

panorama



Official Newsletter of Brighton Art Society Inc.

Issue
366
June

FROM THE PRESIDENT

Dear BAS members,

The disruptions of the past couple of years have meant that we have been unable to hold the regular annual exhibition which had been a feature of our group's activities for several decades and for various reasons, uncertainty remains over the resumption of this tradition.

Without our former office space for storage of the easels and tables etc, it is no longer possible to clear out the studio and hold the show there. We had been promised use of the Town Hall for the purpose, but due to changes in its use, that also is no longer possible.

There is however, one bright light to share on this matter. Sharon our Vice President, has been able to organise a grant of \$350 from the Council and we plan to use this as prize money for an online exhibition on the theme of "Best of Bayside".

We will provide more detailed information shortly, but members will be able to upload an image of one of their pictures on the BAS website and after a closing date in late July, an independent judge will be appointed to select a winner and runners up. So keep working on your art and keep your eyes open for further updates.

LYNTON DAEHLI

brightonartsociety.com.au



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BAYSIDE ACQUISITIVE 2022

Presently on display at the BACC Gallery downstairs from the studio, is the annual Bayside Acquisitive Prize. This prize has been running since 2015 and with a \$15,000 purse on offer to the winner, draws a wide field of artists. As the name indicates, the winning picture is acquired by the Council and becomes part of the growing City of Bayside collection.

There is a wide variety in the size and character of the works included and this situation may present either a daunting challenge or an opportunity for curators designing the installation. On this occasion, given the constraints of the available spaces, a harmonious arrangement has been achieved, with an enjoyable rhythm as one moves through the exhibition from one work to the next.

Allowing for personal taste and preference, the work is of variable quality and it may take time to fossick out those pictures we personally find more engaging. My first impression was of a preponderance of abstract and non-representational pieces amongst the selection and without counting them up, I think this is probably so. However, there are strong and frail pieces on display within this genre. The more representational works are equally various in their concerns, approach and strengths. I have selected a handful of pieces for closer consideration.

Echo Cai is a Melbourne based artist of Chinese descent. In the accompanying text, she speaks of creating “.....festive still life sets from items around the house.” A mix of the celebratory and more mundane. Looking at her painting now as a photograph, I am surprised by the greater sense of space it conveys over that I experienced before the actual painting. This is not a criticism, I enjoyed the sense of flatness I initially observed and was curious about what was prompting this sensation.

Almost all surfaces in the picture are ornately patterned, in particular the many pieces of draped fabric on which the selection of objects sits. As all the patterns are clamouring for our attention, they are all kept optically close in the shallow picture-space. There is also a constraint of the tonal range used. Apart from the central deep blue vessel and the blackened bronze (?) one positioned in the upper left, the tonal drama is restricted and approximately equal across the entire picture surface. A flatness in the paint application, rather than a blending from one tone to the next, reinforces this optical flatness and the schematic nature of the depiction.



ECHO CAI - *Still Life*



Robin Stewart's "Evening with Dreams of Things Past", is another work I am surprised to see now as a photograph compared with viewing the actual painting. Its stylised representation of a window display space with mannequins and an abstracted person standing before it is now evident, whilst when standing before the picture with its lustrous surface and in particular the expansive saturated yellow passages, reinforced an optical flatness and led me not to notice the clear representation of space.

In the accompanying text, the artist speaks of using "an abstract language of geometry", which connects the work to early C20th abstract modernists or perhaps the Russian Constructivists such as Kasimir Malevich. The surface is highly worked and evidence of adjustment and modification of the design and placement of the shapes can be seen. However, the end result displays a harmonious balance of colour and composition, if perhaps a slight unease in its mood.

ROBIN STEWART -
Evening With Dreams of Things Past

Dena Kahan takes as her subject the antique botanical models she had observed in the library of the Royal Botanic Gardens in Edinburgh. I assume these artificial replicas were made to illustrate the complexities of various plant and flower forms and are housed in glass display cases whose assorted surface reflections add to the complexity of the vista.

Although painted in oils, the paint application is dry and restrained, generating an initial sense of flatness and when combined with the unfamiliarity of the subject matter, may mean we require a little time to understand what the picture is about. There is a quirkiness about such C19th museum displays which the artist is obviously enjoying. All those dark supporting stands, with their army of polished black egg-shapes from which the stems of the specimens rise, along with the assorted reflections, particularly as we look through the first glass case to glass cases beyond, where the distortions of reflected light increase, provide rich material for the painter's observations.





Flyscreen (pink), is a picture which creeps up slowly and perhaps for some, will never arrive. The paint is visibly thick on the surface and at first might appear more like some form of tapestry. This is enforced by the echoes of patterning, albeit fragmentary. The label description states that it is: Oil and acrylic on flyscreen and lace curtain. The artist gives some insights, when she describes the thick oil paint as being applied by a type of screen printing process. It took time to see, but I think the picture is on a stretched fly-wire support, where in combination with lace fabric, the paint is forced through from the back of the picture, with a squeegee as would be used in screen printing and oozes through the wire, picking up the lace pattern as it would through a stencil. The end result is ambiguous and alluring.

