



panorama

Official Newsletter of Brighton Art Society Inc.

Issue 301

NOVEMBER 2015

FROM THE VICE-PRESIDENT

What a year we've had so far! It's nearly over and we are in the last part of the year when we can begin to relax a little.

As I was helping to return some of the last Exhibition artworks, one member voiced similar thoughts – "Now we can get back to the real world where we paint what we like!" Of course, painting what we like is what we should be doing anyway, but a lot of us have a comfort zone, and the result is "same old – same old!"

We have quite a few reactions when we see artworks, as we have done over the past fortnight:

- I could paint like that!
- I wish I could paint like that!
- Why didn't I paint like that?

There's the challenge, isn't it! To absorb what's good and to discard what holds us back is the key. Look at the artwork that Carlo Golin chose as noteworthy - I've reproduced all of it in the rest of this "Panorama". We may or may not agree with his choices, but we can learn much from them.

The BAS Committee needs new members to continue the work of those who might be retiring. The Notice of AGM is incorporated in this issue. There are nomination forms available at the Studio and also downloadable from our website. Please consider how your talents might be available and talk to any of the Committee in the next couple of weeks about nominating. Committee or sub-committee work is fun, it's rewarding and you meet a nice person or two at the same time!

We need to thank our President Stuart Hunter for not only working hard behind the scenes, but for providing Kate Shires with a wonderful character study for her "Best in Show" portrait. Stuart is not having an easy time this semester, and you might gain some insight to that from last month's President's report.

Our tutored groups' enrolments are fine, with Stephen Doyle's Tuesday Still Life coming to twelve strong immediately. The late afternoon untutored groups have waned a bit, but with the pressure off, maybe we can take advantage of the longer summer evenings to attend (4pm to 7pm).

I notice that members are appreciating the clean tables and easels, but I would ask that we use the drop sheets and gutters, and even look around the floor for pastel and charcoal litter – it grinds into the carpet.

Good drawing!

Fred Allen

Colin Johnson Appraisal Evening Thurs 8 October

There were a couple of dozen members waiting to hear what Colin had to say about their work – some new members and some old stagers.

Colin was as personable as ever, but he went unerringly to the critical part of any artwork, but he was able to use the occasion as a teaching tool, so that all of us learnt something new.

Of course there was discussion of the Golden Mean, dangerous colours, warm colours advancing, cool colours receding, receding backgrounds, and balanced compositions. Even highlights on noses, (and whiskers on kittens??) To everyone, this was personal, but at the same time, general.



Colin: "I wonder whether you have a whiteboard. I need to draw something."



"A great little watercolour. Honfleur?" Margaret Fitch

We had a break for coffee and nibbles between two one-hour sessions. Colin did hand out small tokens of approval.

We always enjoy these appraisal evenings.

Barbara Allen

NOTICE OF ANNUAL GENERAL MEETING

ANNUAL GENERAL MEETING
BRIGHTON ART SOCIETY Inc.

TO BE HELD AT THE BRIGHTON ART SOCIETY STUDIO
Cnr. WILSON and CARPENTER STREET, BRIGHTON
At 2pm on Sunday 29th November 2015

AGENDA

1. Members present
2. Apologies
3. Minutes of previous Annual General Meeting
4. Treasurer's Report
5. President's Report
6. Election Of Office Bearers
(All Positions Are Vacant)

At the Annual General Meeting we will be electing a President, Vice President, Secretary (Public Officer), Treasurer, Auditor and up to 7 committee members. Formal Club Rules govern the elections, particularly the election of Office Bearers.

Nominations are required to be in writing on a standard nomination form.

They must be signed by two members and require the written consent of the candidate.

Nomination Forms are on the BAS website and are available at the BAS office or studio. Completed forms should be returned to the secretary by not less than 30 minutes before the meeting.

7. Election of Life Member
8. General Business
9. Close

Members one and all,

The time for our Annual General Meeting has again arrived. This event is as important for our Society as our social and artistic events. All members are encouraged to attend and become engaged with this aspect. Office bearers will be elected and there is the opportunity to contribute to consideration of organisational matters that we might offer our members into the future. For a group such as ours to operate and prosper, it is essential that a range of people dedicate some of their enthusiasm, energy and a little of their time to the project. We look forward to seeing you on Sunday November 29.



Lael Ennis in 1979 at the Inaugural BAS Exhibition

A proposal has been passed by BAS Committee to propose a posthumous Life Membership to Lael Ennis at the 2015 AGM. Lael was our inaugural President in 1979. Most of us will know her from the first in line of our Presidential portraits hanging at the studio, even if we didn't have an opportunity to know her in person. She was involved with Brighton Art Society from the beginning, when the Society had but a few members and was in fact a central force behind its formation. She had great social and publicity skills and was an important driver in fund raising. In the early days in particular, a shortage of funds was a constant consideration and Lael turned her skills to meeting this challenge.

