Sgt. is presenting RAF Form 1147 the Operational report, which states that over twice as many German aircraft had been destroyed as RAF - the turning moment when the RAF had the upper hand. Hence the justifiable smug look on the faces of those gathered together on the bridge.

It is not realised today 2022, that Radio Telephone RT in

1940 aircraft was in its infancy. Pilots did not talk with each other or their GCI. Fighters could tune into BBC but Ground control and aircraft to aircraft as often recorded as exciting broadcasts between WAAF Plotters and aircrew came later. Section Leaders during 1940 Battle of Britain dog fights in 1940 is a fictional inaccuracy. Radio silence was due to lack of radio, RT had not developed, Valved Radio's were massive and heavy before the invention of transistors. Memoirs by ex war time WAAF plotters mistakenly often refer to a later phase as with Northolt based Polish pilots, famous for their excited RT Tally Ho interceptions. Interestingly Morse code was still used at Christmas Island atomic tests in 1957/8. The massive radio sets of the day were installed only in big aircraft with a Radio operator.

TOP SECRET and never photographed, ADOC, the Bunker remained so until 1990's when it was decommissioned and filled in. Dougie served at ADOC at the time of Suez in the Cold War 1956/7 attached to Tactical Intelligence Operations - his code name 'The Artist' was telephone listed. His civilian professional training and knowledge, problem solving and colour theory was useful to Air Staff.

He is today one of fifteen Oral Historian's to RAF Fighter Command Bentley Priory. [N](#)



Douglas Chowns signing his painting '19.05hrs Zulu' at Reyburn House

'Valley of the Soul'

This is an exhibition that is an accumulation of five years of work for Tammie Rose Hodgetts



“I think this exhibition is really, at its core, a telling of a journey of how I wanted to share my art with other people while remaining true to my cubist beginnings, I feel this exhibition is the ‘Artist grown up.’”

This exhibition has been created from Hillview Studio Tammie’s home which is nestled in a sprawling cottage garden in the Pakihikura Valley, her happy place to create where she finds a lot of her inspiration. Situated on the side of a hill on her husband’s family farm – an 1640 acre sheep and beef farm with amazing vistas – it has become a creative outlet, not only for her but for other artists as well.



View over Tammie's Home Hillview Studio



Tammie Rose Hodgetts working on a commission in her studio at Hillview

“The exhibition for me is bringing all these connections we have with the rural land together, I often go out mustering and looking towards the Ruahine Ranges, across the Rangitikei towards Mt Ruapehu, I think of all the people who have lived in this place and all the different connections to this land. As an artist I’m so lucky to create from this place with large skies and hill country vistas that lends itself to my unique cubism style.”

A lot of this exhibition has been created around storytelling. “The main one is love of the land and I’ve used whales to tell stories – almost like messengers entwining themselves in the rough landscape. I love imagining these large animals navigating the Rangitikei River. For me this has been about pushing my art to that next level, past current boundaries and spending more time on the message and not just the physical painting itself.”

Five years ago, Tammie started running workshops from the Pakihikura Valley. It’s now a family affair welcoming people to the property, hosting people and giving hospitality.



'Opulent Light' Rangitikei River at Mangaweka. Acrylic on Board

"With a little boy on the way I knew my approach to art had to change, I wanted to be a stay-at-home mum but still contribute to the household and was torn on how to be a mum and continue my arts practice, so I started running art escapes and Hillview Studio was born." Since that time a second son has arrived, the studio has expanded, improving the spaces to paint, the gardens have matured and continually been added too and even a coffee machine is now available for artists to enjoy, as the studio is an escape off the beaten track and town is a long way away.

"Artist's stay at a local air BnB which is run by friends of ours so I like how doing this has also supported the community and shows off the beauty of the district. We have welcomed artists from all around the country of different experience levels over two- and three-day workshops. I feel we have now created a hub where artists immerse themselves in their passion and creativity whilst sharing in laughter and friendship."

It is these friendships that have inspired creating an exhibition for these artists to take part in to take that creativity past Hillview and share it with a wider audience. "It's great to see artists coming back over and over again and new faces visiting us. We have artists included in this exhibition such as Hem Woolston, who has been on a journey of creating her own unique style through pouring and then painting beautiful detail over the top, and we have another artist, Jaki Carson who paints beautiful birds in stormy skies. We have artists from around the country that will have art in this exhibition from Wellington, Kapiti, Whanganui, Carterton, Taupo and some beautiful works, such as one piece of someone swimming under water, from the Manawatu. It has been a wonderful experience to share this with this group of wonderful artists."

