



Spring 2018

## The Real Value of Art

You won't find many in the philanthropy and not-for-profit sector who would disagree that art and creativity are fundamental in building a healthier society. In fact, across society this view is supported, and here in Aotearoa New Zealand research from Creative New Zealand (2014) shows 82% believe that the arts help improve society; 86% say they learn about different cultures through the arts; 88% that the arts are good for you; 90% of New Zealanders are engaging in the arts and 74% of New Zealanders believe art contributes positively to our economy. Further afield, the Community Development Investment Review (Federal Reserve Bank of San Francisco) has demonstrated that creativity can encourage civic engagement, build resiliency and contribute to quality of life. More and more studies are highlighting the positive outcomes that art and creativity can have on community and well-being.

It's heartening to see that artists and art groups across the country who focus on such outcomes are getting support from those who recognise that the value of art is well beyond a price tag and that engagement with art and artmaking processes is vital in achieving them.

*(This is an extract from an article originally published in Philanthropy News Issue 72, Dec 2017. To read the full article visit [philanthropy.co.nz/real-value-art](http://philanthropy.co.nz/real-value-art))*



This mural of elephants can be seen on a wall on Manchester Street (not far from Tuam Street). The artist is Owen Dippie.

### this issue

The Real Value of Art	P.1
Art Class	P.2
Art Class (contd.)	P.3
What's the Buzz?	P.4
What's the Buzz? (contd.)	P.5
From Further Afield	P.6
Next Up	P.7
Curtain Call	P.8

## Intro to Acrylic Pouring

By Hilary Barrer

Acrylic pouring can also be called fluid art, liquid art or flow art. It is a fun process that can be a bit messy but which can produce all sorts of different, pleasing organic effects on many different substrates from canvases and wood panels to table tops, for example. The acrylic paint is mixed with a pouring medium and a touch of water to produce a runny consistency where the paints react with each other as they flow around the substrate to produce marbled effects, rich coloured glazes and other organic motifs. Yes, the basic technique is fairly simple but be prepared to relinquish control of the final outcome which is very much dictated by the paint consistency, your choice of colours, the brand of paint and finally the technique used to pour the paint.



429 x 682 mariabrookesart.co.nz

The **basic recipe** is to mix acrylic paint with a pouring medium such as Liquitex Pouring Medium, Floetrol, Golden GAC800 or PVA glue. As far as the paint/pouring medium ratio is concerned, the options vary: from one part paint/one part pouring medium, to two parts paint/one part pouring medium or one part paint/two parts pouring medium. Different artists prefer different ratios. (As you experiment you will come up with the best recipe for yourself and the brand of paint used.) Add a small amount of water – again this will depend on the paint brand as some are thicker than others and so require more water. Aim for a consistency of single cream although some techniques such as the tree ring pour technique do better with a slightly thicker consistency. Silicone oil (a few drops only) can be added to the paint to help create **cells** where the top colour separates and the colours underneath show through in round or organic shapes. Lightly **torching** the surface of the painting while the paint is still wet helps create cells and pops any air bubbles that might be in the paint.

There are many different pouring techniques. The basic ones are a **puddle pour** where layers of each prepared colour are poured onto the canvas one on top of the other to form puddles of colour. The canvas is then tilted so the paint flows over the whole canvas and down the sides.



Example of puddle pour (Pinterest).  
Artist unknown.

# Art Class

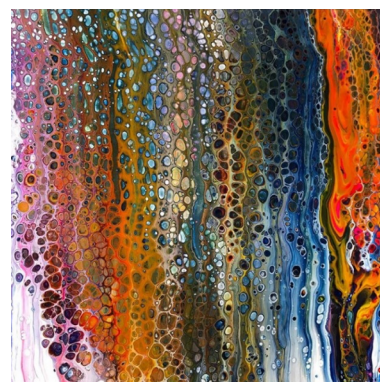
The other main pouring technique is a **dirty pour** where layers of each prepared colour are put into one cup and then poured over the surface, spreading when the canvas is tilted. A variation of the dirty pour is a **flip cup** where the canvas is inverted over the cup containing the paint and then both are turned upside down without any paint escaping. The cup is then lifted off the surface allowing the paint to escape.



Tree ring pour by Mixed Media Girl.

Another variation of the dirty pour is the **tree ring pour**. Here the paint is slowly and carefully poured using a small circular movement onto the surface of the canvas which has been covered in a layer of wet paint (usually white or black). A tree ring pour is usually poured onto the centre of the canvas. A travelling tree ring pour is poured around the canvas. In both cases the canvas is tilted so that the paint spreads over the surface and sides.

