



# WATERCOLOUR NEW ZEALAND Inc.



Winner of the Watercolour New Zealand Supreme Award for *Splash 2020*

*Nor'wester*

by Adrienne Pavelka

## Newsletter 182 December 2020 – February 2021

In this issue:



Splash Awards



3 – 10



Cultural Appropriation

12



No such thing as talent 14

## From the President

Despite the weather and the pandemic, our annual joint *Splash* and *Ceramicus* exhibition again attracted about 4000 visitors over 16 days. It kicked off over Labour Weekend with 30 sales on opening night and continued steadily. We sold a record total of 90 paintings, with a value of \$45,241. Visitors commented on the high quality of work and guest artist Svetlana's body of paintings made a masterful centrepiece. It truly was another outstanding display and I personally was very proud to show it off to family and friends. Thank you to the 100 members who sent their paintings.

The high standard didn't make judging easy, as I am sure many of you experienced when making your own people's choice vote. Congratulations to those who had their work recognised. Thank you to our sponsors Gordon Harris Ltd., Bryce Gallery and Alfred Memelink Artspace Gallery. A big thank you to the committee and volunteers, particularly Pete James from Blenheim, for help over the days of set up and pack down. It takes a huge effort from receiving to collection, with long days and late nights, but the enthusiasm and support makes for a lot of fun and the final result makes it worthwhile!

Since the last newsletter, despite postponements and cancellations we were able to run some very successful workshops. Min Kim came from Christchurch twice to tutor members on the Power of Tone and Charlotte Hird ran two weekends on Perspective. Workshops are a wonderful opportunity for our members to develop skills and connect with other artists. Our Paintaway to Ruapehu is happening in December and is much anticipated. Look out for highlights of this trip in the next newsletter.

With that I say goodbye to an eventful but, despite the odds, successful year and I wish you all a safe and happy Christmas,

Hannah Martis  
President, Watercolour New Zealand Inc.

## Vice President, Chriss-Ann Menzies

"I come from a background in Music and Classics and was always fascinated by hearing shape and colour in music, and portraying it in piano performance. I came late to discovering the beauty and visual spontaneity of watercolour, bold brush strokes and washes. Looking back, I wonder at my naivety. What could be difficult? Paint, water, paper equals glorious artwork! Hmmm.

The psychology of colour fascinates me. It is an unending journey observing how colour affects mood and behaviour. Colour has the power to influence people. I find the hues of watercolour to be irresistible and have to caution myself against over-exuberance. Trying to find the balance between highlights and shadows and exploring the complexity of tone is a challenge. Many exciting discoveries along the way include the translucency of pigments. After several layers of translucent paint the light from the paper shines through.

My husband announced in England 'Let's go to New Zealand for a year or two'. Still here many years later, my family and I have explored many remote places in New Zealand. I sketch and paint quickly, as is sometimes necessary, learning to love the rawness and wildness of the landscape.

Being on the committee of Watercolour New Zealand, I have discovered a collection of painters with energy, focus and talent. It is exhibited by the willingness to get the job done and enjoy the process. It is no mean feat to achieve our fabulous *Splash 2020* exhibition given this difficult Covid year. I look forward to serving the committee and Watercolour New Zealand."

Chriss-Ann Menzies  
Vice President, Watercolour New Zealand Inc.

# W WATERCOLOUR NEW ZEALAND

National society for watercolour artists

**President:** Hannah Martis

**Vice President:** Chriss-Ann Menzies

**Newsletter Editor:** Sue Wild info@watercolournewzealand.nz

**Treasurer:** Jill Hartstonge jillhartstonge@extra.co.nz 04 5676938

## We welcome new members

**Annual subscription: Member: \$40 Couple: \$50 Student (enrolled): \$15**

Membership includes our quarterly newsletter, workshops, social activities, exhibition, discounts at art stores.

To join please go to [www.watercolournewzealand.nz](http://www.watercolournewzealand.nz) – Membership page. Complete the online form. Alternatively, post your cheque with name, address, phone numbers and email on the reverse side to: Membership, Watercolour New Zealand, PO Box 33088, Petone, Lower Hutt 5046.

Watercolour New Zealand Bank Account: 01-0607-0026637-00

To be listed in the Artist Directory on our website: go to [www.watercolournewzealand.nz](http://www.watercolournewzealand.nz) – Membership – Join Directory – select a profile type. Set-up cost is \$10, \$25 or \$50. Then contact the Treasurer (above).

## Your newsletter contribution is welcome

This newsletter aims to inform and encourage members by including articles on all facets of the art of watercolour. Your contributions and suggestions will be welcomed.

Please email the editor – see above.



**Published every second month,  
The New Zealand Artist Magazine is a magazine  
focused on fine and visual artists all over  
New Zealand.**

We showcase what artists all nationwide are doing with their art, their inspirations, techniques and advice for younger artists.

Our key objective is to provide a forum that will introduce New Zealand artists to the country at large, to visitors, prospective customers, galleries and the like. Our magazine is friendly, readable, interesting, helpful, topical and relevant.

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<http://thenzartist.co.nz/subscribe.html>**

## Watercolour New Zealand Supreme Award

*The winning painting, Nor'wester, is featured on the front page.*

**Judge's comment:** This artist is highly skilled. With a minimum of brush strokes she has achieved maximum effect – exactly the way watercolour should be done. The effect is abstract realism.

**Adrienne:** After 48 years of exhibiting my watercolours it's still a wonderful surprise and an honour to again be found worthy of an award.

Nor'wester was painted from my heart and imagination. The huge vistas of the Canterbury plains, the horizontals, the big dramatic skies and the ever changing light, shapes and colours are forever stored in my head.

My palette was transparent Golden Lake, Orange, Purple, Burnt Sienna, Burnt Umber and Indigo. The light areas and the hard and soft edges were planned but I let the dark pigment have its way! I never consciously choose warm and cool colours but using dark against light and merging edges seem to work for me (most of the time).

Thank you and sincere congratulations to the Watercolour New Zealand Committee. "Splash" was truly a beautiful exhibition.



