



**THE VICTORIAN
ARTISTS SOCIETY**

EST 1870

QUARTERLY JOURNAL



April – June

2019

- Restoration Progress: page 4
- Winter Exhibition 2019: page 6
- Restoration Preview and Elevator Opening: page 14



**THE VICTORIAN
ARTISTS SOCIETY**
EST 1870

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Newsletters 2019

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

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

April - June 2019

Newsletter Editor and Designer

Mark Russell

All correspondence to: the V.A.S Office
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Opinions expressed herein are not necessarily
those of the VAS Council.

Inside this issue

President's Message	3
Manager's Restoration Report	4
VAS Paintouts	5
VAS Winter Exhibition 2019	6
New Oil Painting Class for Term 3	9
International Garden and Flower Show 2019	10
Shot in the Heart of Melbourne 2019	10
Victorian Art Exhibition for Educators	11
Chester Earles	11
Ola Cohn 1892-1964: At the Cutting Edge	12
Preview of the Restored Building	14
Becoming Modern - Pioneering Women Painters	15
The Royal Academy	16
New Oil Painting, Acrylic & Gouache Class for Term 3	17
Upcoming Exhibitions	18
Generous Supporters of our Restoration	20
Write or advertise with us	21
Life Classes	23
The Year Ahead - Dates to remember	24



Cover Image: 'The Practitioner', Oil by Jennifer Fyfe

WELCOME NEW MEMBERS

Amanda Holmes-Tzafrir

David Chen

David Zhao

Francis Hooper

Guosheng Wang

Hui Ju Lin

Ian Duncan

John Jory

Joy Renton

Nazila Moshrefi

Pamela Pretty

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Rosa Wong

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Sergio Borja

Suzanne Jackson

Trevor Flett

Yufan Luo



President's Message

After 4 years of fundraising and planning for the restoration of the Victorian Artists Society building, the work is finally coming to an end.

A thorough inspection 5 years ago by Ray Wilson and myself, listing all the defects in the building that required urgent repair made us realise the building was decaying badly. It was then we began the long and frustrating process of putting our plans in place. So the long and sometimes tortuous journey began.

Financing such a project was a priority and it was unlikely the State Government would provide financial support, as the Society owns the building.

Fundraising was our first priority, budgeting stage by stage and working with the funds available. The cost of the entire project is in the vicinity of \$2,500.00 with the Society retaining a strong balance sheet at the end of the project.

First up it was necessary to prevent the water coming down the inside walls, therefore we prioritised the replacement of the roof. This revealed rotting roof supports, which would have resulted in the roof collapsing. These required urgent replacement and repair.

Stage by stage we were able to refurbish the upper galleries, restore the arches and balcony, creating

restored gallery spaces with lighting and heating throughout the building. Now these rooms are admired by all.

Stage two. The ground floor of the project required the appointment of an Architect due to the redesigning of the toilet block, storage room and lift to the upper floor. Our appointment went to Rosa Chiri of Chiri Hall Architects with support from Fraser Brown of Quadrantum Architects, a Heritage Victoria approved architect.

Before we commenced ground floor work, Heritage Victoria required a Conservation Management Plan for the building. The preparation for this report by Fraser Brown enabled Heritage Victoria to commence issuing the permits required, at which point we contracted Mancon as the builder for stage 2 restoration.

We had identified the studio and kitchen as being the first areas to restore. It was important for us to keep the studio open and by creating a temporary studio in the Cato Gallery this kept classes running, although it resulted in class numbers being reduced.

Fortunately, with builders working during the summer holidays, the kitchen and studio were ready for use early in 2019.

These areas are now enjoyed by all who use these spaces.

The much awaited toilet block is nearing completion along with the lift to the first floor, both bringing the building into the modern era. Disabled visitors will now be provided for by having the use of the lift to the galleries and disabled toilet facilities. During installation of these two areas the fragile plumbing and sewage, initially installed in 1893 have also been upgraded. You will also notice the removal of the old storage spaces behind the stairs. These have been

replaced by a new construction above the new toilet block with access from the McCubbin Gallery.

During the restoration work we have made a number of unexpected discoveries, the latest being the slate steps on the stairs with tessellated tiles on the landing. These will all be restored to their original beauty.

I wish to thank Members for their patience during the building works and have nothing but praise for the generosity of so many members, friends, Trusts and Foundations. Without support from so many people we would not have been able to save this very special Heritage Art Building.

While referring back into our records I noted the last major restoration began with a fundraising launch for \$10,000 in 1962 under the chairmanship of council member George Mansell (whose family had made a generous donation to our restoration fund in his memory). In 1963 the fund reached \$6,516 with the state Government making a special grant of \$8,000 to match the proceeds from the building appeal. Building plans were prepared by Frank Heath with a financial limit of \$16,000. Renovations began in 1964 and were completed in 1965 with the total cost of \$21,000. The State Government once again helped by adding support of \$1,000. Thus the society members were provided with modernised galleries, fully redecorated and restored, for the needs of the time, which increased membership. In 1969 membership reached 670, the highest in the Society's history.

With our restoration about to be revealed I look forward to giving back to our members and the community of Victoria. Thank you to all who have been so supportive during this project.

**Eileen Mackley AM FVAS,
VAS President**



Manager's Restoration Report

We are progressing rapidly, and are still on track to finish all the proposed works by the end of July.

Heritage Victoria has given the last of many permit approvals/exemptions for our works to be finalised. Similarly, our Building Surveyor is about to provide the last of a long list of staged approvals to the works.

We have sought grant funding through a number of sources, as we still require a further \$50,000 for the completion of the facade.

On the 20th August there will be a preview of the new premises including the first ride in our new elevator.

Thank you for your patience in dealing with disruption, noise, cancelled and rescheduled exhibitions and an at times dysfunctional office. But you can't make an omelette without cracking an egg.

It is now timely to itemise and catalogue the Stage 3 changes that have been or are about to be completed.

The finalised works (in addition to the

studio and kitchen works completed earlier this year) will see a functioning elevator, new upper level storage area in the airspace above the old toilets, reclaimed slate slab stairs – refurbished risers – restored tessellated tiles on the staircase landing, timber handrails instead of the metal ones. Also refurbished and extended storage area to the under stairs area. Other projects include:

- Repainting the cast iron balustrades.

- Reclaiming the foyer area, showing off the cast iron supports and capitals behind the stairs.

