

panorama



Official Newsletter of Brighton Art Society Inc.

Issue
381
October

FROM THE PRESIDENT

Dear Members and Friends,

I trust you have enjoyed the term break and are looking forward to Term 4 which starts on Monday 2 October.

As mentioned in the last newsletter our Annual General Meeting is approaching and will be held on Sunday 19 November at 1pm. This year it will be followed with a Christmas High Tea commencing at 2pm. For those who are interested in joining the Committee, nomination forms will be available in the studio on the notice board from 7 October. Please note all nominations are required to be submitted no later than 30 minutes prior to the AGM commencement.

We have two retiring Committee members this year who have served our community passionately over many years. Thank you to Rod Edelsten for 22 years of service and to Tom Rowston for 10 years of service. Rod has supported and delivered many initiatives for the Society over the years which have entertained and engaged us. Tom has diligently kept the Society's financials in fine order, with glowing feedback from the auditors year after year. Thank you Rod and Tom. We are very appreciative of your generous support over the years.

Our Christmas High Tea will be from 2pm to 5pm at the conclusion of the AGM, and everyone is welcome. Please let us know if you are attending by email brightonartsociety@icloud.com. Additionally, any support you can provide by bringing a plate would be appreciated. I look forward to seeing you all.

As part of the 2023 Bayside Healthy Ageing Seniors Festival, we are running 4 free introductory classes across watercolour and acrylic over October. If you have family, friends, neighbours or colleagues who may be interested, please let them know as places are limited. Booking can be made via the website, however only the last session has a few spots remaining.

The President's Portrait Competition submissions are now due. Please deliver your paintings whilst you are at the Society between Monday 2 October and Saturday 7 October. I will also be at the studio on Saturday 7 October between 11.30am and 1.30pm to accept entries. Entries may be hung in the studio this week or placed in the office. Submissions will be on display the following week and members will be able to vote for their favourite. Look out for voting slips in the studio.

Enjoy Term 4 and the warming weather.

Charmaine Cachia
President

MARC CHAGALL & YVETTE COPPERSMITH @ THE JEWISH MUSEUM



The Birthday - 1915



Calvary - 1912

Sadly neither of these first two images is included in the current exhibition. I have added them to highlight some characteristics of this artist's work and to illustrate my generalisations. To see them first hand, we would need to make the journey to the Museum of Modern Art in New York. Suffice to say, the fantastic and dreamlike quality displayed in both images, the distortion and compression of space, the overlay of geometry, particularly as seen in *Calvary* and the intense and rich use of colour, remain enduring characteristics.

I recently made my first visit to the Jewish Museum, which is located nearby in Alma Road East St Kilda. The prompt was their current exhibition of the work of the Russian/French C20th artist: Marc Chagall. Also on display is an exhibition of the contemporary local artist: Yvette Coppersmith, who will be known to some of us through her 2018 Archibald Prize winning *Self-Portrait after George Lambert*.

Marc Chagall was born in 1887 in a village near Vitebsk, now in Belarus, but at the time part of the Russian Empire. He died in 1985 in the south of France where he had lived for many decades. The imagery of his early life in the village however, remained a lifelong source of inspiration for his art. The thematic material of rustic wooden cottages, peasants and farm animals, along with the Jewish religious and social customs within which he was brought up, continued to be represented in his pictures.

The work on display in the present exhibition, consists largely of lithographs and prints. There are a number of gouaches and an oil painting from the collection of the NGV, but perhaps we should view this exhibition as an appetiser rather than the main course. An introduction to (or reminder of) the work of this major modernist artist, through which we can gain or revive an understanding of his preoccupations and distinctive style and approach to drawing and colour.



This delightful small oil painting from 1948, by which time Chagall had long been living in France, *is* however on display. It comes from the collection of the NGV, though I have never seen it on the wall there. The title “Mother and Child”, could perhaps be substituted with “Madonna and Child”, as although Chagall was Jewish, throughout his life, he sustained an interest in Christian religious imagery, as seen in the early *Calvary* painting above. He also undertook several commissions for the design of stained glass windows for churches in his later career

Here we see the rich, intense colour palette, which takes us far from naturalism. Blue faces for instance, are not uncommon. There is also evidence here of his allowing the colour to float about independently of the drawing or objects to which it is attached. We can see the green background passing through the horns and upper face of the donkey in the lower right and the angel in the upper right.



These two images, for which I carelessly forgot to record the details, are both gouaches of modest scale. I think they were painted in the 1960s, hence well into the artist’s maturity. The first in particular, shows the perseverance of his early imagery. These are clearly the village houses of memory. The farm animals and figures which float across the sky would also have their source there. The arrangement of the subject matter, takes on the ambience of a dream state, which is also a common trope with Chagall.

Again I find the use of colour alluring. Green dominates, occupying most of the picture’s surface. It exists however, independently of the drawing. In the painting’s upper centre, we have an arc of white, crossing the donkey’s back and breaking before making a final exclamation on the apron of the female figure on the extreme right. A few small accents of red here and there, offer complementary drama. The colour though, seems to float around the format, independent of the subject matter.

