

panorama



Official Newsletter of Brighton Art Society Inc.

Issue
378
July
2023

FROM THE PRESIDENT

Dear Members and Friends,

July is a busy month for our society with the return of our Annual Exhibition, now less than two weeks away. Submissions have now closed and the next wave of activities to deliver this event have now commenced. I am looking forward to seeing you all as we come together to celebrate and share our artwork with our family, friends and wider community.

Below is a summary of the next key dates for your reference.

12 July Artwork to be delivered to 26 Advantage Gallery, 26 Advantage Rd, Highett
between 12.00pm and 3.30pm

14 July Annual Exhibition Opening Night 6pm to 8pm
Tickets \$5, Book Here: <https://www.trybooking.com/CIFBC>
Link also on front page of BAS website

While tickets are available at the door, we would appreciate online bookings for catering purposes.

2 August Artwork collection from 26 Advantage Road Highett
between 9.00am to 11.00am

Term 3 commences on 10 July and there has been a slight change to the program on offer. Fiona Bilbrough will not be able to take classes for personal reasons. We wish Fiona all the very best for the future. You will find an updated timetable within this newsletter. Enrolment for classes are still open and available for you to participate in. For the first time we are offering a 6 month membership for \$35 should your family or friends want to get involved in our creative and friendly society mid year.

Take care and stay warm.

Kindest of regards,

Charmaine Cachia
President

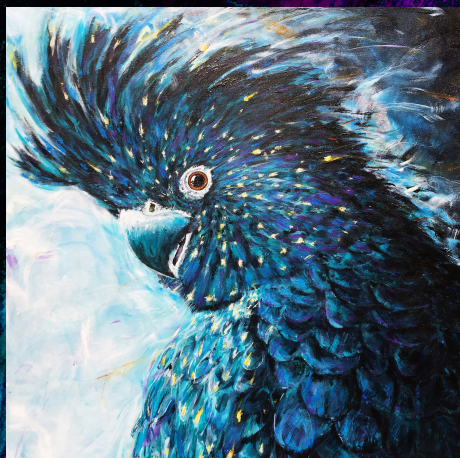


Brighton Art Society

ANNUAL

EXHIBITION

2023



OPENING EVENT:

Friday 14th July 6pm - 8pm

Tickets - \$5

Bookings below via

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

Free Entry

Between 13 July until 1 August 2023

Monday to Friday: 9.00am – 5.00pm

Saturday 10.00am – 4.00pm

Closed Sundays

Address

26 Advantage Art Gallery and Event Space
26 Advantage Rd, Highett VIC 3190

Brighton Art Society Annual Art Show 2023 Key Dates

12 July, 12 to 3.30pm

Deliver artwork to:

26 Advantage Gallery
26 Advantage Rd, Highett

14 July, 6pm to 8pm

Opening Night

Tickets \$5 each

via <https://www.trybooking.com/CIFBC>

13 July to 1 August 2023

Annual Art Show Open to the Public

Monday to Friday: 9.00am – 5.00pm

Saturday 10.00am – 4.00pm

Closed Sundays

2 August, 9am to 11am

Collect artwork from 26 Advantage Rd, Highett VIC

PIERRE BONNARD - Design Definition and Colour



The current “Winter Masterpieces” exhibition at the NGV in St Kilda Road, is focused on the French painter Pierre Bonnard. Bonnard was born in 1867 and lived until 1947, approaching the middle of the C20th and thus, he lived through a period many changes in art. He knew Claude Monet and for a period, lived in a village in the Normandy region of France, not so far from where Monet’s house and garden at Giverny are located. Monet however, was a generation older, having been born in 1840 and though Bonnard admired and learned from his work, by the time the latter matured and began painting in earnest, French art had moved on from Impressionism.