Adrienne painting

*We are delighted that Adrienne has won this award. As Patron of Watercolour New Zealand for the last five years, she encourages and supports the Committee in all our activities.*

*For 35 years painting and tutoring have been Adrienne's work and her hobby. "You meet wonderful people from all walks of life, with a common denominator." She has tutored all over New Zealand, lead painting trips, judged competitions and won awards.*

*Christopher Moore, arts editor of the Christchurch Press, described an exhibition of Adrienne's work: "A sumptuous exhibition of watercolours by one of Canterbury's outstanding watercolourists. Each work distils the essence of the landscape into a glorious passage of colours and forms which sing from the paper's surface. Watercolours either work or fail – in Pavelka's hands, they triumph."*



Adrienne with Watercolour New Zealand President, Hannah Martis

# Watercolour New Zealand Merit Awards



*Street Crossers, Melbourne* by Claire Forbes

**Judge's comment:** The composition is powerful, using a big strong dark shape against light. Abstraction is well used here, a useful skill in watercolour.

**Claire:** This painting was done a few years ago, but I kept hold of it because I loved the sense it gave me of stepping into the light and bustle of Flinders Street. It's from a sketch I made on the spot and photos taken from the steps of the train station. At different times I've sketched, photographed and painted on site with friends around Melbourne - a lot of fun, and sometimes nerve-wracking with so many onlookers. This little painting I made when I was back home in the studio. I took dozens of photos of that particular corner, from all sides of the intersection. I chose

this view because I liked the way the people in shadow are played against the bright light of the street. Painting 'into the light' simplifies many forms into silhouettes and easy shapes.

I like painting small. It forces me to keep things simple. To make an impression a small work should say something clear and immediate. There's no room for lengthy detail. It relies on things apart from size for impact.

Choosing work for this exhibition, this image seemed relevant in an unexpected way. It gave me a reminder of how much around us has recently changed. For me, painting and looking at paintings is a way to appreciate and think about life.



*Walking on a beach* by Kasia Wiercinska

**Judge's comment:** I love the way this artist has handled the medium of watercolour. The work is soft and fluid, evoking the feel of the day. The painting is simple and powerful.

**Kasia:** Capturing my memories and the atmosphere of the scene was always very important to me. I remember walking down Sumner beach and seeing huge clouds, waves and surfers in the distance. I forgot my sunglasses that day so I only remember a very bright landscape full of light, gentle wind and the smell of the ocean. I was amazed how huge and tremendous the clouds were, but at the same time so soft and light. After returning home, I started painting based on my memories. I wanted to create a soft painting full of lights, shadows and vibrant energy. To achieve this effect, I used a limited palette of clean, bright colours and I kept my paper wet for a few hours to make sure there were no sharp edges or lines. The surfers were the only detail added later, after the paper dried. I consider seascapes to be one of my favourite topics. The ocean continues to amaze me and is my endless source of inspiration.



*Ngakuta Bay, Marlborough Sounds* by Brian Baxter

**Judge's comment:** The composition is powerful. There are just two shapes: one big dark shape against one light shape. Dark against light, cold against warm.

**Brian:** Following the old kiss formula of simplicity first, it wasn't too hard to let watercolour depict the quiet mood of a place in the Marlborough Sounds where I have, over several decades, spent many happy hours and days with family, fishing, skiing, boating, relaxing, or even painting! Caught in the early morning before the sun and wind have properly woken everything and everybody up, the Sounds can produce some breathtakingly beautiful vistas. To capture it all by painting en plein air I must admit was a bit daunting for my level of expertise and watercolour experience, or perhaps just my level of confidence. Nevertheless I was pleased to think I had captured the peacefulness and simple mood of the place by means of a quick pencil sketch followed by a studio painting. I hope viewers may be able to experience the same attraction to the scene that I did.



*Derelict Cottage* by Richard Bolton

**Judge's comment:** This work is stunning. The subject is complex and challenging. The artist has achieved a harmony of cold and warm, of soft and hard. The painting evokes a feeling of New Zealand nostalgia.

**Richard:** I was at Moeraki, a small fishing village on the Otago Coast. I thought I had explored all the local roads but found a track leading inland that I had not visited before. There is always a chance I might find a new subject to paint and was not disappointed when I came across a derelict farmhouse set back from the track. The house was surrounded by dense bush, but it was very late in the day and the sun was about to drop below the horizon. Just before it did, the sun shone out and cast the house in a dramatic light. I caught this with my camera which gave me an excellent reference to work from.

I painted two versions of the scene. The first caught the wild nature of the scene. The second, I decided to be more inventive and turn it into a snow scene and this is the one I entered for the exhibition. I have painted many snow scenes in the past so drew on this experience to make it work. The painting was worked very rapidly to keep it fresh and lively. A few spots of masking fluid helped me preserve some highlights.



*Loner before the storm* by Jacky Pearson

**Judge's comment:** This painting has emotion. The execution is technically skilled, using lost and found edges and a minimum of brush strokes. The effect is beautiful.

**Jacky:** This painting was the result of a series of experimental paintings inspired by living in the Wairarapa over the last 5 years. Everywhere there are large sky vistas and I have become very inspired by big skies. Silver linings are a particular interest and I have been trying to get a technique to represent this. I leave the white paper and start with Pyrrol orange and add Cobalt as I go. These are the two predominant colours and being complementary, they create a nice lively grey. There are two Pyrrol oranges worth owning: PO73 which I used in the sky, and a more useful land or skin Pyrrol PO71. The latter would turn greenish in the sky so only use the PO73 for clouds. Once I had achieved a flowing sky and added a little Phthalo green and blue (Transparent Turquoise) to the sea, I let it dry and thought about a focal point. It was all about the sky rather than the sea and I have a few photo references of seagulls. This is an Eastbourne Black Backed Gull. I drew it in at the Golden Ratio (60/40%) and carefully painted it with a small pointy brush. So now the focus was on the bird rather than the clouds and the title had to reflect that. Often I find a painting evolves as you go and I love starting with some big washes and see what I can make of it regardless of the reference.

