

panorama



Official Newsletter of Brighton Art Society Inc.

Issue
375
April
2023

FROM **THE PRESIDENT**

Dear Members and Friends,

We have had a wonderful start to the year with Term 1, a demonstration, a workshop and an afternoon tea. There is certainly a growing sense of community as members have volunteered to help with activities around the society. Thank-you to those who have offered to help, it is both humbling and inspiring, it undoubtedly takes a community to build a community. Rest assured there are still opportunities to get involved.

The lifeblood of our society is classes and enrolment numbers. We had an great start to the year and the committee has responded to member requests for a Twenty Melbourne Artist at the society. We are delighted that Fiona Bilborough has joined us for Term 2. Fiona loves working with absolute beginners right through to more experienced artists, I trust you'll enjoy her teaching approach.

Term 2 commences on 23rd of April, early enrolments have been encouraging, and places are still available. I activity encourage you to get involved, learn, draw and paint in our community environment. We are still running reduced classes sizes from 9 to 12 students to support social distancing and a wonderful learning environment. There is a wide range of drawing and painting classes to explore.

Kindest of regards,

Charmaine Cachia
President

President

Many Hands Make Light Work

Brighton Art Society is in full swing this year with momentum building as classes and untutored groups commence, we are a workshop and a demonstration down, an exhibition around the corner and last but not least we have a High Tea in the near future.

This is an **S.O.S.** call to members and Friends of BAS, we need your help, if you have talent and the motivation we would appreciate your assistance. We've broken down that tasks so they are small bite size activities. Please email Brightonartsociety@icloud.com with your preferred task and we will contact you.

High Tea - Thinking of coming to the high tea? Can you bring a plate? Team Lead Charly Savory.

Studio Help - Our easels need some attention if you are handy with your hands we would appreciate your help.

Studio Help - A few of our blinds need some winding up, (not the technical term, and I don't mean getting them angry either. lol)

Now for the Exhibition Help

We have team leads in place to co-ordinate the key functions but if you have an interest in any team let us know via email Brightonartsociety@icloud.com and our team leads will be in touch.

Hanging Team: Images are to be hung at 26 Advantage Road Highett July 12 beteen Noon and 5pm. Team lead is Lynton

Painting Reception: Images signed in and out as they are delivered and picked up from 26 Advantage Road Highett, July 12 between Noon and 4pm. August 2 9am to 11.am Team leads are is Edith Gordon and Bernadette White

Marketing & PR: Poster, Postcard, Invitation, Catalogue - Design, printing and distribution co-ordination. Team Leads Alan Collins and Karen Hall.

Catering Team: Catering Coordination for Opening Night and Afternoon Tea. Team Leads Karen Hall and Elly Abrat.

Opening Night Bar: Opening night bar team: Team Lead required, ideal to have a few members rotating throughout the night so everyone can have a good time 30mins to 45 mins. The more helpers the lower the shift length.

Thanks in advance for your help in making the society activities successful. A couple of hours each will go a long way.

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ROMANCING THE STREETSCAPE

The old Hawthorn Town Hall, which is now part of the City of Boroondara, hosts an impressive arts precinct, with several exhibition spaces and an interesting exhibition program, under the rubric of the **Town Hall Gallery**. In recent years, various local governments around greater Melbourne, including our own in Bayside, have decided to adapt these gracious C19th buildings, which are no longer suited to their original purpose, to community and specifically arts related use.

I decided to make my first visit to Hawthorn Town Hall to see their most recent exhibition, on learning that it included some pictures by the artist Rick Amor, whose work I much admire. Although the exhibition has now closed, the gallery's website includes extensive information and images from past exhibitions going back several years and it has prompted me to think that this is a gallery worth following. Although the show has finished, I thought it may still be worthwhile, to take a closer look at a handful of the pictures which were included and make some observations about them and how they linked to the thematic focus.

The title of this most recent exhibition: "Romancing the Streetscape" included the work of seven artists, some of whom were specifically commissioned to capture *local* streetscapes and others, whose pictures include architecture and urban landscape as their subject. Some of the artists have a specific connection to the Hawthorn area and others come from further afield. It is interesting to take a restricted focus such as this: urban streetscape, to build an exhibition on. All works were representational, but on examination, a diversity of approaches is taken by the artists.



