

Q&A

Liz Stretton

What is the title for this collection of work you have created over 100 days?

Sunlight and Shadow

I am interested in the way the quality of light can evoke a mood and affect one's state of mind. Half my heart belongs to Australia where I have close family and the light there lifts my mood and positivity. I have sought to capture a sense of these feelings through an exploration of the quality of light in my journey this year. In doing so I have worked in a more realistic style than usual, although some liberties have been taken for the sake of artistic interpretation.

What was your level of experience prior to joining the 100 days Journey? How often did you practice?

I have participated in three 100 Day Journeys now. I am an intermittent artist working in bursts followed by fallow periods. This commitment gives me what I need to stay focussed on creative thinking and doing.

Why did you choose to participate in the 100 days Journey? What was your main motivation?

Knowing how productive the 100 Day Journey experience can be for me, I wanted to use the challenge it sets to explore in greater depth the evocation of a feeling or mood in my art. I also intended to explore oil paints as a change of medium from my usual acrylics.

Did these goals and motivations change along the way?

I found oils to not be my preferred medium because I like to layer on the paint in an abstract way in one sitting and see what emerges; - oils don't always cooperate with this approach and certainly I would have trouble with drying times. But in being obliged to follow a more considered process oils forced me to plan carefully through preparatory compositional and colour sketches. I took this learning back to my work in acrylics which has led to a more realistic interpretation of my subject matter.

Describe a roadblock or major challenge you had to overcome – how did you do it?

This year I found it harder to 'make art' daily, although I certainly thought about it every day. I always experience mental or creative roadblocks on these journeys so I knew I would get through it, but because I spent more time experimenting with oils before deciding to go back to acrylics and on thinking about and sketching ideas, I was anxious about completing anything this time round. But preparation pays off and the time spent on reflecting and experimenting for a greater part of the Journey meant less time spent on completing pieces once I got started on them.

What was the biggest lesson you learned about yourself?

I was reminded, once again, to believe in myself and my own ideas and to enjoy but ignore what everyone else is doing.

What would you say you are most proud of?

That I still get joy from learning new things and creating. We're never too old for that.

Would you do the 100 Day Journey again?

Yes.

@lizstrettonart

Q&A

Caitlin Reilly

What is the title for this collection of work you have created over the 100 days?

The Edge of Nothing

I am interested in journeys - metaphorical and actual. I have been investigating my family's history, particularly through hunting out old photos and at the same time, I have been considering my own future as I look forward to what is next. Aware that choices are invariably accompanied by constraints, I have tried to explore this tension in my printmaking.

What was your level of experience prior to joining the 100 Day Journey? How often did you practice?

I have done various course in various mediums, but I have not been this focussed, persistent or thoughtful for a very long time.

Why did you choose to participate in the 100 Day Journey? What was your main motivation?

I was really attracted to the idea of being accountable and trying to follow a project through.

Did these goals and motivations change along the way?

I have not been as 'myopic' as I thought I would be. I have transgressed into other mediums, but I think that is ok as I will always do that. I have thought more about concepts and themes and how they can be threaded through my work which has been awesome.

Describe a roadblock or a major challenge you had to overcome over the 100 days? How did you do it?

Due to work, winter colds etc have not always been consistent with the time I have put into this project. I have tried to do something or research something every day, but not everything I have done has been great.

What was the biggest lesson you learnt about yourself?

That I really love having a project and I can be motivated for myself. That making is very important to me and even when I don't feel like it, it makes me feel better.

What would you say you are most proud of?

Keeping going.

Would you do the 100 Day Journey again?

Absolutely.

Q&A

Kim Entwisle

What is the title for this collection of work you have created over the 100 days?

Growing Glass

This collection contains 3 sculptural works in frameworked glass which focus on the Grass is Greener and Tall Poppy Syndromes. The grass may look greener on the other side but are you happy in the grass you are in? Celebrating your achievements with those around you risks being cut down, something that seems to be engraved in New Zealand culture.

What was your level of experience prior to joining the 100 Day Journey? How often did you practice?

I discovered the art of frameworked glass while in the UK in 2008 and have been captivated by glass art ever since. After returning to New Zealand in 2010, I furthered my skills by studying silver jewellery making and now combine frameworked glass with silver to create unique handcrafted jewellery, inspired by beautiful New Zealand landscapes, coastlines, flora and fauna.

Why did you choose to participate in the 100 Day Journey? What was your main motivation?

