



**THE VICTORIAN
ARTISTS SOCIETY**
EST 1870

THE QUARTERLY

APRIL - JUNE 2017 JOURNAL





**THE VICTORIAN
ARTISTS SOCIETY**
EST 1870

Patrons in Chief:

The Honourable Linda Dessau AM
Governor of Victoria
and his
Honour Judge Anthony Howard

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Kate Galea

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Newsletters 2017

The VAS Newsletter will be pleased to consider publication of or photographic contributions on subjects of general interest.

Contributions will be published on a strictly honorary basis and no payment will be made.

April - June 2017

Newsletter Editor

Kate Galea

All correspondence to: the V.A.S Office
430 Albert St. East Melbourne 3002.

The VAS Newsletter is printed through the Office of the Victorian Artists Society.

Opinions expressed herein are not necessarily those of the VAS Council.

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GIVEAWAYS! WE WANT TO HEAR FROM YOU!

We have signature coffee mugs and card packs to give away to the ten (10) most interesting answers to the following questions:

Why are you a member of VAS?

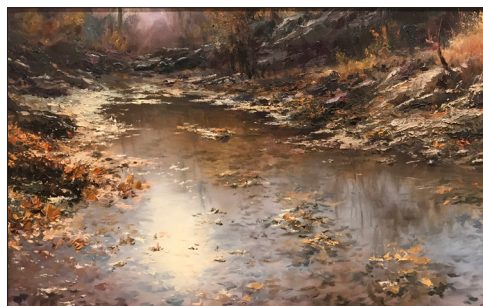
What do you love about the Society?

Write and tell us your favourite story about our building, people or events. It may be just a sentence, a paragraph or a whole essay! We will publish the winners in a forthcoming newsletter.

Send us an email or drop us a line, using the heading "Why I love the VAS" by 31 August 2017 to

The Manager, Victorian Artists Society, 430 Albert Street, East Melbourne 3002

manager@victorianartistsociety.com.au



Front Cover - Reflection by Faramarz Mokhtarpour - Winner Undine Award 2017



Through the Spotted Gums - Louise Foletta - Winter Winner



President's Message

Since we started our restoration program I have continually been moved by the number of people who have given their particular reason for the importance of the Victorian Artists Society and our building. However, over the past 150 years, the Society has continued to provide excellent opportunities for artists to develop their creative endeavours and have the satisfaction of exhibiting their work.

The fact that the Victorian Artists Society has operated, without interruption, since 1870 speaks volumes in itself.

As one long standing member said to me "The Society and its building have been at the forefront of artistic endeavour, not just in Melbourne, but throughout Australia since the early days of colonisation".

It is for this reason the Victorian Artists Society has a privileged position within the City of Melbourne today. It continues to provide an important resource to Melbourne's artistic community.

Our current program of targeting an increase in foot traffic from intercity, international and local visitors, has been very successful.

It became increasingly obvious to us that our wonderful building was in desperate need of some tender loving care.

Eighteen months after replacing the roof, we are absolutely delighted with overall progress so far. The restored first floor galleries are now 'state of the art'; the alcoves have been reopened, and access to the balcony restored.

We are especially pleased with the lighting upgrade which includes LED technology. We chose the ERCO Opton LED spotlights from Germany to replace the outdated luminaries in the McCubbin, Hammond and Frater galleries.

Since the galleries have been restored, bookings for 2018 have already exceeded our expectations.

Restoration is being ably handled by a team, each individual contracted separately. This has resulted in a significant cost saving. Original

estimates for the first floor restoration were circa \$1,000,000. The final cost has come in at \$550,000.

We are now planning the restoration of the ground floor, which will include the installation of a lift, disability access at the entrance, reclaiming the foyer, upgrading the toilets, improving air flow in the studio and installing plumbing in the Cato gallery as a forerunner to a possible café.

The cost of the ground floor work is estimated at \$1,000,000. After meeting the costs of the first floor, we have \$700,000 remaining in the bank. So require \$300,000 to finish the task.

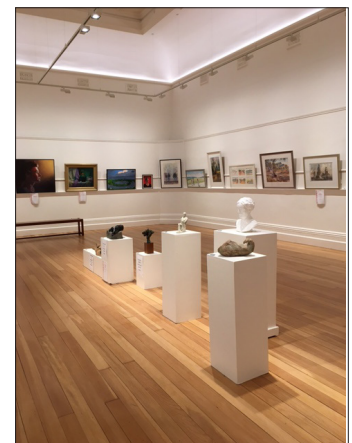
Estimate – ground floor \$1,000,000

Currently available at the bank - \$700,000

Amount required - \$300,000

We are determined to complete this project. To have our Heritage building at 430 Albert Street fully restored in time for our 150th Anniversary. Your assistance through contributing toward the final \$300,000 would be wonderful.

**Eileen Mackley FVAS
President**



2017 Autumn Exhibition

The Victorian Artists' Society annual Autumn Exhibition was officially opened on the evening of Monday 24 April along with the presentation of the Undine Landscape Award, the President's Award and the Sculpture Award.