ANDREW BROWNE - A weed is a plant in the wrong place - 2021



ROBERT CLINCH - Fanfare for the Common Man - 2003

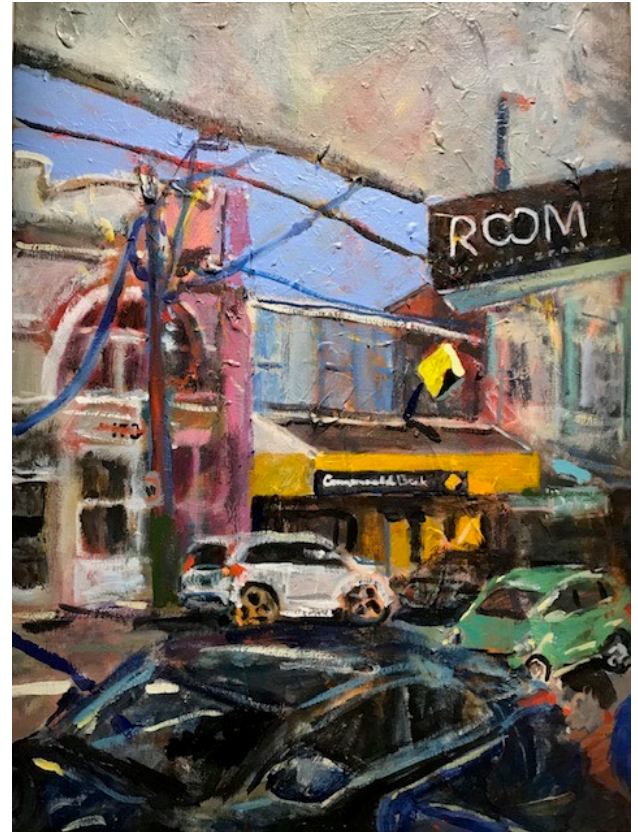
Each artist represented had several works on display. Each of the paintings of **Andrew Browne** took as its subject, a small, seemingly nondescript detail, readily found in the street, such as the carefully observed cracks and scoring in a concrete footpath, or as in this case, the junction of a neutral vertical wall surface, with a non-specific concrete paving. A small carefully captured plant/weed, has taken hold in this junction, as they often do. At some point, a bluish rectangle has been left as an imprint on the paved surface.

If the plant were not so convincing and grasping of our attention, we might construe the painting as totally abstract. It is an excellent example of finding interest and beauty in small things which for the most part, slip past us unobserved. Inspiration can be found in unexpected places. The title: *A Weed is a Plant in the Wrong Place*, is a playful use of the adage sometimes voiced by gardeners, to make us adjust our thinking about what is desirable or not in our gardens. Here it throws light on what might be a suitable subject, or not, for art. Andrew Brown shows us that a humble incidental subject, can be as engaging as a more conventionally grandiose one.

Robert Clinch was represented by several highly detailed and polished paintings, capturing recognisable Melbourne architectural elements. Though I suspect they are composite studio constructions, rather than relying on directly observed scenes, they were all finely composed and beautifully executed. The central building in this picture, a beautiful and unique, Victorian period polychrome tower, is located in Collingwood. I'm not sure if it could be captured between these less ornate red brick structures, with their saw-tooth roofs and the distant skyscraper with its chiselled roofline, located in the CBD, would almost certainly not be visible here. However, the composition is powerful and seductive. In the commentary attached to the paintings, it was observed that most of his pictures took a period of years to complete and this comes as no surprise.

The medium of "Fanfare for the Common Man" was noted as "Egg Tempera on Panel". This medium was common in the early Renaissance period, though the demands of mixing egg yolk and powdered pigments has certainly reduced it's contemporary appeal. Judging by this picture however, it can certainly produce a

The paintings of **Mark Chu** presented a refreshing contrast. Rendered in a jaunty, painterly style, they captured a series of local street vistas around the immediate area of Glenferrie Road. Quite probably painted directly on site, I found the lively brushwork, rich jarring palette and unapologetic presentation of what is often not "picturesque", engaging nonetheless.



MARK CHU - Room 680 (Permanently Closed) - 2022



WILLIAM BREEN - Wet Paint - 2020

William Breen is represented by Flinders Lane Gallery in central Melbourne and over the years I have seen a number of exhibitions of his work there. My first encounter was with his highly polished and atmospheric landscapes of regional Victoria. In these works, he often depicts vistas bathed in early morning fog, or stretching beneath vast broiling cloud-filled skies. I remember also an exhibition some years back, of moody coastal-scapes captured in sumptuous dawn or dusk light. I was therefore surprised, when I first encountered his gritty inner-urban streetscapes.

