

panorama



Official Newsletter of Brighton Art Society Inc.

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FROM THE PRESIDENT

Dear BAS members,

This will be the last year of my three year term as President of BAS. A single term of up to three years has been the norm for past presidents, so as this will be my second lot of three years, it is definitely time for me to move on and make way for others.

Although it is not always well understood, the BAS Committee is comprised solely of volunteers from the general membership. We operate as a not-for-profit Community group and depend totally on the efforts of these volunteers to keep our group running. It is essential that with the passage of time, new people from the membership join in, to help carry out the tasks essential to keeping the group going. These tasks are not inconsiderable.

We have an excellent Committee, to whom I am certainly indebted for their support, but there is a need for someone to exercise a general oversight of the different tasks and bring the pieces of the jig-saw together. This has traditionally been the role of the president.

Although the past couple of years have been challenging and we have not yet returned to the full operation of pre-Covid times, I believe our group remains a valuable community resource which provides opportunities for furthering our artistic interests as well as offering valuable social connections. However, if we are to continue, it is essential that new people come forward and share in the necessary administrative tasks.

If you feel that you might relish the challenge of the President's position for next year, have a chat. to any of the Committee members. We will be happy to hear from you.

LYNTON DAEHLI

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TOP ARTS 2022

For many years now, the NGV has been presenting an annual exhibition of selected artwork, completed by students in their final years of secondary school, from across Victoria. The exhibition is usually quite compact, comprising this year of the work of fewer than fifty entrants. These however, are selected from a far greater number of applicants, so what we have on show, is a display of the work of a highly talented group of young artists, in a wide variety of mediums and styles.

I have seen many of these shows over the years and remain impressed by the technical skill, conceptual imagination and variety of approaches displayed by these young artists. The work is generally accompanied by a written “artist’s statement” and of course, as is often the case with teenagers and young adults, there can be a certain self-absorption present in these. However, reading the more detailed comments available on the NGV website, the sophistication and richness many of the students display in their reflections on art and their working process is impressive. I will take just a few of the works on display for closer consideration.



OLIVIA JOHNSON - Water's Journey

Olivia Johnson is a student at Donvale College. Her work “Water’s Journey” is a work in mixed-media on multiple sheets of rag paper and measures a generous 70 x 228 cm. In her comments, she describes it as depicting the flow path of a local creek near where she lives. It combines observational drawing with a more imaginative rendering of her subject and utilises charcoal, watercolour, prints taken from leaves collected in the area and even mud taken from the creek bed. The tree trunks are captured by a process called “rubbing”. This is where the paper is laid over the rough surface of the bark or other material and a pencil or charcoal is rubbed across the paper surface, to record the textured surface below. We may all have done this at some time with something like a coin, to record the image on its surface.



Water's Journey - detail

Olivia cites the Australian artist John Wolseley as an influence and for any who know this artist’s work, a link can be seen. However, her work displays a beautiful delicacy and handling of her materials that is her own. The way in which she tries to capture more than just a momentary appearance of the scene, but rather a richer cumulative expression of a locale that is dear to her, is alluring.

Milla Freeman is a student at Northcote High School. Her work “All That We Cannot See”, is a series of portraits, painted on the outer covers of cloth-bound books. This is not a completely original process, but it does add an extra level of engagement to the portraits. Sometimes an embossed title can be seen showing through and each book has its own colour, which provides an interesting variety of ground-colours for the paintings.



MILLA FREEMAN - All That We Cannot See

Milla speaks of deliberately leaving parts of the pictures incomplete. One reason for this she says, is as a metaphor for the way in which a person’s “inner voice” can be misperceived or not fully grasped by another. But she also speaks of an affection for the peeling paint and collaged layers of posters found in the streets of inner urban Northcote where she lives.



All That We Cannot See - detail

ZARA BLAKE -
Ranges Close By



Amongst the works on display, there are both two and three dimensional works, a couple of video based works and several works produced in ceramic.

Zara Blake from Lauriston School in Armidale has titled this work: "Ranges Close By". It comprises a set of thirty wheel-formed ceramic pots carefully arranged in a display case to suggest the flowing contours of a mountainous ridge line. Hence the title.

She says that this was her first year working with ceramics and if so, she displays remarkable finesse as a potter. The elegant contours and variety of the pots, along with the delicacy of the decoration and sensitivity of placement in the final arrangement, show much maturity. These pots are made by a traditional Japanese technique known as "Raku Firing".