President Eileen Mackley FVAS

The Undine Landscape Award was formed in conjunction with Colin Jones in memory of his late wife Undine Padoms and her love of landscapes and painting.

The art works presented for the Autumn Exhibition were outstanding in the newly renovated galleries.

The Winner of the Undine Landscape Award was Faramarz Mokhtarpour

from Iran for his oil painting titled Reflection.

Biography

Dr Faramarz Mokhtarpour was born in Mashhad, Iran in 1964 in a family who loved art and culture. He was interested in painting since early childhood, drawing with perception from what he saw around him. He gradually experienced working with watercolour and gouache.

Dr Mokhtarpour's particular interest in nature is reflected in many of his works where perspectives of nature's beauty could be seen. His painting style is realism with tendencies to impressionism and sometimes surrealism. His essence of seeking peace and beauty in nature and years of experience plays a significant role in the creation of his works.

The 2017 Undine Landscape Award Highly Commended:

Nathan Paramanathan - Acrylic - Deep Creek

Mary Hyde - Watercolour - Late Light Across the Tamar

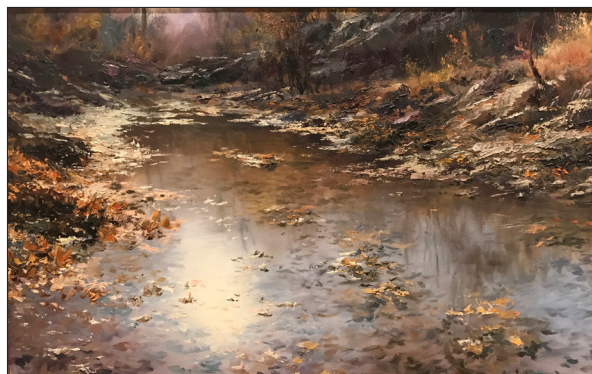
The 2017 Autumn Exhibition President's Award Winner was Raelene Sharp for her oil painting titled At 21.

The 2017 Autumn Exhibition President's Award Highly Commended:

Lee Machelak - Oil - Shades of Green
Jennifer Paull - Pastel - Winter Gums
Julian Bruere - Watercolour - Frigate Action

2017 Autumn Sculpture Award Winner was Judith Leman for her Bronze sculpture titled For he could go no further, "Lest we forget."

Article contributed by Ron Smith



**Reflection - Faramarz Mokhtarpour
Winner 2017 Undine Award**



**At 21 - Raelene Sharp
Winner 2017 President's Award**

2017 Autumn Exhibition



Late Light Across the Tamar - Mary Hyde
Highly Commended



Deep Creek - Nathan Paramanathan
Highly Commended



Shades of Green - Lee Machelak
Highly Commended



Winter Gums - Jennifer Paull
Highly Commended



Frigate Action - Julian Bruere
Highly Commended



For He Could Go No Further "Lest We Forget"
Judith Leman
Sculpture Award Winner

2017 Winter Exhibition

The Victorian Artists' Society annual Winter Exhibition was officially opened on Tuesday 20th June. Gavin Fry was the Judge for the Winter Exhibition.

The opening was well attended despite the wintery weather.



Gavin Fry - Judge

Biography

Gavin Fry is a writer, artist and museum professional with fifty year's experience working in curatorial and management positions in Australian museums, galleries and educational institutions. He is the author of twenty-three books on Australian

art and history and a large number of catalogue and journal essays. His most recent work is Harold Freedman, the Big Picture, published in May 2017. In retirement he has returned to his art training and exhibits as a painter in Newcastle and Melbourne. Gavin holds the degrees of Bachelor of Arts [Hons] and Master of Arts from Monash University and Master of Philosophy from Leicester University.

The 2017 Victorian Artists' Society Winter Exhibition Winner was Louise Foletta for her painting - Through the Spotted Gums.

Highly Commended

Clive Sinclair - Summer Morning You Yangs

Evelyne Sakr - Before the Storm

Julian Bruere - Textured Mood, Yorkshire Coast Walk

Nathan Paramanathan - Temple Ruins

Raelene Sharp - Russell in Profile, Russell Morris

Ray Wilson - Blue on Blue - Kilcunda

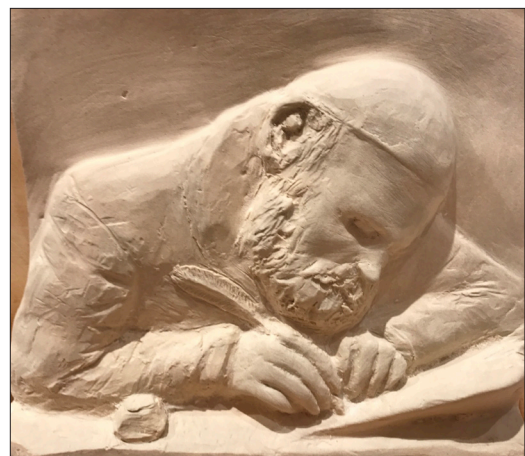
2017 Sculpture Award

Ivan Horacek for his work titled - Scholar.

