



**THE VICTORIAN
ARTISTS SOCIETY**

EST 1970

THE **QUARTERLY** JOURNAL

DECEMBER CHRISTMAS ISSUE



The Victorian Artists Society 430 Albert St. East Melbourne 3002

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**THE VICTORIAN
ARTISTS SOCIETY**
EST 1870

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Newsletters 2016

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.

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Newsletter Editor

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Anne Hewett

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

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THE PRESIDENT'S MESSAGE

December 2015

The months of October and November showed an increase of visitors through our building by groups hiring and exhibiting in our galleries. Although VAS exhibitions were not booked for the month of October the Society remained very active.

Exhibitors to be congratulated were Ray Wilson, Maureen Loughran, Joseph Edelman, Peter Sharp and Maggie Cowling for their excellent exhibitions in the Cato Gallery. Nathan Moshinsky curated and presented a vibrant and creative group exhibition also in the Cato. Upstairs the Polish Art Foundation held their exhibition for a week followed by Janine Gallizia who displayed an impressive watercolour exhibition in the Hammond Gallery.

Our main gallery attraction for the end of October had to be the beautiful exhibition of the "Five" who had their annual Exhibition in the upstairs galleries again this year. Thank you Ted Dansey, Julian Bruere, Mary Hyde and Lucille Tam for enhancing the Galleries with work which is always enjoyed and greatly appreciated by the Society.

The piece de-resistance had to be Sally Pridgeon's exhibition of her Grandfathers watercolour paintings, discovered in the old homestead, following the death of her eccentric uncle a reclusive hoarder. Sally exhibited and curated this collection herself. Congratulations Sally for your work in restoring these paintings and thank you for choosing the Vic's to exhibit this fine collection. Members I do hope you took the opportunity to view this exhibition. It was breathtaking.

With the assistance of Ron Smith's expertise to broaden the media exposure, Sally's exhibition had visitors pouring into the Society.

Our final exhibition for the year has been the Artist of the Year and our ever popular "Little Treasures" which has become well supported each year.

We celebrated our Artist of the Year and Awards presentation evening on the

opening night of the exhibition with a large crowd waiting in anticipation for the announcements.

I was given the honour of announcing the Little Foundation's funding of AOTY from 2016 – 2020 for the value of \$10,000 a year. The Award will honour the memory of Lindy, Paul and David Little's mother Mavis for her love of art and her 25 years of active involvement at the VAS.

This Award will be known as the VAS Mavis Little Artist of the Year Award. Many of our older members will remember Mavis and the time she gave as a volunteer to the Society.

The generous funding of \$10,000 per year for our AOTY would have to be the most highly valued award the Society has ever received and is greatly appreciated. We also acknowledged the generous donation from Noel Waite AO for sponsoring the AOTY Exhibitor's Award, which was presented at the AOTY Opening Night.

Progress with the restoration of the building has continued. From the time of writing we can report the front of the building has been secured water tight with the replacement of rusting gutters and rain heads.

Our next project will be the repairs on the roof. Work will commence in January and could take up to five weeks to complete. With the roof completed the next step will be the balcony, as that ties in with the roof. On completion of these projects we will have completed stage one of our restoration plan, with the next step, raising funds for the completion of our project. Promotion material now nearing completion will be ready for our fundraising launch date 22nd March 2016.

To assist with building up the VAS data base we are asking each member to please forward to Chris at the office 10 or more email addresses of friends who would be happy to become a supporter of VAS.

In closing may I take this opportunity to wish you all a very Merry Christmas and thank Council Members, Staff, Teachers, Volunteer's and Members for your support during this past year.

Eileen Mackley FVAS
President



T.R.PRIDGEON painting - The Beginning of Woolgrowing in Australia, MacArthur Landing Merino Sheep Near Sydney. One of the largest paintings to come through the front doors at VAS. From the exhibition in October 2015 Discovered Life Works of T.R.Pridgeon (1885-1942).



Mavis Little on the staircase at the Victorian Artists Society with her grandchildren.

Artist of the Year Award Opening Night

This year's night of nights was a great success. The old place was buzzing with a large turnout of members, distinguished guests and contending artists filling the building. Estimates put the attendance at about 200 people.

