

panorama

Official Newsletter of Brighton Art Society Inc.



Issue
407
May
2026

Dear Members and Friends,

As we progress through the year, the Society continues to welcome new members. This is a testament to the high standards of our tutors and the ongoing success of our events and workshops.

Of interest, the Bayside Prize finalist exhibition is currently on display at the Town Hall until 14 June.

The following workshops are planned:

- Mono Watercolour Demonstration – 24 May
- Portraiture with Michelle Zuccolo – 30 May
- Life by the Sea in Pastel – 21 June
- An Approach to Tonal Realism – 11 & 12 July

Our popular High Tea has also been planned, and members will be notified once a confirmed date is set for our return to the Town Hall studio.

We have also received the funding from the Goldstein 2025–26 Volunteer Grants Program. If you are a volunteer and are interest in having first aid training please email your expression of interest to the Society.

On behalf of the Committee, sincere thanks go to all our members, tutors, and volunteers who have been instrumental in the Society's continued growth and in maintaining the high standards of our tutored classes, events, and workshops.

Kind regards

Ron van den Berg
President

CRISS CANNING -

The Art of Visual Delight

Criss Canning held her first solo exhibition in the small hamlet of Kalorama, nestled in the Dandenong ranges outside of Melbourne in 1982. She has since then held more than twenty solo exhibitions and built a successful artistic career, with her works held in many public and private collections, including those of the National Gallery of Australia in Canberra, the Art Gallery of New South Wales and the regional galleries of Ballarat and Castlemaine.

I had heard her name at various times over the years, but had not paid attention prior to stumbling recently, on an excellent 2008 monograph on her work by David Thomas, in the local Brighton library.

In her early career, she often included landscape, portrait and figure in her subject matter. However, still-life has always been at the centre of her interests and in her mature career, has dominated her output. It is interesting to observe the changes in her approach as time has progressed.



Pumpkins, painted in 1980, is one of her earliest pictures included in the present monograph. I include it here just as an example of Canning's early style. It has an overall painterliness with brushwork showing the influence of Van Gogh whom she has long admired. The choice to cut a slice from the pumpkin and move it to the right, gives a chance to introduce a stronger colour contrast in what would otherwise be a turgid palette.

Green Goddess Lilies Reflected from 1991, brings us significantly closer to her more mature concerns. The energetic impasto brushwork of the earlier work is still present, but there is a clearer grouping of the colours and attention is given to the geometric organising of the composition. There are three main colour concentrations: the pink grouping of the fabric; the light-toned green/white of the curtain at the upper left and finally the dark-toned greens of the lily foliage, its reflection in the mirror and its spill over to the apple and jug.

The rhythmic connection between the folds in the pink fabric and the slumping lily stems is satisfying and the repetition of the latter in their mirrored reflection is compositionally shrewd, with the inclusion of the mirror offering a greater spatial richness.



Canning has an extensive collection of ceramic vases and vessels, along with lacquerware trays, colourful fabrics and decorative items which appear regularly in her paintings. She also had the good fortune to marry a horticulturist and in the 1990s, they moved to a fifteen hectare property outside Ballarat, with a gracious C19th homestead and the opportunity to develop what became a splendid flower garden. Hence, she often has at close hand, a wide choice of the striking blooms she so enjoys painting.

Various stylistic debts to artists and traditions that preceded her are evident in Canning's work. Margaret Preston, an Australian painter from the earlier C20th comes to mind, both for her sustained interest in the still-life genre and focus on Australian indigenous plants, along with her particular spatial compressions and decorative sensibility. A good reference illustration of this would be Preston's *Implement Blue* from 1927, held in the collection of the Art Gallery of New South Wales. The proximity to some of Canning's work is immediately evident.

The lessons to be learnt from the Japanese woodblock-print tradition, which were influential for Preston, as they were for Van Gogh, Gauguin and many others, would I'm sure be conceded by Canning as an important influence. Particularly in the flattening of the picture space away from conventional perspective and the regard given to the decorative organisation of the composition.



Another device which I came to observe as frequently employed by Canning, is what is known as "Cloisonnism". This is a tradition which developed in late C19th and is readily seen in the works of Gauguin, where the colour areas are flattened and surrounded by a (usually black) boundary line. This gives the forms an assertiveness and emphasises a decorative character. It was adapted from the practice of enamel work, where the colour areas were kept separate by fine wires to stop them flowing into each other during firing. The necessity of holding the individual pieces of glass in stained-glass window making with lines of lead support, was also a source of reference.

