



Vol.3 No.3 2011

Gallery 36



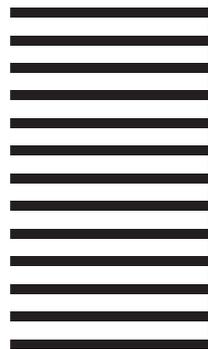
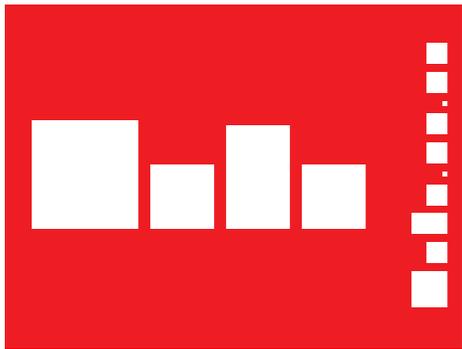
Pelago

Denise Batchelor
Tanya Ruka

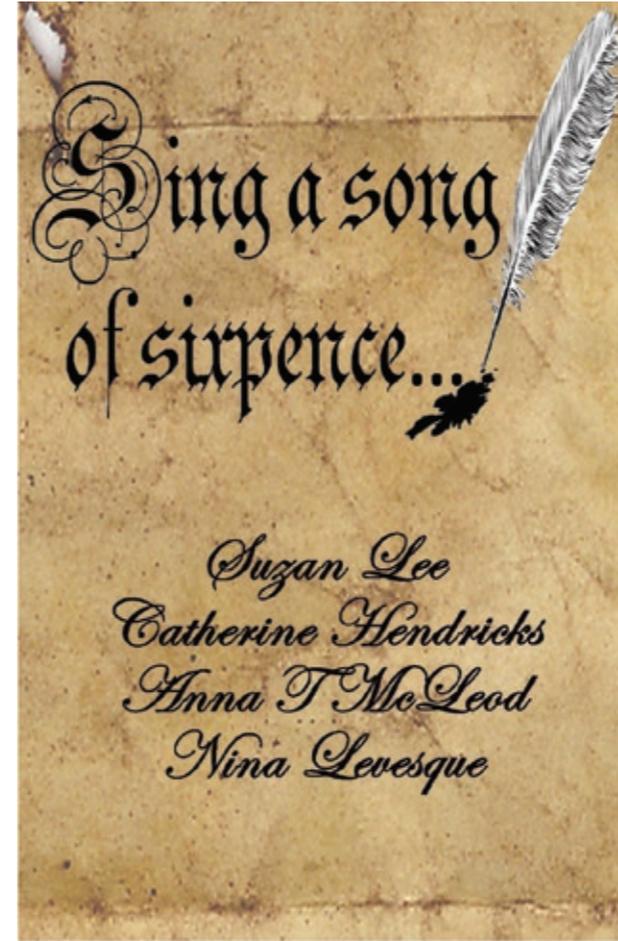
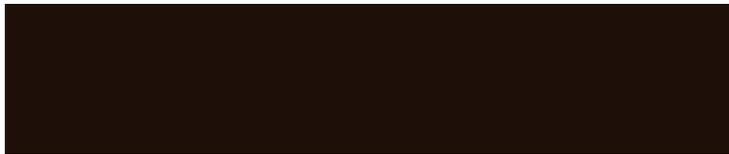
Aug 30 - Sep 4th 2011
Hours: Tues to Fri 10am - 3pm
Sat - Sun 10am - 5pm

The Pah Homestead
TSB Bank Wallace Arts Centre,
72 Hillsborough Rd, Auckland
P: 09 639 2010

www.tsbbankwallaceartscentre.org.nz



studio
tolhurst.com



*Suzan Lee
Catherine Hendricks
Anna T McLeod
Nina Levesque*

3-15 September 2011

Opening Sat 3 Sept 3-4.30 pm

Gallery opening hours Monday 12 - 5pm
Tuesday - Saturday 10am - 5pm
Sunday 10am - 4pm

Depot
Galleries

28 Clarence Street, Devonport
(09) 963 2331
www.depotartspace.co.nz



The amusing children's nursery rhyme 'Sing a song of sixpence' has unexpected dark and disturbing satirical undertones. The multiple layers of coded meanings include themes of adultery, murder, religious reformation and even piracy.

The innocence of children reciting this rhyme is an interesting contrast to the original dark intentions and offers a wide scope of investigation for the four members of SCAN collective.

Working with a contemporary approach in the mediums of collage, painting, installation and sculpture, each member of SCAN collective interprets the multiple layers of hidden intent within the prose of this nursery rhyme.

Suzan Lee:
suzan.lee@xtra.co.nz

Catherine Hendricks:
cath.hendricks@clear.net.nz

Anna T. McLeod:
anna.t.mcleod@gmail.com

Nina Levesque:
nina.levesque@xtra.co.nz



FORGING NEW CREATIVE CONNECTIONS

Saturday 17 September 4 - 6.00pm

Possible Worlds

A theatrical poetry experience performed by The Literatti plus special guests from Metonymy
The Church, Corban Estate Arts Centre, Henderson
Pay what you like on the night
**Note: Time is to be changed to allow people to go to Rising Voices Poetry Slam.*

Saturday 24 September 7.00pm

Metonymy Artists Forum / Film Night

Join Metonymy artists for drinks and nibbles, and a sharing

about what it means to collaborate as artists. Followed by a specially curated showing of archival films and videos focusing on the theme of words in performance.
The Church, Corban Estate Arts Centre, Henderson
Koha entry

Saturday 8 October 7.00pm

Metonymy Performance Night & Awards

Metonymy artists perform their work and we celebrate another year of Metonymy innovation
The Church, Corban Estate Arts Centre, Henderson
Koha entry

SPREAD / Artstation tutors exhibition 2011

Spread combines the varied and current art practices of the Artstation tutors into one show.

Opening Tuesday, 6 September 5 - 7pm

Artstation Gallery - 7 to 17 September 2011
1 Ponsonby Road, Newton, Auckland 1011
Mon to Thurs 9am - 7pm, Fri 9am - 5pm, Sat 10am - 4pm
PHONE : 09 376 3221
WEBSITE : www.aucklandcouncil.govt.nz/artstation
EMAIL : artstation@aucklandcouncil.govt.nz

Caryline Boreham / Jonathan Brown / Matthew Browne / Jarad Bryant / Melinda Butt / Amber de Boer / Kirstin Carlin / Julie Downie / Andrea Gaskin / Kairava Gullatz / Lyndal Jefferies / Hera Johns / Damien Kurth / Nicole Lucas / Amy MacKinnon / Kate McLean / Chris Mules / John Nicol / Tanja Nola / Jo Nuttall / Isla Osbourne / Linda Roche / Elizabeth Serjeant / Don Solomon / Glen Snow / Zarah Southon / Kathryn Stevens / Andy Tolhurst / Hannah Wilson / IMAGE CREDIT - KATHRYN STEVENS



[6th August] *INK / Dunedin Zinefest / workshops, talks, stalls, library...

