

NZ Pastel Artist



Official Journal of Pastel Artists of NZ (Inc)

December 2024 - January 2025

www.pastelartists.co.nz



Merry Christmas

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PASTEL CHALLENGE #74

VINTAGE

HONORARY WINNER

Judges's comment: "This painting is packed with details to keep the viewer's interest as we explore what could be everyone's shed. Congratulations to the artist, I think this would have scooped an award even if there were more entries."



' The Vice'
by Rosemarie Murphy - Waikato
21 x 30cm

GENERAL WINNER

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'Strength in Sepia'
by Mary Jane Steffans - Nelson
35 x 25cm

Judge's comment: "This portrait is of the highest quality, the artist has captured a candid profile pose of the sitter. The skin tones and proportions of the different elements of the face are perfectly rendered along with the golden light that floods the whole image."

Congratulations to our Christmas Front Cover WINNER!!

Yael Maimon - Israel
"Holiday Lights"
40 x 30cm

Judges comment: "I love the intense colours observed in this festive cat painting. The cat has obviously had fun in attacking the Xmas baubles from the tree adding to the charm of this beautiful painting."



GENERAL 2nd Place

'The Navigator'
by Louisa Bayot - Auckland
46 x 30cm

Judge's comment: "This image of a compass and map is skilfully painted with extra fine detail. The more I look the more I see. The silver chain, the compass rose and what could be a drop of water on the glass of the map. Great painting that captures my interest."

GENERAL Merit
'Ben's Herbie Project'
by Saskia Riemersma
- Coromandel

Size A3

Judge's comment: "This is a fun painting with a huge amount of detail 'to keep the viewer occupied'. I challenge everyone to study the complete painting from the garden foliage through to the brightly coloured VW itself complete with reflections in the windows down to the brick and respirator on the concrete floor. All in all a splendid painting."



GENERAL Merit



'Mum's Vintage Vase'
by Anneloes Douglas - Otago

30 x 26cm

Judge's comment: "The artist has observed the difficulties of painting roses and a cut glass vase with great skill. Maybe, the addition of a simple cast shadow at the base of the vase would have stopped the floating effect of the subject."

Thank you to all those who entered!

Thank you to our judge Tony Allain - Scotland. www.tonyallainfineart.com

A message from Tony " *Congratulations to all the artists who entered this challenge. It was a pleasure for me to see all the entries. Have a happy festive season.*"

A message from Julie Greig - Do have a visual wander through Tony Allain's excellent website - apart from his strong compelling paintings, he has a number of excellent books available to order. On PANZ behalf, I thank him for his time and consideration judging Challenge #74.

SCHOLARSHIP AWARDS

Congratulations to the PANZ Scholarship Winners.....



KYOKO YAMAGUCHI
(COROMANDEL)



ROWENA KINNEY
(OTAGO)



JENNY KONZ
(AUCKLAND)

All of the applicants had clear ideas of where they wanted to take their work. Always a difficult decision for the Committee members to make, and three scholarships have been awarded this year. We congratulate all of the recipients and wish them well. We look forward to hearing from them about their progress with their chosen tutors. Thank you to the other applicants who submitted their work for consideration.

PANZ SCHOLARSHIP 2025

Do you want to take your art to the next level?

Do you want personal tuition and guidance?

If the answer is YES, and you have been a PANZ member for at least a year, then you are eligible to apply for a PANZ scholarship to study with a tutor of your choice.

Choose from one of the many wonderful pastel tutors in NZ,
or international tutors who teach online.

Tutor choice is to be approved by the PANZ committee.

See some PANZ Tutors available under 'Workshops' on the PANZ website.

- **Scholarship Awards:** The scholarship amount of \$500 is for tutoring only. It cannot be used for travel, lodging or art materials.
- **How to Apply:**
Email your request to: **panz.scholarship@gmail.com** with reasons for wanting the scholarship. Include details of the level you are at with your art (beginner, intermediate, advanced); how long you have been painting in pastel; what tutors you have studied with; your artistic goals and any other statement about yourself or your art that you would like to include.
Attach 6 digital images of your most recent work – completed within the last 18 months. Each image must be no less than 1MB or use the largest file size setting on your camera.
Include the tutor of your choice.

- **Applications close:**

30th September 2025

Applications will be juried by a PANZ committee panel and the successful applicant will be notified within 4 weeks.

- You must have been a member of PANZ for at least 1 year
- Tutoring must take place within 12 months of the award
- PANZ National Convention workshops are not eligible
- The tutor will contact the treasurer after the workshop is undertaken for payment (no monies go directly to the Scholarship Recipient)

APPLICATIONS FOR PANZ SCHOLARSHIPS by Lyn Henry and Julie Greig

We love to receive your applications for our sought-after \$500 PANZ Scholarship. We very carefully consider each application during a dedicated committee meeting, weighing up each through your written and image submission.

What we look for:

- an artist who is already expanding and seeking instruction, who is engaged in regular drawing and painting. There is no substitute for regular practice.
- Who participates in, and makes the most of PANZ activities: convention, convention workshops with an invited guest artist, through their own regional networks, local classes, visiting tutors and online tutors.
- We look for personal drive and desire to improve, the artist who looks for more in their painting practice, and to get more from their materials.
- As our Life Member and Master Pastelist Julie Greig says – “art classes or personal tuition is the icing on your artist cake – you are the cake”.

PASTEL CHALLENGE Information

There are two divisions – General (non-Honorary Members); Honorary Members (APANZ upwards)

Prizes in each division are: 1st \$100 voucher, 2nd \$50 voucher (from NZ art shops). Merits may be awarded, but with no prizes. If an overseas member wins, they may choose either to have their subscription waived the following year, or receive a voucher to spend at a NZ art shop. Please note - If you win first place in a challenge, you may not enter the next two challenges.

SO THAT YOU CAN PLAN AHEAD, HERE ARE THE TOPICS FOR THE COMING YEAR

The challenge now is to make your art fit the challenge – for example, does your portrait or landscape or animal fit an analogous scheme or abstract, rather than just one genre. Good luck!

- THE EXPRESSION OF TREES (Dec/Jan 25) Due 15th January 2025 - Challenge #75
- MONOCHROME MAGIC (Feb/Mar 25) Due 15th March 2025 - Challenge #76
- KITCHEN VESSEL (Anything that holds liquid) (Apr/May 25) Due 15th May 2025 - Challenge #77
- FRUIT &/OR VEGES - Still Life (Jun/Jul 25) Due 15th July 2025 - Challenge #78
- THE KIWI SHED (Aug/Sept 25) Due 15th September 2025 - Challenge #79
- FROM YOUR TRAVELS (Oct/Nov 25) Due 15th November 2025 - Challenge #80
- CHRISTMAS COVER (Oct/Nov 25) Due 15th November 2025 Christmas Challenge

Newsletter Pastel Challenge #75 - Open to Financial Members **Challenge for December 2024/January 2025** **THE EXPRESSION OF TREES**

*There will be two divisions in each challenge –
General (non Honorary Members); Honorary Members (APANZ upwards)*

Email by **January 15, 2025** to Julie Greig panzpastelchallenge@gmail.com

**FIRST place will receive a \$100 voucher, and SECOND place \$50 voucher,
from a NZ art supplies shop. MERITS may be awarded, but no prizes.**

Overseas winners will have the choice of 1 year's waived membership, or a voucher from a NZ art shop.

One entry per person, per competition.

All entries are judged by a number – not the artist

For your entry to be valid, all details must be included. Entries are to be forwarded as a .jpg attachment via email to panzpastelchallenge@gmail.com. Enter **Pastel Challenge** number in the subject line. **Save the image as the Painting Title** not the camera number. In your email, include the painting size in cm (height x width), which division you are entering, and your membership area.

Photos must be of publishable quality - ie: the largest file size on your camera. Crop out untidy edges or easels

PANZ strongly urges artists who use reference photographs to use images they have taken themselves. Where photographs taken by others (including those downloaded from free-use websites) have been used for reference, permission must have been obtained, and credit must be clearly stated. No images created by AI (artificial intelligence) may be used as reference for artwork. All artworks must be 80% pastel. Any mixed media used must be in a physical form or medium (No AI)".

Entries received after the closing date will not be accepted.

Entries MUST be the original work of the artist, NOT copied from other sources or completed in a workshop.

