

panorama



Official Newsletter of Brighton Art Society Inc.

Issue
371
November

FROM THE PRESIDENT

Dear BAS members,

This will be the final edition of the newsletter for this year. It will also be the final column I will be writing as president as I will step down from the role at the AGM on November 20th.

After the disruptions of lockdown in 2020 and 2021, we made a tentative restart this year, though with fewer classes and activities than we were accustomed to prior to the pandemic. There have been a range of challenges, including a difficulty in finding replacement tutors for those who decided not to continue following the lockdowns and perhaps an ongoing reluctance amongst the membership to resume activities whilst health considerations remain, which meant that some things we did try, failed to attract sufficient interest.

The Committee is presently working on an expanded program for 2023 which we expect to announce soon, once the schedule and session times are clarified. In the interim, I wish everyone the best for the approaching holiday season, soon to be upon us.

LYNTON DAEHLI

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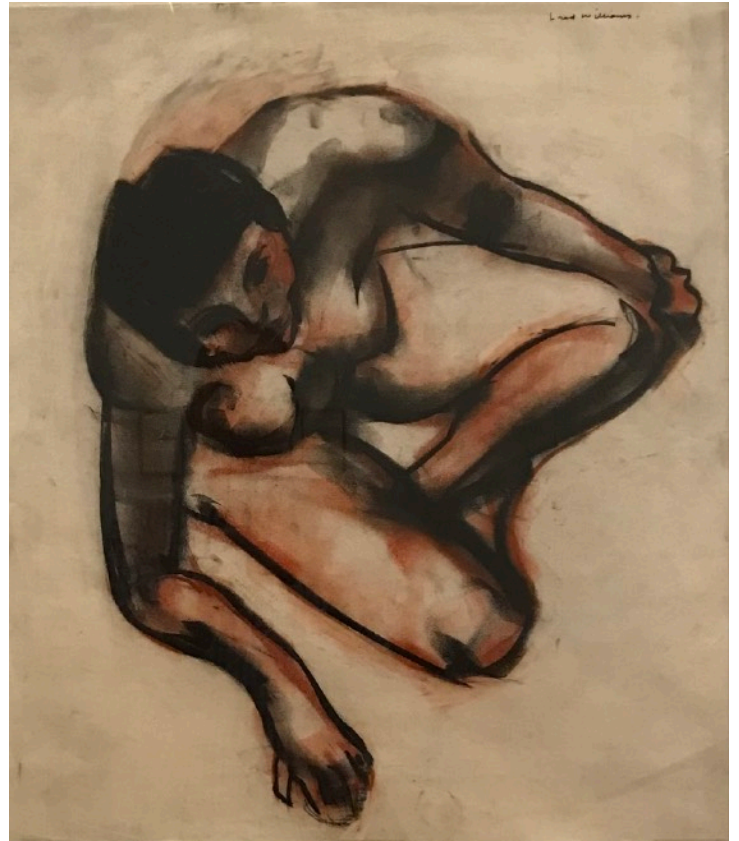


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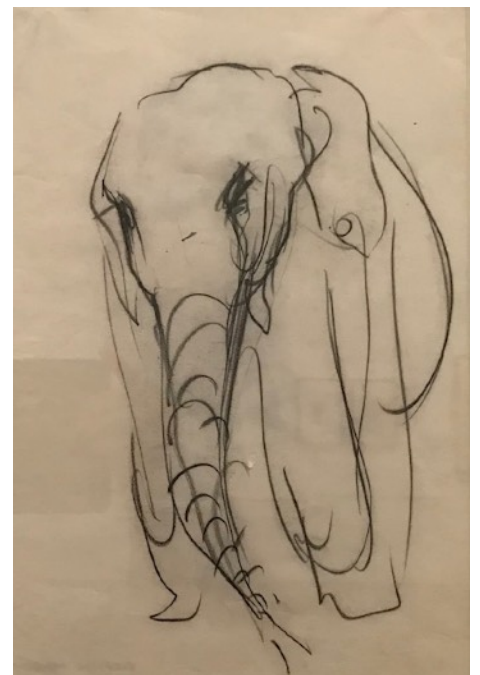
FRED WILLIAMS - THE LONDON DRAWINGS

Fred Williams (1927 - 1982) is best known for his abstracted landscape paintings. In fact he is one of the most celebrated Australian painters of the second half of the 20th, whose work, particularly from the late 1950s onwards, is seen to have fundamentally shifted the way we see and think about the Australian landscape. He generally worked in series and those related to Upwey and Lysterfield in the outer east of Melbourne and the You-Yangs and Werribee Gorge areas to the west of the city, firmly established his reputation and ensured that his work entered the collections of all the major State galleries, in addition to some prominent overseas collections such as the prestigious Museum of Modern Art in New York.

