

2018 WANAKA AUTUMN ART SCHOOL

(Upper Clutha Community Arts Council)

April 16 to 20 2018

Co-ordinators: Robyn van Reenen and Dennis Schwarz

Organiser: Robyn van Reenen

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For this, our 29th annual school, we're delighted to offer you an exciting programme with highly talented tutors from New Zealand¹ 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 Monday to Friday 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 **Thursday** 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 Wednesday. 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 16 and fees will be refunded in full.

If students cancel before March 16 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. 801 - fee \$420

PLAYING IN THE SNOW – A POETRY WORKSHOP

Tutor –GLENN COLQUHOUN

Wallace Stevens once wrote that 'People should like poetry the way a child likes snow and they would if poets wrote it.' In this course Glenn Colquhoun will work with anyone who wants to write poetry for people to play in. You will need to bring some poetry you have been working on but there will also be opportunity to write new poetry and polish pieces throughout the week. He will look at a range of poetic styles and voices from the formal to the informal and also explore written poetry in the context of the oral poetries that gave rise to it. Poetry is an old form of science. It asks what and why? And it always reaches. This course is for anyone who wants to scoop up words, roll them into a ball and throw at each other.

Glenn Colquhoun is a poet and children's writer. His first collection The art of walking upright won the Jessie Mackay best first book of poetry award at the 2000 Montana book awards. Playing God, his third collection, won the poetry section of the same awards in 2003 as well as the reader's choice award that year. He has written four children's books and published a book of essays entitled Jumping ship and other essays. He was awarded the Prize in modern letters in 2004 and a Fulbright scholarship to Harvard University in 2010. In 2012 he was part of the 'Transit of Venus' poetry exchange at the Frankfurt book fair and in 2014 represented New Zealand on the Commonwealth Poets United poetry project which celebrated the Glasgow Commonwealth Games that year. Late love - sometimes doctors need saving as much as their patients was published by BWB in 2016. He works as a GP in Horowhenua.

Class No. 802 – fee \$420 + \$25 tech. fee

ORAL HISTORY

Tutor – JUDITH FYFE

It is the great events that make history but ultimately, it is the individual's perception of events that matters. The collection of oral testimony, based on individual memory, enriches the store of historical evidence to reconstruct the past whether that past is a collective public one or a private, familial one. This workshop will provide the essentials of oral history research including methodology, project planning, best equipment, interview techniques, legal and ethical issues and processing oral history in order to make the material available for use. There will also be a session on the basics of using a video camera for recording oral history. The course involves plenty of hands-on practice. This workshop is essential for anyone considering using oral history in their work, community or personal projects.

The Alexander Turnbull Library is assisting this course and Lynette Shum, Oral History Adviser at the Alexander Turnbull Library, whose work involves training and support in oral history, will be present. The Library holds New Zealand's national documentary heritage collections, both published and unpublished items, including oral history and Lynette is recognised as an expert on technical aspects of oral history recording.

If you already have a recorder you intend using, please bring it.

Judith is a lawyer and oral historian. Currently she practises as a barrister specialising in investigation. She lectures in oral history in New Zealand and the United States and is contracted by the Oral History Centre, Alexander Turnbull Library, to carry out contemporary oral history projects.

Prior to founding the New Zealand Oral History Archive, she worked in broadcasting, television and film. Her publications include The Gamble – Campaign Diary of the Challengers (co-writer Hugo Manson); The Matriarchs and War Stories Our Mothers Never Told Us; Oral History: An Introduction to Social Research in New Zealand (Editors: Carl Davidson & Martin Tolich).

Class No.803- 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 is currently deputy principal of Southland Girls High School and has worked as a curriculum adviser for the Ministry of Education and senior adviser for the Education Council.