[12-26 August] Levi Hawkin / *Willul Damage, Part 1*

[3rd September] *Fur Chick (Perth)* / Claire Pannell with Lee Noyes + Guests

[20-27 October] *Discomfort* / Tania Robinson and Jim Cumlin

[30 September] *Samin Son / Performance (Wellington)*

none Studios & Project Space

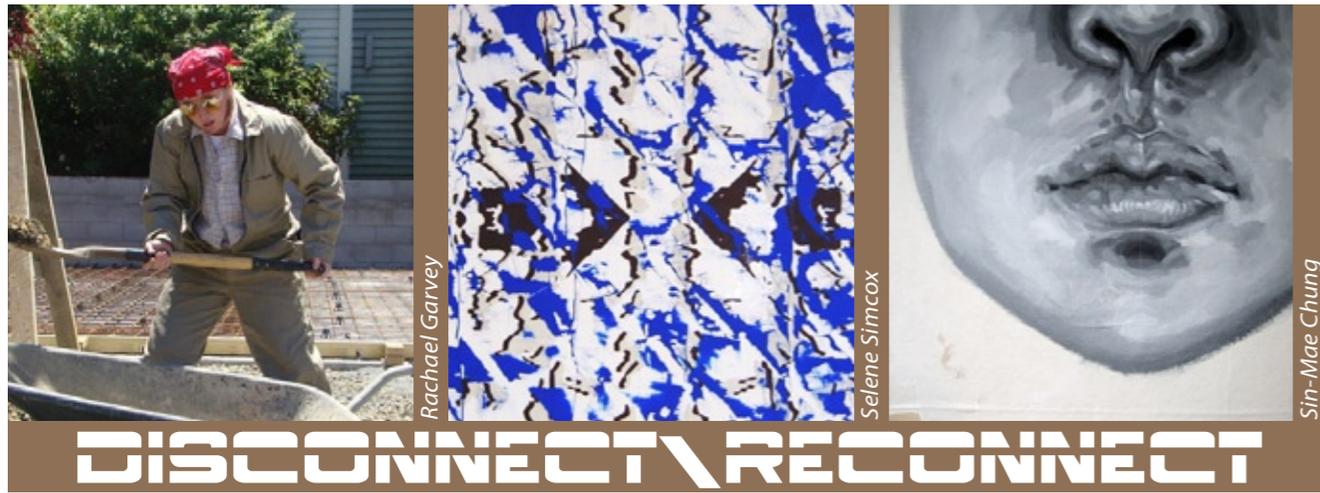
24 Stafford Street, Dispoli, NZ / www.none.org.nz



Space For Rent

You could advertise your exhibition or product here

Call Selene on 021 169 9084
or email editor@gallery36.co.nz



Opening: Wednesday 24 August 5.30pm
 Exhibition Dates: 25 August to 10 September 2011
 Monday - Saturday 9.30am - 4.00pm
 Mairangi Arts Centre: 20 Hastings Road, Mairangi Bay



Metonymy 2011
 VARIOUS ARTISTS AND WRITERS

9 September – 9 October
 Opens Thursday 8 Sept, 6pm

IN THE CEAC GALLERY

The annual creative blind date, where Writers and Artists are paired and given eight weeks to create a work of art.

View Metonymy events on our website...
www.ceac.org.nz



CORBAN ESTATE ARTS CENTRE cnr Great North Rd & Mt Lebanon Lane, Henderson : www.ceac.org.nz or ph: 09 838 4455



Cover image: Levi Hawken *Censorship* 2011
 Acrylic on canvas 3 meters x 1 meter



Sometimes this little editorial is more frustrating to put together than the whole magazine. That is because I am an artist, not a writer. And I don't think you all want to read who my latest rock phase is - I Am Giant by the way!

So in haste not to bore you all away from continuing to ready the rest of Gallery36 I thought I would remind you that there is alot going on in the way of exhibitions at the moment and there will be heaps more to come. It is that time of the year when things start getting really busy, assessment is up for art students - don't forget to support them at their end of year shows this year - and Elam open day is always worth a visit. And I bet you all know someone who has just had a show or is getting ready for one. Things are busy, as well as the competition calendar - September has at least three I can think of off the top of my head.

In my back yard there is Metonymy - a collaborative project between writers and artists opening Thursday night at Corban Estate Gallery. Tonight there is a big group show at ArtStation and friends of Gallery36, SCAN Collective have an exhibition on at The Depot. And if you want to see some orsome paint skins, check out Helen Calder's exhibition at Antoinette Godkin Gallery. Or one of my favourites, Cristina Popovici, although I am a bigger fan of her earlier work. Also there is the opening of the newly refurbished Art Gallery that personally, I am looking forward to seeing.

Editorial included in this publication reflects the opinions of the contributing authors and does not necessarily represent the views of Gallery36. Copyright for submissions belong to the contributors unless otherwise specified.

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Editor: Selene Simcox
 Ph: 021 169 9084
 E: editor@gallery36.co.nz

Gallery36 is a not-for-profit organisation dedicated to showcasing emerging artists and photographers from around New Zealand and also Kiwi emerging artists and photographers working internationally.

The quarterly e-zine offers an opportunity for exposure to those still finding their feet in their career who are passionate about art and/or photography and the role it plays in our society and culture.

Gallery36 is dedicated to providing like-minded people with profiles of emerging artists and photographers they will love to read about, packaged up in an easily accessible format that supports our planet by saving trees.

Here at Gallery36 we want YOU to be profiled. Say what your work is about, what your passion is, and/or what influence you want to leave behind. This is your opportunity to be showcased and put yourself out there!

If you are an artist or photographer who wants to be profiled, please submit (Approx 300 words and up to 4 photos of your works (plus a photo of yourself, if you wish to), and email all this to editor@gallery36.co.nz. Please remember to label your photos with the name, year of creation, medium and size.

Join our email database so you don't miss out on each publication. Just email me at editor@gallery36.co.nz with join mailing list in the subject line.

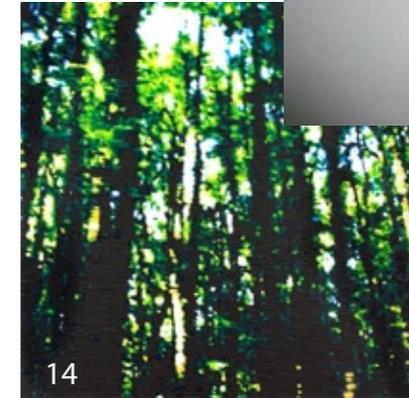
So enjoy reading, and don't forget to share it with your friends!

Regards

Selene Simcox
Editor

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Levi Hawken

Artist

M: 021 022 33015

E: endlessline3000@gmail.com

W: www.levihawkenart.blogspot.com



A woman who was at the show said that the paintings and the way they were on the walls made her feel like she was standing on the platform waiting for the train. This was the best thing I heard and think it's a great headline for the show.

Former professional skater, well known for hill bombing, Levi Hawken's debut solo exhibition, *Wilful Damage*, at None Gallery in Dunedin is a progression from graffiti to a more refined art form.