I wanted to connect with artists, explore new techniques and see where this journey would take me, a new challenge.

Did these goals and motivations change along the way?

Definitely! I initially had a vision of making a wearable statement piece or collection of jewellery pieces, inspired by the beach and nature. Taking images with my camera using a macro lens I looked deeper into structural elements and whilst dealing with some of my own deep personal life challenges sculptural works emerged.

Describe a roadblock or a major challenge you had to overcome over the 100 days? How did you do it?

I found it difficult to stop myself producing pieces of glass jewellery along the way with the pressure to come out the end with a new collection. This caused me to lose my way a bit but when I let myself just 'go with the journey' that's when things started to come together.

What was the biggest lesson you learnt about yourself?

I can call myself an artist! As a Doctor of Medicine and without formal art training I didn't feel qualified to be called an artist.

The 100 Day Journey has enabled me to see the difference between art and craft and now I can overcome this block. I have also recognised and experienced the power of art therapy throughout this process, something I will pursue further.

What would you say you are most proud of?

Allowing this journey to acknowledge and deal with life challenges and express them through art.

Would you do the 100 Day Journey again?

Absolutely! This journey has taught me so much, I have made new friends and connections and felt inspired to keep going with my art.

@twisledesigns

Q&A

Sandy Seymour

What is the title for this collection of work you have created over the 100 days?

Resilience

Sometimes in life you can feel like you're living on the edge, pushed, and pulled in all directions. Challenges can be so big that you feel like your world is crashing down. My concept is about resilience, having the strength to keep going and get back on track when you've been pushed off balance. Growth comes from resilience when you are down there is nowhere else to go but up, for in our most difficult moments we are given the opportunity to rebuild and determine who or what we want to be.

What was your level of experience prior to joining the 100 Day Journey? How often did you practice?

Prior to starting this 100-day journey I had just completed a Diploma of Art and Design (Ceramics) with Otago School of Art. I have my own studio practice, where I create sculptural pieces as well as small batch homewares.

Why did you choose to participate in the 100 Day Journey? What was your main motivation?

After finishing the Diploma, I felt a bit lost. I wasn't sure what the next step was, for four years my ceramic journey had been task based and focused on meeting deadlines. Without anything to keep me on task this time, I was worried I would start to lose motivation.

I was also wanting to meet other artists. As I had done my studies by distance learning, I didn't have many opportunities to meet artists, especially those that work in other modalities. The 100-day journey was the perfect opportunity to keep me focused on my practice and meet some wonderful artists.

Did these goals and motivations change along the way?

No, not really. I was completely committed to the 100-day journey experience, and over those days I've created work that I'm proud of. The support from the other participants has been wonderful and the overall experience has given me the reassurance that I can in fact come out from under a tutor's wing and do this on my own.

Describe a roadblock or a major challenge you had to overcome over the 100 days? How did you do it?

When thinking about what I could create for the 100-day journey I had about 3 or 4 ideas floating around. Most of those ideas had a strong theme around balance and resilience and because there was this common thread running through, I decided I would make all of them. It wasn't long into the journey that I realised that I was too scattered, and that the connection wasn't as strong as I had initially thought. I would also be under too much time pressure to get them all done to a high standard. Therefore, I decided to take one idea and put all my energy into that.

I had spent many hours working on a stack which was drying on my studio table. When clay is bone dry it is at its most fragile state. Wellington had a small earthquake and when I went to check my piece, it had fallen over and smashed on the table. I also broke another stack that had been through its first firing. I had laid it down on a piece of foam thinking it would be safer than leaving it unattended standing up, it rolled off the foam and ended up smashed into pieces. Both, I remade.

I also had two stacks that were free standing after the first firing, but after the glaze firing which is at much higher temperatures, the pieces wouldn't stand on their own. After a lot of contemplation about whether to make bases and stands for them or attach them to the plinths, I managed to come with a solution which enabled the stacks to stand on their own. One of those stacks was fired four times to get it just right.

What was the biggest lesson you learnt about yourself?

To have faith in myself and my work. I normally have a clear vision before I start on a project however, I have a lot of self-doubt through the making process. Through this 100-day journey I have learnt that this self-doubt maybe part of my process and to have faith, I need to remember that my art should be about creating the work I need to create and not about how it will be perceived.

