

2019 WANAKA AUTUMN ART SCHOOL

(Upper Clutha Community Arts Council)

April 23 to 27 (Tue-Sat) 2019

Co-ordinators: Robyn van Reenen and Dennis Schwarz

Organiser: Robyn van Reenen

641 Ballantyne Road R.D.2 Wanaka

Phone: 03 443 1810, 027 443 1812

Email: rvr@cleangreen.co.nz

For this, our 30th annual school, we're delighted to offer you an exciting programme with highly talented tutors from New Zealand and Australia. Some are new to us, others are returning from previous years. The school is based at the modern Mt Aspiring College campus with practical classes exploring the district. We look forward to a stimulating week in the stunning autumn environs of Wanaka - an opportunity for learning and exchanging ideas and techniques as well as meeting a variety of people with diverse interests.

Classes are limited so please register early to avoid disappointment. We *may* take bookings after the closing date, but classes may also have to be cancelled if there are insufficient numbers by that date.

Updated information on the availability of classes will be posted on our website:

www.autumnartschool.net.nz Where a class is full it is always worth contacting us to put your name on the waiting list. People do cancel and there is a chance you will get in.

PROGRAMME:

All classes, unless indicated otherwise, will run from Tuesday to Saturday with registration from 8.30am on the first day. Normal hours are 9.30am to 4.30pm although these are flexible according to class activities.

A **social hour** will be held at the end of classes each day - a chance to meet participants on other courses and hear from a number of our tutors discussing their work.

On **Friday** evening there will be a casual meal available at the College. Bookings for the meal must be made prior to the school. Please include payment with your enrolment. Friends are also very welcome.

A **Mini-market** will be held following classes on Thursday. Both tutors and participants are invited to sell anything they produce themselves.

FEES:

See 'Course Details' for fees which all include GST. Please note that for some courses an extra charge will be required to cover materials, models, etc. Where these charges are not included in the brochure, they will be paid to the tutor during the course.

CANCELLATION OF CLASSES:

The organisers reserve the right to cancel classes if necessary. This will be decided by March 23 and fees will be refunded in full.

If students cancel before March 23 a refund of fees paid less an administration fee of \$30 will be made.

Refunds will not be given for cancellation after this date unless we can fill your space. All applications for refunds must be made in writing.

REFRESHMENTS:

Lunches at a reasonable price will be available on campus. Tea and coffee will be provided each day.

ACCOMMODATION:

A wide variety of accommodation is available in Wanaka including several backpackers' hostels, motor camps, lodges, B & Bs, private holiday houses, motels and first class hotels. Students are to make their own arrangements. Information is available on www.lakewanaka.co.nz

COURSE DETAILS AND TUTORS

Class No. 901 - fee \$420

WRITING – UNLOCK YOUR POTENTIAL

Tutor – FIONA KIDMAN

When the writer sits down to write it is a matter of deciphering something already there, something you have done 'in the deep sleep of your life,' as French writer Marguerite Duras once said. In this course, Fiona will encourage participants to unlock their potential as writers and explore the possibilities of their imagination. There will be a focus on writing memoir but several facets of good writing practice will be explored, whether for fiction or creative non-fiction. It is not necessary to bring work at the beginning of the course but those who wish to have assessments and critiques of pieces they have already written are welcome to do so. The submissions should not exceed 2,000 words or thereabouts.

Fiona is a novelist, short story writer, memoirist and poet. Over a fifty-year writing life she has also worked as a librarian, a screen writer in the film and television industry, and as a radio producer. She has written or edited more than 30 books. Her awards include the Katherine Mansfield Fellowship, the Prime Minister's Award for Literary Achievement in Fiction, and the Creative New Zealand Michael King Writers' Fellowship. Her books are widely translated. Her recent novels include The Infinite Air, All day at the Movies and This Mortal Boy (shortlisted Heritage Fiction prize 2018). She holds a DNZM, OBE and the French Legion of Honour. She aims for a safe, relaxed environment in her workshops.

