

panorama



Official Newsletter of Brighton Art Society Inc.

Issue
388
July

FROM THE PRESIDENT

Dear Members and Friends,

I hope you are all keeping warm, enjoying the winter break and the many exhibitions on around town.

I have a news update in regards to BAS's own Annual Exhibition for 2024 which is changing both its location and timing. This year our exhibition will be hosted at Bayley Arts at 1 Avoca St, Highett. Bayley Arts, is a new facility (part of Bayley House) in the Bayside area and it is very exciting to be supporting another community organisation. The change of location will also give us more time to complete our masterpieces. The new dates will now be Wednesday 13th to Thursday 21st of November. Further details about the exhibition will be in future newsletters.

We are still discussing with Bayside Council a temporary location whilst the Brighton Town Hall heating and cooling system is being upgraded. The Council have progressed in regards to supporting BAS by providing a location for our Bayside Healthy Ageing event. Further details will follow in subsequent Panorama editions.

Congratulations to Rod Edelsten, who after winning last year's BAS President Portrait Competition, has now won the Royal South Australian Society of Arts 6th Biennial Portrait Prize 2024. Well done Rod, on another wonderful achievement and recognition of your work.

Term 3 starts from 22 July, and in addition to the usual program there are 2 new short courses and 1 workshop on offer. Vivi Palegeorge and Michelle Zuccolo are each running a short course and Maxine Wade is running a watercolour workshop. Further details are within this newsletter and on the website.

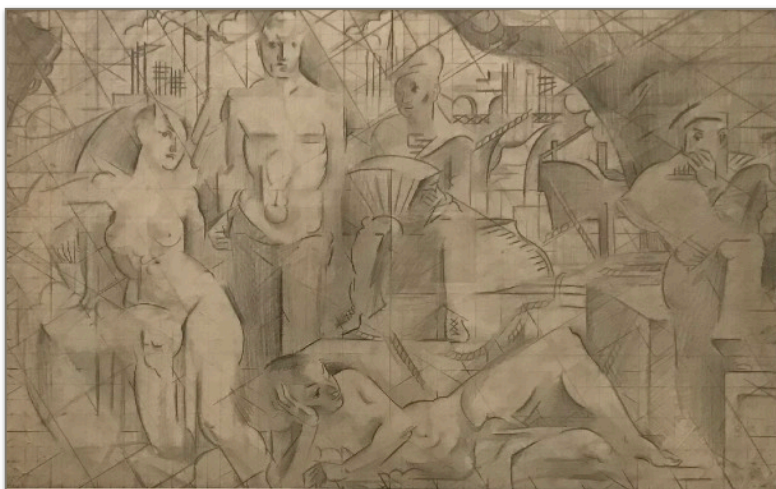
Stay Warm and Kindest of Regards

Charmaine Cachia
President

THE ENIGMA OF GRACE CROWLEY & RALPH BALSON



Grace Crowley - Sailors and Models - 1928



Grace Crowley - Sailors and Models - Study

The Ian Potter Centre at Federation Square is currently staging a joint exhibition of the C20th Australian painters: Grace Crowley and Ralph Balson. Crowley was born in NSW in 1890 and died there in 1979. Balson was born in the same year, though in Dorset, England and migrated as a young adult to Australia, where he remained until his death in 1964.

Grace Crowley showed early artistic promise and her family allowed her to undertake a weekly class at the Julian Ashton School in Sydney during her late teen years. She obviously impressed Ashton and he encouraged her to return to full time art study, which she did in 1915. In 1918, she was appointed as a teacher at the school.

At the age of thirteen whilst still living in England, Balson was apprenticed as a plumber and house painter and he continued to work as a house painter throughout his life. Once he had arrived in Australia, he enrolled in night classes at the Julian Ashton School and first met Crowley there as one of his teachers, in the early 1920s.

