

panorama



Official Newsletter of Brighton Art Society Inc.

Issue
387
June

FROM THE PRESIDENT

Dear Members and Friends,

I hope you are all keeping warm and enjoying the winter magic with fog and frost decorating our landscapes. The winter solstice is less than a week away, and no doubt we are all looking forward to having a bit more daylight in our lives to capture these special moments a bit longer.

If you are not one for a winter bushwalk, there are some great exhibitions around. Paul Anderson with Marian Hookham and Megan Hall have their "Windows" exhibition at 26 Advantage Road Highett, open now until Friday 5 July. Philip Gilderdale will be having his inaugural solo exhibition "A Lifetime of Creative Musings" at Brighton Art Society from Friday 28 June to Monday 1 July. Further details about these two exhibitions are contained within the copy of Panorama. In addition the Bayside Gallery have the Bayside Painting Prize 2024 on display until Tuesday 23 June.

As many of you have heard, Brighton Town Hall home to Brighton Art Society and other loved cultural groups is having an upgrade to its heating and cooling system. The upgrade is significant in nature and as such the Town Hall will not be available for use during the scheduled works. I am pleased to advise there is substantial support within Bayside Council to relocate BAS while these works are occurring. So we will remain operational during this upgrade period in an alternate location within the Bayside area. Further details will be provided as soon as possible.

We have lots on offer this winter to keep you learning, connected and active within our Society, so check out the What's On within Panorama and on the website.

Stay Warm and Kindest of Regards

Charmaine Cachia
President

Mini Exhibition Trial at BAS

The BAS Committee is trialling a mini exhibition in the studio space over the winter break. Our long term intention is to create an exhibiting space for members to share their work with family, friends, BAS members and the wider community.

We know our space is too small to hold our own annual exhibition due to our reduced footprint in the town hall, but it may work for more intimate events supporting solo or a small group of artists. Opening our doors for art viewing between current art classes will promote art and art participation, and widen our community outreach.

The Committee hopes our trial is well attended by members and friends so feedback can be obtained to inform on the design and configuration of future events. For this trial, studio equipment will be moved into our library space to enable a viewing area in the main studio. Your feedback is welcome and encouraged, and can be addressed to brightonartsociety@icloud.com or posted to the Society addressed to the President.

Philip Gilderdale will be BAS's trialling artist for this initiative with his inaugural solo exhibition "A Lifetime of Creative Musings". Following are the opening hours:

Friday 28 June - 2pm to 5pm

Saturday 29 June - 9am to 1pm

Sunday 30 June - 1pm to 5pm with Nibbles, Tea and Coffee between 2.30pm and 3.30pm

Monday 1 July - 2pm to 5pm

Thanks in advance for your support of this new initiative and we look forward to seeing you there.

Art Exhibition

Windows

Marian Hookham

Paul Anderson

Megan Hall



Opening Event: Friday 14th June 6:30 - 8:30pm

Runs From: Thursday 13th June - Friday 5th July 2024

Mid Exhibition Events:

Music Soiree: Saturday 22nd June 2pm - 4pm

Figure Drawing Class: Sat 29th June 12pm - 2pm

Location: 26 ADVANTAGE - 26 Advantage Road, Highett Phone: 0395323424

Gallery Hours: Weekdays 9am to 2pm Saturdays 10am to 4pm

MANY PATHS TO ABSTRACTION

Bayside Painting Prize – 2024

The 2024 Bayside Painting Prize, which is staged in the BACC Gallery downstairs at the Town Hall, is coming to its final days. The major prize is no longer acquisitive as it has been in the past, but with a \$25,000 purse for the winner, may now be even more appealing for those considering entry. There will always be contention in such shows about the choice of the winning work, but as an overall exhibition, I think this year's selection is a strong one.

The works are spread across both gallery spaces. There are perhaps a higher number of works with their source in direct representational subject matter, in the right hand gallery space as we enter the building. Overall though, I would say that works which are abstract in character through to fully non-representational, dominate the display. I very quickly came to the view however, that there are many ways to approach abstraction in painting and this exhibition gives us an opportunity to explore a variety of these.

