

panorama

Official Newsletter of Brighton Art Society Inc.

Issue
401
September

FROM THE PRESIDENT

Dear Members and Friends,

I hope this email finds you all well. I would like to draw your attention to important events and dates below.

WE ARE MOVING

During the September term break we are moving! This means no classes or untutored groups are able to run from Sunday 21 September to Friday 3 October.

TERM 4

Term 4 starts on Saturday 4 October at Wilson Street, kicking off with Ann Black's Portraiture Group 2pm to 4pm. Bookings now open on the website. Please note Term 4 will be at Bayside's Art and Culture Centre, Level 1, 32 Wilson Street, Brighton. (Also known as the Old Town Hall)

NEW TO TERM 4

- Peter Smales returns to BAS with a 1 Day Workshop, "Creating Floral Compositions" on Sunday 5 October.
- Rehann Vazid is running a "Being Bold Watercolour" Demonstration on Friday 10 October, followed by a "Being Bold in Watercolour" short course starting Friday 17 October.
- Claire McClall returns to BAS with a 3 Week short course on Impressionist paintings with palette knife starting on Wednesday 5 November
- Vivi Palegeorge will be conducting an Acrylic and Oil Workshop focusing on "Creating Depth in Landscapes" on Sunday 23 November.

BAS 2025 ANNUAL ART EXHIBITION KEY DATES

Artwork registrations open:	Monday, 15 September 2025
Artwork registrations close:	7pm Thursday, 23 October 2025
Artwork delivery due:	6.00pm 8.00pm Tuesday, 11 November 2025 or 10.00am to 1.00pm Wednesday, 12 November 2025
Opening night:	6.00pm to 8.00pm Friday, 14 November 2024, Free Entry
Artwork collection:	6.00pm to 8.00pm Wednesday, 19 November or 10.00am to 12.00pm Thursday, 20 November 2025

There is certainly a lot on. For more details please read this newsletter or refer to the website.

Kindest of regards,

Charmaine Cachia

1 Day Workshops

Workshop Creating Floral Compositions with Peter Smales

Encouraging an understanding of composition and balance in painting flowers. An arrangement of flowers will be provided as well as photographs. Students are also welcome to bring photos of flowers. There will be a demonstration of the initial "block-in" process.

Sunday 5 October 10.00am - 3.00pm

Book Here:

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

Members: \$100 or Non Members: \$125



Book Now



Workshop Creating Depth in Landscapes in Acrylic & Oil with Vivi Palegeorge

- All Skill Levels

In this workshop, students will explore the characteristics of the watercolour medium and how to make the most of its unique properties. Learn to paint using various techniques. Students will be guided with step by step demonstrations from Vivi, followed by practice.

Sunday 23 November 10.00am - 3.00pm

Book Here:

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

Members: \$90 or Non Members: \$120

Review of Impressionist Painting with Palette Knife Workshop with Claire McCall

Nine participants had an enjoyable and informative day at Claire's workshop, where she demonstrated how to create bold, light-filled impressionist style paintings with a palette knife.

Claire began with a discussion and demonstration of palette knife techniques, including ways to load the knife and the importance of a fluid wrist action.

As for the paint, a limited colour palette was used, essentially being four colours and white, plus another three colours as highlights. From these almost any colour can be mixed and it makes it easier to mix more paint as required. The importance of tonal values to capture light in a painting was also demonstrated, with the three tones – dark, medium and light.

Palette knife painting is so different from painting with a brush, which we were all more used to. Participants could choose their own medium, so we had a mixture of traditional oil, water mixable oil and acrylic paint.

After the initial demonstration the fun began as we practiced different components, such as how to suggest clouds, sand, rocks and water and the importance of leaving spaces for the ground paint to show through.

After lunch we all began work on our own masterpieces. Claire demonstrated a beautiful beach scene, and as each participant developed their own version different styles and techniques emerged.

The workshop was great fun and very educational. I feel I learnt a lot more about using oil paints and how to create looser paintings with more simple compositions, but always with a strong focal point for interest.

Thank you to Claire.

Maureen Robinson



Above left and right images by Claire McCall.

Lower left image by Richard Impey

Lower right image by Finola Featherston



Short Courses



4 Week Short Course The Art of Pencil with Roger Clarke

This term will focus on:

- The art of blending - subtle shades, realistic effects.
- The world around you - quick sketching.
- Portraits and the problem of likeness.
- Composition - putting people and things in their place.