## Gordon Harris Award for Innovation in Watercolour

**Winner:** *Reef Pool X* by Sally Banks

**Judge's comment:** The artist is pushing the boundaries with a combination of techniques: pen and wash, abstraction, capitalizing on watercolour accidents, granulation and more.

**Sally:** A school field trip to Mt. Maunganui when I was 12 years old began a life-long passion for the tidal region of the sea shore. That, combined with a fascination for the technical challenges of watercolour painting made me curious about the possibilities of expressing my take on the rock pool world in a more imagined rather than realistic way. I discovered that some Daniel Smith paints have very good granulating qualities. I began experimenting with those to see if I could obtain effects which were reminiscent of the beautiful patterns in the rocks and sand in the pools and on the beach, all the while keeping in mind that I didn't want to just use special effects for the sake of them. French Ultramarine (DS) and New Gamboge (W&N) with a touch of Permanent Rose (W&N) separate beautifully into an organic granulating pattern. Another technique I use in my Reef Pool work is glazing. In Reef Pool X the deepest part of the pool has 4 separate glazes added only when each layer is completely dry. I love the effect of hidden depths this gives. Sometimes I will also use sponges, a sprinkle of salt, crumpled paper towels or cardboard etc. to get particular textures. I am delighted to win this award and thank everyone from Watercolour New Zealand for their support and encouragement over the years.



## Gordon Harris Award for Best Painting by a Junior Artist (Under 18)

**Winner:** *Waves* by Emily Bergman

**Judge's comment:** This work is painted by a junior and yet has a professional look. She has used hard and soft edges in the right place, creating mood.

**Emily:** My painting, *Waves*, was not inspired by a photo but by my imagination. It was originally a painting in a small watercolour sketchbook given to me by my Nana, which I call my lucky sketchbook. I always seem to find my best paintings and inspiration in it. I use it for experimenting and planning my paintings which helps with the fear of going headfirst onto a clean white piece of paper. The painting itself features a ridiculous amount of purple, which is fitting, because anyone who knows my Nana knows she's obsessed with the colour purple. I enjoyed experimenting with the colour rather than the usual blues and greys of the sky and it was definitely eye-opening for future paintings. The waves themselves are a dark, deep purple. I believe they bring depth and life to the piece although it is an ironic title as I believe the sky is the real star player in this piece. This painting wouldn't have happened without my Dad. I had the tiny A5 original of it lying open on my desk and my Dad told me "That one's really good, you should enter it." When I replied saying it was too small, he suggested I could paint it bigger, so I did and that's how my painting *Waves* found its own inspiration.



## Patron's Award for the Best Small Work

**Winner:** *Wedding Guests* by Dianne Taylor

**Judge's comment:** "*Wedding Guests*" is an intriguing title for this bold and imaginative little work. Its strong vertical design is subtly enhanced with neutral tones.

**Dianne:** Several years ago I saw a photo of three elegantly dressed women, leaning forward to watch their friend's nuptials. The composition was such that it made a lasting impression. I thought - I'll paint that one day, but over time the memory faded. However, my eldest granddaughter married this year and with Covid 19 restrictions her large wedding was reduced to a handful of people. I recalled that photo from way back. Time to put it to paper. As this painting was for the 'Small Works' section I had the confidence to give the image a contemporary twist, to make it experimental. Not my usual watercolour style at all. I decided to use a colour combination different to my usual ones. This consisted of Burnt Sienna, black, white paper, grey, Raw Sienna and orange. Although the painting is dark in tone, the underpainting is bright - Cadmium red on the figure far right and Raw Sienna and orange on the far left. I huddled the figures and painted two of them leaning slightly forward, making them appear eager to see



the approaching bride. The left side of the painting was darkened with Ultramarine blue and Burnt Sienna, leaving a hint of a side entrance and with a white horizontal stripe on either side to balance out the white dress.

## Small Work Merit Awards

**Winner:** *Arctic Light* by Pam Lines

**Judge's comment:** This is a beautifully executed, simple, almost whimsical little artwork. Strong form lines and soft blues with a dash of drama.

**Pamela:** My small painting entitled *Arctic Light* portrays a simplicity and abstraction of the landscape. Using a limited palette and a piece of plastic cut from a used ice cream container, the image evolved. I wet the distant hills and sky area, and then the foreground, keeping the middle distance dry. Using my piece of plastic, which was strong but very flexible, I scraped the paint across the paper within the area of the horizon. Where the paint touched the intense wetness of the paper, it moved, creating lightness and mood, but where it scraped across the dry paper it retained sharp edges and intense colour, creating many contrasts. The edge of my plastic was used to form the lines of the hills while the paper was still wet and the paint moved into the grooves. For me this was a totally satisfying way to portray the essence of place.



**Winner:** *Pencarrow* by Charlotte Hird

**Judge's comment:** "*Pencarrow*" epitomises the spirit of the "small painting" section. Charlotte has condensed energy, colour and composition while retaining her confident style.

**Charlotte:** Towards the end of the lockdown I realised it was not the end of the world and I started to paint again. Each day I would walk with a friend around the tracks behind my house. I began to take my Moleskin diary and pocket palette to paint the scenery I admired. These small paintings became the basis for four out of five of my Splash paintings. I tried to capture the deep shadows of the morning winter light in my sketches and worked on enlarging and exploring the shapes. I kept returning to the sketches and found they had a spontaneous energy. I am not finished with the south coast and will continue to enjoy the challenge of painting those rugged cliffs and distant hills.



## Svetlana Orinko Guest artist for Splash 2020

Svetlana Orinko has been a wonderful guest artist for our annual major *Splash* exhibition. She sent a display of ten exquisite paintings for the feature wall, every one of which attracted People's Choice votes. She came from her home town, Christchurch, to join in the Opening and on the following morning demonstrated her watercolour skill to a large, admiring audience.



*Bouquet of Garden Roses* by Svetlana Orinko



Svetlana demonstrating her skills



Amazing Alfred – a man for all seasons



Pete James came from Blenheim to spend a week setting up *Splash*. Thanks Pete!