- Sanding and sealing of the kauri pine floors throughout the foyer, Cato and Members rooms. Adjustments to the steps adding one and reducing their height, leading into the kitchen.

- The new toilet facilities will have a disabled toilet available.

- Re-carpeting and furnishing of the middle office and manager's office (in part funded according to the wishes of former member Nada Hunter).

- Restoration of all doorhandles, touch plates and fan windows. Shortly thereafter will follow both a phone and computer upgrade.

- New bespoke designed reception desk.

- Plumbing has been made available to the Cato annex in preparation for the possibility of a café facility. New sewer manhole covers will be installed.

- Preparation and painting of all downstairs areas.

- New picture rails. New power points/data points and removal of all exposed wiring. Two monitors will be installed to convey information to members and visitors.

- New CCTV and alarm system will also be installed.

- New lighting throughout downstairs including gallery lighting to the Cato and Members and Foyer as appropriate.

- Frameless automatic doors installed closer to the steps resulting in an expanded foyer (closer to its original intent) enabling the feature entrance leadlights to be better viewed from the interior.

The final element is the facade. Cleaning, new tuckpointing, fixing masonry and bluestone, re-painting and signage.

Into the future, we will need to budget for insurances and maintenance (including the elevator).

Disabled access via the western courtyard entrance will not unfortunately be available until the Eye and Ear Hospital has concluded its own major works, currently estimated to be 2021.

Ray Wilson
VAS Manager



'Portrait of Gordon Moffatt', Norma Bull Winner by Shane Jones, 1996-97

VAS Paintouts

MARCH PORTARLINGTON PIER

The March paintout was held at Portarlington on the Bellarine Peninsular. The foreshore reserve is dominated by tall, wind sculptured Cypress trees. These offer the artist a bold and unusual focal point set against the waters of Port Philip Bay or, looking the other way, the buildings of the town set high above the foreshore. Our band of artists was joined for a short time by a huge and raucous flock of corellas. Their arrival took us all by surprise. Deafening us with their shrieks and squawks, they tumbled in and out of the trees around us.

A commotion achieved, they flew off along the shoreline to the east, presumably to terrorise the people of Indented Head! It was all over in a few minutes and we were left laughing at their antics.

APRIL WILLIAMSTOWN RAILWAY STATION

The April paintout saw us visiting the Williamstown railway station. This little station (1859) and the Ann Street Footbridge (1883) are heritage listed. The station is the oldest surviving timber railway station in Victoria. Our group set to work capturing the old structures from various angles. It was footy day and we had a passing parade of the Williamstown faithful

and the opposition supporters as they made their way to the Williamstown Football Ground.

As Ray Hewitt observed, there are few things more evocative of a Melbourne suburban weekend than the sound of the umpire's whistle and the crowd barracking, drifting on the air and through the autumn leafed trees.

Some of our group made a short walk toward the Point Gellibrand Coastal Park and discovered a convenient picnic shelter to set up in. Providing protection from the occasional shower, it also offered an impressive view across the water towards Elwood, with dark brooding skies above.

MAY BEECHWORTH

Just a few days after our visit to Williamstown, we headed off to Beechworth for our 4-day trip away. This was our second time at the beautiful historic town and with so much on offer, our itinerary was full of new locations in and around town.

On Thursday, our arrival day, the weather was somewhat ominous. A magnificent thunder storm hit the area late in the day. Fortunately, the weather was more moderate for the rest of our stay.

Apart from locations in Beechworth, we also visited Yackandandah, Stanley and Wooragee.

Our thanks to Mandy Bell and Graeme Oliver for making their lovely old London Tavern available for our dinner

on Friday. Thanks also to Barry Gilpin for once again providing a barbecue Saturday lunch, ably assisted by Kevin Braddy.

MAY EDINBURGH GARDENS

Our Sunday paintout for May was at Edinburgh Gardens in North Fitzroy. The large public park always has a lot going on. With a mix of substantial mature trees, the old rotunda, streetscapes of lovely terrace houses and scores of people enjoying a day in the park, there's plenty to work with for painter or sketcher!

**Article and photos by
John Hurlle
Outdoor Activities Convenor**



Photo of Tim Murphy



VAS Winter Exhibition 2019

On the 18th of June the Victorian Artists Society held the Official Opening and Awards Presentation for the annual 2019 Winter Exhibition of Painting and Sculpture.

Over 100 Victorian Artists Society members, friends and family attended the official opening on a particularly cold evening.

The evening featured the Presentation of Awards by the Judge Lyn Mellady to Jennifer Fyfe, the Winner of the 2019 Winter Exhibition and the Senior Art Supplies Award. Rachel Robertson was the Winner of the Victorian Artists Society Winter Sculpture Award.

These are **Judge Lyn Mellady's** comments on the award winning and highly commended artworks.

<https://lynmellady.com.au>

Painting

Highly Commended: 'Eunuch from Forbidden City', Gregory Smith

When you recognise the personal visual and tactile quality of the artist at first glance it suggests that that artist has established his artistic individuality. The image drama is here fed by the accuracy of his perception and choice with his tools, – placement, drawing, colour, balance and surface treatments that show how the touch might feel, presents us the result of his exploration. We are invited to see what the artist has found. The white bust of the eunuch catches the eye before we enjoy the rest of the painting. His hint at the starting point for discovery is where his lines are sharper, as is his tonal contrast and the controlled earthen colours are

lifted with a splash of extra vibrancy. All is balanced by the almost essential relief of the colour and soft folds of the background blue kimono.

Highly Commended

'Push Down Push On', John Daniels

A story of different realities and spatially separate places all within the same world. A story visually spoken. The Shop window displaying unsuitable goods to the uninterested. That space ignored by the pavement sleepers surviving in their own reality and they in turn are ignored by the coffee carriers intent on their own business seemingly in their own focus of reality. I find these isolated non connecting viewpoints interestingly balanced by the other searching of the phone users hoping to connect with or bring in some form of connection with other spaces beyond our vision. Well thought out and executed. The art of the disconnected.

Highly Commended

'The Track from The Beach', Chris White

Chris draws us along the track with deft use of contrasts as we move into the painting. Aerial perspective separates the distances within the painting and the foreground warmth invites us as the path gently winds and keeps us moving but without haste in the sunshine towards the top of the pathway before it dips out of sight. The dense bushland is kept interesting with the variation of lights, darks and variation of shapes and textures. A painting that satisfies the viewer on his visual journey.