Monday 6 to 27 October 1.00 pm to 3.30 pm

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

Saturday 11 Oct to 1 November 10.00 am to 12.30 pm

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

Members: \$125 or Non Members: \$150

3 Week Short Course Impressionist paintings with palette knife with Claire McCall

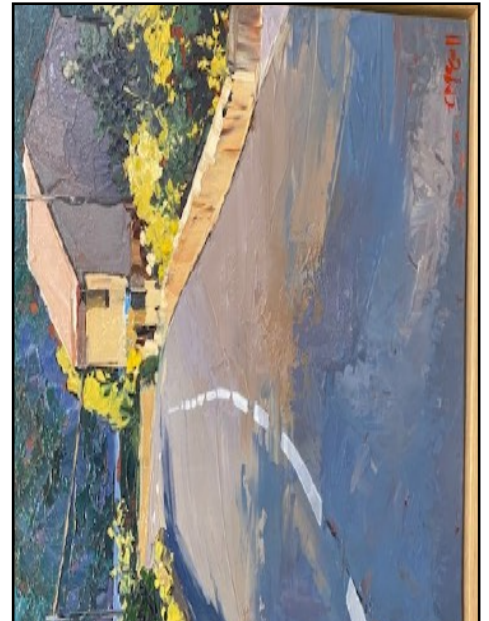
Create bold, light-filled impressionist paintings with palette knife. Get ready to take your art to the next level with this relaxed and informative class. Suitable for oils and acrylic painters. This workshop is best suited to intermediate artists, but it's not necessary to have palette knife experience.

Wednesday 5-19 November 1.00pm to 3.30pm

Book Here:

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

Members: \$90 or Non Members: \$120



4 Week Short Courses with Rehann Vazid Being Bold in Watercolour

Friday 10 Oct to 7 Nov, 1.30pm - 3.30pm

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

Members: \$100 or Non Members: \$100

Finding the Glow in Watercolour

Saturday 14 Nov to 5 Dec, 10.00am - 12.30pm

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

Members: \$100 or Non Members: \$100

JAPONISME, UKIYO-E

Japan had for many centuries isolated itself from the Western world. However, Portuguese, Spanish, and Dutch traders were persistent and were able to engage in regular trade with Japan in the 16th and 17th centuries. The Europeans tried to convert the Japanese to Catholicism. However, this plus their tendency to engage in unfair trading practices led Japan to expel most foreigners in 1639.



Arrival of the Portuguese in Japan, 1594 –

On July 8, 1853, American Commodore Matthew Perry led four warships into Tokyo Bay, seeking to establish for the first time in over 200 years regular trade and discourse between Japan and the United States. Using a combination of threats and gifts, Perry was able to force the Japanese into a trading agreement with the USA.



The Perry Expedition led directly to the establishment of diplomatic relations between Japan and the western Great Powers, and eventually to the collapse of the ruling Tokugawa shogunate and the restoration of the Emperor. Following the expedition, **Japan's burgeoning trade routes with the world led to the cultural trend of Japonisme, in which aspects of Japanese culture influenced art in Europe and America.**

The West it seems was particularly taken with the freshness and spontaneity of Japanese art and design. While the effects of the trend were most pronounced in the visual arts, they extended to architecture, landscaping and gardening, and clothing. [4] Even the performing arts were affected; Gilbert and Sullivan's *The Mikado* is perhaps the best example.

Western European artists, particularly the French were especially entranced by **ukiyo-e, Japanese woodblock prints**, which became a source of inspiration for many. [5] These prints were created for the commercial market in Japan. Western artists were intrigued by the original use of colour and composition. Ukiyo-e prints featured dramatic foreshortening and asymmetrical compositions.

During this time, European artists were seeking alternatives to the strict European academic methodologies. Curiosity shops, tea warehouses, and larger shops began to stock Japanese prints. Artists like James Abbott McNeill Whistler, Édouard Manet, and Edgar Degas derived inspiration from the Japanese woodblocks. Shops who imported Japanese art products organized gatherings which facilitated the spread of information regarding Japanese art and techniques. [27]

The French called this fascination with Japanese art and design **Japonisme** ("Japanism").