Class No.902- fee \$420

INTRODUCTORY DRAWING & PAINTING

Tutor – NOREEN MELVIN

If you love art and want to learn many of the skills behind drawing and painting in acrylics this course is a way to begin the journey. The course is based on teaching methods suitable for beginners and builds a range of individual styles and skills. Students are encouraged to explore drawing and painting to lay down foundations for future art making. Noreen is passionate about everyone being able to draw, through learning to "see" artistically and moving into working with colour. This course is about breaking down the barriers people have about art making and creating a learning environment that builds confidence and excitement in the processes of art creation.

Noreen has taught, lectured and advised in art and art history for many years in schools, workshops and teachers college. She has worked as a curriculum adviser for the Ministry of Education and senior adviser for the Education Council.

Class No. 903 – fee \$420

WATERCOLOUR MAGIC

Tutor: JACKY PEARSON

Come along and brush up on your watercolour skills. Watercolour is the best medium to produce beautiful light effects. Jacky will show you how to produce flowing washes, lost and found edges and loose, bold brush strokes. Watercolours are the most versatile of all the mediums and a good knowledge of pigment and water balance is essential and will be the theme of the course.

We will paint a variety of subjects: landscape, skies, buildings, boats and water, trees and figures. Jacky will cover the three important steps for creating a sense of space: atmospheric and linear perspective and

stacking. She will demonstrate techniques step by step and give you plenty of time to practise. Generally you will paint a full painting every day with build up exercises each morning. To make the most of the beautiful landscape there will be an outdoor painting opportunity and for early risers optional sketching before breakfast on some days and a cafe warm up afterward!
The course will suit beginners, intermediate and experienced.

Jacky is an experienced watercolour tutor teaching workshops around the world and in New Zealand where she lives. She is passionate about the beautiful light effects that can only be achieved through watercolours. She is easy going and instructive allowing students to gain the confidence to master this wonderful and exciting medium. Her work features in many international books, calendars and magazines including the prestigious North American books Splash 11 and 16. Jacky is frequently asked to judge art competitions and her work represents New Zealand in the International Watercolour Museum in Mexico. She is the recipient of numerous national and international awards. She has recently been filmed painting a portrait for an Australian TV series, Colour in Your Life, currently being broadcast worldwide. www.jackypearson.com

Class No. 904 - fee \$420

THE PROCESS OF PAINTING

Tutor – DAVID RYAN

Discover the principles behind our vision that are critical to our ability to paint and find the visual equivalents to express your observations, perceptions, ideas and emotions in painting.

Each day participants will deal with different exciting and hands on techniques including:

Intuition and Improvisational Techniques - From Observation to Studio Painting.

Cultivating visual clarity and perception through improvisation including spatial awareness, movement and direction and tonal space and traditional compositional dynamics and structure.

Contemporary Landscape Painting - from Plein Air to the Studio

Participants make direct 'plein air', one-sitting paintings in the morning and in the afternoon work in the studio to develop a more individual and sustained work exploring new and traditional directions and techniques.

An Intuitive Approach to Understanding Colour. We discover the techniques of painting using the secrets and magic of colour relationships including Saturation and Tonal Value. Mixing colours in perfect pitch, Colour Relationships. Colour Mapping. Colour Transitions and Colour Glazing.

The mornings will be devoted to explorations, which will address the above aspects of painting. The afternoon is reserved for your independent work to gain greater insight into how to use the techniques more effectively in your work with individual critique and group discussion in a serious (but fun) and supportive atmosphere.

Beginners, intermediate and advanced levels are welcome. Medium: Acrylic, oil or watercolour.

David is a traditionally trained full time professional artist with undergraduate and postgraduate studies at Central School of Art, the Victorian College of the Arts and the University of Melbourne. Masters at RMIT University, Melbourne.