Highly Commended

'Sea of Umbrellas' Colin Shaw

This employs one of the many possible approaches to painting with the dry pastel pigment. The under base of this subject holds the subject matter in place as the artist then layers his colours with strokes until the thickening atmosphere starts to diffuse the distant city and buildings into the rain and we feel the cold grey of winter even over the sea of colour in the foreground. This painting ensures we feel what we see.

Highly Commended

'Cape Trafalgar 1805', Julian Bruere

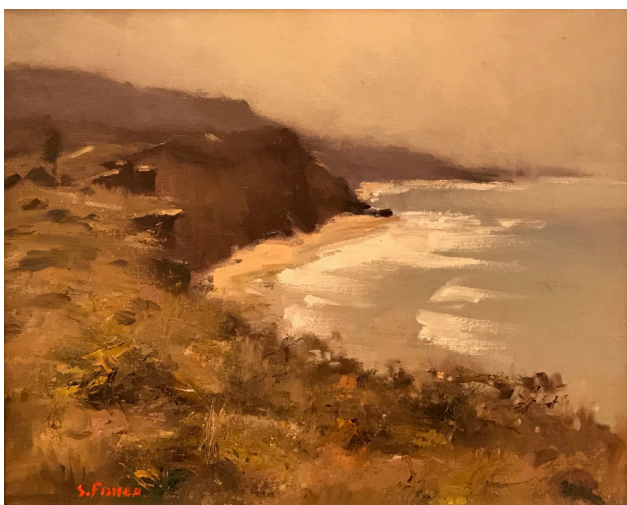
An immense subject with so much to say. The incredible amount of information shown insists on close inspection like reading the fine print to appreciate it all. Even so, Julian has avoided the danger of overdone detail. He has skilfully softened tonal contrast in many areas, especially shadows or atmospheric smokiness allowing the clearer details in better light. This skilful portrayal of chosen detail allows the viewer to translate/imagine suggested detail in the shadows. The suitable and varied textural treatment of different surfaces from cloud, water, intact or shattered hulls, is so satisfying to recognise and makes me itch to enjoy the process of building it to such a result. The balancing of shadow and light is important.

I loved this painting and I would have loved to see a larger version allowing the viewer to more easily enjoy the immensity of the action.

Highly Commended

'Morning Haze Anglesea', Shirley Fisher

A little painting that sat quietly glowing among many more dramatic works. It is a beautifully presented splash of light caught on the waves as they roll into Anglesea. The subtle balance of lowered contrast with thickening haze in the background allows the intensity of light to shine against the greyed colouring. Even the frame sits quietly. A little gem to appreciate more each time it is viewed.



Clockwise from top left: 'Eunuch from Forbidden City', Oil by Gregory R. Smith; 'Sea of Umbrellas', Pastel by Colin Shaw; 'Cape Trafalgar 1805', Watercolour by Julian Bruere; 'Push Down, Push On', Oil by John Daniels; 'Morning Haze Anglesea', Oil by Shirley Fisher; 'The Track from The Beach', Oil by Chris White

Senior Art Supplies Award Winner

'The Practitioner', Jennifer Fyfe

This painting has taken me past the techniques that she has so deftly handled and I SEE the practitioner. It's a painting that helps me recognise who he is. The artist's descriptive skills begin to emerge. The aged hair texture, the cheek line in the strong reading glasses, the white shirt and dark suit—slightly ruffled, signifying the standing of his profession, the well-read tome. The fine balancing of loose or lost edges shadow and focus as we are drawn back to the face and see long years of service and the constant search for the right answers.

Sculpture

I feel like commenting on all six entries as I appreciated bringing to form the shape and entity of each sculptors' concept. I loved the control of form and the ideas presented.

Sculpture Highly Commended

'Memorial: Black Saturday', Louise Foletta

I appreciated the moment of inspiration starkly presented with the object found and the story it represents so well.

VAS Sculpture Award Winner

'The Sultan from the Rubaiyat of Omar Khayyam', Rachel Robertson

I am someone who believes that a work of art should be revisited and something more can be found to wonder at or inspire each time. The Sultan holds that possible depth of wonder and discovery and for me it simply stole the show.



Clockwise from top left: 'The Practitioner', Oil by Jennifer Fyfe; 'The Sultan from the Rubaiyat of Omar Khayyam', by Rachel Robertson; 'Memorial: Black Saturday', by Louise Foletta; Jennifer Fyfe with her award-winning painting

VICTORIAN ARTISTS SOCIETY
NEW OIL PAINTING CLASS

Teacher - Ben Winspear

Ben Winspear is a Bendigo based artist who works in oil, watercolour and more recently sculpture. He has been painting professionally for over fifteen years and has held several successful solo exhibitions. Ben paints a wide range of subject matter; anything that inspires him at the time, but his love for the Australian landscape is something that stands out. His work runs the full spectrum from representational through to abstraction, frequently combining both. He is a multi-award winning artist in Bendigo and surrounding districts including the Castlemaine James Farrell Self Portrait Prize and A.M.E. Bale Travelling Scholarship and Art Prize.

Ben has facilitated the execution of several major art projects in schools – and projects in conjunction with local government and private departments – including The City of Greater Bendigo, Coliban Water, NCCA, Department of Primary Industries.

In this class students will be instructed in the technique of oil painting in the traditional manner of tonal impressionism. This class is suitable for beginner to intermediate students. Subjects covered in this class include still life and portrait and figure studies. Students new to oil painting will be working with black and white initially then progressing through to full colour as skills are developed. A model will be used in some lessons.

Wednesdays from 10am until 12:30pm 17 July until 18 September 2019
VAS Members \$375 Non-Members \$415

Bookings Ph: 9662 1484

victorianartistsociety.com.au/classes/class/oil-painting-1



'Losing Colour', by Ben Winspear
<http://www.benwinspearart.com/>
@benwinspearart

International Garden and Flower Show 2019

The Victorian Artists Society has triumphed again. Thank you to all the artists who contributed to make our contribution to the Flower Show another successful year.

We had 47 paintings in the show and 13 were sold.

Thank you to all the sitters who gave up their time, sold paintings, talked to the viewers and handed out our leaflets. In fact we had to print more towards the end of the week, so, much interest has been created, especially as next year will be our 150th anniversary. 2020 will be an extraordinary year for us all.