Pottery and Paintings – perfect partners

## The Bryce Gallery Award



*Flamenco Dancer* by Duleep de Silva

**Judge, Min Kim's comment:** I love how he captured the delicate movement with limited brush work. A stable composition and confident brush strokes show watercolour power. Duleep is very humble artist. That makes me feel more from his painting.

**Duleep:** I got interested in flamenco at a very early age, listening to a weekly radio programme of classical and flamenco guitar music. I was fascinated by the haunting flamenco melodies and the style of flamenco guitar playing. Later, when I started working I purchased a hand-built Manuel Rodriguez flamenco guitar and started learning to play flamenco music, listening to records and watching videos. When I moved to live in New Zealand I came into contact with a flamenco dance troupe based in Palmerston North and obtained an hour-long video recording of their performances. I also attended concerts by world famous flamenco guitarist Paco Pena and his dance troupe when they performed at the Opera House. The painting is a result of my passion for the flamenco guitar, colourful costumes and exciting dances. I did the painting over two nights after work. I used three Maimeri watercolours and two brushes, a large mop and a smaller one. I painted the dress first. Then I painted the background floating red, and a mix of ultramarine and mauve. I did not use black. The next night I painted the frills of the dress with a dark mix of ultramarine and mauve using the mop brush. Then with the small brush I painted the face and the hands with a touch of yellow and red. I left the lighter areas of the hand untouched. Finally I painted the background with the mop brush using a strong mix of ultramarine and mauve.

Watercolour New Zealand thanks Min Kim and her gallery, the Bryce Gallery, for this award. The Gallery is in Ohoka, north-west of Christchurch and is well worth a visit.

## *Paintaway to* **- RUAPEHU -** 4 – 7 December 2020

You are invited to join a Watercolour New Zealand Paintaway to Mount Ruapehu, staying in the Matamata Ski Lodge. We'll have a long weekend to paint, enjoy the scenery and each other's company. Paintaways are for everyone. New painters will be supported by experienced painters. Non-painters are welcome. Come and make new friends.

Whakapapa village is located in New Zealand's oldest National Park, a World Heritage site. It is an alpine environment and will be cold at times. Bring your winter woolies and paint the spectacular scenery. This will be a time to relax after *Splash 2020* is complete and before the Christmas action hits!

For further information email:  
**[bookings@watercolournewzealand.nz](mailto:bookings@watercolournewzealand.nz)**  
Subject line: Paintaway Ruapehu

## *Paintaway to* **- METHVEN -**

**Friday 7 – Wednesday 12 May 2021**

Members and partners are invited to join a Watercolour New Zealand Paintaway to Methven. We'll have 4-5 days to paint the scenery and enjoy the sparkling company. Paintaways are all-inclusive – experienced painters encourage new painters. Even non-painters are welcome. You'll certainly make new friends.

Methven is a small town on the western edge of the Canterbury plains. There are views to the mountains – we hope with a touch of snow.

For further information email:  
**[bookings@watercolournewzealand.nz](mailto:bookings@watercolournewzealand.nz)**  
Subject line: Paintaway Methven

## The Memelink Artspace Gallery People's Choice Award

The *Splash* team would like to say a big thank you to the Memelink Artspace Gallery for sponsoring the People's Choice Award. Gallery owner Alfred Memelink is a past president of Watercolour New Zealand and has served on the committee for 14 years. He is forever generous to Watercolour New Zealand and the art world with his knowledge and time.

A total of 1145 visitors completed voting slips. Children, as well as adults, take pleasure in deciding which painting is their favourite. This makes the People's Choice important and artists pay attention to the subjects and styles that attract votes. We are delighted that a painting by our guest artist, Svetlana Orinko, was the choice of the visitors.

Here are the placings:

- 1st *Restless Harmony* by Svetlana Orinko  
 2nd *Thorndon Quay* by Dianne Taylor  
 3rd *Early Morning on the Ghost Road* by Rosemary Mercer



*Thorndon Quay* by Dianne Taylor

**Dianne:** A classic Wellington scene, which will be familiar to many commuters from driving to and from work each day, especially in a southerly downpour. I chose this composition as it included the historic Railway Station but, more importantly, all those electrical wires, poles, signal lights etc. These I enjoyed painting the most. To add interest, a couple of trains were added, along with people and brollies and the large car in the left foreground.

Rainy scenes are wonderful to paint as I find I can let go and allow the pigment to flow freely. The outcome can be really surprising and exciting. If not, no matter – it's always good practice.

Raw Umber is a colour I seldom use but for this painting it gave the wet, grey day a lot of warmth. This was needed as I used black for most of the darks. Some I mixed myself but I also used Lamp Black straight from the tube. Generally this is a no-no for artists but in this case it seemed perfect for a wet Wellington scene.



*Early Morning on the Ghost Road* by Rosemary Mercer

**Rosemary:** When my family travel, part of the trip is to send me photos of the landscape: of the sea, the mountains and the clouds. The photo which inspired this painting was taken from their walk last year on the Old Ghost Road in the South Island. This is not an easy walk and the weather was not going to be sunshine all the way. In fact, the first two days were wet and foggy. The colours were dark greys and dull greens and heavy blues. On the morning of the third day, the sun shone through and the mountain tops showed through drifting clouds. The hazy yellow of the early morning lifted the colours of the mountains, the bush and the mist itself - just made for the medium of watercolour. I wanted to paint not only the scene but try to capture the atmosphere of light and distance after the dullness and the joy of seeing this on a new day.



*Restless Harmony* by Svetlana Orinko

**Svetlana:** My aim here was to create a visual harmony by giving my very simple composition an abstract quality. I balanced drama with subtlety, texture with smoothness, warm colours with cold, soft edges with hard and light with darks to create an exciting, pleasant visual experience. I let the watercolour medium speak for itself. The medium did all the hard work with very little brushwork interference from me.

