

# VAS MAGAZINE

Victorian Artists Society

April to June 2023



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Galleries**  
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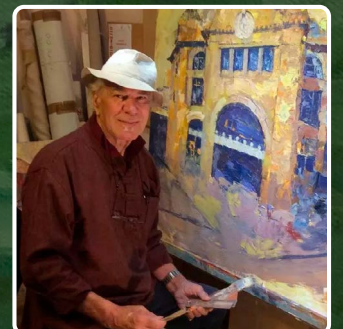





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Bruce Baldey VAS, Richard Impey FVAS  
& Anne Scott Pendlebury HON FVAS

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Mark Russell

The VAS Magazine is printed through the Office of the Victorian Artists Society. Opinions expressed herein are not necessarily those of the VAS Council or the editors of this magazine.

Articles from members will be appreciated. Contributions will be published on a strictly honorary basis and no payment will be made.

The Victorian Artists Society acknowledges the Traditional Owners of the land on which they meet. We pay our respects to Elders, past and present, and the Aboriginal Elders of other communities.

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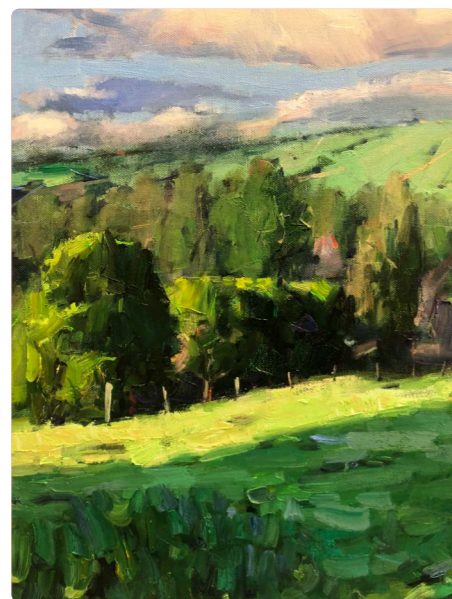
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Cover Image: Village, Yarra Valley, by Frank Chi

**WELCOME NEW MEMBERS**

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Alea Young

# PRESIDENT'S MESSAGE

Winter is definitely upon us. I'm temporarily envious of those who have managed to escape to warmer climes and can't wait for our own little trip driving up to somewhere near Byron Bay. Last time we were up in Queensland during a lock down in Melbourne we managed to book there during schoolies. I have to say there were no issues for us at all. The 'ex' students were all well behaved, considerate, polite and didn't mind a chat.

Now that I'm teaching regularly in at my local secondary college (Short term contract for 2023) I currently have a two week 'holiday'. Having taught drawing and painting to Year Seven art students last semester, I have become enthused to temporarily put down my digital artwork on my iPad and pick up the pencils and brushes again. I will be doing Maxine Wade's two-day workshop at VAS. It was lovely to go into the local art store and purchase a few bits and pieces including some water colours I haven't used before.

The Artfest23 was a major success for us. Such brilliant displays, historical information and free demonstrations/workshops and talks. I would like to commend the staff, all those volunteers and artists who made it all possible. A very special thankyou to Rosemary Noble the convenor of the Artfest23. Without her guidance, organisational and people skills, it would more than likely not have happened.

When I am out and about and I mention VAS I often get the response of 'Oh, I have never heard of it.' or 'I have been walking past it for years and have never gone inside.' As members we must ensure that we spread the word of our existence, our classes and workshops, and our exhibitions to all and sundry. Function bookings are an essential component of our income stream. Not only do they bring in much needed extra money to help run the society they also enable so many people to discover our art gallery. Some other potential spin offs are sales from the exhibitions on at the same time as the function and new memberships. Apart from the occasional corporate function we are also starting to get community interest in bookings for wedding ceremonies.

The Association of Sculptors of Victoria have just had their second Annual Exhibition and Awards at VAS. More than 100 brilliant sculptures by emerging and professional sculptors were exhibited. Its so important that VAS supports its fellow artists and art societies wherever we can.

'Nitel' is an exhibition of First Nations Women's artwork from the Bendigo region on Dja Dja Wurrung country. This is a significant step for VAS to put on this exhibition. It is the first time in our 150+ years of existence that first nations artists have had a dedicated exhibition in our gallery. I would like to thank Meg Devoren-Honey for all her efforts in organising this collaborative event. I thank Shirley Baynes-Smith and Ron Smith for organising the promotional media and getting ABC and SBS to come to the opening ceremony.

Gordon Moffatt has kindly donated \$100,000 to be put towards renovation funding for the construction of our disability access. Eileen and Hylton Mackley are generously donating a very large sum of money to ensure that our Artist of the Year Award will have a substantial first prize up until the year 2036.

It is with considerable gratitude that on behalf of VAS I have accepted this donation and sponsorship. Disability access and our Artist of the Year are two extremely important areas for us to be able to fund. You might have noticed that access work has finally commenced in the courtyard.

Richard Impey FVAS MED DipEd

President

Victorian Artists Society





## ARTFEST23 OPENS ITS DOORS

The inaugural ArtFest23 launched to great fanfare on Saturday 27 May with the first viewing of five different exhibitions filling all the gallery spaces. The hero event was the exhibition of works by Artists of the Year for every award that has been made over the past 50 years. The Society's rich history was beautifully illustrated by photographs and documents from the archives and on loan from Andrew Mackenzie, while the third gallery space upstairs showcased selected works from the VAS Collection.

These exhibitions together with the 9x5 Exhibition and the Indigenous women's artworks in the lower galleries are of such historical importance that a decision has been made to compile a full pictorial record of the festival and to consider ArtFest23 a fixture on the VAS calendar in the future. ✍️

Rosemary Noble Hon FVAS

ArtFest23 logo designed by  
VAS Artist Maria Radun



But is it Art?

## BUT IS IT ART?

### WHO CAN SAY ... BUT IT WAS FUN!

This year's ArtFest23 at VAS presented a wonderful array of exhibitions and events. Included in the lineup there was an event which was something a little bit out of the box, an interactive caricature workshop 'But is it Art?' hosted by me! Lucy Fekete.

The event attracted over 50 participants from Melbourne. It was exciting to see a diverse cross section of the community represented at the event, with a couple of people as young as ten years old taking part.

VAS President Richard Impey opened the event with a few words which was really appreciated—thank you for that boost of support Richard. If you are reading this, I would also like to personally thank you for being my unwitting victim ... eep! sorry, I mean 'model'. Thank you for being my impromptu model, Richard.

The workshop was an hour long. In that time I did a demo drawing of Richard, explaining with some simple notes how to plot and map the face of the subject/sitter, and how to identify key unique shapes of the features and their relationships.

Then I asked the audience to pair up and take turns drawing each other with a ten minute time limit using only Crayola Crayons. I wanted the session to be casual, light and fun, so using children's colourful non-toxic crayons felt like a fun choice. And it was! It worked really well! The session was vibrant, chaotic and just really good vibes.

The end of the session produced some really terrific, interesting and surprising results which stimulated conversation and the sharing of ideas over some light refreshments, courtesy of VAS (thank you Anne Scott-Pendlebury).

It was wonderful to learn that there were people who came to the event that had never been to or known about VAS until they saw 'But is it Art?' advertised—so that felt like another win for VAS.

It was a truly successful event!

Thank you Chris Reade, Lucy Taylor Schmitzer and the Victorian Artist Society for giving me the opportunity to host this event, I thoroughly enjoyed myself. Thank you Sam Bruere for helping me with set up and taking photos on the day, and also Lynn Banna who took photos. And finally thank



you to all those who came and took part, it would not have been a success without such a willing and enthusiastic audience.

Hope to see you again at VAS Gallery. ✍️

Lucy Fekete





*Village, Yarra Valley*, (Left) was completed on a day in June 2020. It captures the charm of a village nestled in the picturesque Yarra Valley.

‘The vivid blue sky, fluffy white clouds, lush grass, and majestic trees, along with the vibrant and inviting atmosphere of the countryside immediately stirred my emotions. In an instant, a marvellous scene took shape in my mind. Every colour and every brushstroke revolved around the natural beauty of the village, creating a captivating portrayal.’

Frank started by painting the sky and then gradually laying down colours, allowing the entire composition to be influenced by the sky and maintaining a consistent tonal harmony throughout the painting. His application of colour is meticulous, with thinner layers in darker areas and heavier layers in brighter areas. The colours in the foreground are vibrant and lively, creating a sense of brightness. In contrast, the colours in the background have a slightly subdued, greyish tone, helping to create a sense of distance and depth in the painting.

# FRANK CHI

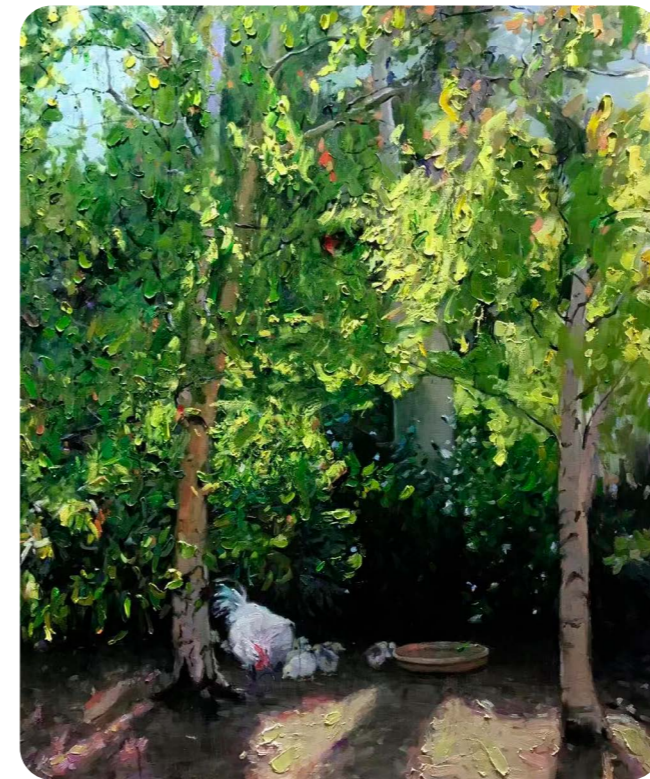
The cover of the VAS Spring Select Exhibition Catalogue featured the wonderful landscape *Village, Yarra Valley* (above) by VAS artist Frank Chi.

Frank is a Chinese-Australian oil painting artist born in 1954 in Heilongjiang Province, China.

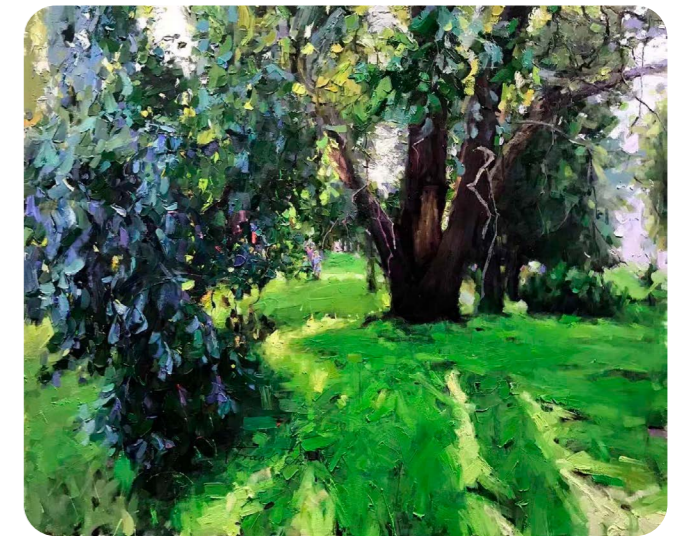
Frank developed a passion for painting at a young age and received formal training in oil painting at the Art Department of Qiqihar Education College. He is a successor disciple of Mr Guanzhong Wu, a famous contemporary Chinese painter widely recognised as a founder of modern Chinese painting.

Frank Chi draws inspiration from various artistic styles and has cultivated his own distinctive approach to landscape and portrait painting. His artistic style is defined as realism, showcasing his profound artistic skills, solid brushwork, and a palette that is rich and vibrant.