Class No. 804 – fee \$420

VIBRANT WATERCOLOURS

Tutor: JACKY PEARSON

Watercolours are the most versatile of all the mediums. Beautiful light effects and flowing washes are achieved by loose and bold brush strokes and a good knowledge of control of pigment and water. Come along and brush up on your skills using a variety of subjects: mountains, dramatic skies, boats and water, trees and figure. 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 practice. 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 to 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. 805 - fee \$420 + \$30 materials fee

THE ART OF NATURE JOURNALING & FIELD SKETCHING

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, 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 for 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. 806- fee \$420 Materials: \$25

ART MAKING FROM A VISUAL DIARY

Tutor: JANE ZUSTERS

A visual diary can be a lifeline to generating art ideas as well as creating a unique and personal memento of your life. A diary is the means of practising the art of inspiration. This workshop will cover contour and tonal drawing, basic painting techniques, some mixed media and the use of your smart phone as an observational aid. Jane will set a variety of exercises to stimulate your creativity as well as using the Wanaka environment for drawing expeditions. Using your diary you will progress your ideas to a resolved painting. The course is suitable for anyone who wants to increase their visual awareness, have a creative shakeup and explore new ideas using the format of the diary.

Christchurch-based, Jane is an experienced art tutor who has facilitated numerous art workshops, including The New Zealand Alpine Society, Canterbury University Extension Studies and Whanganui Polytechnic. Her focus is on enabling an individual's own creative journey and her philosophy is to make art from life experiences. She is a multimedia artist who uses collage, digital montage, painting and photography. Her work is at present included in the DOC touring show Tamatea – art and conservation Dusky Sound. She has exhibited widely throughout New Zealand and is in public collections including Te Papa Tongarewa, Te Puna o Waiwhetu – The Christchurch Art Gallery and Niho o te Taniwha - Southland Museum and Art Gallery. See www.janezusters.co.nz

Class No. 807 - fee \$420 + \$175 materials & press hire

ETCHING – ASPECTS OF LANDSCAPE

Tutor: RON MCBURNIE

While offering an introduction to the etching process, this course will also assist the experienced printmaker to broaden their expertise. One priority of the workshop will be to investigate aspects of landscape (or figure in landscape) through the etching medium; whether working directly in the landscape or from specific personal source material such as drawings and photographs which participants bring along to the workshop (These might relate to places of personal significance).

Participants will have the opportunity to explore working with individual etching plates or as a diptych as each format relates to your chosen landscape idea. A suggested working title for the workshop's landscape theme will be "Places of the Heart" or "A place of the heart". This general theme is a starting point for making works that can be interpreted from your own point of view in a variety of ways.

You are also encouraged to bring examples of your current work and even old plates that you may wish to extend further. Previous experience would be useful, but beginners are very welcome.

Special emphasis will be placed on each participant's individual and personal directions in order to assist you in producing etchings showcasing your own personal flair and design. During the workshop, I will also demonstrate different Intaglio printmaking techniques as they are needed in relation to the level of expertise and individual interests of the group. (I will also bring several historical print examples of intaglio prints for observation and discussion.)

Ron is an artist and teacher based in Townsville. He is currently a senior adjunct lecturer at James Cook university Townsville. He began lecturing in Visual Arts at Townsville TAFE in 1982 and continued to work in that capacity at JCU until 2013. Ron is a practicing artist with a national reputation in the areas of printmaking and book arts. His work is represented in most major Australian State galleries and the National Gallery of Australia.

*Between 1993 and 2003 he was Co-director of Lyrebird Press, an artists' book press based at James Cook University. He currently is the Director of Monsoon Publishing, a printmaking and Book Arts studio based in Townsville. Ron has travelled widely and has been Artist-in-residence at Carleton College Minnesota, Frans Masereel, Centrum Belgium, Alayrac France, ANU Canberra, University of Southern Queensland Toowoomba, Somerville House Brisbane, and the Cite International des Artes, Paris. He has won numerous art awards including the Mornington Print prize, the Henri Worland Memorial Art Award Warnambool and the prestigious Fremantle Print Prize. Websites: www.ronmcburnie.com
<https://ronmcburnie.wordpress.com/>*

Class No. 808 – fee \$420

DIGITAL PHOTOGRAPHY PRODUCTION

Tutor – DAVE WETHEY

Participants on the digital camera workshops in the past have long asked for a follow up session including key aspects of post production work. This is it.

This course will offer a refresher to camera and composition technique but the main focus will be looking at some of the options that are available for enhancing and using images. It will include enhancing images using an effective, quick workflow; effective cropping to improve impact; using images: on a page, in social media and for business use; montages and combining images; scanning images; restoring images; resolution and sizing images.