My deepest thanks to the team of installers. 10am on Sunday morning packing, then wheeling into our section and hanging. It looked great on opening day. Also the team who dismantled, carried them into the night and brought them safely back to The Vics.



To the Team: Jenny Johnston, Rachel Robertson, Sal Trantino, Suzanne Wills. Well done.

It is so important for us to have a presence there as thousands of people walk through, so if you would

like to put your hand up for next year to help you will be welcomed.

Article by Meg Davoren – Honey OAM VAS FVAS

Shot in the Heart of Melbourne 2019



The Australian Association of Street Photographers under the banner of 'Shot in the Heart of Melbourne' or SITHOM is a group of avid photographers in the 'street' genre.

For its 8th year, SITHOM returned to the Victorian Artists Society for its Street Photography and Photojournalism exhibition, celebrating the decisive, and often indecisive, but always graceful moments that occur within our gritty, yet beautiful city.

The exhibition showcased many beautiful captures from 21 diverse and enthusiastic photographers who focused on the eclectic hub that our city is today. "These photos are not just street style; they capture ephemeral moments - raw, unrehearsed and completely unique. Shot in the Heart of Melbourne is an artistic, candid homage to the people that bring this city to life each day".

In recent times it has seemed that this time-honoured, traditional art form of Street Photography has been overshadowed by the flood of the more contemporary staged, set-up, composite, digitally manipulated and heavily processed genres of photography.

Those who love this genre of photography know the feeling of elation when they capture something truly unique, fleeting, decisive and graceful.

**Image by Adrian Whear ,
People's Choice Award winning photo 'Timeless'.**

Victorian Art Exhibition for Educators

The 1st Victorian Art Exhibition for Educators was co-hosted by The Australia China Cultural Arts and Education Exchange Association (ACCAEEA) and The Chinese Painting and Calligraphy Institute of Australia (CPCIA), aiming to showcase talent and creativity for all Victorians who are committed to education in visual arts. The exhibition featured a selection of over 100 works with a blend of eastern and western art.

Embracing multiculturalism and promoting the cooperation between Australia and China in the fields of art and education, the ACCAEEA has been launching and organising a variety of artistic events annually, for example the 'The Little Artist' Australian International Children's Art Exhibitions and 'Coming to Melbourne', The Art Invitational Exhibition.



'Flowers and Birds', by Chijian Ye



'The Lady in Red 2', by William Xie

Chester Earles – 1821–1905

In 1875 Chester Earles became the second president of the Victorian Academy of Arts, a position he held until 1887 when the Academy of Arts merged with the Australian Artists' Association to form the Victorian Artists Society. Earles initially served as treasurer to the Academy under the first President, O.R. Campbell.

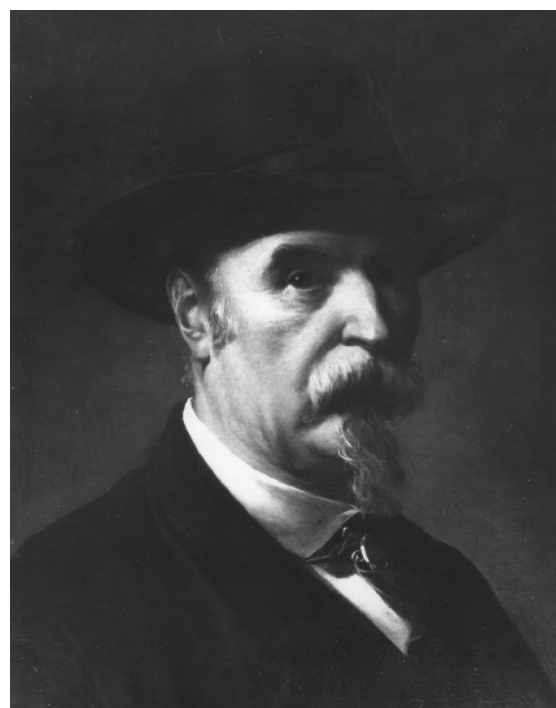
Born on 18 August 1821, he was one of 15 children to a father who worked at London Bank. He trained in painting miniatures at the London National Gallery before studying in the Royal Academy of London and later in Paris.

In Melbourne he worked as a Bankers' Clearing House Inspector and painted in his spare time. Later in life, with failing health and a

realisation that the style of his work was outdated, his output declined.

Earles was a portrait and narrative painter, who worked from literature and Biblical sources. He was almost exclusively a portrait painter, and despite arriving in Australia in 1864 worked very little with Australian subjects, a decision which contributed to his failing relevance as an artist, and consequently his dwindling practice in the field. His inability to sell portraits also resulted from a new obsession with photography, despite the fact that he won several awards at exhibitions in Melbourne, NSW and London.

He died on 15 June 1905 in Melbourne, aged eighty-three.



Article by Mark Russell



Ola Cohn 1892-1964: At the Cutting Edge

As an active member of both the Victorian Artists Society (VAS) and the Melbourne Society of Women Painters and Sculptors (MSWPS) for nearly forty years, current members may be interested to learn more about the irrepressible sculptor Carola Cohn (Ola).

Ola Cohn cared deeply about people, art and animals and was generous with her talents, time and money until her death in 1964. Her creativity and kindness has inspired children, helped rehabilitate injured Second World War soldiers, improved conditions in hospitals and assisted many charities in Melbourne and beyond. Her philanthropy benefited thousands. Whether she was weaving scarves, teaching art, or opening her studio to help raise money for various causes, she worked tirelessly for women, art and community.

She was President of the MSWPS from 1948 to 1964. Her bequest to the Council of Adult Education of her East Melbourne home and studio has paved the way for many women artists for over 50 years. The bequest also granted access for the MSWPS on Thursdays. The house is not only historically important for its association with Ola Cohn and her involvements with most of Melbourne's art movements, but also for its social significance in providing a venue to facilitate women's art in Victoria. It is a lasting legacy for the MSWPS which meets regularly at the Ola Cohn Centre as it is now known.

