

# panorama



Official Newsletter of Brighton Art Society Inc.

Issue  
382  
November

## **FROM THE PRESIDENT**

**Dear Members and Friends,**

I hope our final newsletter of the year finds you all well and looking forward to the festive season ahead. I am thankful for the year we have had. We have had a full year delivering classes, untutored groups, workshops, art demonstrations and of course our annual exhibition. In addition we have added quarterly Sunday afternoon high teas, a Monday untutored group, short courses and introductory classes which I am pleased to confirm will continue into 2024.

I am most proud of the sense of community that exists in the Society. Members have generously contributed to different aspects which enriches the experience for all participating. Every contribution is valued and appreciated, from helping set up and pack up events, bringing a plate, buying consumables, contributing to the library, newsletter, website, annual exhibition and supporting Committee members with initiatives.

Our Annual General Meeting will be held on Sunday 19 November at 1pm. This meeting will run for 40 minutes. For those who are interested in joining the Committee, nomination forms are available in the studio on the notice board. Please note all nominations are required to be submitted no later than 30 minutes prior to the AGM commencement, and can be submitted in the box on the notice board or given to a current Committee member.

Our Christmas High Tea is also on Sunday 19 November from 2pm to 5pm. Attendance at the AGM is not a prerequisite to attending our High Tea. The timing is to assist those who are already at the studio supporting the AGM process. Please let us know if you are attending the High Tea, by email [brightonartsociety@icloud.com](mailto:brightonartsociety@icloud.com). Additionally, any support you can provide by bringing a plate would be appreciated, but is not compulsory. As always we look forward to seeing you there. Everyone is welcome.

The 2023 Bayside Healthy Ageing Seniors Festival introductory classes which held in October were a great success. We ran 4 classes which promoted the Society and art participation to the wider community. Given its success we also ran a 5 week short course following in November for these participants which was well received.

2024 Term dates are in the newsletter, and memberships and class enrolments will be open from Monday 20 November. If you can, please enrol prior to the 15th of January.

The Committee and I wish you all a safe and joyous festive season and summer break. We look forward to seeing you over the coming weeks and in the New Year.

Kind regards

**Charmaine Cachia**  
**President**



# WATERCOLOUR COUNTRY: *The Art of Hermannsburg*

**T**he Hermannsburg Mission was established by Lutheran missionaries from Adelaide in 1877, near the Finke River at Ntaria /Hermannsburg, 126 kms west of Alice Springs,. The birth of Albert Namatjira was registered there in 1902. His parents had come from the region and were resident at the mission at that time.

Namatjira was perhaps the first indigenous artist to achieve widespread recognition amongst European Australians and certainly the first to do so by developing a European style of representation. The story of his life and art however, is richer and more engaging, than might at first be assumed.

An expansive exhibition of the work of the “Hermannsburg School”, has just opened at the NGV at Federation Square and rewards a visit. In preparation for writing this, I encountered a background story of which I had previously been unaware and which throws a rich, if sometimes melancholy light, on the life of this artist and the story of painting in Australia, including overlaps between the indigenous and European traditions.

Namatjira had shown artistic aptitude early in his life and was involved in the producing of “traditional” drawings of animals and hunting scenes at the mission. This was encouraged as a means of generating income from visiting tourists who were keen to have some travel souvenirs.

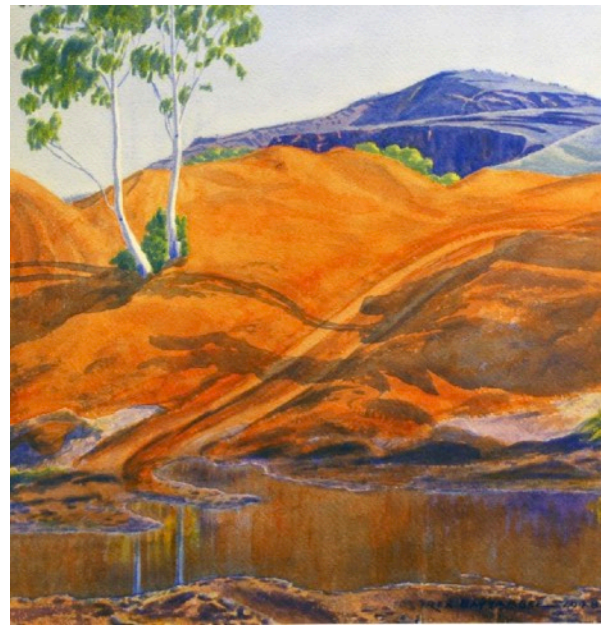
In 1932, Rex Battarbee, a Melbourne based artist, born in Warrnambool in 1893, made his first painting trip to the Hermannsburg region. Although as a painter his achievements are modest, Battarbee’s story is in itself interesting. Growing up on a farm near Tower Hill in western Victoria, he apparently had some interaction in his early life with indigenous people from the small population remaining there at that time. He enlisted in the AIF during WW1 and was seriously injured in France in 1917, which necessitated many years of subsequent medical rehabilitation. He suffered lifelong paralysis in his left arm.