Article contributed by Ron Smith



**Through the Spotted Gums - Louise Foletta
Winner 2017 Daniel Smith - Senior Art Supplies Award**



**Scholar - Ivan Horacek
Winner 2017 Winter Sculptor Award**

2017 Winter Exhibition



Summer Morning You Yangs - Clive Sinclair
Highly Commended



Before the Storm - Evelyne Sakr
Highly Commended



Temple Ruins - Nathan Paramanathan
Highly Commended



Russell in Profile, Russell Morris - Raelene Sharp
Highly Commended



Textured Mood, Yorkshire Coast Walk - Julian Bruere
Highly Commended



Blue on Blue - Kilcunda - Ray Wilson
Highly Commended

2017 Maritime Exhibition

The Victorian Artists' Society Maritime Exhibition was officially opened on Thursday 25th May.

Members and guests were entertained by artist and poet Walter Magilton reciting poetry with a maritime theme. Anne Scott Pendlebury made the evening lively with her piano playing.

The 2017 Maritime Exhibition features the Thomas Somerscales Trophy named after the marine artist Thomas Jacques Somerscales.

Thomas Jacques Somerscales was a

nineteenth century British painter who began his career not as an artist but as a naval teacher at sea. However a severe bout of malaria forced him to abandon the sea and move to Chile in 1869 where he secured a teaching position at the prestigious MacKay Academy. Serendipitously he discovered his true calling during his prolonged sojourn in South America. Somerscales became a noted painter of land and seascapes and is today considered Valparaiso's most famous painter. Although virtually self taught, Somerscales paintings reveal the hands of an able draftsman coupled with an exquisite use of light,

colour and perspective.

2017 Maritime Exhibition Thomas Somerscales Trophy Winner

Mike Kowalski for his oil painting titled Just Enough.

2nd prize Winner Ted Dansey for his watercolour titled The Hythe, Maldon.

3rd Prize Winner Julian Bruere for his watercolour Smoke on the Water

Photographs contributed by Ron Smith



Thomas Somerscales
Marine artist



Walter Magilton and Anne Scott Pendlebury



Just Enough - Mike Kowalski
2017 Winner Thomas Somerscales Trophy



The Hythe, Maldon - Ted Dansey
2nd Prize 2017 Maritime Exhibition



Smoke on the Water - Julian Bruere
3rd Prize 2017 Maritime Exhibition

Paul Montford - sculptor

Paul Montford was president of the Victorian Artists Society from 1931 - 1932. A prominent and well accomplished sculptor.

Paul arrived in Australia in 1923 from England after World War 1 when commissions had become scarce.

Montford at first had trouble getting commissions and taught at the Gordon Technical College in Geelong.

Luck changed for Montford when he won the competition for the sculpture of the Shrine of Remembrance in Melbourne. This guaranteed him many years of work.

Montford enjoyed success with many other commissions such as:

Water Nymph and Peter Pan now in Queen Victoria Gardens, Melbourne, The Court Favourite in Flagstaff Gardens, Melbourne, Relief Portraits of 8 Australian Statesman in Kings Hall Parliament House, Canberra, War Memorial for the Australian Club, Sydney.

Montford also received many accolades for his work including the Gold Medal of the Royal British Society of Sculptors for his statue of Adam Lyndsay Gordon at Melbourne.

He is represented in both the National Gallery of Victoria and the Art Gallery of South Australia in Adelaide.

We have been very fortunate in receiving a maquette study by Paul Montford for his bronze "The Jamboree Scout" (now at Gilwell Park in Gembrook). This was donated to the Victorian Artists' Society by Dr Geoffrey Bishop on February 9th, 2017. The statue belonged to his father, William James Bishop (1880-1962), who was the headmaster of Frankston High School in 1935, and much involved with the 1935 Australian Scout Jamboree, held just south of Frankston and attended by some 62,000 scouts, cubs, guides and other visitors from all around the world, including Lord Baden-Powell. Mr. Bishop presumably

received this statue at some point after the Jamboree. The Frankston and Somerville Standard reported the following of the work at the time (11 January, 1935):

Model of Boy Scout was presented to Lord Baden-Powell

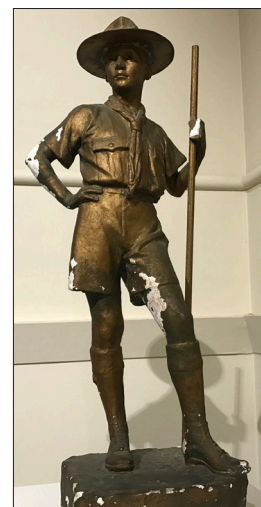
The model of a Boy Scout which was sculptured by Mr. Paul Montford and presented to the Mornington County Scout Council for erection in its section at the Jamboree was so much admired by the World Chief Scout (Lord Baden-Powell) that the Jamboree Council resolved to have a replica made. This has been prepared and will be presented to Lord Baden-Powell by the President of the Victorian Scout's Association. (Col. Cohen, MLC). He will also present another model to the Boy Scouts Association.



