

# panorama

Official Newsletter of Brighton Art Society Inc.

Issue 302

DECEMBER 2015

## FROM THE PRESIDENT

Dear BAS members,

Following our AGM held last Sunday, it's my pleasure and privilege to say that I have been elected as President of our Society for the coming year.

I found myself on the day, having to function both in my prior role as secretary, in which I concede I have remained on a learning curve, and my new role as President elect and hence chair of the meeting.

For those in attendance, I know my newness in performing these roles, was received in a mood of shared amusement over my innocence. With five past Presidents in the audience, how could I go wrong!!

I would like to welcome on board our new committee members: Vicki Grigoropoulos; Rod Edelsten and Joy Lea and to express appreciation to those departing.

Graeme Crossley, who in his role as "Immediate Past President" has been in attendance at all committee meetings during 2015, my own first year as a member, has always been a source of wisdom and gentle humour.

Fred and Barbara Allen of course, whose comprehensive and generous contribution of time and energy to all aspects of BAS life has been so vital. I trust that although they feel a wish to step back from their time of direct committee involvement, they will continue to have a rich engagement with BAS and remain available as counsel, to share their extensive knowledge and experience.

As I write, little more than a week of our final 2015 term remains. I hope that all those who have participated in any of the broad range of classes and activities that BAS offers its members throughout the year have enjoyed and been enriched by that involvement. We should all appreciate what a great resource we have here.

I wish you all greetings for the Christmas – New Year season and look forward to a fruitful 2016.  
Lynton Daehli

## Past President's Report to the BAS 2015 AGM

I should like to thank **Tom Rowston** for his Treasurer's report and for the excellent work he has done throughout the year.

Other committee members that I would like to thank are:  
**Ann Black** for another great Annual Art Exhibition;

**Barbara Allen** for coordinating members' enrolments to classes and coordinating tutor support;

**Edith Gordon and Fred & Barbara Allen** for membership records;

**Wendy Lawrence** for a great job organizing workshops;

**Rod Edelsten** who has come up with some excellent artist demonstrations;

**Frank Schaefer** for all his work in the studio.

**Fred Allen** for taking on the role of Vice President, supporting me in many ways during the year.

The work he has put into editing and typesetting "Panorama" is always appreciated. Always on time, with lots of photographs, and member's commentaries on demonstrations.

I should like to give special thanks to **Lynton Daehli** who has performed the thankless task of being Secretary, taking minutes and preparing the agenda each month.

I should also like to mention past President **Graeme Crossley** for his attendance at council meetings and input in any matters requiring a legal opinion.

Our Historian **Lexi Cooper** has been committed to the task of putting together all historical facts and figures on BAS.

**Janine Wallace** for her contribution of pre-loved art books to our amazing library. It has taken a move during the year into the Kevin Taylor Gallery, but I am sure that this relocation will allow members better access.

For convening untutored groups and organizing models: Lyn Stephens for the Monday evening Life Drawing, Barbara Allen for the Thursday afternoon Life Drawing, Ann Black for the Saturday afternoon Portrait, and Roz McQuillan and Rod Edelsten for the Tuesday and Thursday late afternoon groups.

Finally, I should like to express my appreciation to all sponsors and tutors.

Although I have not had the pleasure of meeting all members over the past two years, I have formed an association with those that I have come into contact with, and particularly the untutored life class on Tuesday afternoons that I have been attending.

When you look at the gallery of past presidents, you may have known several of them over the years and joined with them in classes. Of those that I have known, each had their peculiarities. I am sure that you will agree with my opinion that most painters are rather unusual. I

have enjoyed my two years as president and wish to pass the baton to another member. I have attempted to strengthen our relationship with Bayside City Council and formed a bond with the Cultural Centre's other tenants. I hope that this friendship continues.

If I have forgotten anyone else then I apologize. Without further ado, I shall call for the election of office bearers for next year and then the nomination of **Lael Ennis** for life membership of the society.

**Stuart Hunter**  
**President 2015.**

### **Annual General Meeting November 29<sup>th</sup> 2015**

The Vice President opened the meeting by welcoming the fifteen members present, and asked for apologies, receiving one on behalf of President Stuart Hunter, and another on behalf of Ann Black.

Secretary Lynton Daehli read the minutes of the 2014 AGM and received their acceptance. There being no matters arising, the Vice President asked Treasurer Tom Rowston to present his report.

