

VICTORIAN ARTISTS SOCIETY
QUARTERLY JOURNAL



October 2020–March

2021



VAS

EST 1870

VICTORIAN ARTISTS SOCIETY

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and
Mr Anthony Howard AM QC

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Cindy Rodriguez

Quarterly 2021

The VAS Quarterly 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.

October 2020 – March 2021

Quarterly Editor and Designer

Mark Russell

Quarterly Photography

Cindy Rodriguez

Proofreading

Eileen Mackley, Chris Reade,

Anne Scott-Pendlebury, Rosemary Noble

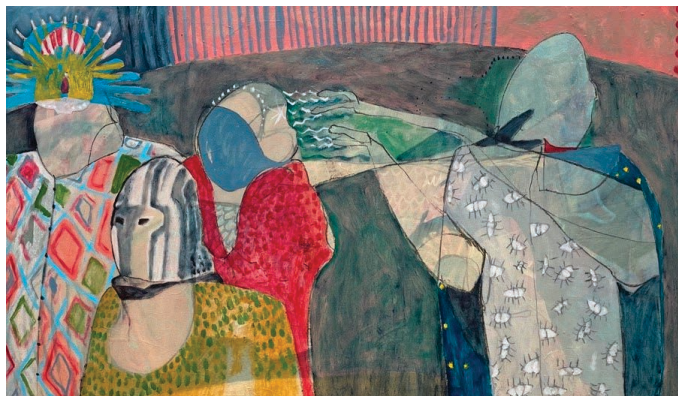
The VAS Newsletter is printed through the Office of the Victorian Artists Society.

Opinions expressed herein are not necessarily those of the VAS Council or the editors of this magazine.

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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Cover Image: Brock Q Piper—'The Hypnotist', Winner, 2021 VAS George Hicks Foundation Contemporary Award

WELCOME NEW MEMBERS

Adrienne Hearn
Aloma Treister
Andrew John Barons
Andrew Li
Anne Ellison
Ariel De Ramos Molina
Belinda Barro
Callie Harvey
Cheryl Reed
Chris Hudson
David Johnston
Denise Christian
Douglas Milne
Elizabeth Moss
Emma Richelle Caird
Genevieve Ackland

Georgia Wilson
Georgie Wain
Gypsy Pettman
Heather Wood
Helen Vines
Ian Calcutt
Ivana Maric
Jacinta Buick
Jane Mooney
Jill Keen
Joanne Mei Sing Ting
Mahon
Jue Wu
Julie Merrigan
Julieene Cahill
Lakshana Bachun
Leanne Savory
Lynne Datnow

Mary-Anne Stuart
Nerida Straford
Nicola Chalet
Patrick Creenaune
Raymond Barro
Robert Santilli
Santo Casella
Shirley Baynes-Smith
Sirine Masmoudi
Sonny De Alwis
Thilly McLean
Ursula Ulrike
Zimmermann
Vincent Berne
Violetta Misioerek
Wilma Green
Yun Ja Yang

PRESIDENT'S MESSAGE



*Eileen Mackley AM VAS FVAS
VAS President*

Following the COVID-19 pandemic we look forward to welcoming members and families back to the Society, trusting we will have a COVID free year, allowing exhibitions and events to take place after the disruptions in 2020.

The year started with our willing staff returning to the office assisting members with enquiries and bookings.

Summer Workshops in the Studio were as popular as ever although numbers were reduced because of COVID distancing. Classes filled to the number of students required to cover studio costs. We have also noticed a number of new faces attending studio classes. It is great to see the interest in classes increasing.

Strict COVID-19 safe daily sanitisation, social distancing, mandatory wearing of masks and QR-code door checking ensured our building became COVID safe, for members, staff and visitors.

On February 8 our Galleries opened again to the public for the viewing of the VAS Permanent Collection. The collection represents the lineage of artists from VAS's earlier days, with some well known, some not so well known, artists represented.

The entire collection had not been on show or exhibition for many years.

Members and visitors were encouraged to call in and view the works collected over the years. The oldest painting by Elizabeth Parsons painted in 1885 was also discovered in the collection.

We were delighted to have Elizabeth's descendants visit the galleries to view the painting of Daylesford which she painted in 1885.

With gallery space available in February we introduced the New Summer Exhibition. An outstanding number of entries were registered for this exhibition, indicating artists were ready to return to exhibiting their work inspired by the long lockdown periods we had suffered the year before.

Unfortunately due to the UK Strain of COVID-19 we were directed by the State Government to close again to a stage 4 lockdown from Sunday 14 February.

Due to this advice the opening of the VAS New Summer Exhibition and the launch of the VAS 150th Anniversary book launch on Tuesday 6 February were cancelled. All paintings for this exhibition remained on the walls and images were entered onto the VAS Online Gallery.

The much awaited launch of the VAS 150th Anniversary Book was then brought forward to coincide with the George Hicks Foundation Contemporary Exhibition in March.

The new VAS website upgrade offers convenient windows for bookings, membership renewals and services for members and visitors searching our website. The development of the member site and online sales is bringing the Society into the new era of communications.

Our first sponsored exhibition for the year, the VAS George Hicks Foundation Contemporary Exhibition with a Prize of \$5000, was on show from the 5–22 March. What a pleasure it was to complete this exhibition without the pressure of being closed and locked down.

With strict COVID-19 safe rules in our building, guest number restriction required a RSVP booking for the Award and Opening night of the VAS George Hicks Foundation Exhibition. Refreshments were restricted to drinks only.

Artists must be congratulated on the creative standard of this exhibition, displaying spectacular creative energy and colour. Although there was only one winner there were many well deserved creative works.

Having the pleasure of Rebecca Agnew, curator from Fox Galleries as Judge for this exhibition, was a privilege. She has a terrific eye for good work and is well versed in all mediums.

It was also a privilege to have Mr Ian Hicks AM, son of Mr George Hicks to present the Awards this Year. The VAS George Hicks Foundation Contemporary Exhibition Award evening, our first event for 12 months was an enjoyable evening for all.

After COVID-19 delayed the launch of the VAS 150th Anniversary Book celebrating 1870–2020, the formalities were finally carried out at the opening of the Contemporary Exhibition.

Rosemary Noble, Editor of the book, spoke on the process of the publication and thanked the many people involved.

The book is now for sale from the VAS office.

The cover image taken from a painting 'Autumn, Castlemaine' by Clive Sinclair will remain in the VAS permanent Collection and be displayed in the building.

Eileen Mackley AM VAS FVAS

President

Victorian Artists Society

EILEEN MACKLEY MEMBERS' ROOM HIRE

An intimate sitting room setting featuring the VAS library, the Eileen Mackley Members' Room is now available to members for hire for an exhibition at just \$15 per artwork.

Perfect for small individual or group exhibitions, the Members' Room can be hired for two weeks throughout the year. We currently have vacancies in May and August of 2021. To make a booking, call the VAS Office on: 9662 1484
Or email: manager@vasgallery.org.au





THE NORMA BULL 2021 \$5000 PORTRAITURE SCHOLARSHIP AWARD FOR NATURALIST PORTRAITURE

The Norma Bull Portraiture Scholarship is a biennial award open to tertiary and adult students who are studying art. Studies may occur in art schools, informal institutions, societies or studios under qualified teachers. This award is open to beginners and advanced students working in the Naturalist style.