Entries MUST have been completed within the last two years and not previously exhibited in the PANZ **National Exhibition** or a **previous challenge**.

NO Diptychs or Triptychs please.

The entries will be collated and emailed to a recognised artist/judge(s) for assessment.

Prizes will be awarded at the discretion of the judge(s) and will be dependent on the number of entries received.

The top three/four works each time (*if entry numbers allow*) will be published in the next issue of **NZ Pastel Artist**.

An artist winning first place in the Newsletter Pastel Challenge is not eligible to enter again for 2 challenges from winning entry.

Entry in the **Newsletter Pastel Challenge** competition is restricted to paid up members of Pastel Artists of NZ (Inc)

This competition does not form part of the PANZ Awards system and no points will be allotted to the winner.

Please note an award winning painting in the Newsletter Pastel Challenge is NOT eligible to be entered into the annual Purely Pastel Exhibition.

By entering this competition, you agree that your art may be posted on Social Media.



UPDATE – Julie Greig

Everything is booked and in place for a fabulous early Autumn Convention in unforgettable Alexandra, Central Otago, where the rocks resemble a moonscape and the skies soar in vast deep cerulean.

A new gallery, 'Gone Potty' (artist Bridget Paape) has opened on Dunstan Road, near Alexandra; we will see if we can squeeze in a quick visit on the bus trip return from Clyde, before the Como Villa Estate visit. I've visited her gallery - it's full of all kinds of art, glass, pottery, articles to love etc. We have a nice big bus booked, let's fill it!

Artists Nicola Bennett and Neil Driver have kindly agreed to join the judging team for the exhibition, and we have a very special famous after dinner (@ The Finery) guest speaker on the 5th April. The Finery Restaurant has a multiple set menu for various dietary preferences where you can make your own choices - you'll see that on the entry forms.

We have very interesting speakers and demonstrations lined up, including Marketing with Rachel Klaver of Identity Marketing and Janyne Fletcher, Multi Award Winning Fine Art photographer; fabulous demos from Tricia Taylor and Nicola Warner.

Be sure to be quick to enrol and pay for the workshops before and after Convention, they will fill fast. The Registration Forms have now been emailed out to members. Tricia Taylor will run the first workshop before Convention, Lyn Henry will run the second following Convention. Both workshops are sure to inspire, educate and enable artists to thrive going forward. These are held at Community House in Alexandra.

There are several eateries close to our venues, The Courthouse Cafe, Tin Goose Cafe, Monteith's, or drive to the Packing Shed with its gorgeous garden, nearby is Amigos for great Tapas, plus sushi, kebabs, supermarkets along Centennial Ave, beautiful Pioneer park and the Glad McArthur public gardens are across the road if you BYO lunch. Glad McArthur was a famous Central Otago gardener who wrote regular Gardening Notes for the Central Otago News until her passing in 1992. She was a local treasure.

Central Stories where our exhibition is held also contains our regional Museum.

Be sure to book your accommodation ASAP! And bring a few layers, it can be both hot and chilly in Central in Autumn.

NOTICE BOARD

WHAT'S ON?

Don't forget to keep an eye on the 'What's On' tab on the website for Exhibitions, Workshops - lots of interesting events <https://www.paste-lartists.co.nz/whats-on.html>

WELCOME TO NEW & RETURNING MEMBERS

Sharon Newport – Gore
Sabine Petrich – Nelson
Toni-Maree Croft - Westport
Debbie Moore - Springvale
Mathea Daunheimer - New Plymouth
David Haigh - Sandspit

POSITION AVAILABLE FOR CREATIVE PEOPLE

WHETHER YOU HAVE A WAY WITH COMPOSITION, COLOUR, OR WORDS, THERE ARE PLENTY OF DIFFERENT WAYS TO TAKE YOU IN A CREATIVE DIRECTION.

Are you creative, organised, love to come up with new ideas? The PANZ Newsletter Editor role is becoming vacant. After over 2 years, Linda Guirey is stepping down to focus on family and more art.

Make the newsletter your own! You will connect with people from all over the world. It is a lot of fun and you'll get to work with a great supportive team.

Interested?? Contact Linda for more information on linda@lindaguirey.co.nz



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President's Palette - Lyn Henry

For us who live in the Southern Hemisphere, the festive season of Christmas and New Year coincides with the busiest period of the year. Farmers are working every hour harvesting while the sun is shining, prize-givings are being held, children are tired after a long school year, gardeners are trying to cope with weeds, everyone wants an end-of-year night out.... and on and on! So how do we as artists fit in some time to create in all this??

The close off date for our digital entries for the PANZ national exhibition is 4pm, 7th February, which seems a long way ahead. But if you factor in the above, plus holidays, NOW is the time to get cracking. That sounds easy huh?

The creation of art should not be a deadline/stress test, but so many of us find our creative time can be squeezed out by other pressures. Ideally, we would work steadily and calmly throughout the year, but some of us thrive on a deadline! So, I'm hoping there will be some stupendous art produced over the next month in MY studio, surpassing all expectations...

Good luck with your creations, and may you have a restful and happy festive break.



Patron's Patch - Walter Scott (Hon. FPA NZ)

With all this noise over the election of the President of the USA, I often wonder; if pastelists replaced politicians, the world would be a much better place - they would be so busy sorting out the problems of their paintings, that the problems of the world would soon be solved.

If like me, trying a new medium to me, (oil pastel) you get what I am on about. To deal with this beast, I am finding that the artist needs plenty of solvent, the one manufactured in Scotland in 700ml bottles! When one downsizes the house, there is the time of throwing out and so out went many monochrome prints, some dating back sixty or so years still as good as the day they came out of the wash - sad day; however I managed to keep around one hundred competition colour slides and now I am working through these as a source of material for my next batch of paintings.

These old transparencies reminded me of the basics of good art, the relationship we have with the world around us, how we feel about it, and the importance of good lighting and composition.

With the festive season approaching I wish you a joyous time and be careful with that sun, it softens and can melt oil pastels!

Happy Christmas and a Prosperous New Year.
Walter Scott. Hon. F.P.A.N.Z.

Sharing Your Inspiration

It's lovely to get all the regional updates and pictures of what you have all been up to. A couple of the reports mentioned art related books that you would recommend. I would love it, if you have a book that you would suggest to members, that you write a brief review of it for our Creative Book Corner and a picture of it if you can. We all love to be inspired. Linda Guirey, Editor

News from the Areas

MARLBOROUGH: Reporter Anna Sim



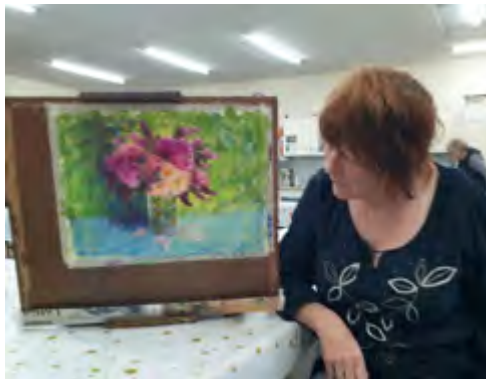
Two of our members entered and had work accepted for the current MAS exhibition.

Prue holding her hydrangea entry

Max is standing in front of the sign advertising the exhibition outside the gallery, the underlying image chosen being his entry in the exhibition.



Below: A close up of Prue's pastel Hydrangea



Above: Helen showing her current work, displaying influence from Gill Allen's workshop.

Below: Max displaying one of his paintings which took him all of 30 mins



A small group of pastellists journeyed over to Mapua to view the Tasman National Art awards in early October. We all enjoyed the exhibition and were absolutely amazed at the beautiful pastel works that were selected for the exhibition.

Our core group is small but for other local members, please don't hesitate to contact me if you wish to be more involved.

Anna Sim (txt on 0277415707 / or kjsim@xtra.co.nz)

OTAGO/SOUTHLAND: Reporters Marijke Schofield and Anneloes Douglas (Dunedin)

Dunedin area news.

