

panorama



Official Newsletter of Brighton Art Society Inc.

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May

FROM THE PRESIDENT

Dear BAS members,

As a semblance of the old normal returns, we can announce that we have restocked the tea and coffee supplies at the studio and members attending classes or sessions are welcome to use the kitchen again. Some may still prefer to bring their own cup, so please feel free to do so if you wish. The key to the supplies cupboard has been replaced on the hook behind the main entry door to the studio, where it was located in the past. The modest contribution of 20 cents toward the cost, remains unchanged and should be placed in the jar.

We are planning a workshop in August, with the experienced and popular artist: Ron Reynolds. This will be of interest for those who want to get away from the strict realist approach. More information can be found later in this edition. The date is still some way off, but have a look and if your curiosity is kindled, there is a TryBooking link at the base where bookings can be made.

LYNTON DAEHLI

brightonartsociety.com.au



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WHO ARE YOU - Australian Portraiture

Currently on display at the NGV Federation Square, is an expansive exhibition, which takes a wider look at the genre of Portraiture. The works on display come mainly from the NGV collection, but also included are some from the collection of the National Portrait Gallery in Canberra. The exhibition is eclectic, including painting, sculpture, and photography and covers a wide timeframe from the colonial period to the contemporary. Many of us at BAS are involved in portrait painting or have an interest in it and amongst the works on display, a wide range of tastes and interests is catered for.

Like many major art collections, limitations on space, mean that only a small percentage of the NGV's collection is on display at any one time. My recollection is that this is generally below 20%. Many works in the collection almost never come out of storage. One advantage of a focused exhibition such as this, is that it provides an opportunity to display works which may otherwise be rarely seen.

