

panorama



Official Newsletter of Brighton Art Society Inc.

Issue
363
March

FROM THE PRESIDENT

Dear BAS members,

We are settling back into a range of our regular activities at the studio. All the untutored groups are now up and running again. These groups are focused on working from a live model, some with the nude, others with portrait or costume sittings. Details about the times, focus and who to contact, are on the BAS website under the "Groups" heading. Fees are modest and are set only to cover the cost of the model. Have a look and get in touch with the listed convenor if you are interested. Some spaces are usually available.

A prerequisite for participating in activities at BAS, is that you are a financial member for the current year. Although we operate on a not-for-profit basis, we do incur considerable overhead costs to keep running. Rent, utilities, insurance and regular cleaning costs soon add up and Annual Membership subscriptions make a contribution toward these expenses, so it is important if you are participating, that you ensure you are a current paid member. Membership subscription is made via the BAS Website.

LYNTON DAEHLI

brightonartsociety.com.au



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HIGHLIGHTS FROM THE BAYSIDE COLLECTION

The Bayside City Council has over the years, been building a collection of artworks, with a focus on works having either a thematic connection to the Bayside area, or produced by artists with a connection to the locale.



ARTHUR BOYD - Port Phillip Bay evening

Arthur Boyd was one of the most successful and well known Australian artists of his generation. He came from an extensive family of artists and lived in Beaumaris for several years in the later 1950s. The painting titled: "Port Phillip Bay evening", was painted in 1983 and was gifted to the Bayside Council just last year. It would not be considered a major work within his oeuvre, but is stylistically characteristic of his work of that period and has a quiet charm. The painting is divided into two equal horizontal bands, with the paint applied in simplified and steadily blended tone/colours. The fading daylight leaves the sea in sombre darkness. A couple of articulations suggest perhaps a boat and sandbar nearer to us. I find the collection of white impasto dots on the horizon alluring. They may be crudely applied, but persuasively evoke the distant illumination of the city.

Many of us will have looked in on, or perhaps even entered our work in, the Bayside Acquisitive Prize, which has been staged annually for some years now at the BACC Gallery. Some of the works on show were winners of the prize. The Council however, has also been acquiring work outside of the prize, over an extended period of time and these works comprise the majority on display here.

The current exhibition has a dual focus, with one space featuring an separate display of the work of Meredith Turnbull and the second space presenting the works selected from the Council collection. In mid 2021, an exhibition entitled "Portrait of Place", which included a number of works from the Council's collection, was staged at the Gallery. Some of the same works are also included in this show, however, this doesn't lessen the value of having another look. I have selected a few of the works for more detailed consideration.



CLARICE BECKETT - sunset across Beaumaris Bay

Clarice Beckett has become familiar and often exhibited in recent years. Of the three of her paintings included here, I found two to be particularly good examples of her work and spent some time reflecting on just what characterises their allure. Both are Beaumaris scenes.

The pictures are described as being: “oil on composition board”. This is a generic term and could refer to a number of different materials. I remain unsure just what this surface might be, however, a feature of this particular board that interests me, is the mottled texture of its surface. This inevitably has an effect on the way she applies the paint and contributes to the distinctive finished appearance. Perhaps the most characteristic quality of her painting, is the diffuse soft edged brushwork. In the Italian Renaissance, the evocative word “sfumato” was used for this technique, meaning literally “smoked” or “evaporated”. It is this consistent softness of edge that gives her paintings their powerful atmospheric quality.

On closer examination, it also becomes apparent that there is restraint in her tonal range. The darks never become intensely dark, nor the lights brilliantly bright. This also contributes to the atmospheric character. The paintings here are mercifully free of glass and it is an option to go right up close to them for inspection. Always a bonus.



CLARICE BECKETT - Cliff Path



CRAIG GOUGH - Half Moon Bay

Craig Gough is a painter who lived in Bayside during the 1970s and 80s. These days he apparently lives in Ravenswood in country Victoria. The exhibition includes two drawings and a large acrylic painting, clearly influenced by the Sandringham scenery near where he was living at the time he produced them. The accompanying information panel, states that he had moved from an abstract style toward a semi-representational style at the time and there is clearly identifiable subject matter in all three works. Sailing boats, fragments of jetty and a structure which is identifiable as a reference to the Sandringham foreshore bandstand, all make their appearance.

“Half Moon Bay” 1983, is a charcoal drawing, depicting a thick, energetically captured massing of boats to the left, gradually thinning to a lighter toned depiction of water to the right. The jetty can be discerned in the distance. The appeal for me is in the composition and the lively mark making used to capture the scene.



CRAIG GOUGH - Sandringham 20

This acrylic painting from the same year is large, perhaps 2.5 mtrs in width. Again there are the recognisable Sandringham subject elements and the same energetic mark making we see in the drawing, this time though, set down in paint. Confining the light toned area representing the water, to a small wedge at the centre top of the canvas is an interesting compositional choice. We can see too, that the colour palette doesn't extend far beyond the black and white of the drawing. The few limited patches of green, ochre and greyish blue though, are effective.



MILES EVERGOOD - Beumaris

Miles Evergood was born in 1871 and painted this picture of the Rickett's Point area in 1935, not long before his death. It is a work of modest scale and ambition, but has a rather delightful liveliness and use of colour. Echoing the blue of the sea and sky in the reflecting foreground water, adds compositional balance. The exhibition runs until May 1 and is well worth a visit.