KATRINA DOBBS - *Flyscreen (pink)*

Carved Landscape (Karijini), is developed from source material found in the Pilbara region of Western Australia. This region is at the heart of Australia's iron-ore mining operations and the vast open cut mines have generated the wealth in recent decades, that has supplanted the wealth sources depicted in the grand pastoral landscapes of the C19th. Although this large painting is at first just a skilled and visually sumptuous depiction of a particular place, the accompanying text suggests that the artist may wish to convey more. The mining operation in the foreground, dwarfs the natural landscape around it and it is possible to make a negative reading of this as brutalising. The depiction however, remains rich and seductive.

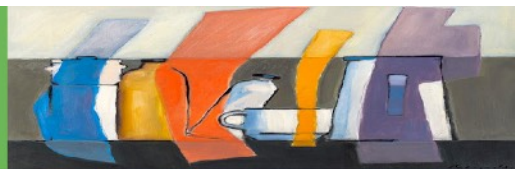
The exhibition continues until June 26th and warrants a visit.

LYNTON DAEHLI



BETRA FRAVEL - *Carved Landscape (Karijini)*

Brighton Art Society



Freeing Your expression with Ron Reynolds

Sunday 14th August 2022
10.30am till 3.30pm

Ron has developed his realist style into a more contemporary abstract impressionist style. Ron usually paints in oil and other mediums. His work is completed in his studio from reductive sketch compositions. Ron brings a lot of energy to his artworks by employing line and colour.

Ron was born in SA and moved to Melbourne. He has been painting for 50 yrs & teaching for 40.

Awards

RSPCA 1995 & 97 Judges from NGV
Vic Art Soc- Artist of the year 1996
VAS Norman Kaye Medal 1997

In this workshop you will focus on landscape so sketch or photo of a chosen motif is required. Develop a method of identifying your initial response to your motif.
Copying vs creating & responding to motif.
2D/3D space.
Discriptive & non-discriptive colour.
Elements of distortion.



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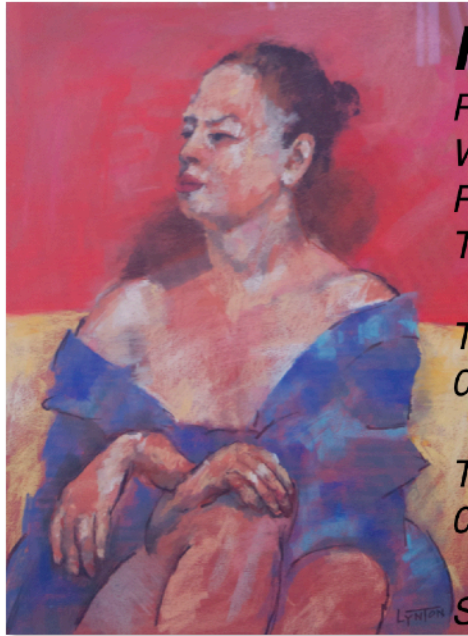
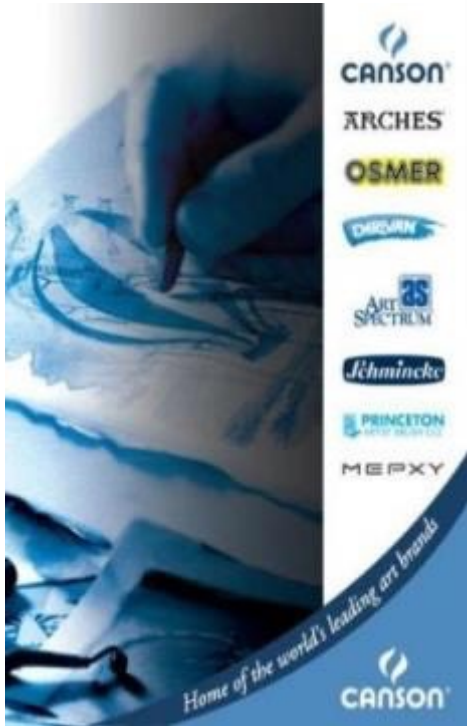
<https://www.trybooking.com/BZNBA>

VALE - JOHN NATHAN

It is sad to learn of the recent death of long time BAS member John Nathan.

John's association with the group goes back nearly thirty years and he remained a regular attendee in particular of the Saturday portrait group until a matter of a weeks prior to his death at 97 years of age.

John was a person with an astute and inquiring mind and a warm and personable social manner. He will be missed by many and we extend



Please join us for an *Untutored Portrait or Figure session*
Warm and friendly environment.
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 0413 918 486)*

*Thursday 4:00 - 7:00 (Contact **Rod:**
 0488 344 889)*

*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.



Simone Chin
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PO Box 2234, Brighton North, 3186
PRINTPOST APPROVED 100001166

June 2022 EDITION

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BAS OFFICE 9553 8506

Dates to remember:

DATES TO REMEMBER:

July 25 - September 23
BAS Term Three

2 May - 1 July
BAS Term Two

Sunday August 14 - Ron Reynolds
Workshop