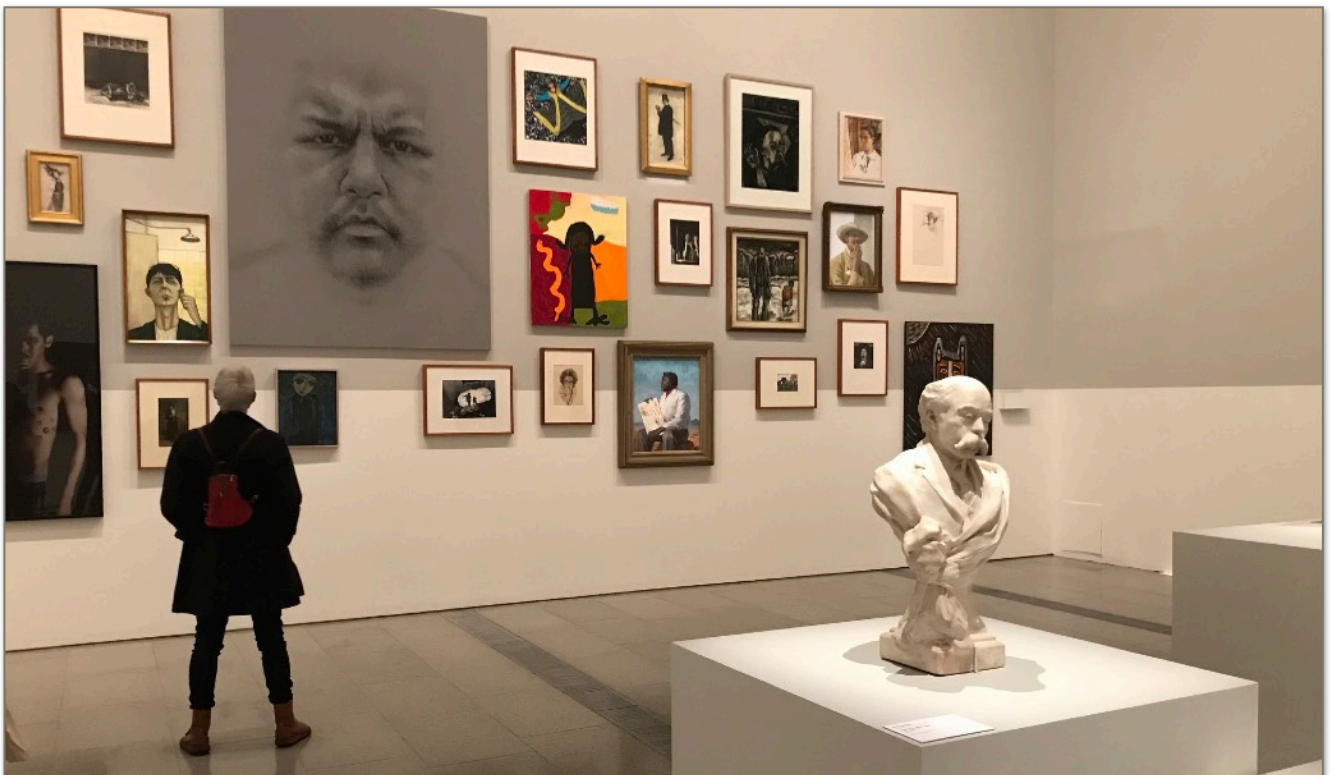


WILLIAM DOBELL - Helena Rubinstein

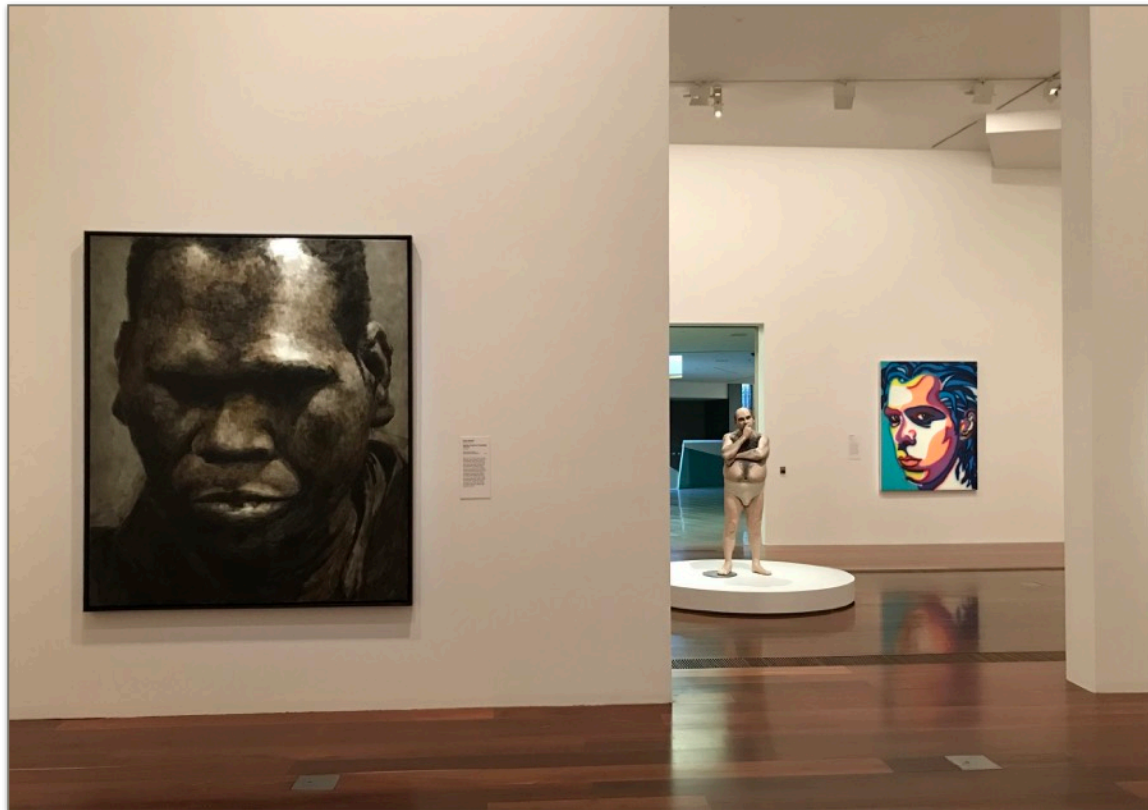
For many years, when the entire NGV collection was housed at the St Kilda Road venue, William Dobell's 1957 portrait of Helena Rubinstein was on display. I realised recently, that it was now many years since I had seen it, so it was a pleasure to find it on the wall again for the current show.

Polish born Rubinstein, began by selling face cream at the close of the C19th in country Victoria, where the essential ingredient of lanolin, was readily available from the Western district's extensive flocks of merino sheep. She went on to establish an international cosmetics empire, valued at in excess of \$60 million when she died in 1965. She also became an important patron of the arts and for many years, sponsored a travelling scholarship which was won by many prominent artists, including Charles Blackman and Brett Whiteley.