IMPORTANT INFORMATION & DATES

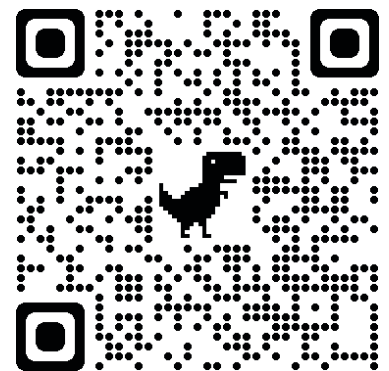
Closing date for Entry Forms 14th July 2021

Successful Applicants will be notified 21st July 2021

Portrait & Supporting Materials Delivery 4th August 2021

Winner Announcement & Exhibition Opening 17th August 2021 at 7pm

Collection of Paintings 24th August 2021



VISIT OUR WEBSITE FOR THE FULL TERMS AND CONDITIONS, OR SCAN THE QR CODE



'The Billabong, Kew', Ron Reynolds Winner 2021

VAS SUMMER EXHIBITION 2021

On the 12 February 2021, the Victorian Artists Society welcomed artists for its first member exhibition of 2021. An outstanding number of entries were registered for the Summer Exhibition, and we were delighted to welcome artists back after the long lockdown of 2020 and the summer break. This is a new exhibition which will be held annually.

Unfortunately due to the short COVID lockdown in February, we were forced to cancel the planned opening event, which was to have been the first since the George Hicks Foundation Contemporary Exhibition opening in March of 2020. To make up for this, all paintings were photographed and entered onto the online gallery, which can still be viewed at:

<https://vasgallery.org.au/VAS-Summer-Exhibition-2021~2413>

This exhibition was judged by Paul McDonald Smith AM VAS FVAS.

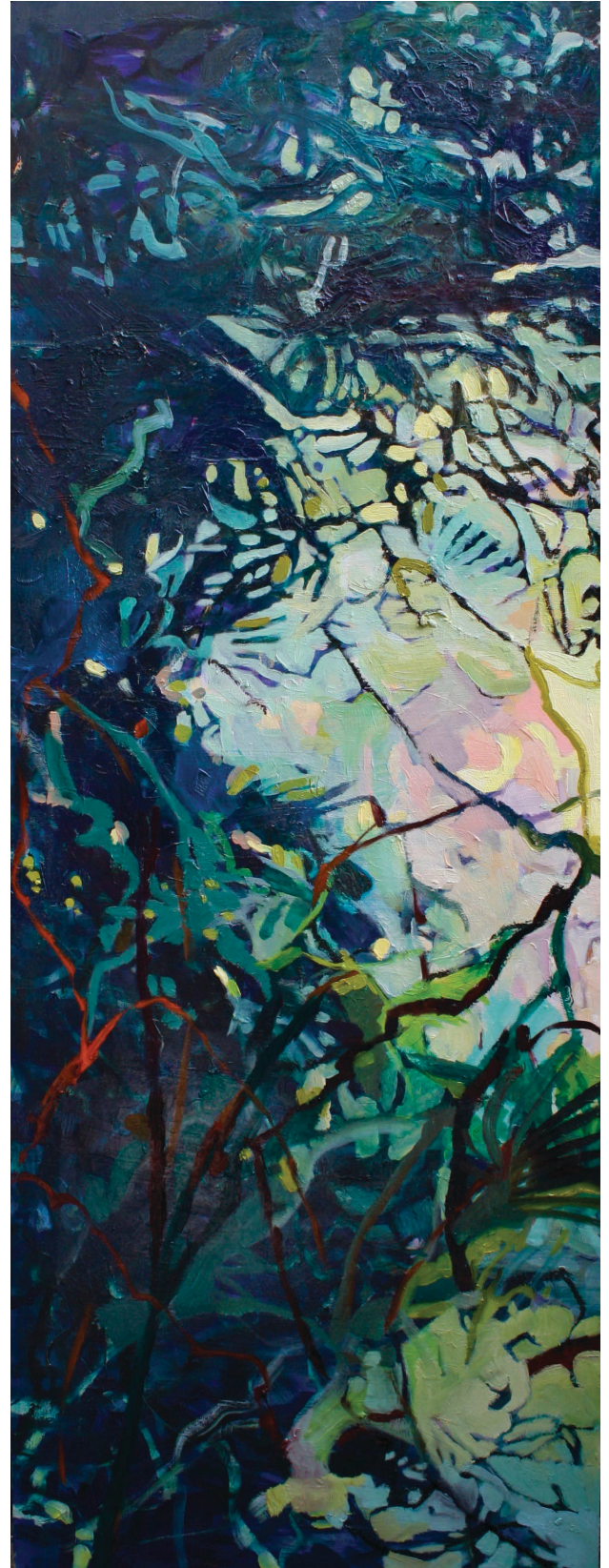
Paul McDonald Smith AM VAS FVAS

Paul McDonald Smith was 2001 Artist of the Year at the Victorian Artists Society, and is a member of VAS and the Twenty Melbourne Painters.

Paul is widely known for his colourful oil paintings of flowers, still life, landscape and portraits in the tonal impressionist manner. A very experienced teacher, he has conducted painting classes and workshops since 1977.

He is in high demand as a judge and a very popular demonstrator of traditional painting techniques. His work has received well over 100 major awards including VAS Norman Kaye Memorial Medallion in 1998 and 1999. His studies include fine art at RMIT and the Camberwell Travel Scholarship. He has worked as a professional artist all his life.

HIGHLY COMMENDED AWARDS



Clockwise from top left: 'Moonrise', by Adrian Johnson; 'Creek Life', by Erica Wagner; 'Summertime' by Suzanne Kaldor; 'Afternoon Glen Helen, NT' by Clive Sinclair

AWARD WINNERS

JUDGE'S COMMENTS

FIRST PRIZE SCULPTURE

Maxine Wain, 'Keystone II'

I was drawn to the harmony of surface, symmetry and symbolism in this work, all contributing to a pleasing piece of contemporary sculpture. The keystone itself invites attention with an element of emblematic intrigue and the tactile qualities throughout the work are engaging.

SECOND PRIZE SCULPTURE

Fred Toumayan, 'My Dad'

This work is a solid depictive endeavour in the field of representational portrait sculpture and achieves an admirable result. The work has a strong sense of bearing and authority that suggests the characteristics of the individual portrayed. Well done.

THIRD PRIZE SCULPTURE

Rachel Robertson, 'Contemplation'

A very successful symbolic work of figurative mixed media sculpture, incorporating artful use of fabric and feather amongst other elements to enhance the strong tactile statement of this piece and the expression of its meditative, pensive theme.

Clockwise from top right: 'Contemplation', by Rachel Robertson; 'My Dad', by Fred Toumayan; 'Keystone', by Maxine Wain.