There are different approaches to this, but in essence, the pots are heated in a kiln, then removed when still red hot and placed in a drum with materials such as sawdust, leaves, or a variety of other materials. These materials would normally catch fire, but by covering the drum and starving it of oxygen, carbonised trails of the materials are left on the vessels. Zara says she used horsehair and feathers amongst other things, to create the blackened decoration on the surface of her pots.



This landscape by **Annie Zhang**, is one of the few relatively traditional paintings. Although of Asian background, Annie says she has lived most of her life in rural Australia and she obviously has a deep affection for and sensitivity to the landscape. She speaks of its messiness, but also its optimism and her desire to link emotion to the subject matter. The brushwork is energetic and assured and the sense of composition and spatial recession mature.

ANNIE ZHANG - Pastoral Xanadu:
Outback Australia

ZARA LONG -
Present:
Domesticity



This work by **Zara Long**, comprises a set of four equally sized, related images. I struggled to photograph them because of reflection on the glass, but have included the image of the group so that the concept can be better understood. The pictures are modest in scale and at first glance, unassuming.

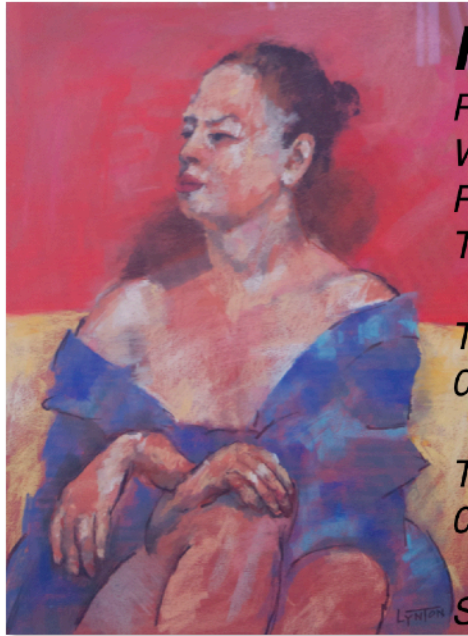
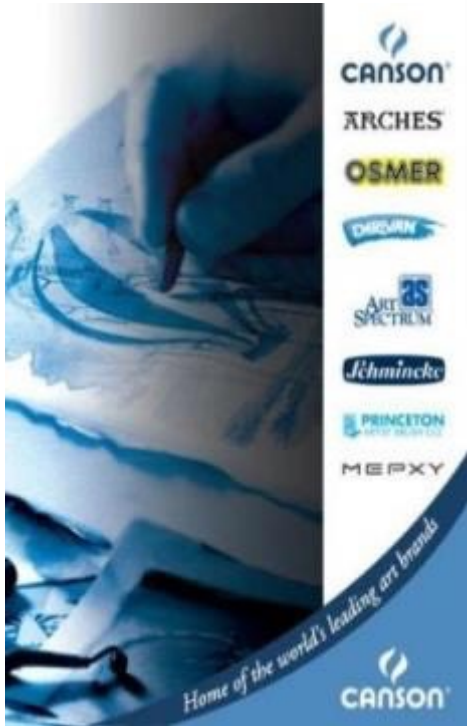
They represent four interior spaces from the artist's family home in Bendigo. Each picture begins with a piece of watercolour paper, printed using a technique taught to her by her grandmother. Leaves and plant material are placed on the paper, which is then subjected to a process of steaming so that the shapes and colours leave stain marks on the paper.

Over these subtly coloured surfaces, the artist has then placed a series of firm geometric drawings in black ballpoint, depicting four different interior spaces in the house. She cites an interest in architecture as a form of story telling and indeed the drawings are quite architectural in character. She also mentions her affection for domestic still-life as a source of subject matter. In particular the work of Margaret Olley. The combination of the modest scale and the tension between the stained paper over which the taught geometric drawing floats is alluring. There is a preciousness and antique quality about the work.

Present: Domesticity - *detail*

The exhibition will be on at Federation Square until July and is well worth a visit.

LYNTON DAEHLI



Please join us for an *Untutored Portrait or Figure session*
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*Saturday 2:00 - 4:00 (Contact **Ann:**
 9598 7626)*



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.



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| PANORAMA | Vladimir Tsyskin |
| COMMITTEE | Charly Savory |

BAS OFFICE 9553 8506

Dates to remember:

DATES TO REMEMBER:

2 May - 1 July
BAS Term Two

February 2022
Saturday Portrait Group resumes
Ann Black - ph: 9598 7626