

# panorama



Official Newsletter of Brighton Art Society Inc.

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2023

## **FROM** **THE PRESIDENT**

*Dear Members and Friends,*

**T**his year is certainly rolling by quickly with Term 2 having commenced last week.

Term 3 bookings are now open, please book your spot in your class over the next week or so, prior to our external marketing campaign commencing. We would appreciate your support by sharing Term 3 details with family, friends, neighbours and colleagues.

Preparation for the Annual Exhibition is building momentum and Lynton has done a wonderful job working with the gallery in Highett to increase capacity. This change will enable members to submit up to 2 pieces of work with a reduced cost of \$15 per painting. For those who have submitted your entries already we will refund you the difference. Opening Night Tickets are also now available to be booked via Trybooking at \$7 per ticket. It is sure to be a wonderful night.

The BAS Office will be open on Saturdays during May between 4pm to 5pm, to support members who would like assistance with booking classes, membership, lodging paintings for the exhibition or Opening Night tickets. If these time don't suit please email or leave a message and a committee member will get in touch with you.

In line with tradition I will be sitting for the President's Portrait Painting Competition with a mini exhibition in October in the studio. The first sittings will be the first 3 Saturdays in May in the studio between 2pm and 4pm. There will be a further two sittings on 22nd and 29th June between 7pm and 9pm. Looking forward to seeing you around the society.

Kind regards  
**Charmaine Cachia**  
**President**

# JOHN RUSSELL - AN AUSTRALIAN IN FRANCE



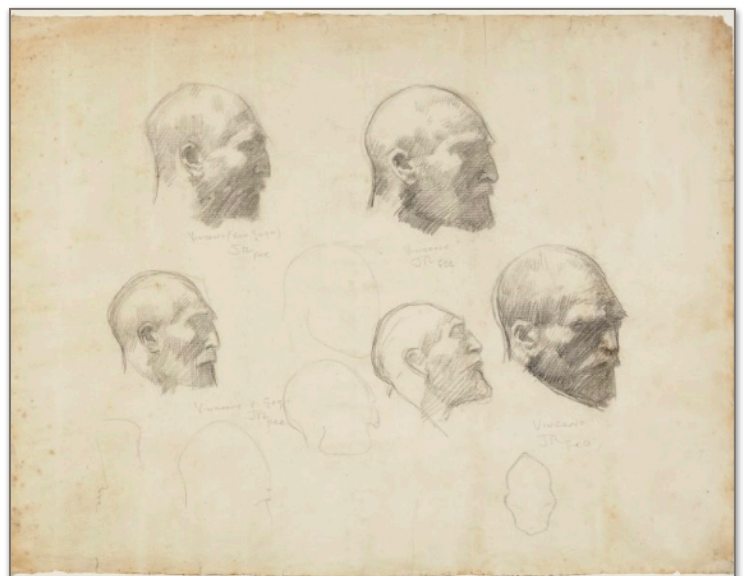
DR WILL MALONEY - 1887

Will Maloney was a personal friend of Russell's and had travelled together with both him and Tom Roberts through Spain for several weeks in 1883. According to the NGV exhibition catalogue, this journey was remembered fondly by all participants and cemented ongoing friendships. The portrait is now held in the NGV collection and I recall first seeing it on display many years ago and being charmed. It employs the lively broken brushwork characteristic of Impressionism and the use of colour in modelling of the form, rather than the predominantly tonal modelling common in portraiture at the time. The shimmering stripes of the pink and white shirt, accented by some dashes of saturated cobalt blue in the recesses, give it great vibrancy. This unmixed blue, is again present around the eyes and the sitter's face includes dashes of rich colour throughout, which whilst not rising to the abandon of the late Van Gogh, is clearly intimating that direction. Another element of interest, which although harder to discern in reproduction, is the inclusion of an oriental scroll, suspended behind the sitter. A calligraphic Chinese character, can just be picked out above the sitter's head. It is more of interest for showing Russell's acknowledgment of the strong interest in the "Oriental" common during the Impressionist period.

In the later C19th and in fact, well into the C20th, it was common for Australian artists who were able to do so, to travel to Europe to further their art studies and to have the opportunity to see major artworks from the European tradition at first hand. It is easy for us to forget how limited the opportunities to see such art were, given the ready access to books and now the internet that we've had at our disposal in more recent times.

