

panorama



Official Newsletter of Brighton Art Society Inc.

Issue
357
July

FROM THE PRESIDENT

Dear BAS members,

As I write, Term three is yet to commence and the duration of the latest Covid lockdown is uncertain. We hope that the disruption to Tutored classes will be minimal, but as on previous occasions, we are at the mercy of the unfolding situation.

The Committee is presently looking at options for our Annual Exhibition. Although November still seems a long way off, there are a range of preparations which need to be underway well before that time. Potential further lockdowns cannot be discounted and possible limitations on the size of gatherings remain a consideration. We will need to make a decision on whether to go ahead within the next few weeks and will advise everyone accordingly.

Two successful workshops were held at the studio during the term break. These were the first we'd had since 2019 and as the new person in charge of organising them, our Committee member Charly Knezic did an excellent job in what was a steep learning process. We congratulate her success. More detail on these is included in this current edition.

LYNTON DAEHLI

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BAS WINTER WORKSHOPS

Well, we had two fabulous workshops over this winter term break. The first, focusing on Seascapes in Watercolour, was led by Vivi Palegeorge. The second with David Chen, focused on Landscapes in Oil. As this was my first attempt at organising a workshop, there were a few teething problems, but these will be ironed out by next time round.

Watch this space for more information on some 'en plein air' workshops we plan to hold in the near future.

CHARLY KNEZIC



Seascapes in Watercolour by Vivi Palegeorge

Enthusiastic students awaited Vivi's calm and informative workshop at the BAS studio. All students created 2 original artworks, that developed skills in capturing beach-scapes and the techniques for indication of boats.



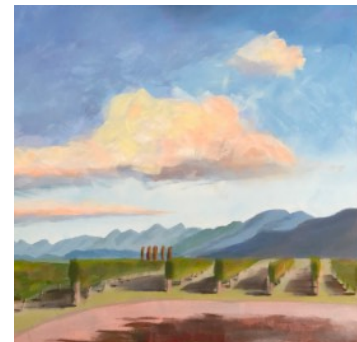
David Chen's 'Painting Landscapes With Oils' workshop



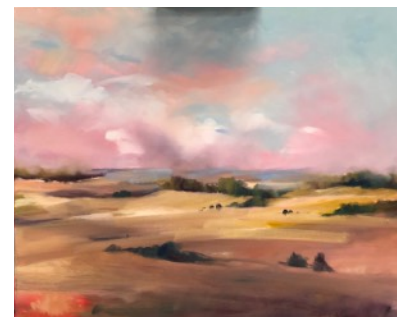
There were 10 enthusiastic participants at David Chen's 'Painting Landscapes With Oils' workshop this week at the Brighton Art Society. David is an acclaimed, award winning artist and art judge who generously shared his knowledge and passion for art and for colour. This 2 day workshop certainly lived up to expectations.



After a brief discussion about composition and how to begin early on day 1, we were straight into painting a landscape scene of our own choosing. This allowed David an insight into each person's experience and skills. So when he did call 'time out' sessions to discuss composition, the colour wheel, paint strokes, analytical techniques and painting tips, the topics were practical and chosen to bridge our knowledge gaps. At all times he was respectful, supportive and shared his expertise generously. Those concerned about social distancing can be reassured that easels were sell separated, David had no qualms about wearing a mask and everyone remained mindful of social distancing requirements throughout the workshop.



We all left with a better understanding of how to create a vibrant yet cohesive painting. At the end of each day David critiqued all 10 pictures, demonstrating with just a few brushstrokes and colour accents how each could not only be improved but energised. His excitement and mastery of the techniques for bringing vibrancy into a painting was inspiring. We all painted a lot, learned heaps and came away with two critiqued artworks, key skill gaps to improve, and the motivation to keep painting.



Sharon De Saily



BAYSIDE: PORTRAIT OF PLACE

The current exhibition on display at the BACC Gallery, downstairs from our studio, is titled “Bayside: Portrait of Place” and was conceived as a celebration of artwork connected with Bayside municipality, to acknowledge the 10th anniversary of the opening of the gallery.