FIRST PRIZE

Ron Reynolds, 'The Billabong, Kew'

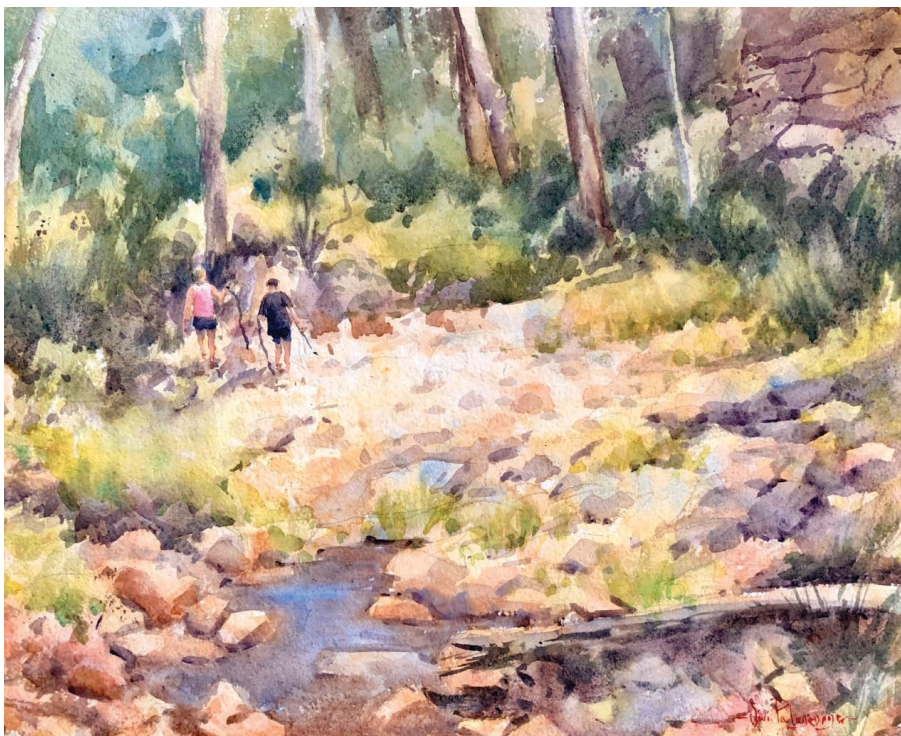
Honouring Nature's intrinsic abstraction this work exploits the elements of landscape while respecting the canvas' two-dimensional surface. Calculated spatial relations contribute an ambiguous sense of aerial perspective which enhances the composition's strength of design, of dynamic and static planes, and tactile mark-making throughout. I found this to be a very engaging picture—a satisfying and mature visual essay and a very worthy winner.



SECOND PRIZE

Vivi Palegeorge, 'Afternoon Meanderings, Grampians'

This watercolour is particularly successful in achieving a seamless sense of controlled space and the many varied textures and complexities of the intimate landscape. A fresh, clean and direct application along with pleasing colour management show a skilful artist at work. The eye is drawn to the central light and subsequently entertained throughout the whole composition; whilst the figures add a sentimental dimension to the work. A challenge well met.



THIRD PRIZE

John Hurle, 'Portside Wasteland, Yarraville'

The contre jour situation of this subject is well seen and expressed as it exposes the beauty and fascination to be found in the industrial and urban environment. This pictorial statement brings together a harmony of tone, form and colour with a satisfying completeness; yet retains a strong sense of mystery and Nature's transient mood. Very successful.



RON REYNOLDS

ARTIST PROFILE

FROM PAINTER TO ARTIST, THE JOURNEY

I have nearly always lived within 'a drop kick' or two of the Yarra River. This close involvement realized a heightened vision and appreciation of nature which nearly 50 years ago led me to becoming a landscape painter. Following a term of classes with a local artist, a 3 year correspondence course with an American Art School and then a 3 year Fine Arts Diploma at P.I.T., this enabled me to paint outside and in studios day in day out. Success came with effort, with City and local (Eltham) galleries selling my work, together with confidence boosting comments from other artists and the public.

Then came France (1976). Then I ceased being a painter and became an artist.

France changed my views on many issues, both social and political and certainly on art. Seeing works first hand that I had studied in books from known and new artists to me changed my reason for painting. No longer would I be dominated by the subject, now there were multiple horizons to explore.

The 'hare' had run its course and the 'tortoise' had taken over.

Initially galleries stated people preferred your 'old' work, sales declined, exhibitions were staged years apart, but the conviction to move on remained. Being a trained secondary art teacher helped through these years as well as running private art classes for adults. Many ideas and encouragement came from both these groups.

Further art trips to France, Italy and Great Britain allowed the intensity to persist and as the art library grew and new artists were studied, my own work steadily made sense. There was a new audience, my work was stronger in its design and colour. People now stopped to engage with the painting not by recognising the motif but more by the shapes, line, edges, surface and colour. We both now understand we are looking foremost at paint.

The acceptance of recall is important in my work as there is no concrete image in my mind when starting a painting. No painting is resolved easily, but I have now a strong body of reference material to help most to succeed.

I am happy to say that the 'tortoise' has won.



Above: 'The Billabong, Kew', by Ron Reynolds, First Prize Winner VAS Summer Exhibition 2021.

Left: VAS artist Ron Reynolds in his studio.

LOUISE FOLETTA

ARTIST PROFILE

Louise Foletta has been painting and exhibiting her works for many years and has accumulated a body of work that has earned awards and acclamation.

Louise's work is grounded in the experience of the landscape itself. Some of the works are conceived and completed at the scene, and reflect the immediacy of that experience. What is attempted is not only the impressionistic rendering of a lively, light-modulated surface, but also a transition of the inner response to the land onto the paper. The paintings owe less to the retina than to the soul. That is why the more modernist preoccupations with the inherent values of colour, texture, surface and design inform Louise's work so consistently.

In a trip to the Balranald area, Louise's overwhelming response was to the way that the drought affects both the aesthetics and the utility of Australia's marginal lands. The drought simplifies the images and exposes the earth and thereby shows the textures of the land which is usually covered with vegetation. With a minimalist subject, the problems of creating space and moving the viewer through the picture plane become the challenges. To convey a sense of place with minimal subject matter means that the paint qualities also become the subject of the work. Louise's paintings show influence of the colourfield paintings of the late 1960s and early 1970s, however the artist has taken these ideas further, developing a greater sensibility to colour in the context of landscape.

Drought heightens the colour and tension in the landscape. The land's fragile and ancient nature becomes particularly apparent and relevant when we are in farmed country. During a period of drought, the political nature of management and allocation of water intensifies. Louise's paintings represent and implicitly comment on the issues associated with the politics of water.

The images selected below are from up on the hillside where the inspiration and materials for the 'Recurring Image, Fire' were acquired. This particular hillside is very precious to Louise and has been a focus of her works over the years.



Above: Louise Foletta, 'Recurring Image, Fire', Mixed Media. Highly Commended Award VAS George Hicks Foundation Contemporary Exhibition 2021.
Right: VAS artist Louise Foletta painting plein air.





VAS GEORGE HICKS FOUNDATION CONTEMPORARY EXHIBITION 2021

On 9 March 2021 the Victorian Artists Society celebrated its first exhibition opening event since Tuesday 10 March 2020—the VAS George Hicks Foundation Contemporary Exhibition opening in 2020.

Despite COVID restrictions, this year's opening of the Contemporary Exhibition was well attended and it was a delight to properly welcome all artists back to VAS after a long 2020. We congratulate all artists on the outstanding quality of work entered into this exhibition. The Judge for the 2021 VAS George Hicks Foundation Contemporary Exhibition was Rebecca Agnew, who awarded Brock Q Piper the VAS Contemporary Exhibition Award for \$5000, sponsored by the George Hicks Foundation.

The late George Hicks, VAS Member and exhibiting member, was awarded Life Membership of the Victorian Artists Society in 1979. Mr Hicks' name appears on the Victorian Artists Society Honours Board.

Mr Hicks was a major sponsor to the Victorian Artists Society for the Applied Chemicals Award 1968–1988, the VAS Winter Exhibition 1968–1979, the VAS Spring Exhibition 1981–1987, and the VAS Collectors Exhibition in 1980.