The second image, dominated by a blue colour key, welcomes us again to a realm of fantasy, where a figure combining bird, animal and maiden, floats across the heavens. A crescent moon comes to rest on the maiden’s chest and a colourful bouquet drifts by on the picture’s right. Some other fainter figures float on the lower boundary and we can see the whole scenario transpires in a night sky above what can be recognised as Paris below.

Yvette Coppersmith is a Melbourne based artist, who graduated from the Victorian College of the Arts in 2001. She has been included as a finalist in the Archibald Prize on five occasions and was the winner in 2018, with her *Self-Portrait after George Lambert*. The current exhibition at the Jewish Museum comprises primarily further self-portraits and a series of larger format flower paintings.

Coppersmith grew up in a Yiddish speaking Jewish community and claims that many of the pictures included, draw inspiration from the writings of Chagall’s wife Bella. She suggests a resemblance in her self-portraits to Bella and a link is seen in the curator’s decision to bring together the work of this contemporary artist with that of the C20th European master.



Self-portrait with striped collar - 2022-23



Still life with white roses and amaranth - 2023

Many of the paintings included here, are described as “Oil on Jute”. Jute, a fabric made from the vigorously growing jute plant, is commonly found in the South Asian countries of India and Bangladesh. The fibres are coarse and exceptionally strong and when made into woven fabric, it has an equally coarse texture with a pronounced warp and weft. Generally more so than even the coarser grades of linen canvas. When used as a support for painting, it normally remains visible beneath the paint, however in this instance, the impasto of the oils is so dense in itself, as to leave the fabric obscured.

There is an alluring rhythmic geometry underlying this portrait. The strong upward circular arch of the black, bobbed hair, with its assertive tonal drama, sits at the apex of a series of descending downward curves. Firstly the ovoid-shape of the face, then the subtler circle of the collar as it sits on the upper breast and finally the contrasting stripes of the collar, which give the picture its title. The red-keyed backdrop, has an arabesque patterning, which leads the eye upward, counterbalancing the downward weighting of the sitter herself.

This picture, along with most of the flowers paintings displayed, is in a larger format size than the portraits. 122x99 cm in this case. This scale gives them a firmer presence and personally I found myself more engaged by these paintings. At first glance they may look stayed and traditional, but on closer viewing, many more subtleties offer themselves. Again there are strong underlying geometries. The diagonal scalloped edge at the left of the white drape, ties into the scalloped form of the white vase in a playful and poetic way. The fact that white roses have been chosen to sit in a white vase, against a white backdrop of fabric, leaves scope for a disciplined exploration of colour within a constrained range. The drooping carmine head of the amaranth bloom, falls from and links us to the bronze-green foliage we see above and below the rose blooms. It also gives a directional and colour counterpoise, to the upward sweeping gesture of the russet fabric to the picture’s left.

I found the choice of allowing the foliage to disappear beyond the picture’s upper edge judicious. It reinforces a flattening of the entire picture surface and enables the embroidered detail in the upper right corner of the white drape, to begin to compete for our attention with the roses themselves. This is a polished and sophisticated work, within what may well seem a tame genre.



Still life with red roses and chrysanthemums - 2023

I will include a second example of this related group of paintings. Many of the same analytical observations can be applied. The strong underlying geometry and subtle colour explorations within a constrained palette can be savoured again. Although the vase and its contained bunch of blooms, sits entirely within the picture format, there is a discreet and cheeky sense of precarity here. The petite circular table on its single slender pedestal, is depicted tilting forward at a more acute angle than the glass vase it supports. The vase itself and its held bunch, lean unnervingly leftward. However, when we pause and appraise the composition in total, a stability and poise is achieved.

The exhibitions will remain on display until early December. The museum itself has an interesting collection which supplements a satisfying visit.

**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

The President's Portrait Painting Competition

Please deliver your paintings whilst you are at the Society between Monday 2 October and Saturday 7 October. I will also be at the Society on **Saturday 7 October between 11.30am and 1.30pm** to accept entries. Entries may be hung in the studio during this week or placed in the office.


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OCT 11 - NOV 3
2023



GENTLEMEN OF WASHES

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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.**

Sunday Workshop with Meg

Join MegHayley in an Inspiring day of painting ,stencils and stamps to create a still life on canvas

All paints papers, stamps included

Just BYO Lunch and a canvas of your choice and size

Start 10-30 to Finish 3-30

Lunch 30 mins

BYO your fav paints and brushes

Look forward to creating with you

View Megs works at

Meghayley27 Instagram all enquires
ph Meg 0408620576

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



Invitation to an Art Exhibition



Sue Kelly

Glennis Jack

Eddie Moses

THREE
THREE
THREE

OPENING

Friday 6pm, 6th October 2023

AT MALVERN ART SOCIETY GALLERY
1297 High Street Malvern VIC 3144

Opened by:

Melbourne Twenty Artist Clive Sinclair

Gallery Hours: 10 am – 4pm Fri 6, Sat 7, Sun 8 October
Gallery Phone 9822 7813

Sue susank345@gmail.com Glennis glennismcp@gmail.com Eddie eddiemoses@inet.net.au



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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 Aderson

BAS OFFICE 9553 8506

Dates to remember:

BAS Term 4
Monday Oct 2 - Friday Dec 1

Deliver President's Portrait to studio
October 2-7

Email your contributions to:
brightonartsociety@icloud.com