These paintings are the latest progression from

graffiti into a sophisticated and coherent work. An adaption from Wildstyle graffiti which is largely about the letters and their relation to each other, how they connect and interact. I jokingly called these works *Graffiti For mansions* as the work has transcended the boundaries set by modern street

art. I try to avoid overall symmetry to give a sense of movement which directs the eyes through the labyrinth of colour, overlaps and symbolism. In the later works the viewer may notice a strong influence from

Levi Hawken *Eclipsed* 2011 Acrylic on canvas 3 meters x 1 meter Photo taken by Emily Cannan Photography



Levi Hawken *Nagual 3* 2011 Acrylic on canvas 3 meters x 1 meter Photo taken by Emily Cannan Photography

Dunedin's Gothic and Masonic architecture.

After long periods of time staring at these works and practicing yoga in front of them I found them good for the mind to play in, to get lost in. I believe my works to be thought provoking and the sort of thing to inspire creativity in young people who view them on a daily basis.

"After sitting in the gallery with these works I've decided they are like giant dominoes in some alien game where the only rules are no rules. These Big

black plates that are like giant shrinkies from the back of some intergalactic cereal package are en route to live in some modern architecture".

The last work titles *Censorship* is the partner work to the work called *Churched* as it's the same design although censorship has been painted off with grey (graffiti removal) paint. Over the last 18 years of doing graffiti this has been the fate of a huge amount of my art. The most low key of all my works and would love to see the two works go to the same home.



Levi Hawken *Alien Dialekt* 2011 Acrylic on canvas 3 meters x 1 meter Photo taken by Emily Cannan Photography

All canvases are built and stretched by myself. The edges and lines are painted straight, cut by hand; no masking has been used at all. Some of the colours on these paintings have been layered up to 10 times or more. I've laid off the paint and raised ridges to suggest a 3 dimensional nature with out using perspective, these forms are largely suspended in a void of black and have a real presence that changes from different view points and need to be viewed

in person to appreciate the effect that has been created.

Inspiration comes from Sesame Street to Clockwork Orange. From fun and education to the modern dark old and twisted.

Levi Hawken *De-evolution* 2011 Acrylic on canvas 3 meters x 1 meter Photo taken by Emily Cannan Photography



"I'm working at ways to incorporate what I do into the landscape, so it fits with the buildings and surroundings. Graffiti is traditionally a mark on a wall using spray paint, now my work actually becomes part of the wall, part of the structure"



Levi Hawken *Censorship* 2011 Acrylic on canvas 3 meters x 1 meter Photo taken by Emily Cannan Photography



Levi Hawken *Churched* 2011 Acrylic on canvas 3 meters x 1 meter Photo taken by Emily Cannan Photography

Alex DiMercurio

Artist

M: 021 970 418

E: alex@lumieregallery.co.nz

W: www.lumieregallery.co.nz

From her early beginnings as an art student Alex had paintings selected and exhibited at The Dowse gallery - now The New Dowse - Lower Hutt, Wellington in 1990.

Since then she's exhibited and sold paintings, which are now in private collections throughout New Zealand, France and Australia. More recently her paintings have featured in some New Zealand publications, and have also been selected as finalists for a few national Awards.

She is strongly influenced by her reverence of, and connection to nature in order to explore ideas and narrate them visually. The beauty of light is often depicted in natural settings and focusing on its interplay with shadows.

Her current work is concerned with exploring fleeting moments. 'I'm fascinated by the slight blur of movement. A split moment in time in which a scene subtly becomes greater than the sum of its parts. It becomes part of a



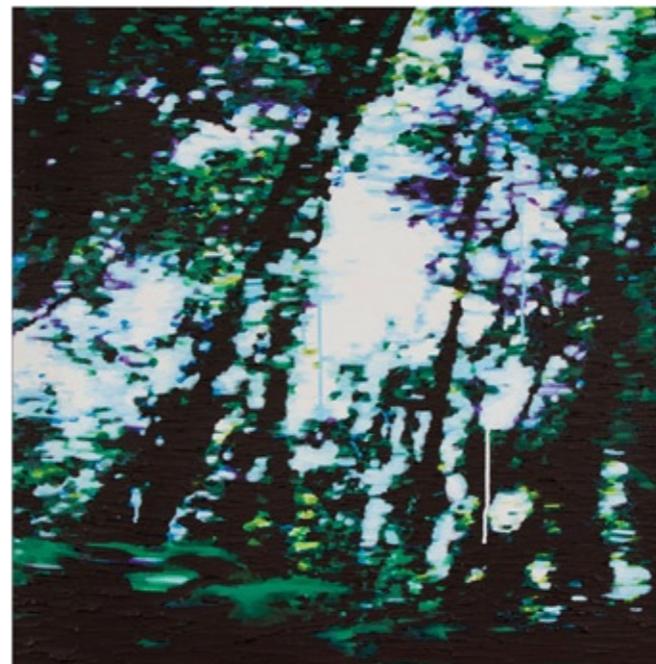
Alex DiMercurio *400 Year Instant* 2011 Acrylic & acrylic polymer on canvas 1800mm x 900mm



Alex DiMercurio *400 Year Moment* 2011 Acrylic & acrylic polymer on canvas 1800 x 900mm



Alex DiMercurio *Journeys* 2011 Acrylic & acrylic polymer on canvas 1000mm x 1000mm



Alex DiMercurio *400 Years Diptych* 2011 Acrylic & acrylic polymer on canvas 1500mm x 750mm

greater essence, merged with light, atmosphere and ether. It becomes whole. In a deeper sense this blur echoes my belief that everything in the universe is connected at all times.'

Alex likes to challenge composition to achieve strong contrasting works imbued with light, colour and potency, and her painterly technique often reflects the physicality of the subject. Frequently combining three-dimensional textural impasto paint, layered with fluid translucent acrylic where brushstrokes are barely caressing the canvas, while revealing a multitude of layers underneath.

Born Paris France, immigrating to Sydney Australia as a toddler and later moved to Wellington NZ (aged 15), which has been her home for over 20 years.



Tiffany Singh

Artist

M: 021 269 1161 E: tiffany@tiffanysingh.com
W: www.tiffanysingh.com

Tiffany Singh is an Installation based artist. Her philosophies and practices encompass influences as varied as Modernism, Eastern and Western spirituality, Jungian psychology and social anthropology.

Born in New Zealand, of Maori, Indian and Pacific Island decent Singh has been based in the East and New Zealand since 2005, and continues to exhibit in both locations. This mix of culture and aesthetic is evident in Singh's work, which consists largely of natural mixed media based installation. Her use of ceremonial and ritualistic materials gathered from the everyday in order to transcend culture is what Singh is most recognized for. The use of the sacred refers to a multiplicity of meanings as it dates back to pre-Christian times and is found in both Western and Eastern religions symbolized through such objects as the apple, salt, and lotus. The religious associations of her materials, particularly the association of precious

found objects honour wisdom, enlightenment and energies that also reiterate her exploration of spiritual beliefs.