John Russell was born in Sydney in 1858 to an affluent family. In 1884 he travelled to Paris where he remained for several years, before moving to Belle-Ile, a small island off the French Normandy coast, where he bought land, built a house and raised his family. He remained there for almost twenty years. Whilst in Paris, he had established firm links with avant-garde artistic circles and friendships with a number of the Australian artists who were in Europe at the time, including Tom Roberts and John Longstaff.

In 2013, the NGV held a major exhibition of the works of this group of artists entitled: "Australian Impressionists in France", which included the work of many now prominent artists of the era, such as Charles Conder; E Phillips Fox; Margaret Preston and Rupert Bunny among others. Paintings of John Russell were also included in that show.



FIVE STUDIES OF VINCENT VAN GOGH - c1886



Perhaps assisted by his comfortable financial position, during his time in France, Russell was able to develop friendships and connections with a number of subsequently prominent European artists. In 1884, he studied at the atelier of Fernand Cormon, a small and exclusive school in Montmartre. Amongst the students were Emile Bernard and Henri de Toulouse-Lautrec. In 1886, Vincent Van Gogh also joined and he and Russell developed a friendship which they sustained until the former's untimely death in 1890.

This set of five pencil studies of Vincent, is held in the collection of the AGNSW. There is something arresting about seeing these skilled, sober renditions of this immediately recognisable head. Subsequently, Russell painted a portrait of Van Gogh, which he gifted to him. Van Gogh is said to have prized it and mentions it in a letter to his brother Theo, asking him to "take good care of my portrait by Russell which means a lot to me".

(The Art Gallery of NSW, has an interesting and generous collection of Russell's work which can be viewed on their website)



ALMOND TREE IN BLOSSOM - 1887

Russell made a painting trip to Italy and Sicily in the winter of 1886-87. Amongst the pictures painted there, were several taking trees in blossom as their subject. It is thought likely that Van Gogh saw these and during his time in the southern French town of Arles, he himself also took up flowering blossoms as a theme in his painting.

"Almond Tree in Blossom", is held in the NGV collection and is interesting both for its link to his friendship with Van Gogh, but also because it displays Russell's awareness of the interest in the Japanesque common in art of that time. Travelling to Japan in spring to experience the flowering of the cherry blossoms, is still on many people's travel itineraries and for the Japanese, this event can take on almost mystical significance.

The flattening out of the motif as seen in this picture and the placing of it on a neutral monochromatic background, are decorative qualities familiar in Japanese art, as is the radical cropping of the subject within the format. Following the opening of Japan to the wider world in the 1830s and the development of trade, by the time of Impressionism, Japanese prints and decorative arts had become available in Europe and of interest to modernist artists of that time. Russell was well linked-in with this.



SEA AND SKY - 1902

After initially renting a house on Belle-Ile, Russell moved there permanently in 1887. Monet who was older and already established, spent ten weeks there on a painting trip around that time. Either by chance or calculation, Russell met and was able to develop an acquaintance with him, to the extent that Monet allowed Russell to observe him working and took up an invitation to dine at Russell's home with him and his family.

Monet painted a total of thirty-eight paintings during that visit, exploring the approach of capturing a similar motif on multiple occasions under different conditions, pre-empting the later Haystack and Rouen Cathedral series. Belle-Ile has a rugged coast line, with many craggy promontories and rock formations rising in the water and the waves often crash violently against these rocks, providing animated subject matter.

Russell was already an admirer of Monet's work prior to this encounter, but it cemented his interest and influenced his subsequent work. "Sea and Sky" from 1902, is currently on display at the NGV and the absorbed influences of Monet are clearly evident in the paint application and the exploration of light and colour. At first glance the picture is simple in design and in the selection of its motif. However, on closer examination, it is subtle and engaging. The strongest contrasts are in the foreground where the sparkle of light on the water, meets the curved red/green edge of land. This complementary colour contrast, plays against the blue/orange complementary contrast in the distant sky. The upper part of the picture however, has a much reduced tonal drama. The strong blue pigment used to define the promontory of land to the centre right of the painting, also displays a clear Impressionist colour sensibility.