We have a small group of pastel artists that meet monthly in the North East Valley Community Rooms, 262 North Road, Dunedin, from 12.15pm to 3.15pm, on every second Tuesday of the month (except January). Although room fees are going up, we negotiated a price that will allow us to continue. We provide a friendly environment in which artists at all levels can explore pastel painting. Anneloes Douglas and Marijke Schofield started this group in 2023 and organise the monthly meetings. Please contact us if you are interested to join at 021 101 4333 (Marijke) or 027 307 7034 (Anneloes). Regards to all, Anneloes and Marijke

Report from Marijke Schofield

As a PANZ member, I have had a busy year painting! I am enrolled in Alain Picard's online Cultivate Group, encouraging me to explore a monthly subject under Alain's excellent tutoring by way of a multitude of videos. Subjects cover anything from Landscape to Portraiture to Still Life and to Figurative Painting. You also have access to all previous lessons as well as interviews with many established artists worldwide, videos on art material, etc. You can post your work in a private FB Group and receive support, advice and encouragement from other members, which works wonderfully with lots of feedback. I am really enjoying this worthwhile membership, pursuing subject matter that I otherwise would never have considered, thus widening my horizons as well as inspiring me to get to my easel.

I also bought Marla Baggetta's Procreate Portrait Painting course, which you keep for life. She provides online tuition, for me mainly to come to grips with Procreate in relation with our art making.



Above: Marijke's Paintings for Hospice Southland

I have had Procreate on my iPad for years, but at last I am learning how it can most benefit me in my art journey.

Finally, I wanted to do something for Hospice Southland, where my husband passed 10 years ago. I produced 15 (smallish) framed paintings of landscape scenery that I encountered whilst tramping with my local tramping group. Richard Schmid's quote comes to mind: "Art has the Power to do Good"!

BAY OF PLENTY: Reporter Mary McTavish

It has been a very successful year for the Bay of Plenty pastel group as a whole and we have even got a new member from our midst and renewed old memberships to PANZ.

We have our bi-monthly sessions and even had some pastel paintings in our local Society Expos during the year. Everyone appears to be comfortable and happy with the medium and are producing some great images.



With Maxine Thompson almost within hours away from yet another great weekend of pastelling and hearing about her travels around Australia, we expect a very enjoyable two days and I am sure that we will achieve greater heights due to her teaching methods. We always seem to come away from one of her Workshops with additional skills and abilities.

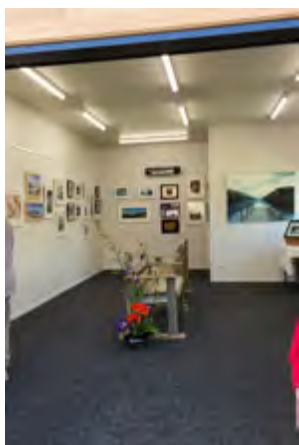
We will be holding our last pastel session quite late this year on the 16th of December with a shared brought-in lunch. No-one seems to be keen to do any cooking themselves, so we are getting some catered food in to treat ourselves, which everyone who has attended our sessions during the year will be invited along to, as well as the local PANZ people.

Changing topics I wonder if any of you have come across a most interesting book called "Colour - Travels through the Paintbox" by Victoria Finlay? It was published in 2002 and with 438 pages packed full of forgotten facts and beguiling anecdotes about colours it is a great read. The UK Telegraph comments "... it would be hard to confront a painting ever again without seeing in it a kind of coded map of the world". I have found it a fascinating, almost non-put-downable read which will be ideal for a summer relaxational delve into the origins of all the colours of the rainbow. Its ISBN number is 978 0 340 73329 5.

Trusting you all have a happy, healthy and safe Christmas holiday and all best wishes for 2025.

WAIKATO AREA: Reporter Rosemarie Murphy

Rose, Saskia and I were part of the Open Studios Art Trail in Coromandel Town during the first two weekends in October. Rose Deane's new Gallery was finished just in time, with Rose and Jordan putting in a marathon effort with the painting and Rose, Saskia, Jelte, Marika and Marianne hanging all the work the night before.



Above: Rose's Gallery

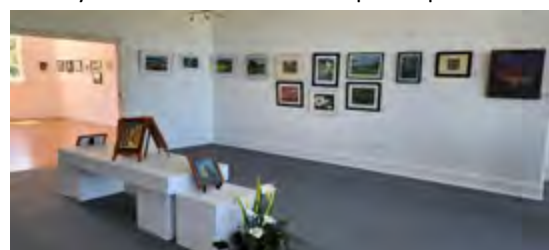
We had over 100 people through and sold two paintings each. It was an interesting experience and introduced many people to pastel painting. Coromandel artists have been quite resistant to pastel and it is a slow process educating them.

Hauraki House, Coromandel Town was the venue for Pastel Artists Coromandel Annual Labour Weekend Exhibition. Held over five days, we had some beautiful artwork displayed. A great effort of over 60 paintings by our nine members. It was a thrill for some of our newer members to see their work framed and hanging in a public space. We had a lot of people through and all of them were impressed by what we could do with pastels. One lady remarked that she wasn't going to come in because it was 'just pastel' but she was amazed by some of the work. She said "it just shows, I shouldn't have had a closed mind". We also sold one painting and gained a new member so we will take that as a success.



Above: Saskia, Rose and Rosemarie

Thank you to Marianne for her impartial placement of the art and to Dave and Allan for doing such a great job of hanging them.



Above: Hauraki House Expo

The following weekend we held a Graphite and Charcoal workshop with Maxine Thompson as tutor. We held it at Rose Deane's studio, a lovely light space where we hold our weekly sessions. We had 10 people attend and all agreed that it was a fun, informative weekend learning shadows, balls, apples and perspective. The shared lunch was yummy and the friendly pastellists just made the day. Maxine is always good value and having her, Annette and Phil staying with me was the icing on the cake.

In December we will hold our Christmas party and wind up for the year. We start again in February. Several of us are planning to go to the Convention in Alexandra and we are looking forward to hosting Tricia Taylor at the end of April.



Left: Pencil exercises



Above: Allan & Lynn hard at work

Right: Charcoal Sketching



NELSON: Reporter Margie Bramley

In addition to our usual weekly painting get togethers in Mapua and monthly gathering in Nelson, there have been other highlights.



One is celebrating the 100th birthday of one of our attendees with garlands of balloons and a very swept up morning tea. We were thinking how much we would like to still be painting like Trishie at that age ourselves! When she arrived on Tuesday morning she threw her arms up in the air as if to say 'I've made it'!

Trishie Hughes has been a regular participant at our weekly pastel group for many years, and she is still going strong.

HAPPY 100th BIRTHDAY TRISHIE FROM PANZ

Another highlight was the Labour weekend workshop taken by Nicola Reif on the topic of textures. Those who attended showed us their wonderful paintings of rocks, ferns, and metal.

We appreciate Nicola's availability and willingness to share her skills and techniques. Aren't we lucky!

This year we have enjoyed our monthly art talks that Colleen has organised for us. Recently we had Judy March talk and show photos of her visit to the home of Unison Pastels, handmade in the Coach House in the Old Rectory in Northumberland. Amazing that it still functions as a cottage industry!

Marilyn spoke about the art highlights of her recent visit to the Van Gogh Exhibition in Amsterdam and The Louvre in Paris. She illustrated how art is displayed all around us in many varied ways



Above Nicola Reif taking the workshop on painting textures

We have only two more get togethers and then it's party time at Neta's place for our potluck Christmas lunch. We will also prepare for our yearly Christmas challenge. We will vote for two pictures to be used as inspiration for paintings over January, to be shared when we meet again in February.

As always at this time of year we are contemplating our contributions to the PANZ Convention Exhibition, and the logistics of accommodation and transport to Alexandra.

TARANAKI/WANGANUI: Reporter Valma Taylor

My goodness, how the weeks fly by at this time of the year, balancing gardening, social activities, and general chores with getting to the easel to start or complete paintings!

The province has been busy these last two weeks with the Centuria Taranaki Garden Festival, and the Taranaki Arts Trail both showing how much creativity is in this part of New Zealand. Over 80 artists opened their studios this year, and one of our group, Veronica Tee, had her work displayed in one of New Plymouth's major galleries, Gover Street Gallery. Norine Ford was kept occupied with orchestra duties at Tupare, a National Trust Garden which is always popular with visitors, here in New Plymouth. Others from our Friday group have been hosting / doing our bit as volunteers at other local galleries to encourage sales.

Of course, another important event on our calendar has been booking our annual Christmas function. We are all looking forward to that! Those of us who have been able to attend on our usual Friday meet-ups have been working on a variety of topics. Landscapes, seascapes, and florals seem to have been the flavour of the last two months.