92 paintings and 4 sculptures representing those eligible for the artist and sculptor of the year awards graced the upstairs galleries. These along with the always popular Little Treasures Exhibition running concurrently in the Cato Gallery meant there was no shortage of works to admire.

It's been noticeable over recent events that there is an increasing number of younger people attending exhibition openings and award nights. This was also apparent at this year's AOTY awards and I can say that we on the Council are delighted that VAS events are reaching a broader audience. It's great to see the young students of our talented teachers involving themselves in events and bringing their friends.

Their appreciation of what our society represents is so important in preserving the significant place the VAS holds in the history of art in Melbourne. But just as importantly, these young people give the society something invaluable in return. Fresh ideas and exposure to modern perspectives in art are the vital ingredients that keeps us relevant to *all* those who love art.

This year the formalities included two very important guest speakers Jane Hansen and Ian Hicks AM.

The Artist of the Year Award went to Jennifer Fyfe. A popular winner, Jennifer has a strong connection to the VAS as a student of Margaret Cowling and Maxwell Wilks and as an active member of the Friday Group.

The By Land and Sea sponsored Sculptor of the Year Award went to Mike Ebdon.

The Design Framing award was won by Ted Dansey

The Noel Waite AO Exhibitors Choice Award was taken out by Jane Jones.

Signatory Awards were given to: Robyn Barker, Kester Brown, Manwel Cassar, Bill Kerr, Eileen Mackley, Cherry Manders, Helen McKie, Des Parkin, Ursula Tursky. Our thanks go to the award winners, our guest speakers and all the contributing artists for an excellent exhibition.

As always, the night's success is equally dependant on the

great job done by the volunteers. Preparing delicacies in the kitchen, monitoring the food table and bartending duties to name just a few of the indispensable roles they fill. Thank you to Robyn Barker, Wendy Round and Adam Mackley for all your hard work.

John Hurle



Jennifer Fyfe - Artist of the Year winner.



Mike Ebdon - Sculptor of the Year winner.



Ted Dansey - Design Framing Award winner.



Jane Jones - Noel Waite AO Exhibitors Choice Award winner.



The VAS buzzing with plenty of members and guests.



Ian Hicks AM - Guest Speaker. On the night shared with everyone memories of his fathers connections with the Society. His father George Hicks was a honorary life member 1979 and sponsored the award for the winter exhibition for many years. He also studied painting under William Dargy.



Jane Hansen - wife of Paul Little representing the Little Foundation.

The Victorian Artists Society gets a Little Help from a Friend

The Little Foundation is delighted to announce the funding of the annual Mavis Little Artist of the Year Award. This will honour the memory of Lindy, Paul and David Little's mother and her love of art and active involvement over twenty-five years at the Victorian Artists' Society.

Mavis was a great supporter of Vic Arts, working on a voluntary basis as a 'hostess' for exhibitions and openings. She supervised the hanging of paintings prior to the exhibition and was responsible for any sales made during the showing. She then ensured the collection and dispatch of the paintings to the buyers afterwards. Mavis also delighted in working during the periodic Bargain Sale where she was thrilled to introduce and enthuse new owners to the works.

Mavis made many good friends among her fellow workers and artists of Vic Arts. She gained much respect and was often requested by individual artists to work on their particular exhibitions. And of course, her love of the medium meant that she acquired many of the paintings of her favourite artists, including Judith Wills, Barbara McManus, Beryl Healy, Jim Minogue and Maxwell Wilks, among others.

She had three children and twelve grandchildren. Mavis fostered an appreciation of art particularly among her

grandchildren, who would frequently visit with their parents while she was working as shown in the above photo, taken on the steps of Vic Arts.

In particular her love of emerging Australian female painters has continued through the generations and as a result we have nominated one granddaughter from each of the three families to be part of the awarding of the prize. Prue Little, Hannah Little and Katie Palmer are all honoured to represent their grandmother and continue her legacy at this institution that was so dear to her heart.

On behalf of the Little Family, we thank you for this important opportunity.

Kind regards
Jane and Paul Little



The Little Family, representing Mavis Little, on the staircase of the Victorian Artists' Society, following the announcement by The Little Foundation of the sponsorship of the Victorian Artists' Society Mavis Little Artist of the Year Award.