# A COVER STORY



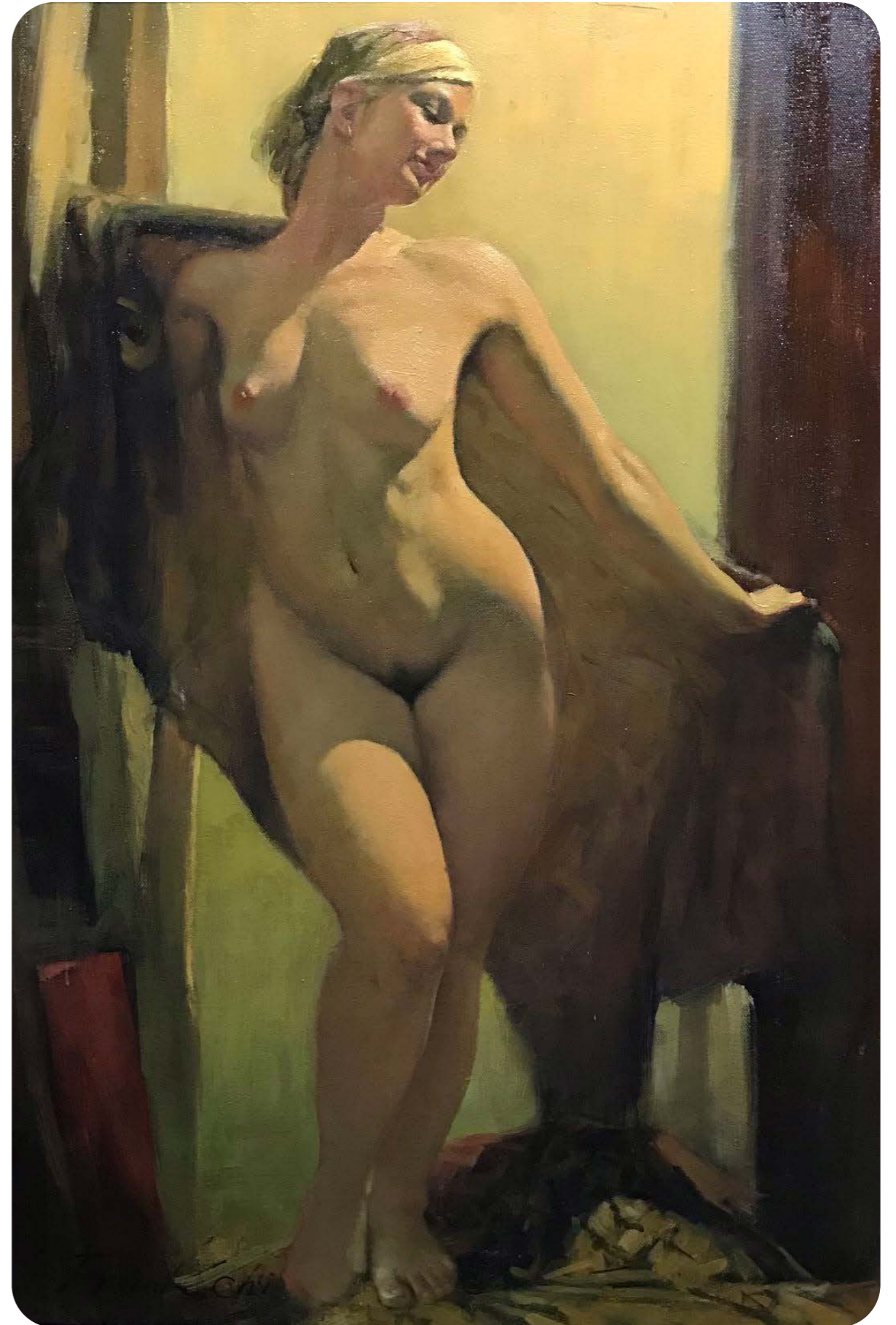
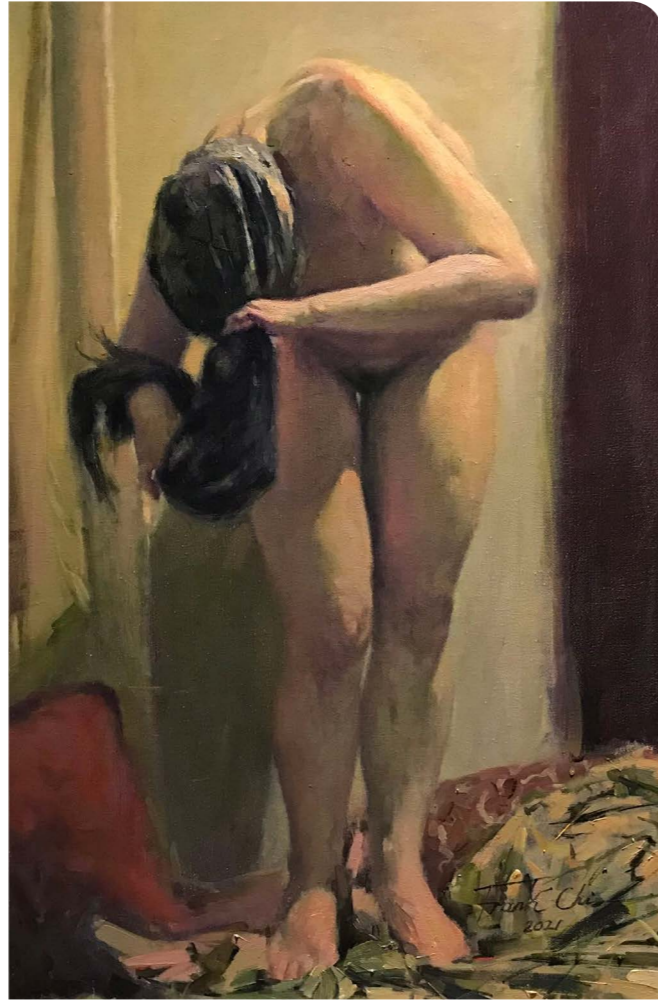
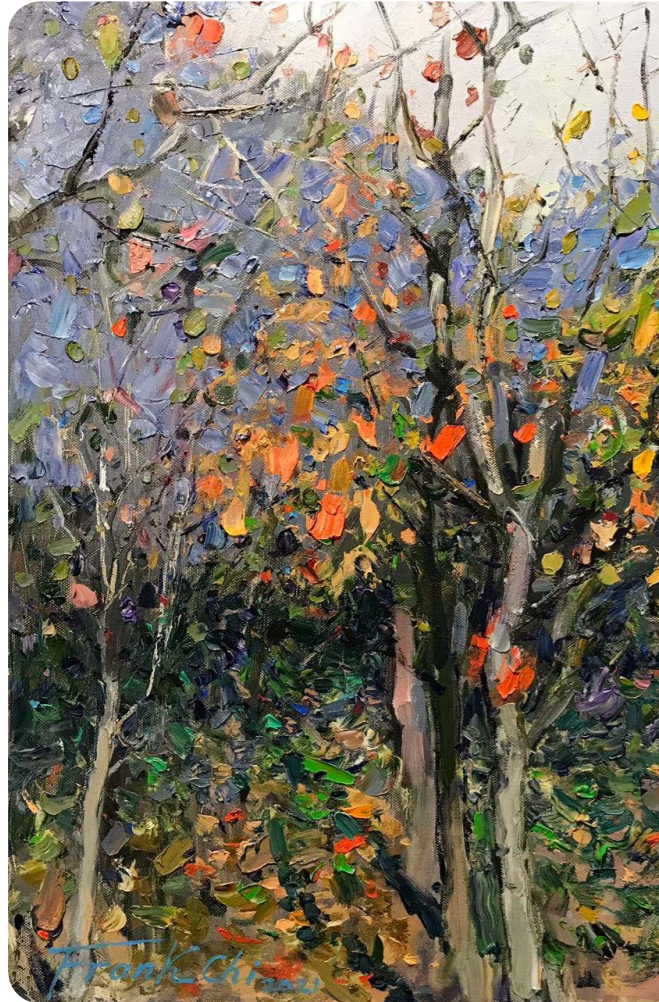
The oil painting *Under the Tree* was completed in 2022. It depicts a backyard scene in a rural farmhouse where a mother hen is feeding her chicks under the shade of a tree.



The oil painting *Summer* was created in 2021 and submitted to the online exhibition of the Camberwell Art Show that year, where it won the Best Oil Painting Award.

‘Most landscape artists always hope to encounter picture-perfect scenery, and I also share that sentiment ... However, scenery itself should not be the focus of landscape artists. In essence, ‘what to paint’ is not important; what truly matters is ‘how to paint’ and the artistic language you use to describe the captivating aspects you want to convey. Of course, landscape artists should possess boundless passion and sentiment towards nature while continually improving their artistic skills and cultivating their artistic sensibilities.’





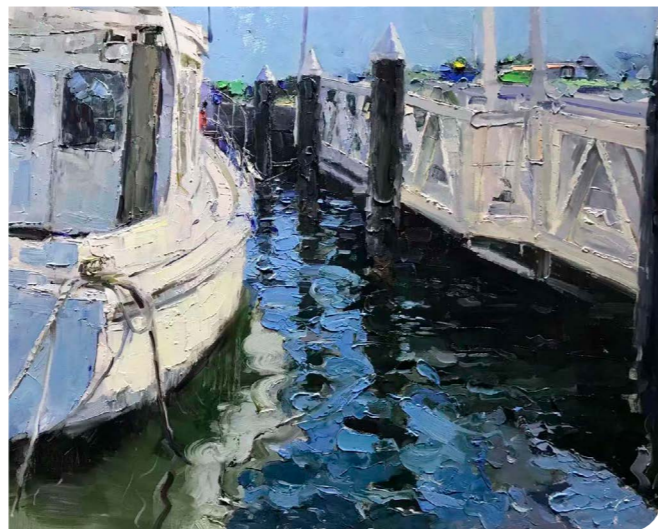
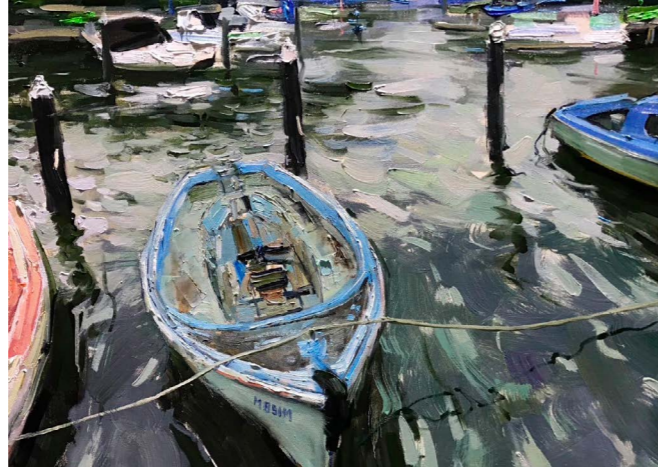
Above: Detail from *Impression of Deep Autumn*, Oil 2021

Top Right: *After the Shower*, Oil 2022

Right: *Bluey's Boat Hire (Part 1)*, Oil 2022

Bottom Right: *Bluey's Boat Hire (Part 2)*, Oil 2022

Below: *Williamstown Wharf*, Oil 2021



The oil painting *Smile* depicting the human figure was created in 2018. It participated in the Camberwell Art Show that year and received the Best Traditional Painting Award.





Fiona Bilbrough painting in Cornwall, 1996

# THE AME BALE TRAVELLING SCHOLARSHIP

## Just the Ticket for Emerging Artists

Sketching in her Korumburra studio, painter Fiona Bilbrough muses about the importance of winning the 1995 AME Bale Travelling Scholarship.

Now an established artist and Vice-President of the Twenty Melbourne Painters' Society she reveals that winning the scholarship at 27 years of age gave her painting career instant direction.

