



FEATURED ARTIST: JONEL SCHOLTZ





Above: *Zigga (Mauritius painting)*
60 x 50 cm
oil on canvas



Above right: *Saffaye*
60 x 50 cm
oil on canvas



Right: *Gypsy*
100 x 50 cm
oil on canvas

foreign inspiration

“Have you ever thought about making your ART on a tropical island? Getting AWAY from the grey, cold of winter and out into the SUN!”

This tempting invitation popped up when Jonel Scholtz decided to do an internet search for an artist residency in Mauritius. The Tamarin Arts Centre in Black River is a venue for artists to come together to share ideas and create works of art in a special and creative environment. Their website states: “We envision The Tamarin Arts Centre becoming a catalyst for new ideas & creativity - a vibrant working space for local artists, art groups and members of the local community; a home for art events, art classes and lectures; a welcoming environment for tourists and visiting artists from abroad. Our mission at Tamarin Arts Centre is to create a place where the local arts community can thrive and share their ideas and teachings”. Jonel needed no further encouragement. She submitted a portfolio of work and was accepted.



Above: Furious Dance
76 x 51 cm; oils on canvas

Above right: Nyabinghi
60 x 76 cm; oils on canvas

Below: My Forest Floor
50 x 60 cm; oils on canvas

Opposite page: The Seeker
101 x 76 cm; oil on canvas



Input was provided by the centre's Director Leanda Brass, who is a sculptor originally from the UK. She also helped me to source art supplies and included me in her family's social life which meant I spent quite a bit of time with them and was able to use her as a sounding board for my projects".

Jonel spent some time travelling around the island. "My apartment was close to the sea, and I could walk or ride the bus wherever I wanted to go. I worked at the Art Centre every day from 10am to 6pm and over weekends at the apartment. I needed to source my own reference material and the locals were very helpful. I took photos of the models I wanted to paint and then worked from them on my phone. I went into the ghettos and rode the bus to different areas to try and understand the milieu of the Mauritian people. They gave me free reign and listened to my story, (because we all have one). I was encouraged to put my emotions into my work, and this resulted in the five paintings I completed during my stay. The main body of work developed out of a conversation I had with a Rastafarian called Benot. He told me about Nyabinghi, a Queen who fled into the forest when her whole kingdom was taken from her. In the forest she made up an army of Maroons and took back her kingdom. I took this as a metaphor for my divorce, which I had been struggling with. I lost everything and had to get back to being a better version of myself."



in the paintbox



	Alizarin Crimson
	Vermillion
	Cadmium Red
	Cadmium Red Deep
	Scarlet Lake,
	Brilliant Orange
	Arylamide Yellow
	Chrome Yellow Hue
	Naples Yellow
	Cadmium Yellow Hue
	Yellow Ochre
	Raw Sienna
	Burnt Sienna
	Brown Madder
	Burnt Umber
	Raw Umber
	Paynes Grey
	Viridian
	Cerulean Blue
	Phthalo Blue
	Cobalt Blue
	French Ultramarine
	Titanium White

Medium: Zel-kin
Various palette knives and brushes

The three most important paintings I completed were: “My forest floor”, which depicts my lowest point; “Nyabinghi”, myself as the forest warrior getting my groove back; and “Furious Dance”, dancing away any negative energy - something like a war dance. During my residency I also did a few portraits of people who really moved me. I loved my stay on the island - it was a life of freedom and so much creativity. I experienced a total paradigm shift in my head and this has had an impact on my art”.

Jonel describes her paintings as a process which rarely ends up being what she initially envisions. Changes happen as she goes along. “I can choose a focus point or subject matter according to what I want to say or convey. I use photographs and images, but they are only references to help with the creative process. I start a sketch with a very thinned down mixture of Burnt Sienna and Zel-kin. Then I do an under painting, laying out my dark and light tones. This layer is translucent and only consists of the mixed tone and Zel-kin - no whites or white-based colours are in it. In my next layer I add the whites to my colours to render an opaque layer. I mix all my colours and rarely use paint straight from the tube”.

Her studio space is situated next to a very big window, but even so, she always has three lights set up: one from the left side of the easel; one clipped to the top of the easel and one on her palette. Believing in a disciplined approach to her work, Jonel works seven days a week. “As an artist you have to put in the hours, but your time is flexible.

The lights are set up because I love painting in the evenings. I usually give classes during the day and once they are finished I start painting. I occasionally paint late into the night, but try to stop at midnight otherwise I find it difficult to concentrate the next day.”

The residency in Mauritius has radically changed her approach to art. “Artists must have their own style. Paint with your emotions and your heart. Lose yourself in the process - this is when you bleed dry on a canvas. Whatever you create from the inside pouring out, is magic!”

ARTIST RESIDENCIES

If you would like to apply for an art residency program, have a look at the websites below, or do a Google search for visual artist residency programs.



www.callforentries.com
www.resartis.org
(click on Artist Residencies)

There are currently over 40 programs available in countries including United States, Argentina, Canada, United Kingdom, Spain, Germany, Australia, Iceland, Norway, France and Italy.

MAURITIUS:
www.tamarinartscentre.com/residency
www.partagemauritius.wordpress.com/residencies