A former senior lecturer in art at RMIT University, Melbourne. With over two decades of teaching experience and over 22 solo exhibitions in Sydney, Brisbane, Melbourne, Auckland and Nelson including Whitespace Gallery, Auckland, The Suter Art Gallery, Nelson and 10 at the Ray Hughes Gallery, Sydney; and over 33 group exhibitions including National Gallery of Australia, National Gallery of Victoria, Art Gallery of NSW, South Australia, West Australia, Tasmania, Australian Centre for Contemporary Art, the University Art Museum Brisbane, Port Jackson Press, Melbourne. Whitespace Gallery, Auckland. Auckland Art Fair. Atelierhaus, Gissen, Germany. Represented in New Zealand by Whitespace Gallery, Auckland

Class No. 905- fee \$420

HISTORY AS A PAINTER'S TOOLBOX

Tutor: JENNA PACKER

History as a tool box: ways of learning from the past and applying this to your current painting practice. I will take students through a range of painting exercises each focused on a different aspect of painting, showing how we can use examples of paintings past to invigorate and problem solve as contemporary painters.

We will be working in acrylics in order to make best use of our time and because they best approximate a whole range of paint mediums. Using historical examples, we will focus on understanding colour, tone, brushmarks, and composition – including the language of shapes.

Beginning with exercises based on the work of painters such as Giotto (14th C) to Dubuffet, Tony Fomison or Frances Hodgkins (20th C) we will be developing a set of skills and a way of seeing how and why a painting works for us. I believe in learning from the past, and using that knowledge to create something new and authentic. To do this, and not simply imitate, we must understand what really makes up the workings of a painting. We will have time during the class to apply what we are learning and to experiment with integrating this into our own work.

I want students to come away from this class with the tools for usefully 'deconstructing' a painting, whether it be medieval narrative or contemporary abstract, and for thoughtfully 'constructing' their own work. These are "tools which I use continually, whenever I feel stuck or at a loss in my painting practice: I have picked them up over time and in many places, and I find them incredibly useful!

After graduating from Ilam School of Art in 1988 with a Bachelor of Fine Arts, Jenna went on to complete a Bachelor of Arts in History (First-Class Honours) at the University of Canterbury the following year. Through the 1990's she continued her art training with time spent at the Glasgow Print Workshop, Otago Polytechnic, The Slade School of Art (London) and La Rouelle Studio (France). A painter, printmaker and illustrator, Packer has been exhibiting her work since 1990 both within New Zealand and abroad. After several years living in France she returned to Waitati, coastal Otago, where she lives with her husband and two sons. Her most recent work draws on concerns about the politics and impacts of climate change, as well as her interest in social history [The Water Project at www.thewaterprojectnz.org and The Art of the Deal, www.milfordgalleries.co.nz] She is represented in Dunedin and Queenstown by Milford Galleries .

Class No. 906 – fee \$420 + materials \$30

THE ART OF NATURE JOURNALING

Tutor: JO OGIER

Nature Journaling is a wonderful way of making your own study of the Natural World around you. The main emphasis is on YOUR observations of nature - recording and reflecting on what you have seen or discovered. It can be done anywhere: from just looking out your window at home; to what you see on a walk to the park or through the bush; a field trip into the mountains; or it may also be just be what is happening in the vegetable garden. Nature is everywhere ready to be explored.

This fun and interactive workshop will help you to begin or extend your nature journaling skills. With the fantastic surrounds of Wanaka, we will be spoilt for choice with subject matter. We will explore working in the environment through field sketching which will include different landscapes, creating your own trail guide, botanical subject matter, and hopefully some wildlife. Then from within the venue we will explore more close up and detailed works from collected subject matter such as, seed pods, leaves, feathers and insects. We will cover: Basic drawing skills, including the use of line and tone to create form; drawing to scale; creating perspective and elements of composition. Mediums used will include pencil/ graphite, pitt charcoal pencils, ink pen, coloured pencil and/or watercolour. Guidance on working in the field, composition, page layout, fun ways with text and suggestions of other exercises will also be given.

Different approaches to nature journaling and mediums will also be explored through examples and experimentation.

Jo is a Master of Fine Arts graduate from the Otago School of Art (2000), and also holds a Graduate Diploma in Plant and Wildlife Illustration (NSW Australia 1995), along with a series of scholarships and awards - including the William Hodges Fellowship 2000.

She has exhibited extensively in New Zealand and in several group shows internationally. Her work is held in public and private collections throughout New Zealand. Jo has also completed a number of large scale commissions for The Otago Museum, The Nelson Provincial Museum and The Department of Conservation.

