

# panorama



Official Newsletter of Brighton Art Society Inc.

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## FROM THE PRESIDENT

*Dear BAS members,*

As many of us are aware, the range of classes and activities offered at BAS, is significantly less than in the pre-lockdown period. It has been a very disruptive time, but the Committee is looking at options for re-building in 2023 and as a result, has put out a request for “expressions of interest” from artists to engage in a range of activities, including classes, workshops and demonstrations starting next year. A copy of this document can be seen via the link on the BAS website homepage.

It must be stressed however, that any new things we take on, are dependant on finding new people willing to assist in administering them. Inside this edition, is some expanded information focusing on Artist Demonstrations. These have been popular in the past and could be a good point for rejuvenation. If you feel you could contribute to their re-establishment, please respond as indicated.

It is essential that some new general Committee members are found for next year. Ideally, if you would like to help with new activities, the best place to do this from is by joining the Committee. Our ANNUAL GENERAL MEETING will be held this year, on Sunday 20th November at 1:00pm and this is when the new Committee is elected. You will find a nomination form in this edition. Please speak to me or any of the Committee members if you need more information or assistance.

**LYNTON DAEHLI**

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# HOME AND AWAY

**T**wo interesting exhibitions are currently on display. One is local and within easy reach of Bayside, but with only a short time remaining before its close on October 16. The second will continue until February 2023, but requires a trip to the National Gallery in Canberra, so will take more determination to visit.

The annual Archibald portrait prize, which begins its life each year at the Art Gallery of NSW, where it originates and the winner is selected, then travels to Victoria to be installed at changing locations. This year it is on display at Bunjil Place - Narre Warren in the south-eastern suburbs of Melbourne. The gallery space is part of an extensive local government complex in the City of Casey and is an interesting venue to visit in itself.

Although the gallery space is of a modest scale, its irregular layout is well suited to this show and allows for a variety of display options for the diverse sizes and styles of the selected pictures. The Archibald always includes a mix of work, from intense and delicate miniatures to the large, colourful and boldly painted, so if a gallery space offers choices that include larger more open spaces, to quieter more intimate corners, this is valuable for curators in the presentation of the work. The Bunjil Place gallery meets this need.

The choice of works to be included and in particular, the selection of the winner is invariably contentious and this year is no exception. However, there are always things of interest, particularly for those of us who enjoy portrait painting. I have selected just a few works for more detailed consideration.



LEWIS MILLER -  
Deborah Conway

**Lewis Miller** has been an Archibald finalist on multiple occasions and was the winner of the prize in 1998. This year he was selected with his portrait of singer-songwriter Deborah Conway. He says he painted the work at the request of the sitter, but stipulated that he would only undertake it if it could be painted solely from live sittings. In the performer's busy schedule, this limited sitting time and may explain much about the painting's final appearance.

Lewis Miller is a fine craftsman. His drawing skill and knowledge of the human figure is consummate and his use of oil paint always luscious. The sitter is located centrally in the format and assumes a stable symmetrical posture astride a green plastic milk crate. Her hands are centrally positioned. Almost all the developed paint work is confined to this lower section. Aside from the head and neck, the upper two thirds of the canvas is raw, with the shirt only cursorily rushed in. Though it may lack some of the painterly beauty we usually find in Miller's work, it is an authoritative portrayal.



WENDY SHARPE -  
Self Portrait With  
Ghosts

**Wendy Sharpe** will be familiar from previous Archibald prizes. She won in 1996 with a different self-portrait. The attached description with the present painting notes a family line of mysticism and psychics which informed the subject choice. Be that as it may, this small painting (perhaps 30cm in width) works well. While loose and painterly in style, the capturing of her image is assured. The colour choice, as often with this artist, offers surprises. Whilst the face and hands are largely rendered in naturalistic tone-colours, the intense blues in the shadow areas are enlivening and in this case, compliment the painting's theme.



ANN CAPE - Walking a Tightrope

This portrait by **Ann Cape** is of the artist Euan Macleod, who is himself a previous winner of the Archibald prize. It is close to life-size, confidently handled and was a favourite for me amongst the works on display. The paint handling is assured and unlabored. The attached description, metaphorically equates the painting's title to the activity of painting itself, with the literal tightrope shown as a faint orange line running behind the sitter at waist height. This line's inclination, compliments the asymmetrical placement of the sitter.

I have written previously about the expressive value of placement in portraiture and I think this picture is a good example of its power. There is a sense of instability in the sitter's positioning. I like the decision the place the knotted hands, which are the lightest toned element, close to the base of the format, whilst the head has greater clearance from the top. There is however, a small unexplained bar of a warm light tone centred above the head, which is compositionally powerful.

The overall palette is restrained. Beside the flesh tones, we have only the grey/black variations, (filling the background and intensifying in the tee-shirt) and the mustardy trousers. Looming in the background are two shadowy figures walking the tightrope. These allude to the ominous figures which are commonly found in Macleod's own paintings.



