

panorama



Official Newsletter of Brighton Art Society Inc.

Issue
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February

FROM THE PRESIDENT

Dear BAS members,

Welcome to the new year. This week sees the resumption of Tutored Classes at the studio. As you will have noticed, there have been some changes and the number of classes on offer has reduced. We have a new tutor in Hans Van Weerd, who is taking two classes on a Monday and we extend a warm welcome to him.

The past couple of years have presented many challenges and the repeated disruptions have prompted many people to reconsider their situations. When we opened enrolments for Term Three last year, we had eight classes on offer with seven different tutors to teach them. Sadly, four of our previous tutors: Maxine, Elly, Vicki and Ben have decided not to continue with their sessions at BAS. Maxine in particular, had been with us for many years, but we thank them all for the contribution they have made to our group and wish them all the best for their future pursuits.

Rod Edelsten generously organised a set of untutored sessions in January as he has done for many years. These were much appreciated and enjoyed by those who attended. Some of our regular untutored groups have resumed and Ann Black has indicated that she expects to resume her long running Saturday afternoon portrait group in March.

The Committee is looking into opportunities for enriching our program and we will keep members updated as things unfold. Although the ongoing presence of the pandemic ensures uncertainties for us all, we hope that the coming year will be more stable and that our activities at the studio along with life in general, can settle to something more predictable.

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BAYSIDE LOCAL - BAS IS THERE

The annual BAYSIDE LOCAL exhibition is now on display at the BACC Gallery downstairs from our studio. Several BAS members have their work included in the display, so make sure you remember to have a look when you are at the studio. A specific visit to see the show is well worthwhile, if you are not otherwise at the studio. The curators have made a special effort this year to include the work of senior students from local schools and colleges and there is refreshing and impressive work amongst those included.



This piece by Sydney James of Brighton Secondary College, comprises one hundred and thirty post-card sized landscape paintings, which are then mounted on a large panel to form a harmonious suite. The individual paintings are mounted on discreet blocks of varying thickness, so that some of the paintings sit further forward and some further back. This is an astute design choice which works well with the repetitious image size to break the potential for monotony.

The picture's title "One Hour 2021", would suggest that the paintings capture the landscapes in a constrained timeframe. Perhaps half feature dawn/dusk skies, though others are of darkness or full light, so perhaps the material was collected in a well chosen period of transition. Captured in acrylics, with a confident grasp of tone, colour and composition, particularly those amongst us who enjoy landscape painting, will find much to savour in this piece.

Three separate student works are included, which are based on capturing an image on multi-layered transparent acrylic sheets. However, the work entitled "Reality" by Dominique Woodmore of St Leonard's College was the most elegant for me. It is essentially an image of an angel-like figure, captured across six parallel sheets of vertically mounted Perspex. Although the outline of the figure on each is identical and aligned, each shows a different level of detail, from just a simple outline to more intricate detail cut out of the sheets. The thickness of the plywood base is equivalent in measure, to the space between each vertical transparent sheet. A satisfying balance is achieved between the solid and the ethereal.



BAS ON DISPLAY:



VIVI PALEGEORGE - *A Walk in Time- Clarice Beckett's Corner*



EDNA CZERMAK - *Native Grass Trees*



CONNIE WONG - *Stand Still*



PILAR DE LA TORRE - *Best of Friends*



ELLY ABRAT -



RICHARD IMPEY - *Tropical Paradise*

FOUND AND GATHERED

The Art of Rosalie Gascoigne and Lorraine Connelly-Northey

The expression: “*collage*”, when used in the context of art, refers to both the process and the final artwork, which results from the arrangement and organisation of found materials to make a finished work. The materials could be scraps of paper, photos, bits of other artworks or random found objects. It became very popular in the early C20th, with the collages of Picasso, Braque and Kurt Schwitters being amongst the most familiar.

Rosalie Gascoigne was born in New Zealand in 1917 and moved to Australia in 1943 where she lived until her death in 1999. **Lorraine Connelly-Northey** is an Australian woman of indigenous descent, who was born in Swan Hill in 1962. A joint exhibition of the work of these two women is currently on display at the NGV at Federation Square. However, if you are curious, you will need to be quick, as it finishes on February 20th.

The work of both artists results from the judicious assembly and arrangement of found materials. Connelly-Northey uses mostly rusted and weathered metal elements she has collected, manipulated and organised for her expressive purposes. Gascoigne uses a wider range of materials, including metal and wood, but also such as feathers, shells and grass amongst other things.



LORRAINE CONNELLY-NORTHEY *Three Rivers Country* - 2010

This large wall-piece by Connelly-Northey, is assembled from various metal elements: rusted corrugated sheeting, wire fencing and fine wire strands woven through holes at the edge of the metal sheets. The naturally occurring colours of the materials are used to advantage, displaying a rich though restrained colour palette. The artist has shaped and arranged the collage elements, into a piece with a deliberate narrative purpose, identified in the title. The area known as “Three Rivers Country” is located in central NSW and is a location of importance to the Waradgerie people.