Feeling the need common at the time, to expand her artistic horizons, in 1926, Crowley travelled to France with her friend and fellow Sydney artist, Anne Dangar. Following a visit to Cezanne's studio in Provence, they made their way to Paris where Crowley remained until 1930. Whilst there, she undertook studies with Andre Lhote, a well connected modernist artist who ran a school in Montparnasse. Lhote was a keen disciple of Cubism and his approach in teaching, focused on assessing form through the lens of geometry and abstraction.

This painting entitled *Sailors and Models* and the accompanying preparatory drawing, both from 1928, were completed under the tutelage of Lhote. To assist his students in their understanding of the Cubist principles he was teaching, he set various assignments, where initially drawings were made from life models posing in the class, which were subsequently amalgamated into composite finished pictures. In the preparatory drawing, an underlying grid can be discerned, which anchors the design to the proportions of the "golden section". Lhote placed importance on this. It can also be observed here, how Crowley positions her figures, to echo the prevailing rhythm of the grid. In the finished painting we can see the confident balance she achieves between the capturing of the figures and their setting, with a strong and pervasive underlying geometric structure.

In this *Portrait of Lucie Beynis*, painted in 1929, also during her stay in Paris, we can again see the satisfying balance achieved, between the assured capturing of the sitter, and a firm underlying geometric framework on which the image is built. The central zigzag of high-key tone, which our eye can follow down from the blouse collar, on the sitter's right shoulder, changing direction at the central white ruffle, then darkening below this as it approaches the grey cuff, where the rhythmic direction reverts to the original as it follows the hand to the picture's base. This is but one of many powerful dynamics underlying the portrait. The assured and sophisticated use of tone and colour, also warrants attentive consideration and enjoyment.

In this same year, Crowley was selected for inclusion in the *Salon des Independents*, along with the offer of an exhibition at the prestigious Bernheim Jeune Gallery. Unfortunately, the illness of her mother, necessitated a return to Australia, just as her career in France was gaining a foothold.

On her return to Australia, Crowley re-established her connection with Ralph Balson. Along with the modernist painter Rah Fizelle, she founded the Crowley-Fizelle School, which by the mid 1930s, had become a leading centre for modernism in Australia. Balson, who knew both artists, began using the studio to paint in on weekends and when the school closed in 1937, he and Crowley began painting together in her apartment/studio in George Street Sydney.

The exact nature of their relationship remains veiled. It involved a close entwining of their artistic practice. They were certainly kindred spirits and remained so all their lives. Balson pre-deceased Crowley in 1964. He had married soon after arriving in Australia and little is recorded of whether this marriage endured or not, however, it may provide an explanation for the cryptic nature of their connection, given the mores of the period.



Grace Crowley - Portrait of Lucie Beynis -1929



Ralph Balson - Portrait of Grace Crowley - 1939

This *Portrait of Grace Crowley* was painted by Balson in 1939. It is one of only a few figurative works by him included in the present exhibition. His primary focus in art was definitely directed toward abstraction. There are connections with the early work of Grace Crowley and I think we would readily recognise this as a work from a similar period in time, it does however, offer us an insight into the concerns of his later abstract works. There is a firm sense of composition, but the block like application of paint seems to leave the colours dancing across the surface of the picture and there is not the solidity of form we felt in the Crowley portrait discussed above.

An interesting aside, is that Balson's works of this period, were in fact signed in his name by Crowley. She had an elegant geometric style of handwriting and Balson obviously felt that letting her complete the signature, added to his pictures. It does however, also reinforce the unusual closeness of their working relationship.

As the 1940s progressed, both artists moved toward a more purely abstract approach. The Australian art world however, remained relatively hostile toward abstraction and their careers struggled as a result. In 1947, the French painter Albert Gleizes, under whom Crowley had studied briefly whilst in Paris, extended an invitation for them both to exhibit with him in Paris. Unfortunately they were unable to take up the offer.

Constructive Painting, the title given to this 1945 picture by Balson, is an elaborate and sophisticated abstract composition, which shows his familiarity with the approaches of the Russian Constructivist movement of the earlier C20th. There are also echoes of Wassily Kandinsky. It is one of many related paintings on display, which warrant a patient savouring.