Rebecca Agnew

Rebecca Agnew is a Curator, writer and artist who lives and works in Melbourne. In 2004 she completed a Bachelor of Fine Art in NZ before relocating to Australia and completing a Master of Fine Arts, VCA, University of Melbourne, in 2012. In 2015 she was awarded the Keith and Elizabeth Murdoch Travelling Fellowship. Agnew was a Studio Resident at Gertrude Contemporary in 2018-19 and in 2013 was commissioned by Artbank for their permanent collection. She has led Animation Workshops for the Triennial, NGV, and previously received an ArtStart from the Australia Council, 2014. Recent exhibitions include Alice Prize exhibition, 2020 Artbank, The Four Letter Word, Curated by Sophia Cai, FJORD, Pennsylvania, USA, Waaw Gallery, Saint Louis, Senegal; Immaterial, Articulate Project Space, Sydney; Interior 2.1 (TRAMA Centro), Guadalajara, Mexico and Video Arte Australia Nueva Zelanda, M100, Santiago, Chile. Agnew had recent residencies at the Vermont Studio Center, Vermont and at Varda, California before starting as a curator at Fox Galleries.

JUDGE'S COMMENTS

WINNER

Brock Q Piper— 'The Hypnotist'

Congratulations to Brock Q Piper for the winning oil painting 'The Hypnotist' commemorating the George Hicks Contemporary prize. This large figurative work is an unusual blend of narratives, at once historical delights of Royals, Egyptian Tombs and authority figures that arc into questions of what makes humans susceptible to suggestion in contemporary times. Who is hypnotising who here? The scale, composition and delicately layered paint are executed with expertise and a sense of spontaneity. The unfinished patterns are reminiscent of the decorative mark making of Klimt and the surrealist use of the eye; the mirror, protector and window.



SCULPTURE WINNER

Ivana Maric—'Honey I'm Home'

Congratulations Ivana Maric for your sculptural assemblage 'Honey I'm home.' The overall aesthetic is an engaging piece; an interesting commentary on the societal roles of men. It is at once a fallen gift (or peace offering) to the viewer and alludes to a loss of innocence or absence comically contrasting to the title, 'Honey I'm home'



HIGHLY COMMENDED

Ottavio Boron, 'Gippsland Flames'

'Gippsland Flames' is an iridescent rupture. This moving piece is enticing and mesmerising by the vivid sculptural paint application, interesting stratification of the landscape and overall atmosphere.

Ann Capling, 'The Covidian Era'

'The Covidian Era' is an intricate watercolour in exploration of the human condition, a contemporary Hieronymus Bosch of sorts, interpreting the many implications and impact of the COVID-19 pandemic.

Louise Foletta, 'Recurring Image, Fire'

'Recurring Image, Fire' is a compelling collage drawing depicting the loss and devastation of the bushfires. The rawness of the charcoal and gestural mark-making contrast well with the stark white centre; off limits by the barricade tape.



Top to bottom: 'Gippsland Flames' by Ottavio Boron; 'The Covidian Era' by Ann Capling; 'Recurring Image, Fire' by Louise Foletta



Nathan Moshinsky, 'Cosmic Energy'

'Cosmic Energy' is just that. An array of cascading buildings and talisman that are tenuously held together by the paint acting out Newton's law. Energetic colours, with the sense of an archaeological history of hidden treasures.

Heather Towns—

'Rogaska and Nasturtiums'

'Rogaska and Nasturtiums' is crisp, bold and graphic. The stylised surface is flattened by the geometric interplay and reflections that hold together this simple still life of crystal and flora.

Ulrike Zimmermann,

'Inner Soul of Australia'

'Inner Soul of Australia' is a rich aerial landscape. The texture of the minerals and pigments from the earth have a tender application in this piece, celebrating the land beyond geographical stratification.

SCULPTURE HIGHLY COMMENDED

Claudine Top VAS—'The Shade'

A difficult medium to contemporize due to its long history and dynamic process. 'The Shade' reminds me of Escher's optic puzzles and the relationship to the year that was 2020. Discombobulated time-space perspectives in search of 'The Shade,' a momentary sense of reprieve.

Clockwise from top left: 'Cosmic Energy' by Nathan Moshinsky; 'Rogaska and Nasturtiums' by Heather Towns; 'Inner Soul of Australia' by Ulrike Zimmermann; 'The Shade' by Claudine Top VAS.



VICTORIAN ARTISTS SOCIETY 1870–2020: CELEBRATING 150 YEARS

A NEW BOOK FROM VAS

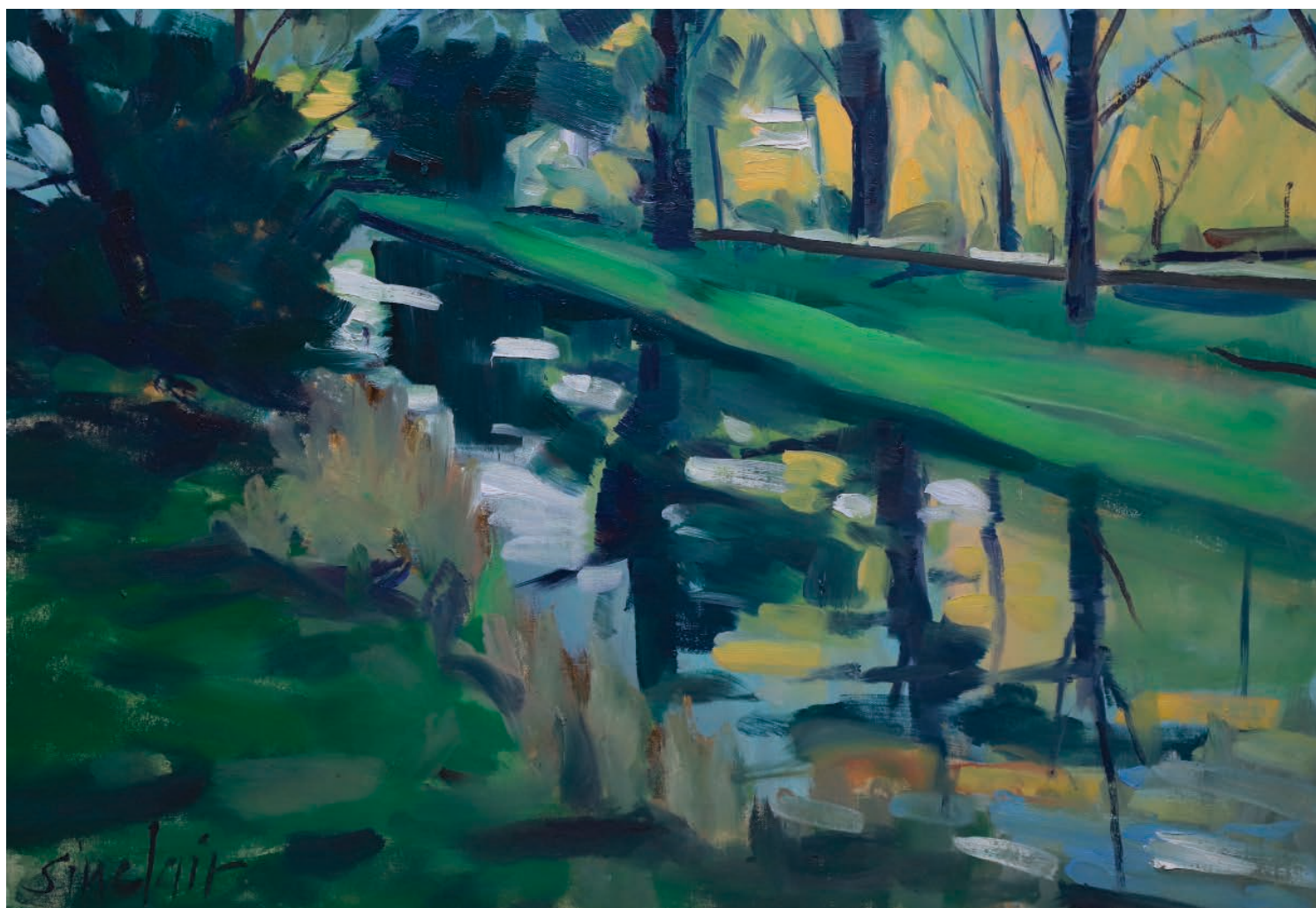
This new publication is a 104-page, full colour history of the Society's existence and its important place in the cultural history of Melbourne and Victoria over the past 150 years.