The Jamboree Scout - Bronze
Paul Montford



Meg Davoren-Honey and Eileen Mackley
receiving maquette from Dr Geoffrey Bishop



Maquette of "The Jamboree Scout"

Victorian Artists Society...Where to now?



SOUTH GALLERY (HAMMOND)

Hammond Gallery

The now named Victorian Artists Society had its beginnings amongst the younger Contemporary artists of Melbourne in the later decades of the eighteenth hundreds. This organisation provided a central location for these artists to meet, to paint together and to exhibit to an audience who had had little opportunity to see what the artists in their communities were producing.

It is important to remember that most of the artists from this period were young in years and in exhibition time. Most of the artists were landscape painters who were just discovering an entirely new country that gifted them with a wide range of subjects from the coastal regions, to the differing mountain ranges as well as the dry interior beyond the ranges. This would have been an incredibly active and fertile time to draw and paint.



NORTH GALLERY (FRATER)

Frater Gallery

The artists' chosen subjects would include the busy city life and the spread of suburbs and rural land away from the cities. Of course not forgetting the untouched views along the sea front and with the numerous ships plying their trade through the bustle and energy of the ports being established in the different States.

Today, much of that excitement of discovery of the land is pretty well taken for granted for numerous reasons. This is not to suggest that the artists who paint landscapes today maybe out of touch with the contemporary discoveries of our younger artists. New media and philosophies have broadened the visual arts and have become more easily accessible today compared with the young artists in the eighteenth hundreds. Many current landscape/cityscape artists today have continued to develop their approaches from

the challenges and directions taken by artists working in the later part of the twentieth century. Attitudes continually change not only with artists but also within the community.

In the late nineteenth and early twentieth century, there were very few galleries that offered young or mature artists, the opportunity to regularly exhibit their work.

Today's gallery scene is vastly different with many hundreds of facilities across the country that commercially exhibit large numbers of artists' work. However, because of the system the commercial galleries limit their list to a regular group of "stable" artists. There are obvious benefits of this system but for numerous reasons, many mature and young artists still miss out. This has led to small groups, and individuals, to open their own galleries with the costs carried by the exhibitor, with very little commission being taken by the gallery. These have become very popular amongst some artists but unfortunately don't attract the support to the degree as the established Commercial Galleries can.

In some way this is not too dissimilar to those early years of the Victorian Artists Society - an artist inspired and run gallery. It attracted not only the local artists but also those who had come to Australia after WW's 1 and 2 and brought with them new ideas and styles commonly seen in Europe. They mixed socially with the local artists and discussed these new approaches and media, opening the eyes and minds of our own artists. They were to provide a rich reference to the art scene.

The gaps in today's system could partially be accommodated by the VAS. The VAS has a name particularly



Galleries and Interiors

for its origins and is respected for the support it gave the younger artists associated with its beginning. If the VAS were to revisit that early approach in today's art scene it could regain and certainly strengthen the "Brand name" amongst the public and that of the large range of exhibiting artists.

An Art Society for the current artist should be just as important today as it was some 140 years ago. Artists do like to meet socially and talk about what is happening in their scene. From the early nineteenth hundreds to the late nineteenth seventies, artists would regularly meet in central locations here in Melbourne, in Collins Street, and in cafes and hotels around the inner suburbs. These became a rich hub that gradually extended to the outer suburbs and in regional centres.

The Art Society over the last thirty or so years appears to have tightened up considerably and as a result doesn't attract so many younger artists in their first years after Art School. More Commercial Galleries have appeared but there still seems to be fewer attractions that provide the opportunity for artists young and old to meet together. The new digital age contributes to some of these problems but has the advantage of connecting immediately with the rest of the world. On the down side it does limit local physical contact.

As a high priority, an Art Society's agenda could include the opening up of a space that would help accommodate this need. It could offer an educational role as well.

The role of education covers an incredibly wide range within the arts in general. Not only does it encourage artists in the community to develop new approaches to the production of their art, but also

provides an avenue to explore hands on experiences. The range of technology today is enormous and such an education role could help the communities through access to like-minded practitioners. An opportunity such as this would provide a further cross fertilisation of art making.

Not all artists are necessarily good practical teachers but all artists can participate in, or initiate discussions. This could also be extended to the general community by providing them with an opportunity to extend an arts language when expressing their personal responses to the art they are viewing. It would enable the community to explore the creative minds of artists and perhaps even be transferred to the skills needed in their chosen occupations.

Such opportunities as this could also inspire the community to explore their own place and identity. With such a broad multicultural community in Victoria (and Australia), and by providing a time for exploration, would appear incredibly exciting and beneficial to all.

Artists are constantly travelling to different places, different times and countries, seeking stimuli and an understanding of other practices from around the world. They regularly enjoy expressing these explorations and to test their own reactions and approaches.

State and National galleries do provide some of the answers but there is nothing that compares to travel and experiencing current practising artists' journeys. It is obvious, because of the role of such galleries, that few artists have the opportunity to exhibit in our larger State and National Galleries, leaving many who are extremely good at what they do, yet unable to exhibit more widely. By providing them with

opportunities to exhibit and discuss their work, it would also give the community broader understandings of directions in the arts. Establishing such an extended Arts Society it could provide and extend an educational platform that would be a valuable addition to all.