Ukiyo-e prints became a major influence on Western art. Western artists were inspired by the different uses of compositional space, flattening of planes, and abstract approaches to colour. An emphasis on diagonals, asymmetry, and negative space can be seen in the works of impressionist and post-impressionist Western artists who were influenced by this style.

Ukiyo-e, directly translating to "pictures of the floating world," embodies the concept of "ukiyo," a term originally rooted in Buddhist philosophy. Historically, "ukiyo" described the suffering of life, but over time, its connotation shifted to symbolize the transient, fleeting worlds of nature, human pleasures and desires. These Japanese prints of a "floating world" represented both the ephemeral natural world as well as a hedonistic urban lifestyle, marked by entertainment, leisure, and passing beauty. In essence, ukiyo-e captures this evanescent world in vibrant visuals.



Three woodblocks by Katsushika Hokusai.



Katsushika Hokusai 1760 – 1849, woodblock *Mount Fuji*.

Japanese art prints, particularly those featuring women such as courtesans and geishas, offered a complex and multifaceted portrayal of femininity. Beyond their undeniable aesthetic allure, these prints carried profound undertones that transcended mere visual representation. The delicate and ephemeral beauty of the female subjects, as captured in the intricate details and nuanced expressions, served as a poignant reminder of the transient nature of beauty, an aspect deeply ingrained in Japanese culture and aesthetics. Yet, there was an additional layer to these portrayals. The poised postures and serene faces also often masked a deeper commentary on the societal constraints and expectations placed upon women. The lavish kimonos, intricate hairstyles, and elaborate accessories, while beautiful, could also be seen as symbolic of the societal shackles that both celebrated and confined them. Ukiyo-e artists like **Hokusai**, **Hiroshige**, **Utamaro** and **Shunsho** deftly wove a narrative that simultaneously exalted the beauty and grace of these women while also shedding light on the challenges and limitations they faced within the societal framework.



Deeply Hidden Love by **Kitagawa Utamaro**

Ukiyo-e artists whilst exploring “the floating world” also portrayed the natural world. One of the most renowned Ukiyo-e artists, Katsushika Hokusai, created “The Great Wave off Kanagawa,” a masterpiece that epitomises the power and beauty of nature. Hokusai’s meticulous attention to the interplay between line and colour, combined with his innovative compositions, made his works timeless.



Katsushika Hokusai, *The Great Wave off Kanagawa*.

Another influential figure, **Utagawa Hiroshige**, was known for flora and fauna and evocative landscapes that captured the essence of Japan’s natural beauty. See below his “**Shoal of fishes**”.



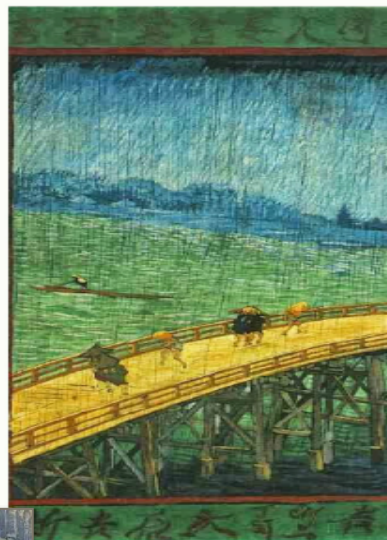


Édouard Manet, the father to the Impressionists, was the first major painter to create artworks in response to ukiyo-e prints. Keen to break with tradition and yet still represent the here and now of daily life in Paris, the prints he saw from Japan showed him how this could be achieved. They gave Manet permission to do away with perspective, to use flat colours instead of careful light and shade, yet still represent his subjects with all-important authenticity.

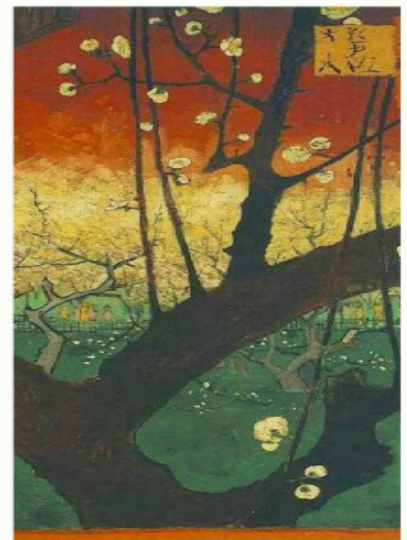
Manet's works, with their learned flatness of colour and static style, mark the start of artists considering their own takes on ukiyo-e art. Manet began to bring to life the 'floating world' of Paris – the bars, the cafes, and the people who frequented them – much as Japanese artists had captured the floating world of Edo (Tokyo) before him.