**'The scholarship was life changing. It provided me with the financial freedom to absorb the art culture of Europe at first hand, and not just art, the wider culture as well.'**

**'And letters of introduction enabled studio lessons and access to areas beyond the public gaze such as the storage banks of undisplayed works and conservation rooms of some of the world's most important museums. I was on my way.'**

The scholarship arose out of a bequest in the 1955 will of Alice Bale, lifelong secretary of the Twenty Melbourne Painters Society, and dubbed the 'doyenne of flower painting' by artist and critic George Bell.

For a time in the 1910s Bale was a Victorian Artists' Society councillor and editor of the Journal.

She broke away from VAS after a turbulent general meeting in 1918, along with prime-mover Jo Sweatman, and other followers of controversial tonalist Max Meldrum. These so-called Meldrumites exhibited as the Twenty Melbourne Painters the following year, then forged ahead in the pursuit of, as Bale put it, 'higher art standards and freedom from lay trammels' to celebrate their centenary in 2018.

The Twenty Melbourne Painters Society's select membership has included Clarice Beckett,



Nicolas Chen's depiction of the Metropolitan Museum of Art, New York, 2019

Rupert Bunny, John Longstaff and William Dargie, to name a few luminaries. Over the years following the split, most Twenty Melbourne Painters members continued to exhibit with the VAS from time to time, but not Meldrum according to the records.

The Alice Bale bequest began as a residential scholarship at Bale's former home in Kew and was first awarded to now-acclaimed artist Robert Hannaford in 1969. It later became a travelling scholarship with the spirit of the bequest still honoured; that is, it is awarded to an artist who has demonstrated talent and achievement in traditional styles for travel overseas usually to study the works of Old Masters. It is currently worth \$50,000 biennially.

Oddly, Bale, like Beckett, did not travel outside Victoria, quite literally following Meldrum's dictum that:

**'ONE MUST LIVE IN A PLACE TO PAINT IT.'**

Even more oddly, Bale's will stated that 'preference be given to male students', a condition that rightly lapsed.

Nicolas Chen, winner of the scholarship in 2018, and a former VAS teacher, says the overseas learning experience was invaluable.

**'There is a world of difference between looking at flat reproductions on a screen and standing in front of an Old Master at The Met.'**

**'My visual vocabulary expanded so much as I studied paintings at the large museums, and smaller ones as well, like the house museums of Sorolla in Madrid and Moreau in Paris.'**

Along with other award winners, Bilbrough and Chen assume the role of ambassadors for 'traditional realist, tonal and impressionist painting' in parallel with the tradition of quality.

Alice Bale would be well pleased.



Ian Hobbs

See the Twenty Melbourne Painters Society website for entry details of the AME Bale Travelling Scholarship and Art Prizes. Peter Perry's book AME Bale, Her Art and Life is recommended.





Sheep (11cm x 11cm)

## AW EUSTACE

### Bush Artist

This is the story of a migrant to the new colony of Victoria, of a bush artist, of an artist who gained some notoriety but was never fully appreciated, who saw himself as a failure; and it's a story that poses the question as to why he was not recognised when his contemporaries, the great colonial artists we all know, were, especially when he achieved something that they did not.

Alfred William Eustace came to Australia in 1851, aged 31, with a wife and two children. They travelled to the Eldorado Run (Chiltern in northern Victoria) where he became a shepherd in the employ of a relative. In England he was a game keeper with interests in painting, poetry, music and taxidermy. He always carried a box of oils and with a paucity of materials to paint on, soon discovered large gum leaves.

By 1856 his miniatures became well-known locally and newspaper reports of his work continued for 50

years (dying in 1907): his *'remarkable skill and facility'; 'this Australian Giotto'; 'delicious bits of Australian bush scenery'; 'not only true to nature and correct in drawing and colour, they show a delicacy of touch and a minuteness of finish'; 'done by a master hand'; 'he seems without an effort to catch the colour and spirit of Australian scenery'; 'the work of an amateur ... which exhibit a degree of artistic skill ... that would do credit to a painter of much greater pretensions.'*

Apart from local exhibitions and events, his works were shown at the 1869 Melbourne Public Library Exhibition, Intercolonial Exhibition (1872–3 Melbourne), London International Exhibition (1873), Melbourne Centennial Exhibition (1888–9), Colonial and Indian Exhibition (1886, London). By 1896 he was receiving orders for gumleaf paintings from nearly all the capitals of Europe, as well as acknowledgements from Queen Victoria, Emperor Frederick of Germany and the Tsar of Russia.

Eustace would have wanted to earn a living from painting, but living in the bush with a family that had grown to six children to support, he had to turn his hand to house-decorating, sign-writing and gold-mining.

'It is certainly one of the many instances of the perversity of fortune that the artist who produced these gems should be spending his life in the bush as a shepherd, having almost given up hope of victory in the struggle against what seems to be hard fate. Undoubtedly possessed of genius, he dreamed of making a name for himself by his brush, but the fickle goddess has frowned upon him through long dreary years which he has been engaged in uncongenial pursuits ...'

Within one of the comments above there is a put-down—he was considered 'an amateur' and was always referred to as the 'shepherd' who 'needs only to persevere to meet with due encouragement'. 'Mr Eustace has more true feeling for the art than cultivated knowledge of its mechanism.' He was untrained. Despite the notoriety, he was never seen in the same class as his notable contemporaries such as Buvelot, von Guerard, Glover and Chevalier. Eustace's leaves were 'curiosities': small, fragile novelties that would not stand the test of time. And they largely haven't. It is not known how many are extant, but

there aren't many. As well, he painted plein air—whilst minding sheep. The Establishment would not have approved.

In the recent Bendigo Art Gallery's exhibition—*Australiana. Designing A Nation*—Eustace's leaves are on one side of the room opposite the works of Buvelot, Glover, von Guerard and other contemporaries. These men were trained in Europe and arrived with reputations which they enhanced in urban art circles where they found patronage and teaching opportunities; however, they were handicapped by their European artistic heritage and conventions. Comparing their work to that of the bush artist, they just don't capture the light, the colour, the feel of the Aussie bush. It is generally agreed upon that the bush wasn't captured until the Impressionists came along in the 1880s. I think Eustace beat them.

This poses the question of an artist's standing in the eyes of the art world. How is it determined? Will the critics take another look and raise Eustace's position to the pre-eminent painter of Australian landscape in the Colonial era? I think Eustace should be at least sharing the same room with his notable contemporaries, not just at the Bendigo exhibition.

John Daniels

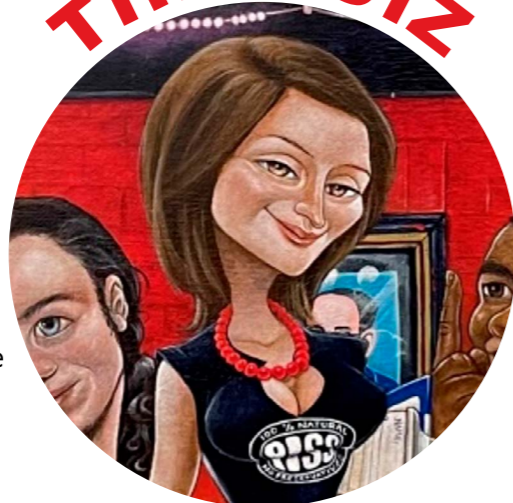
Photography: Leon Schoots, Melbourne



Cattle (12cm x 10cm)



# THE QUIZ



**1.**  
Name the artist famous for painting the ceiling of the Sistine Chapel in the Vatican?

**2.**  
Where in Melbourne is the Cowen gallery located?

**3.**  
The Heide Museum of Modern Art is in which Australian city?

**4.**  
What is the shape of ditalini pasta?

**5.**  
Which art movement was Yoko Ono associated with?

**6.**  
A rigger brush is known by what other name(s)?

**7.**  
What is the literal English translation of the French 'plein air'?

**8.**  
What is the French term for painting 'against daylight'?

**9.**  
A sculpture cut into a flat surface and presenting slightly raised surfaces is called?

**10.**  
What is a maquette?

**11.**  
The Courtauld Gallery is located in which British city??

**12.**  
What is the name of the 1987 Tom Wolfe novel and the public burning of artworks in Florence in 1497?

**13.**  
What is the name given to metamorphosed limestone?

**14.**  
The Northern Cross or Cygnus constellation is in the shape of what animal?

**15.**  
Which famous twentieth century artist is credited with the statement 'Art is what you can get away with'?

**16.**  
Which brand of tinned soup did Andy Warhol paint?

**17.**  
Which Coldplay song was dedicated to Surrealist painter Frida Kahlo's final artwork?

**18.**  
In which city is the Louvre Art Museum located?

**19.**  
In the art style 'Op Art' what does Op stand for?

**20.**  
What form of pottery takes its name from the Italian for baked earth?

**21.**  
The Uffizi Gallery is an art museum in which Italian city?

**22.**  
In the Botticelli painting Birth of Venus what is the Goddess floating on?

**23.**  
What is the name of the Jeff Koons sculpture recently acquired by the NGV?

Answers Page 38

Image: Detail from *Mrs Smith's Trivia & the GBH Last Supper* by Lucy Fekete

## Across

1. Troubled Dutchman, 1853–1890, painted *Starry Night* (7,3,4)

5. Greatest of all Dutch painters (9)

7. \_\_\_ and ink (3)

9. Albert Namatjira was born at Hermannsburg in the \_\_\_\_ of the Western Arrernta people (5)

11. Previous generations of painters \_\_\_\_\_ succeeding ones, as in have an effect on (9)

12. French post-impressionist, along with Gauguin, (init.) (2)

13. Grace Cossington \_\_\_\_\_, pioneering Sydney modernist, 1892–1984 (5)

14. German-Swiss artist, Hans \_\_\_\_\_ The Younger, 1497–1543 (7)

16. Buvelot and Von Guerard were \_\_\_\_\_ painters, that is of the early Australian period (8)

18. A primary colour, French spelling (4)

19. Anita Aarons, sculptor, (init.) (2)

21. Ethel \_\_, 1872–1952, Melbourne-born artist, married E Phillips Fox, (init.) (2)

22. Posers, as for painting (7)

25. Most important part of a portrait, windows to the soul (4)

27. \_\_\_ Vale, 1862–1945, associated with Heidelberg School (3)

29. \_\_\_ Master (3)

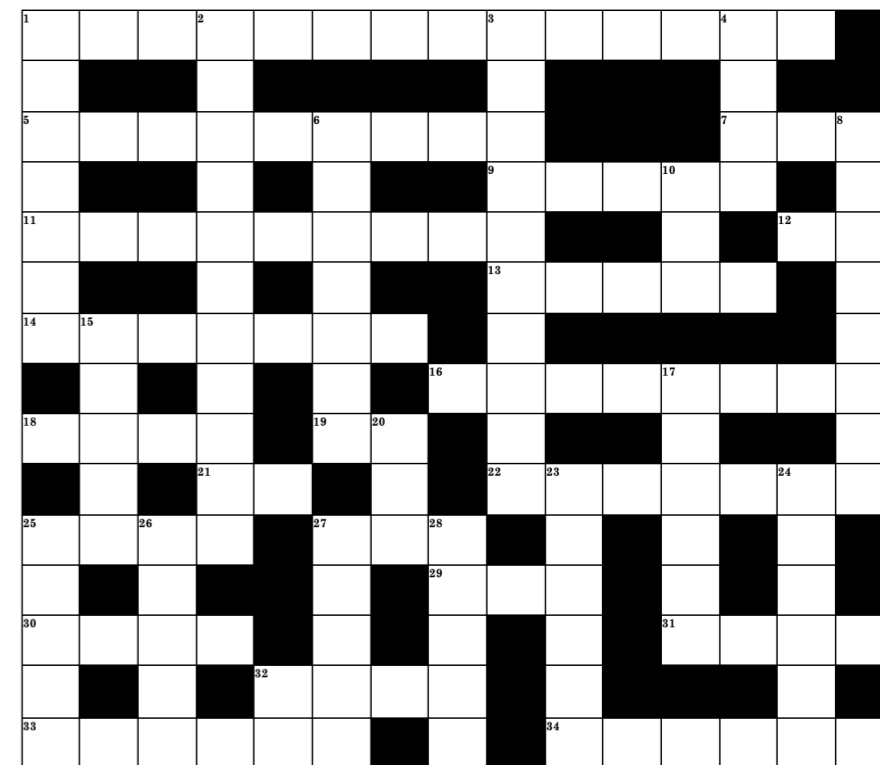
30. Clifton \_\_\_\_, 1924–1990, won Archibald three times (4)