*A competition for summer painting...*

## Winsor & Newton NZ Summer Watercolour Competition 2021

Paint your summer days away, then choose your best work to enter. The winning work will grace the front of the March newsletter. Paintings will be exhibited on our website and Facebook page. A panel of judges will award three prizes:

Winsor & Newton Art Supplies

1st – valued at \$300    2nd - valued at \$150    3rd - valued at \$75

### Rules

- Entry is open to current members of Watercolour New Zealand Inc. residing in New Zealand
- One entry per member
- Theme: "Summer in New Zealand"
- The entry must be the original work of the member. It must not be copied from another person's painting or photograph
- Entries must have been completed within the last 3 months
- Entries exhibited in any other public or online exhibition are eligible
- Digital images must be of publishable quality; approx. size 500kB.
- Entries may be used for promotion of Watercolour New Zealand and/or Winsor & Newton New Zealand
- Entries close midnight 31 January 2021
- The decision of the judges is final and no correspondence will be entered into

### To enter

Choose your best summer painting.

Make a digital image of the painting only, with no mat or frame.

Name the image in this format: "Sam Black – Holiday Fun".

Email: Subject line: "Summer competition". Email to [info@watercolournewzealand.nz](mailto:info@watercolournewzealand.nz)

*The winners will select their prize materials from a list of Winsor & Newton watercolour products.*

*The competition is managed by Watercolour New Zealand.*

*We wish to thank Winsor & Newton NZ for their sponsorship.*



## Watercolour Visual Diaries & Journals

Developed to the highest specification. Contains 20 sheets of artist quality, 100% cotton, acid free, cold-pressed watercolour paper. Ideal for watercolour, gouache, inks and other water-based media artwork on the go.

Available in 200gsm double wire, 300gsm soft cover and hard bound visual diaries and journals. A5 and A4 sizes.



# Cultural Appropriation in Art

by RODERICK J. WESTON

"Cultural appropriation is the unacknowledged or inappropriate adoption of the customs, practices, ideas, and other cultural elements of one people or society by members of another and typically more dominant people or society, often for personal or financial gain." (Sian Montgomery-Neutze. <https://toi.maoriland-film.co.nz/>) This topic has come to the fore over recent years and while the subject relates to all ethnic groups globally, this discussion will be confined to the use of Maori culture in New Zealand art.

In the 19th century, early New Zealand artists recorded aspects of life in the new British colony in oil and watercolour. In particular, they recorded the landscape but also the way of life of the native Maori people. Of particular interest to such renowned artists as Goldie and Lindauer, were the tattooed faces of Maori leaders, both men and women. Their aim was to record this aspect of Maori culture, which was a novelty to the colonists, at a time when photography was in its infancy. At that time, the artists would presumably have executed their portrait and other paintings with the approval of the subjects. Today a different attitude has developed. Writers, particularly journalists, ride the wagon of the freedom of speech and what would have been banned in the nineteenth century is acceptable today. The writer's freedom of speech has been transferred to art, such that artists feel they can paint and depict what they want and make money from their activities. Therein has arisen a problem.

Today, intellectual property (IP) has become big business which is illustrated by the financial fortunes earned from the creation of lyrics and popular music and such inventions as the compact disc and computer-operating systems. Maori feel that their culture belongs to them and should be protected by today's IP laws. For an interesting discussion on Maori IP, see "Sharing the taonga: who owns Maori intellectual property?" by John McCrone, April 8, 2016; [www.stuff.co.nz/national/78443390/](http://www.stuff.co.nz/national/78443390/)

The geometric and other artistic designs, which are associated with Maori life and seen most notably in whareniui and Ta moko, are taonga (treasure) to Maori. The purposes and applications of this art are sacred. Ta moko in particular contains ancestral tribal messages specific to the wearer. These messages tell the story of the wearer's genealogy, social standing and tribal affiliations. Therefore, the moko is much more than an art form, it is an historical record and the moko designs are considered to be intellectual property. The use of these designs by Pakeha for capital gain is currently causing much angst among Maori, who believe that such appropriation by non-Maori should be disallowed. The Wai-262 claim (1991) to the Waitangi Tribunal and the Mataatua Declaration (1993) are attempts to protect Maori culture and their intellectual property, but the conversion of such claims to law is very slow. These issues are described in the library of congress report, [www.loc.gov/law/help/nz-maori-culture/index.php](http://www.loc.gov/law/help/nz-maori-culture/index.php)

Geometric designs used for body art today are referred to by two different terms, Kirituhi and Ta Moko. Kirituhi is a modern practice (1999 - 2000) of tattooing arms and body, and in the past 10 years it has become widespread. The tattoo is created with needles and the skin surface is left smooth. International celebrities who have such tattoos include actress Angelina Jolie, boxer Mike Tyson and entertainer Robbie Williams. Ta moko involves traditional Maori geometric designs which signify the wearer's genealogy, iwi affiliations and status. Ta moko is sacred to Maori and is carved into the skin of the face and head, using chisels made of bone or stone by a "Tohunga ta moko", the process leaving the skin with grooves filled with natural pigment.

Some recent examples of the appropriation of Maori art, especially Ta moko and considered offensive to Maori people are discussed below.

The first example occurred recently when Australian fashion model, Gemma Ward appeared in a photo shoot for the Australian edition of "Marie Claire" magazine, wearing a moko painted on her chin. Ngarino Ellis, a senior art history lecturer at the University of Auckland said the use of the traditional facial marking on a non-Maori model was offensive. He said it was insensitive to simply paint a generic design on a person with no connection to the culture. "Marie Claire" later published an apology saying, "We apologise unreservedly if we have caused offence," said associate-editor Anna Saunders; [www.dailymail.co.uk/tvshowbiz/article-2768768/](http://www.dailymail.co.uk/tvshowbiz/article-2768768/)

The second example of misappropriated work is that of Whangarei artist Victor Te Paa, whose art was incorporated on merchandise shown here, sold by "1stnewzealand.com" a Vietnamese company, without any reference to, permission from or benefit to the artist. Noted barrister and cultural IP rights expert, Maui Solomon, who assisted with the Wai-262 claim in 1991, said 'the work of Maori artists is a manifestation of whakapapa and tupuna so when the work is used without permission, it not only causes personal offence, but cultural and moral offence. It is deeply rooted within the rich mosaic of Maori identity and ancestry and so there's a direct relationship between the person, their art and their ancestors. That's often the difference between Maori art and other artworks.'



