

night+life

ARTBOOK



Where the bush
comes alive after
dark. *Briefly.*
Lit for a second.
Gone.

tina fletcher

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This is Issue #1 of the Active Void Archive.

New issues are released with every collection.

Previous issues remain available at tinafletcher.com/blog/art-books.

Welcome. I'm genuinely glad you're here.

Every few weeks, a new issue of my Artbook drops into your inbox. This is the first one and each new issue will introduce a new collection, along with a few fun, useful things to help you on your own art-collecting journey.

Nightlife is where I stopped creating for other people's briefs and started creating from a moment of joy. That shift had been coming for a while. It was time to stop sitting on the fence, embrace my own art, and share it, because I see these pieces, and they need to exist in the world.

Not because I suddenly became an artist. I believe I've been one for thirty years. But the shape of it has finally changed. I gave myself permission to carve out something that felt entirely, quietly mine.

I wanted this first issue to hold that beginning properly. Not just the finished paintings you've seen on the wall, but the raw, slightly messy, entirely honest instinct that led to them.

Welcome to the start of it.



FOUNDER & ARTIST

Every painting starts the same way.

The whole surface goes dark before anything else happens.



Then I carve the subject out with light.

Whatever the light doesn't reach stays dark. I stopped treating that as a problem. The dark is doing half the work.

I call it Active Void. I arrived at it by instinct, not theory. I paint fast. I don't overwork things. I have learned the painting is finished earlier than you think.

It is a quiet act of trust.

Trusting the **dark** to hold the shape.

Trusting the **light** to find the edge.

Trusting myself to know when to stop.

**How the dark is held
and the light emerges**

Grey gesso.

Black gesso.

Texture left deliberately raw.

Then chalk.

Loose, luminous outlines.

Just enough to guide the eye.

And then the white.

Layered. Dry-brushed.

Carved until the subject breathes.

This is not a formula.

More a system of joy.

It is a rhythm.

And it needs to be felt.

the process



nightlife collection

The first collection, Nightlife, started at my daughter's place in Brisbane.

A mother and baby ringtail possums, held in a towel, wide-eyed in the torchlight.

That moment became the whole collection, really. Australia's night animals, the way you actually meet them.

Not posed.
Not over-thought.
Just caught in a flash of torchlight before they disappear back into the shadows.



aussie mates

Each piece is created on A3 acid free textured paper, built from black gesso, chalk sketches, and pure white acrylic layered until the story emerges.

Raw. Minimal.

And just cheeky enough to make you smile.



branch manager



Exhausted. Stoic.

Unbothered.

He has spent 20 hours asleep and is still
not impressed by your schedule.

koala

Australia's koalas are biologically designed for low-energy living. They sleep up to 20 hours a day.

As a full-time artist working long hours in the studio, I found a strange, comforting kinship with that. I wanted this piece to capture that exact feeling of quiet rebellion.



a quick sketch



*layered until the space finds
itself and the moodiness settles in*





She stands perfectly still in the dark.
Tall. Unblinking. Tucked safely in her
pouch, a tiny pair of ears. She just watches,
fiercely, quietly, guarding the night.

kangaroo & joey



I didn't want to paint the kangaroo you see bounding across a golf course at dawn.

I wanted to paint this one.
The one who stands motionless in the shadows, guarding the night with zero fanfare.



rent free



He found a damp spot.

He settled in. He has not contributed to the household budget since.

green tree frog



Nearly every bathroom, laundry, or damp corner in an Australian home has one of these little guys.

They somehow get in, they find the dampest spot, and they make it their permanent residence.
No lease. No utilities.

Just a quiet, judgmental stare from the rim of your washing machine or toilet.

all talker



He saw a twig move.

It was terrifying. He needs you to know about it.

We all have that one mate.

The one who hears a tiny piece of gossip and immediately acts like the world is ending.



A frilled-neck lizard with a big frill, a bigger mouth, and a desperate need for you to know exactly how dramatic his evening has been.



frilled-neck lizard

hang ten



He doesn't flap. He soars.
He rides the night breeze like a wave and
hangs upside down to rest. Zero regrets.

flyings fox

They just open their wings and let the night breeze carry them.

Soaring over paddocks, riding thermals, and navigating the dark with a grace that makes other night creatures look clumsy.

But instead of paiting him that way I wanted to show the him wrapped in his own confidence and presence.



night shift



Her face is a radar.

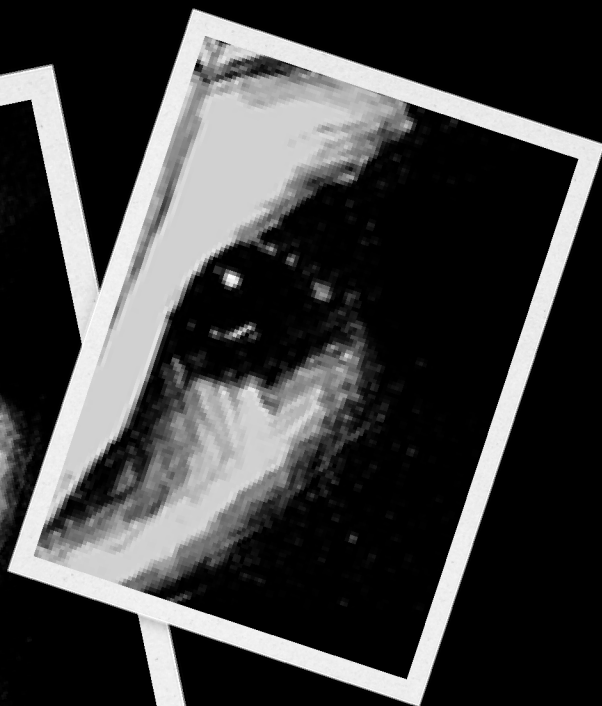
Her flight is silent. She has been watching you long before you knew she was there.

barn owl

I wanted to capture
that exact presence.