It steps through each decade with a retelling of the major events of each decade, lavishly illustrated with sketches, plans, cartoons and news items from the society's archives.

The second half of the book contains examples of work from every year of the society's most prestigious award, the VAS Artist of the Year, first granted in 1973.

As the first major publication of the Society since 1970, it is an important record of a society that has undergone many changes and evolved into a vital institution whose teaching program, exhibitions and awards attract the very highest standard of artistic achievement.

MEMBER PRICE \$40



'Autumn, Castlemaine' by Clive Sinclair

AN INVITATION FOR FELLOW VAS MEMBERS FROM MANDY BELL AND GRAEME OLIVER

Hello and congratulations with your effort to continue your art practice and participation, even though we have all journeyed through 2020 and into 2021—with further hiccups along the way during COVID times.

Graeme and I are hosting an exhibition at VAS from June 2—15 with the theme: EMERGENCE 2.

(‘2’ because I participated in a group exhibition ‘Emergence’ up here in the north coast of NSW in late 2019)

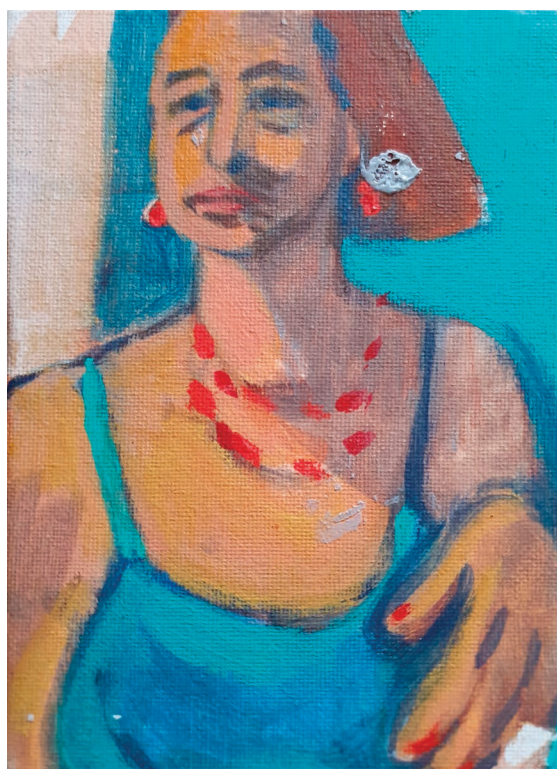
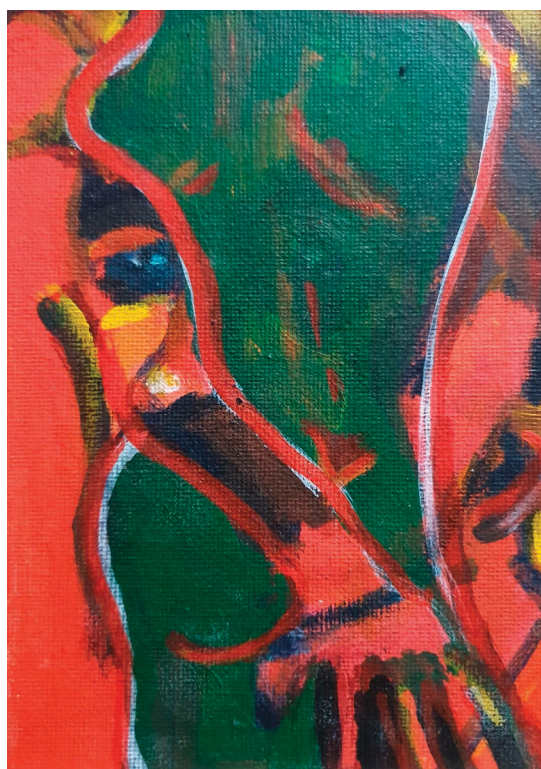
During 2017, I and Graeme held an exhibition in the Cato Gallery—and we invited others to join us—this resulted in a diverse number of artists creating a dynamic successful exhibition.

In particular, we were keen to assist artists who felt that they could not arrange to exhibit in the VAS—so here is your chance to join us! Here is your chance to emerge from the shyness and exhibit your art work.

Graeme and I are Contemporary Artists, thus we felt that having a mix of mediums, styles, subjects adds to the overall exhibition, and the Cato Gallery is a perfect venue for such.

Please contact the VAS at manager@vasgallery.org.au and I can then get in touch with you.

Mandy Bell



SIMPLE GUIDE ON HOW TO UPLOAD AN ARTWORK AND ENTER IT INTO AN EXHIBITION ONLINE

Please note this is a two step process

VASGALLERY.ORG.AU

Step 01a:

Login into your members' page.
This requires your email address and password.
Please call the office if you have any trouble logging in.

MEMBERS' LOGIN

If you are an existing member please login below.

LOGIN HERE

Login using your email address and password.

Hint:
Your email address is the same as when you first signed up.

Forgotten your password? use link below.
[Password Recovery](#)

Step 01b:

Once you are in the members area click on the 'Add an Artwork' button.

HI LUCY,

Welcome to your member's area. You can add and update your artist profile, add artworks for sale and enter into exhibitions online all in the one place using your desktop, laptop or mobile device.

CREATE YOUR PROFILE **ADD AN ARTWORK** MANAGE ARTWORK ENTER AN EXHIBITION

EXHIBITION CALENDAR MEMBER PAINT OUTS MEMBERS' NOTICE BOARDS UNTUTORED LIFE DRAWING & PORTRAITURE SESSIONS VAS QUARTERLY JOURNAL

[← Back to Profile](#)[Save Progress](#)

Step 01c:

Fill in all the details required by the form. In this section you are required to upload an image of your artwork. You can use your camera phone to take an image or upload a photo directly from your laptop. Please note your file must be a JPEG.

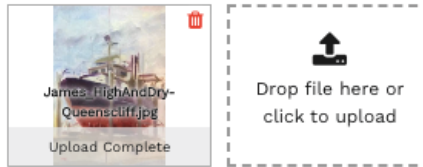
You can view the video on the VAS Gallery YouTube page if you'd like further tips on how to photograph your artwork using your phone.

<https://www.youtube.com/watch?v=GeckhZxy9Hc>

Title of Artwork

High and Dry - Queenscliff

Photograph of Artwork (Whole artwork from front)



Please see our [photography guide](#) for help getting an accurate photograph of your artwork.

Additional Photographs



Short Description of Artwork (can include inspiration)

Fishing Boat in dry dock

How work is displayed

- Work hangs on a wall
 Work stands on a plinth

Medium Description

Oil on canvas

Genre

Realism

 Artwork is Framed

Artwork Width (cm)

30

Artwork Height (cm)

30

Artwork Depth (cm)

5

You can read about the VAS [Artwork sale process here](#)

[TERMS AND CONDITIONS](#)

I understand the Artwork Sale Process, I have read the terms and conditions (above), and wish to sell my artwork online

Price (minimum \$250)

Price (minimum \$250)

SHIPPING INFORMATION

Weight (including packaging in kilograms)

Weight (including packaging in kilograms)

Height (including packaging in centimeters)

Height (including packaging in centimeters)

Width (including packaging in centimeters)

Width (including packaging in centimeters)

Depth (including packaging in centimeters)

Depth (including packaging in centimeters)

[← Back](#)[Submit Artwork](#)

Step 01d:

On the next page, please check the Terms & Conditions before filling out the price and shipping information. We recommend you add 10 centimetres to account for packaging.