Singh has traveled extensively throughout the East and throughout Central and South America studying cultural and mythological beliefs systems

and patterns. Due to her interest in cultural preservation and her desire to integrate this into her fine arts practice, Singh began working in the Volunteer sector in Northern India in 2005. By using arts as a tool for education, empowerment and communication, Singh has



Tiffany Singh *Newton & The Piece Bomb* from Emerging Artist Show 2010, Artspace



Tiffany Singh *Einstein was a Buddhist detail 1/2* from *Stealing the Senses* 2011, Govett Brewster

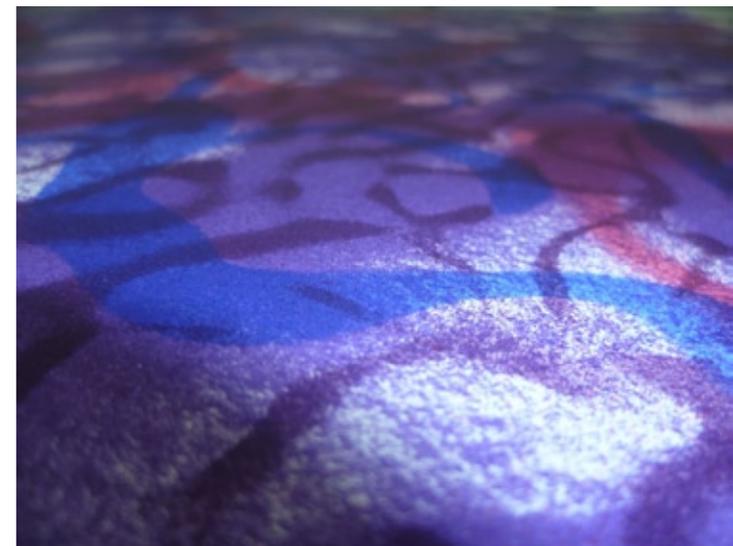
grounded her career trajectory by identifying with using art as a means to generate and affect change. Since returning to New Zealand in 2008 Singh has applied a similar framework to her practice in Aotearoa, working on sustainable community outreach programme and focusing on participatory works that have community building themes as their

primary objective.

Singh is currently living in Auckland, New Zealand where her current practice is located around mediating spaces and the healing theories of the Critical Analysis of Chromotherapy.



Tiffany Singh *Knock on the Sky Listen to the Sound from Crystal Cities*, Contemporary Asian Artists, Enjoy / The Dowse



Tiffany Singh *Sound generated Lithograph* from NZ Artists 2011, Whitespace

Jianran Pan

Enter the Virtual World of a Concept Artist

E: jianranpan@gmail.com W: <http://ichi-graphics.blogspot.com>

Jianran Pan is a multi-talented video game concept artist, illustrator and sculptor whose visions run wild with cyberpunk heroines, futuristic cities, heavy duty weaponry – pretty much a sci-fi lucid dream! As a concept artist, Jianran is responsible for every creative detail in his worlds. His scenes well-crafted, weapons fully engineered and character costuming designed with the most meticulous detail. Gallery36 talks to Jianran to get a taste of his imagination, inspiration and process as a concept artist.

G36: How did you get involved with concept art? Is it something that you've always wanted to do?

JP: At uni I studied software engineering, which is completely unrelated to art. I didn't know what concept art was at the time but I

discovered a concept artist Feng Zhu, who was one of the designers for Star Wars and I was hooked! I found an online tutorial of his and carried on my interest. I discovered that I was getting better at drawing and decided I wanted to move on as a concept artist. I'm mostly self-taught and have been freelancing now as a concept artist for the past 3 years.

G36: What has influenced your style?

JP: I've had an early exposure to anime, manga, computer games when I was younger growing up in China. I've always been fascinated with science fiction. I find that most video games are based on science fiction. I'm a bit of a movie addict so I've watched a lot of movies too.

Besides movies and games, my inspiration also comes from the

works of some great artists, ones like Kastuya Terada, Masamune Shirow, Range Murata and Yoji Shinkawa, their works had a great influence on my style.

G36: Can you tell us a bit of your work experience as a concept artist?

JP: I've been freelancing for about a year now. Previously I worked at a local studio called Binary Star for four years. I worked on a large video game project called Hybrid Combat which is an online first person shooter game. I designed everything from the characters, backgrounds to props in the game. I've also worked on some Xbox live indie games, 3rd person shooter and 2D games. I've done video game trailers and work on bringing all the creative elements together. Most of my clients now are based in the US and my work spans from



Jianran Pan *Flight*

video game, advertising and comic designs.

G36: How would you describe your design process?

JP: It is a really long and iterative process. The director comes up with an idea and tells me what he wants. I spend a lot of time researching before I draw and the result is often based on both research and imagination. I think that if you want to look believable, you need to put a lot of effort in the detail. For weapons, props or character costumes, I think about the function

of the piece, how it works, why it's there and then build them into the concept.

I illustrate the idea and collaborate with our team of artists and UI specialists. I'm mostly involved in the ideas stage and then once the concept has been established the developers take the concepts and build the game. I'm still involved in that process to ensure that the design has been implemented correctly and that everything is fluid. My technical background has helped in the game development stages when communicating with developers.

G36: Tell us about your favourite character that you've created

JP: I really enjoyed Slide, who is a cyberpunk girl I created. The backdrop shows a flying city and two helicopters behind her. I spent a lot of time on her including the detailing on her costume. This was a personal project of mine that I submitted for a competition which I won first prize!

G36: What is Creative IG?

JP: We are a team of artists who freelance and have formed a collective and we've been together one year now. We each have our own skillset. Typically we do work independently but it's also a great way for us to collaborate with each other and learn more about our work. Recently we put together

a fanart illustration book called "Chromatic-ism" featuring anime and game visual works from 13 artists. We presented the book at an anime convention called Overload and it sold really well. We're really proud of it!

What do you love most about being a concept artist?

JP: I like concept art because it involves creating something new and not drawing stuff that you see every day. It brings out the memory of science fiction movies for me. You're constantly working with your imagination and have so much freedom to create. My works are mostly about creating what is beautiful to me. Concept art has influenced other interests and I've also experimented with 2D modelling. I've been working on a model of Hellboy based on some resources I found online and a friend who is a sculptor. I've been working on it for about 2 to 3 months and still going. I do enjoy the process of experimentation.

G36: Where do you see the future of the video game industry going?

JP: I see more games coming out by independent developers. I do see more creativity and new techniques being applied. We can already see more community interaction in games. It's more than just pushing buttons now, as you are now part of the world.