The stillness.

The sharp, unblinking
focus. The feeling of
being watched by
something that moves
completely without
sound.



roof access



No GPS. No fear.

She runs the guttering like a highway. Just wide eyes and a long tail and the confidence of belonging.

ring tail possum

That torchlight
memory was the
anchor for this piece.

I wanted to capture
that same wide-eyed
innocence, that brief
second of eye contact
before they vanish into
the shadows.

There is no posing, no
perfect lighting.
Just a flash of white
fur in the dark.



*it started with a
fence but the night
just took it away*



You have the painting.

You love it. Now, where does it go?

High-contrast art relies on light. It needs to catch the sun to really sing. But you don't need to be an interior designer to find the perfect spot. You just need to trust your eyes a little.

Here is a simple cheat sheet to help you find the right home for your new piece.

In a hallway:

A long, narrow wall is the perfect home for a single, dramatic piece. The dark void will pull the eye down the hall, making the space feel deeper and more intentional. Let it be the only thing on that wall. It doesn't need company.



Above a bed:

Keep it centred. Leave about 15 to 20 centimetres between the top of the headboard and the bottom of the frame. This creates a visual anchor that makes the bedroom feel grounded and calm.

In a living room:

Let it breathe. Give it a generous section of the wall—at least 60 to 90 centimetres of empty space on either side. Don't crowd it with other art. Let it stand on its own. It will hold the space just fine.



The golden rule:

Walk around your house with a piece of paper cut to the same size as your painting. Hold it up against different walls.

Move it around. Test it in the morning light, then again in the evening with the lamps on. The spot where you stop and think "Yes, that's it"—that is the winner.

How to frame your art without stress.

Framing doesn't have to be complicated. You don't need to be an expert to make your artwork look stunning on your wall. You just need a few simple guidelines to keep in mind when you walk into the framer's shop.



The golden rule:

Never let the paper touch the glass.

If the surface of your print or original presses directly against the glass, moisture can get trapped over time. This causes the paper to ripple, stick to the glass, or even grow mould.

The solution is simple: ask your framer for a mat board or a float frame. These create a small gap between the artwork and the glass, allowing the paper to breathe.

“In drawing, one must look at the negative space instead of the positive space.”

— Unknown



Sometimes the best way to see where a piece belongs is to imagine the empty space before you fill it.

The right wall is not always the biggest one. It's the one that stops you when you walk past it.



Choosing your frame:

Your frame is the gateway between the art and the room. Here is a simple cheat sheet to help you choose the right one.

Black frame: The moody, dramatic choice. The black frame disappears into the dark void of the painting, making the white subject appear to float.

Natural wood frame: The warm, organic choice. It adds a soft, earthy feel that works beautifully in spaces with wooden floors or neutral tones.

White frame: The crisp, fresh choice. It creates a clean border that pops against a light wall, making the artwork feel modern and bright.

Coloured frame: Adds a touch of color to enhance the monochrome story.



Step into Active Void Art.



*Painted by hand
and found in the darkness*

A worthy investment: UV-protective glass.

Sunlight is the enemy of all art. Over time, UV rays can fade the colours and weaken the paper fibres.

If you are hanging your piece in a very bright room, ask your framer for UV-protective glass. It adds a layer of protection that will keep your painting looking fresh for decades.



A final note:

Take your time. A good framer will let you hold up different frame samples next to your artwork. Don't rush the decision. The right frame will make the painting feel like it has always belonged in that room.

To collect is to care for something alive.

Every brushstroke is a record of a moment. Every layer of gesso, a decision made in the quiet of the studio.

When you hang an original in your home, you are not just adding decor. You are anchoring a piece of the night.

You are the guardian of a moment that no one else in the world will ever own.

Frame it.

Hang it where the light catches it.

Let it breathe.

And know that the dark has done half the work.

You are part of the story now.



The golden rule:

Walk around your house with a piece of paper cut to the same size as your painting. Hold it up against different walls. Move it around.

Test it in the morning light, then again in the evening with the lamps on.

The spot where you stop and think
"Yes, that's it"—that is the winner.

Want to go a little deeper?

The story behind each piece doesn't end here.

If you would like to see how the chalk sketches started, read the full inspiration behind a particular animal, or simply spend a little more time in the quiet of the studio, there is a whole library waiting for you on the website.

Scan the QR code to explore the full stories behind the Nightlife collection.



"I found I could say things with color and shapes that I couldn't say any other way—things I had no words for."

— *Georgia O'Keeffe*

The Reflection

I know exactly what she meant.

There are feelings that don't fit into sentences.

Moments that are too quiet, too heavy, or too fleeting for language.

Those are the moments I paint.

The night doesn't ask me to explain myself. It just holds the light, quietly, and lets the subject breathe. And somehow, in that silence, the things I couldn't say find their way onto the paper.

That is why I paint.

Not to explain.

But to let the shapes say what the words cannot.



the art story continues

The night was just the beginning.
Next, the ocean calls.

A new collection is forming in the studio.
Deep teal voids. Salt-darkened shadows.
Creatures that move through silence and light.
I don't know exactly what shape it will take yet.
But I know it's coming.

The next Artbook is already stirring.
And when it's ready, it will land in your inbox.
Small caption at the bottom:
See you then.



Thank you for spending this time with me.

For opening the pages. For letting the dark hold
you for a moment. For trusting that the light
would find its way through.

he

This archive is not a finished thing.

It is a living journal.

A collection of moments, layered and held,
waiting to be discovered.

You are part of it now.

And I am so glad you are here.

Until the
next issue.



the close

Step into Active Void Art.



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