

## SHAUNE ROGATSCHNIG | SOUTH AFRICA

International artist: Master Painters of the World

Co-authored and edited by Michael Spreckley

I do not consider myself a master, as the title of this series might suggest. I am an artist working diligently to hone my craft and make a living from my profession. I find inspiration in the complex relationship we have with our natural world.

My process starts by relaxing into a mix of washes to set the colour mood. These initial layers are translucent, applied with a roller or large varnish brush in broad sweeps.

I then proceed to map the composition using thinned-out oil and turps, defining shape and form with large blocks of colour.

Using a 3:1 medium (white spirits:linseed oil), I build up texture using thicker paint and a variety of brushes, from filberts to long flats of hogs hair and synthetics. Smaller brushes are introduced as the work progresses to create more detail.

At this stage, I might migrate to using flat, diamond or pointed painting knives. Moving quickly and loosely, to create thick swathes of oil cover underlayers. I love how the work takes on a new atmosphere with this impasto approach.

My eye adjusts to tracking colour across the canvas in an abstracted way, seeking compositional balance and adding tonal highlights to develop contrast.

Being environmentally-conscious in how I produce is vital. I seek ways to limit and manage my waste generated by reusing and recycling wherever possible.

Living in a unique floral area, the Fynbos biome, provides an unlimited source of interplay between colour, texture and light. Through the vibrancy of my style, I seek to draw attention to the indebtedness we have to our environment.



### Gently-Held

100 x 120 cm

Acrylic and Oil on canvas

Ambling within Kirstenbosch National Botanical Gardens in Cape Town, I felt captivated by this King Protea (*Protea cynaroides*). A crown of collected spikey bristles and colourful bracts. A hardy and robust flower yet found in gentle repose. I began this piece with acrylic and a slow-drying medium, using expansive textural marks to block in the composition and create some underlying colour and movement. After that, I worked with oil glazes to build depth and contrast. Switching to thicker paint layers, solidifying the edges. After deepening the darks, the final step was to apply paint exuberantly with various painting knives in one last impasto layer.



**Lookout**  
**50 x 100 cm**  
**Oil on canvas**

This particular protea drew my attention for its regal composure, so I chose an elongated canvas to accentuate its profile. I feel, everyone has a relationship with colour and how it resonates on a personal level. Fynbos offers a myriad of shades within each bloom. It brings me great satisfaction, seeking out unexpected colours and working with a unique palette to each bloom. Besides the scale of my works, I believe it is the colours that call to my collectors. My work tends to have high chroma or colour saturation, which I offset with dancing shadow and tone.



**Glow**  
**100 x 95 cm**  
**Oil on canvas**

In this work, I singled out a bloom from a cluster of the indigenous Sugarbush (*Protea repens*). I carefully positioned the leaves to be part of the overall design, jetting off to either side, yet curving to cradle the flower and hold the composition.

Moving slowly, I layered dry brushwork, and wet-on-wet paint, honing edges to create better form. A pixelated background dissolves into abstractions of mountain slope and air, contrasting with the stretched lines and organic movement in the foreground. I remained aware of the perceived negative shapes. The subject crowds the composition, immortalised as a celebrity of biodiversity



**Flare**  
**100 x 100 cm**  
**Oil on canvas**

I found my attention drawn to how brilliantly the flower head of the pincushion enjoyed the light. I needed to give an impression of the dappled afternoon sunlight it had positioned itself so strategically to claim. Using the palette knife, broad sweeps of colour sculpted smooth leaves. Thinner blades helped to highlight the narrow petals. I create art as a reminder of the beauty and vulnerability of our natural environment. In asking for a sense of wonder, I hope my work can contribute to spreading awareness of the urgent need for all of us to take care of an endangered home.



I have lived most of my life in Cape Town under Table Mountain's glorious shadow and Mediterranean climate. Surrounded by this World Heritage Site and its biodiverse fynbos, I have had my senses nurtured with exquisite colour and African light.

I have always been interested in the natural world and its conservation, which had evolved by the time I graduated from the University of Cape Town with a Bachelor of Science Honours degree in Environmental Science and Archaeology. Soon after, I began working as an environmental consultant and then migrated into the NGO space.

Although I have painted since I was a little girl, it was only from 2013 that I decided to 'love what I do and do what I love'. The prospect of going full-time while being a mother of two young children was scary so I dived into a series of classes to develop my skill base. The journey of learning has not stopped, with workshops now essential to my creativity and exploration.

Since my career began, I have been fortunate to learn from talented artists, and receive guidance from inspiring female mentors. I have discovered that staying true to my authentic expression can lead to fantastic opportunities.

So far, a key milestone has been the 26-piece commission for world-renowned chef, Luke Dale-Roberts for his restaurant at The Saxon in Johannesburg. Another moment of particular significance has been a wallpaper and limited edition print installation at Morton and Partners Radiology Department in the Netcare Christiaan Barnard Memorial Hospital in Cape Town.

I was awarded a certificate of commendation in 2014, 2016 and 2018 for individual pieces shown at the South African Society of Artists (SASA) annual exhibitions. In 2018, I was selected as a runner-up for the South African Artist Magazine cover competition. I sell my work directly, exhibit locally and am supported by several galleries in South Africa.