Below: "Untitled" by Julie Elsom



Sadly, we say goodbye to Veronica Tee from our group, as she leaves to reside in Auckland. She has been an enthusiastic and positive contributor to our group, as well as the wider New Plymouth art community. We wish her well in the future, and hope to see her at a workshop next year.

The Wanganui Art Group has expanded in both numbers (now 18 members), and in a variety of media being used.



Above: "Late Snowfall Down South" by Judith White

The members are all supportive of each others' approaches to art and in their enthusiasm, have extended their meet-up hours. In January Gill Allen will be joining them to take a beginner to intermediate level workshop for those who work in soft pastels.

Details: Workshop title "Abstract Landscape".

Date: Monday 17th January 2025. Numbers will be limited to 12.

Cost \$85.

Location: St. James Church Hall, Cnr Helmore Street and Boydfield Street, Wanganui East.

If interested please contact [Dora 1kiwiexplorer@gmail.com](mailto:Dora.1kiwiexplorer@gmail.com) with your details and for further information.

Happy painting, avoid the pre Christmas mayhem if possible, by finding a peaceful location to soak up composition, mark making and colours, and from our Taranaki group to everyone in PANZ, enjoy your Festive Season.

Wellington/Manawatu/Wairarapa: Reporter Claire Johnstone

October and November provided the opportunity for our pastel artists to exhibit in Porirua and Kapiti. This included a big exhibition at Porirua's art gallery, Pataka, where pastels were well represented.

There was also an exhibition at Kapiti Arts and the Annual Cash and Carry exhibition at Mana Arts.

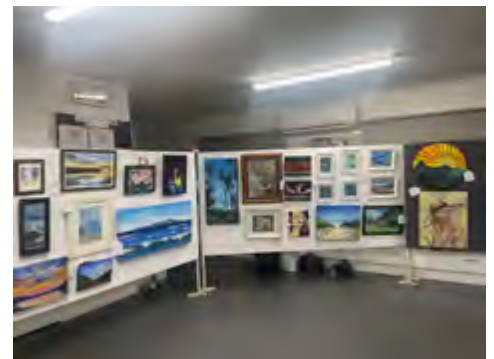
Karen Lang had her own studio exhibition during the popular Kapiti Arts trail which ran over two weekends. Porirua's Arts Trail is in February, where many of our pastel artists will be able to exhibit in the hubs or join with other artists.

In early November, Gill Allen returned from her trip to Europe and took a two-day multimedia workshop at Mana Arts. This was a fantastic opportunity for all artists to learn how to loosen up, use colour and experiment with different mediums including pastels.



Above: Valerie Faulkner sold this stunning piece at the Kapiti Arts Trail

It was an incredible workshop with so much fun and learning packed into the weekend. Gill inspires creativity and the bold use of colours. We had some people who were new to art and some who had never used any of the mediums that Gill had brought along for everyone to try. Gill managed the workshop in such a way that everyone



Above: Mana Arts Exhibition



Left: Some of Karen Langs's Pastels for the Kapiti Arts Trail. They had more than 500 visitors through the display space she shared with three others

came away with something that they were proud of. It also gave me, as a PANZ rep, the chance to subtly promote pastels as an option to those who tend to move more towards acrylics and water colours. Gill is a fabulous tutor, who makes every moment in her class an adventure of colour, fun and imagination.



Left: Gill Allen tutoring at the landscape workshop



Above: Erica Duff at Gill Allen's workshop



Above: "Pauatahanui Inlet" by Bev Janes



These four photos show some of the output from Gill's workshop



In October, I braved the journey across the great divide from Wellington to Ranfurly to join a weekend workshop with Julie Greig. I highly recommend Julie's workshops. Her expertise, coaching style, and willingness to share her knowledge was fantastic. I came back with a much better understating of mark-making, true observation, and a wonderful book list. One in particular, *Lessons in Classical Drawing* by Julia Aristides (Search on Google) has helped to ground me in some of the basics that I may have forgotten, as I rushed head long into the joy of pastels!

Julie has regular retreats in the Ranfurly Community Arts Centre. I was welcomed into a fantastic community of pastel artists who have on their doorsteps the beautiful landscape of Ranfurly and Otago. The region is a painter's and photographer's dream!

NORTHLAND: Reporter Kerry McLennan and Margaret Philpott

Margaret and I have now taken over the roles of Northland area rep from Di Lawson and we wish to thank Di for her dedication and effort in the previous role.

Marg and I belong to a pastel group which meets every Wednesday morning in one of the Reyburn House art studios. Although we are

not a large group, we enjoy painting together and benefit greatly from the tips shared and the pure enjoyment of creating in the pastel medium.

During August three of our group were lucky enough to travel to Orewa for Michael and Julie's two-day Luminous Flowers workshop. We learnt a lot and because of Michael and Julie's generous tutoring, came away with lists of 'must have materials' and 'must do techniques'.

Two of our group entered paintings in the NSA Calendar Competition held annually at Reyburn House in August/September.

In October, a couple of us attended the Spring Paint Together, organized by the Auckland Pastel Artists and held at Nicola Warner's in Red Beach. This was a very enjoyable day spent happily painting with like-minded artists and we look forward to the next gathering in 2025.

CHALLENGE YOUR BRAIN WITH THE PABLO PICASSO QUIZ

1. How many names in his full name (according to his Baptism)
2. In his 78 year career, approximately how many pieces of art did he create, including paintings, prints, sculptures and ceramics?
3. Who pioneered the Cubist art movement with Picasso?
4. What year did he die?
5. At what age, did Picasso paint his first oil painting?
6. How many Picasso paintings were on the Titanic?
7. How old was Picasso when he had his first art exhibition?
8. His painting 'Women of Algiers' sold for what amount in 2015
9. How many children did he have?
10. When did he paint the famous 'Guernica'

Quiz Answers Page 26

"Ask the Artists"

"The Role of Artificial Intelligence (AI) and Art"

By Linda Guirey (This is a long article, but it was important to share all the views together, rather than over 2 editions, to more easily enable you to understand the variations of viewpoints).

The whole use of AI in relation to art and artists can be quite contentious and can spark some heated debates online. We should all be familiar with current PANZ guidelines around submitting art for our own competitions where the use of AI is not permitted.

I think we also all agree that if AI is used in the creation of any final artwork, as an artist we know there must be acknowledgements of sources, not to mention possible artists where the AI generator may have sourced its styles from. The big question is - does this happen?

As Editor, I am not here to influence, or take a side, rather to provide an opportunity to hear from experienced artists both here in NZ and worldwide, and consider their various views on the matter.

This article hopefully will help spark useful debate about how we manage this as an organisation, going forward. What we do know is that AI is here to stay and is growing rapidly.

The use of AI in art does raise some fundamental questions however, about originality and creativity and the evolving role of the artists.

In my research on this topic, there are rabbit holes upon rabbit holes of the pros and cons of AI and Art and many of the discussion forums got very heated on the topic.

Some artists, who have fully embraced AI, have faced a huge backlash from other artists, thus forcing them to withdraw from other groups, and even block people on social media. It's important as artists, that we respect other peoples' creativity and style of expression. Some artists are inspired by images that are 'different' and this is where AI manipulation of the reference image comes in.

Don't forget that Leonardo Da Vinci first described a mechanism that would make drawing in perfect perspective much easier to achieve,

something that would later be known as camera obscura and when the camera obscura was initially used by artists, there was a big backlash from other artists of the day, who considered it 'cheating'.

There is plenty of evidence that masters like Canaletto and Rembrandt used the camera obscura — and other artists may also have used this technique, but were more secretive. There is still a big question around whether the Dutch painter Johannes Vermeer used a camera obscura to capture the incredible detail in his exquisite paintings of domestic scenes. I mention all this because technology will always be changing and progressing — it is up to people to decide how best to adapt.

Another viewpoint is that if we think back to examples like Marcel Duchamp's urinal submitted for exhibition in the early 20th Century, or Tracey Emin's 1998 'My Bed' — artworks like these flipped the artworld on its head. Although 'My Bed' didn't win the Turner prize it was shortlisted for, it was sold in 2014 for a whopping equivalent of NZD\$5,468,048.00! If we can consider these radical pieces essentially as art proper, then how can an AI generated piece be dismissed. Both of these artworks weren't technically created by an 'artist's hand'.