The last technique I would like to mention here is **swiping** where something like a piece of cardboard (even an old credit card or similar) is dragged very lightly over the surface of the acrylic paint (usually the paint has been poured in lines across the canvas) allowing the colours to mix and promote the creation of cells.



721 x 721 owatrolusa.com

The above is just a very quick introduction to some aspects of acrylic pouring. There are many variations on the above techniques so if you are interested in trying these out I would strongly recommend searching acrylic pouring (or fluid art) on line and watching some of the innumerable YouTube videos that are out there. There are a lot of inspiring ideas people have come up with (have you ever thought of pouring paint into a colander or sink insert and watching it spread out over the canvas?). Or if you prefer, there are many books available on the subject of acrylic pouring.

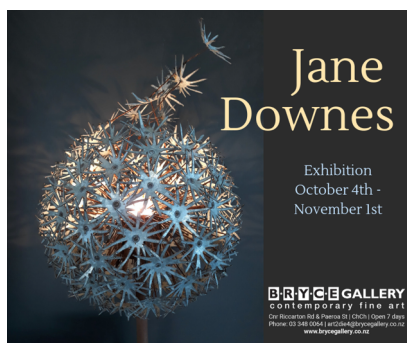
So if you like to experiment with colour and paint in an organically flowing way then this is a good style for you. Just give it a go. You will be amazed at what you achieve. And, as a bonus, it is a fun and freeing process that inspires creativity!



# What's the Buzz?

The Arts Scene in and around the Selwyn community is a veritable hive of activity. Should you find enough time to put down your pencil or paintbrush, be sure to visit these events for inspiration and a bit of socializing with the locals.

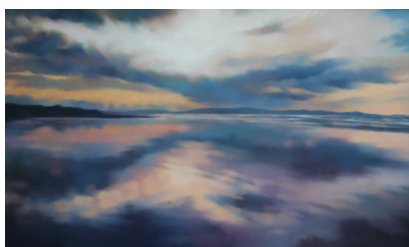
## October



### Jane Downes Exhibition

- Bryce Gallery, Christchurch
- 4th October - 1st November

Jane works as a full time Sculptor/Designer from her home in a secluded valley near Little River on Banks Peninsula where she works mainly in recycled metal.



### From the Mountains to the Sea - ki uta i tai

- Down By the Liffey Gallery
- 1 James Street, Lincoln, New Zealand
- 3<sup>rd</sup> – 28<sup>th</sup> October

An exploration of water and the life that it supports as it moves through the land and onto the sea. Featuring Mike Glover, Rachel McRobb and Andrew Lyons



### Flower Portraits by Sarah Deans

- Fo Guang Yuan Art Gallery
- 2 Harakeke St, Riccarton, Christchurch
- Tuesday - Sunday 10AM - 4PM (Open on Public holiday)

Sarah's paintings are characterised by her bold use of colour and tone. In her work, Sarah explores the influences of the subconscious and spirituality on her experience of her subjects. Recently she has been focusing on achieving the same effects with oils and has particularly enjoyed the increase in size as it allows her to more easily obtain a rhythm and flow to her work.

### Zonta Ashburton Female Art Award 2019

- Ashburton Art Gallery

Entires are now open to ZAFAA19! This annual award exhibition is especially for female visual artists working in the wider Canterbury area. It acknowledges excellence in emerging and mid-career female artists as well as providing a platform for female youth.



# What's the Buzz?



## Selwyn Gallery Anniversary Exhibition

- Selwyn Gallery
- 28 September – 1<sup>st</sup> November

Selwyn Gallery continues its twentieth anniversary celebration this October with a range of works from private collections for the Anniversary Exhibition. The works have been purchased from Selwyn Gallery, Artweek and October exhibitions through the years – some pre-dating Selwyn Gallery and Artweek. Over fifty pieces from twenty one artists in a wide range of mediums, will be on display.

## November



## Joseph and the Amazing Technicolor Dreamcoat

- Centrestage Rolleston
- 15 November - 24 November 2018

A hit musical with lyrics by Tim Rice and music by Andrew Lloyd Webber. The story is based on the "coat of many colours" story of Joseph from the Bible's Book of Genesis. This was the first Lloyd Webber and Rice musical to be performed publicly and 2018 sees it in its 50th anniversary.

## Meetings



## Selwyn Arts Heart AGM

- Rolleston Library
- 12th November
- 6.30pm

All are welcome to attend the Arts Heart AGM.

Email [secretaryartsheart@gmail.com](mailto:secretaryartsheart@gmail.com) for more information.