An Invitation to exhibit at Florence Biennale, Italy 2015 Exhibition

The Victorian Artists Society has many talented artists amongst its members, artists who spend long hours practising their art in one form or another. There are a lot of opportunities available for an artist, one being, the possibility of displaying and exhibiting your work overseas. One of our members was fortunate enough to have been invited for the second time to exhibit her work at the Florence Biennale, Italy 2015 Exhibition.

Betty Collier is a long-time member of the Society, who is an accomplished sculptor, and exhibits at the Society during the country member's exhibition every year. We were very

excited for Betty when she phoned to let us know that she had come 3rd in the sculpture category. Betty was kind enough to share the details and photos from her trip.

An invitation to exhibit at the Florence Biennale, Italy 2015

The 10th edition of the Florence Biennale took place in the Fortessa Da Basso in Florence, Italy from 17th – 25th of October 2015.

Recognised artists from within their country are invited to exhibit. The main categories are in painting and sculpture with the minor areas including ceramics, drawing, mixed media, photography, digital imagery, videos, installation and jewellery.

This year 343 artists exhibited, most of who displayed 3 examples of their work. Each artist represents their country with the majority being sponsored by that country. This doesn't appear to be the case with Australian artists as most Australian artists had to fund their own trip, including transportation of art works to Italy and back to Australia.

The Biennale is not an exhibition to sell art works but to display the trends in art work from around the world at the present time, to use art as a communicator and as a uniting force. People come from all over the world to view the exhibition.

A panel of 12 art professionals from different countries judge the exhibition.

Australia was represented by 11 artists and received 6 medals.

Artists receiving medals included-

Steffie Wallace 2nd in painting
Betty Collier 3rd in Sculpture
Terrance Plowright 5th in Sculpture

Medals were received in the Minor Arts by Ceramicist Sally Walk, Mixed Media artist Shazia Imbram and digital photographer Marilyn Hutchinson.

Accompanying the exhibition an art book was published displaying a page on each participating artist. This book goes to all the major art galleries in the world.

Betty was originally invited to exhibit in 2004 but had to decline, she took up the offer in 2011 to exhibit and received a 5th placing in sculpture, she was invited again in 2015 and this time received a 3rd placing.

Two sculptures were exhibited.

Cluster Formations No 3

Carved alabaster on black granite

This sculpture represents organic shapes inspired by mushrooms, land fissures and rock formations. The rounded tactile flowing forms with deep undercutting and spatial areas create a free flowing harmonious look where the heaviness of the alabaster is disguised by the smooth off white colour. The long oval shape of the black granite base gives the sculpture substance while the shadowed undercutting and crevices define.

The Cluster

Carved alabaster on carved oregon

This sculpture follows a similar theme. In this sculpture the surface is highly polished with the dome like shapes creating a strong flowing tactile grouping and the carved oregon base echoing the above forms.

The inner spaces between the dome like forms define and challenge the weight spatial element.

Both sculptures are hand carved and polished, taking two and a half years to complete.

The Florence Biennale is important for the arts: It brings together artists of different nationalities, displaying different outlooks and work processes. More importantly it unites artists through visual and verbal communication and fosters friendships. To the viewing public it displays a wide variety of subject matter, media, cultural variations and professional achievements that can only help to promote art.

Betty Collier



Betty Collier pictured with her medal and sculptures



Cluster Formation # 3- alabaster on granite



The Cluster - alabaster on oregon

CALLING FOR VOLUNTEERS

Not for profit organisations such as the Victorian Artist 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 .

430 Albert Street - A hallowed place.

Exhibit in the member's room - what a good idea!



Since its inception the VAS has offered members, visitors and students many facilities and over time these have been enjoyed by many thousands of people including the famous, the infamous and the important.

One excellent facility that currently is not being used to its fullest extent is the recently established Member's Room. This is a great location for a small exhibition, the hiring fee is modest and exhibitions are on display for a month – a whole month!

It is not in the power of all artists to stage a really large solo exhibition and to have it manned each day although on occasions individuals have taken all three upstairs galleries for solo as distinct from a group exhibition.