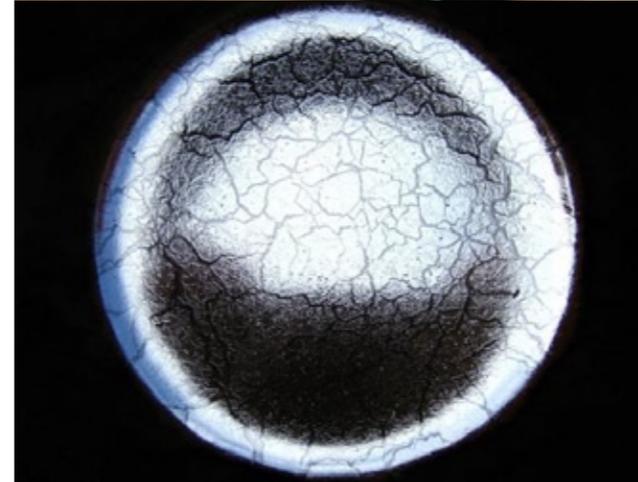
Sarah Julianne Photographer

E: sarahjulianne@gmail.com
W: www.sarahjulianne.com

I am a freelance photographer in Wellington, New Zealand and am interested in all areas of photography. I love working with new people, in new places, creating new / recreating old ideas.

I was born and raised, back and forth, between Los Angeles and New York. In 2002 I moved from New York to Oklahoma. In 2010 I moved to Wellington, New Zealand where I currently reside. I am always looking for challenging experiences in the photography field where I can utilize my experience and

interactive people skills. I've loved photography since I was a child and started getting serious around 2005. I graduated from the New York Institute of Photography and having been doing freelancing since then. Check out my website www.sarahjulianne.com



Chris Dennis Artist

E: cdennis15@aol.com

W: www.chrisdennisart.com

Chris was born and grew up in Bournemouth, England. At age 16 he was admitted to Bournemouth and Poole College of Art and Design to study natural history illustration. This classical training is evident in his current therianthropic work.

After completing his BA (Hons) at the University of Wolverhampton he relocated to the United States, and in 2000 earned his MFA from the University of Art in San Francisco. After six years in Louisiana and 3 months as an artist in residence in Berlin, Chris has now made is home in Auckland, New Zealand.

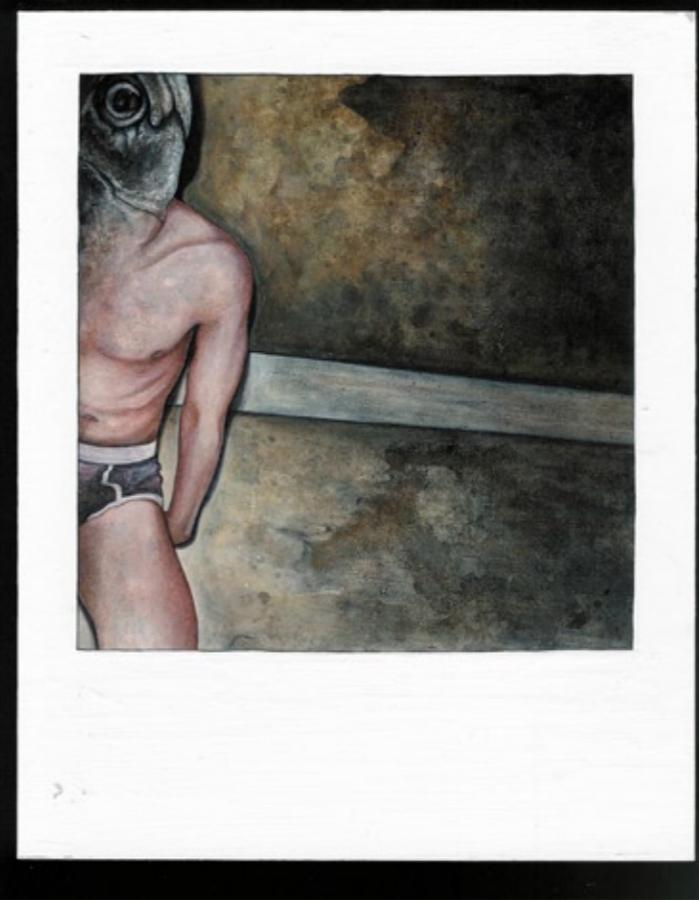
My paintings are perhaps best described as 'Narrative expressionism' or 'internalized portraiture'. The juxtaposition of a static figure (often possessing the head of either a fish or a bird) in an active setting hints at the internal, through the depiction of the external.

The stories behind these 'Therianthropic' pieces are deliberately ambiguous.

The incongruity yet immediacy of the imagery fuel the viewer's preconceptions. They invite the witness to create their own narrative and bring to mind facets or emotions that may be more difficult to confront if not disguised behind a mask.



Chris Dennis Among the Rocks 1



Top left: Chris Dennis Suffocates

Top right: Chris Dennis Museumsaufsicht III

Bottom left: Chris Dennis Among the Rocks 4



Kelly Spencer Artist

M: 027 239 7226

E: misskellyspencer@gmail.com

W: www.kellyspencer.co.nz

I was always the artist, but it took a few years of meandering along different paths for me to come back around. Nowadays, when I paint, I feel at home. Presently, my base is in Wellington, New Zealand. This place nurtures my creativity by surrounding me with so many amazing artistic groups and individuals.

I freelance in the fields of illustration and design. Working primarily in watercolour, my style is figurative and gentle, yet bold. I get great enjoyment from laying on the paint thick and wet, and letting the colours explore their boundaries, and each other. Between painting, I work as a graphic designer, branding companies and events, especially those which are arts related. I am also tinkering with modelling clay at present, think adorable/mysterious hand painted figurines.



Kelly Spencer *Satsuma Three* 2011
Watercolour 320 x 220 mm



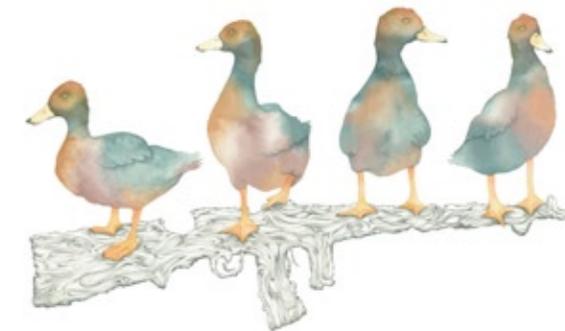
Kelly Spencer *Diego* 2011 Watercolour and pencil
240 x 300 mm



Kelly Spencer *Rick* Watercolour and pencil
240 x 300 mm



Kelly Spencer *Indian Ocean* 2011 Watercolour
300 x 190 mm



Kelly Spencer *Whio* 2011 Watercolour and pencil
580 x 410 mm

Realise Your Potential

A year long mentoring programme at Corban Estate Arts Centre

Artists Anne-Sophie Adelys and Andy Tolhurst have teamed up to offer a year long course to take intermediate level artists to the next step of their arts practice.

'Realising your potential' is an exciting year long course providing guidance and mentoring from Tutors and professional arts practitioners, with each term covering one aspect of arts practice. This course encourages artists of any media to develop a professional art practice, create a body of work and to be better prepared to navigate the arts environment and understand its expectations.

'Realising Your Potential' is divided into 4 school



terms, classes run in the evenings and some weekends to fit around participants work commitments.