The role of an educator is important and can be achieved in a number of ways. Importantly, such a Society would help fill the educational gap between the Public Galleries and the Commercial ones. Providing a broad range of media classes would make an important addition to the present practice. It may also fill gaps that other institutions, schools and colleges are currently unable to provide.

As well as teaching traditional and contemporary practices, the Art Society could also provide an exhibition space for younger artists after leaving Art Schools. Bringing in established artists to provide workshops and presentations would compliment all of this.

Another method of contact with students could be developed through a Artist-in-Residence program for schools which might also encourage the schools to participate in frequent Art Society gallery visits, exhibition and workshops.

Curated exhibitions by non-Art Society members could also be encouraged to assist in the offering of a broad range of work from current art practices. Such exhibitions would bring the Art Society to the attention of many more artists and to help spread the offerings of such activities to a broader community base.

Food for thought (editors note).

Graham MacKenzie
VAS Tutor

VAS Paintouts



Williamstown Botanical Gardens - Ray Hewitt

The setting for our April paintout was the impressive Williamstown Botanic Gardens. The gardens were opened in 1860 and feature classic design elements of the period. Gravel paths, herbaceous borders and an ornamental pond. The tall stand of palms provides the artist with striking silhouettes against the sky and the background of mature deciduous and evergreen trees. A good turnout of around 15 enjoyed a cool but sunny day capturing the delights of these lovely old gardens.

Early in the day a similarly enthusiastic group of photographers visited the gardens. One of them, Peter, asked if he could photograph the splodges of colour on my old worn out palette! I commented that I would not have thought one of my ordinary, everyday tools was worthy of his attention. He responded, "Of course, Just look at it!"

This led us to an interesting conversation about how painters and photographers alike, have the instinct and desire to see the things around us a little differently from many other people. Whether painter, sculptor, or photographer, how lucky we are to see more clearly the subtle shifts of colour, tone and form so easily overlooked by someone not looking with an artist's eye. And how enriched our experience of the world is because of it.

May.... and we were off to Inverloch for our four-day trip away. It was our first time at Inverloch as a paintout group. So for some, it was entirely fresh territory.

Inverloch is situated at the mouth of Anderson Inlet, a broad and shallow tidal estuary fed by the Tarwin River. The emerald green and bright blue waters of the inlet and the bleached white sand of the beach provided a great setting for a "warm up" painting on Thursday, the day of our arrival. Over the following days we painted at Kilcunda, with its wonderful old trestle railway bridge and views of the ocean and cliffs towards San Remo, the Powlett River at its mouth, the secluded little cove at

Walkerville South on Waratah Bay and the little towns of Tarwin Lower and Kongwak.

Attendance was 22 in total over the four days. We ended each day tired but satisfied. After returning to our rooms to freshen up we gathered together again for a hearty and well-earned evening meal at the Inlet Hotel. A good feed, drinks, and lively conversation rounded out the day perfectly.

A big thank you to Jennifer and Barry Gilpin and Des Parkin who catered for and hosted our pre-dinner wine and nibbles. Barry also manned the barbecue for our Saturday lunch at Walkerville South.

Everyone seemed to agree Inverloch and its surrounds offered a good variety of subjects and is worthy of a return visit in the future.

Our June paintout was at Coburg Lake Reserve. The site has an interesting history having originally been a bluestone quarry worked by prisoners serving hard labour sentences. Much of the old Pentridge Prison, which is adjacent to the reserve, was constructed using the rock extracted from the quarry.

The Merri Creek feeds the lake and forms a very picturesque setting, tumbling over rocky runs as it enters the reserve. The park is a delightful blend of open lawn areas dotted with palms, willows and elm tree plantings, alongside native trees and remnant bushland bordering the Merri Creek. There's also a section of rugged quarry wall still exposed and natural rock outcrops. This is all contained in what is a relatively compact public reserve.

Although it was quite cold with the threat of rain, 17 turned out for the day including 2 who were experiencing their first paintout ever! Welcome to the group Rosa and Grant and we look forward to you joining us on many paintouts in the future.

John Hurle - Outdoor Convenor



Walkerville South



Coburg Lake - Rosa Chiri



Coburg Lake - Ken Jungwirth

VAS NEEDS YOUR HELP!

In the leadup to 150th birthday celebrations for VAS in 2020, we are planning a publication that showcases our long and proud history.

We are appealing to members who have stories to tell about the society and its members and events, to come forward so we can record their stories.

We are also keen to get in touch again with the families of former members with whom we have lost contact.

If you think you can contribute any information for this project, please contact us.

Office: 9662 1484

Email: admin@victorianartistsociety.com.au

PERMANENT COLLECTION

Through the generosity of many past and present members or their families, the Society has accumulated a permanent collection numbering well in excess of 100 items.

With such limited available storage space, the safe racking and handling of the collection has become more and more challenging. As the collection grows the risk of damage to the works increases.

The next stages of the building restoration work will include safer and more efficient storage arrangements.