I did once, many years ago. Believe me it is a lot of work. The rewards can be great but so is the labour, the expense and the risks.

As an artist I personally like theme exhibitions and I also like showing my work where there is no great pressure to sell the work.

How often are exhibitions judged by the presence or

absence of red stickers? These can have no bearing on the quality or importance to the work being displayed. Like many artists (most artists?) I like my work to be looked at. Yes, I have an ego – a very active one.

In my first exhibition in the Member's Room (March 2015) I took the occasion to exhibit "Works from Life" comprising of large pastel studies (nude and drafted) and sculpture heads and figures done many years ago while doing my Diploma of Art at RMIT. My chief studies then were in Gold and Silver Smithing and Sculpture. My main tutors in Sculpture were Lenton Parr and George Allan who did some of the work on the Shrine.

For me, the exhibition was a very enjoyable experience and a chance to show some of my work, even if it was many years old, in a delightful setting. Some of the work was exhibited for the first time.

Recently Bob Pelchen exhibited a lovely selection of his watercolours, mainly on inland Australia theme. A big success financially. I hope you all saw it as it deserved a wide audience.

I hope to exhibit again in April 2016 on the theme "Not More Bloody Gumtrees". I have chosen this theme as being a "boy from the bush" I find our Australian trees an utterly inexhaustible subject, no matter the medium. The same can be said about the human figure and face – a favourite subject since man first drew on cave walls.

I first started showing at the VIC's in 1977 (I was rejected the first time!) and I estimate, from my records, that the April exhibition will be about the 198th time that I have exhibited in this hallowed place in one form of exhibition or another. I hope I can do it justice this time why don't you give it a go?

Walter Magilton FVAS



SONNETS FROM AN ARTIST

Andrew Kennon has been writing poetry for fifty years. Andrew has been in the Tuesday morning class at VAS for a few years now with Ray Hewitt learning a little tonal impressionism with his own Fauvist touch.

Andrew says he would like to publish his poetry next year and is looking for painting and illustrations to accompany some of the poems. "Maybe we could have a book launch at the VAS, he said, with an exhibition of paintings by VAS members if there was enough interest and incentive to do so!"

EAST OF EDEN

And then the birds' alarming ring on ring
Above the boats at Twofold Bay and higher
Over the whalers reeling in their killing
And silhouetted on the sinking fire-
And I was thrilled and focused on the spearing
Before a shuddering below, behind
A sigh expiring slowly out of hearing,
An under-tone unending in the wind
I saw your face distorted and afraid
It would not stop, the sundown-reddening seep.
The creature died and still the vision stayed,
You cried and prayed, confiding in the deep.
And in the morning, breached and jammed aground
In wounded waters, others echoing, found.

Andrew Kennon

JUST LIKE A DREAM

We saw them in the city subdivided
The house and garden spaces street by street
And heard the people wondering inside
Who are you knocking, coming here to meet?
And seeing how they ploughed and sowed the seed,
The forest clearing new selections grew
And now new crops and now the children feed
The golden dream, the work that builders do
To hear the stories of the boomers' flair,
The Bents and finks who sold the dream that was
Consumed at last, the bubble bursting there,
The people sensing this would come to pass
Just like a dream, a vision waking, gone
But is still burning in their blood and bone.

Andrew Kennon

MY MALLEE

I dreamed the country of your body in

Sunbaking days still lengthening the year,
The blue heat haze and you, my second skin,
Your rain of finger tips setting in here:
The riverbeds and cloudburst lightning-streams
Through dryland salting, hardening beneath
The watering and distant mirage gleams
That men sometimes walk into, out of breath.
There are the widening rivers in your heart,
The oranges and silver silos' wheat –
And rusted windmills on the desert start
In blown-away and half-light veiling grit.
Remembering your need, my heart, I see
The claypan bare and bright in Mallee.

Andrew Kennon

Art Is Looking Good For The Future

The quality of art is looking good for the future, through the school on Eastern Hill. Now days I find myself in a very fortunate position of being able to teach, share and learn from 60 art students during a week.

The need for sound, disciplined training in my specialist field of oil painting 'tonal realism' is vital in my opinion. The fact that I have very dedicated students means all is in order for developing observational skills from the 'direct from life' approach.