Dobell painted several portraits of Ms Rubinstein and this one from late in her life is certainly an assured and powerful example. The sitter fills out the format with aplomb and the display of jewellery and sumptuous fabric, leave us in no doubt that this is a figure of consequence. Close examination of the brushwork, reveals the energy and confidence with which Dobell has captured her. The palette is wisely restricted to combinations of red, black and cream, with a few turquoise accents amongst the jewels. The assurance and ease of technique Dobell displays here are a delight to see at close range.



The bringing together of works from different styles and times, can make for an engaging display and also prompts unexpected insights in us as viewers. The room pictured here, included sculptures from both the C19th and C20th and an elegantly arranged set of two dimensional works from different periods and artists.



Again here, we have a vista which brings together contrasting works in a satisfying way. Through the opening, we can see the life-sized semi-naturalistic sculpture by Peter Corlett titled: *The Connoisseur*, from 1984. The irony of the title, when combined with the fact that the chap stands before us in his underpants, draws a smile. To its right, is a large intensely coloured portrait by Howard Arkley, well known for his late C20th, fluorescent air-brushed pictures of Melbourne suburban houses.

The portrait seen to the left, is of the indigenous musician: Gurrumul Yunupingu. This painting by Guido Maestri, won the 2009 Archibald prize and normally hangs in the NPG in Canberra. It is well over life size and is a powerful image, built up with many progressively applied layers of transparent oil paint in a single colour.





AH XIAN - Dr John Yu

This glazed porcelain head by Chinese born artist: Ah Xian, is one of a group of contrasting and beautifully displayed sculptural pieces. The portrait is of former Australian of the Year: Dr John Yu, who observed on seeing the work, that he was reminded of his cultural heritage, not so much by the appearance of his face, as by the appearance of the small colourful figures climbing over the sculptural head. Apparently children clambering over public sculptures in China is a familiar sight.

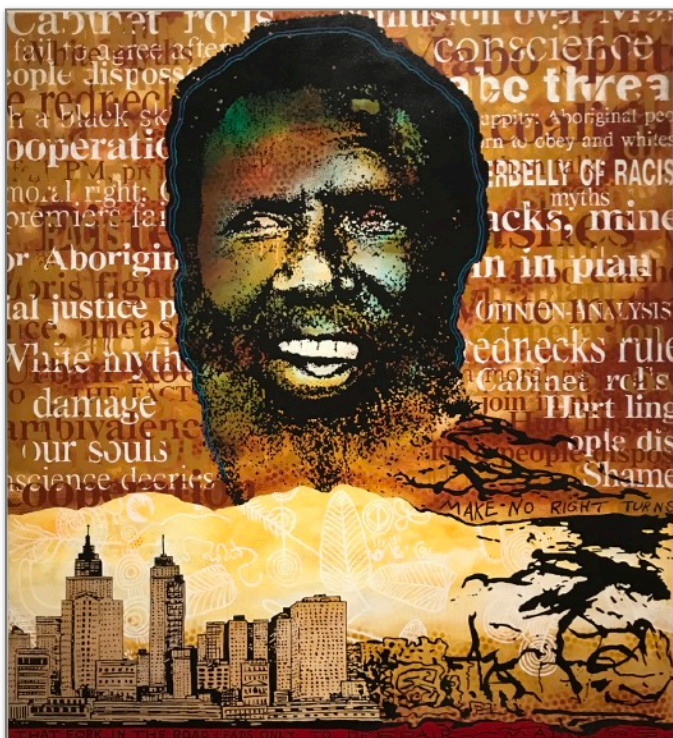
The contrast of scale between the life-sized portrait head and these small clothed figures, along with that of the bright colours against the monochrome traditional celadon colour of Dr Yu is elegant.

This portrait of his sister, titled: Jessie With Doll, painted by Hugh Ramsay in 1897, is a good example of pictures included in the show, often painted by well known artists, but not frequently displayed.

Hugh Ramsey was a skilled traditional tonal painter, who gained considerable professional success in what turned out to be a sadly short career. He died of tuberculosis at age twenty-nine. C19th paintings of this sort, can easily slip into sentimentality, but this is not indulged in here and the strength of the drawing and assured paint handling make it a satisfying inclusion in the exhibition.