For information about enrolling in the 2012 intake, please email: info@ceac.org.nz

Sonja Drake Artist

M: 021 0765 975

E: sonjawillcox@gmail.com

As a textile designer, textures, patterns and colours come together in my painting as light travels through the layers. I am currently developing a new body of work on the theme *Seeds for the Future* while taking part in the year-long mentoring programme *Realising your Potential* at Corban Estate Arts Centre.

The inspiration for my painting is drawn from birds as a symbol of tenuous and delicate balance. The multi-layered composition embodies the energy flow, connection, and the interrelationship of all things. Birds to me represent the connection between a healthy ecosystem and a healthy human population. The birds are presented as wise and all seeing, at times presenting a challenging gaze to the

viewer. They carry a song of warning, but also carry the seeds of regeneration and hope for the future.

The paintings are built up in a layering process often starting with a base layer of my screen printed textiles. From here layers of paint and resin are applied to create an almost three dimensional depth and luminous, ethereal quality. Allowing a trace of the pattern beneath to show through incorporates an element of the past. This process also brings a sense of the flow of time and represents the concept that the past and present will affect the future.

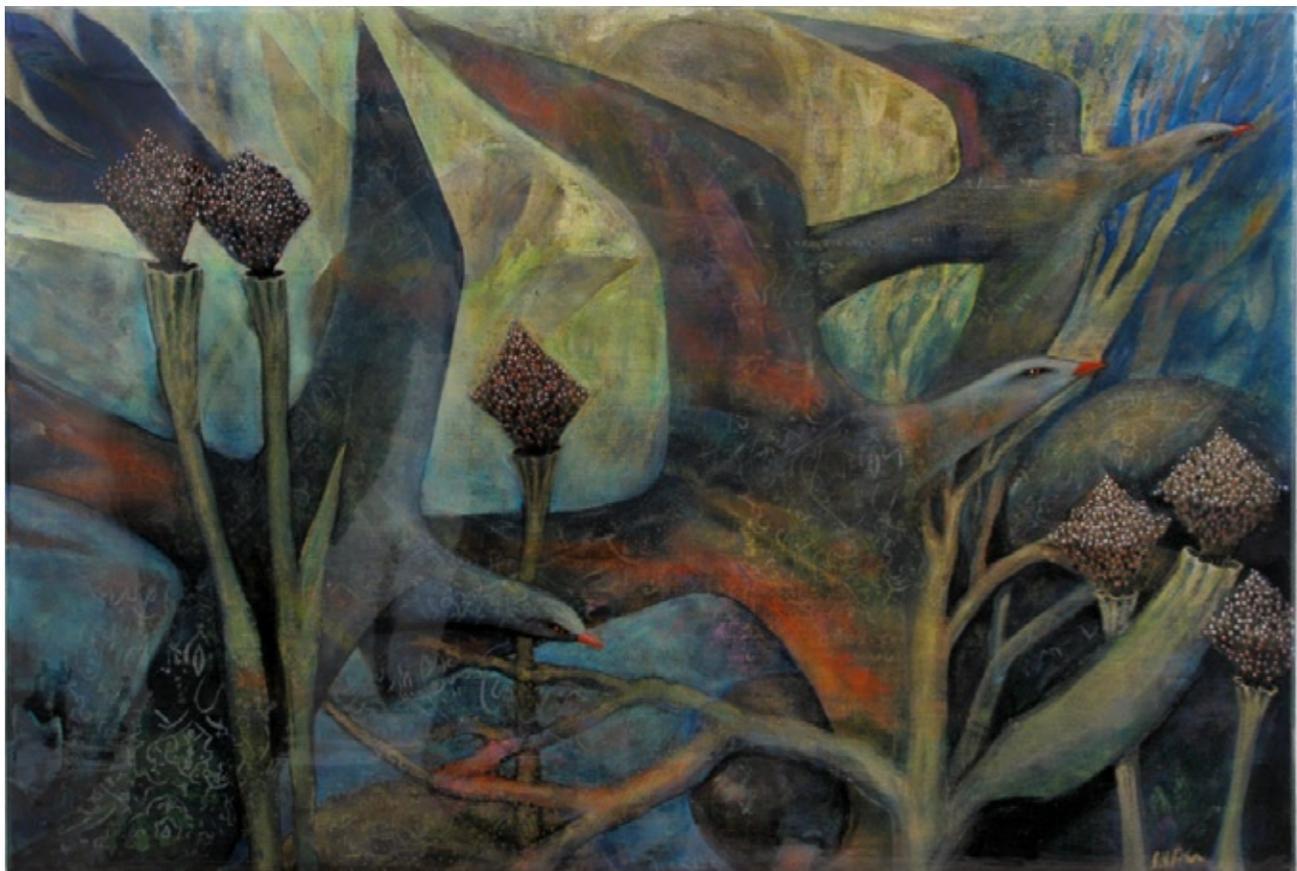
I enjoy the creative process, seeing the work evolve, the mystery and the possibilities. When a piece



Sonja Drake *Seeds for the Future* 2011 Acrylic and resin on canvas 350 x 910mm



Sonja Drake *Surface Tension* 2011 Acrylic and resin on canvas on board 450 x 1600mm



Sonja Drake *Song For Salvation* 2011 Acrylic and resin on canvas on board 600 x 900mm

comes together it has its own life, resulting in works that are often a semi abstract, not quite real interpretation of the world.

I completed a BFA at Elam Art School, Auckland University. After graduating in 1987 I went on to study textile printing and design at AUT, before setting up Lava Design, a business specialising in screen printed textiles and apparel, which I ran for 12 years.

Over the past few years I have been exhibiting in group shows and recently won the People's Choice Award at the 2011 TCAC Emerging Artists Awards.



Sonja Drake *In Flight* 2011 Acrylic and resin on canvas 250 x 250 mm



Sonja Drake *Harvest Moon* 2011 Diptych Acrylic and resin on canvas 200 x 400mm

Felix Torres

Artist

E: felixart@hotmail.co.nz

W: www.myspace.com/torresmart



Kia ora! My name is Felix Torres. I'm from Chile but I've been living in Aotearoa New Zealand for 6 years. This has been a long journey and on my way I have learned lots of skills that I love to use to create ART.

Aotearoa has given me the resources and inspiration that I need, also a beautiful family who support my work. My work has been developed over 8 months of experimentation and emotional processes to fuse two important topics that define my technique and style: South American/Pacific art and environmentally sustainable art. Both are concepts that you will be able to appreciate in every single piece.