Also ironically, given the title of my work. I have learnt a lot about resilience. During my making process, while studying and through this journey, I seem to have a lot of process hurdles to overcome. There have been many times I have made the same pieces over and over because things didn't work out as I have wanted, and I have spent countless hours problem solving. This 100-day journey has brought to light that I also have a strong sense of resilience that is so essential in my artist practice.

What would you say you are most proud of?

I am proud of the commitment that I made to the journey. I saw every meeting and talk as an opportunity to grow and learn from others. I knew that the 100 days experience was about the journey and not so much the outcome, but I am also proud of the work that I have created.

Would you do the 100 Day Journey again?

Yes.

@sandyseymourceramics

Q&A

Romelia Lopez-Diaz (Rome)

What is the title for this collection of work you have created over the 100 days?

Portrayal of Motherhood

My work is a series of prints made on paper and clay (then turned into ceramic vases) that describe some of my memories and my strongest negative feelings when nursing and caring for young children. Self-portrait drawings have been included in this work as well.

What was your level of experience prior to joining the 100 Day Journey? How often did you practice?

Before the 100 days I had good experience in ceramics as I have been an avid and passionate potter for 7 years before 2019. I stopped my pottery practice once my second daughter was born and although I continued doing sketches and paintings of my partner and joined courses and workshops over the years, I could not get the consistency or the energy to create a whole body of work.

Why did you choose to participate in the 100 Day Journey? What was your main motivation?

I joined the 100 days because I felt ready to come back to do art on a daily basis and I needed a good excuse to start making again. I was also looking for artist connections in Kapiti. The 100 days has created the right environment for me to feel excited and motivated to create again.

Did these goals and motivations change along the way?

The motivation low at some stages and my goals had to be adapted along the way but I was happy to give myself the freedom to change and adjust my project to meet my needs. The concept of my work did not change but I had to narrow it down as I did not have much time some days! I also embraced using myself as a model. Something I have not been able to do before.

Describe a roadblock or a major challenge you had to overcome over the 100 days? How did you do it?

My major challenge was the difficulty of finding enough time to work and explore the materials, to develop my ideas whilst being a mum of three young children and getting enough sleep!

What was the biggest lesson you learnt about yourself?

It was great to discover that my mind and my body have good artistic memory as even if I have been out of the creative process for some years it was easy to get back into the flow, of course with the right environment and the support of the 100 days mentors Kate and Anna and the fellow artists in the group.

What would you say you are most proud of?

I am so proud of the improvements in my drawing skills and my pottery practice. I did it! I am also proud to silence my loud impostor syndrome voices (at least sometimes). I know that this is certainly just the beginning... there's no stopping me now.

Would you do the 100 Day Journey again?

Yes! I would and I will do the 100 days journeys again.

@romelopd

Q&A

Perla Gaffney

What is the title for this collection of work you have created over the 100 days?

The Art of Self Kindness

What was your level of experience prior to joining the 100 Day Journey? How often did you practice?

I have weaved art into my whole life, my quiet little Saviour. Creating a vast collection of journals, piles of canvases, papers, rolled, stacked, glued, sewn, keeping parts of my life and mind open to possibilities. I do adore workshops and classes and have partaken in more than I can count over my life and continue to do so.

Why did you choose to participate in the 100 Day Journey? What was your main motivation?

I welcomed connection with other Artists, and the journey of being present to my Art for 100 days.

Did these goals and motivations change along the way?

My goals and motivations definitely changed throughout the 100 days. I eased back in troubled times but held onto threads.

Describe a roadblock or a major challenge you had to overcome over the 100 days? How did you do it?

I knew my mother was slowly turning to stardust and she did just this through these 100 days. As always, my art was a kind companion through my heartache, sharing its wisdom with me.

What was the biggest lesson you learnt about yourself?

The biggest lesson I learnt about myself was that I have never prioritised myself and my art. Now my Art is moving into a tight second place, after family.

What would you say you are most proud of?

I am always proud of my values and resilience. Each piece in my 100 days has been a challenge to begin, or to come back to, but once I am there, well. However small it may seem; each mark brings me back to this life of mine.

Would you do the 100 Day Journey again?

I would absolutely partake in the 100 days journey again. The stories of the other artists, gathered in a circle, lifting each other along our way, over teas (and occasional baking). The individual support and kindness has been so encouraging. I will be back for more and for me.

@perlagaffney_art_life

Q&A

Anna Layzell

What is the title for this collection of work you have created over the 100 days?

Into the Blue

Which means, to let yourself go into the unknown.

I had two goals this year, to work big as my work is evocative and I wanted to create a world you felt you could enter, and to work intuitively.