A diverse collection of work is included, much of which directly references Bayside in its subject matter, but also included, is work which though not related in subject, is produced by artists with a connection to the locale. The work spans an extended time frame from the C19th, to the C21st, so this presents an added challenge for the curator.

The Gallery engaged guest curator Andrew Gaynor and he has achieved a rich and satisfying display. For those of us who enjoy painting outdoors in the municipality, it is always satisfying to see the attempts of other artists taking on familiar local subjects.

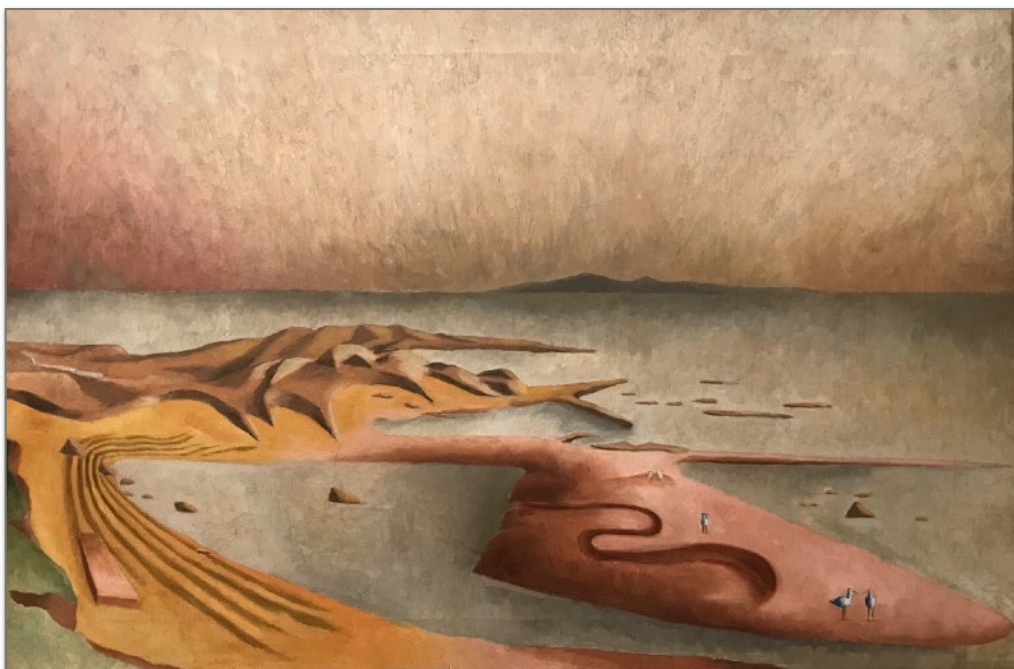
Locations such as Half Moon Bay and the Beaumaris coastline are present in many of the works on display, along with other locations such as the original bluestone section of St Andrews Church Brighton, after it was fire damaged and before the 1961 extension was added, as captured by Kenneth Jack. The earliest work on display, depicts the corner of New and Bay streets Brighton in the mid C19th when it was mostly pasture.

Included also is a painting of Table Rock, which stands at the southern end of Ricketts Point, by Merric Boyd, father of the famed Arthur. As I have myself painted this promontory on several recent occasions, it was good to recognise the form of the familiar spot as captured in 1889.



ARTHUR STREETON - FOSSIL BAY, FLOOD TIDE 1925 (Private)

“Fossil Bay-Flood Tide” painted in 1925 by Arthur Streeton, also shows the Beaumaris coastline from the same area, although this time, possibly painted from the vantage point of a boat offshore. It is a superb example of his elongated format works and repays careful attention to its skilled and lively brushwork and assured capturing of its subject matter.



