

# panorama



Official Newsletter of Brighton Art Society Inc.

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## FROM THE PRESIDENT

*Dear BAS members,*

The uncertainties of the present extended lockdown have made decision making very challenging for us all. The details of government restrictions and how these will affect the activities of groups such as ours in the coming weeks and months, remain unclear.

As a result, the Committee has decided that we will not attempt to run any further Tutored classes this year. We all hope that the new year will offer us a more predictable situation and we can resume the activities at the studio, we so enjoy.

Sadly, it has also been necessary to cancel our Annual Show which was scheduled for early November. It has not been possible to go ahead with the extensive preparations required and as things stand, we would not be permitted to host the relevant number of people indoors.

We are however fortunate to have the BAS Facebook page up and running again. This is thanks to our Vice President, Sharon and Vladimir, who puts together our newsletter, Panorama. This will provide a way for us to share our work with the group and we hope that members will take the opportunity to do so. Sharon has written more about how to do this, later in this edition. Don't be shy!

**LYNTON DAEHLI**

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**ANUAL ART SHOW ON: <https://www.facebook.com/groups/569215721029804>**

# Brighton art Society

Old Brighton Town Hall  
Wilson Street, Brighton

2021

# Art Show

## Wilson Street Brighton Launch of BAS Facebook Members Art Show 2021

Watching the daily Covid numbers and second guessing when we will be able to have people indoors for our annual show has been another roller coaster ride. In the interests of everyone's safety and sanity, we have made the decision not to proceed with our annual art show in the first week of November, but we are hoping this is merely postponement. The Council are exploring possible alternative dates in the Old Town Hall for the first half of next year, so fingers crossed. Meanwhile, our BAS Facebook page gives us the perfect means of sharing our favourite 2021 creations. Here's how you can participate.

When you log into our BAS Facebook page, go to the heading 'Groups'. Vlad has created a new group for members called 'Brighton Art Society Art Show'. Click 'join' and you can upload and share some pictures of your favourite artworks that you have created in 2021. The information we need for each picture is ... Title, Size, Medium, and For Sale or Not For Sale. People will be able to comment and can contact you directly if interested in buying your painting.

The success of this project is in our own hands. It is ready right now, so don't be shy to post one or two pics for everyone to enjoy. We hope that our members will use this as an ongoing form of sharing and support, not just once each year. Feel free to show us your work regularly and please take a moment to look at other members' work to provide a positive, supportive comment and perhaps even purchase a masterpiece.

SHARON DE SAILLY

**ANUAL ART SHOW ON: <https://www.facebook.com/groups/569215721029804>**



# A RICH UNDERSTANDING OF LOCATION

## *Horace Trenergy at Port Willunga*

**W**hen painting landscape in a traditional approach, we must of necessity, select and frame up a singular view. However, if for example, we were to take an extended walk through a given tract of landscape, we can build up in our mind, a more complex understanding of its topography and character than can be captured in any one vista. This is relevant whether we are talking about urban or more natural locations. Our experience of a place can become richer and more layered, than any single outlook might offer.

For a painter working in a abstract or imaginative style, there are a range of opportunities within one picture, to explore this more layered experience. Within the arena of the representational approach, something that I have long found of interest, is where painters have immersed themselves in a particular locale and painted it from a range of viewpoints. Perhaps by taking a certain motif and capturing it on many occasions from differing vantage points, or in different light or seasonal conditions. Historical examples which come readily to mind, are of course Monet's series such as the haystacks or waterlilies and from a similar time and context, Cézanne's many capturings of the terrain around Aix-en-Provence. In particular his favoured Mont St.Victoire.

Port Willunga is an early South Australian settlement, nested on the western coastline of the Fleurieu Peninsula, some fifty kilometres south of Adelaide. It was established in 1850, to function as a port for shipping of the grain harvest from the surrounding districts. At the time, the city of Adelaide itself, had not been long in existence and the limitations of road transport, made it preferable to ship out the produce from closer to where it was grown.

