



**THE VICTORIAN
ARTISTS SOCIETY**

EST 1870

VAS QUARTERLY JOURNAL



July - September

2019

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**THE VICTORIAN
ARTISTS SOCIETY**
EST 1870

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Mark Russell

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.

July - September 2019

Newsletter Editor and Designer

Mark Russell

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: 'Self portrait in black jacket', oil on linen, 126 x 94cm, by Tyler Arnold

WELCOME NEW MEMBERS

Susan Morris
Bruce Kirkman
Eve Sellars
Darcy Rouillard
Hannah Russell
Lisa Nolan
Christine Gibbs
Elizabeth Norman
Linda Batson
Ella Chi
Russell Paul Learmonth
Sue Harlow
Susannah Bond
Nasan Esber
Tahani Shamroukh
Liliana Gilford
Kewei Deng
Romy Sedman
Bianca D'Angelo
Marlon Bianchi
Zoja Trofimiuk



PRESIDENT'S MESSAGE

It is hard to believe that after four years, the restoration work on our building has finally been completed.

We started with the replacement of the roof in the summer of 2015/16, then worked our way through the building, repairing and replacing all defective services, from the upstairs galleries, the studio, kitchen, toilets, lift and storage relocation, Cato gallery, Members room and the two administration offices have also been refurbished. All electrical wiring, plumbing and sewerage on the ground floor has been replaced. We must not forget the beautiful hydronic heating for the comfort of members and visitors as they enter through the automatic glass doors.

The restoration of the facade has put the final touch to the grand old building, with a repaint, the tuck-pointed brickwork completed and automatic doors.

How amazing it looks. I felt it was like putting the icing on the cake.

Now it is time to settle into our new facilities and enjoy working in the building as it was many years ago. 'Let's make the VAS great again.'

Thank you to staff, students and members who have worked their way through the discomfort of builders' dust and noise. The office staff must be congratulated for their resilience and tenacity in being so flexible in moving the office location several times throughout this year.

On Thursday 29th August we were able to shake hands with the site builder Brian and thank MANCON the Building Co for their work. We have also provided MANCON with a letter of recommendation for future heritage type projects.

Architect Rosa Chiri of Chiri Hall Architects must also be thanked for her attention to detail especially in the area of building compliance.

We are now open for business with our fully restored Heritage and National Trust Listed building, which holds a central place in Melbourne's history. We can now give the building back to the Art community and the Melbourne public.

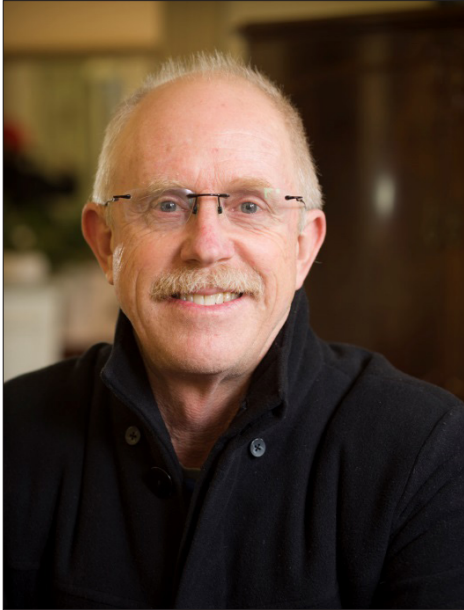
Thank you to all donors, without your support we could not have achieved such a result.

The Norma Bull Portrait Scholarship and Nada Hunter Portrait Exhibition were the first member exhibitions held in the building with renovated rooms and the lift in action. These exhibitions were followed with a day of 'Portrait Painters in Action'. Artists worked on their portraits from life models dressed in colourful costumes, starting their day with intense concentration and enthusiasm to create the likeness of their sitters. A most enjoyable day was had by all with excellent results. Thank you to the sitters for volunteering their time.

With the arrival of spring our Gordon Moffatt select exhibition opened on Tuesday the 17th September.

The official opening revealing the restoration of the building will be held in conjunction with the Mavis Little Artists of the Year, Award Evening. Tuesday 19th November 2019

Eileen Mackley AM VAS FVAS
VAS President



Ear hospital and a Café in the Cato, the future is looking great. Attention to membership services is likely to increase in 2020, concurrent with celebrations for our 150th anniversary.

Ray Wilson
VAS Manager

Ray Wilson's Journey at VAS

Ray joined the VAS in the mid 1990s beginning watercolour classes with Margaret Cowling for one year before Max Wilks oil class became available. After several years Max decided to take a break from teaching at the VAS, so Ray sought classes elsewhere, joining Gregory Smith's painting school in Essendon/Strathmore where he had 9 years of solid tuition. It was toward the end of this time that Gregory suggested that Ray join the VAS Council. This he did in 2010, taking on the convenorship of Education, overseeing the trebling of VAS classes. In 2013 Ray became Treasurer. In May 2015 he took on the role of manager as an interim measure.

Given Ray's intimate knowledge of VAS finances and the workings of the school he was asked to continue with the manager role (dropping his Treasurer's hat in 2013) whilst the beginnings of the staged renovation of the building began with the roof replacement in December 2015.

Challenges along the way have been many and varied but Ray was well armed with skills obtained in the state government public service from which he retired in 2013. He has covered every step with Heritage Victoria obtaining required permits and exemptions at each stage. Further, there were

the many applications for funding to various philanthropic organisations as well as government. On top of this, he project managed the restoration/building process whilst ensuring the safe and continued operation of the business of the VAS, its school, exhibition spaces and membership services.

Ray's artistic adventure continued with lessons from Ray Hewitt and Stephen Doyle.

He also became a member of the Friday Group furthering his skills in figure and portrait painting.

In order to travel more with his wife, Marilyn and paint more, Ray has decided to retire from the position of manager from the end of October 2019. The Office Manager, Chris Reade, has agreed to take on the role of manager thereafter.

He feels that this journey has been especially productive and enjoyable given the vision, leadership and support of both Eileen and Hylton Mackley. He said that as well as having an understanding and facilitative Council, the VAS has been fortunate to have had the services of a top class team including builders (David Williams/Richard Carter, Mancon Projects P/L), architect, heritage architect and electricians etc that have made it all possible and fun to be involved with.

MANAGER'S RESTORATION REPORT

Restoration

The last few months continue to be busy with finalising the restoration of the building culminating in the clean, repaint, tuck-pointing and masonry repairs to the façade.

The newly refurbished/cleaned original chandeliers have been unveiled and the foyer and staircase in all its resplendent glory is visible from the street through the new automatic doors. Most recently the newly refurbished offices have been supplied with new i-mac computers.

Soon to be completed will be re-commissioned smoke alarms, new back to base motion detector alarm system and CCTV and two television monitors for upcoming events/information. Also, new internal signage (including honours board) will be installed and with plans underway for a refurbished courtyard and fence (including disabled access) abutting the Eye and



MEET THE STAFF: MARK RUSSELL

We have definitely reaped the benefits of our worthwhile Volunteer program, with the employment of Mark Russell.

In October 2018, a young man emailed the VAS offering his services as a volunteer.

Eileen Mackley extended an invitation for Mark to meet with her for an interview, as at the time we were looking for a young volunteer to help with the website.

Mark's CV was impressive – and considering his extensive experience working on various websites and understanding computers, Mark was welcomed as part of the Office team on a casual voluntary basis.

Well, what a tremendous volunteer he turned out to be – there was nothing he could not learn or handle around our computer system. After several months, Mark's voluntary assistance turned into permanent part time employment.

He is now our Office Coordinator – and we could not do without him.

Mark is at VAS three days a week – working quietly, efficiently and modestly at the rear of the back office and when he is not with us, he attends RMIT, completing a Master's Degree in Writing and Publishing, from which he hopes to begin a career in writing, editing and publishing fiction.

From his school days at Leongatha Secondary College, Mark had a strong interest in History and the Visual arts along with English and Literature – winning the School's prestigious 'Quiet Achiever's Award' as well as numerous other prizes for Literature and English.

This put him in good stead for his future study at Deakin University where he became involved with the Student Magazine as well as the University's Journal Team.

Practical experience at University involved him in the areas of editing, managing on-line platforms, developing website systems, attending business meetings and understanding magazine layout; eventually graduating with Distinction with a BA in Writing, Philosophy and Literature.

So Mark is well equipped to be involved in a number of important duties at the VAS including – the management of our Members on line data base; the planning and layout of our 'Quarterly' magazine, managing phone calls, and assisting with the registration of incoming art work.

His wide list of duties goes on and on.

On a Wednesday, Thursday or Friday you'll very likely see Mark working diligently away in the Office, or during his lunch break, upstairs taking time out to look at the current exhibition.