On return to Australia, Battarbee endured chronic pain from his injuries and undoubtedly also psychological injury, which made the adjustment to civilian life difficult. He was unable to participate in farm work on the family property and having begun to follow his interest in painting during his hospital rehabilitation, he enrolled in The Commercial Art School in Melbourne in the early 1920s, following which he pursued a career as a commercial artist.

In 1927, along with his friend John Gardner, another artist whom Battarbee knew from his art school days, he purchased a second hand Model-T Ford, converted to function as a caravan and the two set off on the first of several painting journeys to remote Australia, this first trip lasting more than a year. It was in this vehicle that he arrived for his initial visit to Hermannsburg in 1932. The intrepid nature of driving across remote Australia at the time and in such a vehicle should not be underestimated.

Battarbee might have met Namatjira on this first trip, but in any case, he visited again in 1934 and on a subsequent visit in 1936, he requested Namatjira accompany him as his “cameleer” on an eight week painting expedition through the region. There is archival film footage of both the Model-T vehicle and the preparation for the camel trip, included in a video screened as part of the present exhibition.

Namatjira assisted Battarbee with the practicalities of his painting on the trip and it seems that there was a genuine shared affection between the two men. At some point, Albert asked if he could have some instruction in the watercolour technique and Battarbee willingly gave it. He is documented as saying that he thought Namatjira showed great facility and had an excellent understanding of composition. Interestingly, Namatjira also asked Battarbee how much he was able to sell his pictures for and the reply of five guineas each was alluring and in stark contrast to the meagre income stream Namatjira had at the time.



REX BATTARBEE - Sandhill and Hermannsburg



Albert Namatjira & Rex Battarbee

In the following years, Battarbee was a valuable support in the development of Namatjira's wider success, assisting him to gain exhibitions in Melbourne, Sydney and Adelaide. These exhibitions were well received and sales of the work were high. It should be remembered that at the time, the policy of assimilation remained officially sanctioned and seeing an aboriginal artist successfully adapting to a more European form of expression was a confirmation of the soundness of this policy. In addition, opening a window onto remote Australia in such a colourful, decorative and engaging way, was exciting for city dwellers, most of whom would have had no firsthand experience of it.

In one of the information panels at the current exhibition, there is a quote from Albert Namatjira. It reads: “You know, before I was an artist, all I ever saw were the tracks on the ground. We didn't have time to look up at all. The tracks were our life, eyes down all the time. But now I see the beauty and it's changed my life completely”. I find this profoundly revealing. It is often observed, when we look at indigenous art from the period later in the C20th following Namatjira, such as the so called “dot style” pictures, there is often a sense of them incorporating an aerial perspective. I can remember myself many years ago, flying over central Australia in the late afternoon, when shadows cast on the landscape's contours by the falling sun, generated a remarkable parallel with indigenous imagery.

The question of how these artists understood this perspective, when they would rarely if ever, have had the opportunity to fly over the landscape, was pressing. Namatjira's observation above, provides a revealing clue here. The relationship with landscape and “country” that is often cited in aboriginal narratives, is enmeshed in traditional life, with moving repeatedly on foot, through the landscape, looking predominantly downward and building a rich mental map of all the features and details of which the tracts of land comprise. It is a fundamentally different way of looking at and appraising land from that of the European tradition. Namatjira said, he needed to learn to look at the landscape *horizontally*.

The current exhibition is based on the bequest of former NGV trustee, the late Darvell M Hutchison. Seventy-seven of the one hundred works displayed are from this bequest. As the exhibition title indicates, the works are from Hermannsburg, but they are not solely works of Namatjira. In fact several of his children (and grandchildren) followed in the tradition he had founded and there were also some other families from Hermannsburg who worked in and developed the style. This adds to the exhibition's interest. There are some more recent works which make reference to contemporary subject matter, though these are perhaps fortunately, few in number.

Amongst the works produced by others of the tradition, who were working during Namatjira's lifetime, there is a satisfying variety. The paintings may look superficially similar, but closer observation reveals variations of skill within the medium and individual variety of approach to the subject matter of landscape. The pictures are rarely strictly naturalistic, the colour and form often being heightened for expression. Some of the paintings however, I found, bordering on the fantastic. Let's take a closer look at a few of them!