Over the ensuing years, she served in many capacities in addition to the presidency, including as vice president; class convenor; BAS trustee; member of the Constitutional Committee and played an important role in liaising with the Brighton Council during the process of establishing our tenancy of our current premises at the Town Hall.

Fred Allen Vice-President

2015 ANNUAL EXHIBITION SPONSORS

In the last Panorama, we mentioned that Dr Marcel Ghoukassian, Osteopath, Head to Toe Healthcare Clinic, in South Road, East Hampton would sponsor a \$600 Acquisitive Prize.

We now have Bayview Travel of 329 Bay St Brighton to co-sponsor with BAS the "Best in Show" Award. They are very helpful and attentive to our travel needs in every way.

2015 ANNUAL EXHIBITION

Preparation began months ago, we know, but at the end of the Friday morning class last week, Vivi Palegeorge's group (ably led recently by Ray Hewitt for four weeks), did the preliminary work for clearing the studio.

Stephen Doyle's Monday morning group cleared their palettes and moved the rest of the impediments so that we could help them erect the exhibition stands (supplied by the Rotary Club of Berwick).

By mid-afternoon Monday, we were ready for the reception group to receive the artworks themselves later in the day.

Tuesday morning at 11am all the entries were in, numbered and checked, ready for the hanging group first thing on Wednesday.

The wires and hooks and sticky tape and Allen keys all worked in various ways and by early afternoon the total 230 artworks were hung, including those of the two students. It all looked superb, every artwork straight and level, a credit to you all.

Thursday morning, the judge, Carlo Golin arrived promptly at 10am and made his assessment – he said that the distance that he walked back and forth around the entries was probably equivalent to a round of golf!

Thursday evening, sandwiches, canapes, glasses, drinks, flowers, ice all in place for the Official Opening at 7pm.

Vice President Fred Allen welcomed everybody and introduced MLA Louise Asher to declare the exhibition open. Louise said that she was no artist herself, but she enjoyed viewing the works on show which were a fine reflection of our efforts in the community organisation.

The awards that were separate from the artworks that Carlo Golin judged were:

Hodges Real Estate, Brighton, acquisitive:



59. "The Bluff from Near and Far" Lynton Daehli oil

The Head to Toe Healthcare, East Hampton, acquisitive:



87. "Dream World" Elizabeth Gaynor acrylic

The Best Bayside Subject selected by the Mayor:



169. "The Kiosk-Sandringham" Brian Pleasants w/colour

**The Jeanette Delbridge Award
(most improved Life Drawing)**



191. "Jeff" Ron Slamowicz charcoal
Noel Delbridge was there to present the award to Ron Slamowicz, and he spoke briefly about how Jeanette enjoyed life drawing so much, and how the Society meant so much to her.

The BAS President's Award:



224. "Positano" Patricia Walton oil

Students from Sandringham Secondary College:
Sponsored by Melbourne Artists' Supplies, Moorabbin



"Persephone"

"Aphrodite"

Annie Ji silver & gold leaf & pencil

layers of colour punctuated by circular cell-like motifs, not sitting still, but in a constant floating rhythm. Quite poetic.



Highly Commended: 87. "Dream World"

Elizabeth Gaynor acrylic



"Defeat"

Chiara Johnstone

oil

The Vice President introduced the Judge, Carlo Golin, not only a graduate of RMIT, painter, teacher, and illustrator, but exhibitions with Libby Edwards Galleries, and embracing photographic works as well as painting.

Carlo Golin responded by congratulating the Brighton Art Society as a whole for the standard of work presented, but that there were going to be some disappointments as well as plaudits for the choices that he as a judge was about to announce. "Such is the way of the world."

Best Non Realist Abstract – sponsored by Colin Bennett & Bob Lewis



First Prize: 88. "Blue Holes" Elizabeth Gaynor pastel

I questioned how to position myself as the viewer - am I looking down or in front of me? Delicate



Commended: 220. "Where do I start?"

Janine Wallace oil & pastel

Best Oil – Acrylic - sponsored by Bottomley Fine Framing, Brighton



First Prize: 67 Vincent de Filippis "Tooradin" acrylic

The first thing that caught my eye was, "here is a painter who makes marks!" The marks are there to describe, to construct or to texture. From the

foreground to the middle ground to the background dotted with a white sailing boat, everything is in tune. Nevertheless, the palette is a restrained one. A very complete looking painting. There's an air of ease.

Best Watercolour (Rick Rowton Memorial Prize) – sponsored by Melbourne Artists' Supplies, Moorabbin



Highly Commended: 133. "Track winding back 1"
Michelle Knight acrylic



First Prize: 144. "The Old Lighthouse"
Robyn Lombardi watercolour

This is a great study of sea and sand – resisting and yet mixing with each other. This is all made possible by the technique of using the texture of the paper to its full advantage. This gives the whole work another dimension. I encourage you to seek it out and look up-close.