GUM NUTS - 2001

Canning's paintings commonly demonstrate restraint in colour use. By working with a limited palette, opportunity is given to explore the subtleties of variation. *Gum-nuts* from 2001, is dominated by an exploration of green. The gum-nuts of the title, traverse an alluring spread of this, from yellow-green to brown-green and lilac to the coolest of metallic blue-greens. The background begins at the base with a diagonal wedge of white (schematically representing a table surface). This transitions to a parallel band of black and then a further parallel band in green, yellow and black, referencing fabric. A green vase, drawn as though seen at eye-level, floats on the right hand side. This is in no way a naturalistic representation of space. It is flattened and compressed as we would find in the space in a Japanese print. The composition is carefully designed and deliberately decorative. If for example we cover the improbable green vase mentioned earlier with our hand, the composition weakens and becomes unstable. Note also, the use of black boundary lines around the forms as mentioned above.

There is a painting by the artist Grace Cossington-Smith (a contemporary of Margaret Preston), entitled: *Things On An Iron Tray On The Floor* from 1928. Like Preston's *Implement Blue*, it is also held in the AGNSW. I have long enjoyed it and it came promptly to mind when I first encountered Canning's *Silver Reflections*. The main connection, apart from subject matter (vessels on a polished tray), is the sense in which the play of light on reflective surfaces, begins to break down the solidity of these otherwise solid objects. If we look at the tall coffee pot in the present picture, it loses solidity against the decorative backdrop, because it's highly polished surface engages so much of its surroundings. From its own handle and the saucer to its left, to its own reflection in the lacquerware tray on which it sits.

Again, this is not a naturalistic representation. Canning is enjoying herself in rich and decorative play. The black, white and grey wallpaper backdrop, if that's what it is, is so emphatic, that it pushes up to the picture surface. The equal of anything else in the painting. Her drawing skills are polished. She has carefully observed the objects pictured and clearly cares for them, but it is not a photographic rendering.



SILVER REFLECTIONS - 2006

Saffron Reflections from 2007 again shows the power of a narrow palette. If presented with a spray of dominantly pink/red blossoms, we wouldn't necessarily think immediately of setting them off against such a hot and colour-proximate backdrop. Here again though, we find ourselves in the presence of a highly sophisticated designer. The tonal range of all colours in the background is constrained. None is much lighter or darker than any other. This however, makes way for the emphatic rectangular form of the glimmering black lacquerware tray to stridently assert itself. In its lustrous surface, is reflected the "saffron" of the title, coming from the upper band of the backdrop and the contrasting forms of the two black vases.

Again, the space is compressed. There is almost no sense of optical recession in the tray. Does it sit uneasily off the table surface? Naturalistic appearances are not the concern here. However, the particularities of the flowers are well understood and rendered. I'm sure many will immediately recognise the variety. There is here too, a utilisation of the "cloisonnism" mentioned earlier. If we look carefully, we can see that most of the forms and colour areas, are surrounded with a fine black boundary. In fact, this is particularly important here, given the closeness of the tone and palette across the surface.



SAFFRON REFLECTIONS - 2007

The News

Found

We have found a number of photo albums in the Wilson street studio. If this is you or someone you now please let us know. We would love to return these albums to their rightful home.

Please email:
Brightonartsociety@icloud.com



New Homes Wanted for our Trestle Tables!

While our move date is still being finalised, we are seeking expressions of interest for our old trestle tables.

If you would like to enter the ballot to receive one for free, please email your name to brightonartsociety@icloud.com.

We will notify the lucky recipients closer to the move out date.

BAS Committee

First Aid Training - Expressions of Interest

We have received funding from the Goldstein 2025–26 Volunteer Grants Program. The grant is to fund first aid training for volunteers. Expression of interest can be sent to brightonartsociety@icloud.com by 1st of June.

Thank you BAS Committee

Give Your Yarn a New Home

Have you swapped your knitting needles for paintbrushes? If you have a stash of wool you no longer need, please consider donating it!

My mum is on a mission crocheting beanies for hospital babies and cozy lap blankets for the elderly. Appreciate full balls and leftover scraps alike. Drop-off point: The plastic tub marked "Wool Donations" at Francis Street Studio. Thanks so much for your kindness!

Kindest of regards, Charmaine

Get Studio Ready!

To help protect our workspace, we encourage everyone to bring an old towel to use as a table cover.

Our goal is to leave the studio as found (or even better!). You can help by:

- Covering your table area and wiping down easels after use.
- Cleaning up any spills immediately.
- Washing, drying, and returning mugs to the cupboard.

Thanks for your support.



The News

A Big Thank You!

We would like to extend a huge thank you to **Ray Wilson** and **It Hao Pheh**, who recently shared their incredible skills and talents with our community.