For a number of years in his early career, Bonnard belonged to a group called the Nabis. A name taken from the Hebrew word for “prophets”. This group was formed by disaffected former art students who wanted to get away from the formal academic approach of their art school training. Taking Gauguin as an initial inspiration, they developed a more flattened and decorative style, which allowed them greater personal expression. Although they exhibited as a group both in France and elsewhere in Europe, by the turn of the century they had disbanded. Some of its members went on to have prominent careers, but as a group it failed to leave any lasting mark on art history.



In the promotion for the present exhibition, the NGV has given attention to the involvement in the exhibition design, of the prominent Paris based architect and designer India Mahdavi. In fact her name is included in the official exhibition title: *Pierre Bonnard: Designed by India Mahdavi*. Much of Bonnard’s work is focused on domestic interiors, which include decorative objects, items of furniture and colourful wallpapers and Mahdavi has drawn on these in her decorative choices for the installation. She has also added openings in the main partition walls that give us vistas to the adjoining spaces, in reference to the way that Bonnard’s paintings feature doors and windows to incorporate adjoining rooms or views out into the surrounding landscape.

When I first read of this installation, I was apprehensive of what the final result might be. We are so accustomed to paintings being hung on white or neutral coloured walls, that the thought of seeing them on assorted and colourful patterned wallpapers aroused suspicion. In the event, I enjoyed the combination. The pictures certainly would have read differently if displayed on plain walls, but the overall effect was satisfying.

In total, there are close to 100 works on display, mostly sourced from the D’Orsay museum in Paris, but with several pieces coming from other public and private collections. As is always the case with such extensive shows, some works will catch our attention more firmly than others, but on balance it is an impressive display. I have selected several pictures for closer examination and will try to draw some observations about what I believe makes Bonnard’s work distinctive and engaging.

This painting: *The Open Window, Yellow Wall* from 1919, is small in scale, perhaps no more than 50x50cm. It is however intense and displays many of the characteristics which make his work distinctive. The format is essentially divided down the centre, with the upper right hand section allowing our eye to travel out into the landscape beyond. This half of the picture employs the strongest dark tones, with the landscape segment assembling a rich mosaic of tonal contrasts. On the internal wall beneath this window opening, he has used a strong dark blue, so the right hand half of the picture contains most of the tonal drama. The left hand half by contrast, works primarily as a vibrant play of colour, with the yellow wall of the title dominating, challenged only by the red bands on the tablecloth's edge.