The overarching concern for many artists though in this AI world, is plagiarism, copyright and ownership — and that debate continues.

We may, as an organisation, wish to restrict AI in various ways. The difficulty comes as more and more younger people are embracing AI in various forms. There will be in the future, more forums and groups for Artists who include AI in their final art, and next year we'll see the world's first museum of AI Arts 'Dataland' open its doors in LA, a permanent exhibition space for "ethical AI".

Perhaps, however, our initial discussion needs to be centred around what steps and when, will we consider the use of AI in the future — possibly the manipulation of reference photos - what boundaries do we need around that?

Think about this — you want to paint a bowl. Does the fact that you use AI to generate that bowl as a reference photo, detract from your ability to paint the bowl as an artist? Maybe the bowl you have in mind, you can't take a photo of, because you don't own that style of bowl, or you can't find a free photo to use, or you want to manipulate the shape of the bowl. If you use your own imagination to create that bowl, are you not using a library of images in your head, probably sourced from previous images you have seen over time?

I reached out to various artists locally and globally, for their views. Whilst you may agree with some and disagree with others, we need to be willing to consider various viewpoints in order for us, as an organisation to fully understand where AI will or could take us in the future.

I want to take this opportunity to thank Michael and Julie Freeman, who supported me in writing this article and who also suggested other international artists to me, to consider in the development of this piece. I want to thank all the artists that have contributed to this, or who have given me permission to quote them.

MICHAEL FREEMAN

My position regarding AI (Artificial Intelligence) is that I am currently keeping an open mind!

Do not be scared - be mindful! (Not sure where I saw this). The genie is out of the bottle already!

Each new generation makes discoveries and develops technologies that are always challenging for the older generation. In my experience, with all new technologies there seems to be an equal number of beneficial to harmful prospects. However, it always comes down to how people (the users) decide they are going to use the new technology and their intentions.



As far as AI goes — it's early days. Especially regarding how it might positively or negatively affect our world — let alone our ART. Until recently I had chosen to be a bystander and really had not given any time to exploring what or how AI might be utilized in my art. So, I am appreciative of Linda's invitation to participate in the discussion on AI for our PANZ Newsletter. It really made me start to ask questions and to seek out answers, and to start to research this thing that is becoming more evident on a daily basis — AI?

I was especially interested in what others were offering regarding the pros and cons associated with AI. So the following is my summary of what I learned when reviewing what others have been saying, plus my thoughts.

CONS

- At this point in time, it is felt that AI Art lacks a human and emotional touch that is evident in traditional art.
- Certainly, one big fear is the potential to devalue human creativity

- Professional artists are fearful that beginner artists potentially will be able to create amazing art very easily and quickly. (Just by manipulating prompts it is possible to explore diverse styles, quickly and for little cost)
- One area that I hope will be resolved (sooner rather than later) is the matter of 'plagiarism' taking place with AI and the total disregard for intellectual property. Currently AI is utilising human artists' work to manufacture new versions/images without any acknowledgement or remuneration to the originator/artist. This seems to be fundamentally wrong! It is certainly going to put the spotlight on copyright issues.
- AI does not have ethics (There is a legal quagmire ahead)
- Currently there is a lack of depth in AI art - little emotion or thought (back story). Interestingly this could easily be considered a Pro.
- Will ownership become harder to validate/prove. Will there be a dilution of uniqueness? What legal protection will be put in place to protect the creator of original ideas/concepts/techniques?
- Artists might stop developing their skills
- The value of an artist's work long term is potentially not certain
- Will AI completely replace – or be a complimentary tool?
- For commercial artists (Graphic Design, Product Design, Designers of all types, Illustrators, Movies, Film, Animation, etc.) who rely on their art to earn a living – the future is definitely not looking great!
- What is Art? An age-old question. One dictionary meaning is: the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power. I do wonder whether the word human was added recently.

PROs

- Currently AI lacks emotional depth and intuition (no soul / something that seems intangible) No personal experiences or real feelings (passion or pain) inherent in human creativity.
- Fundamentally AI is a machine – no emotional intelligence or human empathy.
- AI could equal homogenization (the process of making things uniform or similar) – so art collectors/art connoisseurs will look for human originality and uniqueness.
 - For human artists – joy/pleasure is derived from creating art.
 - It seems that there is an opportunity for artists to continue to work on the skills and processes that make them unique – developing and strengthening skills that are the shortcomings of AI.
 - Ironically, traditional human generated art could become even more sort after, collectable/valuable (If collectors move away from digital art toward traditional mediums)
 - There is a possibility that AI generated art will not be considered Art!
 - We do not have to look back that far to see similar concerns that artists had regarding other developments in the past – for example: digital art, digital images, computer generated art, mobile phones, camera's, etc. None of these previous developments replaced artists. Artists simply embraced them and made use of them in their art and new art forms developed.
 - There are photographers who are artists – and photography is a legitimate art form. Initially there is no doubt that artists feared that photography would replace paintings, and yet that did not happen. It simply added a new tool. Interestingly photorealism and hyperrealism (my genre) would not exist without the advent of photography.
 - To date – AI generated art appears to me to be digital in nature. So, it will be interesting whether AI will indeed be able to wield artist tools such as: pastels, paint brushes, pens, chisels, etc, etc.
- So, for the near term – there may still yet be some areas where human artists are still uniquely skilled. Also, the ability for an artist to share a moving perspective regarding their individual art journey, currently seems uniquely human.
- AI could become a tool for human artists – assisting in the creative process – to generate lots of concepts/ideas very quickly. In this instance AI might become a tool rather than a replacement.
 - Primarily AI increases efficiency and productivity – but to what end?
 - The US Copyright Office has decided that AI generated images are not copyrightable – because they were not created by a human.
 - A new genre of art will more than likely be created to accommodate AI Art. Just as was the case with Digital Art (It became an art genre all of its own)
 - Apparently, Getty images are suing to protect their images from being used by AI.
 - AI is more efficient than any human – maybe that is also its Achilles heel and where opportunity will exist in the future – i.e. feelings and empathy

One thing is certain – AI is here and already changing our world. However as previously mentioned, this is not the first time that a new technology has changed our world. It is also not the first time that new technology has changed the art world either.

One of my recent Art heroes is David Hockney – an amazing artist, whose art brain is enviable. A must watch I feel is his video called 'Secret Knowledge' - <https://www.youtube.com/watch?v=JKbFZlpNK10&list=PL2vgz3yL8-PILXDFqozSYt8-PfwgdlOLb>

This is where David shares his insights and research on the impact of lenses and mirrors on human art. There is no doubt that both of these developments/technologies changed how humans made art forever! He shows irrefutably that the old masters were using lenses

and mirrors as tools to assist in their artistic process to achieve greater realism. He uncovers how art that was 2D and flat, all of sudden had depth and perspective and was truly 3D.

Are we on the edge of something similar with AI?

Some things are certain – AI is here and will be, well into the future. One of David Hockney's strengths I believe is his ability to embrace and utilize new technology in his art – where other artists ignored and dismissed them. Time and again Hockney has seen and exploited new technology – from the polaroid camera, the computer, and more recently the iPad to create art. I would be very surprised if he is not currently actively exploring AI and looking to incorporate it into his art practice.

All human creativity is currently under the microscope – Music, Art, Writing, Poetry, etc. A lot of debate is going on – and very good articles have been written. Especially around the different AI generators – for example Text to Image and Image to Image (and I guess humans using written words/language – probably Image to Text also) or combinations.

Early on in my career as a product designer I was on the forefront of the introduction of CAD (Computer Aided Design) and there were certainly concerns and fears around its use. Interestingly over time in my opinion the utilization of CAD resulted in a loss of uniqueness. You only have to look at the modern car where the difference between manufacturers is increasingly harder to tell at a glance, compared to their historical predecessors. Cars once were very distinctive and diverse in their design - detailing and form. I feel that AI art potentially will produce a similar end result – and especially so, when in the hands of artistically challenged humans. AI does not operate in a vacuum – it is a tool! It will be the humans using it and consuming its outputs, and ultimately humans who will determine its future!

Currently AI art is seemingly digital (flat - 2D) and does not actually use traditional artist mediums and tools (pastels, pencils, brushes, supports, etc.). The final product is on screen or printed on paper – not of our physical world. We all know that seeing a piece of art face to face is quite a different experience to viewing it on a screen or in a print. Currently AI creates a facsimile of - mediums, genres, and artists – it is not real. It may be its own genre (as is Digital Art) but it can't be considered as a serious replacement for art that uses traditional mediums/materials and is produced by a human artist.