31. Rubens and Brueghel depicted this garden where Adam and Eve frolicked (4)

32. When a painting is provided for a not-for-sale exhibition it is 'on \_\_\_\_' (4)

33. Famous English painter, 1775–1851, known for expressive colour in landscapes and turbulent seascapes (6)

34. Baroque Period was highly \_\_\_\_\_ and elaborate, excessively decorated (6)



## Down

1. Transparent coating applied to a painting (7)

2. Brilliant pigment colour formed from the element with symbol Co (plural) (6, 5)

3. Painting classes (3, 7)

4. Space, as that left between bottom of canvas and mount when framing pastel paintings (plural) (4)

6. Abstract Expressionism began in this country (7)

8. Hilda Rix \_\_\_\_\_, second Australian to have a work acquired by the French government (8)

10. Both Indigenous and pointillist painters use this method (3)

15. Margaret \_\_\_\_\_, 1923–2011, of Sydney, colourfully painted still lifes and interiors (5)

17. The environment, Constable led the way in its direct depiction (6)

20. Australian Artists' Association, 1886–1888 (init.) (3)

23. Ancient dye, deep colour between blue and violet (6)

24. \_\_\_\_\_ Bunny, 1864–1947, first Australian to have a work acquired by the French government (6)

25. A person who lives outside their native country, like artist John Peter Russell (abbrev.) (5)

26. \_\_\_\_\_ Degas (5)

27. Painting, sculpture and architecture are three examples of the seven \_\_\_\_\_ art forms, as opposed to lesser ones (5)

28. Blamire \_\_\_\_\_, water colourist and Melbourne Herald art critic, 1862–1935 (5)

32. First two letters of first name of the painter of the Louvre's most viewed work (2)

Solution Page 38



# MOFFATT LANE

## Towards a more accessible VAS

Gordon Moffatt AM Hon FVAS



The difficult steps at the entrance to the Victorian Artists Society will soon no longer prevent persons with physical disabilities from entering the building. The VAS has negotiated with our neighbour the Eye and Ear Hospital for an accessible pathway through the eastern side of their property. As part of this project the VAS Courtyard will be upgraded becoming a suitable location for outdoor exhibits and informal gatherings. The funds available also mean that the rear wall of the VAS to the Eye and Ear Hospital can be repaired.

The project has been made possible through the donations of VAS members and a significant contribution from Life Member Gordon Moffatt AM Hon FVAS. Gordon was VAS Treasurer during the 1980s and, coincidentally, a long time Board member of the Eye and Ear Hospital. Gordon sponsors the Spring Select Exhibition and has done so for many years.

The installation of the VAS passenger lift during the recent major renovation of the building was also funded by Gordon. A similar gift to the NGV St Kilda Road by him and his wife enabled the retrofit of a passenger lift.

The NGV has been a beneficiary of his generosity over many years. The NGV Contemporary Chair Collection, for example, was the gift of the Moffatts and the subject of the 2017 Exhibition: *Creating the Contemporary Chair*.

Gordon's mother was an artist and his late wife Jacquie was a regular exhibiting member of the VAS.

It seems that the issues concerning VAS members during Gordon's term on Council i.e., maintenance of the building and Select Exhibitions, are the same issues that concentrate our attention today. Without the generosity of Gordon Moffatt throughout the intervening years these issues would be of even greater concern to us now.

Editor



Top: Air Chair 1999, Jasper Morrison 1999  
Left: 101 Chair, Helen Kontouris 2001  
Above: Shadowy Armchair, Tord Boontje 2009



Watercolour by Jacquie Moffatt



# AROUND THE GALLERIES

## Oud Art Gallery

Shop 4/495 Collins Street, Melbourne  
kjoud.com

At the sharper more enlightened end of Collins Street you'll find the Oud Art Gallery, owned and operated by Kristan Oud VAS. The gallery enjoys a highly visible shopfront and is strategically positioned near the entrance to the Intercontinental Hotel.

It is the only artist owned and operated gallery on Collins Street and has made quite an impact in the area since opening in November last year. Kristan has been participating in VAS Exhibitions since 2015. When his private exhibition at the VAS sold out last year he decided to make the bold move of opening his own Gallery: not just anywhere but in a high profile location in the CBD no less

VAS members will be familiar with his expansive colourful landscapes and will have seen his art develop in recent years to embrace more detailed subjects and narratives. The gallery currently features the urban sketches created by Kristan since May 2022 documenting Melbourne CBD on a nightly basis as it returned to normality after the Lockdowns.

'The 360 degree selection of locations begins at the Arts Centre and spirals out to Parliament House and round to Flinders Street Station all capturing the bars, pubs and clubs that make Melbourne marvellous.'

Oud Gallery is open from 10am to 4pm Mondays to Saturdays.



# AROUND THE GALLERIES

## Creative Resilience

Queen Victoria Women's Centre  
210 Lonsdale Street Melbourne 3000

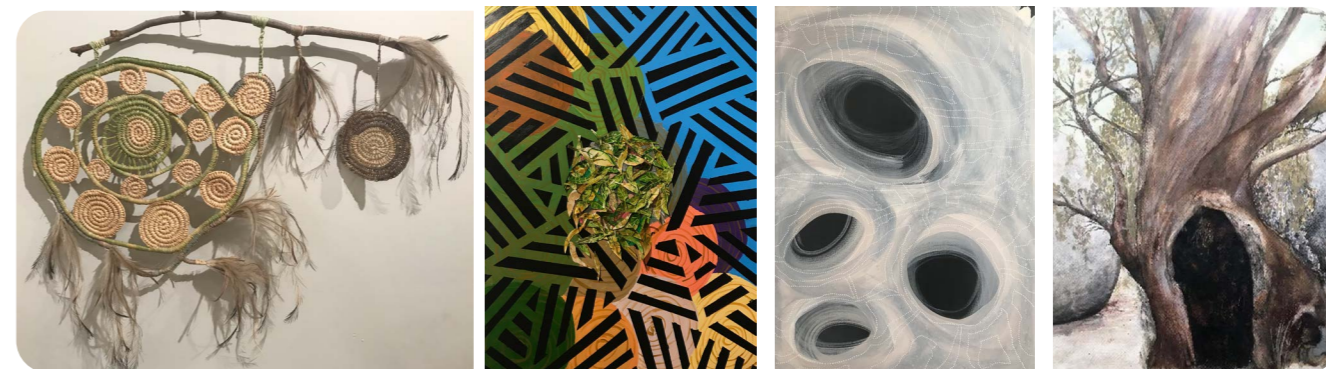
On Saturday May 6 I was invited to the unveiling of the magnificent sculpture named *Creative Resilience* (right) by artists known as Ngardang Girri Kalat Mimini (NGKM). NGKM is a collective of First Nations women and trans diverse artists from across Victoria. Their artwork commemorates and celebrates stories of Aboriginal women from SE Australia. The sculpture can be viewed at the Lonsdale Street entrance to the QV Centre.

'The forearm and basket depicted symbolise the strength and creativity of aboriginal women who have supported and nurtured their families and their communities over tens of thousands of years.'

(qvw.org.au).

Some of these artists will be exhibiting their paintings and craftwork in the VAS foyer from May 26 to July 31. I am pleased to curate the first exhibition of work by Victorian Indigenous women at the VAS.

Meg Davoren-Honey  
OAM VAS FVAS



Works in the 'Nitel' Exhibition at VAS. Left to Right: *Family on Country* by Trina Dalton-Oogjes; *Mountain Landscape* by Janet Bromley; *Midnight* by Anneie Brigdale; *Guka* by Lorraine Brigdale



# THE 'BILBAO EFFECT'

## The Fox NGV Contemporary & the Sydney Modern

Melbourne will soon have a new publicly owned Contemporary Art Gallery—the 'Fox NGV Contemporary'. Sydney has the 'Sydney Modern' which opened in December 2022. Detailed design work has only just begun on the NGV. There is the risk of forming an opinion on unbuilt work because like sculpture architecture is an art which is experienced 'in the round'. Buildings are not only viewed from the outside but also internally. While moving through a building the internal spaces change along with the light, the colours and the textures all of which are key elements of the art of Architecture.



Left to Right: Sydney Modern; Fox NGV Contemporary

The Fox NGV Contemporary has chosen to co-locate with the NGV St Kilda Road on a restricted site at the rear: This is hardly a prominent site compared with an earlier proposal to place it above the Richmond railyards next to the NGV Ian Potter Centre. Co-location does however mean economies in shared administration, storage and delivery costs. The site necessitated a tight multi-storey building wedged into the limited space available. Nevertheless the city will have a set of functioning flexible galleries fit for their purpose.

AGNSW enjoys a spacious hilltop location surrounded by parkland and with expansive views out over Sydney Harbour. The architects of the

Sydney Modern have taken full advantage of this and designed a series of loosely connected glazed pavilions which cascade down the slope eventually leaping over the Eastern Distributor freeway. The result is a series of large light filled galleries of such height and width to accommodate the very largest contemporary artwork.

The NGV and Sydney Modern are very different buildings and in many ways reflect the different cultural and social lives of their respective cities. Call it the result of site limitations if you will, but the result is two distinctively different outcomes: Sydney—expansive, outward looking, light and airy. Melbourne—pragmatic, inward looking and tight.



Left to Right: Sydney Modern Interior; Fox NGV Interior

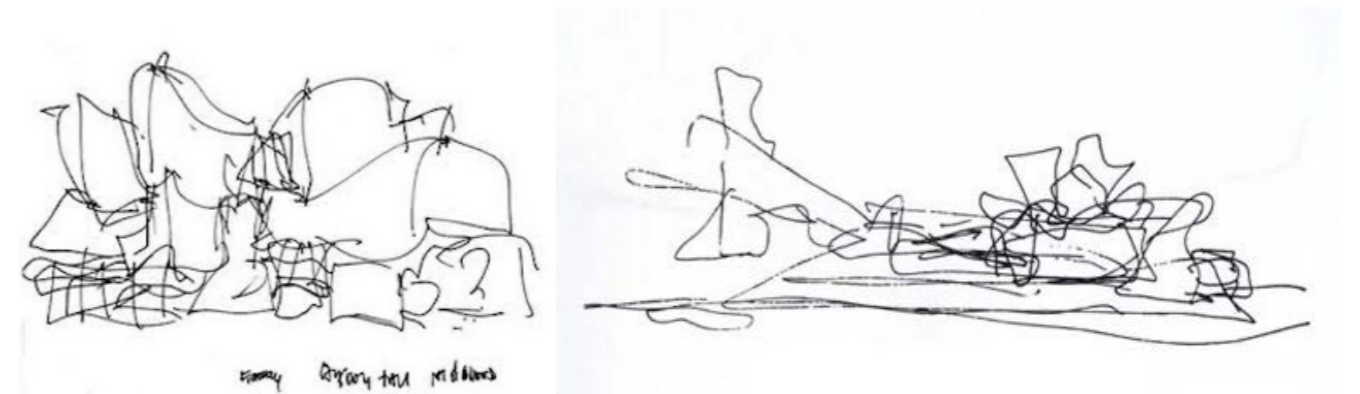
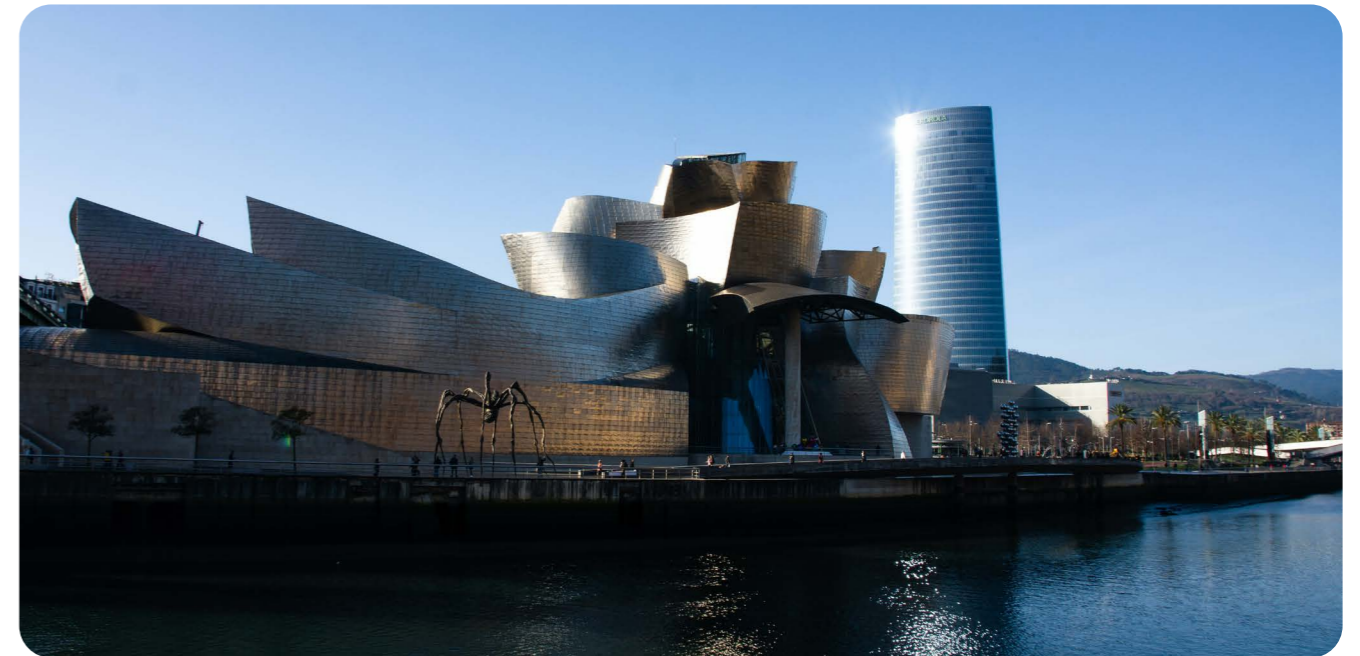
The Melbourne and Sydney Contemporary Galleries do however have one thing in common—they have both avoided the so-called 'Bilbao Effect'

