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The magazine for artists by artists from around the world • Le magazine pour les artistes par des artistes du monde entier  
• Das Magazin für Künstler von Künstlern aus der ganzen Welt • La revista para los artistas por artistas de todo el mundo •  
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のための雑誌 • 세계 각국에서 예술가로 예술가 잡지

# international artist

INSIDE THE STUDIOS OF THE  
WORLD'S BEST ARTISTS



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**AURA AND  
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with Viktoria Prishedko



Page 54 DJ, *Moel Siabod in Winter*, oil on canvas, 40 x 100 cm (15 x 39")

Bon mots appearing throughout this magazine are from the varied, exciting and weird life of Tucson-based artist Harley Brown



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Station Points

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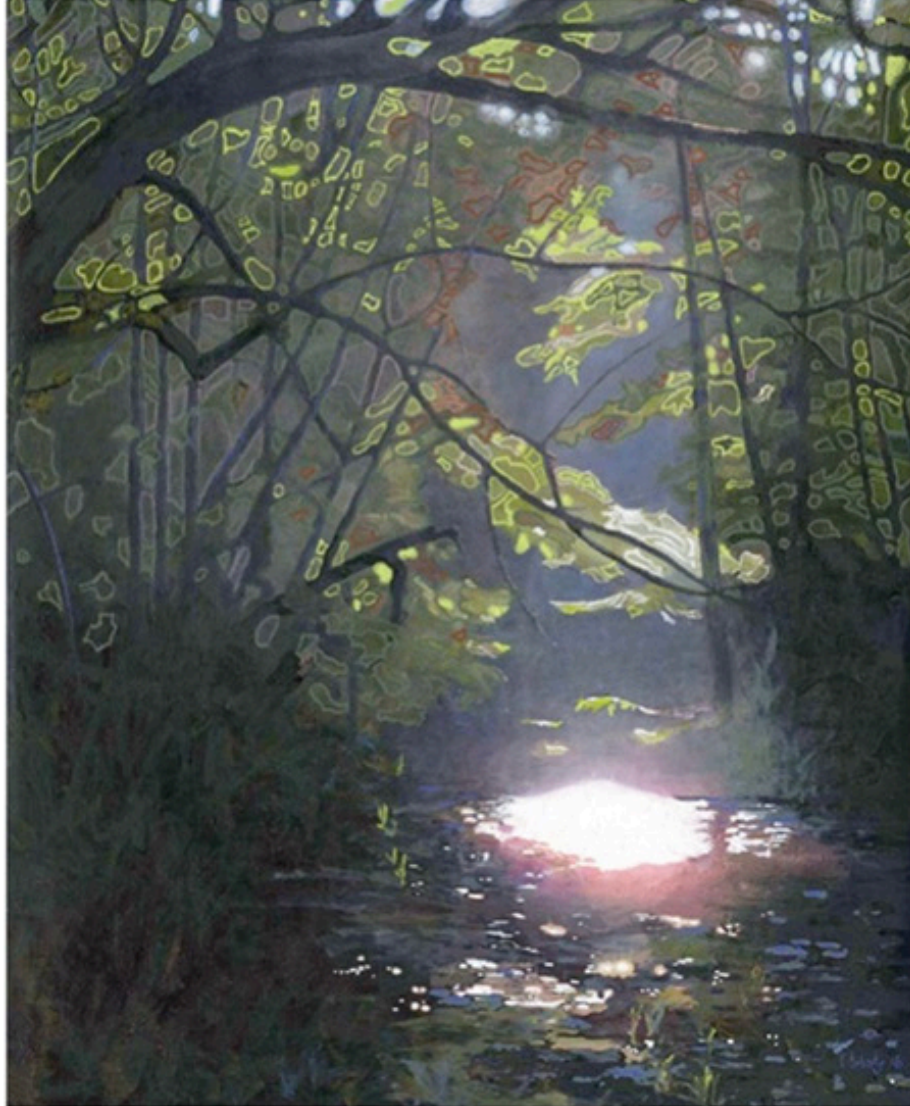
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### SUBSCRIPTION REQUESTS

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## Lonny Doherty Ontario, Canada, Taylor Creek, oil, 30 x 24" (76 x 61 cm)

Finalist

### *My Inspiration*

As many of your readers may know, life in a busy city can result in a form of Nature Deficit Disorder if you don't make an effort to go out and reconnect with nature. On this occasion my Nature Therapy involved a walk in Taylor Creek Park not far from my home in Toronto. Nature did not disappoint as the mid-morning sun glinted off the trickling water. It was like a magical forest of lore. Moments like this must be savoured. After taking a few moments to absorb the inspiration I was inspired for a day in the studio.

### *My Design Strategy*

In my case, the designer is always Mother Nature. I am merely the interpreter.

I think that as humans we have a primordial desire to connect with nature. It is almost a subliminal appreciation for the colours, shapes, textures and light effects that nature provides. I am careful to respect these organic patterns so the same appeal comes across on canvas. Also, as light is often the subject, the relationship between light and dark is of utmost importance. This is in part to create the focus of the work and to attempt to replicate how our eyes and brain process the exposure.

### *My Working Process*

I work from both plein air sketches and photographs as well as notes. In this case the effect was going to be fleeting and last only a few minutes so a series of photographs

bracketing various exposures was taken. The resulting image uses a combination of these exposures providing enough detail of the setting without detracting from the obvious focus of the moment. The canvas is built up fairly quickly while paying attention to careful drawing. Then I try to find interesting ways of getting colour into areas as needed sometimes exaggerating the halo effect of light refracting around branches. At this point it is a matter of making adjustments until the feeling I had at the moment returns to my heart as I look at the canvas.

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