The image here, is of a comparatively small scale for Breen, being on 47x70 cm paper. It is also painted using gouache rather than the oils with which I'm more familiar in his work. It does however encompass many characteristics of his larger oil paintings. The attention to detail is meticulous and the skill in handling of paint, holds up well, even on close range observation. As a rule, I'm not that interested in paintings which are tightly bound to what is obviously photographic source material. However, in this case, there are many other things of interest going on.

Apparently his preferred locations are in and around Carlton and Fitzroy, but although the shadows would indicate that in this scene, the sun is already well up in the sky, the street is in complete silence. No trams or vehicles and not a single pedestrian or person to be seen. It is almost the silence we associate with such painters as De Chirico. This absence of life allows our attention to concentrate on the built structures and surfaces. I particularly like the crumpled and wounded detail of the metal shop awning which stretches horizontally across the picture's centre left.



RICK AMOR - The Meeting - 1990

Of the paintings by **Rick Amor** included in the exhibition, this one goes well back in time, having been painted in 1990. Its title: "The Meeting", lures us into the picture's uneasy atmosphere. A solitary figure stands in a gloomy city back-lane, looking into a cavernous opening in the wall. We can't see what lies within, though a red glow falls on the inner wall of this otherwise monochromatic scene. Who or what is the gentleman about to "meet". The only other visible human presence, is a figure with its back toward us in the first floor window to the picture's right. There is no apparent connection between these two people.

Many of Amor's paintings take sombre or dystopian urban landscapes as their focus and it is not hard to find locations resembling this one when wandering in quieter corners of inner Melbourne, which I'm sure he has often done. However, he always gives skilled consideration to composition and displays supreme skill in the handling of paint. I have read that he has over many years, made a practice of going out to paint regularly on site around Melbourne, though the larger pictures are developed in the studio, often from carefully considered composite source material.

LYNTON DAEHLI

On a separate note, I would recommend taking a look at the current exhibition: Jonathan Walker - Capturing details usually screened, on display at the BACC Gallery downstairs from our studio. Walker, who died in 2020, lived in Hampton for many years. The paintings which are all abstract or non-representational, display richly built up surfaces and are mesmerising. The show will continue until May 7th.

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

Payment of the \$25 registration fee 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
3. Brighton Art Society Inc. will not be responsible for any damage to or loss of any artworks presented for exhibition or sale.
4. ONE(1) artwork 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 be 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.



Fiona Bilbrough Joins BAS

Fiona's dramatic and captivating paintings are created with meticulous attention to detail and in accordance with Max Meldrum's visual order of appearances. Her understanding of colour and tone, her selection of beautiful subjects and her ability to capture the effects of light, breathes life into her work. Fiona studied under John Balmain and developed a passion for portrait, still life and teaching.

Fiona has won hundreds of major awards throughout Victoria, NSW, & QLD in oil, watercolour & pastel painting. Fiona was the 1995 winner of the coveted Alice Bale Scholarship and travelled extensively throughout Europe and the UK studying. She has been greatly influenced by the master painters of Spain and Britain. Fiona draws inspiration from artists such as John Balmain, Ron Crawford, Max Meldrum, Sir John Longstaff, John Singer-Sargent, Sir Henry Raeburn, Diego Valazquez, Johannes Vermeer.



Fiona is committed to working directly from life, with a model or landscape and encourages her students to do so likewise. Students are introduced to techniques and methods studied by the master painters throughout history. Mediums include oil, charcoal, pencil and pastel.

We are delighted that Fiona will be joining BAS in Term 2 leading two classes on Monday.

Class 1 Monday - Portraiture 12.30 to 3pm
Class 2 Monday - Oil Painting 3.30 to 6pm
(Landscape / Still Life)

Classes numbers are limited, bookings open on 25 March via BAS Website.



Class booking codes:

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

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

Portraiture five week intensive course for beginners with Michelle Zuccolo

Saturday 11.00am to 1.30pm , 29 April to 27 May

Individual instruction will be provided in each class, focusing on proportion, colour, form, space, specific features, drawing concerns and paint handling.