Do stop and say a quick 'Hello' to our valuable, quiet achiever.

Welcome to the VAS Mark.

Article by Anne Scott Pendlebury



Painting by Fiona O'Byrne

THE 9 BY 5 IMPRESSION EXHIBITION OF 1889

The 9 by 5 Impression Exhibition was an art exhibition in Melbourne. The exhibition was opened on 17 August 1889 in Buxton's Room at 119 Swanston Street and featured 183 works; the majority of which were painted by Australian Impressionists Tom Roberts, Charles Conder and Arthur Streeton. The exhibition was named for the dimensions of most of the paintings - 9 by 5 inches (23cm x 13cm), the size of a cigar box lid upon which many of the works were painted - and the Impressionist inspiration for the works.

For more information, see the '9 by 5 Impression Exhibition' at the NGV: <https://www.ngv.vic.gov.au-education>

The statement from The 9 by 5 Impression Exhibition Catalogue read:

"An effect is only momentary: so an impressionist tries to find his place. Two half hours are never alike, and he who tries to paint the sunset on two successive evenings, must be more or less working from memory. So in these works, it has been the object of the artist to render faithfully, and thus obtain first records of effects that widely differing, and often of very fleeting character"

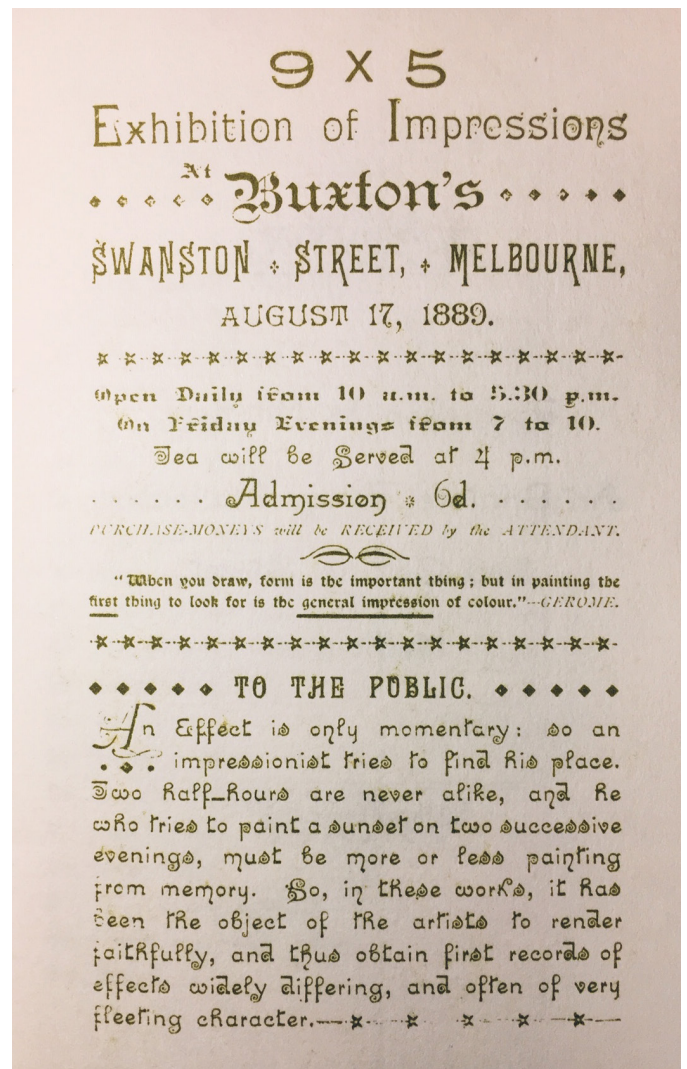
[Extract from "Australian Impressionist Painters" A pictorial history of the Heidelberg school. William Splatt, Susan Bruce. Curry O'Neil 1981.]

To do this meant painting quickly, a fact which determined not only the technique employed but also the size of the work which, of necessity, had to be fairly small. Fortuitous circumstances provided a supply of ready-made small 'canvases'. Louis Abrahams's father imported and packaged cigars, and the small cedar panels used for the lids of cigar boxes were ideal for the quickly executed sketches in oils. The dimensions of the cigar-box lids (nine inches by five inches) provided the name for the historic 9 by 5 Impression Exhibition, which the Heidelberg group held in August 1889.

Tom Roberts had used similar cedar panels in 1885 when he painted a series of views of the Thames Embankment in London. Despite his rather ambiguous attitude to Impressionism at this time, Tom Roberts played a major part in the organisation of the exhibition and was also the major contributor.

To his friends and to anyone else who would listen, Roberts had already begun to express his desire to see the creation of a great school of Australian painting. He had demonstrated his ability to change an existing state of affairs in 1886 when he led a group of professional (and predominantly plein-air) painters to break away from the Victorian Academy of Art which, he felt, was dominated by amateurs and laymen. It was thus due to Robert's organising ability and his belief that it was necessary to inform the public (in a reasonable way) about the work of the Heidelberg group, that the exhibition was held. But it was not received in the manner that might have been hoped for by one who also had the reputation of being, through his portraits, a leading conservative painter.

Both Charles Conder and Arthur Streeton were at this time becoming more involved in the theories of the English Aesthetic movement, which held that if art had any public function at all it was to shock the uninitiated out of their pattern of response.



Thus the actual staging of the exhibition was a deliberate affront to contemporary taste, even though it was conceived as a decorative (and tasteful) whole. Buxton's Gallery in Swanston Street Melbourne was decorated with 'draperies of soft liberty silks of many colours ... Japanese umbrellas, screens and handsome Bretby Jardinières'. The paintings were given wide flat frames of red pine moulding, which were 'gilded, bronzed or silvered'. The art nouveau catalogue designed by Conder contained a statement of the artists' principles and the significant quotation from Gerome:

"When you draw, form is the important thing; but in painting, the first thing to look for is the general impression of colour".

Article by Allan Innocent, September 2019



THE 9 BY 5 IMPRESSION EXHIBITION – 2020

EXPRESSIONS OF INTEREST

During the VAS 150 celebrations to be held June 2020 the VAS will be inviting expressions of interest in entering this significant 9x5 Exhibition to be held in the VAS Cato Gallery.

Prepared painting boards suitable for all medium, will be available from the office from February 2020

Entry, plus board will be \$30 with one entry per artist.

All works to be framed with 1 1/2 or 30cm Frame.

RSVP: office@victorianartistsociety.com.au

AN OPPORTUNITY TO RUN YOUR OWN BUSINESS

Do you know anyone who could be interested in running a boutique cafe?

As part of the restoration programme, we made provisions for a small cafe to be set up in the Cato Gallery through installation of the appropriate plumbing and electricital requirements.

The financial arrangements would be very generous in helping set up the person's own business.

Enquiries can be directed to:

Chris Reade

Manager and Secretary

Victorian Artists Society

email: manager@victorianartistsociety.com.au

phone: 03 9662 1484

VOLUNTEER CALLOUT

We are a not-for-profit Society supported by volunteers. Support your Society by becoming a member of the VAS Volunteer Programme Team.

Following our recent renovations, we are sending an invitation to all members to join the VAS Volunteer Programme Team.

Become involved in VAS activities and enjoy meeting other like-minded people.

Register paintings and sculptures for exhibitions, prepare galleries for exhibitions and opening night award evenings, assist with studio duties and office support etc. We are also calling for volunteers for the forthcoming 150th Celebrations in 2020. The official opening will be in March 2020 followed by a VAS retrospective exhibition in June. This exhibition will be our major event for the 150th Anniversary and we will require help with curating and setting up of displays etc.

Support your society and make it great again, we need your help. There is no other place in Australia where you can stand and be surrounded with the spirit and history of the beginnings of Australia's early artists.

CATO GALLERY

The VAS Cato Gallery is now fully restored with brand new lighting and a double hanging system with up to 59 metres of hanging space. Filled with natural light and in convenient downstairs position at the front of the building, it is also perfect for functions and events, fitting 50 people.

The gallery is now available for hire.

Contact: admin@victorianartistsociety.com.au





VAS PAINTOUTS

JUNE STRATH CREEK

Our winter paintouts kicked off with a June visit to Strath Creek and the nearby Murchison Gap lookout. It was one of those biting cold days with the light shifting from bright and sunny to overcast at various times throughout the day. It made for spectacular views from the Gap and this was where those who attended directed most of their attention.

Many layers of clothing, mitts, and a hardy resolve were needed by all to make the day a success. A welcome surprise was a tasty and warming lunch of Chop Suey prepared by Jenny Gilpin and heated up by Barry on the camp cooker which seems to follow him wherever he goes. Thanks Jenny and Barry. It really hit the spot!