Her work is primarily concerned with issues of conservation and ecology. Jo currently works full time on her art and lives in Sumner, Christchurch with her husband and two dogs.

Class No. 907 - fee \$420 + \$95 materials

STENCILLING

Tutor: FLOX

Teaching has become a natural evolution within Flox's practice and her highly sought-after courses are a must for students of all abilities. The workshops are a platform for sharing knowledge and processes that the artist has gathered across her artistic lifetime.

During the course, participants will be guided through a series of stencil cutting and spray painting activities, learning about the tools and techniques involved.

This workshop is an opportunity for participants to delve deep into the different stencil styles and cutting techniques, while learning how to apply and paint these as multi layered artworks.

Students will finish the week with an armful of hand cut stencils, test paints and final artworks on supplied wooden boards.

An aerosol and stencil artist with a fine art degree, Flox first made her mark on the inner cityscape of Auckland in 2003. Her trademark native birds, ferns and flowers are a celebration of Aotearoa's environmental taonga. Vibrant, confident colour; and scale combined with delicacy contributes to the magical transforming of grey walls into vibrant depictions of the natural world.

Flox swiftly expanded her practice into prints, publications, murals, graphic design, live painting, passion projects, workshops, collaborations, charity work and both group and solo exhibitions. Her accessible narratives have broadened her appeal and shaped her into one of New Zealand's most recognised contemporary artists.

Class No. 908 – fee \$420

TRAVEL PHOTOGRAPHY

Tutor – DAVE WETHEY

This course covers a wide range of subjects from simple, effective, documentation of your travels to shooting for specific outcomes. It will include both technical, compositional and design aspects.

Subjects will include:

- Travel/feature photography for illustrating articles, personal use, presentations and social media.
- Photographing people and making the most of opportunities ranging from friends and family to those from different cultures.
- Understanding how to turn the mundane snap into a head-turner.
- Planning for specific uses such as magazine use, web pages and presentations.
- Favourite equipment to travel with.
- Processing images for web pages including social media such as Facebook and Instagram, and web pages including both private and for business use.

Technique includes appropriate shooting modes, correcting exposures and using ISO effectively.

Creative topics will cover getting the best out of your lenses, understanding the impact of an image, how images work for the reader, on a page and what can be improved in post-production. Outcomes will include work suitable to be used for sharing with family to business use, web sites including social media, presentations, portfolios, print and display. This will incorporate effective editing and learning how to crop images for impact.

This course is for all levels of experience. Photography may be an important tool for your business. You may want to understand your camera and lenses to get more out of them. Or making the most of those moments and successfully capturing family, friends and travel opportunities may be important. It is a hands on, practical workshop in easy to understand language with notes provided.

A digital camera is recommended (as well as a cell phone) and a laptop computer and a mouse for editing is valuable.

Dave runs an imaging and photography consultancy and comes from a professional career spanning three decades in the newspaper industry where he worked as a chief photographer, a specialist in digital imaging and as an illustrations editor. He has been involved extensively in the implementation of digital technology and has comprehensive knowledge of digital cameras, applications, systems, digital management and publishing. He specialises in teaching and training in photography, digital imaging, design and the effective use of images for businesses, tertiary education institutions and personal tutoring and mentoring.

Class No. 909 – fee \$420

LANDSCAPE & PORTRAITURE PHOTOGRAPHY

Tutor: DAVID OLIVER

“All the technique in the world doesn’t compensate for the inability to notice.” Elliott Erwitt

Portraiture: will cover the use of natural light, how that affects the subject you are photographing, how to get great expressions from your sitter and make them feel relaxed. It will show work from masters from the past up to the current masters. David will work hands on with each student demonstrating how to take the perfect portrait. Bring cameras and a short telephoto if possible. David is a Nikon shooter so he will have portrait lenses with him for Nikon users.

Landscapes: will teach what to look for in the landscape. It will cover composition and how to use it to strengthen your images, when to choose B/W over colour.

David maintains that emotion is the most important element in a photograph, and this area will be studied.

