

panorama

Official Newsletter of Brighton Art Society Inc.



Issue
394
February

FROM THE PRESIDENT

Dear Members and Friends,

I hope you are enjoying the last of the summer heat and returning to Society life. We have started off the year strongly with our classes, short courses and workshops filling to 98%. The untutored groups from all accounts received are also going very well.

BAS participated in the open studio weekend that was organised by the Bayside Council. Roger Clarke's demonstration was extremely informative and engaging with almost 70 people attending on an extremely hot day with the outside temperature at 38 degrees. Thank you to Elly Abrat, Paul Anderson and Bill Young, who fielded questions from the general public on the day and supported with the set up and pack down of the event.

By way of a reminder please ensure your membership for the current year is renewed via Trybooking here <https://www.trybooking.com/CWQTP>. Membership is a prerequisite to classes, untutored groups, attracting membership rates on workshops and short courses and of course participation in our annual exhibition which will again be held at Bayley Arts Gallery. A membership list will be placed in the Society for those who would like to double check their membership status.

The works at the old town hall are currently going well and are on track. At this stage we are planning for Term 2 to be at the Old Town Hall on Wilson Street, however this will be confirmed in later newsletters.

Happy painting!

Kindest of regards,

Charmaine Cachia
President

RENE MAGRITTE @ AGNSW

The Art Gallery of New South Wales in Sydney, recently held a major exhibition of the work of the C20th Belgian painter **Rene Magritte**. Magritte was a member of the movement known as Surrealism, which emerged in Europe in the aftermath (and disillusionment) of the First World War. Its influence was felt strongly in the visual arts, but was also present in film, literature and music.

André Breton, a poet and intellectual leader of the movement, said that its intention was to “resolve the previously contradictory conditions of dream and reality into an absolute reality, a super-reality”. Hence the name *Surrealism*, or *above* realism.

The inquiries of Sigmund Freud in the domain of dream analysis and the unconscious mind were also prominent in thinking of the time and became important to the Surrealists. In their attempts to liberate artistic imagination, many of the images they produced were dreamlike in character. The element of surprise and the unexpected juxtaposition, or bringing together of diverse subject matter was also a common characteristic. These qualities are certainly present in the paintings of Rene Magritte.



Over the course of his career, Magritte used certain key motifs many times in differing pictures. The canvas-on-an-easel, blending seamlessly into the landscape which is being depicted, is one such motif. We see it used in many different guises. At first, we might think it is just a witty and clever trick, have a chuckle and move on. However on closer reflection, much more is being said, both within the language of design and visual representation and also on the nature of how we experience the visual world around us.

The geometry of composition in this picture is clear and strong. The high arched opening to the left of the wall, interrupted by the lower rectangle of the canvas to the right is bold. However, the smooth flow of the sky, horizon and sea from the scene to the picture, undermines our confidence about this spatial certainty. We no longer feel we are on solid ground. And what is that black sphere? It is a strong design element, complementing the tone/colour balance and the other geometries, but its character and identity is puzzling, perhaps even ominous.



THE HUMAN CONDITION - 1935

“The Call of the Peaks” is a further example of this canvas-on-an-easel motif. However, the mountainous scene depicted, sweeps right down to the floor. We know we are in an interior, the carpet and curtain affirm this, but the feeling is vertiginous and unsettling. If we look more carefully, we notice too, that at the centre of the craggy mountains depicted, the rocks have turned to the form of an eagle with its wings spread.

Another of the repeated motifs Magritte used, was of convincingly representing an object, say a person or a piece of furniture, but capturing it in the incongruous material of stone. We are forced into a double-take. What do we have here? Is it a representation of the scene, or since the eagle is on the canvas, is it solely in the mind of the artist.