The feedback from their workshops has been phenomenal. Participants especially enjoyed the engaging format of live demonstrations followed by plenty of hands-on practice. We are so grateful to have artists sharing so much of their process with us!

Charmaine Cachia



Ray Wilson Oil Painting Demo within Impressionism Oil Painting Workshop



It Hao Pheh with Watercolour Demonstration within Watercolour



Betina Fauvel-Ogden
Title: Pride
oil on linen 65.3 x 50.2 cm

Betina Fauvel-Ogden won the Packing Room Prize at the 2016 Archibald Prize with a painting of chef George Calombaris.

This year, her subject is Gabrielle Wang, an award-winning author and illustrator of books for children and young adults. Born in Melbourne of Chinese heritage, Wang blends stories from Chinese and Western culture, with a touch of fantasy. Early in her career, Fauvel-Ogden also illustrated children's books, so she felt an instant rapport with her sitter.

'When I met Gabrielle, I was taken with what I can only describe as a golden presence. I saw her in the guise of an empress, hence the golden yellow background,' says Fauvel-Ogden, who, like Wang, is based in Melbourne. 'I chose her costume for its colourful design, which I thought would suit the painting, as I have a love of fabrics and textiles.

'The Australian magpie she is holding is the unique, handcrafted trophy presented to Gabrielle when she was named Australian Children's Laureate for 2022 and 2023. The magpie symbolises Gabrielle's pride in her career.'

Wednesday & Thursday Open Studio Casual Attendance

Interested in trying an Open Studio session but don't want to commit to whole term Wednesday and Thursday Open Studio's are available for casual attendance, just pay \$10 at the door.

Free choice practice sessions in a welcoming space for creativity, exploration, and growth. These sessions have no model in attendance.

Designed for artists of all levels, these sessions provide the opportunity to work independently in a supportive studio environment, enabling you to experiment with ideas and develop skills at your own pace. Whether you're continuing a personal project or simply looking for a place to create, the open studio encourages freedom, collaboration, and inspiration.

Thursday's group will have a rotating still life set-up for those interested, the press is also available for use for those interested in printing. Please note this session is a Wilson Street, stair access only.

Wednesday 10.00am to 12.30pm - Location: Francis Street
Convenor: Vivi Palegeorge
Phone: 0408 364 084

Thursday 7.00pm to 9.00pm - Location: Wilson Street
Convenor: Charmaine Cachia
Phone: 0402 251 955

BRIGHTON ART SOCIETY INC



Wednesday Open Studio Untutored Group



Open studio is a time and space to paint in a social environment you choose medium and topic. This 9-week term is open to members only. For bookings and more information, visit www.brightonartsociety.com.au

Starting Date & Time

22 April 2026

10.00 AM - 12.30 PM

Location

2A Francis Street, Brighton East, 3187

\$90 per term + Annual Membership
or
\$10 at the door + Annual Membership



BRIGHTON ART SOCIETY INC



Thursday Open Studio Untutored Group



Open studio is a time and space to paint in a social environment you choose medium and topic. Still life will be set up each week for those interested. This 9-week term is open to members only. For bookings and more information, visit www.brightonartsociety.com.au

Starting Date & Time

23 April 2026

7.00 PM - 9.00 PM

Location

Bayside's Arts & Cultural Centre
Level 1, 32 Wilson Street, Brighton 3186

\$90 per term + Annual Membership
or
\$10 at the door + Annual Membership



What's On

BRIGHTON ART SOCIETY INC



Mono Watercolour Demonstration



Join us for a Watercolour Demonstration open to members and non members. For bookings and more information, visit www.brightonartsociety.com.au

Starting Date & Time

24 May 2026

Sunday - 1.30 PM - 3.30 PM

Location

2A Francis Street, Brighton East, 3187

Tickets at the door cash only or book via

www.trybooking.com/DHIHN

Members \$10

Non member \$15

Featured Artist:

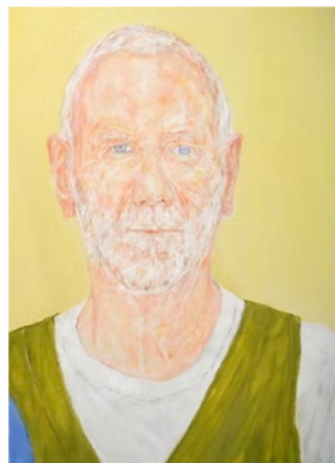
Maxine Wade

[@brighton_art_society_au](https://www.instagram.com/brighton_art_society_au) www.brightonartsociety.com.au 0494 118 601

BRIGHTON ART SOCIETY INC



Portraiture with Michelle Zuccolo



Join us for a 4-week class open to members and non members! New Member always welcome. For bookings and more information, visit www.brightonartsociety.com.au

