



**VAS**

EST 1870

VICTORIAN ARTISTS SOCIETY

December

**2021**

*Merry  
Christmas*



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The Honourable Linda Dessau AC  
Governor of Victoria  
and  
Mr Anthony Howard AM QC

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Richard Impey, 2021

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Mark Russell

**RECEPTION AND ART SCHOOL**  
Lucy Taylor Schmitzer

### Magazine 2021

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

### March 2021 – December 2021

**Magazine Editor and Designer**  
**Mark Russell**

### Proofreading

**Anne Scott-Pendlebury, Chris Reade**

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:  
'Florescence', Oil by  
Gwendoline Krumins VAS,  
Winner Mavis Little Artist  
of the Year 2021

### WELCOME NEW MEMBERS

Adrian Blakey  
Adrienne Bergen  
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Annie Marshall  
Ayesha Tauseef  
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Jade Kercheval  
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Jane Knight  
Jane Pittard  
Jasmine Clarke  
Joanne Duffy  
Karnika Joshi  
Kate Field  
Kay Kim  
Leanne Summers  
Lilly Anoneavic  
Lucy Fekete  
Lucy Maddox  
Lucy Taylor Schmitzer  
Madelena Scott  
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Maria Radun  
Marian Gordon

Mark Rawolle  
Matthew Joscelyne  
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Melissa Yoan  
Mia Tang  
Ming Lei  
Natalia Liu  
Nori Tominaga  
Olivia Di Gioacchino  
Pamela Frost  
Pei Wang  
Robyn de Niese  
Romy van de Wall  
Rose Rokicki  
Ruza Rukavina  
Sally Peters  
Samira Khadivizand  
Sharon Anderson  
Wayne Lesli  
William Comley  
Yue Zhang  
Zhong Hua Fan

## PRESIDENT'S MESSAGE



Eileen Mackley AM VAS FVAS  
VAS President

Doors open again.

Lockdown this time lasted from 15 July until 5 November, turning Melbourne into the most locked down city in the world.

Finally, with great excitement, the VAS was able to reopen the doors in time for the Mavis Little Artist of the Year. We opened our doors to a stupendous opening and award evening on Tuesday 16 November 2021.

We thank our sponsor the Hansen Little Foundation for supporting the VAS Mavis Little Artist of the Year Award for the past five years. The agreement with the Foundation has now come to an end and we hope to sign up a new agreement sometime in the New Year.

Visitors and members entering the building will recognise a change at the office reception. Lucy Taylor Schmitzer has joined the office team and will be greeting people at reception as well as holding the position of Reception and Education coordinator.

Mark Russell will be working in the back office as office coordinator and with Chris Reade as Secretary/Manager, it is so pleasing to see the team working so well together.

During the long period of lockdown, online exhibitions have kept artists showing and selling their work through the online exhibition series we offered. Members were able to enter and sell their work online.

Financially, we have been able to keep afloat and are looking forward to 2022 as a financially normal year.

My time has come to hand over the leadership of our society to the incoming President, Richard Impey.

Having been President of the Victorian Artists Society for the past 8 years the time has come for me to stand down. I joined the Society in 1993 attending art classes in the studio and served for five years on council from 2008 as convener of Public Relations, Marketing, Volunteers, House and Building.

My nomination for President in 2013 appeared a daunting task at the time as I could see the society was losing the identity it once had.

There was much to be done.

Thank you to Council and Members for your support over the past 8 years.

Our achievements have been very bold for a not for profit organisation, bringing the Society back to the community.

Not only did we restore our beautiful heritage building, we also increased sponsorship by \$17,000, added new studio classes and reset the exhibition programme with new offerings.

I have also been very proud to watch the changes and upgrades into the digital world with the development of the new website that has taken place in the administration office.

It is now time for a total reset of the society to step into the 21st century of art.

Thank you to the digital skills of the staff.

Once again, thank you to all Council and VAS Members for supporting me through this journey.

It has been a privilege to lead the society during a time of significant change.

**Eileen Mackley AM VAS FVAS**  
**President 2013–2021**  
**Victorian Artists Society**



# VAS

EST 1870

VICTORIAN ARTISTS SOCIETY

## PRESIDENTIAL ACCEPTANCE SPEECH

Dear members and fellow councillors,

It is a great honour to become the President of VAS.

VAS has a long and illustrious history with many brilliant artists amongst its members. In the past it has been a vehicle for those artists to help establish or maintain their pre-eminence in the art world. Not all of us, despite our best efforts can become a Streeton, a Roberts or a McCubbin. So, the needs of the bulk of the membership must also be addressed and is equally as important as, without a solid membership base we are not a Society.

The creation of artworks by a professional or an amateur is an ongoing process of experimenting, learning, and honing one's skills. As such, education is a fundamental component of VAS. Enthusiastic, skilled art teachers are hard to find and are highly regarded by the VAS membership. They need to be respected and looked after. Over the years, countless members here have availed themselves of the many classes and workshops we have had on offer. Thanks to the work of the office staff, these high quality and varied classes continue to be available for our membership.

The VAS building is a very special landmark in the City of Melbourne. Thanks to Eileen, the Council and the many hardworking members, volunteers, and staff over the last couple of years it has been reborn like a Phoenix ready to soar to new and illustrious heights. A few more building works need to be done and the great restoration work already completed needs to be carefully maintained.

As a society, we are comprised of lots of people with many ideas, needs and wishes. It is impossible to cater to everyone all the time. Listening and responding to the membership is very important. Transparency of decision-making builds trust, respect for each other and reaching compromise wherever possible oils the mechanisms of a successful Society. Together we can move forward to bigger and better things.

I will endeavour, to the best of my ability, aim to vigorously promote The Victorian Artists Society, encourage the production and display of the highest calibre of art, look after the membership and staff and support the great education occurring within these gallery walls.

Thank you everyone.

**Richard Impey**  
VAS President 2021

Patrons in Chief: Her Excellency The Honourable Linda Dessau AC, Governor of Victoria and Mr Anthony Howard AM QC

Victorian Artists Society | 430 Albert Street East Melbourne 3002 | 03 9662 1484 | ABN 75 004 046 824 | [vasgallery.org.au](http://vasgallery.org.au)

## NEW EXHIBITION

### Announcing 'The Edward Heffernan Drawing Prize'.

We thank the generous bequest of \$15,000 from the estate of Maree Elizabeth Heffernan to fund an annual drawing prize to be known as 'The Edward Heffernan Drawing Prize'.

Edward Heffernan was on VAS Council for 12 years and President from 1977-1980.