HUGH RAMSAY - Jessie with doll



GORDON BENNETT - Eddie Mabo

This portrait of Eddie Mabo by the artist Gordon Bennett, was painted in 1996. Eddie Mabo became one of Australia's most significant historical figures, following his role in the overturning of the colonial doctrine of "terra nullius" and the establishment of indigenous land rights via the High Court, Mabo Case. The legal process was drawn out over a number of years and was extensively covered in the media. The artist has referenced this in his painting, by the inclusion of layerings of text and the capturing of the sitter's face with a technique that mimics the pixelation of print images. The combination of references across the picture's base to contemporary urban architecture, pushed up against traditional indigenous motifs, together with the choice of traditional ochre based colours, adds to the painting's narrative richness.

I have discussed here, but a small selection of the many works on display. The exhibition will continue until August and has much to recommend it.

Brighton Art Society

Freeing Your expression with Ron Reynolds

**Sunday 14th August 2022
10.30am till 3.30pm**

Ron has developed his realist style into a more contemporary abstract impressionist style. Ron usually paints in oil and other mediums. His work is completed in his studio from reductive sketch compositions. Ron brings a lot of energy to his artworks by employing line and colour.

Ron was born in SA and moved to Melbourne. He has been painting for 50 yrs & teaching for 40.

Awards

RSPCA 1995 & 97 Judges from NGV
Vic Art Soc- Artist of the year 1996
VAS Norman Kaye Medal 1997

In this workshop you will focus on landscape so sketch or photo of a chosen motif is required. Develop a method of identifying your initial response to your motif.
Copying vs creating & responding to motif.
2D/3D space.
Discriptive & non-discriptive colour.
Elements of distortion.

Book Now Online

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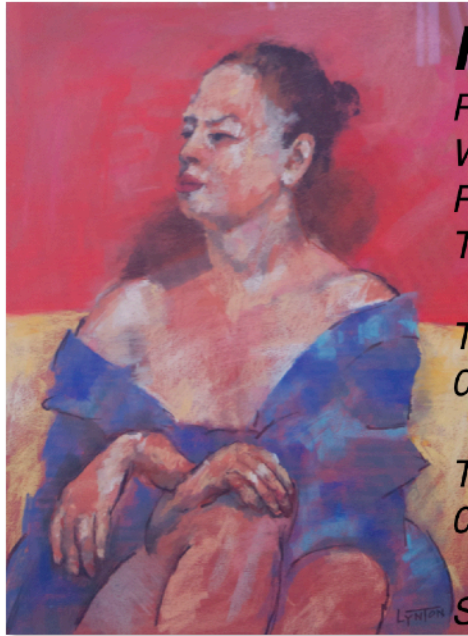
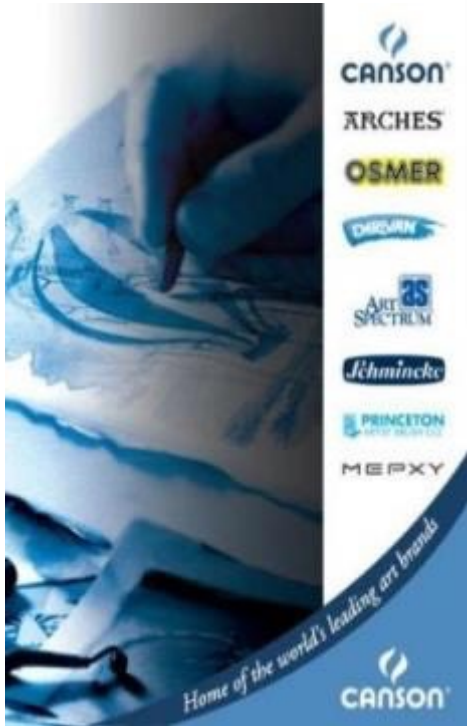
Cost: \$120- Members or \$135- Visitors

Venue: 1st Floor, Old Town Hall
Wilson Street, Brighton

Phone: (03) 9553 8506



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



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 0413 918 486)*

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

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



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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BAS OFFICE 9553 8506

Dates to remember:

DATES TO REMEMBER:

2 May - 1 July
BAS Term Two

Sunday August 17 - Ron Reynolds
Workshop