'All I see is Art' is an exhibition that will hang alongside Tammie's exhibition at Square Edge in Palmerston North and is a celebration of how these artists see and create art. "Square Edge is such a unique space to be able to hang these two exhibitions side by side which fitted so well with the philosophy of Hillview Studio and what we set out to create."

'Valley of the Soul' A solo exhibition by Tammie Rose Hodgetts and 'All I See is Art' an exhibition of the artists of Hillview Studio will run from the 1st of December 2022 until the 30th of January 2023 at Square Edge Community Arts Centre 47 The Square, Palmerston North. [N](#)



Artist Jaki Carson creating a NZ Kaka during an art workshop. Jaki's paintings will be in the 'All I see is Art' Exhibition



A new landscape painting from Jaki Carson, created during the art workshops in 2022



Artist Ashleigh De'Adman creating at Hillview during an art workshop



Work in progress from Ashleigh De'Adman for the 'All I See is Art' Exhibition



Artist Hem Woollaston creating cloud formations in the studio. Hem's paintings will be in the 'All I see is Art' Exhibition



A Saddle back in one of Hem Woollaston vivid creations

MAHURANGI ARTISTS GO LIVE

Create your own art trail all year round using the newly launched
[Mahurangi Artist Network website](#)

This is the 'go-to' year-round directory of artists in the Mahurangi area who have their studios open for visits, by appointment or with set hours. Local art galleries such as Brick Bay Winery and Estuary Arts also feature, along with Google Map and directions for the locations of each artist.

Art lovers unable to visit studios during the annual Mahurangi Artist Studio Trail in February each year, are able to create their own Mahurangi Art Trail at other times of the year, enticed by those listings featured in the year-round directory.

Visit the website to select the artists you would like to visit on your own art trail.



RIGHT: Talia Russell in her studio

Common Ground

A retrospective photographic body of work by **Marg Morrow** showing the people of North Hokianga from 1984 - 1994

22nd October - 27th November 2022
 Opening - 22nd October / 11am

Village Arts / Kohukohu / Hokianga
www.villagearts.co.nz



ART PRODUCTS

Fresh out of Germany Comes the New Colineo Synthetic Sable Brush from da Vinci



After a decade of research, the Colineo (“new Kolinsky”) was released just last month, and I am very impressed with its performance. The tension in the body of the brush is just perfect, giving a very high degree of control without

becoming whip-like. The point is exceptional, even down to mimicking the “tongue” a sable will protrude from its body, and wears very well - so far my advance sample hasn’t deformed at all through working with watercolour, gouache, and liquid acrylic colours. The brush head holds plenty of fluid, and the eye-catching handle is a dream to hold.



We have seen how the synthetic nature of the Casaneo range has out-performed all expectations of a “squirrel” brush, and now I believe the same will happen with the Colineo. It is priced very attractively, especially in the larger sizes, and has great potential for soft body, fluid, liquid ink and OPEN acrylic colours.

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

We have two exciting new product ranges from our friends at Fabriano

FABRIANO ISPIRA NOTEBOOKS are available in six different colours, from bright red to deep black. Ispira, available in both hard and soft back versions, rubberised and splash-resistant. Ispira, with an extra smooth, velvety inner paper so your pen – fountain, ballpoint, marker or whatever you prefer to take notes with – slides quickly across the paper. The smoothest natural paper they have – Splendorgel Avorio 85 g/m2 – ivory-coloured to relax the eyes. Ispira is our collection of totally eco-friendly journals/notebooks that help you keep up with everything you need to remember.

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

FABRIANO ECOQUA PLUS is the collection of high quality notebooks designed for everyday use. They are durable and open perfectly to allow beautiful writing on every page, down to the very last one. Ecoqua Plus is entirely made in Italy using the best raw materials and renewable energy in the production process. For work, for travel, to keep in your pocket or your bag

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



ART PRODUCTS

NEW Fabriano Tela Oil Painting Paper



The Fabriano oil painting paper 'Tela' has an internal and external sizing that offers an ideal absorption for oil colours. The unique paper surface, obtained through a specialised texturing process, creates a surface similar to linen canvas. Acid-free and archival.

300gsm - 24 x 32cm (10)

300gsm - 30 x 40cm (10)

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

NEW Schmincke 1912 Indian Ink brings back a classic recipe

Indian Ink 1912 is a waterproof, deep black and document-proof drawing ink. The name goes back to a historical Schmincke product: this shellac ink, also known as Chinese ink, was already available in the Schmincke range in 1912 as Indian Ink. Shellac, a resin, is a historical natural binder that ensures waterproof drying and a special silky sheen of the ink.