He was also awarded the Distinguished VAS Service Award, Honorary life Membership, VAS Fellowship and the Order of Australia Medal for his services to Arts.

Edward is fondly remembered by members of the day for his dedication to VAS Members and the running of the Society during his time as President.

His wife Maree was the proprietor of the Gordon Edgerton Gallery and assisted Edward with editing the Society's Journal. Edward was also convenor of the Journal publication sub-committee.

His exhibiting career began at the Victorian Artist Society where he received critical reviews at the age of 17 from such eminent and senior artists such as Sir Arthur Streeton, Blamire Young, Harold Herbert and later George Bell.

He held his first one man show in 1936 and also completed a series of commissioned portraits during that period.

One of his most successful exhibitions was shown in Geelong which consisted of sketches from his recent European travels. He also continued to develop his love of print making from 1930-1950.

His works are represented in the National Gallery Canberra, the National Gallery Victoria and the regional Art Galleries of Ballarat, Geelong, Castlemaine, Hamilton Shepparton, Swan Hill, Horsham and many private collections.



The inaugural 'Edward Heffernan Drawing Prize' will be open to members who wish to enter this drawing only exhibition.

The Exhibition will be held in the Cato and the Eileen Mackley galleries, from Wednesday 26 October to Tuesday 8 November 2022.

**Eileen Mackley AM VAS FVAS**  
President 2013-2021  
Victorian Artists Society

Sketch by Edward Heffernan, 1973

## SWING TAGS – A REMINDER

As we are preparing to welcome new exhibiting members in 2022, we thought this was a good time to remind everyone about the importance of our 'Swing tag' system, and explain to new artists how they work.

Basically, what we refer to as 'swing tags' are simply squares of cardboard on string. Swing tags must be attached to all items of artwork.

They are 'quick check' ID cards used by our curators and gallery assistants when placing the works around the Galleries.

This ID system contains all the information we need before the final catalogue is printed. Once each entry is in its final position, these cards are neatly tucked behind or under each work—out of view.

We can supply them when you bring your art exhibit in on registration days but you will need to spend time to fill them out at the Registration table. Remember—one tag per entry.

On the other hand if you wish to make your own that would be excellent and also time saving.

Easy. Just cut a small square of cardboard and punch a hole in one corner. Thread about a metre of string or twine through and attach the other end securely to the back of the art work, or a section of the sculpture.

The full length of the string needs to be able to hang down beside the work.

On the cardboard simply print:

THE NAME OF THE EXHIBITION  
ARTIST'S NAME & POST NOMS/AWARDS\*  
TITLE  
PRICE  
MEDIUM

\*Post Noms:

If you are a Fellow of VAS, please PRINT

FVAS after your name

If you are a Signatory of VAS, please PRINT

VAS after your name.

It is such a simple system and it works!

Thank you all.



## NEW CLASSES AT VAS

MONDAYS

Robert Kelly

Drawing & Oil

Painting

7pm–9.30pm

9 Weeks

M: \$360

NM: \$395

Class Code: 22-T1-04-KELLY

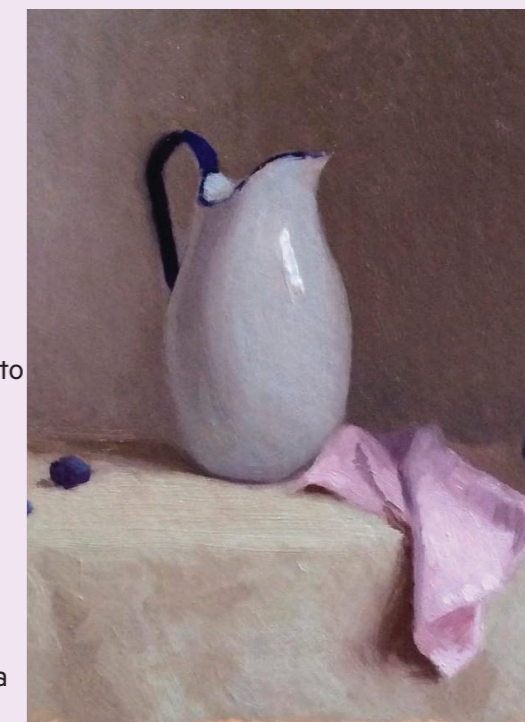
Due to the public holiday on the 14th of March 2022, this will be a 9 week course.

This class offers beginner to intermediate students the unique opportunity to learn classical approaches in the spirit of the 19th Century Master painters.

The advantage of this traditionally inclined foundation is that the skills earned through the hard work of this kind of learning create a strong ability to draw and paint directly from observation with a grounding in the understanding of materials, colour, studio set up and art history.

Over the course of this program students will begin to develop skills in:

- Observational drawing (still life and models).
- Composition and spacial considerations.
- Colour Mixing.
- Understanding light and shade.
- Understanding the properties of art materials and how to best use them.
- Setting up a studio space at home and developing a routine to practice.



SATURDAYS

Lucy Maddox

Acrylic

10am–12:30pm

10 Weeks

M: \$345

NM: \$381

Class Code: 22-T1-15-MADDOX

This class will be operated in a supervised studio-style environment, where students will be encouraged to follow their own artistic interests and hone their skills. The class will feature demonstrations and weekly exercises, with a curriculum-based approach for students who are beginners or want more support. For those who are more confident, the teacher will provide one-on-one guidance and support during the course. As a teacher, my aim is to create an encouraging, open atmosphere with the appropriate instruction and assistance for each student's individual needs.

Learn the fundamentals of oil paint in this class. This course will cover both still life and portraiture with a model. Students will work through exercises in class progressing from black and white through to colour. Students will be encouraged and provided critique based on each individual's personal artistic goals. This class welcomes beginner and intermediate students looking to hone their skills in observation and oil painting techniques.

This class is taught by the winner of our 2021 Norma Bull Portraiture Scholarship.

SUNDAYS

Swathi Madike

Oil Painting

5pm–7:30pm

10 Weeks

M: \$400

NM: \$438

Class Code: 22-T1-18-MADIKE





# TONAL THOUGHTS

Having been described as a Tonal Realist painter for many years, then leads to the question being asked of myself, 'What is it?'

Others may have different views on the topic but I will attempt to explain my thoughts on the matter. There is no short answer.

Tonal Realism isn't just a style name used for oil painting, sometimes watercolour and rarely pastel. It involves a set of beliefs or art principles that an artist can rely on to continually develop their skills.

Working only direct from life is fundamental. Training to gain visual knowledge whenever possible is the essence of all realist study. Constantly reading light while attempting to imitate nature has always been one of my greatest challenges.