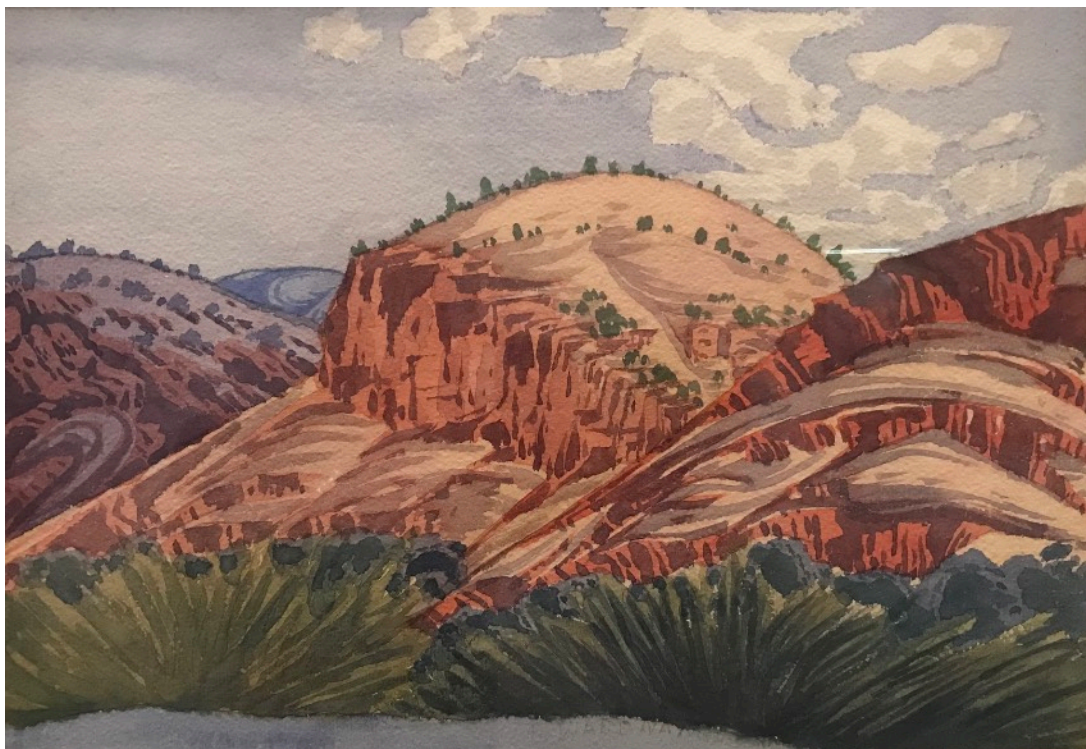
ALBERT NAMATJIRA - Finke River bed -

This simple image by Albert Namatjira from the 1950s, is a beautiful and refined example of watercolour technique. The laying down of the sky is clean, fresh and shows an assured gradation of tone from the upper to lower zones. The detail in the tree trunk is intricate and delicately rendered. The capturing of reflections in the watercourse is seductive and the control of spatial recession assured.

This picture by Namatjira's son Enos, also from the 1950s, is more stylised. However, the strong upward thrust of the main ridge-line, contrasted with the deep repeated furrowing below it, is decoratively powerful. The gentle upward sweep of the tree-line crossing the painting's centre, combined with the contrast of the sombre blue and reds above it and the warmer lighter yellow pastures below, produce a dynamic and masterfully controlled composition.



ENOS NAMATJIRA - Untitled - 1950s



EWALD NAMATJIRA - Untitled - 1950

This painting by son, Ewald Namatjira, captures a close up view of three contrasting adjacent hill-crests. It has a delightful, rhythmic dynamism. I also enjoyed its eschewing of the familiar foreground tree to evoke depth. Our attention can simply dwell on the beauty of the hills and escarpments.



Otto Pareroultja, was twelve years younger than Namatjira, and belonged to one of the other important artistic families at Hermannsburg. Several of his pictures are included in the exhibition, but I selected this one as a good example of his rather more fantastic vision. The repetitious horizontal shadows on the tree-trunk, would suggest something more symbolic or decorative, than naturalistic and the colourful ranges are almost meringue-like.

OTTO PAREROULTJA - Ghost gum, James Ranges - 1955



ALBERT NAMATJIRA - Ghost gum, McDonnell Ranges - 1945

This 1945 Albert Namatjira painting is masterful. It's composition is dynamic and refreshing, it's colour palette, rich and various. A delight to behold!