The water-based reissue of the Indian Ink with shellac as a binder has a fluid consistency and can therefore be used for writing, painting, and drawing with all kinds of nibs and brushes. The neutral deep black (pigment Pbk7) on a natural basis can be used pure as well as diluted with water on hot-pressed papers (drawing paper) and dries to a silky gloss finish.

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



Jasart Elevate Pro Palette Knives

Palette knives are a terrific way to get consistent results when mixing paints & mediums. Spatula style palette knives are perfect for medium to large style paintings. Traditional and experimental shapes for all types of artists in a large format. Metal blade with FSC wood handles.



ART PRODUCTS

Jasart Elevate Redmark & Pro Brushes

Jasart Elevate Brush range is a range of tools designed to enhance and elevate artistic ideas. A mix of large-scale brushes and creative palette knives. A broad selection suitable to use with all wet media and mediums.



Liquitex Professional Heavy Body Acrylics - 12 New Colours

Work thick and textured using Liquitex Heavy Body, now with 12 new colours including a selection of fluorescents and shimmery iridescents.

Made with fine art pigments, Heavy Body is perfect for bold impasto work, holding crisp brush strokes and knife marks, and creating texture.

Now available in the Heavy Body range: Light Bismuth Yellow, Light Phthalocyanine Green, Indigo, Transparent Orange, Iridescent Rose Gold, Iridescent Black, Fluorescent Yellow, Fluorescent Orange, Fluorescent Green, Fluorescent Blue, Fluorescent Pink, and Fluorescent Red.


[Watch the video here](#)



ART PRODUCTS

Liquitex Basics Acrylics New Sets Available

Basics is for all creatives. For all budgets. It's perfect for all painting techniques including underpainting and sketching. This medium viscosity paint is made with lightfast, artist-quality pigments. From primaries to palette essentials, fluorescents to metallics, discover all new Basics Acrylic Sets.

[Watch video: Liquitex Basics Acrylics](#) 



22ml Set 6, 36 and 72:



75ml Set 4+1, 5 and 8:



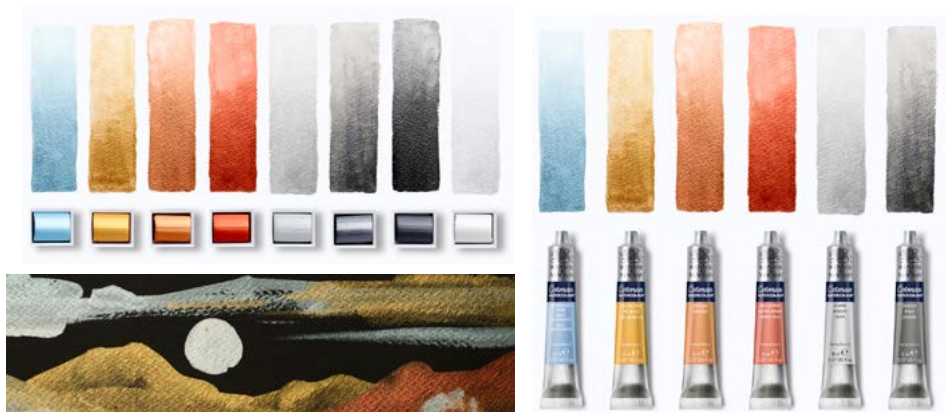
ART PRODUCTS

Winsor & Newton Cotman Watercolour Metallics



8 New Metallic Colours Now Available In 8ml & 21ml Tubes, Half Pans And Sets

Accessible but uncompromising on quality with good tinting strength. Achieve shimmering washes, glittering highlights and iridescent effects with our brand-new Cotman Metallic Watercolours available in eight new colours and two sets.



[Watch video: Winsor & Newton Cotman Watercolour Metallics](#)

Fabriano Artistic Watercolour Enhanced Quality Blocks

Mould made, produced with 100% Cotton, Chlorine and Acid Free, guaranteeing long conservation and inalterability over time. Ideal for watercolour, tempera, gouache, acrylic, ink, charcoal, graphite, drawing and printmaking.

improved surface sizing, stronger surface, and vegan friendly.

New blocks available in 300gsm Cold Pressed, Hot Pressed and Rough. Both Traditional and Extra White.

18x26cm, 26x36cm and 31x41cm sizes. Glued on all four sides.

New Artistic Enhanced features



COMING UP IN THE December 22/January 23 ISSUE



Andrea Robinson



Deborah Taylor



Kaleb Smith



Lacey Middleton



Michaela Voigt



Roxanne Milson