I see the word 'art' as an abbreviation for artificial. All that we do as artists can only be an impression anyway.

Learning to observe truthfully is realism, the picture, maybe not.

The Tonal part is the approach used through observation. Then we simplify the underpainting into small number of large shapes, all with their own individual tonal value, rating darkest to lightest. A greater range of tone will generally lead to a greater illusion of depth. Tone and colour are treated the same initially until the painting develops further.

A Tonal painter may conclude their impression with a minimal number of shapes aiming to capture the subject as if at a glance.

Whereas a Tonal Realist painter continues to refine their painting to a further stage of realisation, therefore sharing with the viewer a more thorough investigation. Still Life for example, has always been regarded as a great training tool and often more precise, simply because the subject remains stationery longer than perhaps a sitter or the ever-changing landscape.

Tonal Realists will prioritise tonal values over colour, mass shapes over linear markings and the illusion of depth over edges of things. Usually working with a very limited palette.

I was extremely fortunate to have had Graham Moore as my tutor/mentor for many years. His teacher was Archie Colquhoun who was married to Amalie Colquhoun. These three great Australian tonal realist painters are in our immediate past and yet they painted quite individually.

The Colquhoun's were both students of Max Meldrum who trained under Bernard Hall, National Gallery School Melbourne. Meldrum was regarded as one of Australia's great tonalists and wrote the book 'The Science of Appearances'.

This is regarded as one of the more thorough explanations of this particular painting approach. 'Percy Leeson: An Artists' Life' is another well worth reading.

There are many examples of great tonal realists throughout history. Carravaggio, Velasquez, Corot, Constable, Raeburn and I greatly enjoy the honesty of Isaac Levitan's en plein air work.

At the end of the day, it matters little how we are categorised or described, but how wonderful it is to have some understanding of the visual world before us, especially as painters.

**Gregory R Smith VAS FVAS**



*Two examples of my work  
Opposite: 'Bottled'  
Above: 'Farm Redesdale'*

*The still life I regard as tonal realism whereas the landscape more a tonal study.*



# ISO PROJECT

## RESILIENCE SERIES

After the initial shock of the COVID pandemic and the realization that my planned Retrospective had to be postponed, I accepted that this was my time to paint with fewer interruptions.

For many years I have painted the two Macrocarpa Cypresses at Ocean Grove beach. Their bending to survive gales and storms inspired my resilience in these unprecedented times and became the catalyst for what would become my ISO Project. During months of COVID Lockdowns in Melbourne, their pertinence generated a series of over sixty artworks. Far from the beach, I used my iPad photographs for reference. My usual practice was to paint 'en plein air.' In this series I completed paintings in oil or gouache and drawings in black permanent markers and fine liners or coloured markers. Works ranged in size from miniatures to large major works. All but the oils on linen, filled frames that I had collected over the years. This was another motivation as I resolved not to die with a bungalow full of empty frames. I upcycled them with blackboard paint. In interludes between lockdowns I purchased new mounts, in white or grey for several frames. I also painted the garden and other subjects, but it was these gnarled, windswept trees that sustained me through the extended lockdowns.

I feel blessed to be an artist in these times as there was much to motivate.

I am also most thankful that my big exhibition, Jo Reitze 'Celebrating Life in Gouache Oil & Pen' neatly fitted in between Lockdown 4 and 5, just three weeks after lockdown 4 ended and two days before Lockdown 5 commenced. I thank all at VAS who facilitated this being rescheduled and enabled me to show my early and recent works in the three magnificent upstairs galleries.

**Jo Reitze**  
[www.joreitzeartist.com.au](http://www.joreitzeartist.com.au)

Banner Image: 'Resilience '20' Oil on Linen by Jo Reitze

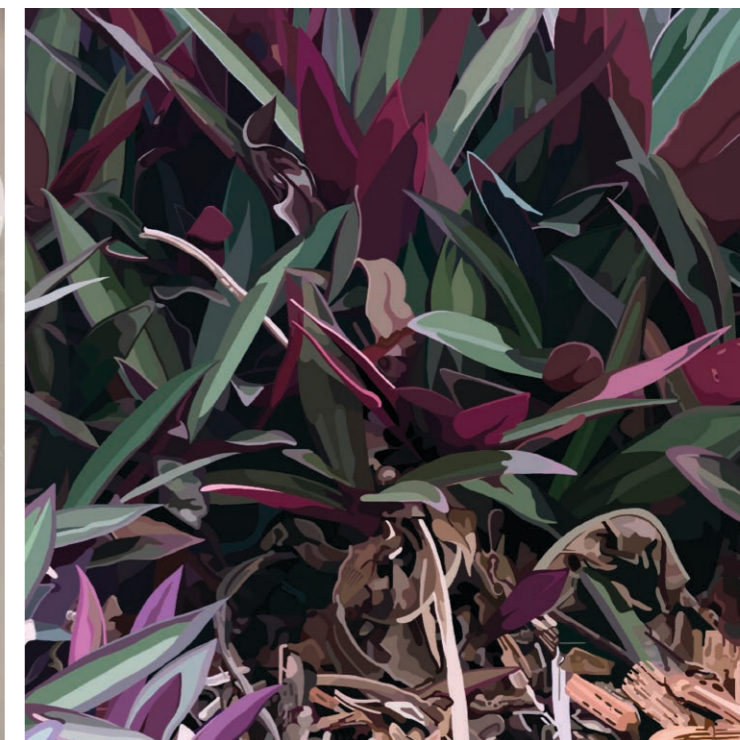
## DIGITAL ART WITH 'BLENDER'

During the past year I have been honing my Digital art skills. In particular I have been learning to use an application named Blender. Blender is a free and open-source 3D computer graphics software toolset used for creating animated films, visual effects, art, 3D printed models, motion graphics, interactive 3D applications, virtual reality, and computer games.

Currently I'm importing details of my latest Procreate digital drawing and applying or wrapping them around geometric shapes such as planes, cubes, and spheres. I then export these images into Photoshop, resize and arrange them to create a new digital composition.

Sounds easy but believe me it has taken many hours of practice to just achieve a basic but satisfactory level of skill. Taking it one step further I'm now creating a plaster sculpture made of intersecting cubes. I intend painting the surface of this sculpture based on the 3D images I created in Blender. Finally, I will be reinterpreting my digital art as hand printed photopolymer etchings.