PETER PURVES SMITH - RICKETTS POINT 1937 (Art Gallery of South Australia)



The 1937 rendition of Ricketts Point by Peter Purves Smith, which comes from the collection of the Art Gallery of South Australia, is a refreshing Modernist capturing of the locale. It is a whimsical and somewhat surreal, aerial perspective, not necessarily literal, but beautifully designed and characteristic of the avant-gard work of its era.

The exhibition comprises mostly paintings, but there are a couple of ceramic works and sculptures by the prominent C20th sculptor Lenton Parr, who lived in the area for many years and some of us would know from his large abstract stainless steel sculpture on the Sandringham foreshore, not far from the Bay Road intersection.

The number of works on display is substantial and their sizes and styles are diverse. However, the selection and layout of the exhibition shows considered judgement and generates a rich narrative of the art of the Bayside area and a satisfying experience for the visitor. It will be on display until September 12 and is well worth a visit.

LYNTON DAEHLI

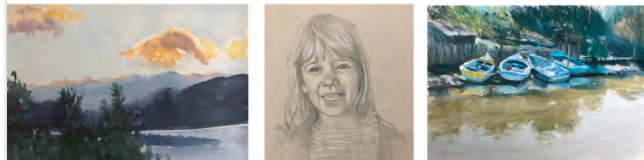


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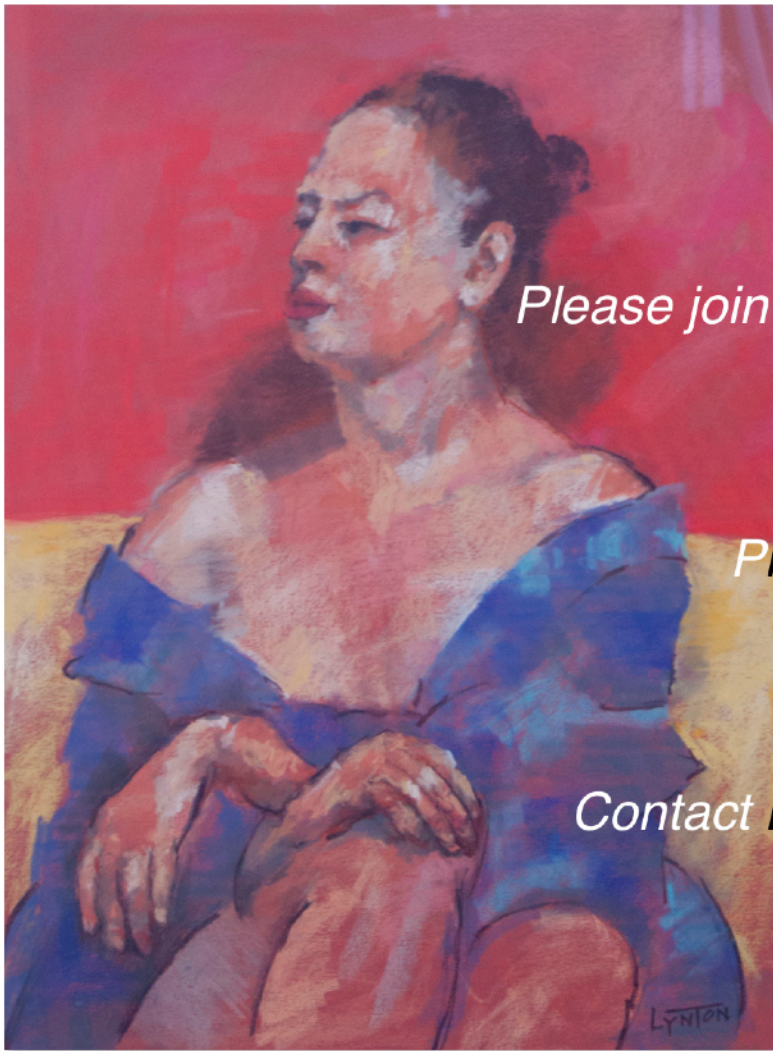
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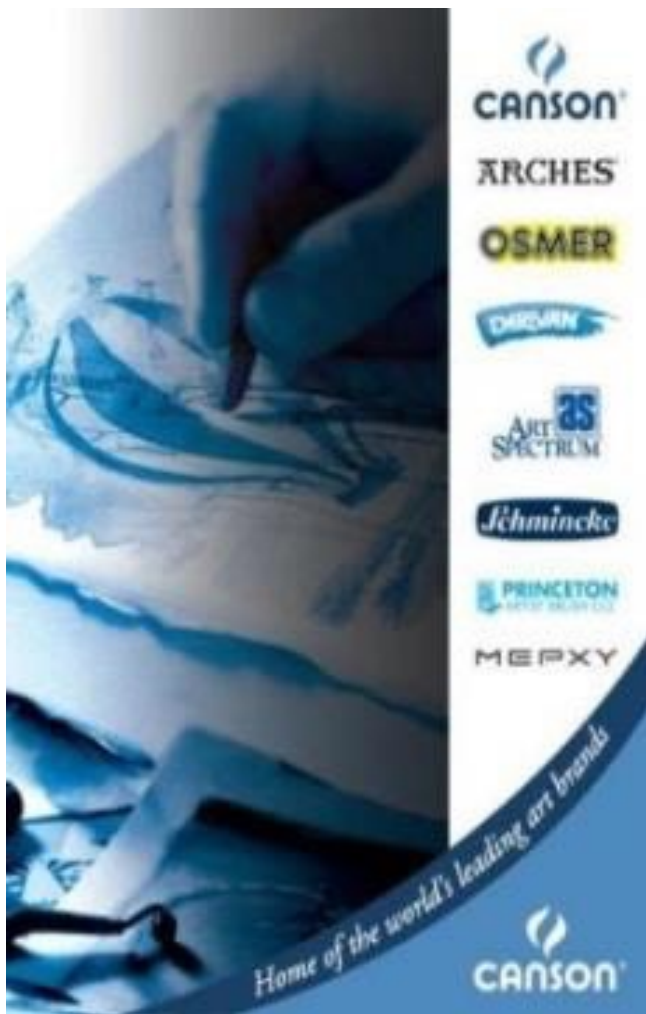
Simone supports The Brighton Art Society