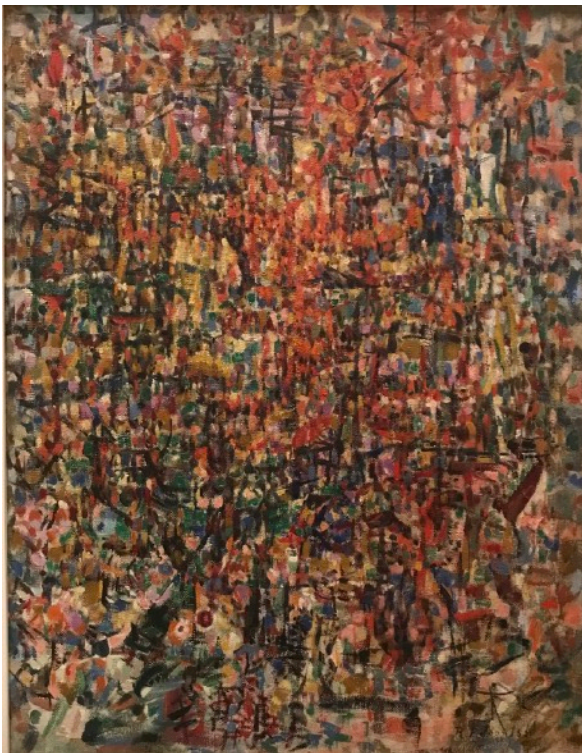
Ralph Balson - Constructive Painting - 1945



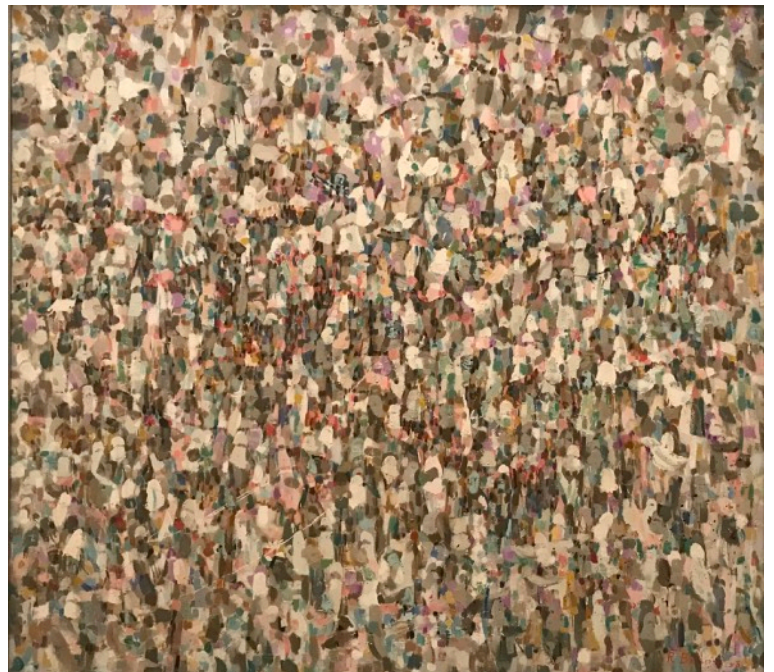
Grace Crowley - Painting - 1951

This one by Crowley, titled simply *Painting*, from 1951, shows how proximate their styles had become at this time. It also displays her polished skills in abstract composition and superb control of tone and colour balance.

Sadly, by the mid 1950s, Grace Crowley's output had almost ceased. She purchased a property at Mittagong in country New South Wales and lived between there and her Sydney apartment which she had retained. A studio for Balson, was also set up at Mittagong. In 1955, he retired from work and devoted himself to painting full time and in the early 1960s, they travelled extensively overseas together. For Balson, this represented his first departure from Australia since his original migration.