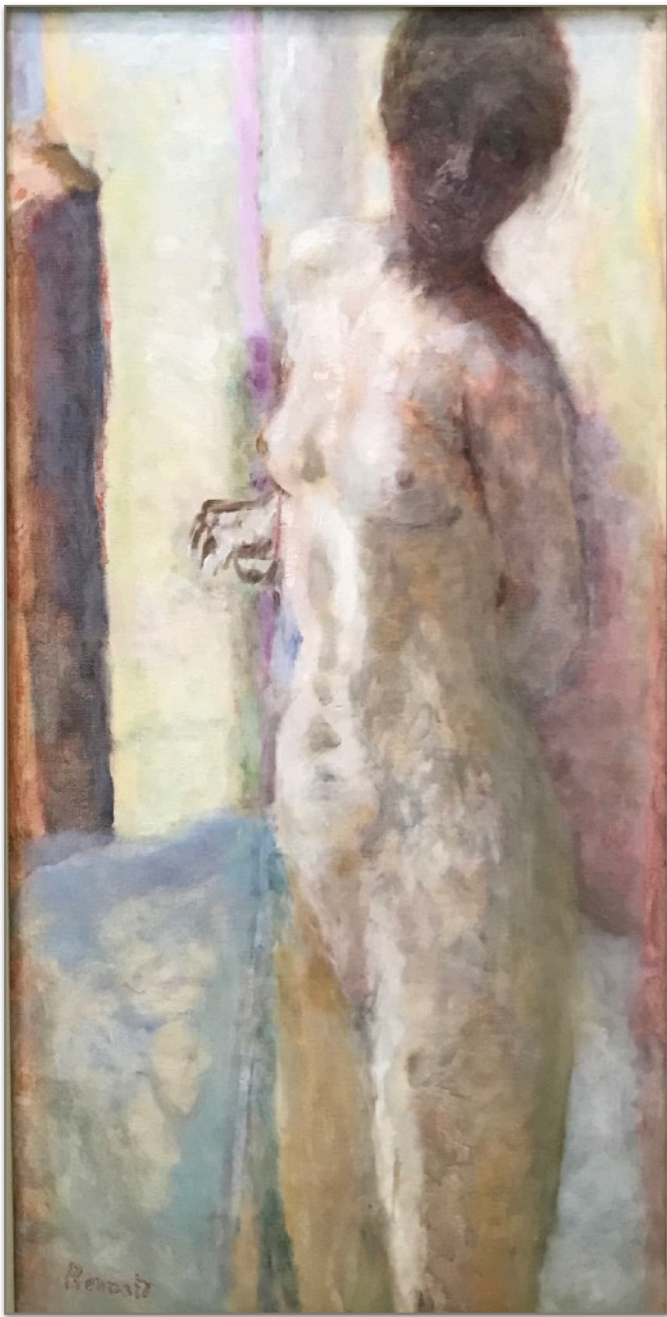
THE DINING ROOM IN THE COUNTRY- 1913

surprising irregular shape within the picture's format, counterbalanced by the grouped warm, which we see concentrated in the red wall behind the open door, linking to the red jumper on the bending figure outside. Beneath this is a sienna coloured internal wall segment below the open window. We might wonder how such warm reds stay recessed and in their place, but the construction of drawing is so strong, it overrules the conventional expectations of warm advancing, cool receding.

Bonnard apparently, never painted directly before the motif. Preferring instead to make copious drawings and notes beforehand and then to work in the studio with the canvas pinned to the wall, discovering the pictures in his memory and imagination. Many of the pictures are of spaces in houses in which he himself lived, so he obviously had time to develop a firm acquaintance with them. However, I think this practice is key to the character of his pictures and it remains an interesting question for us as painters, to consider our own preferences.

By working independently of the motif, he was at liberty to develop a more personalised and surprising use of colour and to employ compositions which are idiosyncratic and often quite unconventional.

"The Dining Room in the Country" from 1913 is by contrast one of the larger pictures on display, measuring perhaps 1.8 x 1.5 metres. Again we have a nuanced play between the interior space of the room and the exterior and landscape beyond. If we look at the grouping of key colours in the painting, we can see how they contribute to a very unconventional composition. Cool high key tone/colours commence on the semi-circle of lilac tablecloth. These tone/colours then continue onto the glazed door behind, which becomes greenish along its right hand edge, thus allowing our eye to transition effortlessly to the vegetation beyond. The final intense area of cool tone/colour is taken up by the sky, which rises to almost white at the picture's upper right hand edge. These cools create a



PINK NUDE, HEAD IN SHADOW - 1919

In addition to the interiors, there are a number of Bonnard's nudes included in the show. I selected this one: *Pink Nude, Head in Shadow*, for comment, as though it's simpler in composition than some and modest in scale, the more time I spent with it, the more it intrigued me. It's not unusual for him to capture faces in shadow. A number of such images are included in the exhibition. In this case however, it is alluringly enigmatic. The face is also the darkest tone in the picture, matched only by the equally enigmatic vertical bar on the upper left edge. Other than in these areas, the picture's definition is obtained within a constrained range of light to at most, mid-tones. The soft-dabbed brushstrokes and suppressed colour palette, add to the figure's elusive presence.