**Richard Impey**



## STEAMPUNK: THE WORLD REIMAGINED

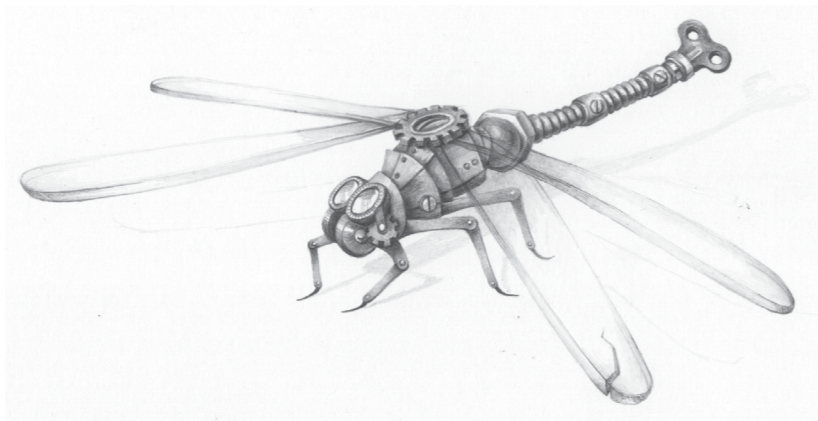
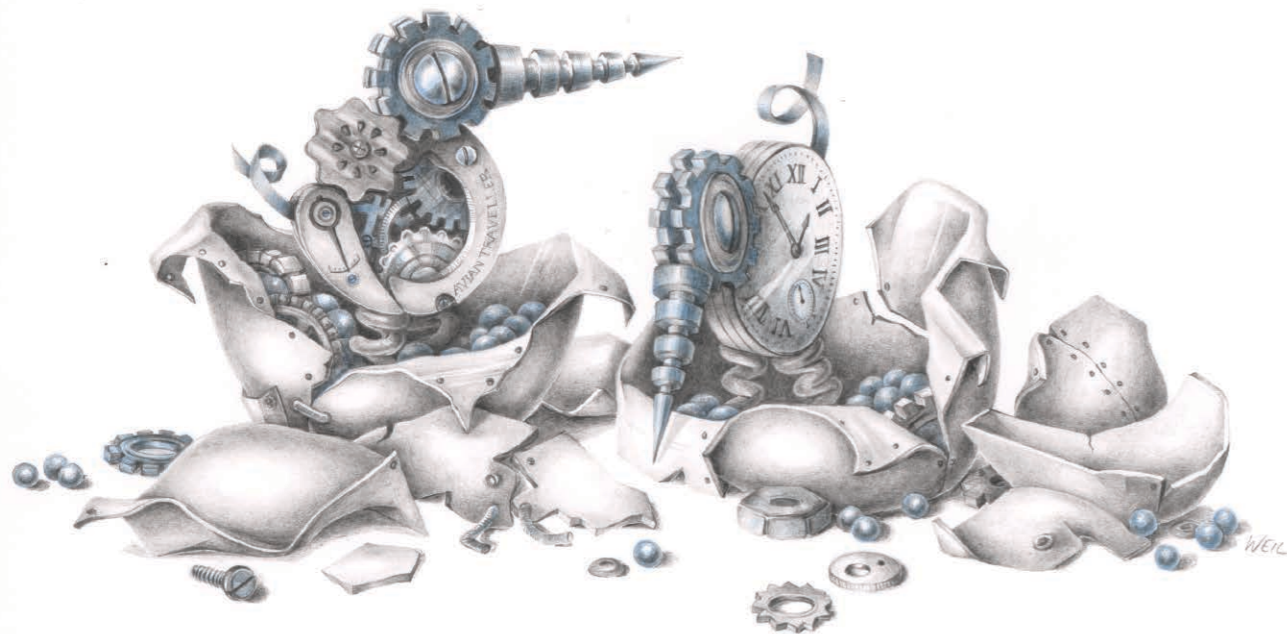
Describing Steampunk is not easy, as it embraces a particular way of thinking about the world that resists strict classification—it is ever evolving. Inspired by creativity and imagination it has a real-world foundation and retains one foot in reality while exploring the extraordinary. Imagine a world where modern technology is redefined as steam powered clockwork devices. Literature, fashion, music, jewellery, video games and cinema and art have all embraced aspects of the style.

The term Steampunk is credited to the science-fiction author KW Jeter in 1987 who was describing the then new wave of fantasy novels set in Victorian era that celebrated the steam powered technology of that time. 'Classic' Steam works are frequently based in the Victorian era, but this is not a prerequisite. Today Steampunk can embrace a broad range of settings, fantasy worlds and imaginings. The most recognisable feature of the genre is inconsistent technologies described as vintage or retro looking futuristic inventions powered by steam rather than electricity.

Steampunk art tends to broadly have an industrial and vintage feel, so much of it has the appearance of metal and wood. Bits of iron, brass, copper or steel gears and cogs. Sheet metal, pipes, wires, screws, and bolts can all appear. Each element is linked to create a believable, working whole. How these elements are designed to create the whole vary from artist to artist and the most important tools the artist uses are forethought, planning and design in the creation process. Every cog, wire and screw must be carefully considered to create the complete image.

My personal journey into the genre has its roots in my experience as a realist naturalist and wildlife artist. Using one of the most elemental of Victorian technologies, the graphite pencil, my works view the natural world of flora, fauna, and landscapes and seascapes through a Steampunk vision.

**Linda Weil**



## BEING AN ARTIST DURING THE COVID LOCKDOWN

As an artist who is obsessed with the beauty and the form of flowers, I paint every object as a self-projection. During the Era of COVID, time slows down for every individual to focus further on the connection to mother nature and the surrounding around us.

I started a special series called 'The Lockdown Diary' since the pandemic- a special isolation diary that I wrote with my paintbrushes. It is an extension of my ongoing Contemporary floral series, featuring native flowers we love and common flowers we know. To experience the changing of the seasons and to present moments in the new normal, it has become a routine of mine to paint the first bloom in my surrounding during its flowering season.