It will cover many post production techniques such as how layers work, making selections, batch processing, adding text, sharpening, filters and non-destructive editing. Other topics will include options for managing a photo library, selecting the best image, backups and slideshows.

Participants will need to bring a laptop and mouse with an application such as Adobe Photoshop (Adobe Photoshop Elements is recommended). This workshop, for all levels of experience, is a hands on, practical workshop in easy to understand language with notes provided.

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. 809 – fee \$420

COMPOSITE FINE ART PHOTOGRAPHY

Tutor: KAYE DAVIS

“Photography is more than a medium for factual communication of ideas. It is a creative art.” Ansel Adams

Visual Concepts: explore ideas as the first step towards creating composite images. Create your master plan for the image. Tips and tricks on lighting, perspective and backgrounds as you go about photographing the components; what to look for and consider. Kaye will lead each student through the process. Bring cameras and whatever lenses you have.

Compositing: covers Photoshop techniques used in compositing images so you can bring your idea and fine art piece together. Bring your laptop (or computer) and Kaye will both demonstrate and work with each student to bring their idea to reality.

The first day or so will involve photographing the various components for your creation, with the remaining days working inside on the computer (unless you need to reshoot) putting it all together. During the process there'll also be opportunity for group critique, which enables ideas to be further developed.

Kaye's own work largely revolves around portraiture, illustrative and landscape photography, using the camera and “digital darkroom” as her artist's canvas and choice of medium. She is an NZIPP Accredited Professional Photographer and Grand Master of the New Zealand Institute of Professional Photography, and was awarded 2013 NZ Professional Photographer of the Year.

.Class No. 810A – fee \$168

FLY TYING (Monday, Tuesday)

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. 810B - fee \$252

FLY FISHING (Wednesday, Thursday, Friday)

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 Hardys and has taught fly fishing for 44 years. He has held numerous British casting records and was also all round fly casting champion.

Class No. 811 - fee \$420 + \$100 materials fee.

MIXED MEDIA

Tutor: LYNN TAYLOR

This print based mixed media class explores a variety of interventions on paper and fabric towards creating a collection of layered surfaces, textures and experimental samples. The course is structured with some time each day allocated to introductions to various print media, demonstrations and some short activities to help identify artistic individuality. Participants then expand from this base working on their own projects and goals with support.

We will cover printmaking techniques that lend themselves towards abstract and painterly effects through mono, rust and offset printing. Resulting prints can be integrated with solar printmaking which is an accessible process capable of producing detailed graphic and text plates. Further interventions such as hand stitching, piercing, cutting, folding and encaustic wax can then be applied. The results can remain as samples or be taken further: stitched into a book, a 'quilt', collaged onto substrates of foam core, mdf and laser cut out shapes or resolved as a three dimensional assemblage like a figurine/puppet (check out 'bricolage' for ideas) or jewellery.

There are no prerequisites for this course, it is suitable for beginners to advanced makers. Because mixed media is so flexible it can also become overwhelming, so many choices! The only requirement, to give yourself more clarity, is that you are asked to consider an approach, topic or theme that you would like to focus on over the week and also bring along an image of an art work that inspires you.

A materials fee of \$100 will provide a class kit which covers the fundamental materials and equipment (Printing Press, UV lamps, Encaustic hot plates etc.). Additional materials such as laser cut shapes and solar plate can be purchased if required, it depends on the direction your work takes. There may be incidental photocopying costs at the local printers. A suggested 'what to bring list' will be sent closer to the time but in the meantime you may want to stash away things you think you might like to use: rusty things, found objects, paper ephemera, photographs, old music sheets, doll limbs, etc.

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. 712 - fee \$420 Materials fee: \$75

BOOK ARTS

Tutor: PHIL RIDGWAY

Students will undertake a quarter bound gothic-style medieval binding, with shaped wooden boards, and clasp closure in brass or leather. Based on a book structure common for approx. 300 years, from around 1300-1600, this book is sewn on split leather thongs, which are laced into wooden boards. The spine is covered in leather, leaving part of the wooden boards front and back exposed.