Some of Australia's greatest painters have come through the studio of the VAS and I believe will continue to do so. The many classes now on offer at 'the Vics' caters for many needs and all play their part in producing artists of the future, especially in Victoria and its current art scene. The VAS teachers have always remained true to their beliefs and principles, and continue to give generously based on many years of training and experience of their own.

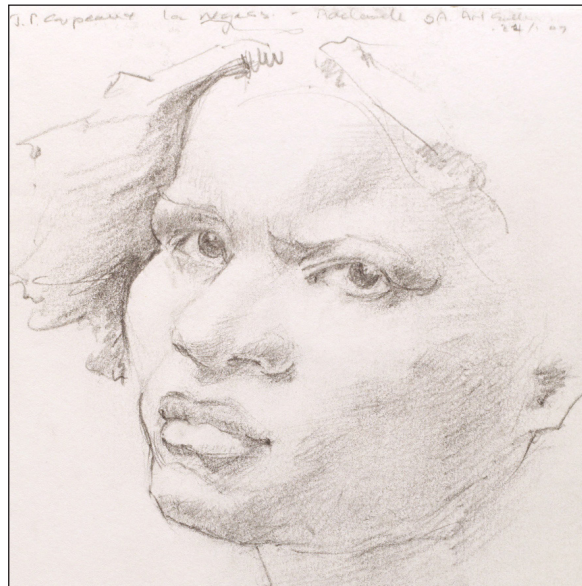
I'm not sure that I believe it when some claim to be 'self taught'. We are all influenced by someone or something else and that's where seeking good advice from others who have earned their stripes is important. Good advice will teach students to learn an art patience as well as develop their own principles and beliefs. From beginner, through intermediate and to advanced, our galleries regularly feature this growth by all in our exhibitions.

Long live art education and may we continue to celebrate it at all levels.

Gregory Smith
VAS Teacher



THE VICTORIAN ARTISTS SOCIETY
EST 1870



New Twilight Class at the VAS from Term 1, 2016

The following class has been organised for both
members and non members in our VAS studio:

GRAY NICOL

Gray will be conducting a life drawing class on **Mondays, 4.00pm – 6.30pm.**

The life drawing course will begin by looking at the use of line and tone to describe simple forms, and progress to the construction of a figure using proportion and basic perspective. Drawing of individual features, and hands and feet will also be explored.

TO ENROL in classes contact Chris at the office 9662 1484 or enrol online.
www.victorianartistsociety.com.au



THE VICTORIAN ARTISTS SOCIETY
EST 1870



New Afternoon Class at the VAS from Term 1, 2016

The following class has been organised for both
members and non members in our VAS studio:

GREGORY SMITH

Gregory will be conducting oil painting class on **Thursdays, 12.00pm - 2.30pm**

This class caters for beginners through to established painters. The purpose of this class is to develop a greater visual knowledge via direct from life tonal realist approach. The structure for each term will include still life and a number of classes with a model for portrait and life work.

TO ENROL in classes contact Chris at the office 9662 1484 or enrol online.
www.victorianartistsociety.com.au

OUTDOOR ACTIVITIES - Plein Air

MOONEE PONDS INCINERATOR GALLERY



Incinerator Gallery. Jenny Bux

Our September paint out was held at the Incinerator Gallery in Moonee Ponds. The building is one of the most striking municipal buildings you'll find. Its origin dates back to 1929, when Walter Burley Griffin was commissioned to design a building to house furnaces that would burn the city's waste and thus eliminate the unsightly landfill tip bordering the Maribyrnong River.

The City of Essendon (now the City of Moonee Valley) wanted a building that sat harmoniously in the then developing parkland and residential Moonee Valley landscape. The building, one of 13 municipal incinerators Griffin designed for councils around Australia, was a triumph in modernist design and won high praise for its functionality and beauty.

The building now accommodates three gallery spaces and serves as a vital cultural and arts hub for the people of Moonee Valley and beyond.

From a painter's point of view, the building presented a fascinating blend of architectural features. The ornate furnace chimney and broad asymmetrical gabled roof were quite distinctive. The Gallery is set in a small garden with some lovely mature trees, lawn areas and bluestone retaining walls.