Rosalie Gascoigne was a late starter as an artist. She didn't hold her first exhibition until the age of fifty-seven. Prior to this however, she had studied and long practiced Ikebana, the Japanese art of flower arranging. I think much can be gleaned from knowing this when looking at her artwork. Much attention is given to the expressive value of considered placement and the bringing together of contrasting elements into a final harmonious composition.

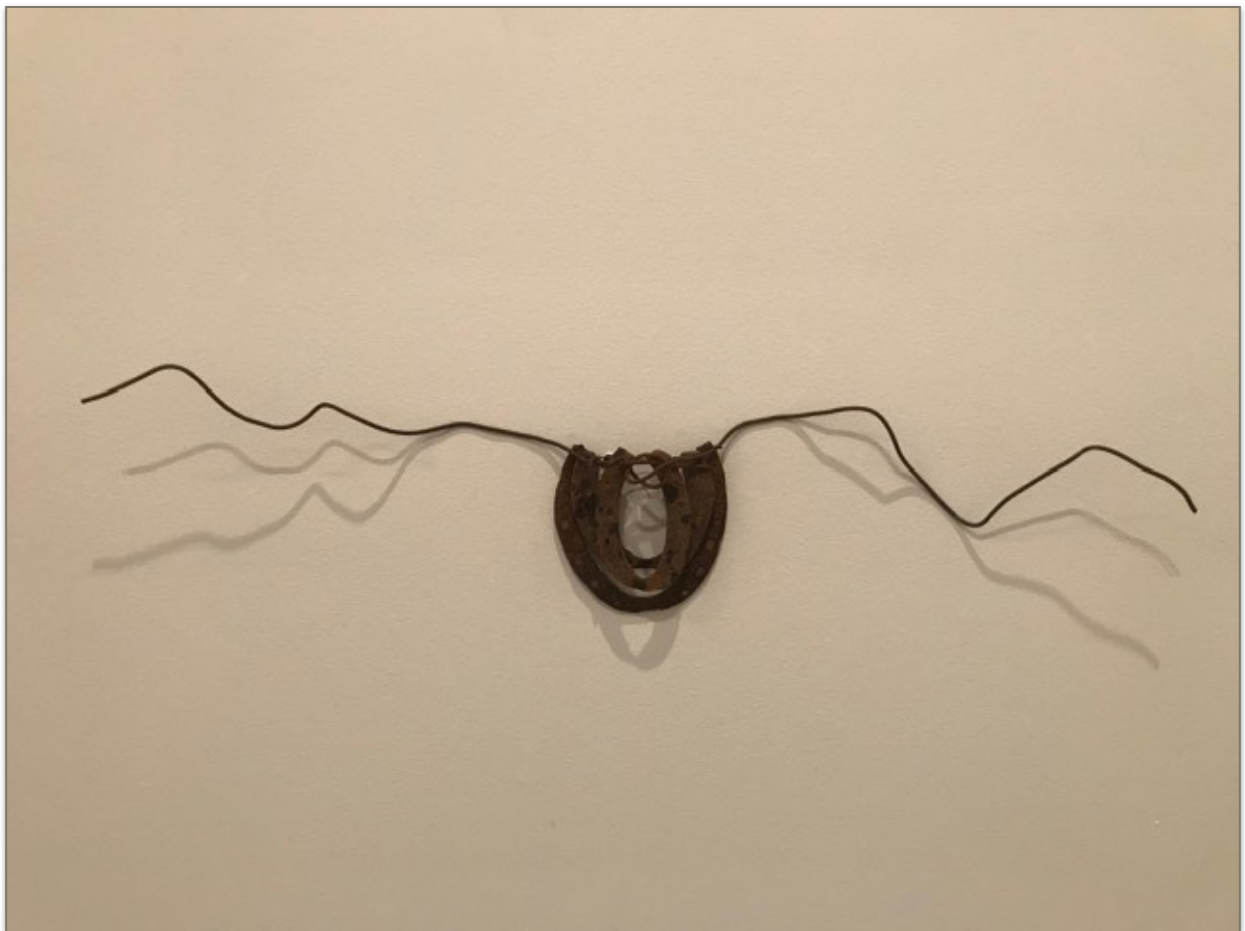


Gascoigne came across a set of discarded pink-primed sash window frames and put one to elegant use in this piece. She says this work from 1975, was the first in which she utilised corrugated iron and both components: the window frame and the irregular scrap of off-cast iron, are as she found them. The poetry of the piece is in the way in which she has brought the two contrasting elements together.

In 1982 she observed of the work:”at that time, I was on about the emptiness of the Australian landscape and I kept thinking of a woman stuck out there on the plains standing at her window. She looks out, what does she see? Nothing. It spoke of loneliness ...or something.....”