In truth, even when we are painting in a characteristically “realist” or representational manner, we are of necessity, immediately obliged to make choices which start to distance us from the original subject matter. Whether we are working with either, say a landscape, or a figure or portrait, the selection and framing up of our subject, just where we decide to crop the scene, or how we position the subject within the boundaries of our canvas, are already judgements which commence a move away from the raw subject material. There is then of course our choice of materials, our personal priorities and our skill level, to say nothing of our expressive aims. Sitting before our selected subject, there is such a wealth of visual information on offer, that we will be prioritising and selecting almost immediately we begin.

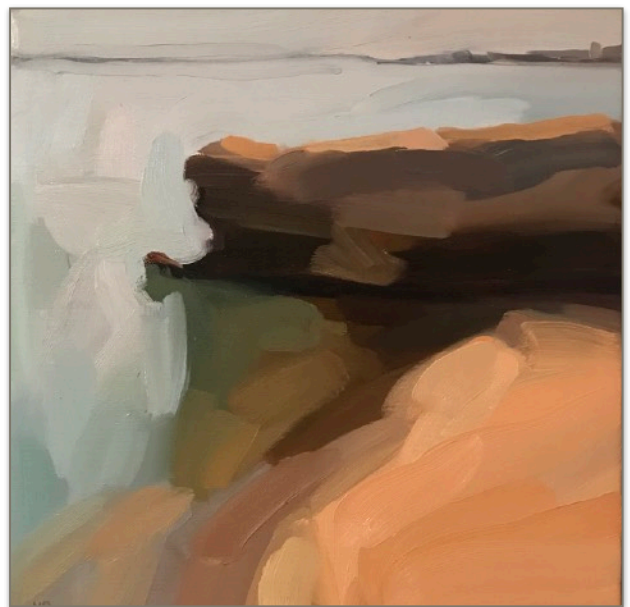


EMILY FERRETTI - *Studio with Scratchy Branches*

This painting by Melbourne based artist: **Emily Ferretti**, is titled “Studio with Scratchy Branches” and was the first to capture my attention. The painting is relatively large, at perhaps 1.5 x 1.8 mtrs. Interestingly, the artist describes it as a self-portrait. If it is indeed based on elements and the contents of her own studio, we can assume she feels a strong identification with this place. At the pictures top, we see what suggests a window on which the “scratchy branches” of the title, move in the wind and scrape against the glass surface. Below this, a tray contains assorted tools and objects, which may be necessities for the artist's practice. The lower reaches of the painting, are dominated by what could be a trolley, or the legs of an easel mounted on casters. The variety of the colours and ways in which these wheels are captured, is playful and refreshing. The depiction and colours of each vary, some displaying the locking levers and others not, as is characteristic. The surrounding wavy and jittery striations on the floor, give them a satisfying feel of animation.

The space represented, is compressed and shallow, with the central tool tray standing vertical and the trolley/easel legs, almost all in the same plane, though definitely standing in front of the wall surface. The window in the picture's upper band, gives our eye a welcome opportunity to extend out into the wider spatial realm of sky. The paint application is fresh and direct, laid down thinly on the canvas with little reworking or adjustment. The painting has a strong decorative value, but an interesting and personalised connection with its subject matter. It is an abstraction from its source material, but an individual and charming one.

This small but lusciously captured coastal headland, is the only picture in the exhibition claiming an “en plein aire” execution. It’s by Darwin based artist **Max Bowden** and is of an outcrop at Nightcliff beach, a location which she professes to be one of her favourite motifs. For those of us who have painted along the Bayside shore front, the scenario rings familiar. The composition is routine enough as a way of accomodating such a motif, but for me, the real charm of this picture is in the buttery quality of the paint and its application. The paint is applied confidently, with a limited number of brushstrokes, but there are subtle variations in the tone/colour of the progressive strokes of paint. The abrupt shift of the high-keyed whitish blues above and to the left of the headland, to a firm deep green in the watery shadows is enjoyable and establishes a complimentary contrast at the picture’s centre, with the deep umber shadows of the headland itself.