Once you have completed the information with the dimensions, price and image click on 'Submit Artwork'. This will upload the artwork to your page on the online gallery.

ENTERING AN EXHIBITION

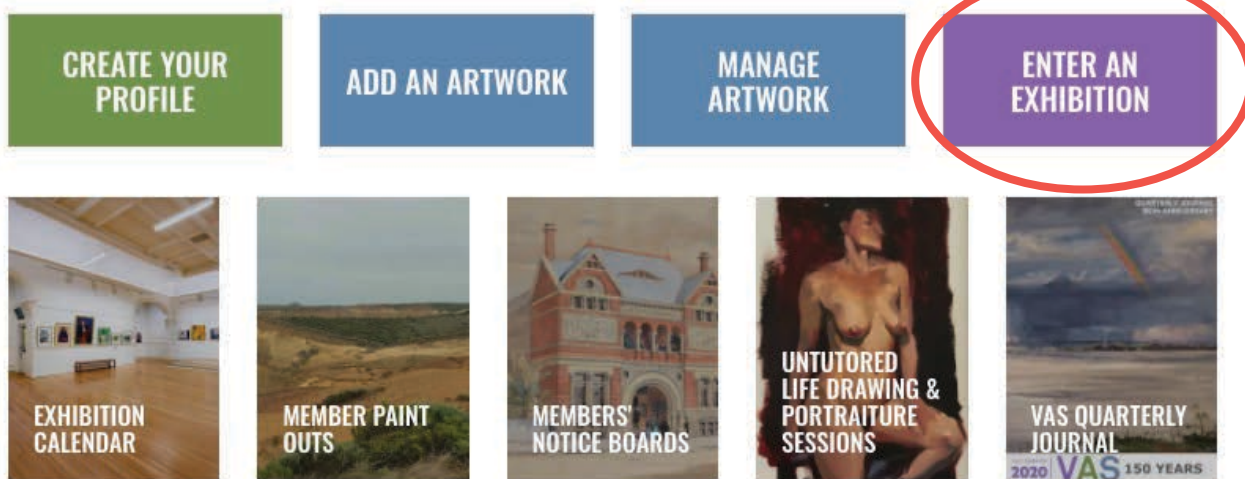
Once you have completed Step 01, you are ready to submit an artwork into the VAS Exhibitions

Step 02a:

To enter an artwork into a VAS exhibition, select the purple 'Enter an Exhibition' button from your VAS members page.

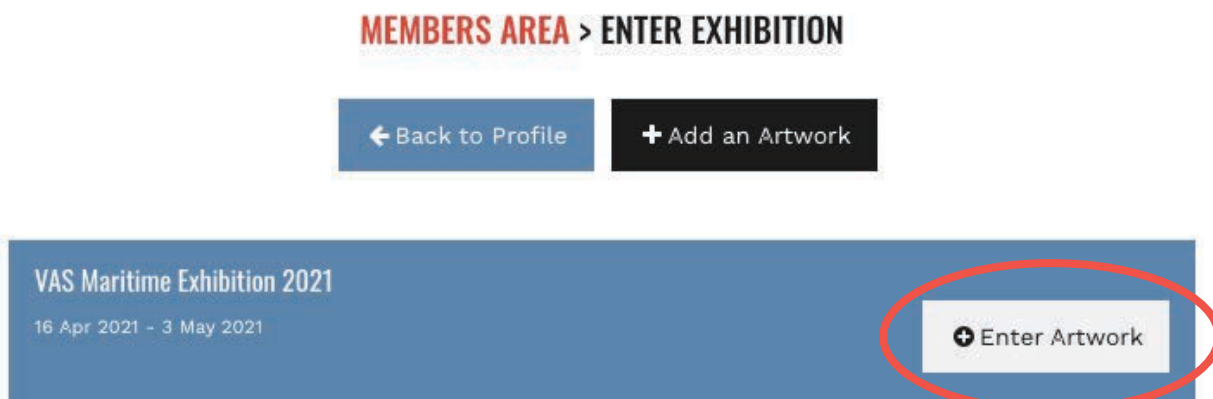
HI LUCY,

Welcome to your member's area. You can add and update your artist profile, add artworks for sale and enter into exhibitions online all in the one place using your desktop, laptop or mobile device.



Step 02b:

Find the blue banner with the name of the exhibition you would like to enter, and use the 'Enter Artwork' button.



Step 02c:

Review the exhibition details at the top of the page before clicking on the thumbnail of the artwork you would like to submit.

Click the 'Confirm and Pay Entry Fee' button that appears to continue.


Please make sure you limit the number of submissions in line with the conditions of the exhibition. Don't forget to note the collection day information for that particular exhibition so you know when to collect your work from the gallery.

VAS MARITIME EXHIBITION 2021
Send in day: 14 & 15 April 2021
Collection day: 4 May 2021

Limit of 1 paintings (works hung on wall) and 3 sculptures (works standing on plinth) up to 4 works can be entered.

SELECT AN ARTWORK BELOW TO ENTER

[← Back to Profile](#)[Enter New Work](#)



High and Dry - Queenscliff

Step 02d:

Enter your details as prompted before paying the entry fee by card or PayPal. Make sure to check your email for your invoice.

Added 1 x Artwork Entry Fee to Cart

[Cart](#) > [Information](#) > Payment





NAME ON CARD


CARD NO.

EXPIRY (MONTH) **EXPIRY (YEAR)**

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	Artwork Entry Fee	\$ 10.00
<hr/>		
Item Total:		\$ 10.00
Shipping:		FREE
(less) Discount:		\$ 0.00
<hr/>		
Total		\$ 10.00

It's that easy.

Next, just drop off your painting at the VAS galleries on one of the 2 designated registration days that are set out in the 2021 Members Programme & Calendar

Cindy Rodriguez



Watercolour Society of Victoria invites members of the Victorian Artist Society to:

AN EVENING WITH ARTHUR

Join us in an evening of exploration as we follow the life of one of the greatest landscape painters of Australia, Sir Arthur Ernest Streeton. Kenneth W Park will lead us through the achievements of one of the leading founders of the Heidelberg School of Australian Impressionism. We will follow his progress as a young Victorian artist as he endeavours to establish his career both in Australia and overseas and the legacy, he leaves in Australian art.

The evening is planned to coincide with the major NGV exhibition of Australian Impressionism, She Oaks and Sunlight.

Kenneth W Park works as a freelance lecturer, curator, tour leader and presenter. He is the Curator of Collections at Wesley College, Melbourne where he manages an extensive art and archival collection.

7.00PM MONDAY 26TH APRIL 2021

**VICTORIAN ARTIST SOCIETY
430 ALBERT STREET,
EAST MELBOURNE**



AS NUMBERS ARE LIMITED COULD VAS MEMBERS PLEASE RSVP 9662 1484



VAS PAINTOUTS

November 2020

Our 2020 paintout calendar finished off in November with a good turnout at the Charles Bates Reserve in Williamstown. The foreshore promenade always provides a range of interesting subjects set against the Melbourne skyline.

It was an enjoyable day and a great way to wave goodbye to a very disrupted and frustrating paintout year.

January 2021

2021 has started off well. The January paintout was held at Carlton Gardens. A slightly cloudy morning turned into a stunning sunny day. There was lots of activity in the park with picnickers and painters alike making the most of it. The brightly lit greens of the trees and lawns offset by deep cool shadows, and the lovely architecture of the surrounding terrace houses were the features of the day!