A lengthy timber jetty was constructed and in operation by 1853 and a series of "caves" were excavated into the stone cliff face, to act a storage holds for produce, prior to loading it onto ships. The jetty however, was subject to severe storm damage on several occasions and following one such occurrence, it was in 1915, declared beyond repair. The commercial viability of the settlement had also waned by that time and despite some community interest, the jetty was never rebuilt. Remains of the timber pylons however, still exist to this day and add to the distinctiveness of the location.

The coastline here, is rugged. Cliffs tumble steeply to the water's edge, but the Willunga creek, which flows out to the sea at this point, has over time formed a a generous valley, interrupting the cliffs and giving distinctive form to the terrain.

A number of important Australian artists have painted in the region. Amongst them: Hans Heysen, Dorrit Black and John Olsen. Michael Shannon who I wrote about last month, also spent some time working here in the 1970s. However, it is the South Australian artist Horace Trenergy (1899-1958) I would like to focus on.

Trenergy exhibited his work on many occasions within his lifetime and a substantial number of his paintings are held in the main public collection of the Art Gallery of South Australia. He painted at Port Willunga from the 1930s, presumably on shorter visits. However, between 1942-45, he lived in the town of Aldinga, a couple of kilometres from the port and during this time, painted many pictures of the district, including the coast and general rural landscape, from a wide range of vantage points.



In the photo at top of the previous page, taken from above the beach, we can see the general ruggedness of the coastline, with the sand broadening out at mid distance, where the Willunga Creek flows out to the sea. Travelling inland from here is a broad valley containing various small farms and their buildings.



In these photos, we can see the few remaining pylons of what was once a lengthy timber jetty and the excavated “caves” in the cliff face, which were used for storing produce prior to loading onto ships.



This painting, titled simply: Port Willunga, was painted by Trener in 1937, before he was living in the area. It offers an overview, including the jetty remains and beyond these, the point at which the creek and its valley, meet the coast.

The outlook here is from the high side of the valley, looking toward the ocean. A fragment of the Willunga Creek can be seen at the left, just above centre. A farm dwelling and some out-buildings are included, as the hillside tumbles downward. We start to build a richer understanding of the location than we previously had, when seeing it only the cliff edge vantage point. Linking the beach fragments in each picture, supports this developing understanding.



The composition of this painting is lyrical and refreshing. Much of the picture surface is given over to the simplified foreground pasture, bounded by a rhythmic arabesque. From here the land falls sharply to the valley floor. Most of the painting's detail is contained beyond this rolling curve. However, the critical role of the line of fence posts at the right, in linking the two zones of the picture should not be overlooked. It is a discreet though powerful inclusion. The palette is sombre and restrained, but expressive.





Here the artist has stepped back slightly and moved leftward. This allows for the compositional inclusion of a group of dark trunked trees at the left. There is additional detail in the foreground pasture, though most of the picture's information is still beyond this zone. I would draw attention to the treatment of the sea and sky. The water is rendered in flatter, more smoothly applied tone/colours, which provide a rest for our eye. Above the horizon line, the sky shows more lively brushwork, energetically dabbed on and much more schematic in its representation, which is characteristic of this artist.

Harmony Green and Silver - 1935

This photo captures an occasional group of rounded red mounds in the cliff face, seemingly trapped in amongst the contrasting colours of this landscape. They feature in the following two pictures I will discuss.

### Port Willunga Coast



Sea Piece - 1936

“Sea Piece, Port Willunga”, takes us back to the coast. We see the fragments of the destroyed jetty, teetering out into the waves. For me, this is one of the most seductive and mysterious of Treneer’s paintings. It’s colour division is emphatic, with each zone self-contained and distinct. The red/brown mounds of land in the foreground and beyond these, the blue of the sea and simplified band of blue/grey sky beyond that.

The representation of space is flattened. If we look at the treatment of the sea for example, particularly in the centre and right of the painting, there is little difference in the paint application or tone/colour, between the horizon line and as far in as the breaking waves at the sand’s edge. In the earth forms, the tone/colour doesn’t shift in any noticeable way, between the closer or further away elements. Spatial recession is indicated by the drawing alone. The capturing of the motif uses a very graphic approach, evocative in style of some Japanese woodblock prints. There is also a calligraphic quality to the depiction, particularly of the jetty and the water moving about it. The artist is building our feeling for and understanding of this location as he sees it.