Students will learn the sewing structure, how to sew simple headbands, shaping and attaching the boards, preparing and covering the spine in leather, making the clasp /closure. There will also be an introduction to blind-tooling for decorating leather on the finished book. A variety of hand tools will be provided for students to create their own designs.

The second project will concentrate on Orizomegami, a Japanese technique of dyeing paper that uses folding and dipping into dye bath to create a variety of patterns to decorate paper. The students will then use the decorated papers for the covers of some stab-bound books. Modern sewing patterns will be discussed and taught for the decorative and structural elements of the bindings.

If time allows a third project, designed by Phil, will be making an entire book (consisting of folded cover and sewn pages, plus a small band to keep the book closed) using only 1 sheet of paper.

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.813 - fee \$420 + \$50 materials fee

JEWELLERY IN CONVERSATION WITH NATURE

Tutor: VAUNE MASON

The Wanaka Autumn has some of the most delightful visual treats that nature provides. The wonderful colourings of the leaves, the largeness and contrast of the landscape, the fascinating schist rocks; these are all excellent fodder for our inspiration pantry!

This week-long course will encourage you to explore ideas around design, material and colour, drawing and experimenting with objects found around the local area, or perhaps, some favourites from home. We can use those materials in your jewellery, or simply take elements – colour, structure or meaning – and use those when creating your piece.

In the first few days we will spend some time on some light, easy wanders in our surroundings to collect materials and ideas (weather permitting), followed by some fun creative design sessions back in the studio. We'll enjoy our materials, explore ideas, and work through how we might construct our ideas as jewellery.

Beginner students will be introduced to simple jewellery making processes, and the class will be introduced to some special techniques as well as those that are relevant to the found materials, such as cold joining with rivets and wire, pinning and using epoxy to secure materials properly.

We'll then spend the rest of the week creating your pieces, and working through solving the design puzzles that are part of working with found / natural materials.

Special Techniques we will look at using include: Using diamond burrs / drills to work with stone / beach glass; torch fired enamels (for those with some experience from last year's course); reticulation using silver; simple keum boo using 22ct gold foil and silver; riveting using silver / copper / tube; wire working for wrapping, binding and for hooks and clasps; working with epoxy glue / resin; fabric and metal and paint.

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 dreamlike 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 ten 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. 814 – fee \$420 + materials: \$100

HARAKEKE PAPER MAKING & BOX MAKING

Tutor: MARTY & MARILYN VREEDE

This is a comprehensive workshop in which we take participants through sustainable and tikanga (cultural) based harvesting of the source to the finished product i.e. genuine 100% New Zealand harakeke paper. We will spend two days exploring the techniques used in the preparation and processing of Harakeke (flax) to make paper. Participants will learn how to conserve the 'pa harakeke' flax stand and harvest the flax in a way that will ensure the sustainable future of this treasured resource. You will become familiar with the terms used when making paper and learn the process from cutting the flax to forming your own sheets of paper. Expect to get wet! All paper made during the workshop will be shared equally among the participants.

While the paper made is drying participants will choose a print medium either woodcut, dry point etching or stencil work to create and print an image on the harakeke paper made in the two preceding days. Participants will need to bring a suitable image for printing, personal drawing materials and drawing books. Pakohe will provide all other materials needed to participate fully in the workshop. Our box making workshop is a natural extension of the Harakeke Papermaking sessions. Participants will make two lidded boxes measuring 200 x 100 x 50mm and will cover them with the handmade paper produced during the papermaking workshop. The print completed on day three can be cut to size and used on the cover. All box components will be cut to size ready to glue and cover.

Marty has 35 years in tertiary education, researching and teaching the many varied disciplines related to printmaking and papermaking and is well equipped to run a range of workshops that continually feed the passion for new learning. Offering opportunities for participants to develop their own sense of creative worth through self and professional development is an objective worthy of pursuit and is one of the reasons why Marty received the Supreme Prime Minister's award for Ako Aotearoa Tertiary Teaching in 2010.

Marilyn claims she is QBE – 'qualified by experience'. Her love of language and culture and 40 years working in education and Maori health as well as with their artist practice and paper making business, Pakohe, contribute to a very full and satisfying career to date.