Ralph Balson - Non-objective Painting - 1955



Ralph Balson - Non-objective Painting - 1958

These two paintings, from 1955 and 1958 respectively were both painted in the period following Balson's retirement and turn to painting full time. Both are entitled *Non-Objective Painting*. The stylistic transition is interesting. He had moved from a firmer rectilinear/geometric approach to one where the colours are applied in fragmented dappled markings. In correspondence, Crowley noted a connection with the French post-impressionist, Georges Seurat. Despite the pictures' title, for me, the Balson paintings of this phase are perhaps more potentially descriptive than the earlier firmly geometric works. There is a tendency to read them as abstracted crowd scenes or landscapes, though this was clearly not his intention.

Following his death in 1964, Crowley did much to promote Balson's work and legacy, encouraging the acquisition of his pictures by a range of State and regional galleries. In many ways, this was to the neglect of fostering her own key role and contribution to the development of modernism in Australia. The exhibition will continue until September 22 and is well worth the visit.

BRIGHTON ARTS SOCIETY PRESENTS

A WATERCOLOUR WORKSHOP WITH **MAXINE WADE**

“SKIES IN THE LANDSCAPE”

ON SUNDAY 11TH AUGUST 2024 10am – 3.30pm

We all love to paint landscapes and seascapes.....and skies are a part of those compositions. Do you ever have trouble getting it to 'look right' or interesting enough? Do your clouds look fake? The weather of the sky influences what is happening in your painting – especially over water. It also creates mood and time of day.....as artists, we need to harness these things and implement them into our work – in a convincing and evocative way. I will show you how to create more interesting and convincing skies in your watercolours.....and it's all about TIMING! Certain watercolour techniques enable you to create great skies.....I will show you.



*Here are some examples of skies I have painted...look at the variations of **colour and values and edges***



I will bring in examples of watercolour skies to show you, and to learn from. We will paint several paintings over the day and I will provide you with compositions to work from.

Please book through Brighton Arts Society, and you will be emailed a materials list for my workshop. Look forward to working with BAS members again!

Workshop fees: Members \$120 Non-members \$135

Book here: <https://www.trybooking.com/CREZO>

Materials List: *Bring your usual watercolour palette of colours...no special ones required. Plus your brushes, a 2B pencil for sketching up, masking tape, board to fit A3 or quarter sheet paper. Make sure your paper is correct for watercolour painting: **MUST BE 100% cotton rag paper** (Arches, Saunders or BaoHong brands suitable) 300gsm weight, medium surface. Other cheaper brands will not give the desired outcome!*

**Portraiture Four week intensive course all levels
with Michelle Zuccolo
10.00am to 12.30pm Saturday 31 August to 21
September 2024**

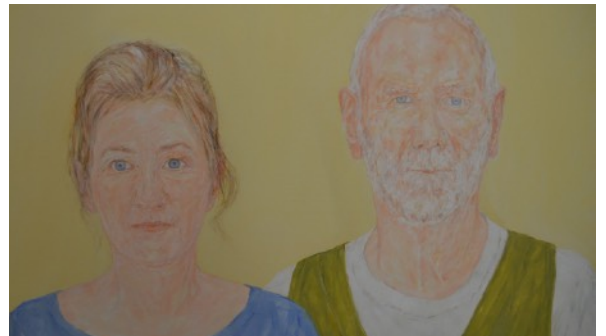
Individual instruction will be provided in each class, focusing on proportion, colour, form, space, specific features, drawing concerns and paint handling. This course is suitable for all skill levels and participants can draw, use mixed media and/or paint.

Week One – Drawing from plaster casts and references/handouts. Drawing portraits areas covered: Understanding perspective and geometry in the human head, anatomy and specific features on the face, proportion and light source. Materials: Willow Charcoal (thick and thin), Putty Easer, Paper A1 size, Bulldog Clips

Week Two – Working from a model. Exploring the grisaille process working step by step from a toned canvas, blocking up the major forms and shadows.

Week Three – Working from a model. Further developing key details on the model, including hair and individual features.

Week Four – Working from a model in a second portrait. Mixing skin flesh colours will be explored using a different approach. Skills and knowledge from previous lesson will be incorporated and extended. These include anatomy, perspective, and retaining vitality of flesh tones.