Unknown to most travellers a decade or two ago Bilbao's metamorphosis from a Spanish industrial port town to emerging travel destination began when the Guggenheim Museum opened in 1997. The Guggenheim Bilbao has since spawned a flurry of landmark projects across the globe designed primarily to raise the status of cities and to attract international attention—the 'Bilbao Effect'. At Bilbao the American architect Frank Gehry was chosen to design what turns out to be one of the great architectural confidence tricks of the twentieth century. It has also been called:

**'A FANTASTIC DREAM SHIP OF UNDULATING FORM'**

Architecture is a practical and social art and owes its existence not only to the demands of the building's owners but also to those of its users. Bilbao has succeeded spectacularly as a fantastic image and tourist drawcard but fails as a functioning world class art gallery—the result of promoting form over function. Its galleries are void of natural light and its curvilinear walls unsuitable for hanging most artwork. Its internal circulation spaces are convoluted and inflexible limiting opportunities for displaying the multifarious forms of contemporary art.

Gehry claimed somewhat disingenuously that the external shape of the Museum was inspired by the fishing heritage of Bilbao and related fish shapes. The fact is that he had displayed an interest in fish shapes for some time and having been given carte blanche to design a stunning edifice he was clearly keen to finally realise a favourite motif. This is not an uncommon practice of architects: our office drawers are full of unbuilt projects containing our favourite themes and unfulfilled dreams.



Top: Guggenheim Museum Bilbao (Photo by Antonio Gabola on Unsplash)  
Above: Gehry's preliminary sketches for Guggenheim Bilbao



It is also claimed that the Museum was built to budget but given the cost of construction was covered by public subscription I suspect that the budget was formed to fit the building and not the other way round. Ironically, long before Bilbao made him an international celebrity, Gehry had established a solid international reputation for producing creative volumes and sculptural forms within predetermined budgets during a 30-year career path in California.

The Loyola Law School (1984), for example, draws its inspiration from the loose fit impromptu imagery and materials of Los Angeles. It also anticipates the ad hockery and complexity of Bilbao. Gehry succeeded in producing a building with decided sculptural characteristics within a tight budget by using cheap local materials in new but buildable ways.

Bilbao would also have been impressed with his design for the California Aerospace Museum (1984)—a clear precursor of Bilbao with its towering central atrium and creative shapes. However, by all reports, it was the 'Dancing



Dancing House

house' office building (1992) in Prague (made possible by the deep pockets of the ING Bank) that clinched the commission for Gehry.

Last year the Guggenheim Bilbao (population 350,000) recorded 1.2 million visitors The NGV and the AGNSW received a similar number which is well ahead of major international destination galleries such as Tate Britain, Guggenheim New York and the Rijksmuseum. Clearly the good Burghers of Bilbao, the attractions of the famous Basque cuisine aside, have achieved their objective

The NGV and AGNSW had no need to create a new destination and both have sacrificed artifice for investments in their existing art precincts. Sydney and Melbourne, as parochial and culturally opposed as they are, have each in their own way settled for the pragmatic over the dramatic.

Bruce Baldey VAS



California Aerospace Museum, LA



Loyola Law School, Los Angeles CA



All The Wonderful Feelings, by Hsin Lin

## 2023 INTERNATIONAL FLOWER & GARDEN SHOW

I am very pleased to report that once again we had a very successful International Flower Show held over five days from the end of March into early April.

The crowds were back in full number and we sold a number of our art works.

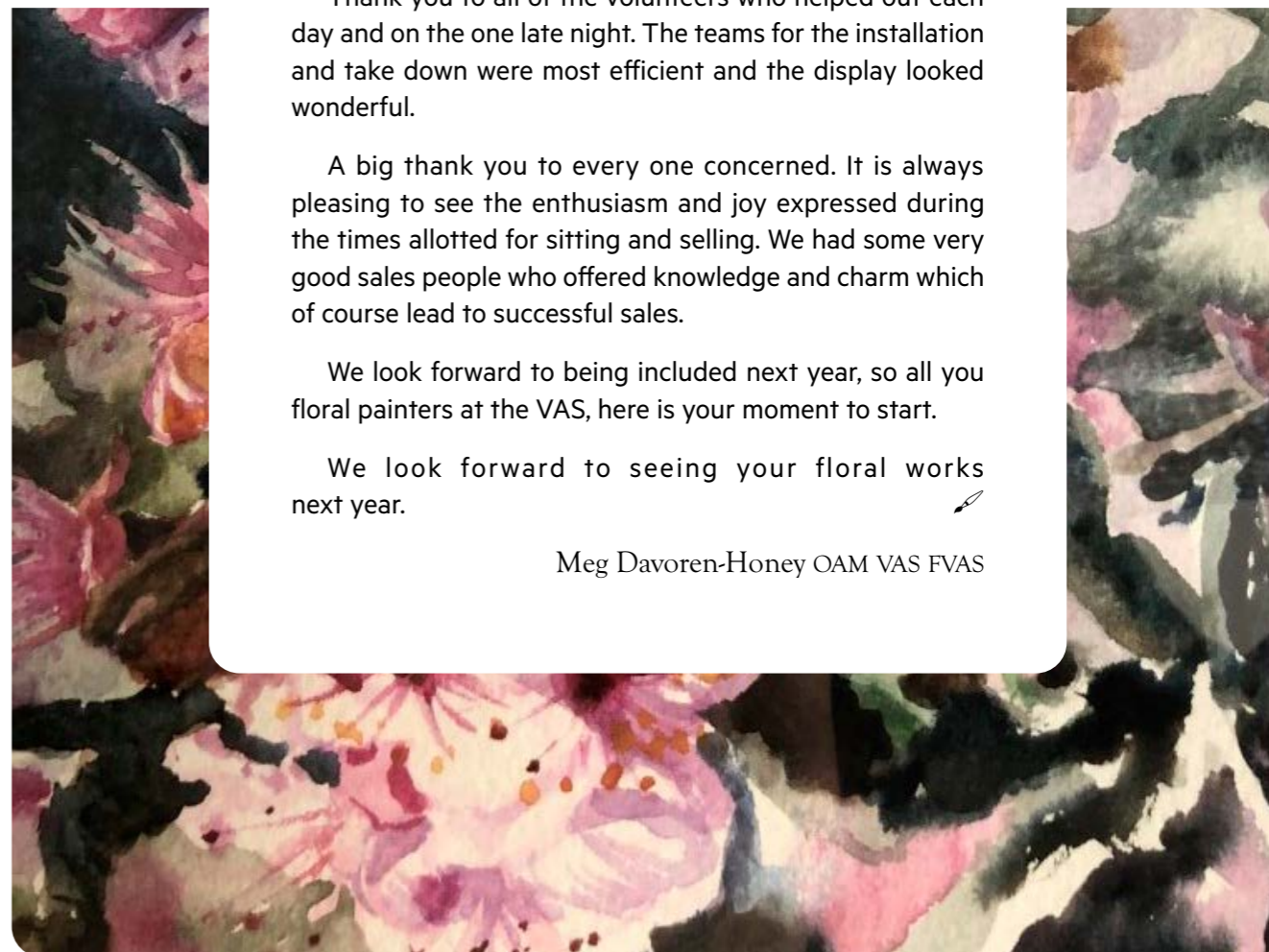
Thank you to all of the volunteers who helped out each day and on the one late night. The teams for the installation and take down were most efficient and the display looked wonderful.

A big thank you to every one concerned. It is always pleasing to see the enthusiasm and joy expressed during the times allotted for sitting and selling. We had some very good sales people who offered knowledge and charm which of course lead to successful sales.

We look forward to being included next year, so all you floral painters at the VAS, here is your moment to start.

We look forward to seeing your floral works next year.

Meg Davoren-Honey OAM VAS FVAS



On a Clear Day, by Joanne Mahon



## Book Review

# WORLD OF ART: VELÁZQUEZ

By Richard Verdi

Thames & Hudson, London, 2023  
Paperback  
277 Pages  
Available from:  
Dymocks Online \$35  
Booktopia Australia \$32.50

World of Art



Velázquez

Thames  
&Hudson

Richard Verdi

Not another book on one of those Old Masters you're thinking?

But this is *Diego Rodríguez de Silva y Velázquez* (1599–1660), pronounced Vell-us-kus I'm told—with an unfamiliar twist or two of the Anglo tongue. Velázquez, the Master's Master, the Painter of Painters. The one Manet called:

**'THE  
GREATEST  
PAINTER  
OF ALL'**

The one venerated by our Impressionist heroes (Roberts, Streeton, et al) all of whom at some stage in their careers beat a path to the Prado Museum in Madrid to inspect his skills first hand. After all he is described in this publication and elsewhere as the 'first Impressionist' because of his ability to paint extremely loosely and yet make everything seem detailed from a distance.

And, this is a publication by Thames & Hudson, one of the oldest and, in the English speaking world, one of the most respected publishers of illustrated books on the visual arts. The World of Art series currently has over 300 titles on the subjects of art, architecture, design, photography, fashion, film and the performing arts. This is the second book on Velázquez in the series; Joseph-Emile Muller's account was published by Thames & Hudson in 1976. Only Picasso (1965, 1975), Rembrandt (1968, 1988) and the ever popular Van Gogh (1966, 1989) have received the same attention. Not even Goya, who alone occupies the entire top floor of the Prado Museum and a statue in the grounds, has been honoured with a second publication.

This is an affordable book with stiff paper covers containing high quality images of almost all of the extant paintings of Velázquez excluding his sketches. It is also of a size (21cm x 15cm) that you will be able to squeeze into your already packed bookshelves. Velázquez's surviving oeuvre is not as large as his

contemporaries (Rubens, van Dyck) many having been destroyed by a fire in the Royal Alcazar of Madrid in 1734.