JULY TREASURY GARDENS. EAST MELBOURNE

The July paintout was a little closer to home. We gathered at Treasury Gardens on a beautiful Melbourne winter's day. The focus for the day was the imposing government buildings on the north side of the gardens. Backlit by the low winter sun they were an imposing presence above the brilliant greens of the lawns and trees.

AUGUST MORDIALLOC CREEK

August saw us enjoy a little maritime atmosphere at the Mordialloc Creek moorings. Always a favourite with artists, this location has an abundance of old clinker boats, seagulls and nautical paraphernalia scattered around. It doesn't have quite the charm it used to since the wonderful, rickety old timber jetties have gone. Nevertheless, there's still plenty to work with and artists will continue to be drawn to this spot.

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



Painting at Murchison Gap



Painting at Treasury Gardens

NORMA BULL PORTRAITURE SCHOLARSHIP 2019

This coveted biennial Art Prize is available for students working in the field of 'Naturalistic Portraiture' and is valued at \$5,000.

The award is open to students of art of all ages and experience levels, whether this be in university, through the Victorian Artists Society or other art schools, informal institutions, societies or with a private tutor. You do not need to be a university student to enter. This scholarship is open to beginners and advanced students working in the Naturalist style.

The Winner of the 2019 Norma Bull Scholarship was Tyler Arnold with his painting, 'Self portrait in black jacket'.



Tyler paints to render and relay the immediacy of what he sees before him. Using himself as a subject for paintings over the past six years has provided him with a form of documentation that simultaneously reflects his evolving art practice, appearance, and, in an abstract sense, psychological state. Through the ritual of portrait painting and the experience of landscape painting, Tyler seeks to work in a way that is both contemplative and spontaneous. Tyler grew up in Warrandyte and studied oil painting at Montsalvat in Eltham. He was a finalist in the Black Swan Portraiture Prize 2018 and Rick Amor Self Portrait Prize 2017.

Tyler Arnold (b. 1991): CV

2012–present, Pupil of David Moore, Montsalvat, Eltham
2011–2014 Bachelor of Arts (Art History), Melbourne University

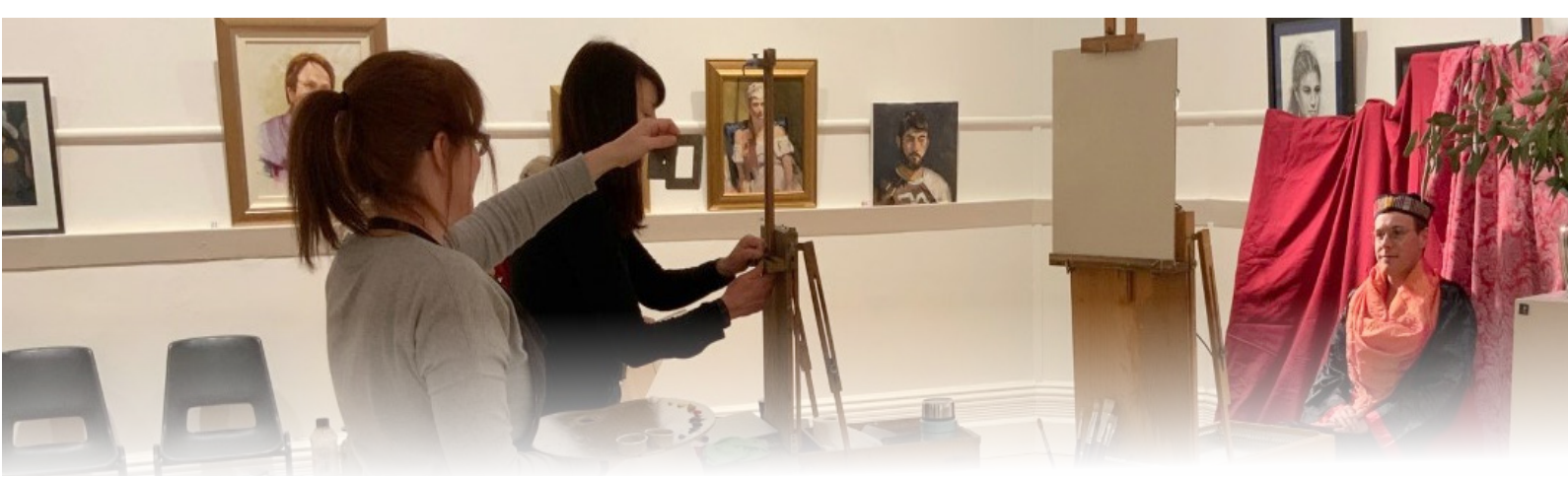
Residencies

February 2019–present, Dunmoochin, Cottles Bridge
December 2018–January 2019, Beverley Station, Western Australia
June– July 2015, Obinitsa Kunsti Koda, Estonia

Exhibitions

June 2019, 'Painting in the Wind', joint exhibition with Elena Larkin, Second Space Projects, Fitzroy
February 2019 'Visions', (Group Exhibition), Off the Kerb Gallery, Collingwood
January 2019 'Paintings and Gouaches', joint exhibition with Elena Larkin, Beverley Station Arts, Western Australia
November 2018 'Black Swan Prize for Portraiture' (Finalist), Art Gallery of Western Australia
June 2018- The Nillumbic Prize (Finalist), Montsalvat, Eltham
March 2018 'Songbird' (Group Exhibition), Collingwood Arts Precinct
March 2018 'Who's Looking at You, Cambridge Studio Portrait Prize' (Finalist), Collingwood
December 2017 'Toolangi' (Group Exhibition), The Old Bar, Fitzroy
October 2017 Rick Amor Self Portrait Prize (Finalist), Montsalvat, Eltham
May 2016- 'Art on Street' group exhibition, Chapel on Chapel gallery, Prahran
April 2016- Warranwood Art Show (Group Exhibition)
July 2015- 'Diivaniparadiis', joint exhibition with Zoe Irving, Obinitsa, Estonia
June 2014- The Nillumbic Prize (Finalist), Montsalvat, Eltham

You can see more of Tyler's work on instagram at:
[@tyler.j.arnold](https://www.instagram.com/tyler.j.arnold)



PORTRAIT PAINTERS IN ACTION DAY, 25 AUG 2019

Portrait Painting day has been part of the calendar of the Victorian Artists Society in a number of different guises for many years. This is where a number of skilled VAS portraitists paint a live model over a period of four hours, with breaks for both the artists and the model throughout the day. The event is open to the public who are free to sit and watch and move about the two galleries that are used for the event. As the day unfolds, so do the portraits. The models are usually dressed in interesting attire and the background set up in such a way as to provide a stylish set-up for the artists to paint.

This year there were 18 artists and 5 models. I was very pleased to paint Bob Young, who is a familiar face around the Society, and he wore a very stylish hat, rather like my own father's felt hat that I have sitting in my own studio. This was the fourth year that I have participated in this event. I approach it much like I would if I were painting in The Friday Group or in my studio. The fact that there are many people looking over your shoulder as you paint away becomes irrelevant. The idea for the day is to show what can be done with a blank canvas and a palette of paints, whilst observing the model in front of you.

There are many ways to paint a portrait, but for me there are some technical aspects which need to be addressed to get it underway – features and measurements of the face, neck, torso and limbs etc need to be right before finding the right colours and colour mixes to apply to the canvas, or board as in my case. Also, there is a strong light beaming towards the model's face and this emphasizes its shapes and both enhances and adds to the artist's many challenges. And Bob wears glasses, so these had to be carefully sketched in, as well as that hat, both of which were throwing shadows that had to be right too. Glasses throw up their own challenges, in that there are reflections on them and they send shadow lines across the face. But that can be nice when the artist is near the end of the painting, to put in those nice little dabs of white paint, showing a bright reflection, or also a glint in the eye, sometimes making the painting a good one.

At the end of the day, we are all exhausted. Such concentration from the artists and discipline from the sitters who barely make a move as we ply our trade. Thank you to Bob from me and to all the other sitters and artists who participated again in this Action day. And thanks to the public who came to look and say nice things.

Article by Elizabeth Moore Golding



Photo by Andrew Van der Nagel





VAS PORTRAIT EXHIBITION 2019

On Tuesday the 20th of August the Victorian Artists Society officially opened the Annual Portrait Exhibition featuring the Nada Hunter Portraiture Award celebrating portraiture in all genres.

President of the Victorian Artists Society, Eileen Mackley AM said the Portrait Exhibition displayed an inspiring array of talent by some of Victoria's emerging and established artists skilfully capturing the human spirit.

Jaq Grantford was the Judge for the Victorian Artists Society 2019 Portrait Exhibition and presented the Awards to the winners during the evening. Jaq Grantford is an award-winning artist, specialising in fine art and portraiture. She has participated in a number of exhibitions, winning numerous awards, most recently winning the Architecture Award in the Master of Art Competition in London, and the People's Choice in the Shirley Hannan National Portrait Prize.