Notable Western artists who adored Japanese ukiyo-e to various degrees were Paul Gauguin, Vincent Van Gogh, Edgar Degas, Claude Monet, Toulouse-Lautrec, Pierre Auguste-Renoir, Camille Pissarro, Mary Cassatt...and many others.

Vincent Van Gogh was certainly not the first to fall under the spell of Japanese art, but he eventually embraced it so eagerly that he and his brother, Theo, amassed a collection of hundreds of ukiyo-e woodblocks – now held by the Van Gogh Museum (Amsterdam). See his *Bridge in the Rain* and *Plumtree*.



Japonaiserie Bridge in the Rain
After Hiroshige – Paris (1887)



Japonaiserie Flowering Plum Tree
After Hiroshige – Paris (1887)



The self-portrait, with a prominent Japanese print behind him, shows that Van Gogh was thinking of Japan even when absorbed in himself as a subject. When he first came across Japanese prints, Van Gogh was inspired to make several direct copies – including his *Bridge in the Rain* (after Hiroshige) – before allowing the influence of ukiyo-e to take centre stage in his original works.

Vincent van Gogh 1889, (1853–1890) *Self-Portrait with Bandaged Ear*.

To be continued in the next issue

What's On in Term 4

Sparkling Watercolour with Malcolm Beattie

A professional artist, Malcolm places great emphasis on the composition and content of a subject, which combined with sound drawing and an understanding of tonal contrasts and colour, produces paintings which are both visually interesting and straightforward statements of everyday places and things around us. Prior Watercolour experience is required.

Tuesday 10.00am - 12.30pm; \$240 per term & Annual Membership Required

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

Acrylic Painting and Drawing with Paul Anderson

Paul is an artist with expertise in acrylic painting & drawing. After a long career as a professional graphic designer, he has accrued a wealth of knowledge to help you improve your artistic skills. Students in this class will be given the opportunity to develop their painting style on material of their choice & learn acrylic techniques. This class welcomes absolute beginners to intermediate painters. This class also suits experienced painters who enjoy painting in a group environment.

Tuesday 7.00pm - 9.00pm; \$190 per term & Annual Membership Required

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

Oils and Other Media with Elizabeth Paszko

Elizabeth has degrees in Fine Art & Sociology, a Visual Arts Diploma and a Certificate in Art & Design. She has exhibited in many exhibitions, taught at colleges and other art groups. Students may use other media.

Wednesday 7.00pm - 9.00pm; \$190 per term & Annual Membership Required

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

Life Drawing with Michelle Zuccolo

Michelle has lectured in various colleges and universities, and has worked as Art Coordinator in New York for theatre production, stage and costume design. She has worked in collections in Europe, New York and Australia. Michelle will help you to capture the human figure. Model fees are included in class fee. All skill levels are welcome.

Thursday 10.00am - 12.30pm; \$425 per term & Annual Membership Required

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

Open Studio

Untutored Open Studio paint or draw whatever subject matter you like in a friendly environment.
Convenor Eddie Moses 0412 677 457

Monday 9:30am - 12:00pm

\$90 per term & Annual Membership Required

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

Open Studio

Untutored Open Studio. Paint or draw whatever subject matter you like in a friendly environment.
Convenor Vivi Palegeorge 0408 364 084

Wednesday 10:00am - 1:00pm

\$90 per term & Annual Membership Required

\$10 per session for casual attendance subject to availability - Payment required on the day

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

Brighton Art Society

Annual Art Show 2025

Information & Term and Conditions

Location: Bayley Arts, 1 Avoca St, Highett

Key Dates: **Artwork delivery** between:
6.00pm to 8.00pm on Tuesday 11 November, or
10.00am to 12.00pm on Wednesday 12 November

All images will be hung and displayed between 12.00pm to 5.00pm

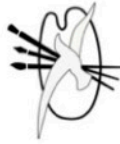
Artwork collection between:
6.00pm to 8.00pm Wednesday 19 November, or
10.00am to 12.00pm Thursday 20 November