Class No. 815 – fee \$420 + materials \$165

TEXTILE PRINTING ART + DESIGN

Tutor: KATIE SMITH

During this workshop, you will develop a personal creative identity in pattern design and learn how to screen-print, block print and stencil these concepts onto fabric using simple techniques. You will create your own inspirational mood board of ideas, mix your own unique colour palette, then design, dye and print your very own collection of beautiful hand-printed and dyed fabrics, inspiring you to continue creating at home. By the end of the course, you will have produced a collection of printed samples, developed ideas through drawing and learnt about pattern repeats. You are encouraged to bring your own ideas and images that inspire you. The course will be underpinned with discussions on contemporary textile artists and designers, as well as providing you with plenty of resource material.

Katie has been working with fabric in one way or another all her life. From clothes to interiors to conceptual art, she has always been fascinated by the power of fabric to transform places, spaces and people. Katie works in her studio in West Auckland, where she is inspired by the wild mash-up of urban

industrial spaces and the forest clad Waitakere ranges. She loves synthesising these disparate influences into printable motifs.

She relishes in the uniqueness of hand printing and exploring its numerous possibilities. She graduated with an M.A in Textile Art from Goldsmiths University of London, in 1995, and prior to this, she studied textiles at Otago Polytechnic in Dunedin. She likes to keep her work simple, spontaneous and contemporary. She loves sharing her knowledge and passion for textiles and has run numerous print workshops for adult and children. www.smittendesign.co.nz

Class No. 816 – fee \$70/day

SING YOUR HEART OUT

Tutor: TONY BACKHOUSE

Tony works with the passionate and exciting African-American repertoire, focusing on spirituals, gospel songs old and new, and extending to South African church songs and other *a cappella* traditions. You will not only learn a wonderful and uplifting repertoire, but you will experiment with ways to make the songs come alive, learn about singing together - and you'll have fun. Tony seeks to make things easy and interesting for everyone. It's about collaboration, not competition.

The emphasis is on harmony, collective improvisation and freedom of expression. No music-reading skills are required, and you may record the sessions.

Composer, vocal arranger and singer, Tony Backhouse BA, BMus, is one of the leaders in the Australasian a cappella movement.

After a career playing in New Zealand bands like Mammal, Spats and the Crocodiles, he moved to Sydney. From 1986-2007 he directed Café of the Gate of Salvation, doing many of the arrangements and songs on their three CDs. He directed the Honeybees from '93-2001 and has sung with and directed Sydney a cappella group, the Heavenly Light Quartet, since 1996. He arranged vocals for Dave Dobbyn, Tim Finn, Kate Ceberano and continues to arrange and compose music for choirs.

Tony has researched the Black gospel tradition at Memphis State University; he has led nine gospel tours to the USA to participate in the African American church tradition and has run numerous vocal workshops in many parts of the world. He is also the author of Black gospel songbooks A cappella: Rehearsing for Heaven and Move on Up, and Freeing the Song on directing vocal groups.

REGISTRATION FORM – Next Page

WANAKA ART SCHOOL REGISTRATION FORM

To register for any of the courses, please complete the last page below 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). A legible smartphone photo of the completed form emailed is fine. 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

Ph (03) 443 1810 or 027443 1812

Please indicate first and second choices.

- 801 Writing
- 802 Oral history
- 803 Introductory drawing & painting
- 804 Watercolour painting
- 805 Nature journaling
- 806 Art from visual diary
- 807 Etching
- 808 Digital photography production
- 809 Fine art photography
- 810A Fly Tying
- 810B Fly Fishing
- 811 Mixed media
- 812 Book arts
- 813 Jewellery
- 814 Paper making
- 815 Textile printing
- 816 Sing your heart out

REGISTRATION IS ON A FIRST COME, FIRST SERVED BASIS. Early registration is advisable. Bookings *may* be taken after the closing date – March 16 2018, but classes may also have to be cancelled if there are insufficient numbers by that date.

2018 WANAKA AUTUMN ART SCHOOL REGISTRATION

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

Second Choice for Course

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...../...../.....