Tom presented balance sheets for the year, and gave an excellent commentary on the changes between the current year and 2014. The auditors had confirmed the figures.

Fred Allen read the President's Report on his behalf, the text of which is in the adjoining column. We were fortunate to have a behind-the-scenes President who did his job quietly and efficiently.

Fred then asked Lynton if there was a nomination for President, and there being a single nominee, the meeting affirmed Lynton Daehli as the President.

Lynton was persuaded to take over the Chairmanship of the meeting, and the election of officers and committee proceeded:

Treasurer: Tom Rowston  
Committee: Ann Black, Lexi Cooper, Rod Edelsten,  
Vicky Grigoropoulos, Wendy Lawrence  
Frank Schaefer, Joy Lea.



**Vicky Grigoropoulos – new 2016 Committee member & Secretary (?)**



**New 2016 Committee member - Joy Lea**

President Lynton pointed out that we really needed a secretary, and asked Vicki whether she would consider taking the position, with support from him as immediate past secretary.

Stuart Hunter is ex-officio Immediate Past President.

The agenda item of proposing BAS Inaugural President Lael Ennis as a Life Member of Brighton Art Society was put forward by Stuart Hunter in absentia, and Lexi Cooper proposed the motion, seconded by Noelle Stynes. Lexi spoke briefly about the huge contribution that Lael had made over the early years. The motion was put and passed unanimously.

The item of General Business did not raise any questions, but Fred and Barbara expressed regret that while they would be away from BAS for March, April and most of May 2016, they would do Membership, Enrolments and Class Coordination until the end of February.

Because it was mentioned in the minutes of the 2014 AGM, Fred also gave a short description of the 'smart' LG TV screen that we now have. He pointed out that it was an interactive device, wireless capable, and that it had many modes. It could display photographs via i-phone, camera chip or USB via an adapter, laptop or i-pad. The controlling device is a handheld remote, with point and press action. With a wireless modem and an AppleTV adapter, free to air or PayTV is available – no aerial needed! He had drawn this capability to the attention of our tutors, and Vivi's group were using the DVD capability too.

There being no further business, President Lynton thanked the members for their attendance and closed the meeting.

We adjourned to urn coffee and biscuits.

## **CORRECTIONS TO NOVEMBER PANORAMA**

As editor, I apologise when I miss something. All the photographs were edited, so what could go wrong?

Well, I did not notice the disappearance of a lovely artwork and caption altogether:-

Our (possible) new secretary Vicki's Encouragement Award from Hampton Art Supplies:



**97. "Snowgums at Mount Buller" watercolour & gouache**  
**Vicki Grigoropoulos**

To add insult to injury, I had a wrong caption and orientation for BAS past Secretary Helen Dean!

## **HIGHLY COMMENDED NON REALIST ABSTRACT** **Bennett & Lewis Award**



**64. "Mother & Child" acrylic** **Helen Dean**

## **REPORTS FROM VIVI PALEGEORGE**

### **1. On The Road in Greece**

Recently I had the honour of taking a group of 13 painters, including BAS members Carol Geddes and Lisa McCulloch on an artistic journey to the Greek islands. Led and organised by Diana from Artemis Art tours, our 20 day painting expedition went like a dream. We were able to visit some idyllic locations which set our creative senses firing. One would imagine the Greek islands to be just blue skies, white washed buildings and turquoise waters.

Yes, that was certainly the case and more, but more importantly the quiet pace of these particular islands, the unassuming and down to earth nature of the locals with their friendly and welcoming smiles, gave every one of us the opportunity to relax, stop and reassess our lives.

We were all able to reflect on our individual artistic journey and think of the goals we needed to set for ourselves, not just for the next 20 days but for the next few months at least.

To identify areas we struggle with, such as drawing, tone, reflections, street scenes, figurative work, mixing colour and even watercolour painting technique. So how does one improve one's painting and overcome hurdles?? With lots of outdoor painting and realising that our eyes work so much better than our digital cameras!!

Our painting adventure started on the island of Kalymnos - a fairly large island with so much variety for the artist. Myrties, our home for seven days, is a whitewashed village with a backdrop of dramatic granite cliffs. A small jetty lined with quaint fishing boats certainly got us looking at reflections and capturing their shapes quickly before they left to do their rounds.

Pothia, the main town was a place where you could sit and not only people watch, but practice figure drawing quickly.