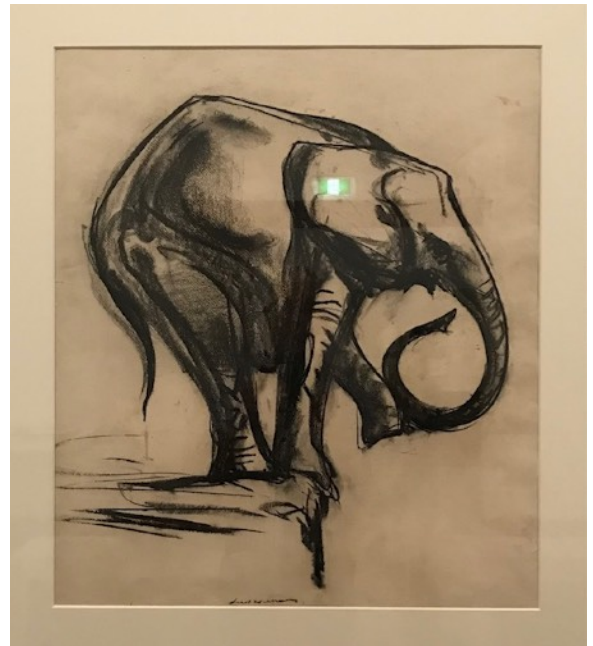
Presently on display at the NGV at Federation Square in Melbourne, is an expansive group of his early drawings. For many of us, this show will produce some unexpected and surprising insights into this artist. Williams resided in London between 1952 and 1956, in the early years of his career. He had studied at the National Gallery School in Melbourne prior to departing, but during his stay in London, whilst working during the day at a framing shop to support himself, he also studied part time at the Chelsea Polytechnic, attending life-drawing classes several evenings each week.



The drawings included in the present exhibition, are grouped under four main categories: Drawings from life; Zoo drawings: Scenes of London and Music hall series. Most of the works under the first heading, were produced during his sessions at the Chelsea school. His preferred drawing medium is a mix of black and red conté with occasional wash, a combination we can see effectively used in the image here. The angle from which the figure is viewed is an unusual one, obviously seen from above. The form is well understood and he achieves a satisfying visual solidity by the use of firm passages of tone within the contours of the form. Particularly the dark tones across the head and shoulders in this case.



I think my favourite group in the show, is those of the animals captured on his visits to London's Regents Park Zoo. The information panel states that more than 120 of these survive and there is a generous collection on display in this exhibition. Of necessity, even brief sketches need to be based partially on memory, as many are of animals in motion. Williams however, displays great sensitivity to the characteristic form and essence of each animal, even when these are drawn from an unfamiliar angle, as we see here in the two drawings of cheetahs, as well as the quick frontal elephant sketch.



This giraffe head shows a sensitive and economical capturing by the artist. The larger elephant image is more considered and it is suggested that it was a studio work developed from sketches. It shows the elephant poised on a pond edge, deliberating before stepping in. The feel for the animal's mass and the lyrical gesture of this brief moment are assured.



Something I would like to draw attention to, for those who do get to visit this show, is the elegant and considered design of the exhibition itself. The display is spread across four generous spaces and at a guess, there may be more than 200 works included. They are consistently framed and of equal size, so overcoming potential monotony has been a challenge for the curators. They have achieved this by using a mix of groupings, including some elaborate “salon hangs” comprising large groups of drawings. From time to time, grey panels have been painted on the otherwise white walls, with framed images placed in various configurations within and outside of these grey panels. Occasionally, some pictures are placed horizontally on platforms cantilevered from the walls. This kindles an association with specimen displays in older museums and adds a refreshing adjustment for viewers of the work in this display.