## Ongoing...

### Lakeside Gallery

- A painting group meets every Wednesday 10am to 2pm.
- A tutored art class is currently running every Thursday evening 7 - 9pm
- Life Drawing classes (non tutored) run regularly on Wednesday evenings.

Enquiries for all these groups to Averil 027 820 3045.

[The following is an extract from an article called "For Love and Money" written By Lori Woodward. For the complete article refer to [FineArtViews Newsletter | Tuesday, June 19, 2018 | Issue 3151](#). It's the fine balance between love of a craft and financial reward that many artists seek, from full-time commercial artists to passionate part-timers.]



## For Love and Money

### Whom Do You Paint For? Yourself, Your Collectors, or Both?

There are many fine artists making a terrific living today who worked previously as graphic artists. These are the ones who learned the basics and foundations of good design and drawing, learned self-discipline in order to make their deadlines, and paid the bills by doing the work for someone else. Many of them later slipped easily into a career in fine arts and today, enjoy painting for love as well as money.

You can make art for the love of it; you can make art for the money. Commercial artists work for the money. Fine artists are supposed to love what they do - and not be bound by the desires of their collectors. But what if you... yes, you... could paint what you love and build a collector base for it?

### Build Your Skill Set By Narrowing Your Focus

Artist's skills are built like a structure - first the foundation of knowledge, then the layering of practice - then adding more knowledge, followed by practice and experimentation. Your expertise grows like a building - one brick at a time. For some reason, *we don't fully understand what we learn until we put it to use in our work.*

Where to focus...? Have you determined your favorite medium, and are you working towards mastering that medium? Do you use the best materials - substrate, brushes... the quality of your tools and materials determine how professional the final product looks. For example, I am not a good watercolor painter when I use less than the best, mould-made watercolor paper and kolinsky sable brush. When I use inferior materials, I paint like an amateur, no matter how hard I try.

Years ago, Richard Schmid talked with a group of us about painting what we love and learning everything about it. He said we'll naturally be more interested in working with something that excites us than with something we think we "ought to paint". That got me thinking... although I am pretty darned good at painting people and still life, I have to say that landscape trumps the other subject matter when it comes to what my heart adores. But, landscape is more difficult for me... Yeah, I have made a lot of money over the years painting portrait commissions and still life, but what if I got really, really good at painting landscape? Wouldn't I be happier if I were famous for something closer to my heart than something I'm merely good at?

What if I could make just as much, or more money painting the subject matter that truly motivates me? Since it is a given that in order to attract a collector clan, I'll need an easily defined, connected body of work with a unique style, why not make that body of work something that I'll never tire of? It's certainly something to consider... especially since I am a "fine artist" and not a commercial one.

# Coming up

In our next edition:



## **Tips for Entering your first Art Exhibition**

- Thinking of entering your first exhibition? With the 17<sup>th</sup> Annual Arts Heart Exhibiton on the horizon we share some tips for those who might be thinking of entering an artwork for the first time.



## **Getting involved in the arts in Selwyn**

- We profile some of our local arts groups and organisations. It may inspire you to try something new, or help you to network with others with a similar interest.



# Curtain Call



## Arts Heart Committee

### **Chairperson / Treasurer:**

Wendy Rockhouse  
027-434-7681

### **Secretary:**

Suzanne Pickford

### **Committee Members:**

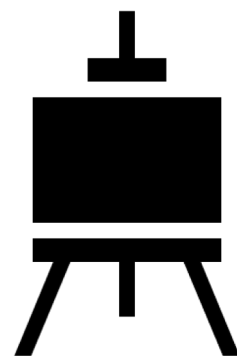
Judith Wenborn  
Hilary Barrer  
Jill Pickford  
Prue Thornton  
Janis Wasserman  
Margaret White

### **Contact us:**

[secretaryartsheart@gmail.com](mailto:secretaryartsheart@gmail.com)  
[artsheartselwyn@gmail.com](mailto:artsheartselwyn@gmail.com)

If you would like to join as a member of Arts Heart please contact us on the email provided above for access to an application form.

If you wish to be featured in future issues, please contact us on email provided.



## Calling all Artists

Now is the time to start working on some exhibition quality items, and ensure that the 2019 Annual Arts Heart Art Exhibition will be your finest work. Enter the date in your calendar, and set regular reminders to check your progress.

### **The 17<sup>th</sup> Annual**

### **Arts Heart Art Exhibition**

**5<sup>th</sup> - 7<sup>th</sup> April 2019**

We look forward to seeing what you produce over the next seven months.



Join our facebook group  
[www.facebook.com/groups/Artsheartselwyncentral](https://www.facebook.com/groups/Artsheartselwyncentral)