February 2021

For the February paintout we visited Dights Falls in Abbotsford. Again, it was a great turnout with about 26 attendees. The falls and the river surrounds are a reminder of how lucky we are to have such beautiful places to visit so close to the city.



March 2021

Unfortunately, I couldn't attend the March paintout at the Old Paper Mill in Fyansford.

My thanks to Ken Jungwirth for filling in for me. Ken told me attendance was down a little with the forecast weather for the day probably putting some off. It was a drizzly start with heavier rain setting in as the day went on.

Such is the uncertainty of plein air painting!

We will no doubt return to the mill as there are a wealth of wonderful subjects to tackle there.

John Hurlé
Outdoor Activities Convenor



NEW ACRYLIC CLASS AT VAS **ACRYLIC WITH** **LANA DAUBERMANN**

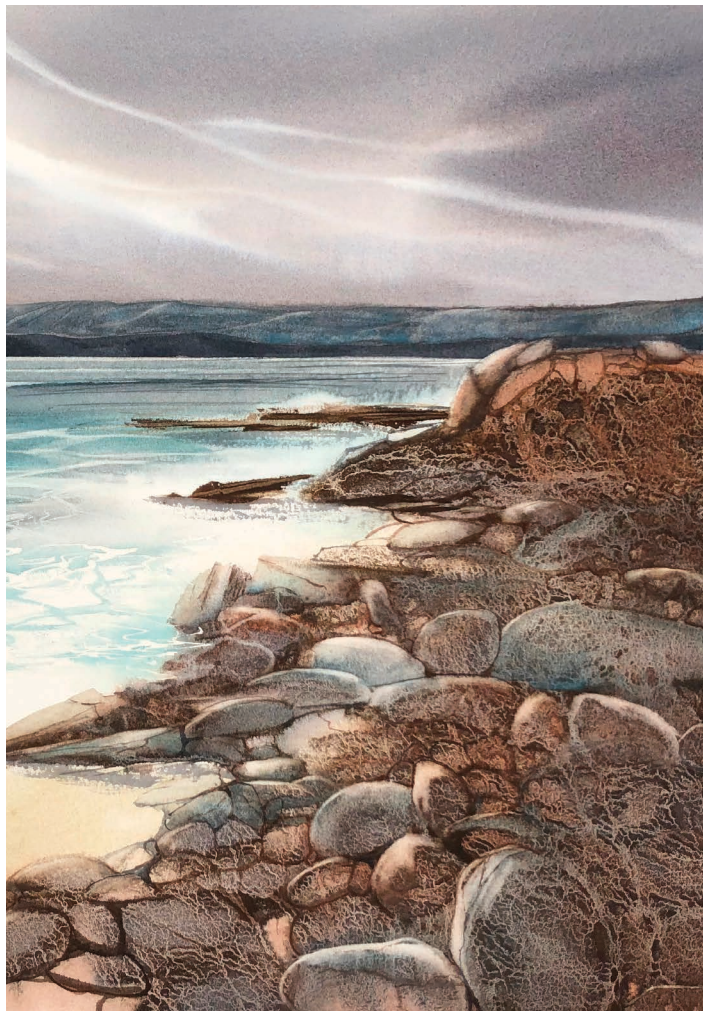
In this class, students can choose to either engage in structured lessons designed to build confidence in acrylic painting from life or reference images, or they can explore and further develop their own artistic ideas in a supportive environment.

Structured classes may include limited palette colour mixing, painting a still life in the studio and exercises to help loosen up your brushstrokes using a more impressionistic style. My goal is encourage students to learn through experimentation and practise in a relaxed and collaborative space.

This class is 9 weeks, beginning on 1 May

SATURDAYS 10am-12:30pm

Member Price: \$304
Non-Member Price: \$344



NEW WATERCOLOUR CLASS AT VAS **WATERCOLOUR WITH** **YESIM GOZUKARA**

This morning watercolour class aims for the participants to expand their knowledge, skills and techniques in order to create their own artwork with confidence. The program will explore the many aspects of watercolour, starting with step-by-step demonstrations followed by hands on practice creating paintings from start to finish.

This class is 9 weeks due to a public holiday on 25 April. The class begins on 2 May.

SUNDAYS 10am-12:30pm

Member Price \$304
Non-Member Price: \$344

NEW INK CLASS AT VAS

INK & WASHES WITH HANS VAN WEERD VAS

In this class we'll explore the endless possibilities of inks and washes in making art. We will focus on trying to maintain a dynamic quality of the drawing. Not only when drawing living, moving objects (people, animals) but also still objects (such as plants) and inanimate objects.

For capturing the motion, the tension, the weight of the object we draw, inks and washes, applied with a variety of—sometimes unconventional—tools, are perfectly suited. The unconventional tools force us to be quick to decide where to make the marks, force us not to worry about how precise they are, or worry about mistakes while making them as they may contribute to the 'completeness' of the final work.

This class is 9 weeks in duration: 2 May to 27 June 2021. The class begins on 2 May.

SUNDAYS 4:30pm-7pm

Member Price \$360 Non-Member Price: \$394



BOOK AN EVENT AT VAS

The Victorian Artists Society galleries are the perfect space for your next corporate or family function, book launch or concert.

Four beautifully restored heritage galleries are available for hire at an hourly rate. Celebrate or entertain surrounded by exhibitions featuring work by some of the best Australian and International artists.



The VAS galleries are available for daytime or evening hire, with availability of kitchen facilities, disabled toilets and elevator access to the upper galleries. Seating can be arranged according to the needs of the hirer.

A projector, screen, lectern and microphone can be organised to meet the needs of your event.

Our galleries have a long relationship with the performing arts. World renowned operatic soprano Dame Nellie Melba ran her music conservatorium from the VAS Cato Gallery from 1915 to 1931.

Our stage and grand piano make the Hammond Gallery the perfect setting for performances and presentations.