Williams apparently, was a regular attendee of London music halls during his time there, even though by the 1950s, these venues had become a faded echo of their C19th origins. The performers included jugglers; comedians; acrobats and musicians. However, members of the audience were also a source of interest and there was sufficient light for Williams to work on quick sketches and drawings. The first image here, shows four groupings of groups of audience members. The second image is of the action on stage. The composition of this latter image is fresh and economically drawn, again using his preferred combination of black and red conté. Although there is little detail, we can readily understand the confrontation of the two characters just to the left of centre and the curving away of the set into shadow at the right hand edge, where perhaps a third character looms.

The work will remain on display until late January, is free to enter and rewards a visit.

LYNTON DAEHLI

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.

BRIGHTON ART SOCIETY INCORPORATED ACN 141 04G

Annual Elections November 20th 2022

We 1.

2.

Nominatefor 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.*

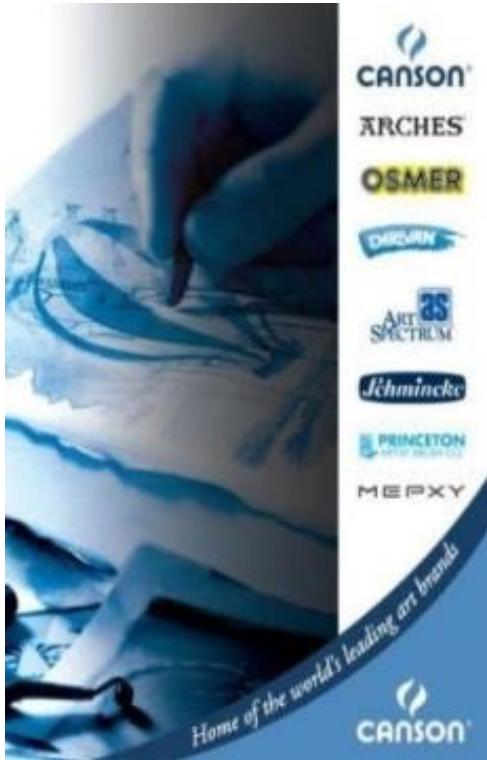
We are hoping for a small team of members to work together to support this program, as inevitably there may be some unavailability from team members from time to time and supporting each other enables everyone to enjoy these activities as well as contribute to the society's social life.

Please email brightonartsociety@icloud.com if you are able to assist deliver this program.

We look forward to hearing from you.

BAS Committee

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Simone Chin
Licensed Estate Agent and Auctioneer

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***Tuesday 3:30 - 6:30 (Contact **Roz:**
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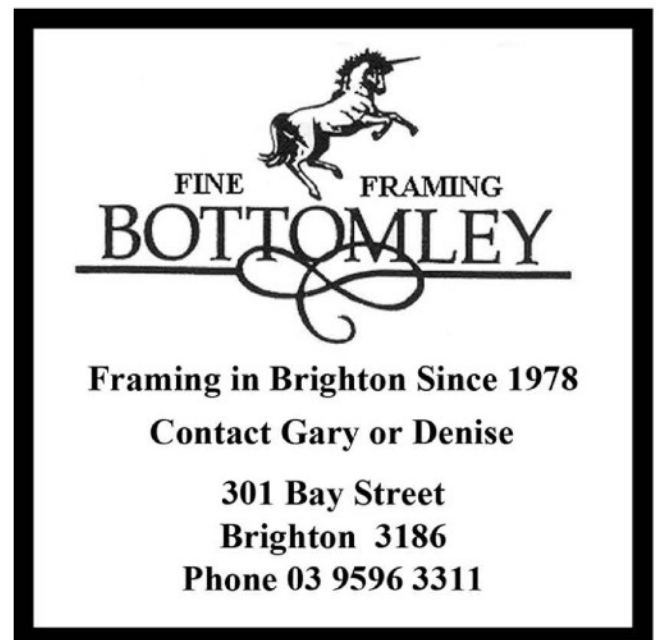
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2022 Committee

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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

AGM - Sunday November 20th
@ 1pm

brightonartsociety.com.au