Her work is held at the National Gallery of Victoria. Jaq currently has a painting in the 5th International Painting Award for figurative painting in New York, as well as being finalist in the Mod Portrait Prize in the European Museum of Modern Art in Spain.

(She also loves cats ... and quite likes her children)

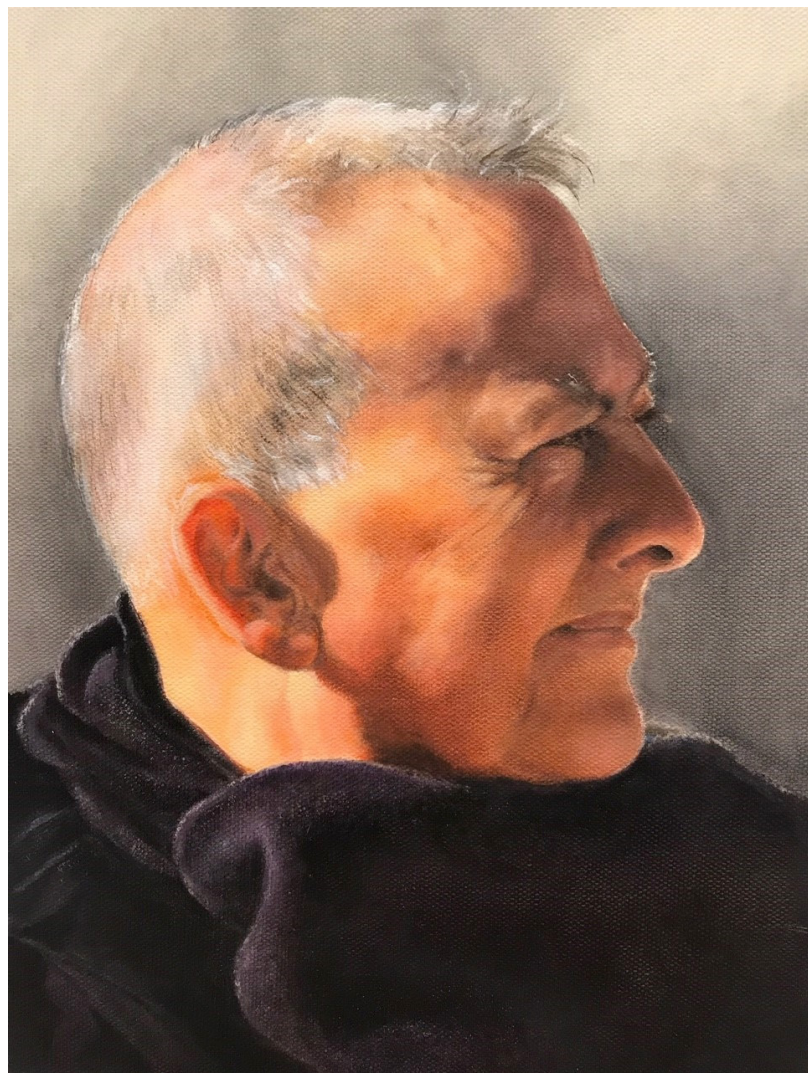
Nada Hunter 1918–2005

Nada Hunter was well known in artistic circles, especially through the Victorian Artists Society to whom she left several legacies for the benefit of artists.

Nada was born in Donald in 1918 but spent most of her life in Camberwell in Melbourne. She studied for a year at the Teachers College, University of

Melbourne and joined the WAAF at the outbreak of WW2 in 1939. Nada was engaged as an intelligence analyst throughout SE Asia, and she continued in this highly secretive work after the war in Intelligence Signals and Communications based at Albert Park.

Nada's paintings are full of spontaneity and her joyous high keyed palette places her firmly in the modernist movement. She was a regular exhibitor with the Victorian Artists Society from 1952 and member of the Melbourne Society of Women Painters and Sculptors since 1982. *(source: Bridget McDonnell Gallery)*



Paul Learmonth – 'Bibao', oil

HIGHLY COMMENDED

During the evening Jaq Grantford presented Highly Commended Awards to recipients for the 2019 Portrait Exhibition. Below are the judge's comments on each work:

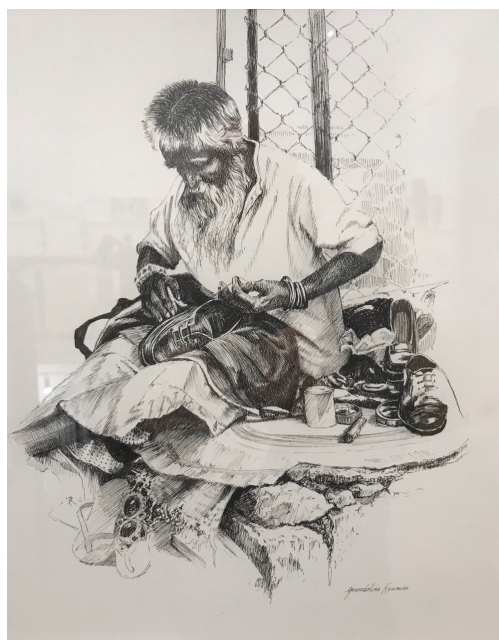
Highly Commended: Elizabeth Moore Golding, 'A Portrait of Kerry Greenwood: Author', oil

From this painting we gain a great knowledge of the sitter, whose lovely long exaggerated arms frame the work. There is an effective use of contrasting colours on display here.



Highly Commended: Gwendoline Krumins, 'The Shoemaker - Sri Lanka', Fineliner

The artist has a clear mastery of the technique, lending the work a lovely contemplative feel. The viewer feels that they've entered the workshop of the shoemaker.



Clockwise from top left:
Elizabeth Moore Golding – 'A Portrait of Kerry Greenwood: Author', oil; Carole Norton Cannon – 'Tony', watercolour; Moira Laidlaw – 'Portrait of Pamela Frost', oil; Keming Shen – 'Orange and Green', oil on canvas; Colin Shaw – 'Music is my life', pastel; Gwendoline Krumins – 'The Shoemaker - Sri Lanka', Fineliner



Highly Commended: Moira Laidlaw, 'Portrait of Pamela Frost', oil

This work is technically excellent. There is a depth in the eyes, which reveals great thoughtfulness – but also a great deal of strength.

Highly Commended: Keming Shen, 'Orange and Green', oil on canvas

The lovely use of colour feels free and vibrant, yet still gentle.

Highly Commended: Carole Norton Cannon, 'Tony', watercolour

This work demonstrates a beautiful use of the medium. It is delicate and yet still strong.

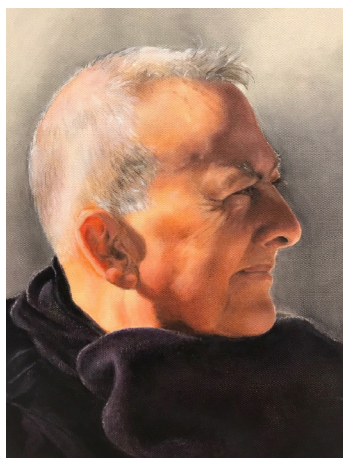
Highly Commended: Colin Shaw, 'Music is my life', pastel

A very evocative work with a super interesting technique. The scraped-back look brings other colours through. It is very dreamy, suiting the softness of the pastel.

WINNER

Artist Paul Learmonth was awarded the Nada Hunter award for his oil painting 'Bilbao'.

The judge described the painting as beautifully lit, despite its small scale. It glows from across the room with an interesting backlight that nonetheless doesn't take away the strength and detail of the face. The work is technically great and shows wonderful expression in the sitter.



Artist Statement

Painting in oils is Paul's major passion but his early career was as a graphic designer and illustrator. He later retrained as an English teacher and an EAL (Additional Language) teacher subsequently becoming a curriculum and resources writer for adult EAL and Literacy. He has taught English in Japan, Sri Lanka, and China, illustrated cookbooks, poetry collections and children's stories but the challenge of oils has been all-encompassing in recent years.

In the words of Frida Khalo:
'I leave you with my portrait so that you will have my presence all the days and nights that I am away from you.'





LIFE'S WHAT HAPPENS WHILE PAINTING

A BRIEF PROFILE: GREGORY R. SMITH FVAS

As a child, Mum and Dad (Bev and Ron) would say I often tried to explain things by drawing it out. During my teenage years they asked me 'What do you want to do when you leave school?' My answer was I'd like to be an artist. Their response was 'Good, but what do you want to do for a living?'