ROUGH SEA, BELLE ILE -1900

Although painted prior to "Sea and Sky", "Rough Sea, Belle-Ile", is in some ways an even more adventurous painting. The vigour of the paint application and the degree of abstraction, presages approaches in painting that were to emerge as the C20th unfolded. For me it creates a feeling of the viewer being immersed and perhaps almost engulfed by the turbulence of sea and sky.

John Russell's work was largely unknown in Australia prior to the 1970s. This was perhaps the result of his living most of his adult life in France and his inherited wealth relieving him of the need to promote or sell his paintings. His life however, is one of considerable interest and he produced many fine paintings. The NGV holds twelve of these and although there are usually only one or two on display at any one time, they are deserving of attention when the opportunity arise to see them.

LYNTON DAEHLI



# Brighton Art Society Annual Art Show 2023

## Information & Term and Conditions

**The Where:** The Brighton Art Society Annual Art Show 2023 will be held at:  
26 Advantage Art Gallery and Event Space, 26 Advantage Rd, Highett VIC 3190

**The When:** All images required between 12pm - 3.30pm - 12 July 2023.  
All images are to be hung and displayed between 12pm - 5pm  
All Images to be collected between 9am-11am 2 August 2023

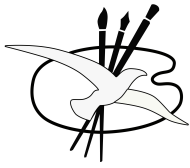
Artwork will be on display between 13 July and 1 August 2023  
Monday to Friday: 9.00am – 5.00pm and Saturday 10.00am – 4.00pm  
Closed Sundays and Public Holidays

Opening Night date is to be confirmed, tickets will be \$7 each

### Terms and Conditions

Terms and Conditions: Payment of the \$15 per piece 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. Membership to Brighton Art Society Inc. can be made at:  
<https://www.trybooking.com/CESXO>
2. Artwork registration can be made online at:  
<https://www.trybooking.com/CGTPP> from 30 March 2023 closing Friday 16 June 2023
3. Brighton Art Society Inc. will not be responsible for any damage to or loss of any artworks presented for exhibition or sale.
4. TWO(2) artworks may be entered - Late entries will not be accepted.
5. Each piece must be labelled on the back with title, name, medium used, size and price.
6. Each piece, including any frame, must not exceed 102 cm x 81 cm (40"x 32") and must be securely framed, wired and able 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 maybe used as a reference for an artwork.
9. The artwork must not be copied from another artists painting or drawing.
10. Sculptures will not be accepted.
11. 26 Advantage Gallery and Art Space will charge 35% commission including GST of the price on any artwork sold with additional 5% merchant fee also payable.
12. Discretion for staff of 26 ADVANTAGE to offer up to 10% discount to close a sale. Additional discounts will be approved by artist.
13. An entrant may mark "NOT FOR SALE" on artwork.
14. Items for sale are to include GST
15. For any artwork sold, the entrant is responsible for their own requirements as set by the Australian Tax Office.
16. Delivery: Artworks to be delivered to:  
26 Advantage Rd, Highett VIC 3190  
Between 12pm and 3.30pm 12 July 2023
17. Collection: Artworks are to collected from:  
26 Advantage Rd, Highett VIC 3190  
Between 9am and 11.30pm 2 August 2023
18. Brighton Art Society Inc. reserves the right to reject any work not conforming to the above conditions.
19. Payments for sold artworks will be disbursed to artist by 15 September 2023.



# 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](http://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	<b>Untutored Group</b> Conv - Eddie Moses 9.30 - 12.00	<b>Class</b> Painting with Acrylic Meg Abrecht 9.30 - 12.00	<b>Class</b> Art for Wellbeing Heidi Wolfenden 9.30 - 12.00	<b>Class</b> Life Drawing Michelle Zucolo 10.00 - 12.30	<b>Class</b> Painting Oil/Acrylic Vivi Palegeorge 9.30 - 12.00	
10.30 am						
11.00 am						
11.30 am						
12.00 pm						
12.30 pm	<b>Class</b> Portraiture Fiona Bilbrough 12.30 - 3.00	<b>Class</b> Drawing Meg Abrecht 12.30 - 3.00				
1.00 pm						
1.30 pm				<b>Untutored Group</b> Life Drawing & Painting Linda Campbell 1.30 - 3.30		
2.00 pm						
2.30 pm					<b>Untutored Group</b> Portrait Painting Ann Black 2.00 - 4.00	
3.00 pm						
3.30 pm	<b>Class</b> Oil Painting (Still Life & Landscape) Fiona Bilbrough 3.30 - 6.00	<b>Untutored Group</b> Conv - Roz McQuillian 3.30 - 6.30				
4.00 pm						
4.30 pm				<b>Untutored Group</b> Conv - Rod Edelsten 4.00 to 7.00		
5.00 pm						
5.30 pm						
6.00 pm						
6.30 pm						
7.00 pm	<b>Untutored Group</b> Conv - Lyn Stephen 7.30 to 9.30	<b>Class</b> Painting & other Media Heidi Wolfenden 7.00 - 9.00	<b>Class</b> Oils and other Media Elizabeth Paszko 7.00 - 9.00			
7.30 pm						
8.00 pm						
8.30 pm						
9.00 pm						
9.30 pm						