The archeological museum of Kalymnos was an excellent stop to study and draw the many artefacts found in the ancient Kalymnian city beneath the sea.

An unforgettable sight was approaching the tiny fishing village of Vathi, which has one of the deepest fiords in the Aegean Sea.

Imagine a mix of viridian and turquoise, then ultramarine violet slightly greyed down in the distance. Naples yellow and raw sienna glazed with Holbein lavender on the boulders and cliff face. Using the table salt from the tavern where we sat to create interesting textures while drinking icy frappes. Then to finish off the day by jumping into the same waters that we painted for some well-earned fun and cooling off.

In the small town of Emborios, we practised painting like Monet. Harry's garden restaurant gave us the opportunity to paint old urns, flowers, window shutters and doors. We painted dappled light and shadows like Sorolla, all the time closely observing the cool and warm

reflected lights in shadows that our cameras could not capture.

Telendos, a tiny island opposite Myrties, gave us the opportunity to practise painting laneways. With curves and complicated vanishing points, we decided, "Who needs **this** headache!!", and soon discovered that that is what i-pads can be used for: to guide us with the drawing!!!



**Some of the group in the laneways – floor pattern trauma?**

On the island of Tilos, there were vistas of high cliffs overlooking valleys of cypress, walnut and olive trees. White washed villages and narrow lanes. Pomegranate trees everywhere. A medieval fortress for those who liked to walk, overlooking the sleepy village of Megalo Chorio.

From our hotel, located right on the water, the distant cliffs were coloured with a mix of rose madder, Naples yellow, raw sienna and burnt sienna. This stunning colour reflecting in the cool cobalt turquoise and emerald green water, was enough to take your breath away.



**Afternoon light on Halki Harbour**

On the island of Halki, different subject matter awaited us again. A beautiful harbour lined with neoclassical homes in pastel colours. Old stately homes aged with time, looking out to colourful boats bobbing up and down in the water. Private ladders leading from our porches into the inviting turquoise waters for our afternoon swims.

Summarising, the choice of subjects were many, as were the choices of artistic expression. We had visual lessons on limited palette and complementary colours, John Singer Sargeant watercolours, tonal recession and painting darks,

With regular painting critiques, there was the opportunity for everyone to see and realise just how much their drawing and painting skills improved. A very rewarding and encouraging experience for every artist of any level.

## **2. My Art Journey through Spain**

In October this year I had the good fortune to be able to travel to Spain for a bit of a holiday following my 3 week *en plein air* teaching trip in Greece.

The quiet, relaxing pace of the Greek islands where painting subjects awaited you at every turn, did nothing to prepare me for the physical and mental onslaught I was confronted with in Spain.

Thousands of people at every turn, noise, colour, crazy taxi drivers, tapas, sangria, churros and chocolate, but most importantly, **ART!!!!**

I was completely blown away by my response to Spanish art. I knew Spain was the home of Sorolla, Picasso, Gaudi, Salvador Dali and the Prado, just to name a few, so I was curious to see what effect their art and their country would have on me.

From Barcelona to Granada, Seville and then to Madrid, was a whirlwind trip in just 10 days. Barcelona, for me initially was all about Gaudi. His cathedral, apartments, park designs and mosaics left me speechless. Here was a very simple, religious man with extraordinary talent. His designs were all inspired by nature. It was fascinating to see wave formations, frond leaves, trees and fruit designs incorporated into church pillars, building facades and wrought iron gates. His mosaics were a stunning display of colour.

Thoughts were continuously going through my head about how I could incorporate some of his methods into my own art. If only I could tell my own story of Barcelona using elements of the city which intrigued and inspired me specifically.

So together with my friend Ronnie, artist and shopping partner in crime, we collected anything we could find, cards, books, mosaic stencils and photographs. All to take home with us and use at a later stage as inspiration for our Spanish works of art.

Still in Barcelona, the effect of wondering through Picasso's museum in the old town, was profound. Even though I was happy, I had tears in my eyes as I witnessed the genius of this 15 year old. He could paint like a master!! To see the progression of his work from realism to modern, cubist and abstract, a period spanning 70 years approximately, was an absolute privilege and humbling experience.

Picasso's use of drawing and painting materials were extensive, often mixing graphite, watercolour, charcoal, ink and pastel, all in one piece of work. His drawings had such a frenetic energy to them and he used whatever he could to express his intention.