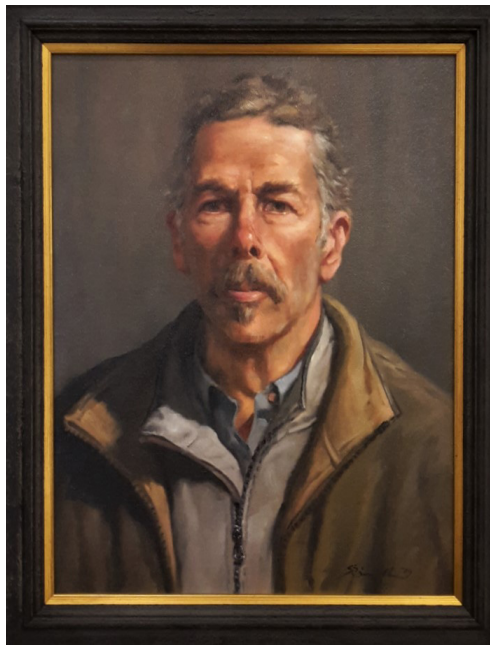
Coming from a family of surveyors and draftsmen meant my journey initially had a lot to do with line. After completing a Draftsman's Certificate at RMIT, working with land surveyors, I found myself employed with the MMBW (Melbourne and Metropolitan Board of Works). Outside of work my art was progressing quickly as a serious hobby. For many years I would at any opportunity head down to the coast. I quickly recognised I had a new obsession when surfboards were being replaced by painting gear. In search of some quality art classes I was introduced to the VAS in the early 1980s and for the first time talked to likeminded creative people. I was fortunate to find classes where I could learn how to paint, not draw.

All aspects of the VAS were welcoming and encouraging. I held my first solo show soon after. This was a dream come true, to have my work displayed at the VAS Galleries was a big step forward.

After many years of volunteering for VAS I was encouraged to stand for Council in 1989.

On election I was told I may have been one of the youngest ever. I had replaced Stan Hammond, who served some 32 years.

My love of En Plein Air painting meant it was fitting that I ran outdoor activities as convenor for the society. The Council backed my 10 event per year program, including weekend painting trips. These paint outs became a highlight of my life and were wonderfully supported by members.



At the same time I had started classes with Graham Moore, who became a major influence on my development as a painter and as a teacher. With his strong support I had established my own art school and became a full time artist.

As I got to know many artists, I soon recognised the significance of their wisdom through experience. Three decades on I now reflect on these years. 25 years on Council, three serving as president, 30 years of teaching have been a privilege, an honour and a responsibility to mentor to the best of my ability.

'The Vics' as it was commonly known, has introduced me to many wonderful characters and continues to do so, especially through the classes. 'The Vics' is a unique club that has always put art first. My journey through the Society has seen me grow from beginner to professional, student to teacher, regular member to roles of leadership and occasional exhibitor to regular solo shows.

During those years on Council, serving under eight presidents, I witnessed many changes and viewed battles won and lost by many passionate artists. I remain loyal to the principles set down in the Society's Constitution so expertly constructed some 150 years ago by our founding members.

As artists we generally work individually while united by our common goals.

Although I have been awarded many accolades as an artist, I believe that they don't make you a better painter. There isn't a day that goes by where I don't give thanks for the gift of sight. Constantly observing 'direct from life' has been my reward and will remain my future's development.

I can't imagine now how different things would be without a close association with the Vics. Hopefully I have gained wisdom of my own through this experience.

**Article and images by
Gregory R. Smith**

*Banner: Violin and Copper, Oil
Centre: Self Portrait, Oil*



VAS SPRING EXHIBITION 2019

On the 17th of September the Victorian Artists Society held the official opening of the 2019 Spring Exhibition featuring the Gordon Moffatt Award, sponsored by Gordon Moffatt AM, and the Victorian Artists Society Spring Sculpture Award. The Spring Exhibition is a select exhibition of 2019, with voting going towards the \$10,000 Victorian Artists Society Mavis Little Artist of the Year Award.

The judge for the 2019 Spring Exhibition was Peter Smales.

Peter Smales was born in London in 1958 and arrived in Australia in 1966. He started painting in his early teens, receiving early encouragement from the watercolourist C. Dudley Wood and the well-known portrait painter, Sir William Dargie.

Peter holds classes from his home studio and local art societies. He conducts workshops and painting demonstrations including paint-out days regularly. He judges many public art exhibitions and is a member of the Twenty Melbourne Painters and the Victorian Artists Society.

<http://petersmales.com.au/biography/>

Painting

Below are Peter's notes on the winning and highly commended works of painting and sculpture.

Winner: Jennifer Fyfe, Oil, 'Dance of the Bricole'

An evening view along the Grande Canal Venice with Della Salute to the right. This painting demonstrates many fine attributes – a mastery of tone values to set off the sparkling lights without becoming so dark the painting becomes dull, not unlike Whistler's luminous nocturnes. For a subject full of architecture there is a wonderfully loose, free lyrical application of the paint – the paint surface being oil rich. The brush strokes show no sign of hesitation but speedily applied to a charming conclusion.

Highly Commended: Ron Reynolds, Oil, 'Silently flows the Yarra'

The difficult dance of melding two and three dimensions is handled with ease – the steep bank and the horizontal river held in a tight flat composition with subtle colour harmonies and richly varied paint surfaces from thin glaze to heavily impasto'd.

Highly Commended: Ray Wilson, Oil, 'Native Still Life'

It is hard to be simple. Ray has paired back the complexities of his subject to reveal its essential elements in a few sparkling brushstrokes.

Highly Commended: Lisa Wang, Oil, 'Final Effort'

A convincing, if difficult subject, the domain of Alfred Munnings and Degas! The horses and riders all painted well in the various complexities of their respective strides. A free handling of the landscape around them.



Rosa Wong – 'Clouds Gathering in the middle of the summit but the peak is still clear', Chinese Ink on Paper

Highly Commended: Rosa Wong, Chinese Ink on paper, 'Clouds gathering in the middle of the summit but the peak is still clear'

A large ink on paper in the eastern tradition – I always admire the ability to convey a sense of a huge landscape in such a long narrow composition in such a decorative and unified way.

Highly Commended: Mike Kowalski, Oil, 'Mushroom Reef Backlit'

A well balanced painting – the reef on the left, the hill on the right and the subtly receding values as the distant cliffs fade to the horizon, judiciously chosen hints of colour lift and heighten the picture from being a monochrome.



Highly Commended: Clive Sinclair, Oil, 'Westernport'

A bravura effort. A bold and free handling of paint and a risk all approach which delivers a feeling of grand spaces and calligraphic paint.



Clockwise from top left:

Jennifer Fyfe – 'Dance of the Bricole', oil; Clive Sinclair – 'Westernport', Oil; Ron Reynolds – 'Silently Flows the Yarra', oil; Ray Wilson – 'Native Still Life', Oil; Mike Kowalski – 'Mushroom Reef Backlit', Oil; Lisa Wang – 'Final Effort', Oil

Sculpture

Winner Sculpture Award: Robert House, Granite and Italian Marble, 'Homage to Adam Cullen'

Adam Cullen, most prominently known for his Archibald Winning painting of David Wenham. In a review of the book 'Life & Death of Adam Cullen' by Erik Jensen the author sums him up thus: 'Adam did not suffer a formative tragedy, his childhood was a happy one. He wished it had not been. He spent his life rebelling against an upbringing less complicated than he had hoped it would be.' Artists come in all forms – Whatever the connection alluded to by this work, I admire its tactile beauty and sensitivity to the materials – quite masterful.



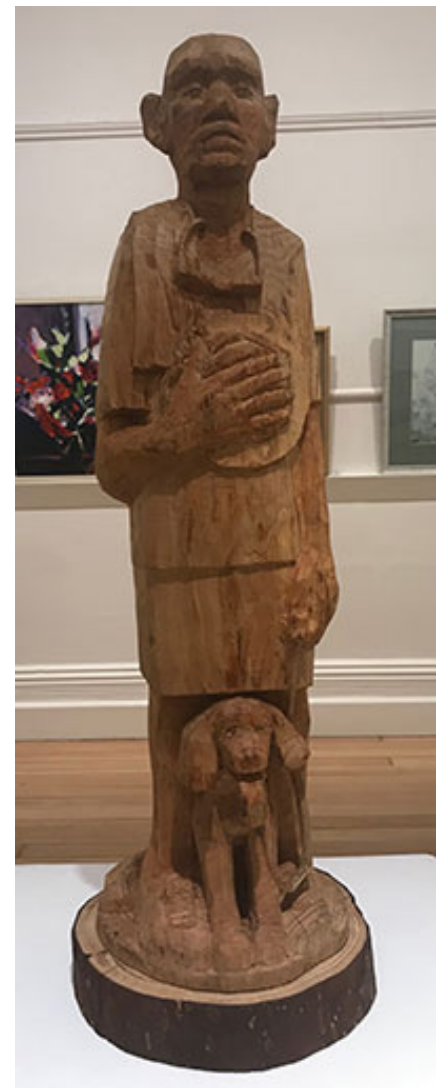
Highly Commended: Anthony Kim, Wood, 'Unforgiving Summer'

Nothing so demanding as working from a solid block of material to a finite point with no indecision or recourse for reconsideration. To imbue a lump of wood with such pathos is wonderful.