What was your level of experience prior to joining the 100 Day Journey? How often did you practice?

This is my second-year co-mentoring 100 days and my fourth year participating. I regularly make work as a printmaker and in oil and cold wax medium.

Why did you choose to participate in the 100 Day Journey? What was your main motivation?

I wanted to challenge myself to step outside my comfort zone and normal art practise to experiment and work in new ways. And I was hugely blessed to be invited to co-mentor this year.

Did these goals and motivations change along the way?

No.

Describe a roadblock or a major challenge you had to overcome over the 100 days? How did you do it?

I assumed it would be easy to translate my smaller works into a larger scale, and to work intuitively would just flow. It wasn't and it didn't. I persevered. Kept going through the frustration and stopping myself returning to the familiar. It was very challenging at times. I thought there would be this moment when it all came together and as time passed, I was putting pressure on myself to have this epiphany, but I'm not quite there yet and I'm looking forward to exploring this beyond the 100 days.

What was the biggest lesson you learnt about yourself?

That its ok to be uncomfortable and when I relax and play the work does flow better.

What would you say you are most proud of?

That I stuck with it and kept going.

Would you do the 100 Day Journey again?

Absolutely.

@annaklayzell

Q&A

Sandra Smillie

What is the title for this collection of work you have created over the 100 days?

I am, between order and chaos

This collection is based on the idea of just making marks on paper for the first 50 days of the journey, without thinking, without any view to the end, just get my emotions out on paper.

On day 51 I reflected on the marks, sorted them, looked over what I had created, then started to look at how these could be used to show who I am, how I am.

The result is a mix between order and chaos – I find comfort in the random, messy, blooms of paper that create almost alien forms, and then again in the ordered, folded sharp lines of the paper I have formed. I exist in the middle, moving between order & chaos.

What was your level of experience prior to joining the 100 Day Journey? How often did you practice?

This was my third 100 days, and I used this time to explore different aspects of myself and my storytelling.

Why did you choose to participate in the 100 Day Journey? What was your main motivation?

There is always more in the journey to explore.

Did these goals and motivations change along the way?

No.

Describe a roadblock or a major challenge you had to overcome over the 100 days?

Giving myself, time, permission, and a safe space to explore, letting go of the need to 'design' and just be.

What was the biggest lesson you learnt about yourself?

What's inside makes it way out in the most surprising ways.

What would you say you are most proud of?

This is my journey, it has taken me to a place where I feel both empowered, and curious.

Would you do the 100 Day Journey again?

Yes, I'm up for the challenge.

@sandrasmillie

Q&A

Kate Hartmann

What is the title for this collection of work you have created over the 100 days?

Lost in Translation

These two works explore my daughters experience of ADHD, what I imagine that feels like for her. The thoughts flowing constantly, fluidly shifting, and moving. Beautiful in their randomness but also hard to contain and process. The connection between thought and action often 'lost in translation'.

What was your level of experience prior to joining the 100 Day Journey? How often did you practice?

I have a Bachelor of Fine Arts gained over 30 years ago and over the years my art practice has been very sporadic, moments of great activity and then nothing for a while. I'm often distracted by other arts advocacy projects and life; the ADHD comes from somewhere! I love 100 days because it forces me to be disciplined about my art practice and put it first and complete a body of work. I always feel much more connected to myself when I am immersed in a daily practice, and that means sometimes just thinking about the work in my mind, not necessarily creating something physically every day!

Why did you choose to participate in the 100 Day Journey? What was your main motivation?

I founded this program seven years ago and mentor participants and so I lead by example! And so, if I am requiring the other participants to commit and push and grow over the period of the journey then I need to as well.

Did these goals and motivations change along the way?

No.

Describe a roadblock or a major challenge you had to overcome over the 100 days?

Time is always an obstacle to me. Making the work a priority and finding the time to commit to the process, particularly when the outcome may not be clearly defined. Letting go and trusting in the process is key.

What was the biggest lesson you learnt about yourself?

Through exploring and attempting to understand another person's point of view, in this case my daughter, the white layers or veils you see in the drawings were lifted and unexpected insights into the way she does things and the way I do things became clearer.

What would you say you are most proud of?

As always with 100 days I am most proud of staying the course and committing not just to myself but to the other participants in the group.

Would you do the 100 Day Journey again?

Yes absolutely, I totally believe in the process, it has never let me down.

@tuteregallery