MAX BOWDEN - *Was Nice Enough*

The creamy apricots of the beach sand, establish a further complimentary play with the pale blues of the water as we move to the outer edges of the composition. Although we would think of this firstly as a representational/realist painting, the artist has already made many decisions which distance it from its starting subject matter in ways we might consider abstractions.



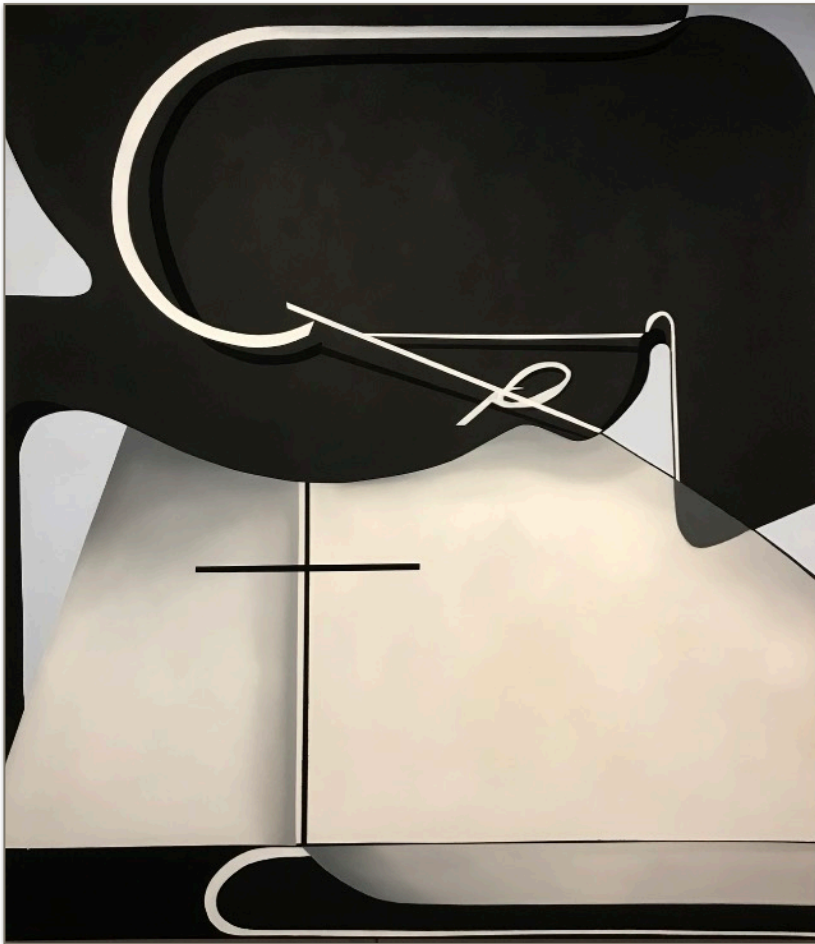
The artist’s statement accompanying this picture is interesting to read. In it, the artist: **Gian Manik**, explains the inspiration for the painting, as stemming from an informal residency at the Australian Ballet, as they prepared for a stage adaptation of the great Spanish epic by Cervantes: *Don Quixote*. He goes on to say, that in addition to documenting the dancers in rehearsal, “I also researched the story’s themes and characters, it’s different iterations and their production qualities. I selected references - tenuous or otherwise- from Spanish art history that reflect the book, its author and the era it was written in.”

The picture is again quite large, perhaps 1.8 mtrs in height, but it has the character of a page writ large from the artist’s note book. The materials are described as: oil, acrylic and felt-tip pen on canvas. The canvas is a fine grained cotton duck and does not have an overall initial gesso priming. It’s seems likely that the artist began



with felt-tip pen drawings of all characters on areas of roughly applied white ground and then went on to to selectively develop in paint, a range of the faces and details. Significant remnants of the felt-tip drawing remain visible and the artist’s assured drawing skills are evident in these. Where the details are developed in paint, I enjoyed the confident and often simplified and schematic paint application. A richness and assured capturing of the characters is achieved, but with no sign of labouring.