This print is from the “Thirty-six Views of Mt Fuji” series by the C19th Japanese master: Hokusai. I have not read of Trenerry having any particular interest in this genre, but for me, “Sea-Piece” shows some important equivalences in the flattened representation of space, the containment of the colours and the graphic quality of depiction.

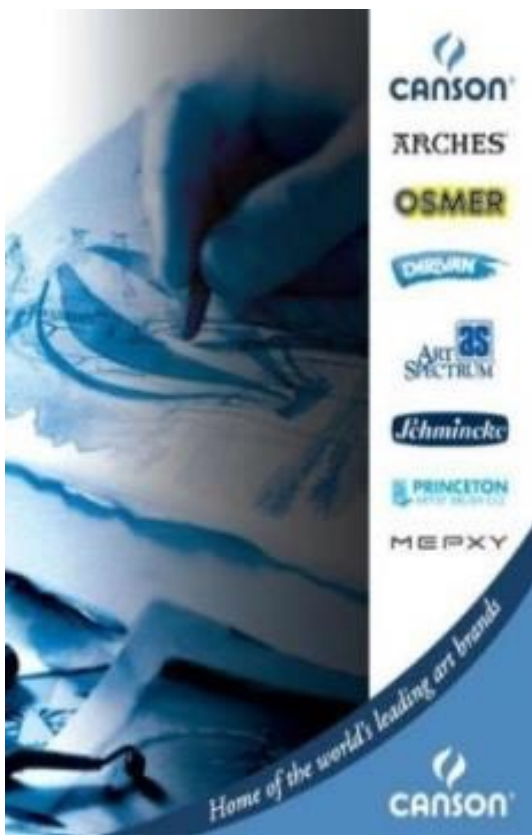
Here we see a further exploration of the rich red/brown cliff formations found at Port Willunga. Compositionally, this picture is assertive. The colour palette is close to that of the previous “Sea-Piece”, but with a diagonal division from the upper left to the lower right. The red/browns contained to the lower left and the blue/greys to the upper right. In fact, this is in essence, a crisply defined orange/blue complimentary palette.



The design is strong and simple, with the horizon set above the cliff top, so that a calm horizontal band rests across the top of the format. This clarity and simplicity of composition allows us to turn our attention to savouring the rich and subtle variety of tone/colour, within each dominant zone. Again, I think some equivalences with the character of Japanese woodblock prints can be seen.

An excellent monograph on Horace Trenerry, with text by Lou Klepac, was published in 2009 and is worth seeking out. At its best, his work is delightful and that focused on the Port Willunga district, does much to show us what can be gained by immersing ourselves with a location and exploring it across a range of pictures.

## LYNTON DAEHLI



### 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.



E: [simone@atriarealestate.com.au](mailto:simone@atriarealestate.com.au) P: 0403 857 266 A: 407 Bay St, Brighton 3186

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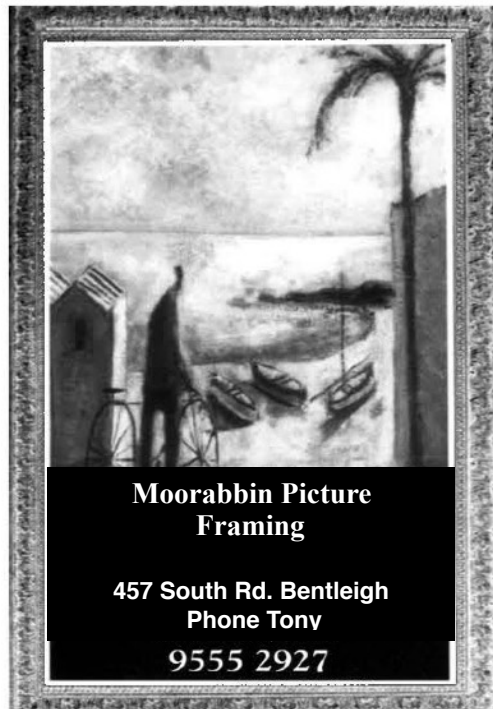
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