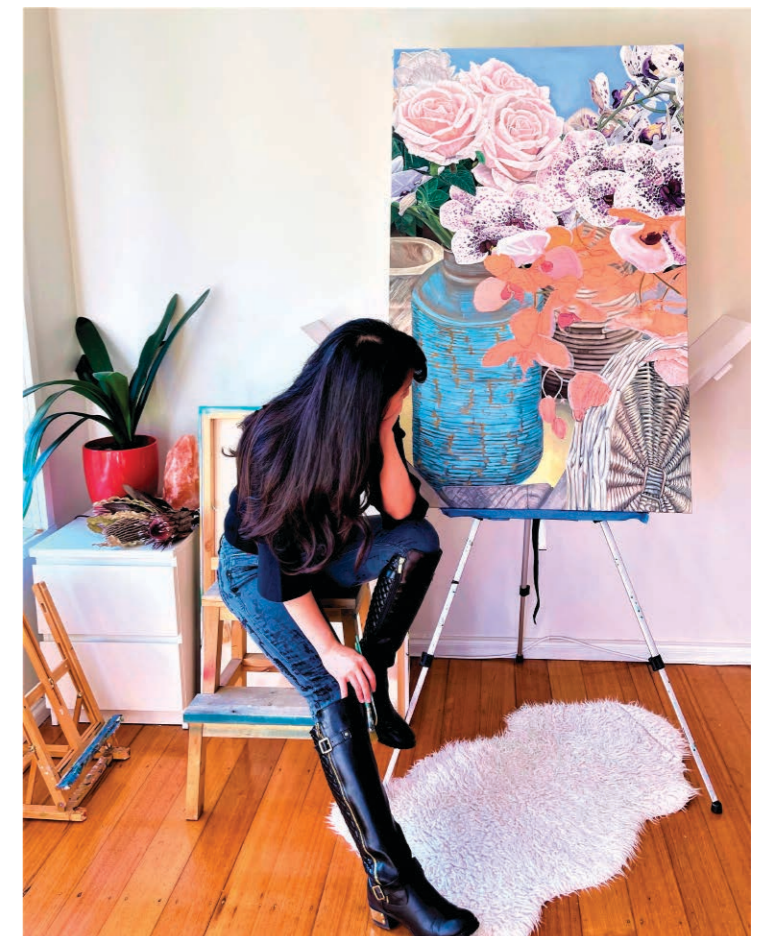
Most of my inspiration comes from my observation of the natural world. I use close observation to try to capture as much detail as possible. Through my paintings I see flowers as representing life, each different flower and object have their significant meaning and symbolism. Flowers represent us as humans, Vases as the body carrying our soul and physical body, protecting us as a shield in a natural order.

In one of my large-scale pieces, which was completed during the lockdown, the weaving basket stands for connections- the bounding between families, friends, all the people around us. Even if we are apart, everyone is still being linked together as a whole, stronger together. Every passenger in our life, every stranger who is meant to cross our path for a reason, plays an irreplaceable role in this life-time story.

You may see the work as a documentary of the special time that we came through. Our body kept us strong, alive, and healed, the heroes who keep the world moving.

It is also a reminder that as the flowers are in full bloom, this is our time to be alive. Flowers always bloom in their own time without competing with other flowers. May we all bloom in our best season.

**Hsin Lin**



# VAS MAVIS LITTLE ARTIST OF THE YEAR 2021

**GWENDOLINE  
KRUMINS**

**ARTIST OF THE  
YEAR 2021**

I am overwhelmed with the news that I have finally won the Mavis Little Artist of the Year 2021 award. As the award is decided by Society members' accumulated votes throughout the past 12 months, it has given me a leap of faith that my work resonates with my peers. I have been invited to exhibit in the AOTY exhibitions for the past several years and have been trying my best each time.

I have been a member of the VAS since the 70s and my first ever entry into one of the exhibitions was rejected. At that time, there was a committee of judges selecting entries. There was also a cap on the number of memberships. A placement into the Society only happened when someone 'fell off the perch' so to speak.

Having recently reduced my teaching classes over the past few years, then having plenty of time in lockdown I have felt a shift in my mind about what/how I was painting. Mavis Little, who's family sponsor this exhibition, told me many years ago whilst delivering my paintings for exhibition, that I was a very diverse painter (varied subjects). She was very encouraging to me as a young artist at that time. Travelling overseas with my husband frequently had a great influence on my subjects, as well as portraiture, which stems from participation in the Friday Group painters at the VAS studio.

In 2020 during lockdown I started to plan a painting, between lockdowns, I visited a friend. her daughter about 9 years was the subject I had based the concept on. I wanted to paint her, not for her beauty, but for what I thought she could become. It was the way she was parented that began the wheels of thought in motion. I set her against a graffiti of empowering slogans in the background and considered her stance. When I was painting this piece, I had more purpose than just making a likeness. It was a kind of shift in my thinking approach. 'I Can, I Will, Watch Me' was shown in the Winter Exhibition 2021.

*'Rubescence', Oil by Gwendoline Krumins VAS, Winner 2021*

CONTINUED 



# THE 2021 VAS MAVIS LITTLE ARTIST OF THE YEAR & SCULPTOR OF THE YEAR AWARD EXHIBITION

The rose painting I submitted in the VAS Spring Exhibition was conceived during one of our lengthy lockdowns, having walked the streets each week on our one hour

exercise allowance. I watch the roses bud, bloom and wilt, which was how I was feeling at the time—trying to keep a positive outlook and yet at times feeling very low.

The title of this painting was 'Senescence', it won the President's Award. Once again, the painting's concept had a deeper meaning to me.

It's not that I expect my message within the paintings to be obvious to the viewer, but I think that with me having a message to convey, I express myself more convincingly, whichever way the audience wishes to perceive it. I always thought I was a painter of light and shadows, which I'm sure I will continue to be, but I feel a more purposeful approach in my work, even though it feels intangible at times.



Lockdown in 2021 gave me time to myself and I worked in the studio every day for 4 to 5 hours. This time allowed me to consider my efforts more, and revise what I'd done

the day before. The pressure had been taken off me, instead of trying to find time to paint, now I had all the time I needed. Even though I was hurting, missing

family and friends, painting was bliss, it saved me. I am very grateful to the sponsors, the Hanson Little Foundation for making this award possible, giving their support, belief and encouragement makes an enormous difference.

It is awards like this from the Little family, which spurs us artists to set goals, striving to do our best. It will also foster the younger generation to participate in our exhibitions and by involving them, they will keep our Society growing.

**Gwendoline Krumins, November 2021**



Above: 'Florescence', Oil by Gwendoline Krumins VAS, Winner Mavis Little AOTY 2021  
Top: 'Senescence', Oil by Gwendoline Krumins VAS, Winner Autumn Exhibition 2021

This, our final exhibition for 2021, opened on Tuesday 16th November.

After an uncertain and de-stabilizing few months, this event was a welcome and long awaited occasion for everyone.

As in previous years, the upper galleries displayed works from our top artists, all invited to exhibit as a result of having been nominated by their fellow peer group artists.