For more information call: 03 9662 1484

email: manager@vasgallery.org.au



UPCOMING EXHIBITIONS

PERSONA

Hans van Weerd VAS

14–27 April 2021

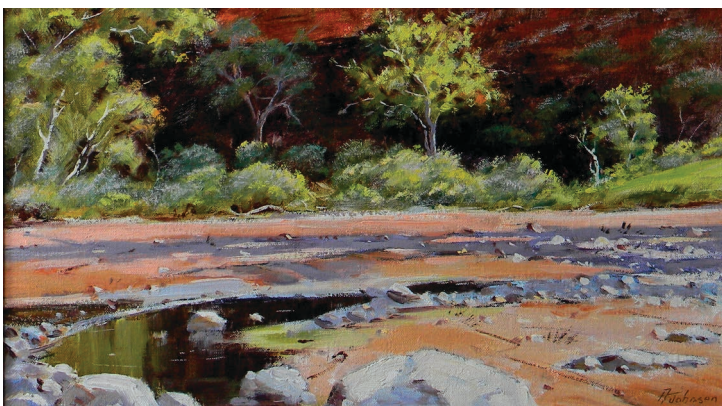
Cato Gallery



Adrian Johnson

15–30 April 2021

Eileen Mackley Members Room



Ray Hewitt—BACK TO ARKABA

1–16 May 2021

Eileen Mackley Members Room



John Daniels—DISCONNECTED

28 April–11 May 2021

Cato Gallery

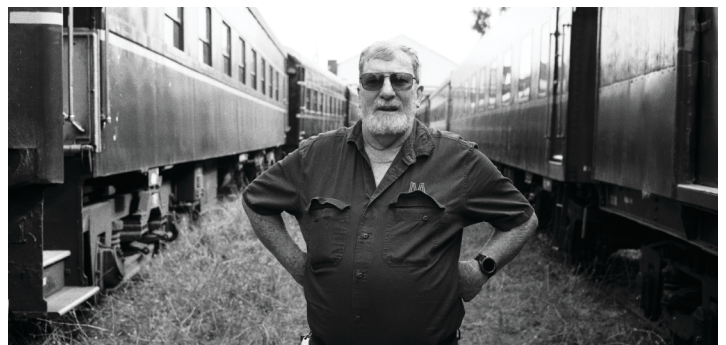


Genevieve Ackland

RAILWAYMEN

13–24 May 2021

Cato Gallery



Pauline Mathrick

2–15 June 2021

Hammond, Frater
and McCubbin
Galleries



Sculpture Association of Victoria

2–15 June 2021

Hammond, Frater and McCubbin
Galleries

Pink Eared Duck by Lucy Mearchen



Read more at: <https://vasgallery.org.au/Upcoming-Exhibitions~1892>



GENEROUS SUPPORTERS OF OUR RESTORATION

We have nearly ended our four year restoration process, an endeavour that would not have been possible without the generous support of our sponsors and donors.

We are extremely grateful to all who have donated in support of our beautiful heritage building that has served as a centre of Australian art for nearly 150 years.

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We invite individuals, organisations and businesses to advertise with us. These can include life models, art materials suppliers, galleries, art organisations and exhibitions and art for sale. The magazine is published in both print and digital form and goes out to over 500 readers who are artists and art lovers. The deadline for articles and advertising material is the 15th of each month prior to publication. Four issues are produced each year.

January–March

Published in April

April–June

Published in July

July–September

Published in October

October–December

Published in December

The rates are as follows:

1/6 page Member \$25,
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1/4 page M \$35, NM \$50
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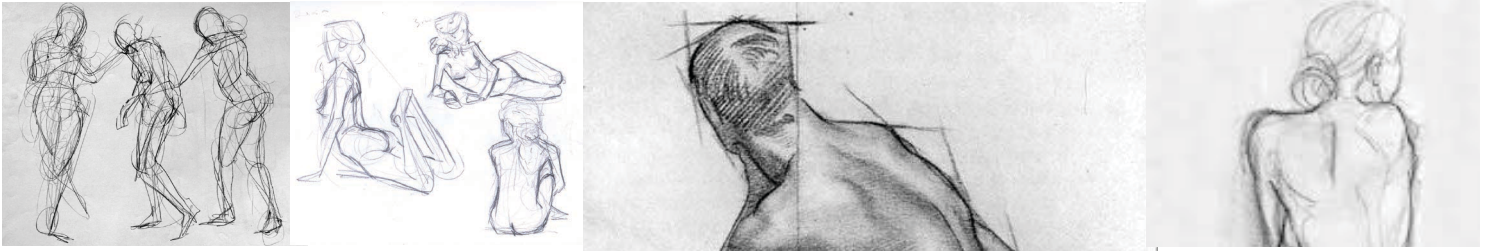


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LIFE CLASSES

Portrait Group Wednesday 5.30pm–7.30pm
 \$15 (members)
 \$20 (non-members)

Life Group Wednesday 8.00pm–10.00pm
 \$15 (members) \$25 (both sessions)
 \$20 (non-members) \$30 (both sessions)

Life Group Saturday 12.00pm–3.00pm
 \$20 (members)
 \$25 (non-members)

Members only 5 session package: Saturday \$75 Wednesday \$50

These sessions are untutored and suitable for artists who can work confidently on their own. All ages and experience levels are welcome, for those who want to draw the human form in a relaxed environment. For more information see:

<https://vasgallery.org.au/Untutored-Life-Drawing-Portraiture-Sessions~7245>



'Emma', by Joe Whyte



www.artspectrum.com.au

Introducing Art Spectrum® Colourfix™ pastel & multi-media artists' paper pads

A new selection of pads has been introduced to the Colourfix™ pastel paper range. These pads are in a format to suit the pastel artist: 24x30cm and 30x40cm, available in both Original and Smooth textures, in cool colours, warm colours, black and white with 12 pages interleaved with Glassine paper to protect your artwork.

Colourfix™ Smooth texture is ideal for pastel artists who are looking for a less toothy surface. The surface still has enough soft tooth to enable the pastel artist to do multiple layers of pastel without the need for fixative. The versatile surface is also perfect for oil colours, acrylics, inks, oil pastels, gouache, watercolours and dry media such as charcoal/pencils and coloured pencils.

Colourfix™ Original has a natural, toothy surface that holds multiple layers of pastel without the need for fixative, allowing the velvet bloom and vibrant color of pastel to be preserved.

Colourfix™ Paper is a European hot pressed watercolour paper screen printed with Art Spectrum® Colourfix™ Primer to make a 340gsm surface.

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THE MAKERS
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2021

THE YEAR AHEAD

AND DATES TO REMEMBER



VAS MARITIME EXHIBITION THOMAS SOMERSCALES TROPHY

ENTRIES: 14 & 15 APRIL 11am-3pm

VIEW ONLINE 21 APRIL

COLLECTION DAY: 4 MAY 11am-3pm

Members may submit up to 1 painting and 3 works of sculpture. Digital works included.

Entry Fee: \$10 per artwork

16 APRIL-3 MAY

**OPENING EVENT: 7PM
TUESDAY 20 APRIL**



VAS AUTUMN SELECT EXHIBITION PRESIDENT'S PRIZE \$2000

VAS COUNCIL SCULPTURE PRIZE \$250

ENTRIES: 5 & 6 MAY 11am-3pm

VIEW ONLINE 12 MAY

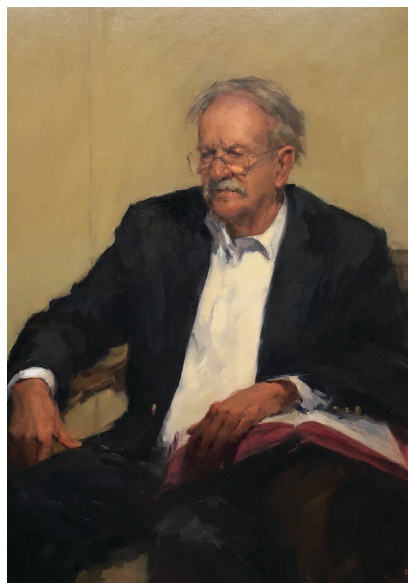
COLLECTION DAY: 1 JUNE 11am-3pm

Members may submit up to 1 painting and 3 works of sculpture. NO Digital works.

Entry Fee: \$10 per artwork

7-31 MAY

**OPENING EVENT: 7PM
TUESDAY 11 MAY**



VAS WINTER SELECT EXHIBITION SENIOR ART SUPPLIES PRIZE \$1000 SENIOR ART SUPPLIES VAS SCULPTURE AWARD

ENTRIES: 16 & 17 JUNE 11am-3pm

VIEW ONLINE 23 JUNE

COLLECTION DAY: 29 JUNE 11am-3pm

Members may submit up to 1 painting and 3 works of sculpture. NO Digital works.

Entry Fee: \$10 per artwork

18-28 JUNE

**OPENING EVENT: 7PM
TUESDAY 22 JUNE**



Contact us

The Victorian Artists Society
430 Albert Street, East Melbourne 3002

ABN: 75 004 046 824

Ph: 03 9662 1484

E: admin@victorianartistsociety.com.au

W: victorianartistsociety.com.au



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



Find us on Instagram at: @victorianartistsociety @vasartschool

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