CRESSIDA CAMPBELL - Still-life With Dragonfly - 2016

The NGA in Canberra, is presently holding a survey exhibition of the work of Sydney based artist **Cressida Campbell**, covering almost forty years of the artist's practice. I had previously seen reproductions of her work, but not any actual examples and certainly had no understanding of her distinctive technique. Campbell studied art at East Sydney Tech in the 1970s and at that time was exposed to the technique of Japanese woodblock printing. In 1985, she received a scholarship to study at a printmaking workshop in Japan, thus furthering her connection with this medium.

The works in the present exhibition are described as either: Woodblock Paintings, or as: Unique Woodblock Prints. Although they owe much to the tradition, they do not strictly follow it. Campbell's process is to begin each work with a plywood block, onto which she draws the chosen image in pencil. She then proceeds to carve the image as would be done for printmaking, but once the carving is complete, rather than taking a conventional print, she proceeds to meticulously paint the block using watercolours to arrive at the finished work. The carved surface, in fact just provides a framework to complete the paint application upon.

Subsequently, once the paint has fully dried, she sprays the surface to dampen it and places a single sheet of damp paper over the block and rolls across it using a printer's roller with sufficient pressure to duplicate the painted image. The process however, does not damage or remove the paint from the original surface. The result is two mirrored images. In the above illustration, the left hand image is the original block and on the right is the printed duplicate.

I'm not totally certain of the purpose behind producing the duplicate and preferred to give my attention to examining the aesthetic qualities of the images themselves. These are many, whether we are looking at the initial block or the replication. Sometimes both are displayed, sometimes just one or the other.

The strength of design and composition displayed in all the works is prominent. Although all include identifiable objects, with still-life and interior scenes being frequent, the placement of these objects and the considered framing within the picture boundaries, is always judicious and elegant. In common with traditional woodblock prints, there is a flattening in the representation of space.



This image of bougainvillea stems, standing in a glass carafe on an embroidered cloth surface, is a bold example of her design interests and priorities. The capturing of all the picture's elements and materials is assured and given equal weight. That the detail of the cloth is as ornamental and assertive as the crimson bracts which give the picture its title is decoratively bold. The choice to position the bracts around the boundary where they are quickly cropped from view, leaving us to grapple with the lively detail of the cloth is engaging. The glass carafe is concisely rendered, but in a sense, there is no "focal point". Certainly not one that sits comfortably within the picture boundaries and for me this gives it an intriguing unease. We have no choice but to lose ourselves in the sumptuous surface.

CRESSIDA CAMPBELL - Bougainvillea- 2003

There are a number of large elaborate capturings of domestic interiors, including some from the house of the painter Margaret Olley. Many of us will have seen photographs of Olley's colourful Paddington house, crammed with the objects and furnishings which populate *her* paintings. Apparently Campbell knew Olley well and the latter became an important mentor and supporter, purchasing and ultimately bequeathing several of Campbell's paintings to major public collections.

Again here we see the equal attention to detail given to all parts of the image. Our eye can come to rest at any point to explore its intricate detail. Again also we see the flattening of spatial representation characteristic of traditional woodblock prints.



CRESSIDA CAMPBELL - Interior



Amongst the works on display, are some beautiful and diverse landscapes. Both urban and non-urban in character. This image, presumably captured, looking out from the first floor window of an inner city terrace house, gives only limited information about the interior. A bowl and jug rest on a small pedestal table, identifying the internal space and the open door, frames the vista and allows our eye to travel across the iron-laced verandah through tree trunks and into the streetscape beyond. Again, all the picture's elements are given equal attention. Campbell takes as much delight in articulating the iron lacework as she does in capturing the detailed peelings of the tree bark. Tone and colour are carefully selected and balanced within the tall format.

I would encourage anyone with occasion to visit Canberra in the coming months to include a visit in your itinerary. For those who can't make it, there is online material available, including some good videos demonstrating her technique, including a short video available on ABC iview entitled: Cressida Campbell, Life & Art, which features some reflections by Margaret Olley.

**LYNTON DAEHLI**

### ***VALE- BARBARA ALLEN***

With sadness we note the death on October 3rd of long-time BAS member Barbara Allen. Barbara and husband Fred, both former Presidents of the Society, have participated and contributed enormously, in all aspects of BAS activities over the many years of their involvement with the group. Although they had stepped back during the recent Covid lockdown period, their lively presence at the studio continued to be felt by many of us, even in their absence and we looked forward to their return. Our heartfelt condolences go to Fred and all their family.