Born in Bendigo to an English mother and a wealthy brewer of Danish descent, her artistic talents blossomed at Girton College, Bendigo School of Mines and Swinburne Technical College Melbourne. Her local education prepared her well for the Royal College of Art, London in 1926. There she studied sculpture under Henry Moore, won a studentship and within three years, became an Associate of the Royal College of Art, London. She travelled extensively in Europe, even visiting Iceland. During this time, she created and exhibited early modernist sculptural works in stone, bronze, wood, plaster and clay. Ola's bronze Head of a Virgin, 1926, showing the influence of Henry Moore, was purchased by the NGV in 1945.

Ola "treasured" her meeting with Queen Mary in London and in the 1930s her gifts to Princess Elizabeth and Princess Margaret of Fairy books she had written and illustrated were acknowledged in the press. She also received a request from the office of the Prince of Wales for a piece of her work to be included at an exhibition in aid of the British Legion.

On her return to Melbourne, she established a studio at Grosvenor Chambers, 9 Collins St Melbourne, an early custom built complex of artists studios. It subsequently housed many other notable Australian artists including Tom Roberts and Mirka Mora.

The Fairies' Tree is Ola's best known work. (1931-34) It brought sculpture off its pedestal down to a level where it could capture the imagination of the little children who saw it at the Fitzroy Gardens. The work was a gift from Ola "for the fairies and those who believe in them".

Attitudes change and according to Mark Holsworth in his article Oddities of Melbourne (March 12, 2011), included The Fairies' Tree as a curiosity 'disjointed from reality, the detritus of history washed ashore in Melbourne'. In 2008, ABC radio described Ola Cohn as 'a big flour bag of a woman, healthy as bread, strong as a millstone'. She may have been overweight but it did not diminish her capabilities or her enthusiasm.

Ola carved large commissions in stone, free hand; The Curnow Memorial drinking fountain, Bendigo, 1938-39 and for the Hobart Hospital, two sandstone figures, Science and Humanity, 1938. In Adelaide, her 'Pioneer Women's Memorial', 1940-41, was carved from a three ton piece of Waikerie limestone in 18 months! All these works attracted controversy and derision. Enclosed in the pedestal of the Pioneer Women's Memorial is a time capsule detailing the deliberations of the design committee as well as messages for women of the future. It is to be opened in 2036.

Although Ola had her detractors, she was undeterred. “Having spent my life studying sculpture, it seems ludicrous to be upset by the opinions of people who have not” she stated.

In 1952, she won the Crouch Prize for her wood carving Abraham. It is now displayed at the Ballarat Art Gallery. Just after her death, at the age of 72, she was appointed Officer of the British Empire for services rendered in the service of art, especially sculpture.

Ola Cohn’s tenacity and resilience shows that enduring works can be achieved in spite of significant odds. Her story is an inspiration to many Australian artists and a great legacy to current members of the VAS and the MSWPS.

In writing this article, I referred to the following publications:

More Than Just Gumtrees by Dr Juliet Peers 1993

Cohn, Carola (Ola) (1892-1964)
Australian Dictionary of Biography
2006 by Ken Scarlett

Henry Moore & Australian Sculpture
April 2016 by Mark Holsworth

Design and Art Australia Online 1995
by Deborah Edwards

Statement of Significance 2003 The
Heritage Council of Victoria.

**Article and Photos by Tessa Wallis,
Secretary, MSWPS**



Sculpture by Ola Cohn, cockwise from top left: 'Abraham wood carving', 'Mother Earth stone carving', 'Pioneer Women's Memorial free hand stone carving', 'Fairies' tree carved into the trunk of a tree in the Fitzroy Gardens'.



Come to the Preview of the Newly Restored VAS Building and the Launch of the new Elevator Tuesday 20 August

As we near the end of the 4 year restoration process of our beautiful heritage-listed building, we are proud to share the progress made so far with our loyal members and generous supporters.

When the gallery reopens we will have polished timber flooring and newly painted walls. The tessellated tiles that were uncovered on the staircase landing will be fully revealed, and most excitingly the elevator will finally be going into commission.

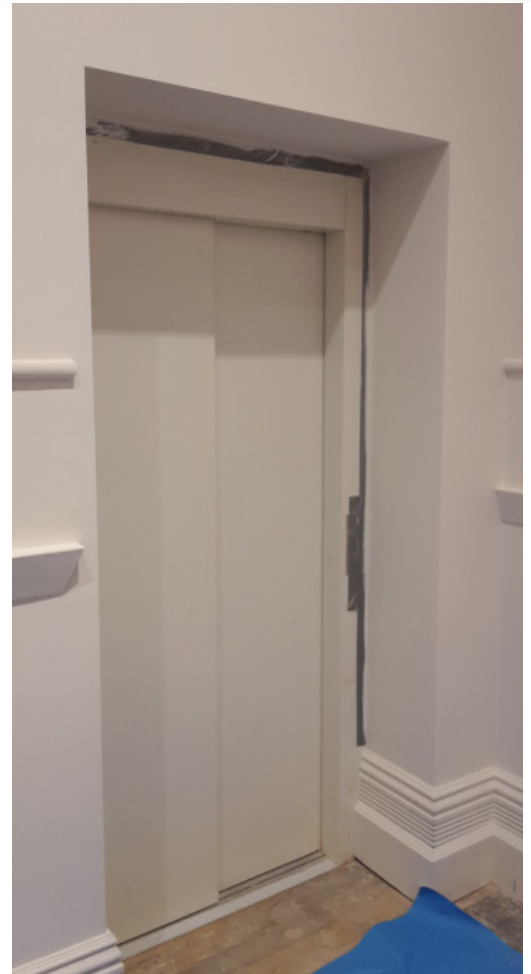
On **Tuesday 20 August at 6pm** the Victorian Artists Society will be opening its new elevator. We invite you all to join us in this celebration. With a donation of **\$200 (or nearest offer)** to the building fund, you can be among the first people to ride the new elevator, champagne in hand.

Not only would your generous contribution help us take the final steps in completing the conservation and renovation works, but you would participate in a historic moment for one of Melbourne's premier art establishments.

This event will be held immediately prior to the opening of the VAS Portrait Exhibition, which begins at 7pm.

Applications being recieved now to be a part of this historic opportunity.

Contact us at admin@victorianartistsociety.com.au



Becoming Modern: Pioneering Women Painters



Nornie Gude, age 24 in 1939

At present, there is a beautiful Exhibition running at the Art Gallery of Ballarat, titled 'Becoming Modern'.

It is a strong and well put together Exhibition of women painters from 1920 to 1950 – made up of works owned by the Gallery.