You will shoot sunrise one morning, which will mean early start, early finish; and vice versa – a sunset shoot with a later start.

The programme will be based around the weather so obviously if it’s raining they will be portrait days.

David views life through a lens. His work takes him all over Australia and across the world shooting weddings, portraits and landscapes. His ability to capture incredible images has been recognised not only by his clients, but by his profession. He is a Grand Master of the Australian Institute of Professional Photography and an ambassador for Nikon and Epson.

Class No. 911- fee \$420 + \$140 materials fee.

MIXED MEDIA

Tutor: LYNN TAYLOR

This workshop explores a variety of acrylic paint and screenprinting on paper, fabric and mdf board processes towards creating collage and assemblage in either a 2 or 3 dimensional way. Mixed media collage or assemblage refers to assembling a variety of materials into one piece. In collage/assemblage there is no restriction as to the materials/processes that can be used however we will limit our focus for practical reasons. The materials have been described and the processes will include creating textured acrylic paint surfaces (palette knife, gesso and impasto), making backgrounds, layering paint, sanding surfaces to produce a multi-colored patina, stencilling, image transfer, dipping objects, making imagery for and processing a photostencil screen and screenprinting.

As the week progresses the outcomes of these will then be considered, selected, evaluated, cut, layered and 'played with' to ascertain the direction individuals want to go in. It is envisaged the collage or re-assembling will translate into a pattern through repetition of a unit, 2-d relief wall art built from laser cut shapes or 3-d assemblage (puppet/ building/ blocks). This part of the workshop is concerned with composition and visual problem solving, utilising elements and art /design principles to organize the various elements in your artwork. Other new processes will come into play: stitching, piercing, cutting, folding, drilling, joining shapes, etc. but you can always go back and produce additional elements you may need.

It is not necessary to consider what you may want to work with before you come to the workshop, there will be plenty of resources to springboard ideas. However, if you are already undertaking an art project, or have something you have 'collected' (like found objects, doll's body parts, clock mechanisms, vintage papers, test pots of acrylic paint, etc.) and have been meaning to use this could be the chance to liberate them!

A general materials list will follow. The materials fee includes what you need for the demonstrated processes, the purchase of some 3 mm laser cut shapes, photo emulsion and a screen and squeegee which you get to keep.

Lynn Taylor overlooks the harbour while creating in her studio at Portobello, a symbiotic parallel to the historical, mapping and nautical themes she focuses her research on. She works with a printmaker's sensibility across different mediums, with a preference towards ones that involve light and printing in the processing. Photo stencils, solar plate, cyanotype and photography mediums rotate, collage, mix and layer together in seeking things that lurk under the surface. In two parallel streams she works as a visual artist and an arts facilitator, a praxis that is often linked with residencies and being called upon to judge awards. Also a SciArt research assistant, she works in collaboration with others to encourage community groups to engage with artistic creativity as a way of exploring local conservation issues. Represented by Gallery de Novo and Solander Gallery. BED, Dip Tch, TchCert, BFA, MFA.

<http://lynn-taylor.blogspot.co.nz/> and <https://www.facebook.com/lynntaylorartist>.
lynntaylorartist@gmail.com

Class No. 912 - fee \$420 Materials fee: \$60

BOOK ARTS

Tutor: PHIL RIDGWAY

1: Millimetre binding. This binding style was developed around the time of the second world war; shortages in all kinds of materials meant leather was in short supply. Binders therefore used minimal amounts of leather for the areas most susceptible to wear - the spine, corners/ board edges. The boards are covered in a decorated paper (often paste papers).

Millimetre bindings are often used for fine bindings; students will learn techniques to achieve a high level of finish on their books, including the modified sewing structure on hemp cords. Headbands of rolled leather will be incorporated. The 'millimetre' of this binding often refers, literally, to the amount of leather showing on the finished book.

2: 2-Piece box with fitted lid. Students will be taught the construction and covering methods of a 2 piece box, covered in either buckram and/or paper. Students will be able to choose from a few lid-and -base styles for their box.