Week One – Drawing from plaster casts and references/handouts. Drawing portraits areas covered: Understanding perspective and geometry in the human head, anatomy and specific features on the face, proportion and light source. Materials: Willow Charcoal (thick and thin), Putty Easer, Paper A1 size, Bulldog Clips

Week Two – Working from a model. Exploring the grisaille process working step by step from a toned canvas, blocking up the major forms and shadows.

Week Three – Working from a model. Further developing key details on the model, including hair and individual features.

Week Four – Working from a model in a second portrait. Mixing skin flesh colours will be explored using a different approach. Skills and knowledge from previous lesson will be incorporated and extended. These include anatomy, perspective, and retaining vitality of flesh tones.

Week Five – Working from a model. Features and hair will be refined and adjusted to complete the portrait. Balancing tones, emphasising details, shadows, among other aspects of the portrait will be considered.

Painting Materials: Canvas - Two medium sized, Selection of large and small brushes, Charcoal (for under drawing), Eraser, odourless mineral spirit, Clean rags, Palette.

Oil paints: Ultramarine blue, Tasman blue, Ivory black, Burnt umber and/ or raw umber, Alizarin crimson, Yellow ochre, Cadmium red, Cadmium orange, Cadmium yellow lemon, Titanium white, Various greens (Sap or viridian etc).

Winner of the prestigious Rick Amor Self Portrait Prize, Michelle Zuccolo has been a finalist in the British Portrait Award, London, Doug Moran National Portrait Prize, Portia Geach Memorial Award, 2020 Hurford Hardwood Portrait Prize, The Percival Portrait Prize and Bayside Acquisitive Art Prize. Drawings have been included in the 7th Drawing Biennale, Kedumba Drawing Award, Drill Hall, ANU and Adelaide Perry Prize for Drawing. Education highlights include Bachelor Degree and MA in Fine Art and recipient of the Italian Services Institute International Fellowship, conducting further research in Italy and Austria, and studying range of traditional and contemporary art forms with a private Art Academy in Florence.

Book via BAS website



Michelle Caithness and Clive Murray-White. Oil on canvas 2021

Class booking code:

<https://>

www.trybooking.com/

Painting for Pleasure Workshop Still Life - April

This workshop is a fun four hour workshop using acrylic paints, mixed media and collage. Walk into the class with a fabulous still life set up. Artist will supply mixed media, stencils, gels and papers. Megan loves colour, pattern and the freedom of line with Vincent Van Gogh being her influence. Megan's Instagram page is meghayley27 if you want to see more of her style. It's free, whimsical and breaks the rules of colour.

Student Material List:

- Acrylic paints, Brushes, A canvas square 30x30 inches

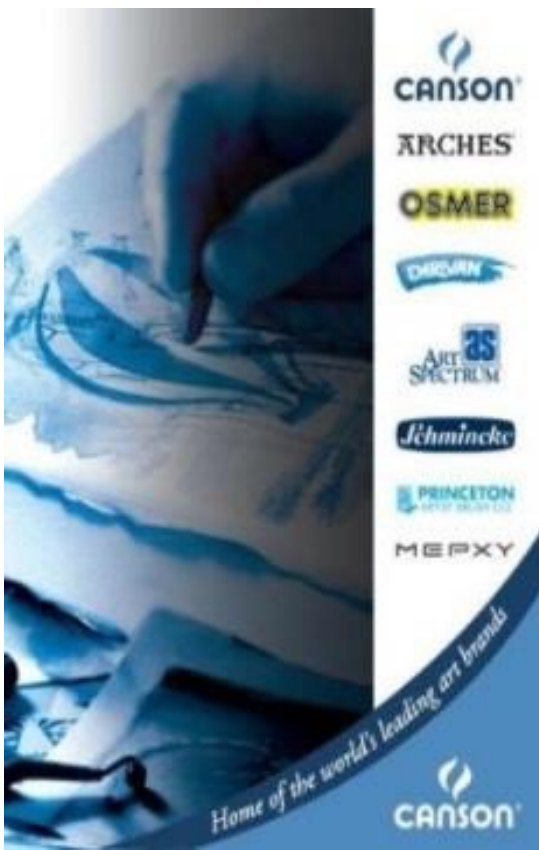
Date: Sunday 30th April

Time: 12.00pm to 4.00pm

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

Cost: Members: \$100 and Non Member \$125





Donald Art & Photography Show 2023

Contribute to promoting art in regional Victoria and encourage artists both young and experienced to exhibit their art and to give an opportunity for their sale. The total prize pool is \$4,000. **Entires Close 6 April 2023**