Unfortunately none of Velázquez's work is either held privately in Australia or in our public Galleries. Almost all his work is located in Europe. Not even the Americans have managed to acquire a decent collection of his work. The Prado is of course the main custodian and exhibitor of his work although some of his finest work is located outside Madrid. Next time you're in London, for example, pop into Apsley House in Piccadilly to see his bodegon masterpiece *The Waterseller of Seville*.

And when you go to Scotland stroll through Edinburgh's Princes Street Gardens to the Scottish National Gallery to see the most famous poached eggs in Western Art, *Old Woman Cooking Eggs*.

The images generally keep pace with the text so that you're not forever flicking pages backwards and forwards as the author explains a particular aspect



Old Woman Cooking Eggs





of the artwork. Verdi gives a detailed but concise account of each painting no mean feat in an art book of only 277 pages. The book concludes with a chapter ('After Velázquez') that details the profound effect he had on succeeding generations of artists concluding with Bacon's disturbing take on the portrait of Pope Innocent X.

Inevitably we come to his masterpiece *Las Meninas*. Verdi offers his own interpretation of the meaning of the painting, who Velázquez is painting and under what circumstances.

Personally I prefer Laura Cummings summation:

*'Las Meninas is piercingly sad in its representation of those lost children in their obsolete clothes, dead and gone for centuries, and the painting makes its elegy for what must come in miniature at the back of the room, where the (Queen's) Chamberlain waits to lead us onwards into that other light, hovering between this world and the next. But he does not go and they do not fade, kept here by our presence and Velázquez's art. The golden haze remains bright against the monumental darkness above. The figures of the past keep looking into our moment, our present, as long as we keep looking back at them. Everything in Las Meninas is designed to keep this connection alive and merciful forever; that is Velázquez's gift, and his consolation, to us all. We live on in each other's eyes and our stories never end.'*

*(A Face to the World, On Self Portraits Laura Cummings, Harper Press 2009)*

Ars longa vita brevis



Bruce Baldey VAS

PS: I can't leave you pretending I had a classical education:

**ARS LONGA VITA BREVIS**  
**ART IS LONG, LIFE IS SHORT**



# FROM THE VAS COLLECTION

## Otto Boron VAS

After an initial sitting at his Seaford studio, Otto completed this portrait of Greg in 2015 during Greg's period as President of the Victorian Artists Society. Otto approached Greg as a long-time friend and suitable subject and also as a tribute to his service to the VAS. Otto's daring abbreviated technique features multi-coloured brush and palette knife strokes. The subject leans back into his chair and gazes squarely at the artist in a contemplative slightly inquisitive rather than assertive manner. Otto is a brilliant colourist which is clearly evident in his landscape studies.

Artist: Ottavio (Otto) Boron VAS

Title: *Gregory R Smith*

Date: 2015

Medium: Oil

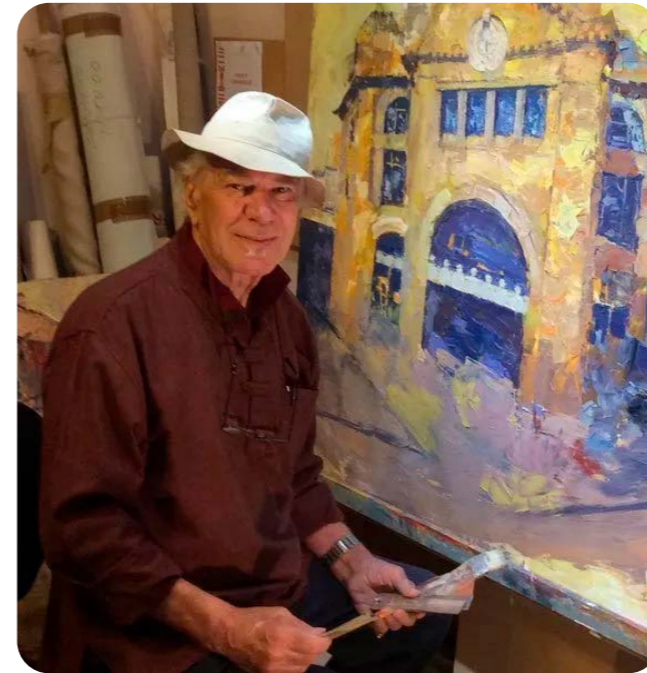
Size: 76cm x 76cm

Donor: Artist



In the portrait of Greg he infuses his subject and the background with irregular patches and varied shades of violet. The colour violet is reputedly associated with royalty. It also represents wisdom and creativity.

Otto Boron was a long time exhibiting member of the VAS (from 1973 onwards), twice VAS Artist of the Year (1998 & 2005) and a Teacher, not only performing demonstrations at the VAS but also conducting classes with the Beaumaris, Mentone and Mordialloc Art Groups.



Above: *Rice Carrier Cambodia*  
Below: *Seascape*





Zulu (Heather Towns), Photography by Christian Heffernan

# TENACIOUS AND

tenacity /təˈnæsəti/ n. the quality or property of being tenacious.

tenacious /təˈneɪʃəs/ adj. 1. holding fast; characterised by keeping a firm hold. 2. highly retentive: a tenacious memory. 3. pertinacious, persistent, stubborn, or obstinate. 4. adhesive or sticky; viscous or glutinous. 5. holding together; cohesive; not easily pulled apart; tough.

(Macquarie Dictionary Publishers, Sydney, NSW, Macquarie dictionary. 2013, 6th edition.)

Tenacity can be viewed both positively and negatively, yet however you perceive or interpret tenacity, Zulu has it in spades, and she's proud of it.

Heather Towns, aka Zulu, is who she is; an unapologetically tenacious, prolific contemporary artist unequalled in her field. Her tenacity has seen her climb mountains in Sri Lanka in the middle of the night, run with the wild in Africa, and traverse the South Pacific Ocean in a waqa tabu. She has needed her tenacity to haul her through this life on earth.

Born with a paintbrush in her hand, Zulu has fought convention and parental expectations to keep her hand on the canvas, and she has stayed true to her inner calling. Fiercely determined. Her strength of spirit has propelled her to where she is today, a multi award winning artist.

## 1. Tenacious and firm

Zulu. Rule breaker. Stands bold in her strength to do what it takes, leaping obstacles, and always arriving on time and with perfection.

Zulu modernises, and sometimes simplifies her subjects, so they remain recognisable but uniquely

'different'. Her formidable use of clean, crisp colour holds steadfast. Shades and tones battle along fine edges, giving in to the movement within shapes and patterns and repetitions. As distances collide, it is sometimes difficult to determine what is in front and what is behind.

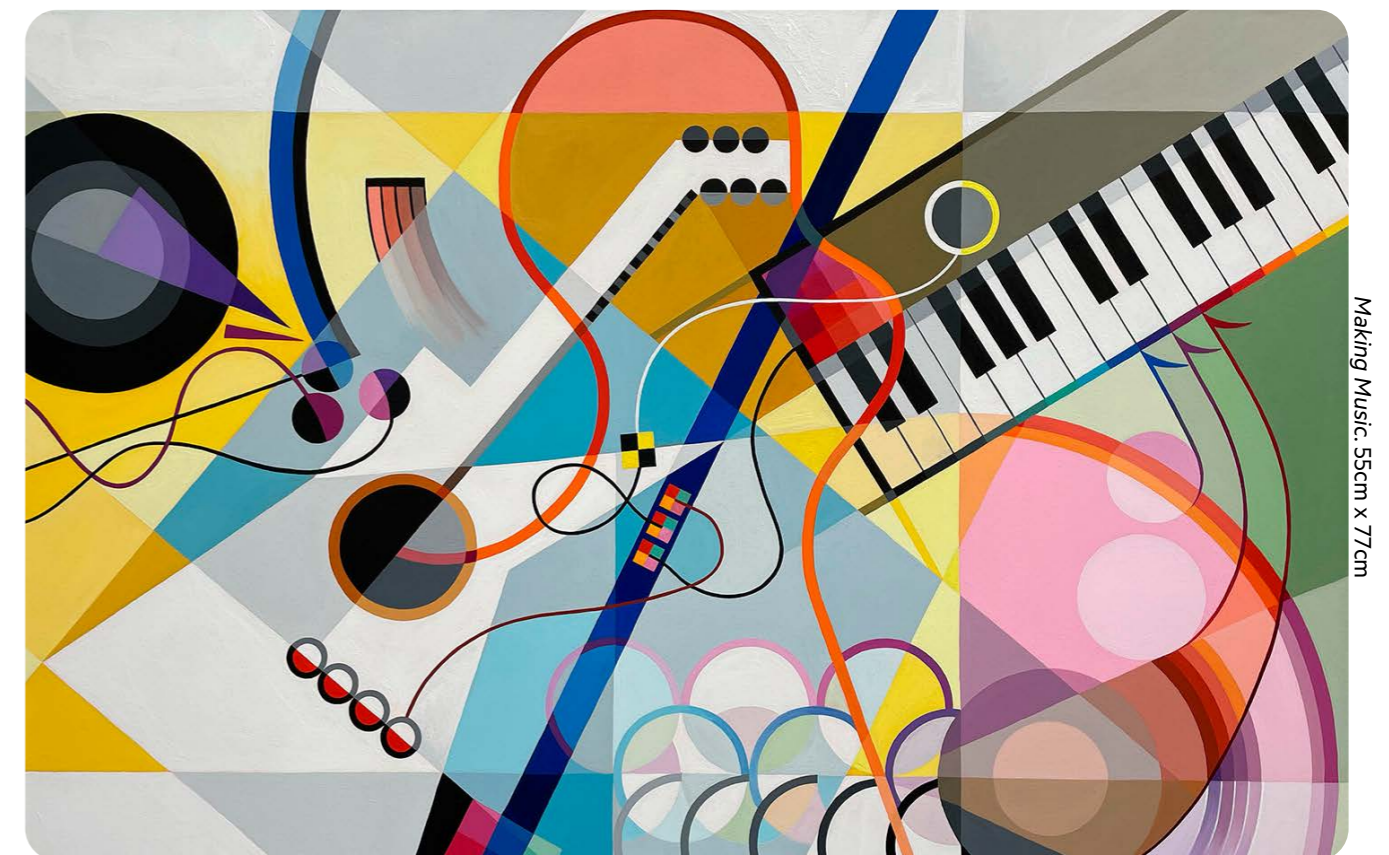
With a love of reducing her subjects to a series of shapes, she often chooses not to follow the principles of the colour wheel or the laws of perspective. Although most of her pieces have a realistic and highly detailed drawing beneath, she adeptly layers her abstract edge over the top.

She interprets the emotive, the auditory, the visual, and presents it to us on canvas to contemplate, at times with beating force. One canvas will throw bold solid colours at you, while another will lull you with the soothing waves of impressionism. Her flexibility and non-conformity, make her the diverse and accomplished artist she is today.

## 2. Tenacious and memorable

Whether it's an elaborate depiction of sound, or a subtle roll of an ocean, Zulu's subject matter is always open to deliberation by the viewer. She invites reminiscences.

# UNAPOLOGETIC.



Making Music. 55cm x 77cm



Over the past three years, Zulu has been obsessed with glass. The twists and turns of it, the reflections and curves of it, echoes of a past. She loves the way the colours change with the play of light through and around the distinctive pieces she has collected over the years. Many of her paintings of glass items have been sold, and she has won a bevy of awards for them.

Painting can be an introspective activity, and you will always find Zulu in her studio, an eclectic array of music resounding through the room, and a sable brush in her hand. Her creativity overflows in these protracted moments. Expressive and raw.

Zulu's music series, inspired by cool jazz, flow like soundtracks across canvases with instrumental precision. Her landscapes can be soft and romantic, or fierce and unruly. Because there are no rules.

If you're a collector of fine art and feel that one artist is better at portraits, while another is better at watercolour scenery, Zulu will challenge that belief with her diversity at every turn. Anything and everything is open to be analysed and flattened, examined, and patterned.

Her needlework is particularly captivating. You will marvel at how a few simple lines drawn on an open weave canvas can emerge in such a magnificent and colourful display. Her landscapes invite you to walk into them and rest there a while. In her still life paintings, you will be struck by the skill, the vibrancy, and the colour with which she seems to pull miracles out of herself. Her artworks are all so distinctly different, they will stir within you different responses.