We have made the decision to temporarily suspend the acceptance of any further works offered to the Society until such time as the appropriate storage system is in place.

We respectfully ask that anyone considering making such an offer please delay in doing so until we are in a better position to accommodate the collection.

2017 Paintout Activities



JULY

SUN JULY 30 10AM

HALF MOON BAY - BLACK ROCK

Off Beach Road.

Continue down ramp to lower car park

Metered parking - \$16.80 full day.

Melway Ref 85 - H2

AUGUST

THUR 17 - 20 AUG

MALDON - 4 DAY STAY

Staying at Eaglehawk Motel

35 Reef Street. Book direct with motel 54 752 750

Melway Ref 609 - B5

SEPTEMBER

SUN SEPT 24 10AM

PETTY'S ORCHARD

1 Homestead Road, Templestowe

Melway Ref 22 - A12

OCTOBER

SUN OCT 29 10AM

MACKENZIES FLAT PICNIC AREA

Lerderderg Gorge Road, Coimadai

Melway Ref 327 - F2

NOVEMBER

SUN NOV 26 10AM

BOYD JETTY

Ann Street, Williamstown

Car park at jetty behind workshops

Melway Ref 56 - E9

Hope: From Robe to Riches Art Exhibition

A painting exhibition of The Great Walk by Victorian Artists. To be held in the September school holidays. Launch: Sunday at 11:30am on Sunday 24 September 2017. The Great Hall, Gum San Chinese Heritage Centre, 31-33 Lambert Street, Ararat, Victoria, 3377

The story

The paintings, drawings, illustrations and videos in this exhibition tell the story of the journey of Mei Ling—a 19 year old Chinese woman who traveled from Southern China to the goldfields of Victoria in Australia in 1857.

Visit YouTube to see paintings in progress and interviews with the artists: [Hope: From Robe to Riches on YouTube](https://goo.gl/CTzcTU). (<https://goo.gl/CTzcTU>) Each piece in the exhibition depicts a scene of significance for Mei Ling and the 14,000 others who walked 440 kilometers across an unforgiving, alien Australian landscape to find a better life.

Visit our YouTube channel to view videos of the story and of the artists at: [Youtube/Joanne Sullivan](https://www.youtube.com/channel/UCJoanneSullivan)

The Artists

David Chen: Internationally respected, award-winning artist. David's work has been exhibited in China, France, The National Gallery of Victoria and The United Nations Conference. Based in Melbourne David is an art educator and academic who offers master classes in painting and drawing. Through minimal yet eloquent use of stroke, colour and greytone, David creates a mystical quality whereby viewers feel they are glimpsing the hidden worlds of dreams and memories.

Clive Sinclair: Member of the Melbourne Twenty Artist Society, Clive is a world renowned landscape artist. He specializes in atmospheric, impressionistic, open-air painting.

Gwendoline Krumins: Signatory member and teacher at the Victorian Artists Society since 1976. Gwen owns her own art school and travels the world working from life whenever possible. Painting since a very young age, Gwen now has a large student base and social media following.

Hugh Foster: Hugh is building a

professional career as a painter. Hugh has a great eye for light and colour and spends much of his time in the Victorian rural region capturing and bringing to life everyday images.

Norma Sullivan: Norma has exhibited her work in art shows around Victoria. Norma is a prolific and passionate painter who captures scenes and translates them into vibrant stories on canvas. A career anthropologist, Norma is interested in people and the tales behind the painting.

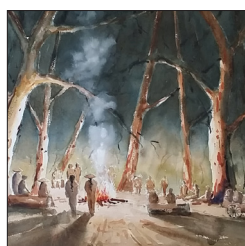
Joanne Sullivan: Joanne specializes in digital "Paint Stories". Joanne is an artist and designer who creates time lapse video of paintings in progress, then overlays these with audio, music and other visual materials to create mini-multimedia offerings for the social-mobile platform. Each one tells a story.

The Hope: From Robe to Riches Art Exhibition is a travelling exhibition and can be viewed at the Victorian Artists Society from 6 December until 12 December 2017.

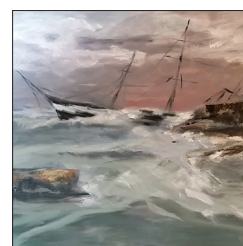
Jo Sullivan



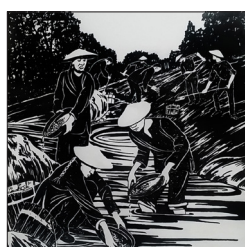
Autumn - David Chen



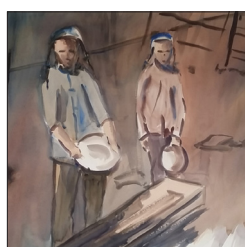
Camp Fire - Hugh Foster



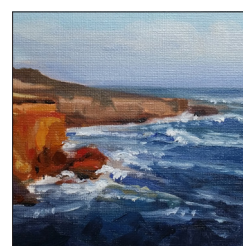
Shipwreck - Norma Sullivan



Panning for Gold - Gwendoline Krumins



Two Boys - Clive Sinclair



Landing in Robe - Jo Sullivan

Coming to VAS...