I have included this late picture here, as it captures the artist's use of colour at its most joyous and exuberant. Again we have the preoccupation with internal spaces which via a window or opening, allow our eye travel beyond, firstly here to the garden, where the mimosa (or wattle) of the title, bursts into yellow abundance and from there to the distant rooftops beyond. Again we have the unconventional composition, dominated by the diagonally positioned window, counterpoised by the fragment of bannister rail cutting across its base. The use of deep red on the central supports of this rail and the unexplained dashes of the same colour which appear to sit on the glass (?) above, are I think, only there for colour balance. If we cover this cluster of deep red with our hand, the colour composition of the painting is weakened.

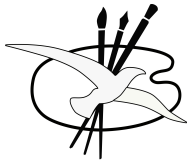


STUDIO WITH MIMOSA - 1939-46

To the picture's left, there is a vertical area, dominated by pink, which breaks into stripes of other colours as it approaches the window. It is suggestive of a curtain against a pink wall. However, it remains ambiguous, for its main role is in what it adds to the colour composition. At the base of this pink, there is what might be a suggestion of a face, perhaps of a doll or child. The reason I would draw attention to this, is that there are several paintings in the exhibition where figures are present, but discreetly, and initially can pass unnoticed. This confounds our expectation that when there is a figure depicted in an interior, it usually takes on a prominent role. Bonnard is often happy to leave them as secondary or barely noticed.

The exhibition will continue until October, however, I would suggest that it is well worth savouring as soon as you are able.

LYNTON DAEHLI



Brighton Art Society Inc

Term 3 Starts 10 July 2023 - Classes Now Open For Bookings

New Members Welcome - All Skill Levels

www.brightonartsociety.com.au

Phone: 9553 8506 (Message Service)

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9.00 am						
9.30 am						
10.00 am	Untutored Group Conv - Eddie Moses 9.30 - 12.00	Class Painting with Acrylic Meg Abrecht 9.30 - 12.00		Class Life Drawing Michelle Zucolo 10.00 - 12.30	Class Painting Oil/Acrylic Vivi Palegeorge 9.30 - 12.00	
10.30 am						
11.00 am						
11.30 am						
12.00 pm						
12.30 pm		Class Drawing Meg Abrecht 12.30 - 3.00				
1.00 pm						
1.30 pm				Untutored Group Life Drawing & Painting Cov - Linda Campbell 1.30 - 3.30		
2.00 pm						
2.30 pm						Untutored Group Portrait Painting & Drawing Conv - Ann Black 2.00 - 4.00
3.00 pm						
3.30 pm						
4.00 pm		Untutored Group Life Drawing & Painting Conv - Roz McQuillian 3.30 - 6.30				
4.30 pm						
5.00 pm				Untutored Group Portraiture Painting & Drawing Conv - Rod Edelsten 4.00 to 7.00		
5.30 pm						
6.00 pm						
6.30 pm						
7.00 pm						
7.30 pm	Untutored Group Life Drawing Conv - Lyn Stephen 7.30 to 9.30	Class Painting & other Media Heidi Wolfenden 7.00 - 9.00	Class Oils and other Media Elizabeth Paszko 7.00 - 9.00			
8.00 pm						
8.30 pm						
9.00 pm						
9.30 pm						

Opening Night Help Required

We need some help on opening night of the exhibition to service food and help with washing up. Do you have a son, daughter, niece or nephew who can help from 6pm to 8.30pm on the 14th of July? We have a modest budget for a couple of waiters! Please email brightonartsociety@icloud.com if you can help.

Megan Abrecht

Megan loves colour, pattern and the freedom of line, with Vincent Van Gogh being her influence. Megan's Instagram page is [meghayley27](https://www.instagram.com/meghayley27) if you want to see more of her style. It's free and whimsical.

Students are introduced to fundamentals and more, across drawing, acrylic and watercolour. Megan also introduces students to a wide variety of techniques and mediums in each class. All skill levels welcome.

Painting with Acrylic - \$220 per term

Tuesday 9.30am-12.00am

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

Drawing - \$220 per term

Tuesday 12.30pm - 3.00pm

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



Heidi Wolfenden

Heidi is a highly experienced Visual Artist, Graphic Designer and Illustrator. Her classes are friendly, engaging, informative and welcoming.