Commended: 145. "Storm over the Great Ocean Road"
John McIntyre oil



Highly Commended:6. "Hopkins River" Barbara Allen



Commended:153 "Morning Sun" Valeria Metter

Best Drawing – sponsored by Canson



First Prize: 35. "Neil - Vietnam Veteran"
Glenys Buzza charcoal

Here is an example of economy of line – a line which is expressed in various thickness over the drawing. With this line you are made aware of the shifting masses of the body –

from the relaxed torso to the tension of the elbow up to the hand holding the head. Nothing is there that doesn't need to be.



Highly Commended: 114 "Figure Study"
Mark Jackson mixed media



Commended: 41. "Man from Mungeranie"
Roger Clarke graphite

Best Landscape-Seascape -- sponsored by Contrast Framing, Hampton



First Prize: 73. "A Walk by the Seaside"
Esta Edelsten acrylic

Always a hard category to judge, but in this painting, I found a wonderful sense of being there amongst the shadows of the foreground to the full light of the cliff face and the sky. Shapes are nipped out and the palette is restrained. You share, as in her other artworks, the want to get the vision down quickly on canvas. Some initial marks remain – others are finely tuned. The narrative two walkers are perfectly placed.



Commended:
60. "Sandringham Face to Face - Back to Back"
Lynton Daehli pastel

Best Pastel - sponsored by Four Corners Picture Framing, Elsternwick



Highly Commended: 224. "Positano"
Patricia Walton oil



First Prize: 6. "The Guitarist" Ellie Abrat pastel

First of all, a really interesting composition, from the red fabric leading you up to the texture of the coat, and then to the expertly constructed head, to the loose application of pastel in the background which complements the figure. The tonal qualities are very solid.

Best Portrait – sponsored by Senior Art Supplies, Malvern



First Prize: 217. "Portrait (2)" Loretta Venturoni oil

I don't know the model, but I don't need to. I feel as though I know her. From the way her clothing hangs from her shoulders to the way she styles her hair as it bends around her cheek. There's an intimacy that the artist has tapped into. It's a portrait of a real person. Here I'm not seeing realism, but also representation of an individual. We can talk technically about tones, colours, composition etc., but in the end you just go back to this quite fascinating interpretation.



Highly Commended: 163. "Saint Craig" John Nathan oil



Highly Commended: 132. "Waiting in St Marks Sq." Michelle Knight pastel



Commended: 187. "Peruvian Lady" Kate Shires pastel



Commended: 24. "Keiko" Ann Kennedy Black oil

Best Nude-sponsored by Moorabbin Picture Framing



First Prize:115. "FigureStudy" Mark Jackson mixedmedia

This is an expertly constructed work. Everything sits. Gravity is doing its thing. The distribution of weight is especially pleasing. I also like how all is shown – all the working out in pencil - you get an insight into the construction of the figure. The light serves to highlight but also to give a sense of vulnerability like the portrait (217) – this is a particular person portrayed here.

BayviewTravel

Bayview House,
Suite 1, 232 Bay Street
Brighton, VIC 3186
Phone: 9596 7299
www.bayviewtravel.com.au



Best in Show -- sponsored by Bayview Travel and Brighton Art Society



Highly Commended: 94. "Foreshortening Study"
Geoff Gowers oil



188. "President Stuart" Kate Shires oil

A great picture. You can feel the energy in its execution. This is a great example of how materials and technique create a style that gives an artwork meaning. Again, I don't know him, but everything about him is being made familiar to me. The combination of strokes that make up his shirt and coat are just terrific. His age is captured so tellingly in his neck, his moustache, his eyes. It all works. All the marks are there for show. It is a great example of translating what you see.

Fred thanked the judge for his dedication, and asked artists and friends to enjoy the remainder of the evening. **The People's Choice Award went to "The Guitarist" by Ellie Abrat – congratulations Ellie.**

Works sold were:

30.	"It's a Green World"	Patricia Buchanan
82.	"Kangaroo"	Jennifer Esplin
93.	"Cherie"	Geoff Gowers
112.	"Green Point Brighton Beach"	June Jackson
113.	"The Girl in the Red Hat"	June Jackson
161.	"South Gippsland Sketch"	John Nathan
197.	"Collecting Shells"	Tricia Tatham
201.	"Flinders Ranges"	Rosemary Taylor

TAKE-DOWN AND RESTORATION

Half a dozen volunteers arrived on Monday morning at 9am ready to put the artworks around the walls according to Fred's incomprehensible list of alphanumeric compass directions. Even so, by 10.30am the stands were dismantled and the studio equipment and easels, tables and chairs back in place. The whole task could not have been done without the help that eighty or more volunteers gave to the Exhibition sub-committee. Some gave hours over five or six days, and some gave a short time, but each one's assistance was an essential part to make this year's Exhibition one of the best we've had.



Commended: 78. "Studio Nude" Rodney Edelsten oil