**BRIGHTON ART SOCIETY INCORPORATED**

**TO BE HELD AT THE BRIGHTON ART SOCIETY STUDIO  
Cnr. WILSON and CARPENTER STREETS BRIGHTON  
At 1 pm on Sunday 20th November 2022**

- At the AGM we will be electing a President, Vice President, Secretary (Public Officer), Treasurer, Auditor, and up to seven members of the Committee.
- Nominations are required to be in writing on standard nomination form
- They must be signed by two members and require the written consent of the candidate
  
- Nomination form is below.
- Completed forms should be returned to the Secretary by not less than thirty minutes before the meeting.

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**BRIGHTON ART SOCIETY INCORPORATED ACN 141 04G  
Annual Elections November 20th 2022**

We 1. ....

2. ....

Nominate .....for the position of.....

I hereby accept the above nomination .....

Date .....



# Hello Brighton Art Society Members

The Committee is working towards the revival of Brighton Art Society activities for 2023. You will see in newsletter nomination forms to join the committee and we welcome new and past committee members to the committee for 2023.

Alternatively if you would like to contribute to the cultural activities of the society but being on a committee is not your cup of tea as they say, we have lots of opportunities for you to be involved.

We are seeking assistance from 6 to 10 members to deliver 4 x Sunday Demonstrations between 1.00pm to 4.30pm in 2023. This will involve:

- 1. Liaising with the artist pre demonstration*
- 2. Unlocking of the door*
- 3. Setting up chairs*
- 4. Pre purchase and then arrange the tea and cakes on the day,*
- 5. Checking tickets or taking payment at the door*
- 6. Thanking the Artist and co-ordinating the pack up at the end of the demonstration.*

We are hoping for a small team of members to work together to support this program, as inevitably there may be some unavailability from team members from time to time and supporting each other enables everyone to enjoy these activities as well as contribute to the society's social life.

Please email [brightonartsociety@icloud.com](mailto:brightonartsociety@icloud.com) if you are able to assist deliver this program.

We look forward to hearing from you.

**BAS Committee**

INVITATION TO ATTEND



# FIRST IMAGES

## Eddie Moses: The First Solo Exhibition

**WHERE:** Residents Gallery - Montsalvat, 7 Hillcrest Avenue, Eltham, Vic

**WHEN:** Starts Thursday 6th October, ending Sunday 30th October

**OPENING:** 2pm - 4pm, Sunday 16th October

All welcome to meet the artist, complimentary finger food, drinks at bar prices

**Gallery hours:** Thursday to Sunday (10am to 4pm)

montsalvat@montsalvat.com.au Ph: 03 9439 7712

Instagram: [eddiemoses\\_mr\\_kellys](https://www.instagram.com/eddiemoses_mr_kellys)

email [eddiemoses@inet.net.au](mailto:eddiemoses@inet.net.au)

### ***Bayside Local* exhibition – applications open**

Bayside City Council have opened applications to exhibit in *Bayside Local*.

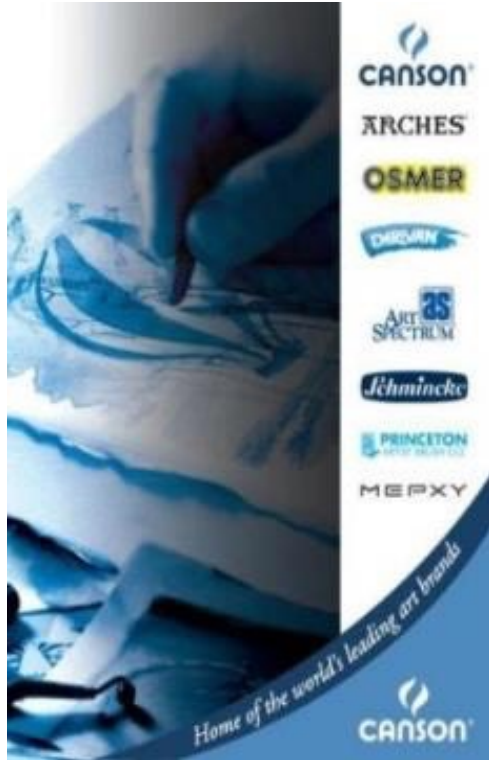
Held 28 January – 5 March 2023 at Bayside Gallery, this exhibition showcases the work of artists demonstrating a link to Bayside.

Applications close Friday 4 November 2022.

For further information and to apply visit: <https://bit.ly/3BBFJdn>



Bayside Local' 2022 installation view. Photograph by Mark Ashkanasy



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

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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.



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## 2022 Committee

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TREASURER	Tom Rowston
SECRETARY	Rosemary Marsh
ENROLMENTS & WEBSITE	Charmaine Cachia
DEMONSTRATIONS	Rod Edelsten
STUDIO MANAGER	Frank Schaefer
PANORAMA	Vladimir Tsyskin
COMMITTEE	Charly Savory

BAS OFFICE 9553 8506

## Dates to remember:

**DATES TO REMEMBER:**

**October 10 - December 9**  
BAS Term Four

[brightonartsociety.com.au](http://brightonartsociety.com.au)