Highly Commended: Ellen Jenkins, Raku, 'Ten Year Drought'

To get the full impact of this piece it could have benefitted from some elevation. A very expressive sculpture particularly in the rendering of the hands.



Clockwise from top left:
Robert House – 'Homage to Adam Cullen', Granite and Italian Marble;
Anthony Kim – 'Unforgiving Summer', Wood; award winners with their certificates;
Ellen Jenkins – 'Ten Year Drought', Raku

Article by Peter Smales and Ron Smith



MSWPS EXHIBITION

With the Melbourne Society of Women Painters and Sculptors Annual Exhibition having been held in the Victorian Artists Society Galleries these past two weeks, last year's esteemed winners set a high benchmark.

According to Jock Clutterbuck who judged last year's exhibition:

'It is the broad sweeping energy and gusto of Susan Sambell's *Timeless land* which makes it my stand out choice for the Annie Davison Oliver Award and I have chosen Jan Martin's *Sunset Lakes Entrance* for the Danks Trust Award. It is a fine example of the technique of watercolour being harnessed to deliver a real emotional charge to the recording of a sublime boating moment in the sunset at Lakes Entrance.'

Light-Horse Walers and Kangaroo Feathers, oil on linen, by Vicki Sullivan was highly commended. Vicki was awarded the Title "Associate Living Master" by the Art Renewal Centre the largest International Foundation for the promotion and education of Realist Art in 2014.

Scrubby Series No 2 by Robyn Pridham, *Darlington Puppeteers* by Carmel O'Connor, *Front Garden Autumn* by Jo Reitze, *Line Dance*, *Luna New Year* by Sue Jarvis and *St Modommoc's Bellarine Bees* by Gillian Lodge were all highly commended.

Members of MSWPS are saddened by the death of Mariette Perrinjaquet on June 1, 2019. Her sculpture *Celebration 2009*. Driftwood, silk, fibres, shells and glass expresses her love of nature and concern for the environment.



Header image: '*Light-Horse Walers and Kangaroo Feathers*', oil on linen, by Vicki Sullivan

Above: '*Sunset Lakes Entrance*' by Jan Martin

Left: '*Celebration '09*', Organic Sculpture, Driftwood, Silk, Mixed Fibres, Glass, Shells, by Mariette Perrinjaquet



Although she grew up in Switzerland, Mariette made her home in Australia in 1961. After obtaining a Diploma of Fine Arts, she taught in Victorian schools for many years. She was also an insightful author and illustrator whose work and philosophy will be well remembered.

Article by
Tessa Wallis, Secretary MSWPS



REALITY PARADOX: RICHARD PAYNE

From the 1st to the 12th of November of 2019 the Victorian Artists Society will host an exhibition of works by Richard Payne – melding the narratives of classical mythology and Renaissance painting techniques with architectural perspective training and digital technologies. The exhibition, ‘Reality Paradox’, launches 6-8pm on Friday 1st November 2019 and brings Augmented Reality to the Victorian Artists Society.

Richard Payne is a trained architectural illustrator and studied the Renaissance styles at the Florence Academy of Art, Italy. As an architectural drafting student in the 70’s, his reluctant mentor Bob Gill began his education with this lesson on pencils – draw with the pointy end. Richard now teaches painting and drawing to Architecture Masters students at Melbourne University, has taught at the New York Metro FA Academy and works with both traditional and digital media. His latest commissions are a 6 metre x 1.8 metre mural in oils complete with Augmented Reality layer and Unity, a 22 metre Augmented Reality installation at the Arts Centre Melbourne with the Melbourne Fringe Festival blending architectural space and digital art with muscscapes by Probir Dutt.

Despite already being a talented artist, Richard’s studies in Florence added new depth to his practice. For Richard, skill alone is not enough. An artist also needs knowledge and experience, which he believes comes from the mastery of traditional techniques – in Florence this is the Renaissance use of the sight-size technique, to which Richard adds perspective and narrative. ‘We must look back to the past to come forward with knowledge.’

Richard’s works are about energy and the feeling of elation that comes with beauty. Much of his inspiration comes from mythology and the universal nature of these narratives that deal with the human experience. With his Renaissance attitude, much of Richard’s work draws on Classical Mythology while others are abstract pieces that draw the viewer into an implied narrative often enhanced by digital technology.

What is AR?

‘Reality Paradox’ will be the first time the Victorian Artists Society has hosted these technologies. Augmented Reality, or AR, is technology that overlays digital images onto our perception of the real world. The works combine traditional painting and sculpture with digital images that move within three-dimensional (3D) space.

The technology works like this. The viewer uses an application on their phone to view the painting or sculpture. The application recognises the artwork and then displays the AR artwork over the top. Through their phone screen, viewers will see the 3D digital images coming out of the real-world painting and moving through the space around them, creating an immersive experience.

The limitation of seeing the artwork through the small window of a phone screen is an advantage in Richard’s eyes. As it’s impossible for the viewer to simply glance over an artwork, they must stay engaged with both the real world and digital works, building the 3D image in their minds. This changes the narrative – slowing down the experience and allowing viewers to become part of the piece by constructing it themselves. The AR doesn’t just repeat what appears in the physical painting, but adds a layer of movement and narrative to traditional artform.

The limited perspective is a restriction Richard himself deals with when creating these virtual artworks. To create Virtual Reality artwork for AR Richard works with a headset and two remotes, one which serves as a palette and the other as a brush. He draws by waving his arm around in the air. The limited view headset means he can only ever see a portion of the whole work at a time. Because of the perspective training Richard undertook as an architectural illustrator, he is able to hold on to the 3D image in his mind, even with these limitations.

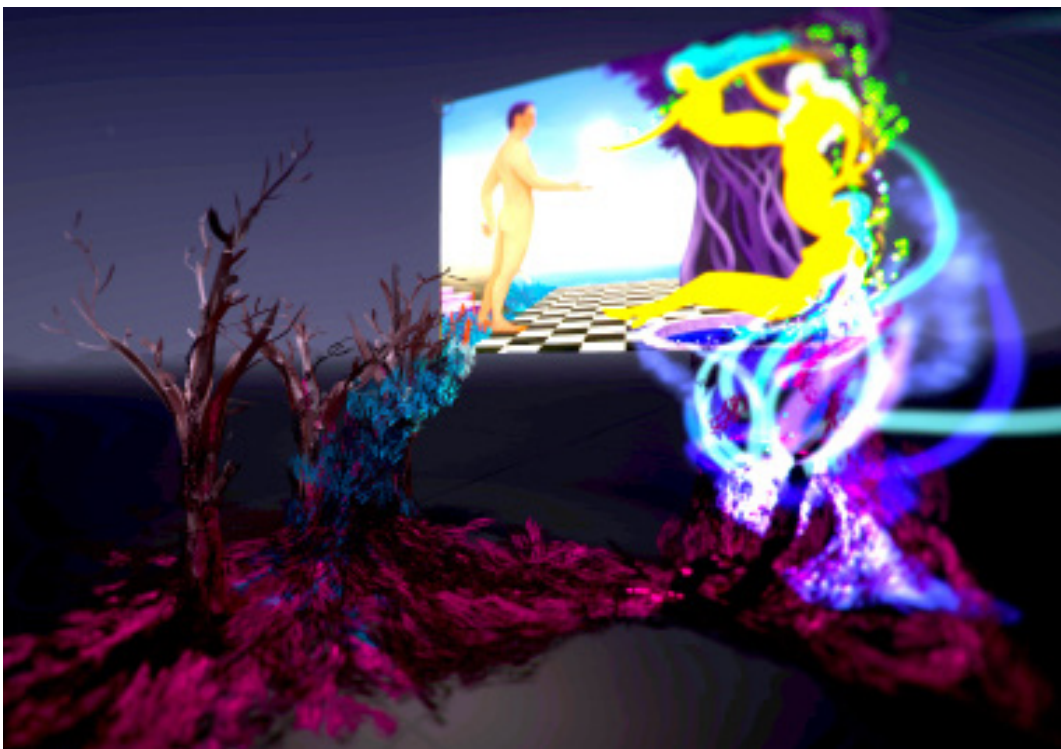
In response to attitudes that claim digital works aren’t art, Richard believes that such dissent forces us to articulate

The Well Maidens

This ancient Celtic myth of the Well Maidens (shown below) speaks of the relationship between ruler and the land, taking place on two levels; the human plane and the supernatural plane.