# RODNEY EDELSTEN

## EXHIBITION

THURS DEC 7: 10.00am - 4.00pm

FRI DEC 8: 10.00am - 4.00pm

SAT DEC 9: 1.00pm - 4.00pm

MON DEC 11: 10.00am - 4.00pm

TUE DEC 12: 10.00am - 4.00pm



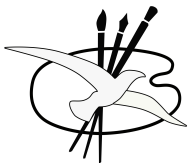
**GALLERY: 26 ADVANTAGE**

26 Advantage Road, Highett, 3190

**RODNEY M: 0488 344 889**

# ANNUAL GENERAL MEETING BRIGHTON ART SOCIETY INCORPORATED

TO BE HELD AT THE BRIGHTON ART SOCIETY STUDIO  
Cnr. WILSON and CARPENTER STREETS BRIGHTON  
At 1pm on Sunday 19th November 2023



## Brighton Art Society Inc

Term 1 Starts 29 January 2024 - Bookings Open 20 November 2023

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	<b>Untutored Group</b> Conv - Eddie Moses 9.30 - 12.00		<b>Class</b> Drawing & Water Mixed Media Painting Meg Abrecht 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	<b>Short Course</b> Portraiture - 4 Weeks 3 to 24 February Michelle Zucolo 10.30 - 1.00	
10.00 am							
10.30 am							
11.00 am							
11.30 am							
12.00 pm							
12.30 pm							
1.00 pm							
1.30 pm				<b>Untutored Group</b> <b>Life Drawing &amp; Painting</b> Conv - Linda Campbell 1.30 - 3.30		<b>Untutored Group</b> <b>Portrait Painting &amp; Drawing</b> Conv - Ann Black 2.00 - 4.00	
2.00 pm							
2.30 pm							
3.00 pm							
3.30 pm		<b>Untutored Group</b> <b>Life Drawing &amp; Painting</b> Conv - Roz McQuillian 3.30 - 6.30					
4.00 pm							
4.30 pm					<b>Untutored Group</b> <b>Portrait Painting &amp; Drawing</b> Conv - Rod Edelsten 4.00 to 7.00		
5.00 pm							
5.30 pm							
6.00 pm							
6.30 pm							
7.00 pm							
7.30 pm	<b>Untutored Group</b> <b>Life Drawing</b> Conv - Lyn Stephen 7.30 to 9.30	<b>Class</b> Acrylic Painting 7.00 - 9.00	<b>Class</b> Oils and other Media Elizabeth Paszko 7.00 - 9.00				
8.00 pm							
8.30 pm							
9.00 pm							
9.30 pm	Refer to <a href="http://www.brightonartsociety.com.au">www.brightonartsociety.com.au</a> for Untutored Group start dates as these may vary from term dates.						

# Brighton Art Society

## Christmas High Tea

Sunday 19 November  
2pm to 5pm

RSVP by  
Friday 17 November

via email  
[brightonartsociety@icloud.com](mailto:brightonartsociety@icloud.com)

Alternatively please write your name on the list located on the notice board in the Studio.

Bringing a plate is appreciated but optional.

Seeing you there!





**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

# 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.**

**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  
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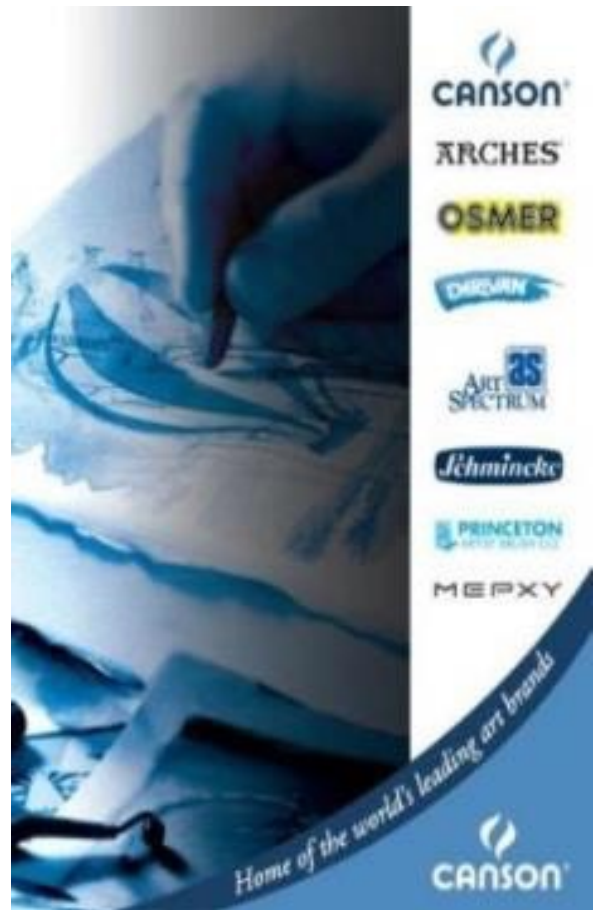



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2023 EDITION

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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

BAS AGM Sunday 19 November - 1pm  
Christmas High Tea to follow at 2pm

Email your contributions to:  
[brightonartsociety@icloud.com](mailto:brightonartsociety@icloud.com)