Magritte’s painting technique is skilled and confident, but it is not the tedious duplication of photography with which we have become so acquainted in recent decades. For me, he has more in common with the practice of “trompe l’oeil”, literally “trick of the eye” in which the skill of the painter is to produce a persuasive visual illusion. For Magritte, this is a necessity, since the images he depicts live within his mind. They are fantastic and beyond photographing, but when his paintings are seen first hand, they are illusions clearly made with paint on a surface, and satisfyingly so.



THE CALL OF THE PEAKS - 1943



THE SEDUCER - 1951

This painting entitled “The Seducer”, of which there are also several versions, again pushes us to examine our perception of objects. We can identify the form of a grand sailing ship, but Magritte has occupied the recognisable form with an incongruous continuation of the ocean surface. Again, as with the previous eagle in the mountain, by changing the materials from which a familiar object is made, he forces the viewer to rethink our perception of it. And after all, even the finest of C18/19th paintings of ships at sea, are in fact illusions, made on a flat surface with strokes of paint, applied by a skilled conjurer.

As I mentioned in the introduction, the inquiry into the domain of dreams and the unconscious, as explored by both Carl Jung and Sigmund Freud at the time, was enthusiastically taken on by the Surrealists and many of Magritte’s images can perhaps be viewed through this lens of the dream. However, he is also pushing us to examine the way in which we generally see and perceive things, in particular via their representations in the sea of visual images which surround us.

This painting entitled “The Treachery of Images”, is a good illustration here. It is also worth noting the importance Magritte gives to titles. He is in fact telling us here, that images are not to be trusted (hence Treachery). We have a convincing depiction of a pipe, hovering over a grained wooden surface. Below it is a depiction of a brass plaque, stating in French: “THIS IS NOT A PIPE”. Of course, it is not in fact a pipe, it is but a depiction of a pipe.

We may well ask what happens in our mind when we look at any of the many visual images which constantly surround us, or even the actual physical realities of our world, What do we see? Is it primarily a confirmation of what we expect, or a play of the physical properties of light, or.....?

As painters, we are often encouraged to “paint what we actually see”, not what we expect to see and Magritte I believe, is taking us on a much more expansive probing of this activity of seeing.



THE TREACHERY OF IMAGES - 1952



PLAGIARY - 1940

The power of incongruous juxtaposition challenges our responses. It is dreamlike, playful and provocative, but it also pushes us to think much more adventurously about our engagement with the visual world.

It was common for traditional sailing ships, to have a “figure head” mounted atop the ship’s bow, sometimes related to the ship’s name or perhaps as a talisman to fend off enemies and ensure safe passage as she plunged through the waters. The title of this picture “The Proud Ship”, links it obliquely to this tradition. Again, it is not the only painting in which Magritte used this motif of a female figure standing beside the ocean and transitioning from flesh tones in the lower body, to the cool palette of the sea and sky in the upper. For me it elicits association with classical statuary. The treatment of the eyes, with their lack of iris or pupil affirm this. In this particular example, the convincingly rendered pink rose, dangling from her left hand, intensifies the picture’s contradictions. It remains a mysterious image. Perhaps dreamlike, perhaps a welling of the subconscious, it is alluring and invites reflection.



THE PROUD SHIP - 1942



NOT TO BE REPRODUCED - 1937

Magritte’s relaxed bravura with paint is again on display here. A lustrous sheen on the figure’s hair is nonchalantly placed and the compositional design is both adventurous and skilful. The choice to show us only the left and lower bars of the gilded mirror frame is judicious and the positioning of the two figures, with the fuller one leftward is edgy and satisfying. It is however the image itself which most firmly grasps our attention and leaves us with a nagging need to extract its meaning and reconcile our assumptions of how the world of reflection works.

Although the Sydney exhibition has now finished, there are many books and resources available in which we can explore Magritte’s work. Bayside Library has several good texts. For me, there are many rewards on offer for the time spent.