For conditions of entry, prizes and details please go to:

<https://donaldlearninggroup.com.au/events>

Entry forms can be downloaded from their Facebook page or requested from donaldlearninggroupinc@inet.net.au

Any enquiries to should be directed to Donald Art Show

Charmaine Delaney: Ph 03 54971707

Alison McEwen: M 0407313648

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

E: simone@atriarealestate.com.au

P: 0403 857 266

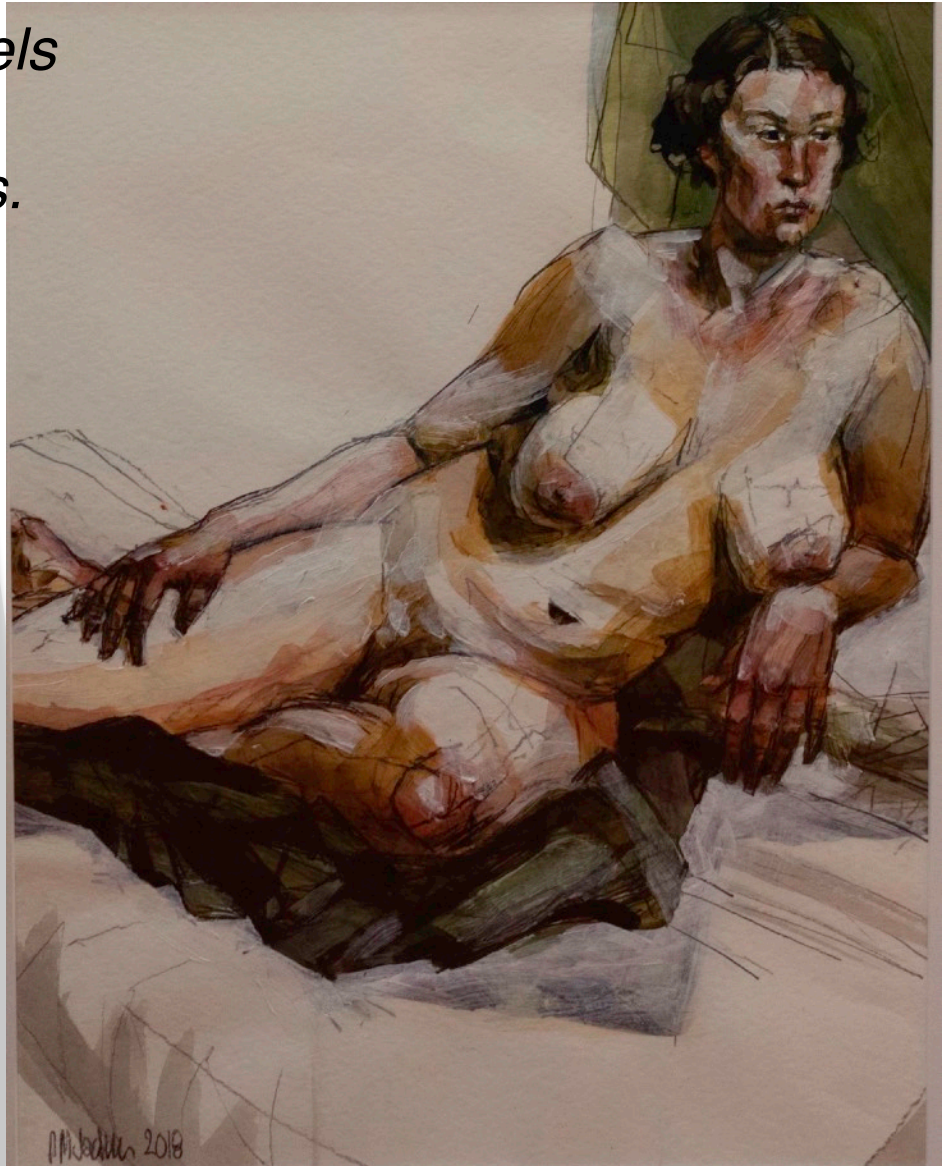
A: 407 Bay St, Brighton 3186

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*Tuesday 4:00 - 7:00 (Contact **Roz**: 0413 918 486)*

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

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



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2023 Committee

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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 Term 2
Monday April 24th - Friday June 23

BAS Annual Exhibition
Thursday July 13th - Tuesday August
1st

brightonartsociety.com.au