A recent acquisition to the collection, is a charming oil study by the young Ballarat painter Nornie Gude.

It was painted in 1939, when the artist was just 24 years of age and it was purchased for the Gallery several months ago by a generous group of Gallery 'Friends'.

The painting, a study of the artist's mother, has been restored and is now one of the many works in this current exhibition.

Nornie Gude was a member of the VAS from 1935 until around 1975 – a professional full time artist and renowned watercolourist.

She was also my mother.

Many of the other artists in this exhibition were also VAS members

at certain stages of their careers- all hard working, strong, courageous and tenacious – often persevering for representation in an era where women were struggling for artistic recognition.

I was invited to open this Exhibition last month on May 24th – and asked to speak mainly about my late mother's career in the decades spanning the 1920's to the 1950's.

It occurred to me, that many of the artists represented in the exhibition, would have struggled against parental and family opposition when they bravely began to carve out a career in art.

For Nornie, it was the opposite. She was absolutely surrounded by encouragement on all sides, thanks to her special and individual parents. In turn, as a mother, she too became an encouraging and inspiring role model.

May I share an extract from my Opening Speech:

'The years 1920 –1950 is an era, which for my mother, artist Nornie Gude- was a time of not just "Being Modern" – but a time of encouragement and opportunity.'

Simple words which shaped her life and gave her a future and instilled in her- confidence- self worth- accomplishment- possibility- and achievement.

Nornie was a Ballarat girl born in 1915.

She was the daughter of an artistic young woman and a stern, older rather 'Edwardian' father.

She was born into a household of discipline and daily rigorous music practice – there was no frivolity, shallow pursuits or young gentleman callers in this household.

It was a place of serious endeavour.

But it was also a home filled with love – where the children could thrive, be nurtured, inspired and educated.

Nornie's encouraging upbringing began as a small child, when her father – a musician – would 'pat her affectionately on the head and give her half a crown for her musical diligence'. (Mother's own words.)

In spite of his serious approach, her father was an encourager of talent- whether a family member or one of his own young music students.

He demanded discipline in his children- but then allowed his older daughter to attend Art School – first the Ballarat School of Mines, then later the National Gallery School down in Melbourne.

He feared the 'corrupt' bohemian lifestyle of the art world – but at the same time recognized that his talented and gifted daughter needed to be part of it if she was going to succeed in her chosen career.

He realized that if he was to encourage Nornie in this special field, he must also allow the doors of opportunity to open. Later in life, my mother also received great encouragement from her husband and fellow artist, Laurence Scott Pendlebury...

I believe, that one of the greatest gifts a family can give a child is encouragement followed up with opportunity.

As I look around this Exhibition by these talented women – I see the opportunity they all took – but at the same time I really do hope that they too knew what it was like to be supported and encouraged by a loving family – just as my mother was.

Article by Anne Scott Pendlebury

The Royal Academy of London

While in London in May of this year I visited the Royal Academy and had the good fortune to meet with the Head Curator and Principal of the Art School of the Royal Academy.

She very kindly invited me to visit the life drawing studio which was amazing; it reminded me so much of our studio and how special it is.

Like the Royal Academy, in our original plans the studio is marked as a life drawing studio.

I have no doubt that the enormous effort we have put into restoring our little studio will be appreciated well into the future .

For 250 years teaching in the RA School stressed the importance of drawing the human figure, students first studied plaster casts of antique sculpture and anatomical figures. They then progressed to drawing live models and studying anatomy to understand the form of the human body.

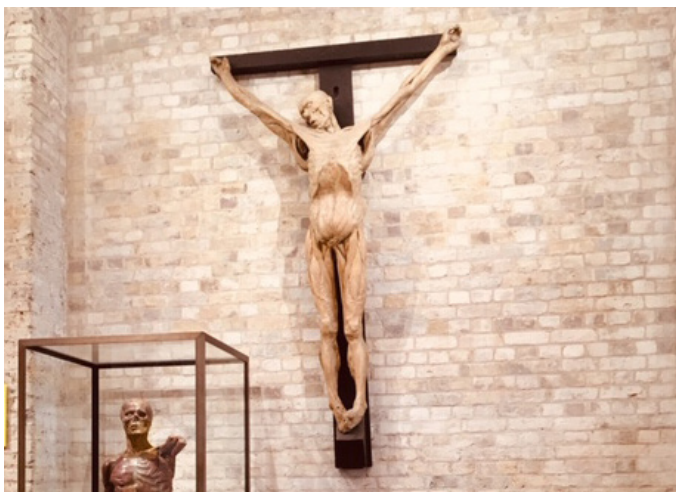
Students studied dead bodies who had had their skin removed before being

cast in plaster. From the onset of the school, a professor of anatomy would give an annual course of lectures to students.

The RA school continues today as an independent postgraduate art school. Places on the programme are free (entry by scholarship). The students spend three years developing

their artistic practice, including contemporary art, media such as film, photography, installation, painting, sculpture and drawing.

The Life Room and historic plaster casts are still in use. Occasionally echoes of these can be found in students work.



This striking Ecorche figure was made to settle an artistic debate. It was believed that most artists did not accurately demonstrate the effects of the crucifixion. To prove their point they obtained a corpse fresh from the gallows and nailed to the cross while it was still warm. Once rigor mortis set in, a surgeon removed the skin and a plaster cast was made from the flayed body. The body was that of James Legg a Chelsea Pensioner who shot one of his colleagues dead and was sentenced to be hanged to death.

Article and photos by Eileen Mackley

VICTORIAN ARTISTS SOCIETY

NEW OIL PAINTING, ACRYLIC & GOUACHE CLASS

Teacher - Brock Q. Piper

Melbourne based artist and teacher Brock Q. Piper will explore contemporary art practices and exercises to help develop your art practice. Focussing on the language of abstraction Brock will help to grow your knowledge of up to date styles and techniques, but using them alongside traditional methods to further enrich your art practice. Brock is a passionate and dedicated artist and teacher taking great pride in sharing the studio with fellow artists of all levels and abilities.

Brock Q. Piper's work is held in private and commercial collections throughout Australia and the United States. With over 16 years studio and professional experience along with formal training in the fine arts Brock is knowledgeable about both historical and contemporary practices.