3: Limp leather notebook. Students will learn a simple method of creating a notebook with unique closure that uses a pen/pencil as the locking mechanism. There will be scope to individualise the spine and boards with decorative sewing and leatherwork.

Phil first took book binding lessons in Bath, England in the binding studio at the Bath Artist Printmakers. At the same time he completed a short course at Brunel Technical College in Bristol. From there he moved to Lyon, France, where he studied under Myriam Bassett, a former pupil of Sun Evrard, at the Ecole du Livres Jean Grolier.

On moving back to Australia he worked in several places as a professional binder before, some 10 years ago, setting up his own Melbourne School of Book Binding where he both teaches and provides book binding services.

Class No.913 - fee \$420 + \$45 materials fee

JEWELLERY

Tutor: VAUNE MASON

Jewellery making is an incredibly satisfying activity, it can be super simple, or careful and complex. The piece you make can be a puzzle to solve, or a fun happenstance that is the result of experimentation and accidental discovery.

For this class, we'll focus on some of the most fundamental techniques in jewellery making - soldering, cutting and simple stone setting. Working in copper and silver, sheet and wire, metals can be formed into simple textured rings, earrings or pendants. Using beautiful precious and semi-precious gemstones, we will learn bezel setting for a ring, or a pendant.

Beginner students will be guided in some basic set projects, with some room for flexibility within them; more advanced students can bring existing projects, learn slightly more complex forms of setting using bezels and attached claws for different types of stones.

The week will begin with some lessons in the basics of soldering for small and large items. More advanced students will be encouraged to try soldering joints they may not have tried before, or to try a scale (size) they have not had success in before. The basics of bezel setting will be taught to beginner students, and they will be set their projects, of either a ring, or a pendant set with a stone, or simple textured pieces, which could be earrings or even a simple brooch.

More advanced students will be shown more complex styles of setting and will be encouraged to design and plan a project/s to complete in the week. Some of the lessons for advanced students will be around technique, and some around design, planning and time management.

Basic materials in copper, and consumables will be supplied, and each student will be given a "materials allowance" to use on stones, silver and other bits they may need up to \$30. Additional materials can be purchased as needed. This means that most should be able to make one or two small items such as a silver ring set with a small stone, and perhaps a pair of small studs within that materials allowance depending on the choice of stone. This means students can have a fair bit of choice over what they create and use.

Vaune is a Wellington based jeweller and object maker. Her work is eclectic and embraces a love of process, texture and colour. As a maker, she is well known for her sense of fantasy and dream- like imagery, as well as her consideration for the wearer, often including a secret image on the back or the insides of pieces.

She has been teaching jewellery making for 12 years at her workshop: Workspace Studios Ltd, as well as short courses at Whitireia NZ, and The Learning Connexion. Vaune exhibits her work at galleries and boutiques around the country, and at her in-studio shop: The Makers.

<https://www.facebook.com/Vaune-Mason-Jeweller-and-Small-Object-Maker-139704912740299/>
www.workspacestudios.co.nz; www.themakers.co.nz

Class No. 914– fee \$420 + materials: \$50

PRINT & STITCH

Tutor: SUSAN MATHEWS

This class aims to combine the mark making possible with printmaking with numerous ways in which stitch (both hand and machine) can be combined with prints primarily on fabric but also on paper if desired. Stitch may be used on the prints but may also be inspiration for the design of your printing blocks and also to create printing blocks.

Using your personal reference material we will explore linocut and collagraph printing in Day 1 and Day 2 to create a range of prints to stitch on in the following days.

The incorporation of stitch into your prints, either by hand or machine or preferably both in a manner which is sensitive to the subtle marks of the printed image will be explored, discussed and demonstrated.

Susan's drawings are the genesis for all her textile work and in her classes she likes to underline the key role drawing can play in creating original work.

She has been practising a wide variety of different textile and related techniques for four and a half decades now giving her a good technical base to work from. Her surroundings and the natural environment inspire her work. She is fascinated by Australian native flora especially banksias.

Generally beginning with white cloth, she layers techniques such as dyeing, fabric painting, printing techniques and stitching in her work, in a sense reflecting the narrative around her subject.