Michelle Caithness and Clive Murray-White. Oil on canvas 2021

Book at: <https://www.trybooking.com/CQXTL>

What's On Winter 2024

Exhibitions

Short Courses

Introduction to Watercolour short course with **Vivi Palegeorge** 10.30am to 1.00pm Saturdays from 20 July to 10 August 2024.

Intensive short course in Portraiture with **Michelle Zuccolo** 10.00am to 12.30pm Saturdays from 31 August to 21 September 2024.

One Day Workshop

Watercolour workshop - Skies in Landscapes with **Maxine Wade** 10.00am to 3.30pm on Sunday 11 August 2024.

Member Only
Untutored Life & Portraiture
Drawing and Painting Groups
Model Sessions

Attendance is on a casual basis, so you pay only when you attend. The fee is to cover the cost of the model, please pay the convenor of the group at the start of each session. Brighton Art Society current membership is required to attend these sessions.

Life Drawing

Changing poses from 2 - 20 minutes duration

Mondays 7:30pm - 9:30pm

Convenor: Lyn Stephens 0400 008 058

\$20 per session

Life Drawing & Painting

Nude and/or draped model studies – one pose set for three weeks.

Tuesday 3:30pm - 6:30pm

Roz McQuillan 0413 918 486

\$25 per session

Life Drawing & Painting

The main pose is set for three weeks, preceded by short poses (of five to ten minutes) each week.

Thursday 1:30pm - 3:30pm

Linda Campbell 0417 021 770

\$15 per session

Portraiture Painting & Drawing

Clothed or costumed models – pose set for three weeks.

Thursday 4:00pm - 7:00pm

Convenor: Rod Edelsten 9525 7036

\$25 per session

Portrait Painting/Drawing

Develop your portrait painting skills with a new model every three weeks
- set pose of three weeks.

Saturdays 2:00pm - 4:00pm

Convenor: Ann Black 9598 7626

\$15 per session



Brighton Art Society Inc

Term 3 Starts 22 July 2024 - Class Bookings Open Now

New Members Welcome - All Skill Levels

www.brightonartsociety.com.au

Phone: 0494 118 601 (Message Service)

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Workshops/Short Courses
9.00 am							
9.30 am	Untutored Group Conv - Eddie Moses 9.30 - 12.00				Class Painting Oil/Acrylic Vivi Palegeorge 9.30 - 12.00 Selected dates refer to website	Short Course - 4 Wks Introduction to Portraiture Michelle Zucolo 10.00 - 12.30 Saturday 31/8 to 21/9	Short Course - 4 Wks Introduction to Watercolour Vivi Palegeorge 10.30 - 1.00 Saturday 20/7 to 10/8
10.00 am							
10.30 am							
11.00 am							
11.30 am							
12.00 pm				Class Life Drawing Michelle Zucolo 10.00 - 12.30			
12.30 pm							
1.00 pm							
1.30 pm				Untutored Group Life Drawing & Painting Conv - Linda Campbell 1.30 - 3.30		Untutored Group Portrait Painting & Drawing Conv - Ann Black 2.00 - 4.00	Workshop - 1 Day Painting in Watercolour Maxine Wade Sunday 11 August 10.00 - 4.00
2.00 pm							
2.30 pm							
3.00 pm							
3.30 pm							
4.00 pm		Untutored Group Life Drawing & Painting Conv - Roz McQuillan 3.30 - 6.30		Untutored Group Portraiture Painting & Drawing Conv - Rod Edelsten 4.00 to 7.00			
4.30 pm							
5.00 pm							
5.30 pm							
6.00 pm							
6.30 pm							
7.00 pm	Untutored Group Life Drawing Conv - Lyn Stephen 7.30 to 9.30	Class Acrylic Painting Paul Anderson 7.00 - 9.00	Class Oils and other Media Elizabeth Paszko 7.00 - 9.00				
7.30 pm							
8.00 pm							
8.30 pm							
9.00 pm							
9.30 pm							

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I would love to hear from anyone who has questions about preparing to sell, or who simply would be interested in a discreet chat about how this current market has affected their property value.

Call me on **0403 857 266** to book a confidential, no-obligation chat.