LYNTON DAEHLI

What's On

Spot's Still Available on Wednesday! 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 \$40 for 4 Weeks
March 5, 12, 19 & 26
<https://www.trybooking.com/CYAMX>

Save the Date

Procreate Short Course
with **Richard Impey**
Wednesday 30 April to 14 May 1.30pm to 3.30pm

Save the Date

The Art of the Pencil Short Course
with **Roger Clarke**
Monday 19 May to 16 June 1.00pm to 3.30pm

Workshop: An Approach to Tonal Realism - 2 Days with Tim Murphy

This workshop explores methods inspired by the Australian Tonalists (where patterns of light and dark are favoured over underdrawing) and is intended to give participants a grounding in oil painting based on direct observation.

Held over two consecutive Sundays, day one will focus on techniques for measuring and plotting, observing tonal shapes and establishing a hierarchy of edges. Day two will include a study of colour temperature and how to apply colour according to tonal order.

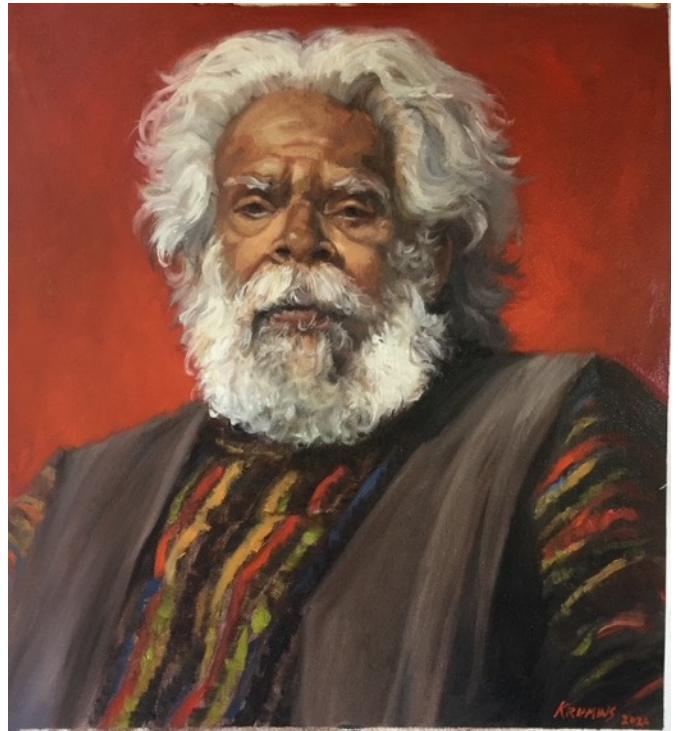
Participants can expect to gain an understanding of how to approach tonal painting logically, and it is hoped this knowledge can be used as a reference for further studies. The workshop also provides an opportunity to complete a finished work. All skill levels are welcome.

Sunday June 22 - 10:00am - 4:00pm
Sunday June 29 - 10:00am - 4:00pm

Members - \$220 / Non Members \$270
Book Here:
<https://www.trybooking.com/CZLTH>

Save the Date

Portraiture Demonstration with
Gwen Krumins
Sunday 15 June 2025 - 2pm to 4pm





*Buddling artists @
BAS Feb 2025*



Photographer - Carole CZERMAK

Acrylic Pallet Knife Workshop with Claire McCall



2025 Membership is Now Open

Show your support by signing up to in 2025.

Membership is a prerequisite for:

Attendance to Classes
Attendance to Untutored Groups
Participation in the BAS Annual Art Show

Membership benefits include:

Discounted attendance to Short Courses,
Workshops & Demonstrations
Panorama Newsletters
Discounts at Melbourne Artists' Supplies
and Seniors Art Supplies

Book Here: [https://
www.trybooking.com/CWQTP](https://www.trybooking.com/CWQTP)