[www.nzherald.co.nz/northern-advocate/news/article.cfm?c\\_id=1503450&objectid=12331609](http://www.nzherald.co.nz/northern-advocate/news/article.cfm?c_id=1503450&objectid=12331609)

A further example of Maori grievance over mis-use of their art occurred when Nelson artist Nikki Romney created a painting "Taking Tikanga to the World," which shows a globally diverse group of young non-Maori women wearing non-traditional moko against the backdrop of a famous portrait by Charles Goldie. Romney was criticized heavily on social media for the "disrespectful" work and received serious threats to her business. Romney said "art is not meant to be stifled and if we live in a society where art is shut down or restricted, then I believe we have lost who we are – a diverse group of people from different cultures, generations, beliefs and values. Anyone, no matter their religion, cultural or political belief, must be free to express themselves." This is an example of the "new" attitude referred to above. [www.nzherald.co.nz/nz/news/article.cfm?c\\_id=1&objectid=12334335](http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=12334335)

Yet another example of cultural appropriation in NZ art was the painting (left, below) of TVone newsreader Oriini Kaipara (right, below), by Auckland artist Samantha Payne, which clearly depicts her moko kauae, but the painting was created without the knowledge or consent of Ms Kaipara.



tvone news Ms Kaipara

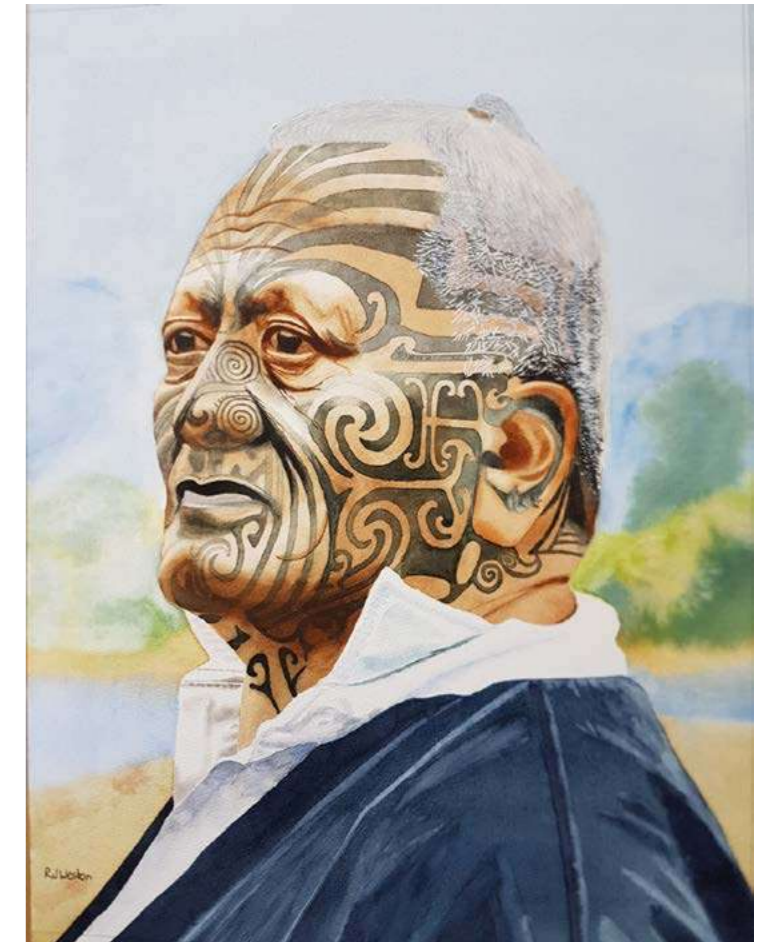
The painting was later withdrawn from sale. Ms Kaipara commented "I'm not against artists, journos and whomever else using my image to promote our ao Maori and Maoritanga but selling MY moko for profit and for YOUR self-gain is damn disrespectful to say the very least." [www.tvnz.co.nz/one-news/Sunday May 10, 2020](http://www.tvnz.co.nz/one-news/Sunday May 10, 2020).

The most well-known New Zealander who wears an extensive and detailed moko is Tuhoē kaumatua Tame Iti. While many dozens of photographs of him can be seen on various websites such as Getty Images and Pinterest, very few portraits of him have been painted. One of these is the (2012) oil painting by Auckland artist, Sofia Minson, which is shown here and was modelled on a photo taken by Jos Wheeler.



Tame by Sofia Minson

This year, I also completed a portrait of Mr Iti, shown here, which clearly depicts his moko. The painting will be gifted to Mr Iti. The artistic beauty and the superb geometry of the moko attracted me to paint this portrait, in addition to the challenge of doing it in watercolour. Furthermore, I considered his pose was especially suitable for a portrait. All these features were originally captured by Birgit Krippner, whose photograph of Mr Iti, along with an article about him by journalist Ann Warnock, were published in NZ Life and Leisure magazine (issue 90, 2020). I therefore sought permission from the subject, Mr Iti, the photographer, and the magazine editor before using their material to create the portrait. Other people might also be involved in the creation of reference material, such as the artist who designed the moko and the artist who carved the moko onto Mr Iti's face. These artists are part of a team involved in the copyright of what is seen in the portrait. I am not Maori and have no connection to Maori culture apart from an admiration for their art and the skill of their artists and so it is especially important that artists like me, seek permission from the subject as well as all others who might hold copyright for the image being used to create a (portrait) painting. These conditions are requirements of entry, among others, to the Adam Portraiture competition that is run by the National Portrait Gallery



Tame Iti by Rod Weston

in Wellington.