The opening was well attended and in addition, a number of non-members were present as we were also announcing the winner of the prestigious 'Norma Bull Scholarship Award'.

It was pleasing to see a very solid sprinkling of new young artists, plus their families and friends, and especially good to see so many people once again gathered upstairs—it rather felt as if the last 20 months had never really existed at all.

Council members Maxine Wain and Rachel Robertson provided flowers and a refreshment table—a welcoming greeting as guests made their way upstairs.

Once seated with a drink in hand, the evening officially commenced and Council member Richard Impey as MC welcomed guests and introduced the President, Eileen Mackley.

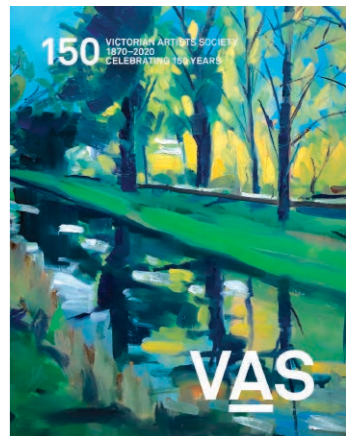
The first exciting announcement was that of a new drawing prize and exhibition for 2022 (see page 5).

Then followed the Fellow and Signatory Awards, presented to a handful of members for services to the VAS in various ways, over past years.

## Honorary Fellowship Award

Rosemary was awarded with an Honorary Fellowship for her work producing the new VAS Book, 'Victorian Artists Society 1870–2020: Celebrating 150 Years'. This publication is a 104-page, full colour history of the Society's existence and its important place in the cultural history of Melbourne and Victoria over the past 150 years. It steps through each decade with a retelling of the major events of each decade, lavishly illustrated with sketches, plans, cartoons and news items from the society's archives.

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



## Signatory Awards

John Daniels, Anne Melloy, Rachel Dettman Smith, Adrian Johnson, Elizabeth Moore Golding

## 2021 Norma Bull Portraiture Scholarship

The winner of the 'Norma Bull Scholarship Award' was named and art student Swathi Madike was introduced.

Swathi's love for oil painting flourished at a summer course at the Florence Academy of Art which led to formal training at the Julian Ashton Art School. Since then she has participated in group exhibitions including the AME Bale and was recently awarded the Norma Bull Prize 2021. Swathi identifies as a South Asian artist driven by a passion to increase representation of people of colour painted by people of colour.

Swathi will also be taking a new class at VAS in Term 1 of 2022.

In this class students can learn the fundamentals of oil paint. This course will cover both still life and portraiture with a model. Students will work through exercises in class progressing from black and white through to colour.

Students will be encouraged and provided critique based on each individual's personal artistic goals. This class welcomes beginner and intermediate students looking to hone their skills in observation and oil painting techniques.



'Shakthi', Oil on Canvas by Swathi Madike, Norma Bull Portraiture Scholarship Winner 2021

## VAS MAVIS LITTLE ARTIST OF THE YEAR

A further three Awards were presented by the President:

The VAS Sculptor of the Year Award, won by Ellen Jenkins

The Members' Choice Award, won by Gregory R Smith (Sponsored by Design Framing)

The Exhibitors' Choice Award, won by Ron Reynolds (Sponsored by Dr Noel Waite AO)

Special guest for the evening was Mr Paul Little AO accompanied by family members Ms Wendy Little, Mr David Little, Ms Hannah Little and Ms Jane Hansen.

The Hansen Little Foundation is the generous sponsor of our Mavis Little Artist of the Year Award.

Mr Paul Little gave a short address, acknowledging the contribution made by the late Mrs Mavis Little—after whom the Award is named—for her many years of devotion and service to the VAS.

He then announced the winner of the 2021 Artist of the Year and presented the certificate to popular and highly regarded artist, Gwendoline Krummins.



**Left: Winner 2021 VAS Mavis Little Artist of the Year Award**

*Members of the Little Family and the Hansen Little Foundation at the Awards ceremony last night.*

*From left: Ms Wendy Little, Mr David Little, Ms Hannah Little, VAS President Ms Eileen Mackley AM; winning artist Ms Gwendoline Krummins VAS, Mr Paul Little AO and Ms Jane Hansen. (Photo by Ron Smith (Hon) FVAS)*

*Above, clockwise from top: 'Lie Down' by Ellen Jenkins, Winner 2021 VAS Sculptor of the Year Award; 'Iris' by Ron Reynolds, Exhibitors' Choice Award Winner; 'Arum & Remued' by Gregory R Smith, Members' Choice Award Winner.*

Once certificates were handed out and special guests thanked, a final announcement drew everyone's attention.

As part of her final duties for 2021, our longstanding President announced her retirement from her eight year tenure.

As members paused to reflect, Eileen spoke calmly, with just a hint of emotion about her time as President.

A highlight of the evening followed with an interesting and engaging exchange of questions and answers with our Media representative Ron Smith.

Accompanied by some over head photography, Ron presented a broad range of questions to Eileen, covering her deep and committed service to the Society since 2013.

We heard of her passion for our early history and events of most recent years as Eileen outlined the proposal, planning and journey of our renovations, culminating in the updated and beautifully restored spaces, which our members now enjoy.

Thanks to the dedication, hard work and love of the VAS by this President, we now have not only a superb building, but a healthy, vigorous organization transformed and equipped to take our current as well as the next generation of artists and visitors forward into the future.

Eileen also shared her plans to reclaim her life as a painter in her own private studio – possibly a rather neglected space over the last decade.

In conclusion, the staff and Council members presented her with a finely painted, framed water colour of our Albert Street façade by member Julian Bruere.

A painting of great quality for a President who has given so much.

It really was an evening of celebration – of the last few years and the good times to look forward to.

We shared in an Exhibition of the highest standard, we congratulated the AOTY winner, and finally we publicly acknowledged the outgoing President for her many dedicated, courageous and hard working years as President.

Perhaps above all else, it is Eileen's ability to bring about change and make things happen, which we will always remember.

Thank you Eileen.

**Anne Scott-Pendlebury (Hon) FVAS**

'Deeds are fruits, words are but leaves.'—DD McLaren



*Watercolour painting of the Victorian Artists Society by VAS Artist Julian Bruere VAS FVAS*



# CALLING FOR VOLUNTEERS!



Volunteers play a very important role in any not for profit organization.

We can be very proud of our members who give their time when extra assistance is required.

We began our year with the Summer, Maritime, Autumn, Winter select exhibitions and the Contemporary Exhibition which always calls for a number of volunteers registering works for these exhibitions and assisting with installing and hanging these large exhibitions. They are time-consuming tasks and our exhibition team always appreciates assistance.