As Zulu would say, 'don't shy away from different subjects, or shapes, or techniques.'

### 3. Tenacious and persistent

While many may view a tenacious person as challenging, difficult, or set in their ways, Zulu sees her tenacity as a gift. 'I don't give up and I'll keep going 'til I get what I want!'

Zulu is a woman of great strength and spirit. A wise woman. A warrior.

Don't be afraid of tenacity. It will get you to where you want to go. Persevere. It will enable you to climb a mountain, conquer a dream, complete a work of art. It will give you strength you didn't know you had to keep moving ahead, no matter what.

Tenacity is energy. Tenacity is power.

### 4. Tenacious and viscous

Zulu's pigments of choice are matt French vinyl paints, and they are well-suited to her often highly patterned work. Soft and deliciously textured. Her steady and determined hand weaves deliberate brushstrokes that make you wonder how she could possibly keep within the lines.

Her paintings are like tapestries; her tapestries like paintings. The often-vivid colours intertwine with intent and strength. Visual poetry. Through pigment and thread, she shows us the world as she sees it in her mind's eye.

Sometimes gritty, always full of substance. If Zulu was a glass of water, she would be spilling over the brim with tenacity. Fluid and lively.

With tenacity in her hip pocket, she has driven herself to success and carried many others with her. She strives. She thrives. She never gives up. Never stops trying.

### 5. Tenacious and tough

Zulu has lived in many places. She even had her own bure in the shadow of a mountain on a small Fijian island, where she was adopted by the community as their own. More recently she moved to Cape Paterson and has set up her home studio overlooking the Bay Beach. Her home was one of the first in Cape Paterson, originally built by her father as their family beach house in the late 1950s. She has since completely reimagined it by designing a unique contemporary studio space, while some original features have been lovingly retained.

Since the move to the Cape, Zulu has reduced the amount of branding and design work she does under her company, and now focuses on her forever passions, painting, needlework, and more recently, papier-mâché. Since stopping to concentrate on fine art, her work has grown in style and quantity, and this is mirrored in the number of awards she has won for her paintings.

She opens her working studio home every January to allow locals and tourists to view and buy her works. Her walls proffer her very own retrospective, and you too can enter through her ancient rustic front doors, emerging into the towering halls of her contemporary interpretative art gallery.

While Zulu is gutsy and crosses boundaries others won't, at the core of all her work is heart and a love of beauty. She marries her love of colour, design, and fine art, into everything she creates.

Whatever your flavour, a Zulu will bring a piece of great beauty to your wall. Tranquil. Culturally rich. Diverse in style. Flexible. Theatrical. Just like you can't unpaint a painting; you can't unsee a Zulu.

Tenacious and unapologetic

The only thing she is not, is 'boring'.

Liesha Northover

Zulu's new exhibition 'Visual Tenacity' will be on show in the Cato Gallery at the Victorian Artist's Society from 27 July to 7 August 2023, where her visual tenacity will be on display. [www.heathertowns.com](http://www.heathertowns.com)



Top: Bone Inlay Tray, 91cm x 91cm. Bottom: Ocean Contours, 122cm x 40cm





# MUNNINGS CHALLENGES MODERNISM

Many years ago, I purchased an *An Artist's Life* at a VAS decluttering for \$2. A recent re-read of this delightful autobiography by Alfred Munnings has set me thinking. A distinguished British artist and accomplished writer, he was President of the Royal Academy from 1944–1949. Munnings was famous as an equestrian artist, but also well known for his vitriolic opposition to Modernism and abstract art. He apparently shared this view with his artistic intimate Winston Churchill. This led in part to a decline in his reputation, which was also damaged by a descent into tight and photographic equestrian portraits churned out to meet an insatiable market.

Munnings saw artists such as Chagall and Braque as having no talent and failing in the craftsman painter's duty of truthfully representing nature. I sense that in recent years there has been some sympathy for his views after a long time in the wilderness. However, many great museums including the Tate and several Australian galleries own paintings by Munnings and almost universally they are not displayed, as they are outside the pail of the intellectualism and the cerebral challenges of Modernism.

Munnings was the classical artisan painter. Brought up in rural East Anglia he was apprenticed at 14 to a commercial art firm and was trained at the provincial Norwich School of Art. Added to this he



*Portrait of a Gentleman on a Bay Horse in a Park with a Church beyond*

was a prodigious natural talent which was reflected in his early paintings.

At 20 years, having completed his apprenticeship, he was able to immediately set up as an independent artist. He lacked the leading-edge contact with many contemporaries like Mark Gertler, Stanley Spenser and John Nash who were almost universally trained at the Slade School. His geographic and intellectual isolation meant that he had no reference frame in which to reflect on what was art and no perspective on the narrative of art which has seen millennia of change.

In many ways Munnings represented the view of the average man and still does. Other than commercial art, painting is seen as purely figurative and representational. For many the closer a painting comes to a coloured photograph, the more skilled the painter and the more appreciated. Of course, photorealism does reflect great technical skill, but some like the great artist and teacher Desiderius Orban would call this painting and the perpetrator an artisan painter. What is the point he would say of producing something largely indistinguishable from a coloured photograph? Orban saw an artist as someone who could break out of technical realism and create a work distinguished by some unique combination of form, tone and colour. Clive Bell called this 'significant form'.

The question then is the universal one—what is art? Marcel Duchamp in 1919, when Munnings was 41 years old, announced that:

**'ANYTHING WAS  
ART IF THE ARTIST  
SAID SO'**

This rather amazing comment cut to the chase and revolutionised the issue. Certainly, it took the boundaries beyond anything which Alfred Munnings could embrace.

This is not the place to explore the issue of what is art? However, post-Modernism has taken art to places which Munnings could not have even imagined. This has seen artists like Damien Hirst catch on like wildfire in the 20th century. What would Munnings have thought of a pickled shark in a tank? In fact, what does the average person in the street think!?

The artist's journey is a pilgrim's progress which modern child psychology has clarified. A child, left to their own devices, will make marks which are a journey of self-discovery. At some stage in late primary education, the child is fed into a sausage machine which for a few leads to art school. Here the student acquires the technical skills of an artisan painter. The technically most skilled can reproduce

photorealism. At this point if the painter wishes to become an artist, he or she must devise an escape route. This can either be the capacity to transmit a powerful idea or to create some combination of form, tone and colour which is creatively unique. A few individuals become artisan painters, vanishingly few become artists.

Perhaps Alfred Munnings made the journey in reverse. His God gifted genius delivered a precocious talent. Perhaps for a glimpse of time he became an artist. As an apprentice he was directing his masters. At the end of his apprenticeship, he made an immediate living from fine art. Perhaps the remainder of his life was in Bunyan's terms a depressing 'pilgrim's retreat' from artist to artisan painter!

JD Park



*Gala Day 1903*



# 9x5 EXHIBITION 2023

The original iconic impressionism exhibition in 1889 was organised and featured paintings by VAS artists Arthur Streeton, Tom Roberts and Charles Conder.

The 9x5 Impressionist Exhibition was named for the nine-by-five-inch wooden boards (many of which were cigar box lids) on which the majority of the works were painted. Louis Abrahams, a tobacconist, supplied the artists with the cigar-box lids.

The small size meant the paintings could be priced to make them accessible to the general public. Over 80 paintings were sold during the exhibition.

Paying homage to this important part of art history, the Victorian Artists Society invited artists from across Victoria in all mediums and styles to put their own spin on the 9x5 legacy. Our inaugural 2023 exhibition attracted 237 entries from across Victoria in mediums as varied as oil, drawing, watercolour, pyrography and collage. More than 100 artists, friends and family attended the opening function.

## Judges Comments

Top, First Prize Winner  
Amanda Hyatt VAS  
*Along the Thames, UK*

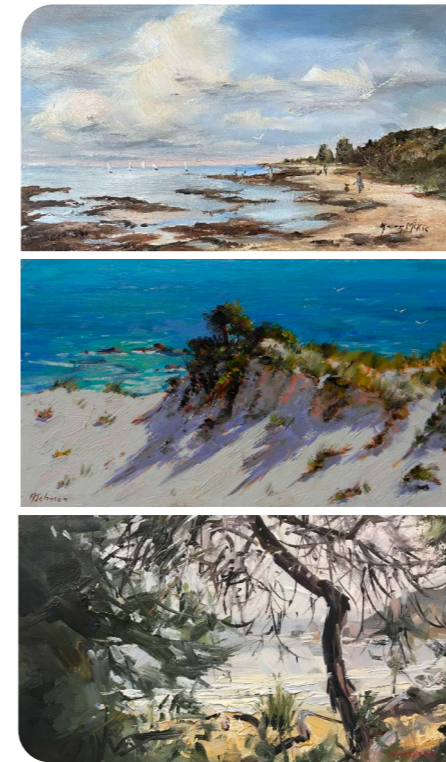
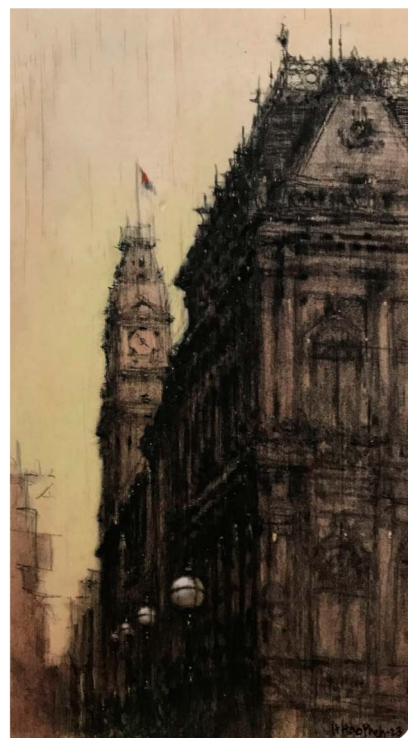
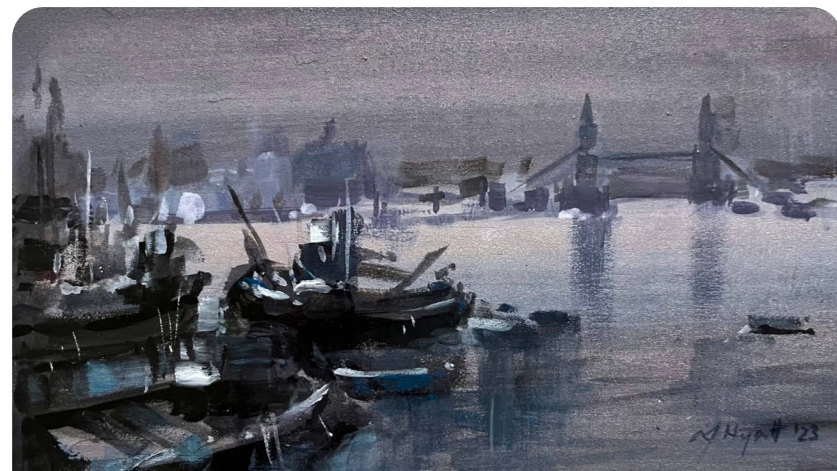
'A fine example of impressionist style of painting. The judges felt that the confident tonal control, pleasing composition and moody atmosphere, clearly showed the talent and skill of the artist.'

Left, Second Prize Winner  
Gwendoline Krumins VAS  
*High Tea*

'A visually appealing work and compositionally very good. A complex scene for a small painting with well observed highlights and tonal arrangement.'