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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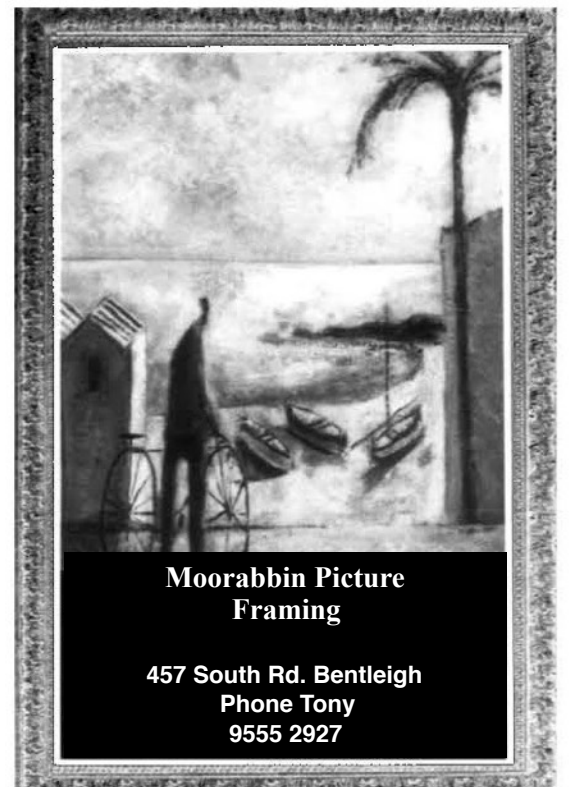
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Dates to remember:

July 19 - September 17
Term 3 BAS Tutored Classes

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