We were blessed with a magnificent spring day for our paint out. The sky was by far the most vibrant blue I think we'd seen for many months and contrasted superbly with the creamy ochre walls and rich terracotta roof of the building. Positively mediterranean in appearance!

In all, we had 26 members and friends turn out for the day and I'm sure all enjoyed the setting and the sunshine. It even

started getting a bit too hot for some of us, still conditioned to the cold winter we had this year.

During our lunch break, Gallery curator Richard Ennis welcomed us and gave us a short talk about the history of the building and the role it now plays as a cultural centre for Moonee Valley. He generously fired up an urn and provided a welcome cup of tea or coffee for all the weary painters. A warm "Thank you" to Richard for his hospitality and granting us access to a great paint out location.

John Hurle.
Outdoors Convenor

STAYING ON TRACK AT HEALVESVILLE



Ken Jungwirth and Beverley Braddy

Back tracking in time, the VAS visited Healesville railway station for the October paintout day. As it was a bit of a drive for most who attended, they rolled up their sleeves and got into painting soon after arrival. It was a 30 degree day with plenty of shade from the trees if one required it.

Most artists lined up along the tracks and included the rail yards, old carriages or the 100 year old plus station itself, in their artworks.

The last time we all painted here was an experience of no action and very quiet with regards to the trains. This visit was somewhat different with the Yarra Valley line reopened, the station renovated and trains running hourly. The new station café was a bonus and staff were very

happy to serve our needs.

The coming and going of the small passenger train certainly added to the atmosphere of this picturesque setting. It's always charming listening to the whistle every now and again even if it was warning artists to clear the tracks. No one that I'm aware of was shunted, but plenty were hard at work training to be better rail painters.

It was great to catch up with our members especially introducing new people to the regulars. All in all, a most enjoyable day in the company of likeminded friends and yes, we let off some steam at lunchtime, while feeding our furnaces.

Outdoor Co-ordinator
Gregory Smith

A MOUNTED DISPLAY ON MACEDON



Beautiful views - Mt Macedon. Beverley Braddy

Often Mt Macedon is painted as a distant blue range in pastoral landscapes. The November VAS paintout from the top of Mt Macedon saw the panoramic views to the west as a various range of blues this time.

Two dozen artists made the most of ideal weather and painted away with not a care in the world. In fact it felt like we were on top of the world with beautiful views whichever way you faced.

Other visitors to the mount were quite taken by our studies and will certainly remember the name 'VAS' from our display of art and easels.

As Mt Macedon is over 1000m above sea level it wasn't that long ago it was covered in snow, but we had 'snow' problems at all.

The lunch time gathering was a group of very happy painters having a chat and showing appreciation for the year just gone.

We all look forward to the 2016 program with great enthusiasm and catching up with our members and friends at future painting sites.

On behalf of John Hurlle (convenor) and myself as co-ordinator we wish you a very safe and happy Christmas and thanks for all your support and participation throughout the year.

We could fill the galleries two times over with all the work achieved from recent paintouts. Maybe that day will come.



Gregory painting with Warren Bradley, Emilio and Graeme Bell.

Gregory R Smith
Outdoor Co-ordinator

Dame Nellie Melba at Albert Street



In July 1914 Dame Nellie Melba born Helen Porter Mitchell returned to Melbourne and resided mostly at Coombe Cottage in Coldstream. A property she purchased in 1909, and in 1912 built a home there (extending an existing cottage) that she named after a house she rented near London.

She made daily trips to Melbourne for charity work.

Dame Nellie Melba began giving lessons in Albert Street at The Conservatorium. The Conservatorium was struggling to exist. She was invited to give lessons and gave lessons each week. Professor Marshall Hall and Fritz Hart were at the Conservatorium at this time.

Dame Nellie Melba stimulated Albert Street with her splendid vitality. Money raised went to: the Red Cross; Hospitals; and soldiers' families.

At 8.00 am each morning, she left Coombe Cottage in Coldstream and arrived on the dot of 9.00 am at Albert Street.

The young pupils at Albert Street were naturally delighted to have such a world famous artist such as Melba for a teacher and they responded accordingly.