Right, Third Prize Winner  
It Hao Pheh  
*Landmark Bendigo*

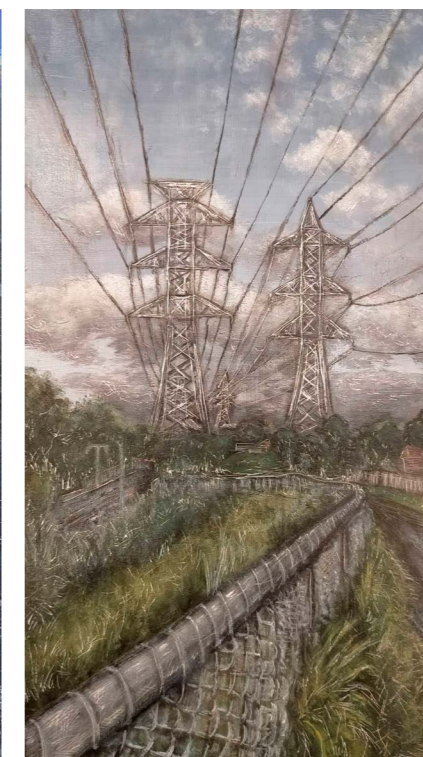
'The judges felt that this striking work clearly showed the skills of the artist. The sense of scale and perspective and the effect of lots of detail done economically resulted in a dramatic and appealing painting.'



Above, Highly Commended  
Top Left: Helen McKie—*Shades of Blue Beaumaris*  
Centre Left: Adrian Johnson—*Ocean Dune Bass Coast*  
Bottom Left: Ben Winspear—*Through the Tea Trees Sorrento Beach*  
Centre: Liz Turner—*Beach Fun*

Right, Packing Room Prize  
Soo Chua—*Cigar Man in Blue*

Below, Young Artist Awards  
Left: Shaynell Barboza—*Kahlo Colours*  
Centre: Jack Ioannou—*M80 from Jacana Railway Station*  
Top Right: Ella Byass—*Moon Bear Sanctuary*  
Centre Right: Ashleigh Mitchell—*Sheep in the Valley*  
Bottom Right: Olivia Buckingham—*Blustery*





# ANSWERS

1. Michelangelo
2. State Library of Victoria
3. Melbourne
4. (curved) Tube
5. Fluxus
6. Signature, liner, writer, designer's point
7. In full air
8. Contre-jour
9. A bas-relief
10. A small preliminary model or mock-up of a work of sculpture
11. London (Somerset House)
12. The Bonfire of the Vanities
13. Marble
14. Swan
15. Andy Warhol
16. Campbell's
17. Viva La Vida
18. Paris
19. Optical
20. Terracotta
21. Florence
22. Seashell
23. Venus



Venus by Jeff Koons



# DONATIONS

We are currently fundraising to complete a total restoration of our Heritage listed building. Three external areas still require attention.

1. Our much needed Disabled Access through a shared pathway with the E&E Hospital. This will be wheelchair compliant with the entrance into the building through our courtyard.
2. Restoration of bluestone and brick work on the three sides of our courtyard.
3. Restoration of the exterior of the bluestone and brick, back north wall, facing the development of the E&E Hospital.

VAS is an incorporated, not-for-profit body, with a tax-deductible special purpose fund under the auspices of the Register of Cultural Organisations, and is a registered charity with the Australian Charities and not-for-profits Commission. Our building is Heritage Listed and classified by the National Trust of Australia.

All donors will be publicly acknowledged unless otherwise requested, and donations over \$2 will be receipted and are tax deductible.

# OUR SUPPORTERS

Eileen Mackley AM VAS FVAS & Hylton Mackley AM  
 Gordon Moffatt AM - Noel Waite AO  
 Stuart Leslie Foundation  
 The Naphtali Family Foundation  
 The Hugh Williamson Foundation

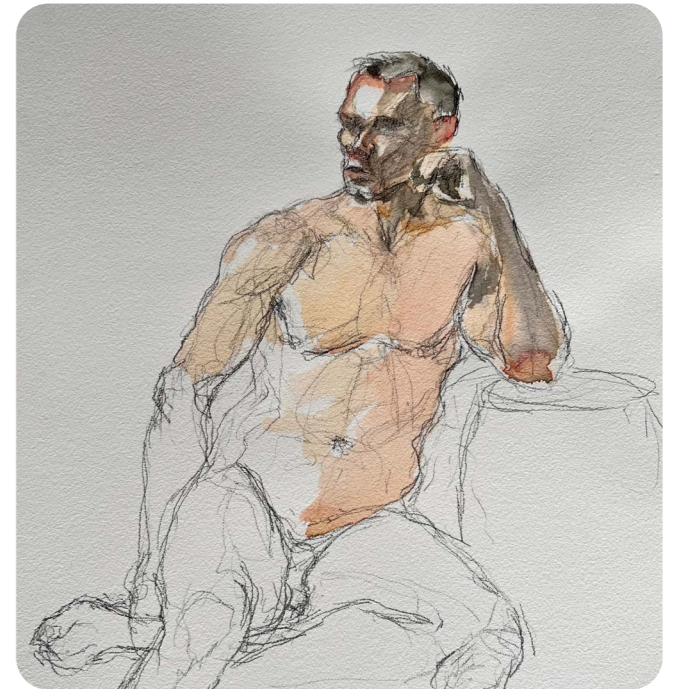
# UNTUTORED LIFE DRAWING

These sessions are untutored and suitable for artists who can work confidently on their own. All experience levels are welcome for those who want to draw or paint the human form in a relaxed and quiet environment.

Artists need to bring their own materials. We supply easels and tables. Non-members are welcome to attend.

No bookings are required. Cash or eftpos is to be paid to the class monitor on the day.

Please be aware that these sessions feature male and female nude models. Artists must be 16+ and will need to show proof of age. Attendees aged 16 to 18 must provide proof of consent from a parent or guardian.



# FRIDAY SESSIONS

Portraiture and Life group sessions each feature a single long pose for the entire 2 hour session.

## PORTRAIT SESSION

4PM-6PM  
 \$20 (members)  
 \$25 (non-members)

## LIFE GROUP

6:30PM-8:30PM  
 \$20 (members)  
 \$25 (non-members)

## BOTH SESSIONS

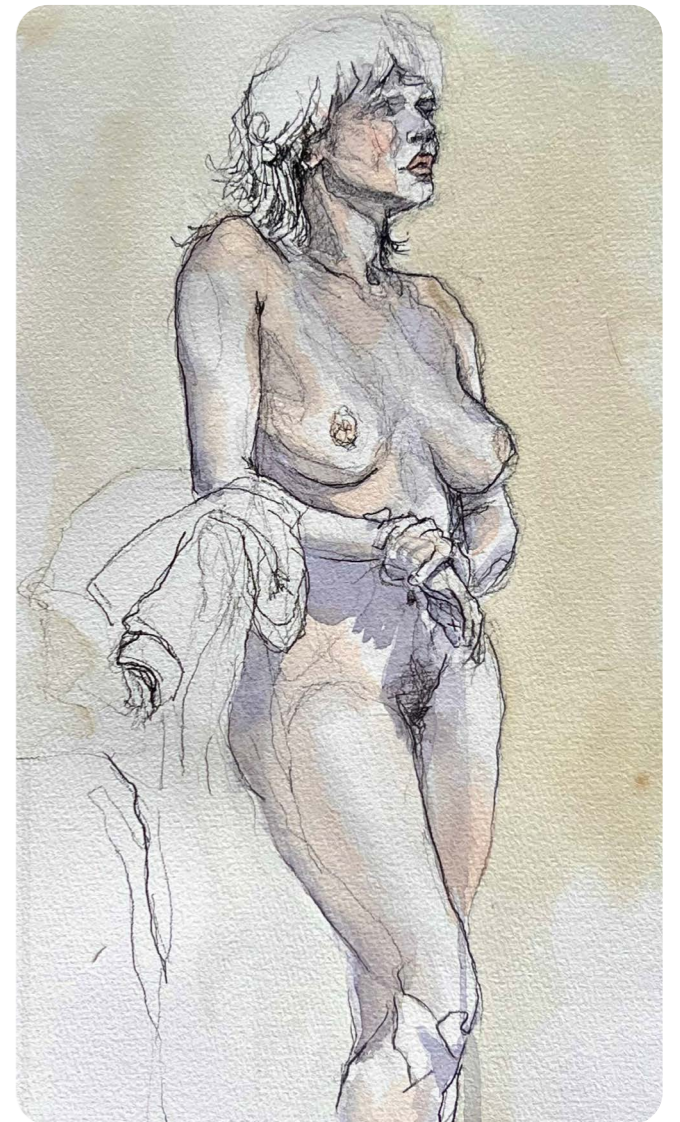
4PM-8:30PM  
 \$25 (members)  
 \$35 (non-members)

# SATURDAY SESSION

Weekly sessions alternate between Long, Medium and Short poses as well as sessions with a single longer pose for painters who want more time to work on a piece. See the schedule of poses online.

## LIFE GROUP

1PM-4PM  
 \$25 (members)  
 \$30 (non-members)



Sketches by Nathalie Anne Marion



# 2023

## DATES TO REMEMBER

SEE FULL EXHIBITION DETAILS IN THE 2023 PROGRAMME CALENDAR



## Contact us

The Victorian Artists Society  
430 Albert Street  
East Melbourne 3002

ABN: 75 004 046 824

Ph: 03 9662 1484

E: [admin@vasgallery.org.au](mailto:admin@vasgallery.org.au)

W: [vasgallery.org.au](http://vasgallery.org.au)

Follow us on Facebook to stay up to date with exhibitions. 'Victorian Artists Society'

Find us on Instagram at: @victorianartistsociety

Use the hashtag #victorianartistsociety when posting about an artwork you have created.

- TRANSPORT OPTIONS -  
5 minute walk from Parliament Station  
Trams 11, 12 and 109 stop on Gisborne Street  
Meter parking is available along Albert Street

Map design by David Kaneen



### 7-24 JULY

**OPENING  
EVENT:  
7PM TUES-  
DAY 11  
JULY**

#### WINTER SELECT EXHIBITION

SENIOR ART SUPPLIES VOUCHER PRIZES

1ST: \$600

2ND: \$150

3RD: \$100

SCULPTURE PRIZE: \$150 ART SUPPLIES  
VOUCHER

• **Entries: 5 July 11am-8pm & 6 July 11am-2pm**

• **View Online: 12 July**

• **Collection Day: 25 July 11am-3pm**

Members may submit 1 artwork and up to 3  
sculptures. No Digital works.

• **Entry Fee: \$25 per artwork or \$30 for large  
works**

### 11-21 AUG

**OPENING  
EVENT:  
7PM TUES-  
DAY 15 AUG**

#### PORTRAIT EXHIBITION

NADA HUNTER PRIZE \$1000

BEQUEST FROM THE LATE NADA HUNTER.

• **Entries: 9 Aug 11am-3pm & 10 Aug 11am-2pm**

• **View Online: 16 Aug**

• **Collection Day: 22 Aug 11am-3pm**

Members may submit up to 3 artworks and  
up to 3 sculptures.

• **Entry Fee: \$10 per artwork**

### 10-21 AUG

#### NORMA BULL NATURALIST PORTRAITURE SCHOLARSHIP AWARD EXHIBITION

**Cato Gallery**

• **Presented: 7pm Tuesday 15 August**

### 20 AUG

#### PORTRAIT PAINTERS IN ACTION OPEN DAY-FREE

• **Event: Sunday 20 Aug 11am-4pm**

### 24 AUG-4 SEPT

#### EN PLEIN AIR EXHIBITION

**Cato Gallery**

Works must be painted on location outdoors.  
Work will be rejected if not.

• **Entries: 23 Aug 11am-2pm**

• **View Online: 25 Aug**

• **Collection Day: 5 Sept 11am-3pm**

Members may submit up to 2 artworks and 3  
sculptures.

• **Entry Fee: \$10 per artwork**

### 8-25 SEPT

**OPENING  
EVENT:  
7PM TUES-  
DAY 12 SEP**

#### SPRING SELECT EXHIBITION

GORDON MOFFATT AM SPRING PRIZES

1ST: \$400

2ND: \$250

3RD: \$100

VAS COUNCIL SCULPTURE PRIZES

1ST: \$150

2ND: \$100

• **Entries: 6 Sept 11am-8pm & 7 Sept 11am-2pm**

• **View Online: 13 Sept**

• **Collection Day: 26 Sept 11am-3pm**

Members may submit 1 artwork and up to 3  
sculptures. No Digital works.

• **Entry Fee: \$25 per artwork or \$30 for large  
works**