Although I don't have a degree in fine arts, I have worked all my New Zealand life, I've been a painter (decorator), hammer hand, water proofing installer, insulation, roof painter ... so I know how materials

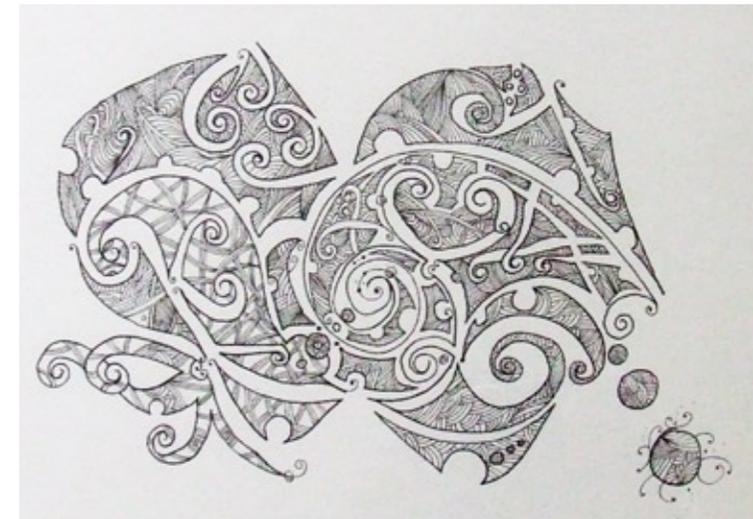
work, what impact they have on the environment and how to get the most out of them. So I can say that working has been my art school.

I started by drawing while I was at university; I got bored so drawing on my manuals was a good technique to keep me focused in class. It was at this point that I realized my designs were attracting everybody's attention. They are wild and free hand. I never know what I am going to draw until the pen starts moving over the paper or canvas; my drawings mean whatever they say to you, they choose you ... not the other way around. I always try new materials (conventional, unconventional, hard, soft) and explore new ways to use them. Anything can become a good creation; the most important thing is to preserve its soul.

I have been mentored by Robyn Gibson, and I was one of the 20 finalists in the Titirangi Community Arts Council 2010 Emerging Artist Awards.

I'm an artist member at the Upstairs Gallery and part of the PACE program. They have provided really good opportunities for me to develop my art. So far I have exhibited at several collective exhibitions including one in Wellington last month, and I look forward to one day having my own exhibition.

Read more and see photos of my work at: <http://www.myspace.com/torresmart>



Zahra Archer

Artist

M: 021 266 4404 E: zahra.archer@gmail.com

W: www.zahraarcher.co.nz

B: www.zahraarcherartwork.blogspot.com

Emerging Fine Artist Zahra Archer's skill in painting was apparent at a very young age, having honed her artistry early whilst a student at Auckland's Senior College. This was showcased by the top in the world honours she received for her Cambridge International Art Exams. Her artworks display a willingness to experiment in a range of mediums and subjects, but one thing that they never depart from is their eerie and sophisticated beauty. They encapsulate the passion, thought and talent you would expect to find in someone well beyond her twenty four years.

Zahra's First solo exhibition *Painted Ladies* was a huge success. Held in Wellington - the self proclaimed artistic and cultural hub of New Zealand and where Zahra is currently based - Zahra's painted ladies acted as window into the romantic past. The juxtaposition of light and dark only added to the three dimensional quality of the paintings. Furthering her artistic understanding by painting pastiches of the great masters such as Caravaggio and Rembrandt for these particular artworks, Zahra continues to gain skill in painting by self teaching in this manner.

Keeping Zahra's inquisitiveness into the bygone eras in mind, it comes as no surprise that she found inspiration in her grandmothers cameos for her next series of paintings. In the cameos simple yet intricate forms Zahra found solace and calm, and was inspired to emulate this feeling. During this time Zahra

also became a finalist in the Waikato Society of the Arts 2009 Youth Art Award with her piece entitled *Summer Haze*.

Zahra's 2011 exhibition entitled 'Cameos of Conviction' brought a touch of nostalgia with their soft hues and pared back design - both intricate yet simple in their makeup. Dunbar Sloane certainly found them charming as Zahra and her Cameos were chosen to headline The Casey Trust NZ Emerging Artists exhibition this past June.

Amidst sculpting delicate features out of clay, her medium du jour and a natural progression from the modelling paste sculpting in the cameos, Zahra is currently working on a number of fine art pieces. These works embrace the femininity of Zahra's previous exhibitions and will no doubt captivate and delight.

Words by Safa Archer



Zahra Archer *Fortitude* From *Cameos of Conviction* 2009 Oil, modeling paste and resin on canvas, 680mm x 480mm



Left top: Zahra Archer *Summer Haze* 2009 Waikato Society of the Arts 2009 Youth Art Award Finalist, Oil on aluminum 305mm x 415mm

Below: Zahra Archer *Heritage* 2011 Oil and modeling paste on board 700mm in diameter

Below bottom: Zahra Archer *Museum* 2003 Oil on canvas 500 x 300mm



Zahra Archer *Come Hither* From *Painted Ladies* 2008 Oil on canvas 400mm x 250mm approx



Nicola Wright

Re-emerging Artist, Illustrator, Graphic Designer, & Mother (with a capital "M")

M: 021 186 1648 E: nicola@deluxedesign.co.nz

W: www.nicolawright.co.nz

In 1991 I graduated from the Otago School of Art, with a 3 year Diploma in Fine Art, majoring in sculpture. After dabbling in fine arts for a year



and working in retail to pay the bills, I took up graphic design. And so, up until the birth of my second child I've worked as a professional designer, specialising in print, web design, and illustration. Now, between unpaid work (I *am* that domestic goddess) and raising a

family I've been sneaking time for personal explorations in the fine arts realm once again.

I am in the throws, amongst changing nappies, cooking and cleaning, of working towards a solo exhibition called "Domestic Bliss", in which I explore the role of

parenting, domesticity, and the repetitions of daily contemporary life.

Most of the pieces were created in the evening or during the day when my daughter was at kindergarten and the baby was napping – quiet, precious moments of peace when I let out my alter ego, the artist. The process and resultant



Nicola Wright *Nimble Fingers/Itchy Fingers* 2011 Latex gloves, found frame 600mm diameter

artworks have evolved slowly through a year of research, contemplation and experimentation with materials.

As part of my own "brief" I've used commonly found domestic objects such as discarded toys, food wrapping, dryer lint, cleaning materials, and combined these in various ways to create colourful wall mounted and stand alone sculptures. I've tried to bind humour and irony into each work, as the daily focus of routine, repetition and chores can be dreadfully boring, especially to those of us that have willingly forfeited a successful stand-alone career for that of raising a family – how *did* our mothers do it all with such apparent ease?



Nicola Wright *Lub Dub* 2011 Found soft toys, MDF, corduroy fabric, staples, thread 1.2 metres square



Nicola Wright *I. Wonder. Woman* 2011 Found cake tins, glue, paint, thread, found wonder woman model 50cm x 28cm



Nicola Wright *Compulsive* 2011 40 mesh bath sponges, PU ceiling rose, paint, glue 570mm diameter

By Ariane Goodwin, Ed.D.

W: Ariane of smARTist: <http://smartistcareerblog.com/>

W: smARTist: <http://smartist.com/live-telesummit/hse-2011/>

W: smARTist Telesummit: <http://smartist.com/live-telesummit/hse-2011/>

W: smARTips: <http://smartist.com/live-telesummit/weekly-smartips/>



I'm Ariane of smARTist and I've been passionate about artists since I was a toddler tripping out on the cliffs of Big Sur, California while my artist mother held her breath hoping I wouldn't fall into the Pacific before she could get to me.

