

Sally Martin's Statement about her Artwork

I have always loved colour, and painting and helping others to paint. The many fine art teachers that I have worked with throughout my life have stimulated my own artistic development, and from each of them I have gathered new insights into the world of colour.

In 1985 I started to become interested in the therapeutic potential of working with colours and began to train with an experienced painting therapist, gradually taking over some of her work. In 1994 I commenced a four-year training at The Emerald Foundation in The Netherlands. Here I met Liane Collot d'Herbois and her teachings, which opened the way to a whole new understanding of the spiritual background of light, darkness and colour. Since then I have been consistently practising this method of painting.

In 2001 I moved with my family to Australia and have continued to work as a painting therapist and teacher, mainly on the Sunshine Coast, with regular teaching trips to Sydney, Melbourne, Tasmania and Europe.

The artwork that I practise has opened my eyes to many new facets of life. I am still on that journey of discovery, as I continue to gain new insights into the 'Being of Colour', which to me is like a living being.

The method involves a comprehensive understanding of colour 'movements, which stands as a wider picture behind what is actually painted on the paper. It is a journey, starting from the spiritual archetype of the colours and gradually coming into form.

When I start a new painting, I choose a theme from all the many colour movements that have become familiar to me. I use a technique called 'veil painting', which necessitates laying down thin washes of colour that are dried in between each layer. The colours start to weave together; to have a relationship; sometimes harmonious, sometimes dissonant. The colours start to reflect in different parts of the picture. At this point I do not yet know what will finally emerge. I am constantly trying to listen to the 'colours.' Sometimes I turn the board around to see if any thing is emerging, and if I don't see anything, I might put the picture away for a while. When a form begins to show itself, I use contrasting colours alongside the image to help it to become more visible.

I have found this process of waiting and supporting a process to unfold in its own time, an invaluable approach to life as a whole. It has taught me to see things from many different points of view; to give time to people and situations, having confidence that everything has its own unique and inherent timing for resolution and further growth. It has also enabled me to develop a greater capacity to perceive the underlying or hidden reality behind the outer visible appearance of people or situations.

I often use different colour meditations, and I know from experience how much strength I get in daily life from this practice. Having constant contact with colour, and the creative process enhances my appreciation of the beauty of all that I see around me. It gives me the necessary inner flexibility to deal with any difficulties that come up in life. It makes me feel joyful, alive and able to respond in the moment.