LYNTON DAEHLI

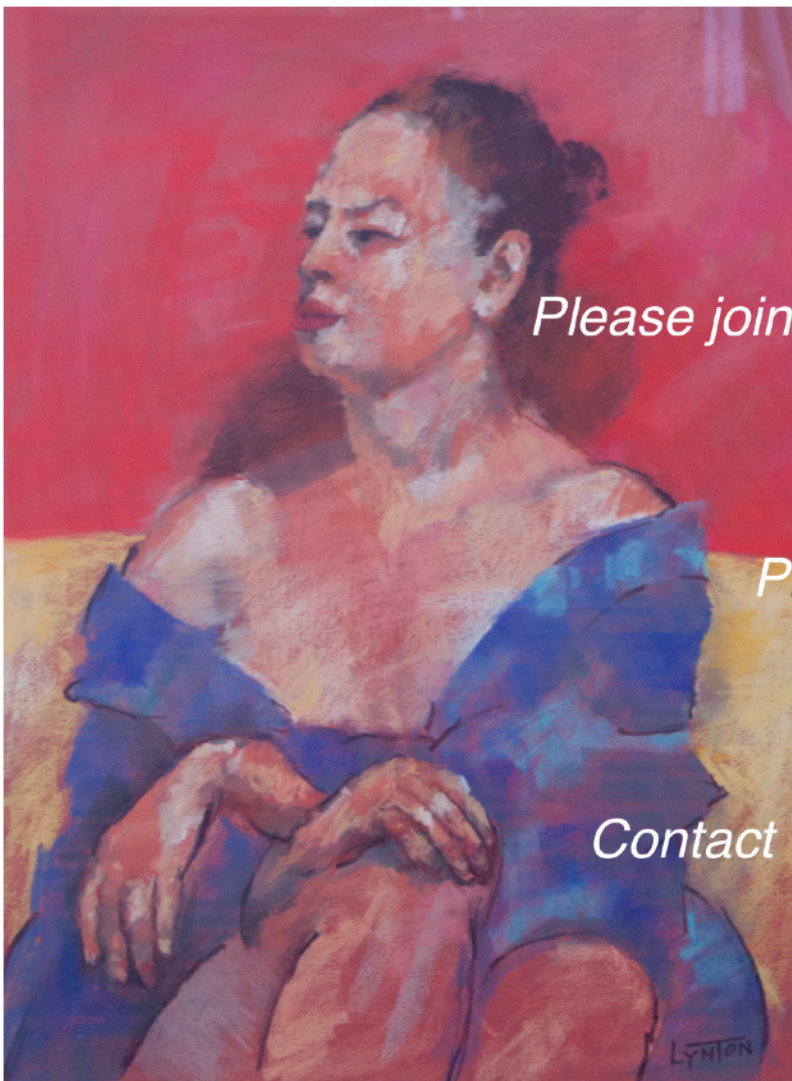
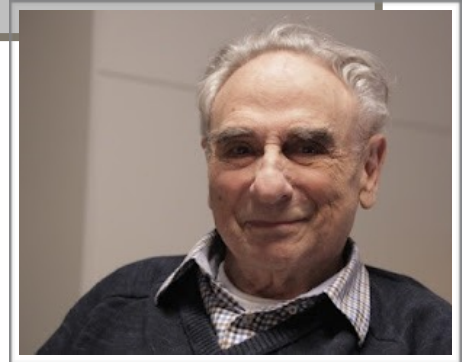
VALE - COLIN BENNETT

Colin Bennett, who was an active member of Brighton Art Society dating back to the mid 1990s, sadly died in February. Over the years, he attended many of our classes and groups and will be remembered fondly for his bright intellect and warm humour.

For many years, Colin, along with Bob Lewis, sponsored a prize at our annual exhibition. Although Colin himself worked in a realist mode, he felt it was important that we recognise a wider range of artistic practice and initiated an award for Abstract / Non-Realist Art.

Colin enjoyed and was skilled in the medium of pastel and two of his portraits of BAS Presidents in this medium, can be seen at the studio.

We extend our condolences to his family.



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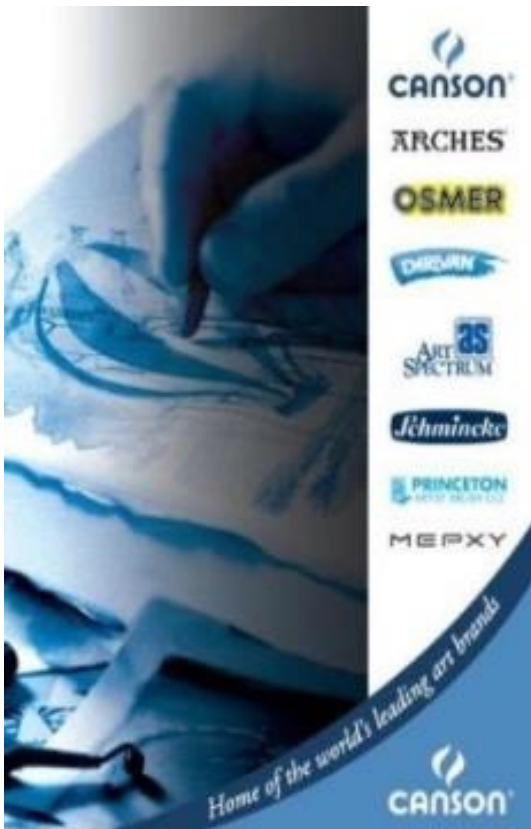
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BAS OFFICE 9553 8506

Dates to remember:

DATES TO REMEMBER:

7 February - 8 April 2022
BAS Term One

2 May - 1 July
BAS Term Two

February 2022
Saturday Portrait Group resumes