These days, I hang out on the smARTist® cliffs, soaking in the sweet salt air of artists who love what they do in the studio, and feel just a bit lost when they come out.

For the last five years I've been running the only professional development art career conference for visual fine artists (the smARTist Telesummit), coaching private clients so they can fast forward their art careers, and developing information, inspiration, and insight for artists who want to bridge the gap between making art and making a living.

I also write a free weekly newsletter, smARTips™, offering you one tip a week, which sculptor Kevin Caron tells me are "scintillating, practical insights that really help my career."

Here in Gallery36, I'll be pulling together a series of four of my best tips for each issue. Enjoy... then go forth and thrive!

Hi! –

In the last issue of this amazing magazine for artists, I handed over 4 smARTips to encourage, 1) a bright outlook on the art world, 2) a confident sense of self with, 3) a realistic idea of what you can produce.

Then I challenged you to find one local venue where you can sell your art and start to build a following.

I even told you: *I'd love to hear all about it -> ariane@smARTist.com*

And what did I get back? Zip. Nada. Zero.

And, no, I'm not about to take it personally – but I tell you, you have got my *curiosity-kills-the-cat* vibe up a bit.

Does this mean you didn't read the tips? Didn't take the challenge? Didn't think I'd respond if you did email me (I would have... *will...*). Or just got rolled over by the every-day life that takes us all down alleyways we'd rather not discuss?

So, here's the deal – I'm going for it again. (It's hard to keep me down when it come to artists – even if the room has a virtual, collective silence.)

Four more smARTips right here, right now to encourage *Connecting With Your Audience* through website, gallery relationships, artist statements, and publicity.

Four August smARTips™ For Connecting With Your Audience

smARTip #1: Get the must-have, worldwide, 24/7 marketing strategy.

Is your marketing working for you all the time? Even when you sleep?

No? Get a website.

Not that long ago (if you're counting real earth time with dinosaurs and flying pterodactyls, not virtual time), websites were novelties. Only the technologically adventurous—or the corporately well endowed—had 'em. It was kind of a thrill when you found a site you were looking for.

My, how times have changed. Now, it's frustrating when you **can't** find someone or something online. You and I think it's a god-given right to find what we're looking for.

And guess what? Your buyers are just like you. They see your name in a newspaper article or a credit line in a magazine and of course they want to learn more. They see a piece of your work in a gallery or in someone's home. They scribble your name on a piece of paper and stick it in a pocket.

Imagine how it feels to be them.

Alone, in front of their glowing monitors and laptops, Googling you with hope in their hearts.

Are you there?

Your smARTist® Move on smARTip1:

Take the initial step to get yourself on the Web. Go to a domain registration site like www.networksolutions.com or www.godaddy.com and register your name, if it's still available: firstnamelastname.com. If you luck out and it's still available – great! You always knew you were one in a million. If not, add something simple to your name: firstnamelastnameStudio.com

Bonus tip: Unless you are in fact a "gallery," DO NOT, and I mean "do not" call yourself a "gallery" online. First, it's not true. And second, you unintentionally "compete" with honest-to-goodness galleries, which does not win you their love and affection. And, yes, you do want their love and affection at some point in your career, pretty guaranteed.

smARTip #2: Point 'em in the right direction!

Now that you have a website, is it possible that this just might be undermining one of your most important relationships?

A wonderful thing about having a website is that you can use it to create direct sales. A few clicks here and there, and you've just sold a piece of your work. Yum. We all *love* sales.

Websites make this easy for you—and crazy-making for gallery owners.

So, if you're invested in creating a great relationship with the people who can sell your art. Be careful about ruining a gallery relationship by looking as if you're competing with them for the same business.

Instead of using your website to sell your work (that

can happen, but I encourage you to set up an agreement with your galleries *before* that happens where everyone is happy), use your website to help potential buyers learn more about you and your work. Whet their appetites with great images. Post press releases and interesting news about your art and your career. You could even start a blog about making art.

Then tell people exactly where to go to buy.

To the gallery.

Do this up front, on your home page and you'll create a lasting relationship with the galleries that will go out of their way to promote you and your work.

Your smARTist® Move on smARTip2:

Make sure your website contains easy-to-find information about the galleries that represent you. Include links to YOUR PAGE on the gallery websites and full gallery contact information: telephone, address, and email.

Bonus Tip: If you think the gallery percentage is eating into your profits, look again. The time, energy, and on-going expenses that you will absolutely use to sell your art by yourself is absorbed by a gallery, who may understand their collectors and the market better than you.

Run the numbers for real (all those hidden expenses – like setting up a shopping cart on your site. All that hidden time – like negotiating with a customer) and then make your decision.

smARTip #3: Pay attention to appearances

One key component on your website is an artist statement, only...

...does your artist statement look like an afterthought?

Your artist statement can feel like it's beside the point—which is, after all, your **art**.

So you print your artist statement on a piece of paper and call it good.

But you can also use it to make a powerful connection with potential buyers. Part of the power comes from the words you choose. But a whole other surge of energy comes from the way you present it.

By taking a thoughtful, creative approach to the physical form of your artist statement, you create a way for people to connect with you. We are all attracted to presentations that reflect care and a personal touch.

When presenting your statement online, always include a photo of you at work next to the statement. And make sure the font size is a comfort for tired computer eyes.

When your statement is being physically presented, find a form—using shape, size, texture, color, images—that presents it as a visual reflection of you.

Just like your art is.

Your smARTist® move on smARTip3:

Turn your artist statement into a work of art. What

kind of paper do you want to use? What colors and images support it (and do not take center stage away from the words themselves)? What medium? How big or small? Let yourself have some fun. Just be sure to keep the text legible and you don't get carried away so the focus of the words becomes lost.

smARTip #4: Get coverage

Wondering how to get more publicity?

One way to get your art in front of lots of people is to create a *quid pro quo* arrangement with a local publication.

Nope, you won't get paid in pounds sterling. You probably won't get paid at all.

But you will get great exposure.

Many small publications need ways to increase the visual appeal without increasing costs. Offer to provide a local magazine or weekly newspaper with the free use of your work in exchange for a credit line.

But this only works if you pay attention to the details.

Ask to have your credit line include your contact information. [Website & email is best.]

And make sure this contact info appears near your art, not buried under Madame Zelda's astrology column.

Your smARTist® move on smARTip4:

Take a look at local publications to see where you can pitch a deal. Check out a few back issues and look for subjects and styles that are appealing to the editors of a department, then tailor the selection of your work accordingly.

Now, with a scintillating website (hint: your art is what makes it scintillating—nothing else!), a tip on how to turn your website into a gallery love machine, how to present your artist statement so it creates even more connection to you and your work, I challenge you (yup, I'm going for round two of challenges...) to find one local media outlet where you can pitch your art as a way to increase their readership.

I'd love to hear all about it (this is not hyperbole, it really is what I happen love, the artist connection)

-> ariane@smARTist.com

In the November issue, look for a series of [smARTips](#) on *Selling Your Art*.

And if you can't wait that long, come on over and get one of these every week for free.