## 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.**



**P**lease join us for *Untutored Portrait or Figure session*

*Warm and friendly environment.*

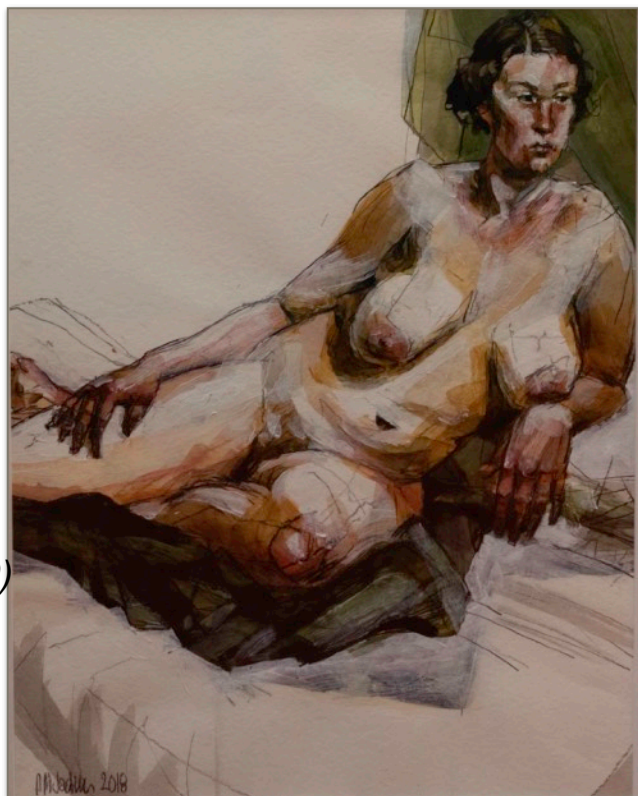
*Professional models*

*Three week poses.*

**Tuesday 3:30- 6:30**(Contact **Roz: 0413 918 486**)

**Thursday 4:00 - 7:00** (contact **Rod:0488 344 889**)

**Saturday 2:00 - 4:00** (Contact **Ann: 9598 7626**)



## News for May

### ***BAS Art Library***

BAS has an extensive art library available for members. The library runs on a honest system. Please sign out and in the books in the registry book stored near the book shelf if you take a book home. We currently don't have a librarian so please return the books to the correct shelf.

### ***Need Help with Trybookings?***

The BAS office will be open on Saturdays in May between 4pm and 5pm.



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Brighton Art Society

ANNUAL

EXHIBITION

2023



**OPENING EVENT:**

**Friday 14th July 6pm - 8pm**

Tickets - \$7

Bookings below via

<https://www.brightonartsociety.com.au/whatson>

**Free Entry all other times**

Between 13 July until 1 August 2023

Monday to Friday: 9.00am - 5.00pm

Saturday 10.00am - 4.00pm

Closed Sundays and Public Holidays

**Address**

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

**ATRIA**  
REAL ESTATE

**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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## 2023 Committee

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

BAS OFFICE 9553 8506

## Dates to remember:

**BAS 2023 Annual Exhibition Opening Night  
Tickets - Now on Sale  
BAS 2023 Annual Exhibition Key Dates**

Artwork registration: Closing Friday 16 June 2023  
\$15 entry, limit 2 per member  
Book Here: <https://www.trybooking.com/CGTPP>

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

Opening Night: Friday 14 July 2023 6pm to 8pm,  
\$7 entry per person  
Book Here: <https://www.trybooking.com/CIFBC>

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