Tuesdays from 7pm until 9:30pm 16 July until 17 September 2019
VAS Members \$320 Non-Members \$360

Bookings Ph: 9662 1484

victorianartistsociety.com.au/classes/class/oil-water-based-oil

'The Arena (where victory is guaranteed)', oil by
Brock Q. Piper
<https://www.brockqpiiper.com/>
@ brockqpiiper

2019 Paintout Activities



Bishops Court Kitchen Garden

JULY

SUN JULY 28 TREASURY GARDENS EAST MELBOURNE

Park in Landsdowne Street. Meet near the corner of Treasury Place
Melway Ref 2G - A3

AUGUST

SUN AUG 25 MORDIALLOC CREEK

Park at Attenborough Park
Nepean Highway, south side of the bridge
Melway Ref 92 - F2

SEPTEMBER

SUN SEPT 29 PETTY'S ORCHARD

1 Homestead Road, Templestowe
Melway: Map 22 - A12

OCTOBER

THU OCT 17 - SUN OCT 20 PORT CAMPBELL

Contact John Hurle at
vas_paintouts@optusnet.com.au
for accommodation details.
Melway: Map X926 - F9

NOVEMBER

SUN NOV 24 APEX BEACH, ALTONA

Meet at Apex Beach car park,
Cnr Maidstone Street and
The Esplanade Altona.
Melway: Map 209 - D1

VAS Exhibitions to get ready for

STUDENT TEACHER EXHIBITION: 25 JULY – 6 AUG



'Distopika', Acrylic by Paulina Campos

VAS ART SCHOOL & TUTOR EXHIBITION

**OPENS: 7.00PM THURSDAY
25 JULY**

**SEND IN DAYS: Details distributed
by the office** **COLLECTION DAY:
6 AUGUST 11.00am-3.00pm**

PORTRAIT EXHIBITION: 17 – 27 AUG



'Wallander's Dad', Watercolour by Julian Bruere

VAS PORTRAIT EXHIBITION & NADA HUNTER AWARD \$1000

Award, bequested from the late
Nada Hunter.

**OPENS: 7.00PM TUESDAY
20 AUGUST**

**SEND IN DAYS: 14 & 15 AUGUST
11.00am-3.00pm** **COLLECTION
DAY: 27 AUGUST
11.00am-3.00pm**

SPRING EXHIBITION: 14 SEPT – 1 OCT



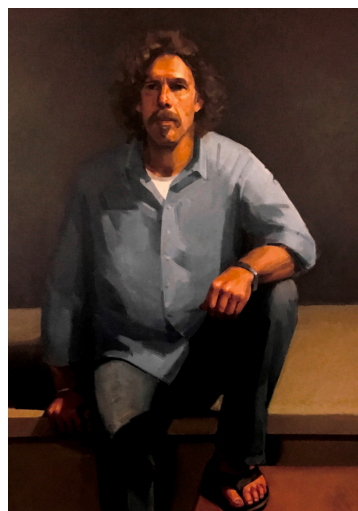
'Daylesford Antique Shop', Oil by Gwendoline Krumins

VAS SPRING SELECT EXHIBITION

**GORDON MOFFATT AM SPRING
AWARD \$750 OPENS: 7.00PM
TUESDAY 17 SEPTEMBER**

**SEND IN DAYS: 11 & 12
SEPTEMBER 11.00am-3.00pm**
**COLLECTION DAY: 1 OCTOBER
11.00am-3.00pm**

THE NORMA BULL: 14 – 27 AUGUST



'Gregory R. Smith', Oil by Rachel Dettman-Smith

NORMA BULL SCHOLARSHIP AWARD PRESENTED: 7.00PM TUESDAY 20 AUGUST

This is a biennial award, which aims to encourage students of all ages to advance in the Naturalist style. The scholarship is for \$5000, which also goes towards the acquisition of the winning artwork by the Victorian Artists Society. The winner will receive \$2,500 at the award's announcement. Within 12 months the winner will report on the progress in their studies to receive the final \$2,500.

Coming to VAS

BEGUILED BY LIGHT: 20 JULY

RAY WILSON

An exhibition of recent paintings including still life and impressionist images of the Sufcoast.

17 JULY – 23 JULY:

McCUBBIN GALLERY

OPENING SATURDAY 20 JULY 2:30pm



TRAVELLING BRUSHES: 20 JULY

PAT MCKENZIE



17 JULY –
23 JULY:
HAMMOND
GALLERY
OPENING
SATURDAY 20
JULY 2:30pm

VAS EN PLEIN AIR: 24 JULY – 6 AUG



Works must be painted onsite & outdoors
Work will be rejected if not.
SEND IN DAY: 24 JULY
11.00am-3.00pm
COLLECTION DAY:
6 AUGUST 11.00am-3.00pm

'Pleasant Sunshine', by Faramarz Mokhtarpour

SEEING IS BELIEVING: 30 AUG

GREGORY R. SMITH



29 AUGUST – 10 SEPTEMBER:
FRATER, HAMMOND &
McCUBBIN GALLERIES
11 SEPTEMBER – 17
SEPTEMBER: CATO GALLERY
OPENING
FRIDAY 30 AUGUST from 7pm

'Grandiflora Aglow',
Oil by Gregory R. Smith

VAS LIFE GROUP: 7 – 13 AUG



VAS LIFE GROUP
EXHIBITION
SEND IN DAY: 6 AUGUST
11.00am-3.00pm
COLLECTION DAY: 13 AUGUST
11.00am-3.00pm

'Nude in Tutu',
by Hans Van
Weerd



CHANGING PERSPECTIVES: 2 – 15 OCT MELBOURNE SOCIETY OF WOMEN PAINTERS AND SCULPTORS

MELBOURNE SOCIETY OF WOMEN
PAINTERS & SCULPTORS
CHANGING PERSPECTIVES ANNUAL
EXHIBITION 2019

OPENING SUNDAY 6 OCTOBER by
Lesley Harding from 2:00pm – 4:00pm



'Lighthouse, Walers and Kangaroo
feathers', by Vicki Sullivan

Generous Supporters of our Restoration

We are nearing the end of our 4 year restoration process, an endeavour that would not have been possible without the generous support of our sponsors and donors.