GIAN MANIK - *Self belief, insanity, literature and human culture (Spanish Painting)*



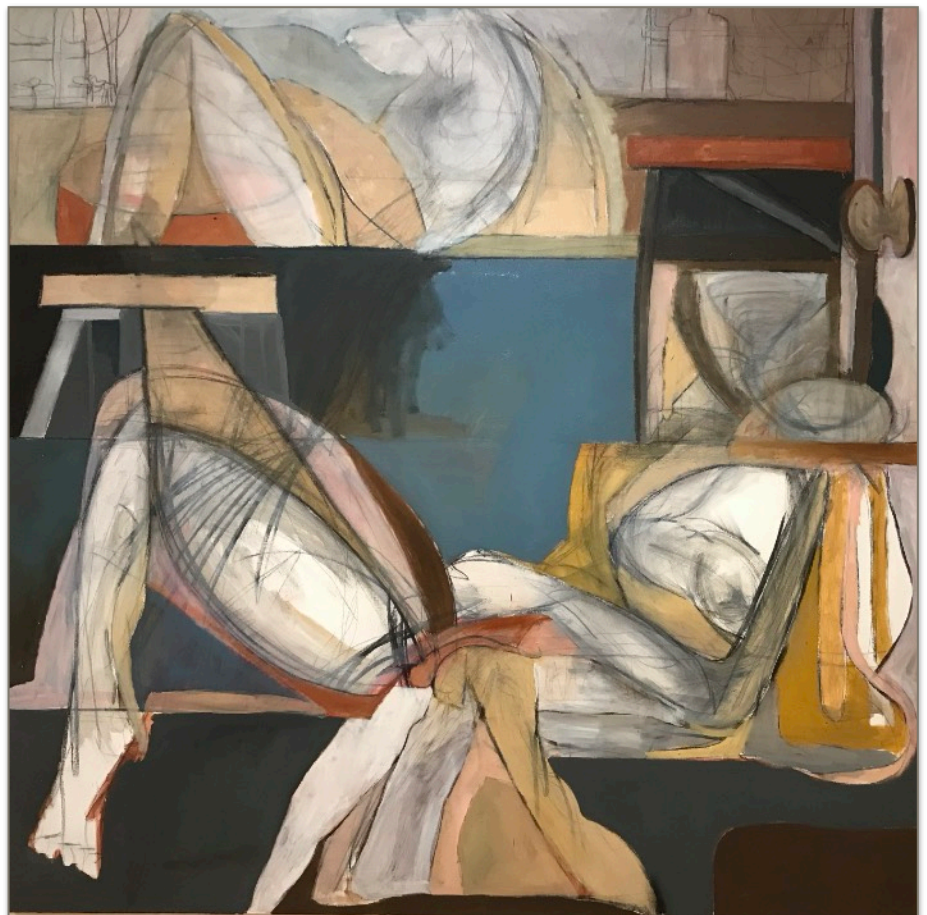
This painting by Canberra based artist: **Marie Hagerty**, takes us much closer toward the domain of full non-representation. There is strong clarity and individualised character in the shapes and their arrangement. If we look for example at the dominant large black shape in the picture's upper half, it doesn't suggest anything beyond itself, but it is highly particular in contour and keeps our eye pondering. It sits over the large whitish form in the picture's lower half, but at a couple of points, tucks in behind it. On the right hand side at least, this enables us to understand that the whitish form, which is simpler in contour, is also at this point, semi-transparent.

If we look closely, the calligraphic white linear marks, which sit closest to the picture surface, cast a subtle darker shadow on the large black form, thus we understand them to be sitting forward of this form. The overall palette is restricted, essentially black and white with some tonal gradations. The only colour present, is the high-toned blue in the negative areas, which suggests a sky-like backdrop. The preoccupations are cerebral ones, but rewarding to engage with.

MARIE HAGERTY - *Idiogram*

Like a number of the works on display, this painting by **Angus White**, kindled a certain déjà vu with the art of the 1960s, when abstraction was certainly the preeminent approach in painting. Australian artist Brett Whiteley, whose skill and drawing facility at its best, is breathtaking, was living in London at the time and produced a grim series, based on the case of serial killer John Christie and the string of gruesome murders he had committed.