Artwork will be on display between 13 November and 19 November 2025
Monday to Friday: 9.00am to 4.00pm; Saturday & Sunday 11.00am to 3.00pm, entry is free

Opening Night: Friday 14 November 6.00pm to 8.00pm and is a free event

Terms and Conditions: Payment of the \$15 registration fee means that the entrant agrees to the conditions of entry as follows:

1. Each entrant must be a current financial member of the Brighton Art Society Inc for 2025. New members are welcome. **Become a member here: <https://www.trybooking.com/CWQTP>**
2. Artwork registration can be made online from Monday 15 September 2025, closing 7pm Thursday 23 October 2025.
Register artwork here: <https://www.trybooking.com/DFOBC>
3. Brighton Art Society Inc. will not be responsible for any damage to or loss of any artworks presented for exhibition or sale.
4. THREE (3) artworks may be entered. **Late entries will not be accepted.**
5. Each piece must be labelled on the back with title of work, artist name, medium, size and price.
6. Each piece, including any frame, must not exceed the area 1 meter square, and must be securely framed, with hanging wire, and ready to be hung.
7. Artworks must be the entrant's own original work, executed without physical assistance from a tutor or any other person.
8. Only an entrant's own photography may be used as a reference for an artwork.
9. The artwork must not be copied from another artist's painting, drawing or photograph.
10. Sculptures, photography and wet artworks will not be accepted.
11. Bayley Arts will charge 15% commission including merchant fees.
12. Brighton Art Society will not be receiving any commission in relation to the sale of artwork.
13. An entrant may mark "NOT FOR SALE" on their artwork.
14. It is the artist's responsibility to charge GST on their sale price if GST is applicable.
15. For any artwork sold, the artist is responsible for their own requirements as set by the Australian Tax Office.
16. **Delivery: Artworks to be delivered to:** Bayley Arts, 1 Avoca St, Highett
between 6.00pm to 8.00pm on Tuesday 11 November, or 10.00am to 12.00pm on Wednesday 12 November 2025.
17. **Collection: Artworks are to be collected from:** Bayley Arts, 1 Avoca St, Highett,
between 6.00pm to 8.00pm Wednesday 19 November, or 10.00am to 12.00pm Thursday 20 November 2025.
18. Brighton Art Society Inc. reserves the right to reject or accept any artwork not conforming to the above conditions.
19. Bayley Arts retains the right to make the final decision on the exhibited work. Artworks that are deemed to be racist, sexist, homophobic, political or otherwise of discriminatory nature as defined in the Equal Opportunities Act are excluded from display at the Gallery. Bayley Art staff reserves the right to decline artworks that it considers to contain potentially offensive material.
20. Payments for sold artworks will be disbursed to the artist no later than 30 January 2026.



Brighton Art Society Inc

Term 4 Starts Saturday 4 Oct 2025 - Class Bookings Open Now

New Members Welcome - All Skill Levels

www.brightonartsociety.com.au

TERM 4 ADDRESS - Bayside's Arts & Cultural Centre, Level 1, 32 Wilson Street, Brighton, 3186

Phone: 0494 118 601 (Message Service)

Demonstration
Untutored Group
9 Week Classes
4 Week Short Course
Workshop

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9.00 am						
9.30 am						
10.00 am						
10.30 am						
11.00 am						
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Untutored - Open Studio Conv - Eddie Moses 9.30 - 12.00	Class Sparkling Watercolour Malcolm Beattie 10.00 - 12.30	Untutored - Open Studio Conv - Vivi Paleogeorge 10.00 - 12.30	Class Life Drawing Michelle Zuccolo 10.00 - 12.30	Class Painting Oil/Acrylic Vivi Paleogeorge 9.30 - 12.00	Short Course - 4 Wks The Art of the Pencil Roger Clarke 10.00 - 12.30 Sat 11/10, 18/10, 25/10 & 1/11
Short Course - 4 Wks The Art of the Pencil Roger Clarke 1.00 - 3.30 Mon 6/10, 13/10, 20/10 & 27/10	Untutored Group Life Drawing & Painting Conv - Roz McQuillan 3.00 - 6.00	Short Course - 3 Wks Impressionist Painting with Palette Knife Claire McCall 1.00 - 3.30 5/11, 12/11 & 19/11	Untutored Group Life Drawing & Painting Conv - Linda Campbell 1.30 - 3.30	Short Course - 4 Wks Being Bold in Watercolor Rehann Vazid 1.30 - 3.30 Fri 17/10, 24/10, 31/10 & 7/11	Untutored Group Portrait Painting & Drawing Conv - Ann Black 2.00 - 4.00
			Untutored Group Portrait Painting & Drawing Conv - Rod Edelsten 4.00 to 7.00		
	Class Acrylic Painting Paul Anderson 7.00 - 9.00	Class Oils and other Media Elizabeth Paszko 7.00 - 9.00			
Untutored Group Life Drawing Conv - Lyn Stephen 7.30 to 9.30					