Painting & other media

Tuesday 7.00pm - 9.00pm

\$180 per term

Book Here:

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

This class is wonderful for beginners and intermediates alike. Students will be introduced to different elements of painting, working on their own pieces throughout the term. Heidi is comfortable supporting students in their art journey across a wide range of mediums.

Open Studio

Untutored Open Studio paint or draw whatever subject matter you like in a friendly environment with others.

Monday 9:30am - 12:00pm

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

\$90 per term

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 oil or other media.

Oils and Other Media

Wednesday 7.00pm - 9.00pm

\$180 per term

Book Here:

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



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.

Life Drawing

Thursday 10.00am - 12.30pm

\$380 per term

Book Here:

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

Vivi Palegeorge

Vivi is an artist with expertise across all media and has a particular interest in landscapes. Students will be given the opportunity to learn mixed media techniques. Weather permitting, outdoor painting opportunities with guidance will be provided to further enhance their painting skills.

Painting Oil and Acrylic

Friday 9.30am - 12.00pm

\$220 per term

Book Here:

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



**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

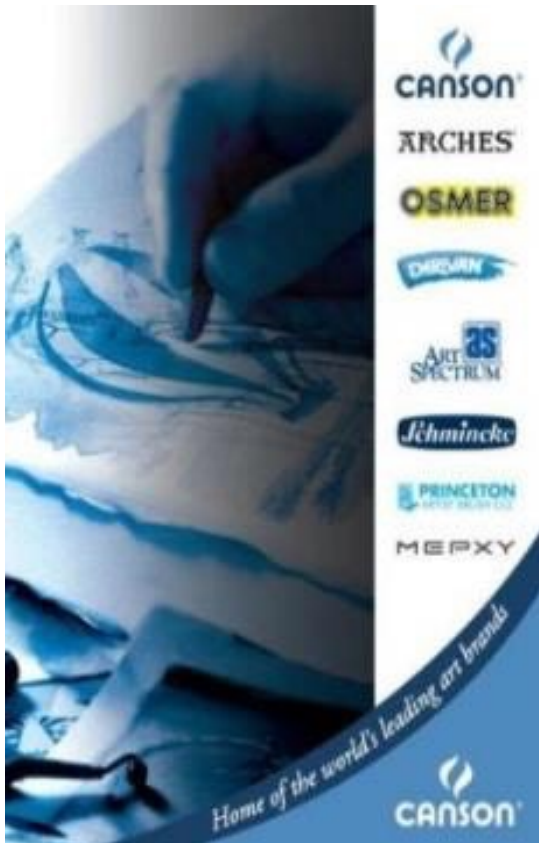
Brighton Art Society

New Members Welcome

Half Year Membership

Now Available - \$35

Membership Period: July to December 2023



Seeking Expressions of Interest for Plein Air Group

Lorinna Hastings has kindly offered to be a convenor for a new Plein Air Group at the society.

If you are interest in joining this group please

contact Lorinna on 9596 1758.

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

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July
2023 EDITION

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2023 Committee

President - Charmaine Cachia
Immediate Past President - Lynton Daehli
Treasurer - Tom Rowston
Secretary - Elly Abrat
Committee Member - Rod Edelsten
Committee Member - Eddie Moses
Committee Member - Ron Vanderburg
Panorama - Vladimir Tsyskin
Website - Paul Anderson

BAS OFFICE 9553 8506

Dates to remember:

BAS 2023 Annual Exhibition Key Dates

Art Deliveries Due: Wednesday 12 July 2023
between 12pm - 3.30pm

BAS 2023 Annual Exhibition Opening Night Tickets - Now on Sale

Opening Night: Friday 14 July 2023 6pm to 8pm,
\$5 entry per person

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

Art Collection: 2 August 2023 between 9am-11am

Term 3 Starts - 10 July 2023