That background aside, the way in which Whiteley reassembled elements of figures with fragments of interior space, mixing painting with drawn marks and suggested a jumble of flatness and three dimensionality arranged almost collage like across the picture surface, is echoed here in Angus White's painting. If the latter's approach is not unprecedented, it has its appeal. The palette and tonal balance is well controlled and the composition inquisitive.



ANGUS WHITE - *House mates and Mille sitting on the couch cooking dinner*

Dagmar Cyrulla is a Melbourne based painter, with a well established career. Some years back, she gave a demonstration at the BAS studio and I have followed her work with interest since. She mentioned at the time, that she commonly works from photographic source material, but she is one of few painters who aren't beholden to the excess detail of photos. She can quickly shift her attention to the demands of mark-making with paint.

The present painting is painted on a dark, possibly black ground and this has an impact on the colours which overlay it, making them more subdued. She often uses quite a non-naturalistic palette and makes very systematic inquiries into the use of colour palettes in her paintings. I have seen images of her preliminary studies, with the relevant tone/colours to be used, carefully laid out in adjacent blocks on the page.



DAGMAR CYRULLA - *Pressure II*

On first seeing this present picture, my attention was caught by the choice of skin tones and the tonal constraint in the figure. There is relatively limited overall tonal contrast, that which exists in the figure, results from light falling across the nose, left cheek and down onto the left shoulder and arm. The darks are never dramatically dark, nor are the lights intensely light. There are some moments of colour richness, the reddishness in her right arm, or the dash of pink on the left-hand knuckle, but in general, the complexion is greyish and sombre. In the context of the painting however, it is perfectly accommodated.

The exhibition will close soon on June 23. If you've not yet seen it and have a chance this week, I would recommend a visit.

LYNTON DAEHLI

A Chance Meeting with Gary Myers

I recently had a holiday in my beloved Sunshine Coast, seeking sun, yoga and of course local art. The hinterland is well known for its local art scene. On my visit to Montville I had the pleasure of meeting Gary Myers, a highly acclaimed Australian artist who has a Gallery in Maleny.

A student of David Fowler in the sixties, Gary later worked as a draftsman and then enrolled in the Army's Survey Corps. His training in the Army in graphics and cartography are foundations in Gary's approach to landscapes, where he delivers resoundingly on perspective, depth and scale. Gary's bold palette and impressionism style is full of harmonised contrast and confident brush strokes.

Gary's current projects have focused on the coast, having been commissioned by the Alexandra Heads Life Saving Club to celebrate the Club's 100th year. The commemorative painting will be unveiled on 17 August 2024, and supporting works depicting the beautiful beaches and surrounds will be exhibited and auctioned during the celebratory period.

Gary was only too happy to answer questions that I had on his works and techniques. In addition to Gary's vibrant style, another striking element about his work is that his acrylic paintings have a beautiful sheen much like oil paintings; he achieves this look by applying a Liquitex varnish which is breathable, permanent and protects against UV damage. I also asked Gary how he stops his acrylic paint from drying so quickly when on the pallet in the Queensland heat. Interestingly he uses a thick flat piece of glass as a pallet and sprays the paint with water prior to covering each colour with either a wax coffee cup or a lid of an old paint jar. This technique enables him to have paint out on the pallet for up to two days without drying out.

Gary travels regularly to capture Australia's diverse landscapes in his optimistic and vibrant style. I look forward to hearing when he is next in Melbourne and the stars align for him to visit us as BAS.

Charmaine Cachia





Vivi Palegeorge held an informative one-day workshop in understanding acrylic and how to create expressive landscapes, earlier this month. I personally enjoyed the day and learned some wonderful techniques to create movement, texture and reflections. Thanks Vivi it was a great workshop!

Charmaine Cachia

Paintings created by: Karen Hall, Athenie Leckey, Charmaine Cachia, Suzana Somaia, Vivi Palegeorge, Karen Camilleri and Janice Richardson

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>



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

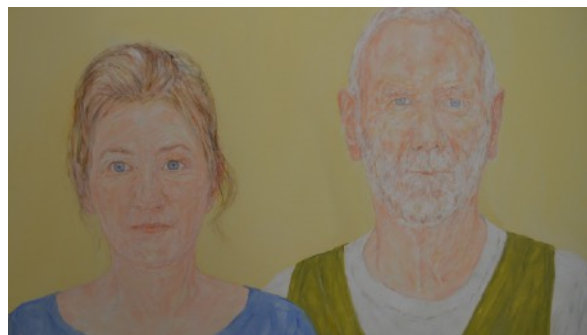
Individual instruction will be provided in each class, focusing on proportion, colour, form, space, specific features, drawing concerns and paint handling. This course is suitable for all skill levels and participants can draw, use mixed media and/or paint.