To see his many pencil sketches, colour and compositional studies next to many of his major works, was fantastic. It was evident Picasso put many hours into the preparation of his final pieces. He planned, then planned and then planned some more.

Granada and Seville in the south, were able to offer us a glimpse into the real Spain. Yes, there were tourists

and shoe shops everywhere, but more importantly here is where you could feel the real soul of Spain. Culture, history and religion were evident in both the old and new sections of these charming cities. Evidence of Islamic, Jewish and Christian faiths were imprinted everywhere.

Once again Ronnie and I collected anything we could find that was unique to these cities. Just like the Gypsies were able to tell us their story through flamenco, we were very much aware that we had to do the same through our art.

Madrid, our final stop before home, was where everything came together for me as an artist. Initially my whole reason for going to Madrid was to visit Sorolla's museum and home.

Sorolla, a Spanish impressionist artist who could so expertly capture light. He told his own stories through sunny, happy beach scenes and figurative works. He always experimented with new techniques by using his family members to pose for him. And he always painted *en plein air*, often using canvases on a very large scale. To see his stunning pieces of work up close, so beautifully positioned in his home, was another one of those profound emotional moments for me.



**Sorolla's Studio – digital absorption or contemplation?**

Thick lashes of paint were brushed confidently across the canvas with vibrant colours depicting light. His subject matter depicted joy and happy times. This was an experience which touched me enormously, especially when again, just like Picasso, I could see all of Sorolla's pencil and colour sketches on display.

His paintings of dappled light were the most rewarding for me to see, as I was able to see up close just how he used cool and warm colours in his shadows and how with a variety of sharp and soft edges he was able to depict shapes. The garden outside Sorolla's home, as were many of the sights we saw in Granada and Seville, were here for us to see in his paintings in Madrid.

With his brushes and palette on display, his easels and still life props, we were able to catch a glimpse into this great man's mind and feel a type of kindred connection from one artist to another.

Finally, a visit to the Prado, a trip I thought must be done if one is in Madrid.

To be honest, after seeing Sorolla, I did not think the Prado would excite me. So on a grey, drizzly, cold day walking through the halls of art dating back hundreds of years, Ronnie and I stopped in front of Velasquez's "Las

Meninas", and our jaws just dropped. In fact, I nearly stopped breathing!!

It wasn't just the sheer size of this painting and the incredible painting application, but what hit me as being incredible was his ability to capture light and incorporate a background into his work that integrated seamlessly with his mid and foreground subject matter.

With the exception of Rembrandt, Caravaggio and Raphael, for me, no other artist at the time could paint light this well.

Velasquez was an inspiration to many artists after him. Goya admired Velasquez and put his own self portrait in his painting titled "Family of Charles IV". Rosalles and Sorolla were also inspired by his work as have been many, many artists since then. But of more significance to me at the time was to see where Picasso got his inspiration for his "Las Meninas" series of works. He would spend hours sitting in front of Velasquez's painting, sketching and taking notes so as to generate his own personal story.

So in summary, sitting on the plane on the way home from this incredible journey, the Spanish experience had forced me to confront some big questions:

\*Why do I paint?

\*What makes me paint a particular subject matter?

\*What do I want to say with my work?

\*Am I content with just recording what I see or do I want to express something more?

\*What are my future goals and how will I get there?

By asking myself these confronting questions and more importantly, writing them down, I was able to reach the following conclusions:

- Study more art and visit even more galleries.
- Experiment with different compositions.
- Commit to life drawing and portraiture classes more often.
- Travel more.
- Try harder to capture the effect of light on my landscape and figurative work.
- Try even harder to work out ways on how to tell a story.
- The importance of my family to me and the knowledge with which I can practice my painting skills on them just like Sorolla.
- Practice *en plein air* more often so as to get better with confident brushstrokes.
- Plan, plan and more plan, just like Picasso.

**Vivi Palegeorge**

### **ENROLMENTS FOR 2016**

BAS membership and enrolment forms for 2016 have been circulated to members, or are available on our website, or even in the studio.

Some groups will reach their limit of twelve and a wait list will have to be made, and others will take time to exceed the break-even number of eight.

We are mature people, but some get into the habit of not emerging from hibernation until the second week of term, and expect to join a group that is already at capacity.