Full Membership \$75, Senior Membership
\$70

Thank you for supporting the Society

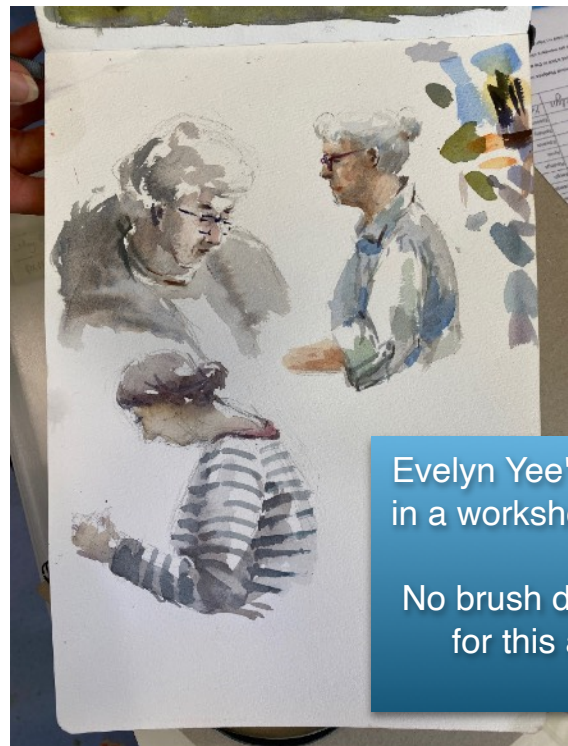
Alan Collins Quote Corner

Over the years Alan has collected artist's quotes from workshops and art demonstrations and has provided a selection for this years newsletters.

"If I could paint this in less than one stroke I would!

That is; use big brushes with lost of watercolour where possible, smaller brushes for detail."

Joeph Zbukvic



Evelyn Yee's artwork in a workshop break.

No brush downtime for this artist!

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Simone Chin 0403 857 266



Simone Chin
Licensed Estate Agent and Auctioneer

Member Only

Untutored Life & Portraiture

Drawing and Painting Groups Model Sessions

Commencing from 3 February 2025

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 3:00pm - 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



New Members Welcome - All Skill Levels

TERM 1 ADDRESS - Hurlingham Park, 2A Francis Street, Brighton East

Phone: 0494 118 601 (Message Service)

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9.00 am						
9.30 am						
10.00 am						
10.30 am						
11.00 am						
11.30 am						
12.00 pm						
12.30 pm						
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9.00 pm						



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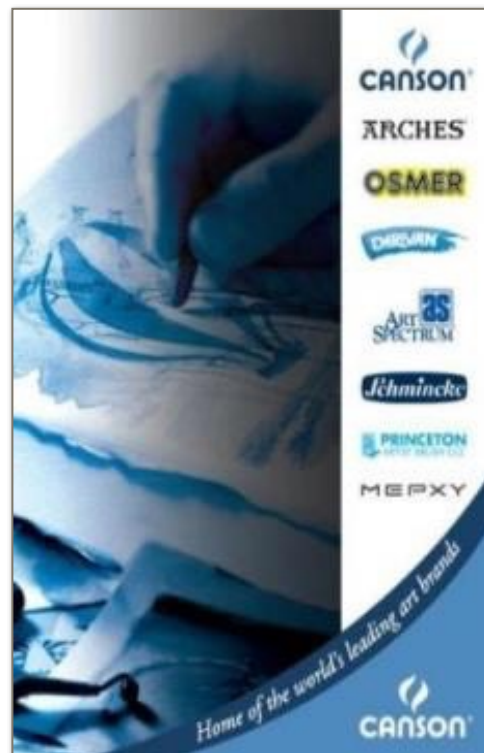


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February
2025

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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 Tsyskin

BAS OFFICE PHONE: 0494 118 601

Dates to remember:

Term 1: January 31 - March 28
Term 2: April 28 - June 30
Term 3: July 21 - September 19
Term 4: October 6 - December 9

Watercolour Short Course Starts: March 1
Lewis Miller Workshop Starts: March 2
Gwen Krumins Portrait Demo: June 15

Email your contributions to:
brightonartsociety@icloud.com