For me, it is an iconic motif. The image of a curtain lifting gently in a breeze before an open window frame, is an enduring and powerful one, that we have perhaps all experienced at some time. It is wistful and brings our attention to the otherwise invisible presence of wind. The tension generated by capturing this otherwise familiar motif in such unfamiliar materials and context, sharpens our attention to it

ROSALIE GASCOIGNE - *Pink Window* -



LORRAINE CONNELLY-NORTHEY 3 selections from: *Lap Lap #1 - #15* - 2011

Many of Connelly-Northey's pieces make reference to aboriginal artefacts, such as woven baskets and containers. One work is titled: Lap Lap #1-#15. It comprises a set of fifteen small sculptures made of various found objects, displayed as a group and connected by a reference to the small clothing item used for covering the groin, commonly worn by traditional aboriginal peoples. The loose association with this item of clothing gives us an entry point to the work, but then we can enjoy the playfulness of the artist in her selection of starting materials and come to see the intrinsic beauty of many of the objects, though they may no longer have any connection with their original uses.



ROSALIE GASCOIGNE - *Feathered Fence* -

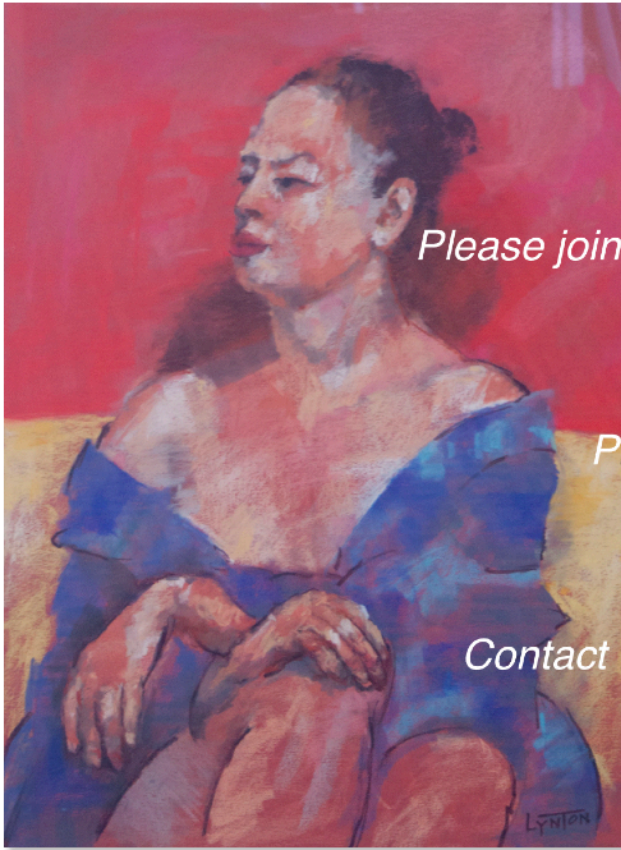
Gascoigne's work: "Feather Fence", is made from a number of collections of white swan feathers, clamped together between flat timber slats. Each is then mounted on a cylinder of wire mesh, to allow it to sit weightlessly above the long narrow white horizontal base.

There is a clarity about each of the components that make up this work. They are almost but not quite repetitious and this allows us to enjoy the subtle variation of size and placement of each element. The elegance and finesse developed by Gascoigne in her background of ikebana, shines through in works like this.

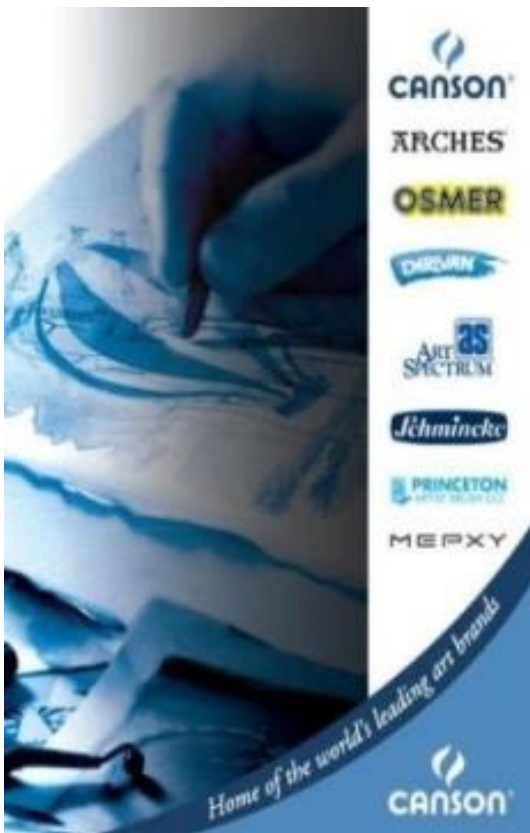


Feathered Fence - detail

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Simone Chin
Licensed Estate Agent and Auctioneer

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BAS OFFICE 9553 8506

Dates to remember:

DATES TO REMEMBER:

7 February - 8 April 2022
BAS Term One

February 2022
Saturday Portrait Group resumes
Ann Black - ph: 9598 7626