Whilst the oil painting shows the point that King Amangon is offered the hospitality and is contemplating the violation which will follow, the Augmented Reality is used to reveal the hidden, supernatural level of the myth; King Amangon's actions causing the desecration of the Earth resulting in it becoming a wasteland in drought and devastation.

Another deeper philosophical point that makes this myth so pertinent today, is that thousands of years ago our ancestors knew that we must protect and respect the Earth to our peril. Today we're allowing the rape of the Earth through fracking, over mining, pollution, etc for a few people's short term personal gain and all life on Earth will pay the price.



why anything is art in the first place. It forces us to define the standards by which the merit of such works can be judged. For Richard, digital works obey the same criteria as traditional media. Anyone can draw a scribble or write a list, but the artistry of a great painting or a novel lies in the hands of the creator. An oil painting in a frame, in a gallery, with a signature, isn't necessarily art. 'I view the work that's sitting there as an independent object,' says Richard, 'everything you need to know about the work is there.'

The Payne's 4D AR-T App can be downloaded free from your App Store or go to www.richardpayne.com.au and click the link. This App gives access to the Augmented Reality enhancements on all of Payne's artwork.

Not all Payne artwork has an AR layer and during the Reality Paradox exhibition the 4D AR-T symbol will be displayed to identify artwork with an AR element. Payne's 4D AR-T app was developed by local survey company, Taylors.

You can see Richard Payne's work at:

www.richardpayne.com.au

The exhibition will open on the 1st of November at 6.30 pm.

THE MIND'S EYE

MIM - FLETT - ZULU

In Anticipation of the Mind's Eye Exhibition at the Victorian Artists Society, which will be held in the Frater Gallery from 30 October to 12 November.

To be asked to write about three of the most talented, diligent, intelligent artists working in Australia today, is an honour and a challenge. Our association goes back many years, to links through various friends, design schools, the corporate world and the Australian Graphic Design Association.

AGDA was founded in June 1988 by a small, dedicated group of Melbourne-based designers. Fifty designers from across Australia marched into history when they joined together on stage at the Mildura Conference to symbolise their solidarity and commitment to its formation.

My husband, Steve Hederics and I were delighted to be part of this AGDA conference, having relocated from Melbourne to Mildura in 1981. During the conference, old friends reconnected and the germ of an idea to gather, preferably far from the city work environment, was vaguely



Anne and Steve Hederics pictured at Bindara Artback Camp 2016

Photo Courtesy Chris Parks, Artback Member

discussed.

Steve and I were still working as freelance designers and teaching at the local TAFE College. Part of Steve's teaching involved running outreach art classes to isolated communities and he had gained a good knowledge of the outback, the people and their station properties.

Another 8 years went by before the idea of a gathering became a reality. In 1996, Trevor Flett and Steve Hederics committed to organising a week long camp of personal art making for professional associates.

Over the years Steve and I had become friends with the Whyte family who owned Willow Point sheep station, 100 kms north of Wentworth, in Southern NSW. The venue was decided upon.

Much needed rain arrived with the twelve artists, creating a boggy bond of shared adversity. With the enormous shearing shed as studio, rough shearers' quarters for accommodation and a camp cook providing simple meals, the validity of the shared experience in the company of likeminded people was quickly acknowledged.

A vast array of art was produced and displayed in the wool shed for a small but appreciative group of visitors at the end of the week. All who attended decided that the personal benefits of getting back to their own art was something to be repeated.

From this foundation and despite the complexity of commercially driven creative pursuits and life generally, an underlying story, one of respect



Artback Camp 2018 at Seacroft on the Great Ocean Road Victoria

Photo Courtesy of George Apostolidis, Artback member



Trevor Flett at Bindara

Artback Camp 2016

and friendship has emerged; summed up in a word - Artback - a desire, an ambition and a manifesto.

The next year Artback was held in the Grampians, the following year on French Island in Western Port Bay, Victoria. In all of this Trevor was pivotal, promoting Artback at a professional level to a wide range of creative associates, including, for the first time Myriam Kin-Yee and Heather Towns.

They emerged from a rough, wet crossing of the Bay like a double rainbow after a storm, their reputations preceding them. Talented and revered players in the graphic design world, they were a charismatic inclusion to the Artback group from that moment on. In reference to Heather's colourful and exuberant imagery (and personality), the 'Zulu' pseudonym was bestowed at this camp.

We are all, as artists or the viewers of art, shaped by the mind's eye, shaped by our environment. To immerse artists in an unfamiliar environment challenges the senses, focus and response even when working in the most familiar of mediums. This has been the gift of Artback.

When interviewed at the 20th anniversary Artback camp held at



Myriam Kin-Yee, Trevor Flett, Zulu (Heather Towns)

Bindara Station, NSW, Trevor said "Artback has been a really active ingredient in my artistic journey. It has inspired me and I have discovered the other side of my creativity compared to the commercial work. I think we have all loved the idea that we can sit amongst friends, swapping ideas, swapping concepts. Artback has been a catalyst to great friendships and great conversations. You think deep. When you are living with someone for a whole week you get to know them. I love the idea that Artback has

galvanised us. There is a cathartic energy that brings us close and I hope that continues. It has been a valuable asset to me."

An exhibition title is an important element in the public presentation of the very private creative process. For these three artists the commitment between the thought, the vision and the application is achieved with startling clarity.

The Minds Eye is an exhibition of artwork by three artists who clearly demonstrate their ability to focus the mind, to distil information and express with skill, imagery as broad as the title under which they exhibit.

If the work presented in this exhibition had a sound track, how would you hear it? I believe it would be played by the most accomplished musicians and composed with thoughtful inspiration for an immersive audience. You choose the way you hear it. Mim, Flett and Zulu offer you the score from their minds eye.

Article by Anne Hederics, 2019

The Mind's Eye exhibition shall be held in the VAS Frater Gallery from 30 Oct to 12 Nov.



Artback Camp 2012 at Silverton NSW- Photo Courtesy of Artbacker, Chris Parks



HOW CONTEMPORARY IS OUR CONTEMPORARY EXHIBITION?

In March this year the VAS presented its annual Contemporary Exhibition. There were some fine works of art on display; but how many of the works of art exhibited were ‘contemporary’? I raised the issue within our Society and it turns out the definition of contemporary art is surprisingly contentious. Surprising given the number of existing Contemporary Art galleries within the country and the number of new ones planned e.g. NGV Contemporary Melbourne. And surprising given the fact that there were actually a number of challenging contemporary pieces in the VAS Contemporary Exhibition. Some members are of the view that

anything executed this week, this month or this year can be regarded as contemporary. If this is the case, why aren't all VAS Exhibitions titled contemporary? Indeed, why hold a Contemporary Exhibition at all? The fact that there is a standalone Contemporary Exhibition would surely suggest that it is different from other exhibitions.

There are those who regard contemporary as anything that can't be classified as one of modern art's "isms" e.g. Impressionism, Tonalism, and Abstractionism/Abstract Expressionism.

However, none of the "isms" can be excluded from contemporary art if there is a contemporary edge to them.

Take for example the ‘Rothkoesque’ (my term) painting below, an entry in this year's Contemporary Exhibition. At first glance it is just another colour field abstract painting. However closer inspection reveals that with the sharp bold complementary blue rectangle the artist has taken that style to a new place i.e., Rothko meets Sidney Nolan?

To other VAS Members contemporary deals exclusively with current or, if you like, contemporary social and/or cultural content.

“Push down, push on” (below), a premiated entry in the VAS winter Exhibition, is such a painting. This piece addresses the very topical social issue of homelessness and rough sleeping. It just happens to be



'Push down, push on', John Daniels



'From Within' by Louise Foletta

executed in the graphic realistic “ism”. Members have been impressed by the rendering of body language of the passers-by.

Complete definitions of contemporary art do not seem to abound either amongst Members or, for that matter, in literature; however I would argue that contemporary art emerges out of current practices and challenges the accepted norms of style and content.

Three years ago Whistler’s “Mother” came to the NGV. James McNeill Abbott Whistler to the end was an outsider, aware of directions in which art was moving and often spurring change himself to the extent that he was spurned by the art establishment of the day. He led the rebellion against the anecdotal subject and allegorical content of the nineteenth century towards abstraction. Largely through Whistler the winds of change from France and Japan entered the stagnant artistic atmosphere in Britain.

Along with his French mates e.g. Manet, he created realist impressionism, the style and content of which was championed by our very own Heidelberg School here in Melbourne. At the same time writers such as Virginia Woolf, a contemporary of Proust and Joyce, pioneered a new fluid way of depicting reality. Like Whistler they reacted to traditional modes of representation. Amongst such artists there was a clear breach with the past and they introduced new ways of seeing and explaining the new “modern’ existence.

