

[The Abrahams](#) , (circa 2008) by [Mark Olsen](#)  
Original Oil on Canvas - Main Subject: Abstract



**Item Number**

9984392384

**Retail Value**

\$18,000

**ArtRev.com Price**

\$12,500

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**Dimensions (As Shown)**

39.25W x 39.25H Inches

99.7W x 99.7H cm

**Medium**

Original Oil on Canvas

**Custom Framing**

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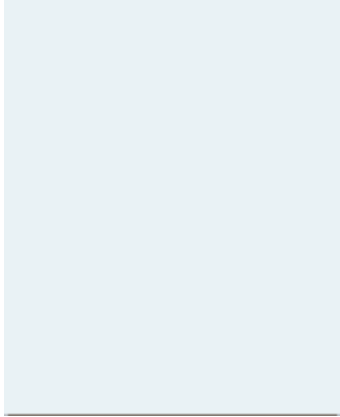
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**About Mark Olsen**

Treasured by first time buyers and collectors alike, Mark Olsen paints expressive oil portraits of quirky characters, with textures and contours that compel you to reach out for the surface. Mark infuses his subjects with inner light so their personality shines from the canvas, inviting the viewer into the characters' imaginary world.

Mark was a finalist in the 2004/2006/2008 biannual New Zealand Portrait Gallery Awards and the 2003 Wallace Art Awards. He was invited to hold a solo exhibition at the prestigious Mall Galleries in London in February 2004 and his works hang in many private collections in New Zealand, Australia, UK and the US.

Amazingly, [Mark Olsen](#) is a self-taught artist that has developed an incredible talent over the years and has gained international recognition. He has taken a unique and unconventional approach that challenges the general perception of an artist, and has turned the art world on it's head! Mark paints most of his paintings up-side-down! In a Television interview, Mark stated " I do not think there is anything such as a talent you wake up with."



Most of Mark's artworks are based on sacred geometry or 1.618... An example being - if you measure the inside of your arm opposite your elbow to your palm, then multiply it by 1.618 you get to the end of your fingers - this measurement has hundreds of references all over our body, nature and the universe, that is why it is called sacred geometry or sacred to us.

In 2007 Mark was commissioned to design the exterior surface of a Le Mans race car for the British team "Creation Autosportif Ltd". The car was released to a global television audience of 386 million viewers at the 75th running of the event at Le Mans. In May 2007 a 1/43rd scale metal model was made available for sale globally. New Zealand artist, Mark Olsen, was given the task of re-defining Creation's on-track visual appearance. Known for his trademark portrait style and not shy of using brilliant color's in his work, Olsen's approach to the new Creation was to place the car's 'livery' within the context of the countries visited by the Le Mans Series and the classic 24 hour enduro. [More Information](#) .

## Awards

- 2008 - Finalist New Zealand Portrait Awards
- 2006 - Winner Telecom Art Awards
- 2006 - Finalist New Zealand Portrait Gallery Awards
- 2004 - Finalist New Zealand Portrait Gallery Awards
- 2003 - Finalist Wallace Art Awards



### What I Have learnt...

The list below pertains to my learning as an artist - I trust it may offer an insight to my direction!

- I must have a vision for my art
- I must have annual plans for the vision (I have a twenty-one year plan)
- Use others I respect for their input to the plan
- Only focus on the end result
- Ask friends and family to check on me regularly to make sure I am obtaining the results
- To think as big as I can, never wait for the right time
- Surround myself with people that support me, avoid those who don't
- Have a unique style
- Have unique features within the unique style
- Originality can not always be fashionable
- Take action everyday
- Include my family
- Never ever give up
- If I play at genius I can become it
- My vision is my greatest asset
- Do not paint - create
- Start by doing it wrong
- Being honest means not getting in the way of the work's manifestation onto the canvas
- If I can improve at a rate of 10% per painting that equates to 125,278% better after 100 pieces - looking for 10% is the blast
- Aim beyond what I see my capability. Must develop a complete disregard for where my abilities end, doing what I am incapable of
- Knowledge comes from the past, so it is safe. It is also out of date. It is the opposite of originality. Experience is the opposite of being creative
- Risks are a measure of myself
- Do the opposite of what the solution requires
- Not to seek praise, seeking criticism may introduce new ideas
- Give away everything I know, this makes me more aware to replenish
- Imagination is more important than any other trait for my work and such an easy skill to develop. Never look where you think you should, creation of a new idea is simply combining two or more existing concepts together. A new idea can be either unfamiliar, silly or both
- I must lead with ideas, not follow others
- Never be content, I will always desire greater