Sean Curry

After the Fall

Paintings and Drawings



5th - 11th July 2017

Opening Saturday 8th July

1.30pm - 3.30pm

Born in 1998 in Melbourne Australia, 'After the Fall' is Sean's first solo exhibition. Working in a variety of mixed mediums, his work encapsulates internal chaos and defiant quietness which brings to the viewer a brief, indefinite, interval of time. Sean's paintings and drawings are a collection of such moments of mindscapes in movement and space.

Richard Payne

Of Love, Desire & The Gods



24th - 29th August 2017

Opening Saturday 26th August at 1.00pm

Payne is a provocateur for uplifting art with intellect, emotion and aesthetic order.

Drawing on classical training, sacred geometry and a modernist vocabulary Payne's art offers the viewer an optimistic view of culture, spirit and universal beauty, telling truths that need telling.

Using energy, colour, movement and his gift for narrative

Enchanted Dream



19th - 25th July 2017

Opening Thursday 20th 2pm

This group of artists includes five talented artists from China, Shuiliang Zhai, Jun Wang, Leslie Zhang, Qing Zhan, Xia Ye, who work in their fields of art and have own unique artistic visual language. The artists use distinctive individual colour, form, space, light to express their dialogue with the world and continue to pursue the enchanted dreams on the art road.



Payne sheds fresh light on mythology, revitalising it for our modern times. This advice from our ancient selves helps us understand ourselves and our place in the cosmos and may even save us from ourselves.

Gods created the cosmos and throughout the inhabited world, in all times, in all cultures the myths of humankind have flourished... and they still offer us inspiration, hope and guidance... if we will only listen.

DONATION FORM

To:

Victorian Artists Society

From:

Name:

Address:

Phone:

Email:

I wish to contribute \$

Or pledge:

- \$250 p.a. for 3 years
- \$500 p.a. for 3 years
- \$1,000 p.a. for 3 years

Or \$ _____ for 3 years

Contributions can be made by clicking the donation button on our website at

www.victorianartistsociety.com.au

or by mailing a cheque to the Victorian Artists Society
430 Albert Street, East Melbourne 3002

WELCOME NEW MEMBERS

Sue Ghosh	Sarah Howard
Dale Huang	Craig Neish
Svein Koningen	Lillyana Antoneavic
Trish Dennis	Cristina Rivera Lucioni
Hanna Valikangas	Lucrecia Escalon
Jane Flowers	Evelyne Sakr
Setayesh Alizadeh	Lisa Banks
Leah Valente	Marg Goodall
Sanja Kacar	John Goodall
Chris Wootton	

CALLING FOR VOLUNTEERS

Not for profit organisations such as the Victorian Artists Society rely on volunteer support

The VAS remains in an enviable position having developed a workable volunteer programme which resulted in a strong team of supportive members giving valuable time supporting the Society.

The time has come for us to refresh our team with members who wish to help where needed.

Please phone the office on 9662 1484 if you can help.



Congratulations to Annee Kelly who received a Highly Commended for her painting titled Magical Morning, Black Rock at the Sherbrooke Art Society

KIMBERLEY ART WORKSHOPS

Art workshops based on a remote Kimberley cattle station. 9 Day Mixed media art with Judith White. 7 Day Art with Nada Murphy.

View itineraries, pricing, inclusions at www.ontheverandah.com.au or phone 0428 254 529

 www.facebook.com/ontheverandah



VAS Bequest Program

The Victorian Artists Society has recently launched its own Bequest Program

By making a bequest to the Victorian Artists' Society you can support the development and nurturing of current and future artists.

Leaving a gift in your will is a great way to support the work of the Victorian Artists' Society. By leaving a percentage of your estate, a sum of money or other assets to Victorian Artists' Society in your will, you will ensure the future sustainability of the Society, the further development of the gallery spaces and provide artists with the opportunity to learn, create and exhibit their art. Your gift, regardless of the size, will be gratefully received by the Victorian Artists' Society.

By leaving a gift in your Will and advising the Victorian Artists' Society – should you wish to – we would love to get in touch with you or even send you our newsletters so we can show you the great work we do and the events/exhibitions.

There are several gifts that you might consider leaving to the Victorian Artists' Society:

A share of your estate

Known as a 'residual bequest', it is a percentage of what remains of your estate after all other gifts and expenses have been paid. One of the advantages of this gift is that it won't be affected by inflation as its value will change in line with the value of your estate. This means you're less

likely to need to amend it in the future.

A specific sum

This is a gift of a specified dollar amount. It is worth remembering that the effects of inflation may reduce the value of this kind of gift.

A specific item

It could be something valuable such as an antique, painting, property, shares or an insurance policy.

A reversionary gift

This gift allows you to leave your estate to your loved ones while they are living, but after they pass away the share you intended for the Victorian Artists' Society will pass to us.

Amending an existing will?

Of course, you may already have made a Will. You can add the Victorian Artists' Society by completing a codicil and sending it to your solicitor. A codicil is a document on which changes or additions are made to an existing Will and must be read in conjunction with it.