Portraits are not seen frequently at watercolour exhibitions and those of Maori even less so. However, the message to take from this article is that artists can create a portrait only after gaining permission to do so from the subject and also from any person who created material used as a reference for the painting, including photographers, magazine editors and journalists. If the painting is to be exhibited and ultimately sold, then the artist must seek clearance from the copyright holder.

## There is no such thing as 'talent' by MARTIN NECAS

Such a harsh and categorical statement published in an arts society newsletter? Pure blasphemy! I think I have some explaining to do before I get pummelled with disused paints, speared with old brushes and dismissed dishonourably from society. Eeek! Maybe I should have kept this piece anonymous after all.

So, before you judge me, please hear me out. It's just that I have never met anyone who has credited their success to "talent". Have you? Surely if talent was a real "thing", then people would acknowledge they have it, similar to acknowledging a fine moustache or big feet. But everyone denies it. Let's suppose for a moment that talent really existed. Imagine how some everyday conversations would go:

You in a café: "Thanks, that's a heavenly coffee. I sure needed that!"  
Barista: "Oh don't mention it, I just make it up as I go. You know, ... talent."

Or, "Congratulations on publishing your PhD thesis, what an awesome achievement!"

Newly decorated Doctor of Philosophy: "It's nothing, really. Somehow, I was born with a unique ability to relate quantum mechanics to material nanoscience. Just talent. Discovered it when I was three. I'm also multilingual and play competitive squash. But, it's all just so easy. I feel like a fraud compared to other people. It's all due to my talent."

Ridiculous, right? You get my point.

Yes, yes, I know some people will learn certain things faster than others. Some people's physical and mental characteristics make them particularly suitable to excel in a particular endeavour. Some people are statistically better drivers than others (women seem to be far better than men) and some people will become competitive athletes and others won't. I, for one, stand no chance of ever becoming a yoga instructor. Utterly inflexible. But my point is that the path to success in any walk of life is not due to some illusive and mysterious thing called "talent". Instead, success is largely due to a combination of quality training, repetition, perseverance and an analytical approach (call it "science"). Or as the saying goes: "practice makes perfect".

Learning to master art is no different. For an individual artist, the steps towards success are incremental and they are also incremental for "art" as a whole. One artist learns from another. We copy, imitate and grow; eventually developing our own style. Art as a human endeavour also evolved in steps from sketching on cave walls with coals and ochre to the myriad of modern techniques and media.

And this brings me to the importance of critical analysis and scientific elements in art. If "talent" was a real phenomenon, don't you find it astonishing that 40,000 years of art history has failed to produce a single prodigy with the natural talent for such basic an idea as a single-point linear perspective? Just picture the monumental achievements of antiquity from the pyramids to the Acropolis. None of it was ever planned or sketched using perspective, the way our own eyes see it; a 3D object on a 2-dimensional plane. The discovery of perspective is credited to Filippo Brunelleschi in the 1400s. But "discovery" is perhaps the wrong term. Brunelleschi did not simply come across perspective by some stroke of luck as the term "discovery" implies. He did not have some superb talent that naturally guided him toward perspective. He was a trained architect, engineer, mathematician and designer. He applied rigorous scientific methods (observation, analysis, experimentation) to uncovering the principles of perspective drawing. He collaborated with others (scholars, craftsmen and artists), wrote treatises on the subject, studied, lost sleep over it, and eventually produced the first truly 3D wire-mesh diagrams and full drawings, the way you would do it today using 3D software. The first such image is of

the Baptistery in Florence. It is astonishing in its likeness to the standing building.

So, next time someone looks at your artwork and says to you: "wow, you are talented, I could not do that!", correct them: "Not at all. It's all training, repetition, perseverance and science". Sadly, they probably won't believe you. The belief in mysterious invisible forces is simply more alluring than the belief in plain old hard work!

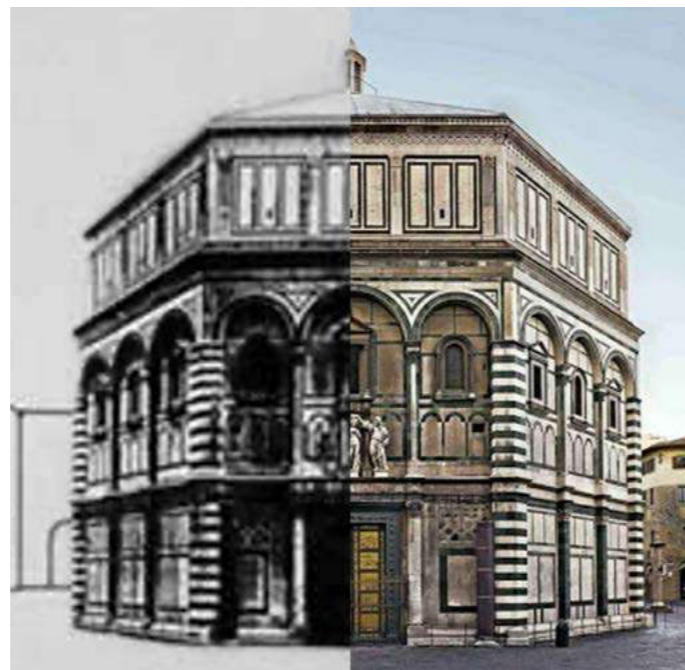


Figure 1: A single-point perspective drawing of the Baptistery in Florence (left) superimposed on a photograph of the real building.



Figure 2: A fast-and-loose landscape watercolour painting of the Narrows Bridge in Hamilton (author) with application of linear perspective shown.

### References:

1. Edgerton, S. (1973). *Brunelleschi's First Perspective Picture. Arte Lombarda*, 18(38/39), 172-195. Retrieved October 14, 2020, from <http://www.jstor.org/stable/43133328>
2. Trachtenberg, M. (2014). *To Build Proportions in Time, or Tie Knots in Space? A Reassessment of the Renaissance Turn in Architectural Proportions. Architectural Histories*, 2(1), p.Art. 13.
3. Harris, B. & Zucker, S. (2012). *Linear Perspective: Brunelleschi's Experiment. Khan Academy*.