As stated previously our actions as humans are influencing our future. For example - it amazes me how many people are happy to use the self-checkout – something I have never done! I value and love human interaction too much – and the end result of following the sheep is that we will have nobody to interact with.

Presently – people have huge control over what the future looks like – but daily I see other humans choosing options which will result in a world that I don't think any of us would want to live in. One thing with capitalism is that the people can act in ways that ensures that change is for the good – toward the sort of society that we want to live in. My feeling is currently the choices being made do not seem to be pointing toward a bright and enjoyable future.

There will be turbulent times ahead as everyone navigates their way through the future of Art – before we all have a clearer understanding of the implications.

Some of the immediate challenges include:

- It is going to be interesting to see whether artists will be able to retain ownership of their intellectual property and its subsequent use. Regulating the ownership of ideas/concepts will be a massive challenge.
- There will be ethical and economic issues that will need to be addressed.
- It is going to take some time to see what the impact of AI will be on Art (positively and negatively) and for us pastel artists specifically. However, we are already seeing Pastel Societies and Competitions – adding clauses that explicitly do not allow the use of AI in the creative process. (As they have also done with photography – for example: a reference image must have been taken by the artist.)
- Humanity is the problem – not AI. Humans just need to make good decisions.

The technological curve currently, I fear, appears to be climbing faster than human biology and evolution can possibly handle (both physically and psychologically). Interesting times ahead! I have my fingers crossed that in hindsight this new technology will be no more destructive than the 'wheel'.

There are big questions that society and humanity need to focus on. It seems inevitable that AI and robotics will take all unskilled and increasingly skilled human jobs. Therefore, ultimately there will be less and less jobs that people can do. What will people do with their spare time? The creative arts (Art, Music, Writing, etc) is obviously one area where people might spend meaningful, productive, and enjoyable time.

AI art currently has limitations, and this is where opportunities exist for artists. One of the reasons I do not feel like AI will replace human creativity in the short term. Also human creativity is something that has the ability to sustain humanity going forward.

For artists, it's the joy of physically creating that satisfies and fills their creative soul and is expressed in human art. Something that AI or a machine cannot capture. Art is the reflection of human experiences and emotions and is made up of intangible qualities that AI cannot replicate.

So, keep mindful and start to educate yourself on the pros and cons of AI – so that you can take advantage of what might be useful, given that it fits with your own understanding and that of those who matter (Customers, Galleries, Pastel Societies, Art World, etc.)

Human artists will continue to express themselves!

LYNN FULLER

I have used AI for Animal art but not the art I do with painting or pastels. I use procreate which is not classed as an AI program. My grand daughter was using it one day and altering photos I had of the family on my iPad, (mainly doing funny things to her sisters photos!). I was quite intrigued with what she was doing, so on a hospital stay when I had a few days of nothing I started playing with some of the family photos as well on the procreate program.

Simply changing the image using a variety of brush strokes to get a different effect. I was also studying up on Van Gogh and Picasso techniques while in there and looking at their colour palette, brush strokes etc. I then used these ideas to step back from the realism that I normally do like Julie and Michael, with a few family photos. Living in Auckland there is a wide range of exhibitions that an artist can showcase what they do. I have found over the last 5/8 years that each exhibition is different, I've been told I'm too good for some with the realism, a more relaxed style is required, but in the other half of the exhibition, realism goes well. So by having a couple of different styles, it means I am able to get more art out there to a broader range of people at these exhibitions. Realism is not everyone's idea of art as I'm sure Julie and Michael have discussed in their blogs before.



I do use an AI program for some pet portraits. I have some online on my Facebook page in a folder and some at my printer's print website. ArtCollective.co.nz

I use this program for those whom don't want a realism painting of their pet or animal but a fantasy portrait of their pet or an animal. I use photos of their pets or photos of an animal that I have permission to use and create digital art of them.

With all the AI programmes popping up etc it is making it harder for us artists to sell paintings when a program can create one for you. However it isn't as easy as it sounds, as you have to work hard to word it correctly, or you end up with five paws, noses etc, and it has taken ages to do some that a client is happy with. Normally I get an idea of what they are after and input this into the idea.



I've attached a photo of the two different programs I use. My grand daughter and the Procreate program change of her and the AI program also using a photo of my dog Pepper to add flowers etc.

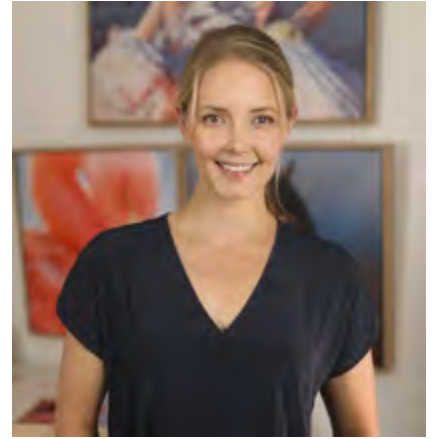
My Picasso art is different again as it's made up of shapes colours etc., so I do that free hand but use my photos as the layout.

Procreate you draw, as opposed to the AI where the computer creates it for you with your input.

I haven't yet played with the AI program to just create AI images without using a photo of my own as it's still in the early stages and is not always accurate, and ones I have seen are more towards the fantasy image.

CLARA GRACE

My name is Carla Grace; I am a traditional wildlife artist who works in acrylic and oil paint. My style is realistic, and I use AI every now and again as a tool to put together some of my most complex and confusing compositions. Before I explain how and why I do this, let me explain my vision for my work. My genre is wildlife, and you might think that wildlife is a straightforward subject matter, so it shouldn't need any further alterations or enhancements. This is true for classic wildlife portraiture. However, I want to take wildlife art to a whole new level, bordering on imaginative realism to do so. I want to create wildlife art that cannot be captured in a photo on safari. I want to leave good photography alone and create my own versions of believable and stunning nature. To do this, I must rely on my imagination and ability to visualise the painting in its complete state without reference. I then search for, or create the reference material I need to piece it together. As my style is realistic, I still need to see the elements to paint them correctly. This often means using parts of animals for various separate imagery, stitching them together and creating a cohesive composition. I also use other elements like fabric, still life and decorations to convey a narrative in the painting.



When AI emerged as a force to reckon with in the art world, my initial response was one of concern, especially for the design industry. However, I hold a deep respect for the field of traditional art, a respect that is shared by collectors of traditional paintings. They will never consider AI art. There will always be a market for art created by human hands, and this is something AI can never replicate. Indeed, art created by AI has been deeply shunned in the art world, which makes it that much more controversial that it can be used as a tool by artists. This reaffirms the unique value of human creativity in traditional art, and it's this reassurance that allows us to continue our work with confidence and conviction.

As my understanding of AI and how it works has grown, I have developed a different perspective on how it can serve artists as a tool and be used ethically. First, you need to understand that AI is not going to go away. Now it is here and is evolving and being used in almost every aspect of the world, fighting it as artists is not going to make much of a dent. However, we can educate and teach artists how to use it in a way that will be healthy and productive. Knowing that AI images are generated through the use of all the images available on the internet, there is a lot of copyright happening that is not ethical and does not give credit to the original artists and photographers. So using an AI image as a reference image is not okay. This is regarding the classic images used to create paintings, for example an artist wanting to paint a portrait of a lion should not get the image generated by AI to avoid having to source a reference image ethically and license it. Something as accessible as a simple portrait of an animal or subject should be done by requesting permission from the original photographer. Getting this through AI to avoid having to do the extra work doesn't sit well with me. It's crucial that we, as artists, respect the work of others and ensure that our creative process is built on a foundation of ethical practices.