Volunteers also assist our catering teams on exhibition opening nights, which is a huge help in making these nights a success. With 2 years of COVID-19 lockdowns our volunteer program was interrupted and it is now time for a refresh of this valuable team.

With assistance from Lucy at the front desk we are setting up a new volunteer program. Volunteers will enjoy the enriching experiences, get to know your fellow members and most importantly, feel a part of a community. We welcome members

who are interested in joining the programme to please call or email Lucy at the front desk and support your society.

The Society wishes to thank volunteers who have given their time assisting with exhibitions and office duties in the past.

**Eileen Mackley AM VAS FVAS**  
**President 2013–2021**  
**Victorian Artists Society**



VAS Members are able to enter artworks with a flower and garden theme to be exhibited for sale at next year's show.

The 2022 Melbourne International Flower and Garden Show will run from:

**30 March to 3 April in 2022.**

More details will be sent out to VAS Members in January.

# BOOK AN EVENT AT VAS

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



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

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

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

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

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

For more information call: 03 9662 1484

email: [manager@vasgallery.org.au](mailto:manager@vasgallery.org.au)



# UPCOMING EXHIBITIONS



**VAS SUMMER EXHIBITION**  
11-28 FEB 2022

**OPENING EVENT: 7PM**  
**TUESDAY 15 FEB**



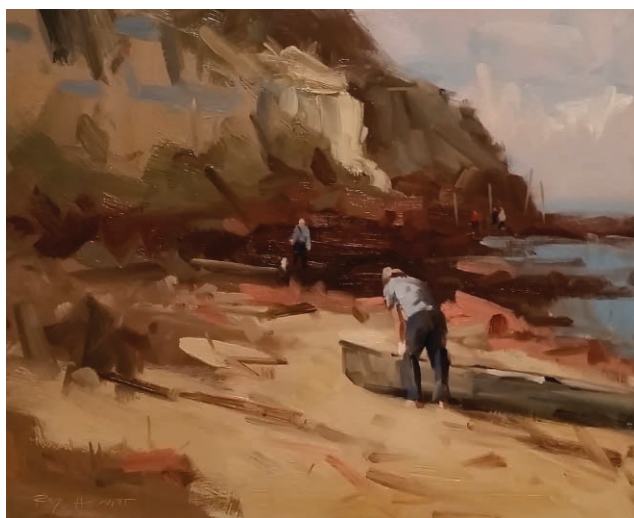
**VAS GEORGE HICKS**  
**FOUNDATION CONTEMPORARY**  
**EXHIBITION**  
4-24 MARCH 2022

**OPENING EVENT: 7PM TUESDAY**  
**8 MARCH**



**VAS AUTUMN SELECT EXHIBITION**  
8-23 APRIL 2022

**OPENING EVENT:**  
**7PM TUESDAY 12 APRIL**



**VAS WINTER SELECT EXHIBITION**  
8-25 JULY 2022

**OPENING EVENT:**  
**7PM TUESDAY 12 JULY**



**ACCAE, 'THE 4TH AUSTRALIAN "THE LITTLE ARTIST" INTERNATIONAL CHILDREN'S ART EXHIBITION'**  
19-25 JAN 2022

An exhibition of Children's artwork, responding to the theme of 'Love'.



**JEFF TENG**  
16-21 FEB 2022

Jeff Teng has participated in national, Shanghai and eastern European painting exhibitions since the 1950s and won several prizes.

*'Air of Vibrant' by Jeff Teng*



**LINDA WEIL, 'STEAM'**  
2-13 MARCH 2022

Starting from a point of realistic naturalism, Linda journeys through a world of life based on cogs, gears, wheels, and mechanical constructions. Graphite drawings with hints of colour enhance the complex detail inviting you to closely examine each work and explore its creation. Explore flights of fancy to deep sea wonders with the fascinating mechanical gizmos that are engineered into life, merging the biological with the technical.

*'Siren' drawing by Linda Weil*



**ROB CANDY & LISA WANG,**  
**'TWO IN THE WATER'**  
3-14 MARCH 2022

The exhibition is designed to showcase the dynamic and spontaneous nature of watercolour. The exhibition will take the viewer into the Melbourne cafe scene with its throng of people being served by an orchestra of baristas. The paintings encapsulate the light, colour and movement inside these iconic locations.

*Artwork, watercolour by Lisa Wang*



**IVANA MARIĆ & TRUDY KELDER, 'ALIKE'**  
15-31 MARCH 2022

'Alike' is a work of conceptual jewellery by Ivana Marić, which examines the most profound and intimate of female relationships—those between mothers and daughters, sisters, best friends.

*Artwork: 'No difference, my dear—today me, tomorrow you'*



## GENEROUS SUPPORTERS OF OUR RESTORATION

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

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

### Supporter - \$5,000 +

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The Estate of Nada Hunter  
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### Bronze Certificate - \$500 +

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Sidney Huang  
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**In addition to those acknowledged above we would like to thank 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.

### 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 (275mm x 195mm)

For more information please contact Mark Russell at:

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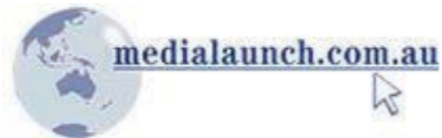
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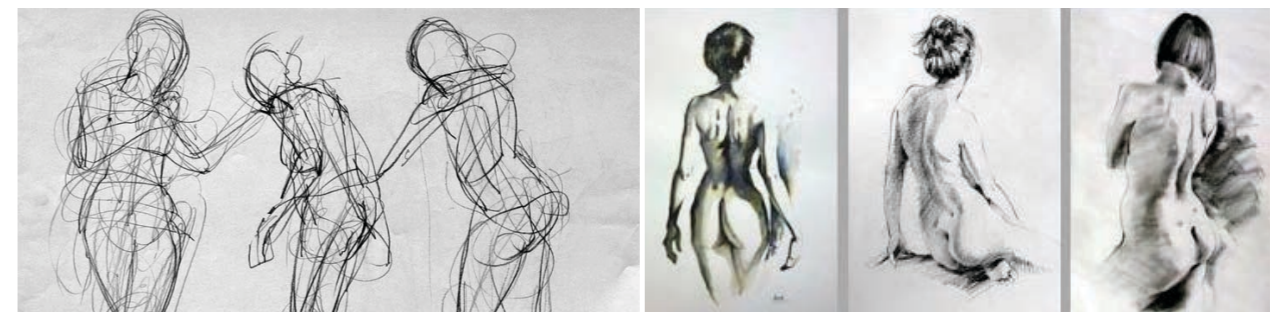
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## LIFE GROUP STUDIO SESSIONS—UNTUTORED

- Portrait Group** Wednesday 5.30pm – 7.30pm  
\$15 (members)  
\$20 (non-members)
- Life Group** Wednesday 8pm – 10pm  
\$15 (members) \$25: both sessions  
\$20 (non-members) \$30: both sessions
- Life Group** Saturday 1pm – 4pm  
\$20 (members)  
\$25 (non-members)

Due to COVID-19 protocols, bookings are essential either online at [vasgallery.org.au](http://vasgallery.org.au) or by phone at 03 9662 1484.