So far we have restored the upper galleries, the studio and kitchen. We are now completing the work on the ground floor: sanding and sealing the timber flooring, refitting the toilets, painting, installing a new reception desk and improving accessibility, with a brand new elevator and automatic doors. The last stage will involve the restoration of the facade, and for this we estimate we will need another \$50,000 to meet our target. We are extremely grateful to all who have donated so far, and look forward to all future support in the restoration of our beautiful heritage building that has served as a center of Australian art for nearly 150 years.

Patron - \$25,000 +

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Associate - 10,000 +

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Silver Certificate - \$1,000 +

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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 January

The rates are as follows:

1/6 page Member \$25,
Non-Member \$40
(H 90mm x W 95mm)

1/4 page M \$35, NM \$50
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(275mm x 195mm)

For more information please
contact Mark Russell at:
office@victorianartistsociety.com.au

Write for us

All members are encouraged to send ideas for articles to us for publication in an upcoming edition of the Quarterly Journal. We are looking for articles on a variety of subjects:

- Art demonstrations
- History and biography
- Investigations of technique and materials
- Reviews of art exhibitions and galleries

If you would like to submit your idea for an article, email Mark Russell at:

office@victorianartistsociety.com.au

Article ideas should be received by the first of the month prior to publication, and finished articles received by the 15th of that month. Articles selected for publication will undergo an editing process prior to finalisation. Articles not chosen may be published in future editions of the magazine.

The deadline for ideas for the third edition of 2019 will be the 1st of September 2019.

Articles should be between 600 and 700 words in length for a single page and include an image or artwork attached as a JPEG file.

Please note that the editor reserves the right to decline any idea or article. Unfortunately we cannot pay contributors for their articles.



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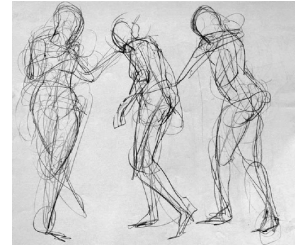
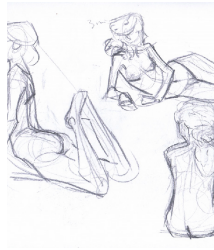
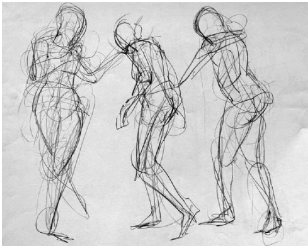
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Life Classes

- 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
 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:
<http://victorianartistsociety.com.au/untutored-life-drawing>



'Emma', by Joe Whyte



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.

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2019

THE YEAR AHEAD AND DATES TO REMEMBER

24 JULY - 6 AUG

VAS EN PLEIN AIR EXHIBITION

Works must be painted onsite & outdoors
Work will be rejected if not.

SEND IN DAY: 24 JULY 11.00am-3.00pm

COLLECTION DAY: 6 AUGUST 11.00am-3.00pm

Members may submit up to 2 works for both painting and sculpture. **Entry Fee: \$10** per artwork

25 JULY - 6 AUG

VAS ART SCHOOL & TUTOR EXHIBITION

OPENS: 7.00PM THURSDAY 25 JULY

SEND IN DAYS: Details distributed by the office

COLLECTION DAY: 6 AUGUST 11.00am-3.00pm

7 - 13 AUG

VAS LIFE GROUP EXHIBITION

SEND IN DAY: 6 AUGUST 11.00am-3.00pm

COLLECTION DAY: 13 AUGUST 11.00am-3.00pm

Members may submit up to 2 works for both painting and sculpture. **Entry Fee: \$10** per artwork

17 - 27 AUG

VAS PORTRAIT EXHIBITION & NADA HUNTER AWARD \$1000

Award, bequeathed from the late Nada Hunter.

OPENS: 7.00PM TUESDAY 20 AUGUST

SEND IN DAYS: 14 & 15 AUGUST 11.00am-3.00pm

COLLECTION DAY: 27 AUGUST 11.00am-3.00pm

Members may submit up to 3 works for both painting and sculpture. **Entry Fee: \$10** per artwork

17 - 27 AUG

NORMA BULL SCHOLARSHIP AWARD

PRESENTED: 7.00PM TUESDAY 20 AUGUST

25 AUG

VAS PORTRAIT PAINTERS IN ACTION

EVENT HELD ON: SUNDAY 25 AUGUST 11AM-4PM

14 SEPT - 1 OCT

VAS SPRING SELECT EXHIBITION GORDON MOFFATT AM SPRING

AWARD \$750 OPENS: 7.00PM TUESDAY 17 SEPTEMBER

SEND IN DAYS: 11 & 12 SEPTEMBER 11.00am-

3.00pm COLLECTION DAY: 1 OCTOBER 11.00am-3.00pm

Members may submit up to 1 painting and 3 works of sculpture. **Entry Fee: \$10** per artwork

Sculpture Award Presented

18 SEPT - 1 OCT

VAS COUNTRY MEMBERS EXHIBITION

SEND IN DAYS: Details distributed by the office

COLLECTION DAY: 2 OCTOBER 11.00am-3.00pm

Members may submit up to 3 works for both painting and sculpture. **Entry Fee: \$10** per artwork

16 NOV - 3 DEC

VAS MAVIS LITTLE ARTIST OF THE YEAR

PRIZE: \$10,000

DESIGN FRAMING ESSENDON AWARD \$800

EXHIBITORS' CHOICE AWARD \$400

OPENS: 7.00PM TUESDAY 19 NOVEMBER

SEND IN DAYS: 13 & 14 NOVEMBER 11.00am-

3.00pm

COLLECTION DAY: 3 DECEMBER 11.00am-3.00pm

Prize: \$10 000 Sponsored by

Hansen Little Foundation

Prize: \$800 Sponsored by Design Framing of Essendon

Prize: \$400 Exhibitors Choice Award Noel Waite AO

Entries invited from select exhibitions

VAS SCULPTOR OF THE YEAR AWARD SCULPTURE TROPHY

20 NOV - 10 DEC

VAS LITTLE TREASURES

SEND IN DAY: 20 NOVEMBER 11.00am-3.00pm

COLLECTION DAY: 10 DECEMBER 11.00am-3.00pm

Members may submit up to 3 works for both painting and sculpture. **Entry Fee: \$10** per artwork

Painted surface no bigger than 8"x10"



THE VICTORIAN ARTISTS SOCIETY

EST 1870

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

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



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Use the hashtag

#victorianartistsociety when posting about an artwork in an exhibition, and the hashtags

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Map design by David Kaneen