How to word your will

To include a gift to the Victorian Artists' Society in your Will all you need to do is to provide your solicitor our full legal name (The Victorian Artists Society) and registered Australian Business Number (75 004 046 824).

The following wording may be used as a guide:

'I bequeath, free of all duties the residue or (percentage) % of the residue of my estate; or the sum of \$(amount); or (specified items) to Victorian Artists Society (75 004 046 824), in aid of that charity and for its general purposes, with the written acknowledgement of Victorian Artists' Society to be accepted by my executors as a full and complete discharge.'

If you have any questions about leaving a gift in your Will to the Victorian Artists' Society, please contact your solicitor or our Bequest Officer (Manager) on (03) 9662 1484 or email us at:

bequest@victorianartistsociety.com.au

THE VICTORIAN ARTISTS SOCIETY

430 Albert Street East Melbourne E: admin@victorianartistsociety.com.au



The Abbotsford Convent by Mike Kowalski

THE URBAN ENVIRONMENT **WATERCOLOUR SKETCHING WORKSHOP**

WITH

MIKE KOWALSKI

SATURDAY 23rd & SUNDAY 24th SEPTEMBER 2017 10am – 4pm

Members \$170 Non Members \$190

Book by phone 9662 1484 or online at

victorianartistsociety.com.au

Mike's Urban sketching workshop will take you out into the local environment capturing everyday life in the heart of Melbourne. The subject matter will include the eclectic architecture, beautiful parks and colorful street life of the city we call home. Techniques for quickly capturing a subject in watercolour, pen and pencil will be the emphasis.

Frenetic and fun!

The workshop will have a 1 hour lunch break. Please bring your own lunch, catering is not provided.

Indigenous Australian Art



Artist caretakers of the land
Drew their pictures in the sand.
For every special occasion
Their bodies had some decoration.

Their pictures do not much information supply
To the average untrained eye.
Just many lines and dots
Sometimes creatures marked with spots,
For desert people, is there much to paint
With acrylics on their canvas to taint?
For what do they see-
Red earth, spinifex and the odd tree?

They are keepers of the land
They paint every detail with their hand,
Significant are the symbols and dots
For they may indicate bush tucker spots
Or tell where to find a waterhole,
Especially when the “dry” takes hold.
They may show digging sticks
And all the bush tucker tricks,
They show the way without obvious signs
Up the slopes and on declines,
They can even show sand hills
Where the shadows are never still.

Their memories are so clear
That despite not seeing the land for many a year
They can paint every detail
Of their native tribal land,
Marked out on the desert sand,
And recount their tribal tale.
They keep in contact with their dreamtime,
With their ancestors in a state sublime.

Kester Brown. 2008



**THE VICTORIAN
ARTISTS SOCIETY**
EST 1870

2017

THE YEAR AHEAD AND DATES TO REMEMBER

JULY	AUGUST	SEPTEMBER
<p>4 WINTER EXHIBITION COLLECTION DAY: 4 JULY between 11.00am - 3.00pm</p> <p>5 PLEIN AIR EXHIBITION SEND IN DAY: 5 JULY between 11.00am - 3.00pm</p> <p>COLLECTION DAY: 18 JULY between 11.00am -3.00pm</p> <p>27 STUDENT & TEACHER EXHIBITION SEND IN DAYS: TBA</p>	<p>8 STUDENT & TEACHER EXHIBITION COLLECTION DAY: 8 AUGUST between 11.00am - 3.00pm</p> <p>12 PORTRAIT EXHIBITION SEND IN DAYS: 9 & 10 AUGUST between 11.00am - 3.00pm</p> <p>COLLECTION DAY: 22 AUGUST between 11.00am -3.00pm</p> <p>20 PORTRAIT PAINTERS IN ACTION OPENS: SUNDAY 1.00PM - 4.00PM</p>	<p>16 SPRING EXHIBITION SEND IN DAYS: 13 & 14 SEPTEMBER between 11.00am - 3.00pm</p>
OCTOBER	NOVEMBER	DECEMBER
<p>3 SPRING EXHIBITION COLLECTION DAY: 3 October between 11.00am - 3.00pm</p> <p>3 COUNTRY MEMBER EXHIBITION COLLECTION DAY: 3 JULY between 11.00am - 3.00pm</p>	<p>29 LITTLE TREASURES EXHIBITION SEND IN DAY: 29 NOVEMBER between 11.00am - 3.00pm</p> <p>8 LIFE GROUP EXHIBITION SEND IN DAY: 8 NOVEMBER between 11.00am - 3.00pm</p>	<p>12 LITTLE TREASURES EXHIBITION COLLECTION DAY: 12 DECEMBER between 11.00am - 3.00pm</p>

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THE FINE ART SPECIALISTS

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Ph 9804-3404

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Supporters of VAS

Colin Jones - Gordon Moffatt - Noel Waite AO - Stuart Leslie Foundation - The Naphtali Family Foundation

CLEMENGER GROUP



THE LITTLE
FOUNDATION



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