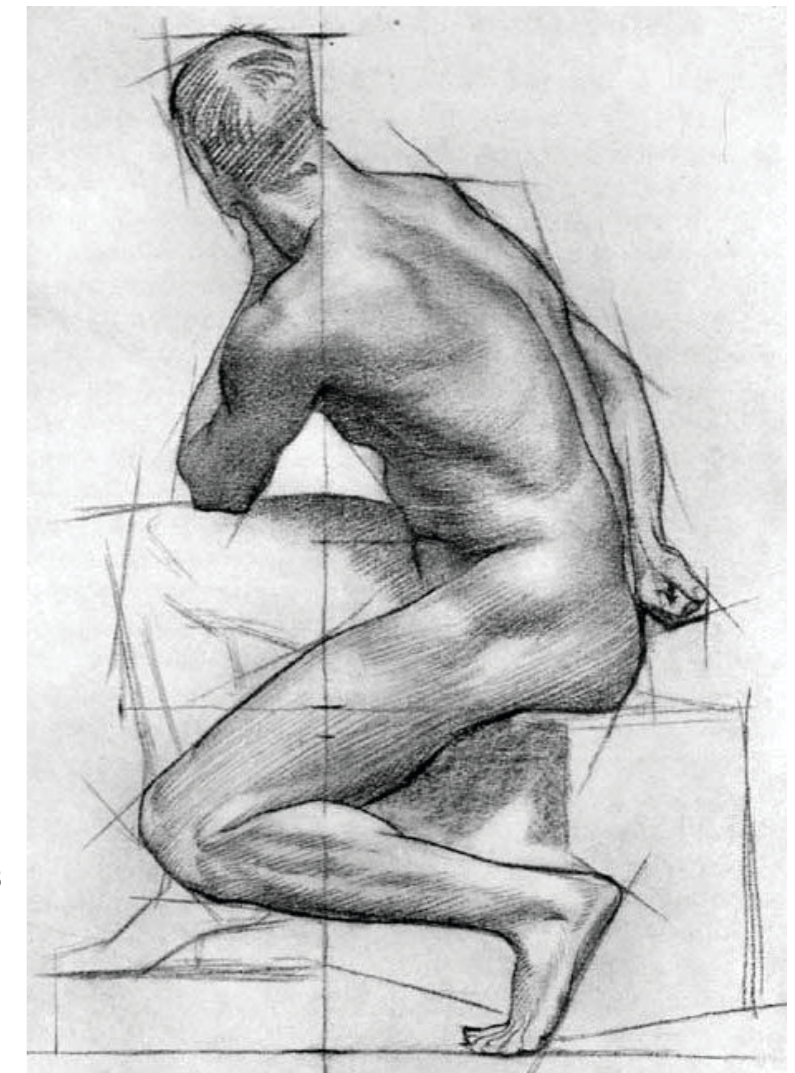
These sessions are untutored and suitable for artists who can work on their own.

Artists need to bring their own materials. We supply the model and easels.

Non-members are welcome to attend up to 3 sessions after which time they need to become a member to continue.

Wednesday Special Offer pre-pay 5 sessions for \$50 (members only).

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# 2022

## THE YEAR AHEAD AND DATES TO REMEMBER

SEE FULL EXHIBITION DETAILS IN THE 2022 PROGRAMME CALENDAR

11-28 FEB

### VAS SUMMER EXHIBITION

ENTRIES: 9 & 10 FEB 11am-3pm

**OPENING EVENT:  
7PM TUESDAY 15  
FEB**

#### VIEW ONLINE 16 FEB

COLLECTION DAY: 1 MARCH 11am-3pm

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

**Entry Fee: \$10** per artwork

4-21 MARCH

### VAS GEORGE HICKS FOUNDATION CONTEMPORARY EXHIBITION

PRIZE: \$5000

**OPENING EVENT:  
7PM TUESDAY 8  
MARCH**

#### VAS SCULPTURE AWARD

ENTRIES: 2 & 3 MARCH 11am-3pm

#### VIEW ONLINE 9 MARCH

COLLECTION DAY: 22 MARCH 10am-3pm

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

**Entry Fee: \$10** per artwork

8-25 APRIL

### VAS AUTUMN SELECT EXHIBITION MACKLEY PRIZE \$2000

VAS SCULPTURE PRIZE

**OPENING EVENT:  
7PM TUESDAY 12  
APRIL**

ENTRIES: 6 & 7 APRIL 11am-3pm

#### VIEW ONLINE 13 APRIL

COLLECTION DAY: 26 APRIL 11am-3pm

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

**Entry Fee: \$10** per artwork

8-25 JULY

### VAS WINTER SELECT EXHIBITION SENIOR ART SUPPLIES PRIZE

\$1000 SENIOR ART SUPPLIES

VAS SCULPTURE AWARD

**OPENING EVENT:  
7PM TUESDAY 12  
JULY**

ENTRIES: 6 & 7 JULY 11am-3pm

#### VIEW ONLINE 13 JULY

COLLECTION DAY: 26 JULY 11am-3pm

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

**Entry Fee: \$10** per artwork

12-22 AUG

### VAS PORTRAIT EXHIBITION NADA HUNTER PRIZE \$1000

Bequest from the late Nada Hunter.

ENTRIES: 10 & 11 AUGUST 11am-3pm

#### VIEW ONLINE 17 AUG

COLLECTION DAY: 23 AUGUST 11am-3pm

Members may submit up to 3 works for both painting and sculpture. Digital works included.

**Entry Fee: \$10** per artwork

**OPENING EVENT:  
7PM TUESDAY 16  
AUG**



## Contact us

The Victorian Artists Society  
430 Albert Street, East Melbourne 3002

ABN: 75 004 046 824

Ph: 03 9662 1484

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

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

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Use the hashtag #victorianartistsociety  
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created.

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Map design by David Kaneen