Printmaking, especially linocut, collagraph and silk screen printing techniques, is a passion and she explores ways to successfully integrate printed images with her own individual ways of creating stitched textiles. In recent times she has been focusing on printing on paper as well.

Generous amounts of free motion machine quilting throw the printed design into relief and enhance the surface. Drawing, colour, pattern, surface design and thread use are key elements to her textile art practice.

Class No. 915 – fee \$420 + materials

GLASS MOSAICS

Tutor: JASMINE KEIR

Option one: Mosaic a torso. For experienced Mosaicists. Materials cost: \$160

This project will take the students 5 days allowing their designs to be quite intricate and as the project is 3D the pieces will need to be smaller, meaning the time taken is longer. This will be a very satisfying project giving the experienced glass cutter/mosaicist full use of the time available to create a memorable and significant art piece.

Option two: Make a pair of garden pavers. For beginners. Materials cost \$100

In this option we spend a day learning to gain confidence with glass cutting, laying a design and how to get the best from your materials. The following 3 days are spent making the two pavers and the 5th day is spent grouting. At the end the students have two pavers to put in the garden.

Jasmine's love affair with mosaics began in her 20's when she first moved to England. Upon her return to New Zealand her excitement grew from making wee trinkets on the kitchen table to mosaicing around the swimming pool, bathroom walls, letterbox, pathways, mirror frames. "Heck I would have mosaiced the cat had it stayed still!"

Her move to Christchurch in 2004 saw her take a different track into enameling until the 2011 earthquakes shattered her business. This brought her back to her beloved mosaics and she found a way to happiness by turning the broken pieces into a range of art called Quake Art. She travelled New Zealand promoting how to channel thoughts- through her art of mosaics.

Having now established herself in beautiful Centre Bush in Southland she is creating one off original artworks under her signature of Jasmine Keir. The luscious colours of glass, beads, gems and other little treasures make it so easy to fall in love with this art form. She adores being able to play and to have no bounds with regard to texture, design and materials.

Class No. 916 – fee \$420

FOUNDATIONS OF SCREEN WRITING

Tutor: STEVE BARR

Before the rest of a filmmaking team comes together, the screenwriter must think like a producer, director, actor, cinematographer, casting agent, costume designer, art director, and editor to imagine an excellent cinematic experience ... and then be able to convey that experience into the minds of other people using only words on pages.

This workshop will explore and develop both sets of skills -- imagining a good movie, and writing that movie down -- over the course of five days. Participants will move from the general to the specific, going from why we tell stories in the first place all the way to tiny choices like whether to transition to a new scene with a smash cut or a fade out.

The class will be a combination of lectures and workshopping, so please bring a laptop or a pad of paper. By the end of the course, everyone should have a completed second draft of either a short film or the first sequence of a feature film.

Steve moved to New Zealand in 2010 after working for 16 years in the Hollywood industry. He has been a "suit" for Universal Studios, a feature screenwriter for Walt Disney Pictures, and the vice president of development for the indie production company SMASHfilms. Steve has been hired to write over a dozen screenplays in the New Zealand, American, and Chinese industries, has produced nearly 20 short films and two features - Chronesthesia and Hang Time. He co-wrote New Zealand's first hip hop dance movie Born To Dance, which is one of the top 25 most successful New Zealand movies in history.

Steve has a BFA in Theatre from the University of Southern California, and teaches screenwriting for the New Zealand Film and Television School, the New Zealand Writers Guild, Massey University, and Victoria University. He is a member of the WGA, WIFT, and SPADA and is the vice president of the New Zealand Writers Guild.

Class No. 917 – fee \$70/day

SING OUT, PLAY ON – intercultural singing & music making

Tutor: JULIAN RAPHAEL

We have this wonderful opportunity to discover a wide range of music through song and rhythm as we interact with a variety of the world's cultures through their music and dance. The programme will bring together elements from children's songs and games, rituals and celebrations and songs of work and protest. Our voices and bodies will become the tools to help us discover how melody, harmony and rhythm combine to create not only different musical styles and genres, but also how music can become a powerful medium for expression and emotion.