However, using AI as a tool to put together complex compositions to see if the idea is practical is another thing. For example, I painted the attached piece of a white horse draped in bridal veils. I initially typed my idea and described my composition in AI to see if the concept looked half decent. It took me a few days to eventually generate an image that was remotely close to what I saw in my mind. Since I liked what I was able to develop, I then went on the hunt for reference material through my usual avenues. I found a photographer with a photo of a white horse with the look and pose I wanted, and I got her permission and licensed the photo off her. I then found a bridal veil and white sheet and conducted a series of experiments to get the drapery to fold and flow the way I wanted it to. I used 13 separate reference images to create the painting while also checking back into the AI image to ensure I was getting the light and colour to work between all the images. Admittedly, I repainted this piece 3 times before I was happy with it. I only stuck it out because it worked in the AI image. However, I didn't use the AI as my primary reference because the horse was out of proportion, and the fabric was weird; it had no logic. However, it brought all the colours and light together, which is what I couldn't do with my construction of images. This process of using AI as a tool involves a series of steps, from initial concept generation to final painting, and it plays a crucial role in helping me visualize and refine my ideas.



So, although I am careful about AI in art, it can be a very useful tool for artists. I do not encourage artists to use it as a substitute for gathering reference material without legal permission but rather to tease out their ideas and create something unique. Throughout history, technology has thrown curve balls at artists, and it has always been met with resistance: the camera was greatly shunned - you weren't considered a real artist if you painted from a photo rather than from life. Using a grid to create outlines rather than freehand drawing was dismissed as cheating, and the same was using a projector. Even now, there is a divide in the art world between those who

use a projector and those who do not. There is even prejudice regarding artists who work from a screen vs printing out the reference. Ultimately, technology will continue to impact the art world, and AI is no exception. As AI becomes more advanced, it may change the way we create and perceive art. However, finding a way to use it as a tool and adapting to it will be the most healthy and productive attitude we can adopt in our practice as artists.



ROBERT CARSTEN

The following quote from Robert Carsten was first published online on the Artists Network www.artistsnetwork.com. (I have permission from Robert and the Artists Network to publish this.)

“Making art is important to me because it connects me to the world around me and to my inner self—my particular thoughts, feelings and sensations as pertains to the subject matter and a particular time period. It’s a form of meditation that is both communicative and insightful, self-reflecting.

To me, AI is another tool, just like a photo program in which one might manipulate an image to generate new ideas. Technology is made to be used. It is not an end-all. It’s a means to an open process of celebrating one’s self and the world through active engagement in a creative response.



When I use technology, it is to assist me in thinking about creating in different ways, to discover other possibilities in order to mine a subject more deeply. But no technology, in my opinion, replaces what an artist does with the visual information he/she has acquired. The artistic process is an integral part of the human experience—always has been and always will be.”



An enthusiastic promoter of the pastel medium, Robert K. Carsten is a signature and Master Pastelist in the Pastel Society of America; a master circle pastelist (2013) in the International Assoc. of Pastel Societies (IAPS). He is an Honorary member of the Board of Governors and an Honorary Lifetime Member of the Southwest Florida Pastel Society. He is a sought after exhibitions juror and is a regular contributor to Pastel Journal, The Artists Magazine and Watercolor Magazine.

KERRI DIXON

As an artist navigating the ever-evolving landscape of creativity, I've found myself both intrigued and cautious about the role of artificial intelligence (AI) in art. Recently, I came across an AI-generated image that was so convincing, it fooled many into believing it was a real photograph. This incident made me pause and consider the potential confusion and harm AI could cause to photographers and traditional artists like myself.

Despite these concerns, I can't help but see the potential benefits AI offers. It's clear to me that AI is here to stay, and rather than resist it, I believe it's important to embrace it as a tool in my creative process. I imagine that as AI-generated images become more common, the value of traditional hand-painted art might actually increase, offering a unique authenticity that AI cannot replicate.

In my exploration of AI, I've discovered its ability to help visualize concepts, explore different styles, and streamline the creative process. AI image generators and tools are a great place to generate fresh ideas and references for artwork, especially if you're trying to create an imaginary creature such as dragons, mermaids etc.

I believe it's all about balance and transparency. As artists, we should embrace AI as a supplementary tool, not a substitute for genuine creativity. Let's use it to spark ideas, refine concepts, and enhance our artistic practice. And along the way, let's be honest about our use of AI, giving credit where it's due and maintaining the integrity of our work.

Another form of AI, that is also a great tool for artists is Chatgpt. I quite often will ask for help in coming up with a name for a painting or collection if I am struggling. It is also a great tool to help write an artist bio by inputting all of your information and then asking it to write it in a more professional manner, check spelling and grammar and also write in third or first person.

So, while AI can be a valuable ally, let's not forget to step outside, observe the world around us, and let our minds wander. Inspiration often strikes when we least expect it, whether we're driving in the car or doing mind-numbing chores like housework.

Ultimately, I believe that by using AI responsibly and ethically, I can push the boundaries of creativity and explore new possibilities in art. I'm excited to see where this journey takes me and how it will redefine what is possible in the world of art.

Kerri Dixon is a renowned wildlife and nature artist who made a life-changing decision six years ago, trading a busy, full-time career for a peaceful tree change. She sold her home and business to buy a farm, embracing a life filled with creativity, freedom, and nature. Now living debt-free and stress-free, Kerri has channeled this newfound lifestyle into her art, inspiring others to reconnect with their passions. Known for her captivating animal portraits, Kerri has sold her art worldwide and dedicates her time to teaching, guiding others on their own creative journeys through her online membership, workshops, and art talks across Australia.

www.kerridixonart.com
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www.youtube.com/kerridixonart

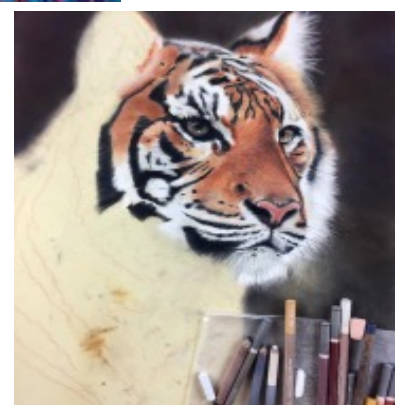


Kaleidoscope Cow



Leopard eye

Tiger - work in progress



JULIE GREIG

I think AI is handy in terms of writing, and for recipes.

But for images I feel strongly that there will always be a firm place for the handmade, the self-originated, the bespoke, the authentic - the artwork which comes from our personal response and experience - from our hearts.

I now refuse to allow my students to use AI generated images for my classes. If I lose a pupil or two, that's fine. As a tutor, freely sharing my experience of pastels and life as an artist, I feel disheartened when I see someone pull out an image to paint from that's AI. I feel that way about the free images found online too, which are also now banned from class. I have used various free resources in the past, especially horses - but as a 'mature' artist, I now find these empty and joyless. Ok for practise at home when the artist is trying to improve their photography skills and painting techniques, but not for class or exhibition.



ZOE ALFORD

The AI Revolution in Art: A Double-Edged Sword

The introduction of artificial intelligence (AI) into the art world has generated excitement and controversy, challenging traditional concepts of creativity and artistic authorship. As artists adapt to this evolving technology, they face both new opportunities and ethical dilemmas that are transforming the nature of art production.

AI as a Creative Partner

Many artists have begun to incorporate AI as an essential tool in their creative process. AI can generate reference images, experiment with new styles, and assist in visualizing concepts quickly. For some, AI serves as a creative partner, pushing the boundaries of human expression by combining artistic intuition with machine precision. These collaborations between human and machine have resulted in innovative works that reflect the unique synergy of both elements.



However, this raises a fundamental question: Can an artwork truly be considered original if it heavily relies on AI-generated references? While some believe that AI enhances creativity, others see it as a crutch that may diminish the artist's role in the creation process.

Ethical Concerns and Controversies

The increasing use of AI-generated images has sparked a debate about the originality and authenticity of such works. Some argue that when artists rely on AI to generate parts of their work, the creative input becomes diluted. This tension is particularly pronounced in the context of copyright and attribution. Legal frameworks have yet to catch up with the rapid advancements in AI, leaving artists unsure about how to protect their work and whether AI-generated outputs can be claimed as intellectual property.

In some instances, artists have discovered their works were used in AI training datasets without their consent. This raises questions not only about copyright infringement but also about the exploitation of creative labour. For traditional artists, AI may also represent a threat. There are fears that the growing popularity of AI-generated images might lead to a devaluation of traditional art forms and human skills, with companies potentially opting for faster, more cost-effective AI-generated content.

Navigating the Ethical Landscape

Artists who use AI must be transparent about its role in their work, giving credit to AI tools when necessary and being mindful of the ethical implications. Striving for originality, respecting the work of other artists, and staying informed about the legal landscape are all essential for maintaining the integrity of their art. AI can assist, but human creativity should remain at the core of the artistic process.