Class 2021/1

## Weekend Workshop

### STEP BY STEP WATERCOLOUR

Tutor: Jacky Pearson

Dates: 27–28 March 2021

Times: 9:30am–5:00pm

Venue: Karori Arts Centre, 7 Beauchamp Street, Karori, Wellington

Class level: Beginners and early learners

Student fee: \$190 – includes materials

Jacky Pearson tutors at venues across New Zealand and overseas. She has an excellent reputation as a teacher. This workshop provides step by step demonstrations with plenty of individual attention. Handouts and reference material are provided as well as 3D teaching models. A range of topics will be covered, including colour mixing, composition, tonal effects, brush handling, drawing, and perspective.

All materials are provided. Come and have fun getting started or improving.

To book this workshop, please email [bookings@watercolournewzealand.nz](mailto:bookings@watercolournewzealand.nz)



Matakana, N Auckland, NZ by Jacky Pearson

## Weekend Workshop

### For the Love of Landscape

Tutor: Bernadette Parsons

This workshop will be held in 2021 and those registered in 2020 will be given priority.

Dates: to be announced

Class 2021/2

## Review of workshop 'Perspective Applied en Plein Air' with tutor Charlotte Hird by HANNAH MARTIS

In her August workshop Charlotte guided us through the principles of perspective, showing us the world from a new angle. There was a range of experience in the class, but Charlotte was able to engage and challenge all. We started with basic guided drawings, before heading outside to test our skills. On the first morning the weather was overcast, so we took advantage of the Karori library's large windows overlooking the street. We had many onlookers admiring our work - even the sun came out to watch. On the second day, after working through advanced exercises including adding figures in drawings, we braved the warmer winter weather and went on a "church crawl", drawing some of the fascinating architecture on offer. Karori is a great location for practising perspective en plein air, with plenty of weatherboard homes. The churches provided a challenging opportunity to push our skills further. We completed one or two drawings at each location. Charlotte was an attentive tutor, giving us tips and guidance. Thank you Charlotte for an interesting and challenging workshop.



Charlotte tutoring

## Review of workshop 'Power of Tone' with tutor Min Kim by SUE WILD

Min's workshop refreshed my love of watercolour and inspired me to a new approach. She emphasised the need to develop a clear concept of tone along with the habit of painting from the shoulder and learning to make brush strokes with perfect pressure – practicing five hours daily will help with that, she says! She recommends avoiding impairing your hands by the use of hammering tools, which counts me out!

Her image design always includes the four seasons – hot to cold – and the full range of paint consistency, generally 50% tea, 40% coffee and 10% butter.

Her brand of paints, Shinhan, offers the vibrant pigments that we see in her works and, interestingly, she advises selecting a personal colour, "otherwise the painting is anyone's."

We were charmed to watch Min painting. She becomes engrossed in passion for her subject. She paints with the freedom and control of experience, drawing with the brush, letting the water play and the picture evolve.



Min in action



# OUTDOOR PAINTING

## WELLINGTON GROUP 10:00am.

- Sunday 13th December Queen's Wharf Outer-T, Wellington Waterfront  
Sunday 17th January Royal Port Nicholson Yacht Club, Oriental Parade, Oriental Bay  
Sunday 21st February Khandallah Shops, Ganges Road, Khandallah  
Sunday 21st March Wellington Botanical Gardens Duck Pond, Glenmore Street

Painting will be followed by coffee/brunch at a nearby café.



Outdoor painting organiser Martin Jenkins braving winter chill

## OTHER DATES for your Diary

- 4-7 December **Paintaway** to Mount Ruapehu ski lodge (see page 9)
- 2021**
- 31 January Entries for the **Summer Competition** close at midnight (see page 11)
- Sunday 7 March **Watercolour New Zealand AGM:** 2pm at Karori Arts Centre
- 7-11 May **Paintaway** to Methven (see page 9)
- 27-28 March **Workshop** for beginners and new learners - tutor Jacky Pearson

### Welcome to our new members

Denise Dellow, Christchurch  
Samantha Hart, Wellington  
Miriam Cutforth, Auckland  
John Newman, Gisborne  
Owen McCarthy, Lower Hutt  
Allan Jonassen, Blenheim  
Gabriel Salas, Wellington  
Bridget Kelly, Wellington  
Samuel Hudson, Christchurch  
Kia Carolina Silvennoinen, Wellington  
Flynn Menzies, Wellington  
Ari Menzies, Wellington  
Ann Breen, Wellington  
Sankar Ramasamy, Wellington  
Naomi Waite, Wellington  
Katrina Anne Lloyd, Wellington  
Terry Salt, Greymouth

SALE ENDS 24/12/2020

MAKE YOUR CHRISTMAS CREATIVE WITH

**Gordon Harris**  
THE ART & GRAPHIC STORE

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[www.gordonharris.co.nz](http://www.gordonharris.co.nz)

## Watercolour New Zealand

### Christmas Party

at Portofino Restaurant, Wellington  
Sunday 13 December from 12pm

Meet at Portofino at 12 noon, after the Monthly Painting Group on Queens Wharf (10am-12pm)

Please email [bookings@watercolournz.co.nz](mailto:bookings@watercolournz.co.nz) with 'Christmas Party' in the subject line to reserve your seats.

#### Come and learn watercolours

with experienced tutor Jacky Pearson at the Hutt Art Society: fortnightly basis, term 1, 2021 starts early February. If you live further afield you may wish to join in my Wednesday online real time Zoom classes. Beginners to experienced are welcome.

Please contact Jacky for more info: [jacky@jackypearson.co.nz](mailto:jacky@jackypearson.co.nz) see website [www.jackypearson.co.nz](http://www.jackypearson.co.nz)

#### Workshop – 'Emphasis on paint application and colour'

6 March 2021 Fee: \$45.00 per person

at Wellington Art Club, 27 Chelsea Street Miramar Wellington  
Tutors: Helen Wilson 9.30am-12.30pm, John McDonnell 1-4 pm

All fees go to Wellington Art Club

Email: [wellingtonartclub@gmail.com](mailto:wellingtonartclub@gmail.com) to register interest