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

Paul Anderson our Tuesday night Painting & Drawing tutor & long term member, with fellow artists Marian Hookham & Megan Hall present 'Windows' art exhibition is at 26 Advantage Gallery in Hightett, now open running until 5 July. See poster in this edition of Panorama for details.

Philip Gilderdale will be having his inaugural solo exhibition "A Lifetime of Creative Musings" at Brighton Art Society from Friday 28 June to Monday 1 July. See poster in this edition of Panorama for details.

Bayside Gallery presents the Bayside Painting Prize 2024 on display to Tuesday 23 June.

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 | | | Class Oils and other Media Elizabeth Paszko 7.00 - 9.00 | | | | |
| 7.30 pm | Untutored Group Life Drawing Conv - Lyn Stephen 7.30 to 9.30 | Class Acrylic Painting Paul Anderson 7.00 - 9.00 | | | | | |
| 8.00 pm | | | | | | | |
| 8.30 pm | | | | | | | |
| 9.00 pm | | | | | | | |
| 9.30 pm | | | | | | | |

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Simone supports The Brighton Art Society

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



TIMES

Friday 28th of June 2pm to 5pm
 Saturday 29th of June 9am to 1pm
 Sunday 30th of June 1pm to 5pm
 Monday 1st of July 2pm to 5pm

ADDRESS

Brighton Art Society Inc
 Bayside's Arts & Cultural Centre
 Level 1 Corner Wilson & Carpenter Streets
 Brighton VIC 3186

CONTACTS

Philip Gilderdale
 Email: Product222@yahoo.com
 Instagram: Philip_Gilderdale
 Art NFT's: Opensea.IO Collection name
 "PG Original Art"

A LIFETIME OF CREATIVE MUSINGS

An observation, reflection and contemplation about art and its different mediums and applications.

A collection of paintings and 3D art, centered around nature, space and the colorful world of abstract art.

Snacks and refreshments will be provided on Sunday the 30th of June, between 2.30pm and 3.30pm.

Please advise by email if attending at this time period on product222@yahoo.com



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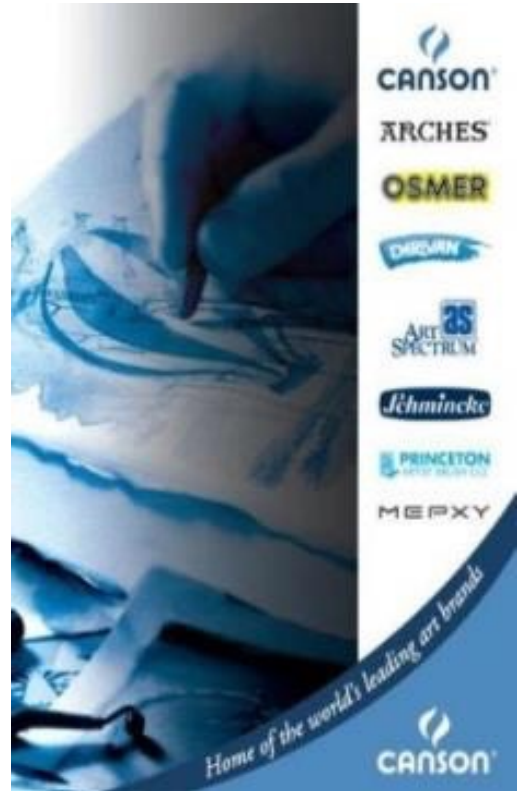


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June
2024 EDITION

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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

A Lifetime of Creative Musing
Friday 28 June - Monday July 1
BAS Studio

Email your contributions to:
brightonartsociety@icloud.com