Demonstration/ Workshops
Demonstration Being Bold in Watercolor Rehann Vazid 1.30 - 3.30 Friday 10/10
Workshop - 1 Day Creating Floral Compositions Peter Smales 10.00 - 3.00 Sunday 5/10
Workshop - 1 Day Creating Depth in Landscapes Acrylic or Oil Painting Vivi Paleogeorge 10.00 - 3.00 Sunday 23/11
Short Courses
Short Course - 4 Wks Finding Glow in Watercolor Rehann Vazid 10.00 - 12.30 Sat 15/11, 22/11, 29/11 & 6/12

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Quote Corner By Alan Collins

"Leave a little mystery for the
view to imagine, ie don't put too
much detail, especially in the
background."

David Chen

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LOCAL ART EXHIBITION



Featuring Bayside Local Artists



Elly Abrat-Udvary

'Bayside Beauty' - Cliffs, Beaches
& a collection of portraits



Paul Anderson

'Local Perspective'
Streetscapes & assorted artworks

Opening night: Friday 3rd October 2025, 6pm

Meet the Artists: Saturday 11th October at 1pm

Hosted by: Phil Lovel, President Neighbourhood Watch Bayside



Gallery Opening times:

9am-4pm Monday to Friday. Weekends 1-4pm

Exhibition ends Thursday 16th October

Location: Bayley Arts Gallery - 1 Avoca Street, Highett





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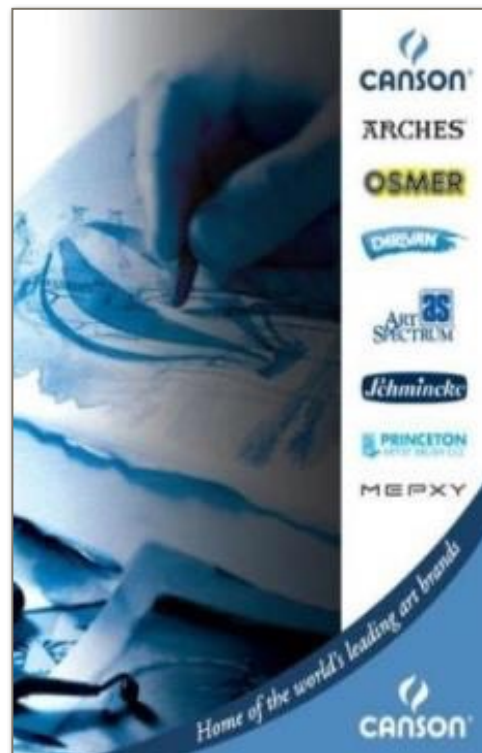


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2025 Committee

President - Charmaine Cachia
Immediate Past President - Lynton Daehli
Treasurer - Joanne Roach
Secretary - Elly Abrat
Committee Member --Paul Anderson
Committee Member - William Young
Committee Member - Ron Vanderburg
Panorama - Vladimir Tsykin

BAS OFFICE PHONE: 0494 118 601

Dates to remember:

Term 3: July 21 - September 19
Term 4: October 4 - December 9
Creating Floral Compositions: October 5
Watercolour Demo: October 10
Being Bold in Watercolour: October 17
Finding the Glow in Watercolour: November 14
Creating Depth in Landscapes: November 23
Painting with Pallet Knife: November 5
Exhibition Opening Night: November 14
AGM: November 16, Bayley Arts Gallery, 1
Avoca Street, Highett.

Email your contributions to:
brightonartsociety@icloud.com