The Role of Art Competitions

Judging art competitions has become more complex with the rise of AI-assisted artworks. How should AI influence the criteria by which art is judged? Should works that incorporate AI be evaluated differently? As AI continues to influence art, it becomes essential to establish clear guidelines to maintain fairness and transparency in competitions.

Looking Ahead

As AI technology advances, so too must the art world's understanding of how to integrate it responsibly. Artists, critics, and institutions need to collaborate on ethical guidelines that protect creative rights while embracing AI's potential. Some artists are experimenting by training AI systems on their own works, using the technology to expand their personal style. Others are focused on protecting their creations from unauthorized AI use.

Ultimately, the intersection of AI and art presents both challenges and opportunities. By embracing transparency and ethical practices, artists can harness AI's potential while safeguarding the human essence that defines artistic expression.

I have included some pics. The first image is the image created by AI using MidJourney which I used for the reference for the pastel painting (photo two).

The prompt is crucial when creating an AI image for a painting reference, as it shapes the composition, style, and subject matter. A well-crafted prompt ensures the generated image aligns with your vision. I kept tweaking the prompt until I had the image I wanted.

After completing this painting, I realized that I no longer wanted to rely on AI-generated images as references. When I'm out taking photographs for my artwork, I often find myself captivated by extraordinary moments in everyday scenes that inspire me. I strive to capture these fleeting instances. Perhaps one day, AI will be able to replicate this experience and produce images that evoke the same feelings as my own photographs. Nevertheless, experimenting with AI is a very enjoyable process!



Midjourney



Pastel Art

LYN HENRY

So much is being debated about the value of AI, and its influence on the world as we know it. AI is changing so much for good, particularly in science, medicine, astronomy and the like. It is producing solutions to the most complex issues that man can imagine.

This article is my own opinion, and I don't propose to debate the pros and cons of using AI. However I have a growing sense of unease about the infiltration of computer-generated algorithms into all facets of our lives.

Whenever I use my computer, in almost every programme there is a pop-up suggesting or influencing my every move. Even now as I write, Copilot is suggesting "better" ways of writing this. I guess this is showing me an easier or quicker way of completing a simple task, but I object that I don't have a choice on its appearance. I didn't ask for it to be there.

So how does AI affect us as artists, and what is its effect on creating art, copyright, art shows, and other creative iterations? How do we tell if something is real, or AI generated? Short answer, I don't know. I want to believe that artists' art is honest.

Ziv Epstein, a computer scientist at MIT put it this way – "Art is how we express our humanity. It's a core human, emotional part of life. In that way we believe it's at the center of broader questions about AI's impact on society."

In the PANZ May 2023 newsletter, I wrote "We humans are the only species who can use the language of art to communicate. A painting is a glimpse into the private thoughts and psyche of the artist. Why did they choose to paint this image? What were the thought processes in choosing the colour palette, size, format, viewpoint? What is the story that they are telling?" Why would I want an automaton to do this for me?

Will AI replace artists? Award-winning graphics artist and filmmaker David O'Reilly who writes on this issue, warns that "everyone who contributes to AI accelerates their own automation".

Call me old-fashioned, a dinosaur, an ostrich with my head in the sand, but I believe in the right of free choice, and I like to be asked. I like to use my brain, I want to think things through, to explore ideas, to put my thoughts down without the invasive prompts of some algorithm or without asking a machine to 'think' and 'create' for me.



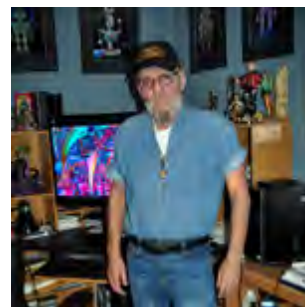
So I will hold out as long as I can, doing things my way, and continue to make art that comes from within me, not from an algorithm.

"I think it's a point in history when you have to decide whether you reject it (AI) and live on this side of the line, or accept it (as) how it's going to be from now on" - Alex Harwood, illustrator/artist.

ERIC TON

(This article was created with permission, from information from Eric's Facebook page and an article in The Pilot)

Eric Ton's background is as a photographer and painter. Eric has a Bachelor of Fine Arts and Masters Degree in painting, and was trained in illustration, figure drawing and design. He has been a painter for 45+ years and still is. He was an associate professor of art teaching all types of studio art, photography, art history and photoshop and taught for about 15 years.



Eric started 12+ years ago, building fractals, a digital form of artistic expression that uses mathematical calculations to create abstract, repeating shapes, long before AI, however, in recent years he has embraced the world of artificial intelligence, facing a lot of criticism and abuse from people who don't understand the way he works. He is often told his art is 'soulless' because he uses a computer, fractals and AI. Sadly these people have never taken the time to find out the truth about Eric's work and history and how he uses AI.

As far as copyright issues, Eric says the problem is with how the technology is used, not the AI companies themselves. "AI artists must begin the creative process with their own original work".

He says that the key is to start with something original and Eric estimates he spends about 80% of his time creating the base image, which could come from a canvas or a digital painting using PhotoShop. When the base image is done, then it can be connected to the AI generator. Eric uses only his own original art to generate images and therefore, his work is copyrighted. He has a huge amount of his own resources and decades of work to use for his creations.

Eric says that the mistakes that AI makes, can take him on a new direction which can open up new ideas, concepts which can make the art better than before the mistake. "AI is just another potential tool for artists, depending on how we use it."

He recommends to mainly digital artists, to check it out and see where it can take you. "You may still hate it, but you have control of that, not the machine".

Many people do not realise how much work goes into each of his images – it's 7 days a week, and hours every day – and Eric has been doing this for decades. He says he is a 'visual entertainer' and his art mirrors his life.

"AI is here to stay whether we like it or not and it will only get better. I chose to learn about it instead of dismissing it. How artists choose to work with AI will make a difference in the long-term direction of AI and its place in the art world. My verdict is not out yet on AI as I am just exploring it for now. I'm trying to see what it offers and where it may take my art.

The essence and soul of art is not in the paint brush putting paint on a canvas. It is not in a piece of charcoal or a pencil on a piece of paper. It is not in a piece of clay on a potter's wheel. It is not on a piece of film or a memory card in a camera. It is not on a digital tablet connected to a computer. Those are just tools.



The essence and soul of art is in the mind and heart of the person using those tools. Those tools are just vehicles for artists to manifest their imaginations, realities, observations, and dreams for others to experience."

The best places to view Eric's work are -

Facebook - <https://www.facebook.com/ericon2>

Website - <https://www.deviantart.com/ericonarts?nrd=130236>

There are over 4,000 images to see from his many years of working digitally.

PABLO PICASSO QUIZ ANSWERS

1. 23 (Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Mártir Patricio Clito Ruiz y Picasso)
2. About 147,800
3. Georges Braque
4. 1973
5. At age 8 – "The Little Yellow Picador"
6. None – contrary to what was portrayed in the movie Titanic
7. He was 19 years old, in Barcelona
8. US\$179.3 million
9. Four by three women
10. 1937

QUOTE

**"It's inspiration that drives you.
It's as simple as that. What's it like?
Like a window opening into a new
world." – Michael Smither**

(Michael Smither is a NZ artist, born 1939. Influenced by Rita Angus and Lois White whilst studying.)
www.michael-smither.co.nz

INTERESTING FACT

RITA ANGUS

Rita Angus was the eldest of seven children. Rita was married for a short time divorcing in 1939, unable to reconcile the conflicting roles of wife and artist. She never remarried and then lived alone for most of her life, until her death in 1970. Her painting 'Cass' was voted the most loved painting in NZ in a 2006 television poll. When asked about her work in 1947, she replied "As a woman painter, I work to represent love of humanity and faith in mankind in a world, which is to me, richly variable and infinitely beautiful."



CONVENTION 2025

AND Purely Pastel National Art Awards

ALEXANDRA

4th - 6th April 2025

Exhibition dates: 4th April - 4th May 2025

Please Note:

Registration & Entry forms were emailed by PANZ on the 27th November 2024.

The forms are not available on the PANZ website.

Please contact Kaye Kennedy on panz.registrar@gmail.com if you are unable to find your emailed forms.

Don't forget to include your meal choice on your Registration forms.

GUEST ARTIST:

TRICIA TAYLOR (AUSTRALIA)

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