You will be given the chance to explore a range of vocal techniques and to experiment with natural harmony and improvisation and there will be an assortment of percussion instruments we can use to generate accompaniments. Over the course of the week we shall encounter music from South Africa, Zimbabwe and West Africa, North & South America, Europe, Georgia and the Pacific and participants will be given resources that they can use in other contexts and situations.

*Julian (B.Mus, M.Phil, PTCS) is a highly experienced community musician, music educator, composer and performer who works alongside children and grown-ups with a philosophy and teaching style that is influenced and informed by music-making of the world's cultures. He is director of **Community Music Junction** which has been operating in Wellington for the past twelve years, enabling both children and adults to sing together and learn a variety of musical instruments. Julian is a student and teacher of music from the Shona culture of Zimbabwe and is one of a very few New Zealand facilitators of African marimba and mbira.*

*He facilitates the Accessible Concert series for **Chamber Music New Zealand** and is a passionate advocate of the Arts for All philosophy. As a vocal leader Julian leads the **Wellington Community Choir** and **MaleVocale** as well as a number of morning social singing groups where he enjoys accompanying songs and people's vocal improvisations on the guitar and piano. He is currently chair of the **Song Leaders Network Aotearoa**.*

Class No. 910A – fee \$168

FLY TYING (Tuesday, Wednesday)

Tutor- MIKE WEDDELL

This course will cover the basic tools and techniques of fly tying to enable students to tie practical patterns for both the local area and other parts of the country.

Class No. 910B - fee \$252

FLY FISHING (Thursday, Friday, Saturday)

Tutor –MIKE WEDDELL

This course which may (but not necessarily) be a follow-on from the fly tying covers casting, what trout feed on, what flies to use and how to use them. The selection of tackle will also be covered. We'll look at fishing both still waters and running waters. Apart from a few lessons at the College, most of the time will be spent putting theory into practice in some of the finest trout fishing areas in the country. A fishing licence is a pre-requisite.

Mike has fly fished since 1963 in several countries and different types of water. He has been the angling correspondent for the Otago Daily Times for 35 years and has published several books on fly fishing. He has been tying flies since 1965. He was a professional instructor for Hardy's and has taught fly fishing for 44 years. He has held numerous British casting records and was also all round fly casting champion.

REGISTRATION FORM

To register for any of the courses, please complete this form and forward it to Robyn. Either pay directly into our bank account (03 1739 0031168 00) including your name and course number in the reference section or enclose a cheque for the appropriate tuition and materials fee (if applicable).

Please note your registration form (actual or email) as well as your payment must be received before your place in a class will be confirmed.

Robyn van Reenen
641 Ballantyne Road
R D 2

WANAKA 9382

Email: rvr@cleangreen.co.nz

I wish to enrol for the 2019 Wanaka Autumn Art School, in the following course(s):-

Please indicate first and second choices.

1st choice _____ 2nd choice _____

- 901 Writing
- 902 Introductory drawing & painting
- 903 Watercolour painting
- 904 The process of painting
- 905 History as painter's toolbox
- 906 Nature journaling
- 907 Stencilling
- 908 Travel photography
- 909 Landscape and portraiture photography
- 910A Fly Tying
- 910B Fly Fishing
- 911 Mixed media
- 912 Book arts
- 913 Jewellery
- 914 Print and Stitch
- 915 Glass mosaics
- 916 Script writing
- 917 Singing

REGISTRATION IS ON A FIRST COME, FIRST SERVED BASIS. Early registration is advisable. Bookings *may* be taken after the closing date – March 23 2019, but classes may also have to be cancelled if there are insufficient numbers by that date.

Continued on next page

REGISTRATION Continued

Course No..... Fee \$.....
Materials or model – if applicable..... \$.....
Evening Meal (Fri)- \$39.50..... \$.....
TOTAL ENCLOSED \$_____

Please fill in the following:
(Mr/Mrs/Miss/Ms)

First NameSurname.....

Address

.....

.....Postcode:.....

Telephone: Home.....Mobile.....

If you provide your email address we will use it to acknowledge registration and forward course requirements.

Email:

For office use: Receipt No..... Date...../...../.....