Starting Date & Time

30 May 2026

Saturday - 10.00 AM - 12.30 PM

Sat 30/5, 13/6, 20/6 & 27/6

No Class 6/6 (Long Weekend)

Location

2A Francis Street, Brighton East, 3187

Featured Artist:

Michelle Zuccolo

Members \$200 inc model fee

Non Members \$250 inc model fee

[@brighton_art_society_au](https://www.instagram.com/brighton_art_society_au) www.brightonartsociety.com.au 0494 118 601

BRIGHTON ART SOCIETY INC



Life by the Sea in Pastel



Join us for a one-day workshop open to members and non-members! For bookings and more information, visit www.brightonartsociety.com.au

Date & Time

21 June 2026

10.00 AM - 4.00 PM

Location

2A Francis Street, Brighton East, 3187

Featured Artist:

Regina Hona

www.trybooking.com/DJXBG

Members \$120

Non Members \$140

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BRIGHTON ART SOCIETY INC



An Approach to Tonal Realism in Oil



Date & Time

11 & 12 July 2026

10.00 AM - 4.00 PM

Location

Bayside's Arts & Cultural Centre
Level 1, 32 Wilson Street, Brighton 3186

Featured Artists:

Tim Murphy

Join us for a 2 day workshop open to members and non-members! For bookings and more information, visit www.brightonartsociety.com.au

Members - \$220

Non Members \$270

Book Here:

www.trybooking.com/DHQRR

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What's On

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 contact the convenor prior to attending. Payment is made to 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 3:00pm - 6:00pm

Roz McQuillan 0413 918 486

\$30 per session

Life Drawing & Painting

The main pose is set for three weeks.

Thursday 1:30pm - 3:30pm

Linda Campbell 0417 021 770

\$20 per session

Portraiture Painting & Drawing

Clothed or costumed models – pose set for three weeks.

Thursday 4:00pm - 7:00pm

Convenor: Rod Edelsten 9525 7036

\$30 per session

Portrait Painting/Drawing

Develop your portrait painting skills with a new model every three weeks. Set pose for three weeks.

Saturdays 2:00pm - 4:00pm

Convenor: Ann Black 9598 7626

\$20 per session

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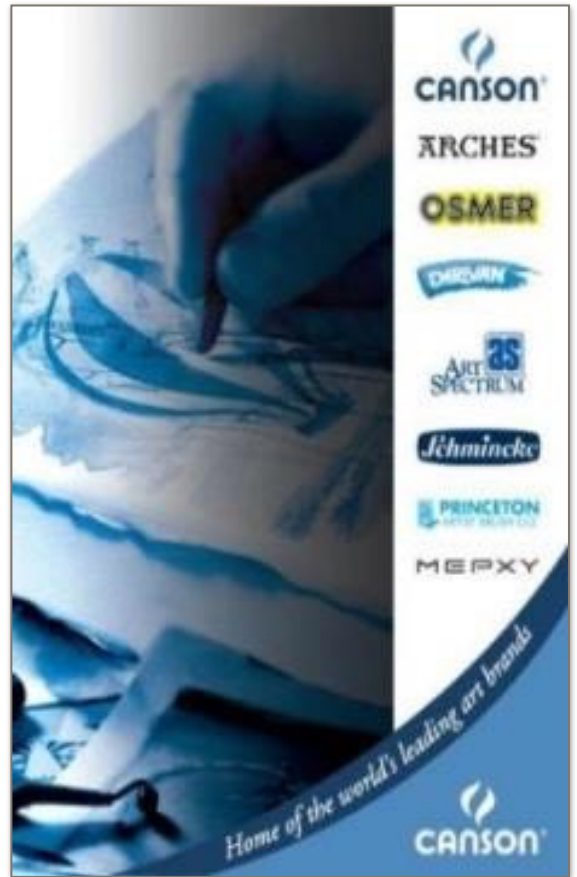


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May
2026

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2026 Committee

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Past President - Lynton Daehli
Treasurer - Joanna Roach
Secretary - Alex Lafioniatis
Committee Member Workshops - Elly Abrat
Committee Member Marketing - Paul Anderson
Committee Member Events - Charly Savory
Committee Member Librarian - Cathy West
Panorama - Vladimir Tsypkin

BAS OFFICE PHONE: 0494 118 601

Dates to remember:

Term 2 : Mon 20 April to Mon 22 June
Watercolour Demo Maxine Wade: 22 May
Portraiture Short Course: 30 May
Regina Hona Workshop: 21 June
Tim Wilson Workshop: 11 & 12 July

Email your contributions to:
brightonartsociety@icloud.com