We will endeavour to monitor enrolments that come in by mail, by direct insertion into the brown box, and by e-mail. Enrolments will be processed in order of receipt,

but members who pay fees electronically might have the bank transaction processed before a batch of mailed enrolments are complete. So, check with me, Class Coordinator Barbara Allen, before you buy a box of 576 pastels or whatever, because the group might be already full or might not even run (unlikely).

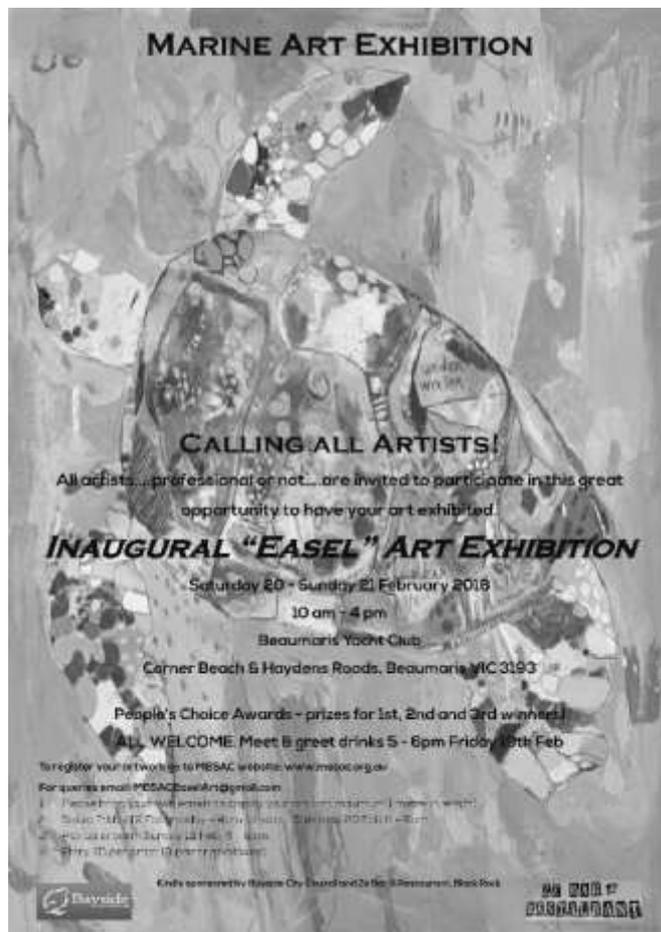
## Brighton Art Society

### JANUARY 2016 UNTUTORED PORTRAIT / FIGURE WORKSHOPS

Tuesday	12 <sup>th</sup> January
Wednesday	13 <sup>th</sup> January
Monday	18 <sup>th</sup> January
Tuesday	19 <sup>th</sup> January
Wednesday	27 <sup>th</sup> January
Thursday	28 <sup>th</sup> January

All sessions from 12pm to 4pm  
\$25 per session

**Rod Edelsten 0488 344 889**



### SATURDAY AFTERNOON PORTRAIT SHOW!!

Ann Black wishes to bring to your attention that this Saturday 5<sup>th</sup> December, there will be an exhibition of the BAS Saturday afternoon painters, commencing at 2pm in the Kevin Taylor Gallery and the BAS studio. All members are invited – there will be light refreshments, and you may get a chance to meet some of the models.

### QUEENSCLIFFE GALLERY & WORKSHOP EXHIBITION OPENING

Michelle Zuccolo wishes to advise that there is an exhibition at the Queenscliffe Gallery & Workshop, 81 Hesse Street on 12<sup>th</sup> December, 2pm – 5 pm. She and Effie Mandalos are exhibiting with 30 artists. The gallery asks attendees to look at their website and RSVP 0438 866 068.

### INAUGURAL "EASEL" ART EXHIBITION 20<sup>TH</sup> -21<sup>ST</sup> FEBRUARY 2016 BEAUMARIS YACHT CLUB

There is a copy of the flier in the next column. Grey scale is more readable than the colour version. It is sponsored by Bayside City Council. There is a website [www.mesac.org.au](http://www.mesac.org.au).

I will attach the flier in the e-mail version of the newsletter where it can be full colour and full size.

### Vivi's 2016 Painting Excursion

For future painting trips, please contact me on [vivipalegeorge@gmail.com](mailto:vivipalegeorge@gmail.com) or 0408364084. Bookings for my next painting trip to Cornwall and the Cotswolds in July 2016 are now available.

## BayviewTravel

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