Next time you visit the VAS please note the plaque affixed to the outside of the building, donated by the Bottlebrush Society, celebrating Melba's association with the VAS.

Keith Dow (a Melba relative)



THE VICTORIAN ARTISTS SOCIETY
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FEBRUARY 15 - 1 MARCH

ART BARGAIN SALE

& AUCTION 2016

OPENS MONDAY 16 AT 6.30PM

ORIGINAL UNFRAMED ARTWORKS BY ESTABLISHED AND
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THE VICTORIAN ARTISTS SOCIETY

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PLEASE NOTE: If you wish to participate in the Art Bargain Sale you must be a financial member for 2016



**As the weather improves
and summer marches on the
courtyard is the perfect place
to have lunch. Members,
students and staff please
make yourself welcome as
this space is for you.**

CALL FOR ENTRIES

ALL FLORAL PAINTING VAS MEMBERS

Following the success of previous years, the VAS has been invited to contribute to the **INTERNATIONAL FLOWER AND GARDEN SHOW Wednesday 16th - 20th March 2016**, at the Royal Exhibition Building, Carlton. Members willing to be on a roster to volunteer on the day - manning the display and handling painting sales - are invited to enter up to 6 works each.

REGISTER YOUR INTENTIONS WITH THE VAS OFFICE NOW.

Conditions of entry -

1 - 6 works, framed, hooked and wired and clearly labeled (selection may apply)

\$10 per entry made payable to the Victorian Artists Society.

Size - painting surface max. 24" x 20"

Subject - must have a 'floral' theme

Commission on sales 27.5% to organisers of show, IMG

ROSTER AVAILABILITY IS ESSENTIAL

Delivery of entries to VAS office early February

Gregory R Smith - Co-ordinator



Venice Florence Rome - 2016

*A tour for painters (and non-painters)
20th Oct to 10th Nov 2016 in Venice, Florence and Rome,
including a cruise on the Brenta Canal,
with 2 leaders and a max. of 20 participants.*

*For a brochure, please call Maggie: 0438 298741
or e-mail maggiechiara@internode.on.net
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Maggie Cowling Art Tours*

View from our Florence hotel breakfast terrace





**THE VICTORIAN
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2016

THE YEAR AHEAD AND DATES TO REMEMBER

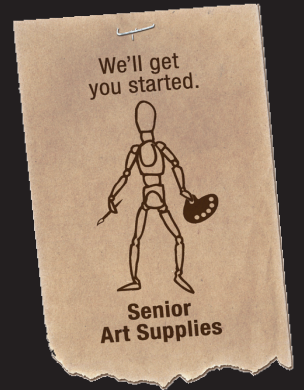
<p>DECEMBER</p> <p>8 AOTY EXHIBITION ENDS</p> <p>15 LITTLE TREASURES EXHIBITION ENDS Collection between 11.00am - 3.00pm</p> <p>18 OFFICE CLOSES FOR CHRISTMAS</p>	<p>FEBRUARY</p> <p>15 ART BARGAIN SALE & AUCTION SEND IN DAYS: 10 & 11 FEBRUARY 11.00AM-3.00PM</p>	<p>APRIL</p> <p>5 CONTEMPORARY EXHIBITION ENDS Collection between 11.00am - 3.00pm</p> <p>9 AUTUMN EXHIBITION SEND IN DAYS: 6 & 7 APRIL 11.00AM - 3.00PM</p>
<p>JANUARY</p> <p>4 - 29 SUMMER WORKSHOPS FULL DETAILS ON WEBSITE</p> <p>14 VAS OFFICE RE-OPENS</p>	<p>MARCH</p> <p>1 ART BARGAIN SALE & AUCTION ENDS Collection between 11.00am - 3.00pm</p> <p>19 CONTEMPORARY EXHIBITION SEND IN DAYS: 16 & 17 MARCH 11.00AM - 3.00PM</p>	<p>MAY</p> <p>20 MARITIME EXHIBITION SEND IN DAY: 18 MAY 11.00AM-3.00PM</p> <p>31 MARITIME EXHIBITION ENDS Collection between 11.00am - 3.00pm</p>

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