Simone Chin
Licensed Estate Agent and Auctioneer

E: simone@atriarealestate.com.au

P: 0403 857 266

A: 407 Bay St, Brighton 3186



TWENTY MELBOURNE PAINTERS SOCIETY



Quiet moments, Mossvale. David Taylor

You are cordially invited

to the 106th annual exhibition of the Twenty Melbourne Painters Society, which will be held at the Victorian Artists Society Galleries in East Melbourne.

We will be exhibiting 140 of the best traditional paintings in Australia, as well as a historic exhibition of past members work in the Cato Gallery. In the Members Gallery, there will also be an exhibition of small paintings. We will also be conducting demonstrations by members each Sunday, free to visitors to the exhibition.

This year, we are pleased to welcome a new member, Nicolas Chen to our Society.

Maxwell Wilks, President



Breakaway. Maxwell Wilks

Twenty Melbourne Painters Society 106th Annual Exhibition

Friday 9th to Tuesday 20th August, 2024
Victorian Artists Society
430 Albert Street, East Melbourne

Hours: 10am-4pm weekdays, 11am-4pm weekends
Meet the artists 2pm Sunday 11th August

Telephone during exhibition hours 0400 993 104

Painting demonstrations by members:
Sunday 11th August - 11.30am Peter Smales
Sunday 18th August - 11.30am Herman Pekel,
2pm Greg Allen.

Seating is limited - to attend a demonstration,
please RSVP to vasgallery.org.au



Warrandyte. Herman Pekel



My Sweet Maraposa. Fiona Bilbrough

Membership of the Twenty Melbourne Painters Society

Greg Allen	Barbara McCallum
Fiona Bilbrough	Paul McDonald Smith
John Orlando Birt	Ross Paterson
Bill Caldwell	Herman Pekel
Nicolas Chen	Clive Sinclair
Jennifer Fyfe	Peter Smales
Ray Hewitt	David Taylor
Amanda Hyatt	Maxwell Wilks
Lee Machelak	Joseph Zbukvic

2024 Short Course with Vivi Palegeorge Introduction to Watercolour Saturday 10.30am to 1.00pm 20 July to 10 August

This is an introductory course on Watercolour, and is suitable for absolute beginners and those who require a fresher in using this medium. This course will teach students how to work with watercolour using and developing various techniques and skills. In this course consist of demonstrations and practice.

Book Here: <https://www.trybooking.com/CQXWA>



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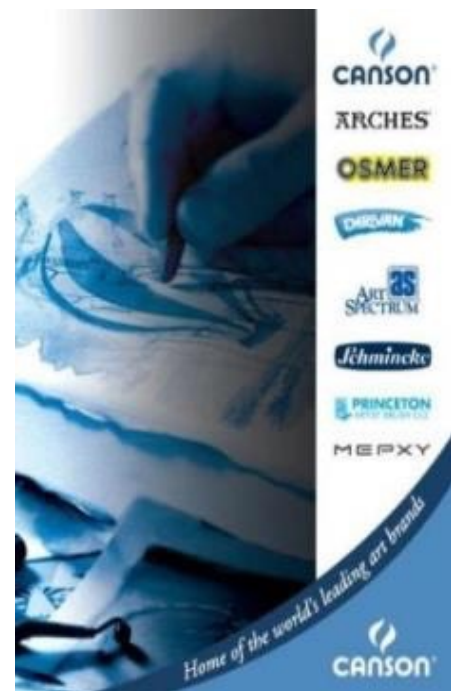


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2024 Committee

President - Charmaine Cachia
Immediate Past President - Lynton Daehli
Treasurer - Joanne Roach
Secretary - Elly Abrat
Committee Member --Paul Anderson
Committee Member - Eddie Moses
Committee Member - Ron Vanderburg
Panorama - Vladimir Tsyskin

BAS OFFICE 0494 118 601

Dates to remember:

Term 3 - Mon 22nd July to Fri 20th
September

BAS Annual Exhibition - Wed 13th
November to Thur 21 November

Email your contributions to:
brightonartsociety@icloud.com