- It is not about what I can do - it is what I will do
- When I get to my creative zone, it is as time allows a reversal of it's self and grants a view of the result
- I can learn at what ever pace I set my mind to, big steps are the same state of mind as small
- Talent helps, but it will not take me as far as my ambition
- Persistence, persistence, persistence
- THERE ARE NO EXCUSES
- How grateful and indebted I am for those who purchase my work which in turn allows me to continue creating these pieces
- All I need I have within me
- To extend upon the previous work, instead of looking for new direction
- The power of building blocks for future credibility/ awareness
- The exposure of art competitions
- How in tune I become when focused
- The power of programming by mind first thing in the morning
- I have to be committed 24 hours per day
- Feeling success before it's manifestation
- With marketing the need "for an angle"
- That time is not linear, that I can be part of the whole
- 6 days per week, exercise, meditate and eat appropriately for energy
- Have a spiritual mastermind group (using floatation chamber)
- Start by being wrong and new ideas appear
- When things seem under control, I am not pushing myself enough
- How I love the pieces where I do not know if they are stupid or brilliant
- Ask a higher level of question of myself to receive a higher level of answer
- To embrace the unknown

## Artist Statement

*Like you, I love the marvel that is art .*



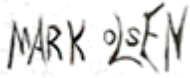
I am often asked where I get my ideas from, but I experience it the other way around: the ideas get me. The art of creating a character on canvas is a journey of discovery each time. I never know exactly who the personality will be until we meet at the end. The work is finished when the painting looks back at me.

This past year has been full of new realizations. I have discovered that unrelated things become more interesting when fused together. That it is easier to see when you are not looking. Painting with the canvas upside down or looking through a mirror provides a new perspective. Shutting my eyes allows me to see more.

Creating art is not about finding freedom, it is about finding obstacles. By putting aside doubt and doing what I cannot yet do, I learn how to do it. When things seem under control I realize I am not pushing myself enough.

By continuing to follow my bliss I have discovered the images you see.

I am humbled by my success to date and the demand for my work. Thank you for sharing this journey with me.



## Original Oil on Canvas

Oil painting is the process of painting with pigments that are bound with a medium of drying oil especially in early modern Europe, linseed oil. Often an oil such as linseed was boiled with a resin such as pine resin or even frankincense; these were called 'varnishes' and were prized for their body and gloss. Other oils occasionally used include poppyseed oil, walnut oil, and safflower oil. These oils confer various properties to the oil paint, such as less yellowing or different drying times. Certain differences are also visible in the sheen of the paints depending on the oil. Painters often use different oils in the same painting depending on specific pigments and effects desired. The paints themselves also develop a particular feel depending on the medium.

Oil paint was first used, as current knowledge shows, in western Afghanistan sometime between the 5th and 9th Centuries. From there its practice likely migrated westward until, when in the Middle Ages, (Theophilus mentions oil media in the 12th Century) it came into use, although not widespread, in Europe. It later became the principal medium used for creating artworks; the transition beginning during the 15th century with Early Netherlandish painting in northern Europe. By the height of the Renaissance oil painting techniques had almost completely replaced tempera paints in the majority of Europe. Oil painting dates in the West to at least ancient Roman times.

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