We now call these artists ‘modern’, but they were the contemporary artists of their day.

Contemporary art explores new content and style. Contemporary art also exploits new media e.g., digital, video, (performance anyone?) and often plays with or subverts tradition. At the VAS we teach traditional media and style almost exclusively and, let’s face it, these days someone has to do it! And we share custody of one of the pivotal art movements in this country. However if we are to curate a Contemporary exhibition let’s make sure that it really is contemporary.

I would like to see us all step outside our comfort zones and channel our inner Whistlers and Woolfs. We are artists. James and Virginia et al are in there somewhere looking for a way to burst out.

Article by Bruce Baldey, 12 August 2019

2019 PAINTOUT ACTIVITIES



Bishops Court Kitchen Garden

OCTOBER

THU OCT 17 - SUN OCT 20
PORT CAMPBELL

Contact John Hurlé 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

VAS MAVIS LITTLE ARTIST OF THE YEAR



'Snowgum', Watercolour by Julian Bruere,
winner 2018

16 NOV - 2 DEC

PRIZE: \$10,000
DESIGN FRAMING
ESSENDON AWARD \$800
EXHIBITORS' CHOICE AWARD \$400
OPENS: 7.00PM
TUESDAY 19 NOVEMBER

Entries invited from select exhibitions

VAS SCULPTOR OF THE YEAR
AWARD SCULPTURE TROPHY

VAS LITTLE TREASURES: 27 NOV - 17 DEC



'Rockpools', by Radmila Hardi

VAS LITTLE TREASURES
SEND IN DAY: 27 NOVEMBER

CATO GALLERY
11.00am-3.00pm
COLLECTION DAY: 17 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"

COMING TO VAS

IMAGES IN PASTEL: 16 - 29 OCT

BARBARA McMANUS

16 - 29 OCTOBER: CATO GALLERY

MEET THE ARTIST:

SATURDAY 19 OCTOBER From 1pm until 3:30pm

SUNDAY 20 OCTOBER From 1pm until 3:30pm



Lucille Tam, 'Rowing Crew, End of Day'

FIVE: 17 - 28 OCT

Ted Dansey, Mary Hyde, Julian Bruere, Lucille Tam & John Hunt

17 - 28 OCTOBER: FRATER, HAMMOND & McCUBBIN GALLERIES

OPENING FUNCTION SUNDAY 20 OCTOBER
at 2 pm

THE MIND'S EYE: 31 OCT – 12 NOV

MIM – FLETT – ZULU

30 OCTOBER – 12 NOVEMBER:
FRATER GALLERY

OPENING FUNCTION
SATURDAY 2 NOVEMBER

4pm – 7pm. A group exhibition
with artworks by Myriam Kin-
Yee, Trevor Flett and Heather
Towns (Zulu)



REALITY PARADOX: 30 OCT – 12 NOV

RICHARD PAYNE



'Well maidens'

30 OCT – 12 NOV:
McCUBBIN & HAMMOND
GALLERIES
OPENING FUNCTION
FRIDAY 1 NOVEMBER
from 6:30pm to 8:30pm

INSPIRED BY NATURE:



30 OCT – 12 NOV

LORRAINE WIGRAFT

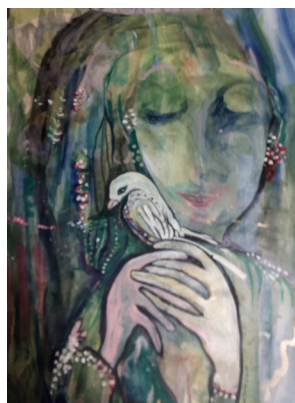
30 OCTOBER – 12
NOVEMBER:

CATO GALLERY

OPENING FUNCTION
SUNDAY 3 NOVEMBER

1:30pm – 3:30pm

ROBERT DICKENS: 13 – 26 NOV



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

POLISH ART FOUNDATION:



4 – 10 DEC

4 – 10 DECEMBER: FRATER
& McCUBBIN GALLERIES

11 SEPTEMBER – 17

SEPTEMBER: CATO

GALLERY

OPENING FUNCTION
SATURDAY 7 DECEMBER at

7pm

'Szczerbiec' by Jerzy Glac

HUMAN PRESENCE: 1 – 30 NOV

PAUL LASPAGIS



1 – 30 NOVEMBER: VAS
MEMBERS GALLERY

Pastel and charcoal on paper
and some small oil paintings
that explore the intensity
and focus of vitality in the
image of a human presence.

GROW: 6 – 16 DEC

ILLUSTRATORS AUSTRALIA

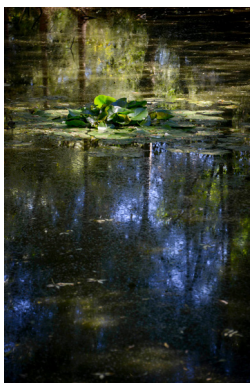


6 – 16 DECEMBER:
HAMMOND GALLERY
Celebrating 30 years of
Illustrators Australia with
the theme 'Grow'.

OPENING FUNCTION
FRIDAY 6 DECEMBER
from 6pm to 9pm

MEDITATIONS ON LANDSCAPE:

11 – 17 DEC ANEKA MANNERS



11 – 17 DECEMBER: FRATER &
McCUBBIN GALLERIES

GENEROUS SUPPORTERS OF OUR RESTORATION

We have nearly ended our 4 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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Janine Padget
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Julian Bruere
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Melbourne Society of Women Painters
and Sculptors

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Petra Henkell
Ralph Marsden
Robin Campbell
Suzanne Kaldor
Walter Magilton

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Frances Reith
Glenys Harms
Ian Dicker
Joan Mason
Lisa Banks and Stuart Brown
Liz Ingham
Margaret Cowling
Megan Brock
Michael Perry
Paul Rosen & Gay Rosen
Pauline Baker
Pauline Cross
Ray Cowling
Sidney Huang
Wendy Mead and Michael Ryan

Contributors under \$500

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Elly Abrat
Erica Wagner
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Faye Owen
Fayez Assaf
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Gaik Oei
Garrick Tremain
Geoff Rae
Geoff Williams
Geoffrey Mackinder
Gladys Tully Wales
Glenn Thomas
Heather Ellis
Helen Bradbury
Helen Carter
Helen McKie
Helen Trueman
Ian Young
Ilse Maas
Isabel Sloman
Ivan Horacek
Jan Lowe
James Brehney
James Darling
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Janna Gabibova
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THE MANY MORE WHO
HAVE CHOSEN TO DONATE
ANONYMOUSLY**

ADVERTISE WITH US

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
(135mm x 95mm)

1/3 page M \$45, NM \$60
(90mm x 195mm)

1/2 page M \$60, NM \$75
(135mm x 196mm/275mm x
95mm)

Full page M \$110, NM \$125
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For more information please
contact Mark Russell at:
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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
- Poetry

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 fourth edition of 2019 will be the 1st of December 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 and council reserve the right to decline any idea or article. Unfortunately we cannot pay contributors for their articles.

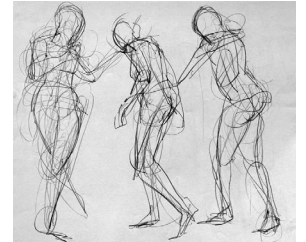
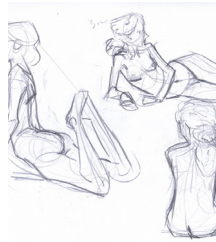
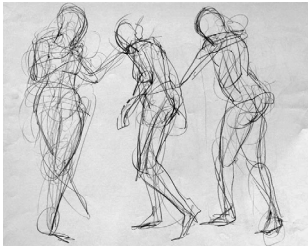
ILLUSTRATE FOR US

All members are encouraged to illustrate for publication in an upcoming edition of the Quarterly Journal. We will be looking for illustrations relevant to the content of the journal, so please get in contact and we'll let you know what content we are looking for.

This will include:

- Events
- History
- Thematic illustrations (i.e. 'Spring')

- Please note that unfortunately we cannot pay contributors for their illustrations.



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



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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2019

THE YEAR AHEAD AND DATES TO REMEMBER

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

27 NOV - 17 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"

20 DEC - 13 JAN

OFFICE CLOSED
SUMMER WORKSHOPS THROUGHOUT JANUARY

Our Sponsors

Colin Jones - Gordon Moffatt AM - Noel Waite AO



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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](https://www.instagram.com/victorianartistsociety) when posting about an artwork in an exhibition, and the hashtags
[#vasartschool](https://www.instagram.com/vasartschool) [#victorianartistsociety](https://www.instagram.com/victorianartistsociety) when posting something created in class.

- TRANSPORT OPTIONS -

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