

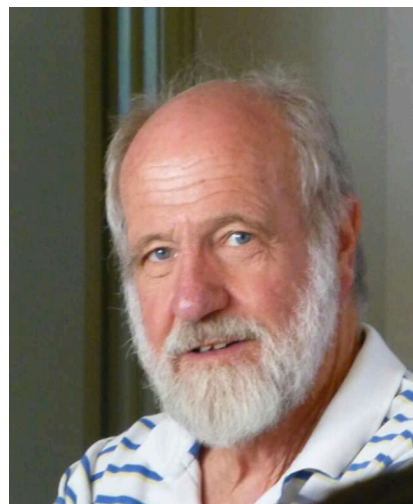


Adelaide Art Society

Winter Newsletter 2019

Adelaide Art Society Inc
112 Margaret Street,
North Adelaide. 5006
Phone 8267 4226

www.adelaideartsociety.com.au



PRESIDENT'S NOTES

Dear members, your committee has been working hard to present a variety of amazing social night demonstrations, workshops and our winter exhibition over the last few months. These have been well received by all participants. For details of these and future events please go to our website, <http://adelaideartsociety.com.au/> under activities and events.

On the 27th of July we held our AGM at which the amended constitution was approved and has now been approved by and registered with the Corporate Affairs Commission. This has involved a lot of work and a big thank you to the people who made this happen. The constitution will be displayed in the meeting room of the Society.

Our two new LED studio lights have proved a success, allowing much more control over the quality and positioning of lighting. Having the two lights, one much smaller than the other creates some beautiful modelling of the subject.

The committee would like to welcome our new member, David Condon, who I'm sure will be a great asset. I would also like to thank our two retiring committee members, Mike Gard and Doug Thomson for their commitment to the committee and the society. A very special thanks to Doug who has been on the committee for very many years carrying out lots of varied responsibilities.

Our wonderful handy man Bob Rennie has installed a floor onto the mezzanine ceiling of the foyer allowing several items from the rear storeroom to be stored there. He has installed two exhaust fans on the inside front wall and above the mezzanine floor, plus organising extra wiring from the fuse box to the fans along with numerous repairs and re organisation of items in the rear store. Many thanks Bob!

The society's internet connection is now through the NBN with Internode. Gmail address is the same, the only difference is the wireless router and therefore the code number to connect your phone or tablet. The new number is by the computer monitor.

Winston Head



Members News

New members: Jill Oldfield, Richard Marshal, Romina Lenco

Resignations: Graham Daish, Anita Bentley, Andrea Chalklen, Jennifer Hockey, Alison Flew, Loretta Walsh, Julie Smith, Eric Williams, Judith Hombsch, Meredith Mayr.

Congratulations to Iroda Adil who won the "Splashout" prize for a portrait of John Howe.

Exhibitions

The winter exhibition, our second unselected exhibition this year featured the work of Diana Bradshaw who exhibited several of her beautiful pastel and watercolour, (mixed media) which looked amazing on her wall. The opening was well attended; Penny Griggs, the CEO of the Adelaide Central School of Art opened the exhibition with a wonderful overview of the exhibition and of the facilities of the ACSA .

The exhibition looked wonderful so a big thank you to the people who helped mount the exhibition and to the artists who entered their work.

The people's choice prize of \$200 was shared between Diana Bradshaw and Adam Opala, congratulations to both artists.

Such is the fickle nature of the art world only two works managed to sell.

Adam Opala gave a very instructive demonstration of portrait painting in oils on Saturday the 20th. He had an audience of about 12 -15 people for the 3 hours of the demonstration. Thank you, Adam.

Our spring exhibition opens on the 26th of October and runs until the 10th of November.

Winston Head



Penny Griggs CEO of Adelaide Central School of Art



Chris Braham very thrilled to be "red dotted"



Adam and model Dylan with his demonstration portrait.

Social Night Friday 30th August

Elisabeth Howlett

For our Social night, Elisabeth will talk about her work and demonstrate her style using flowers from life.

Elisabeth Howlett is an artist, an oil painter, working from her studio in Adelaide, South Australia. At school Elisabeth had aspirations of being a fashion designer but decided on an academic journey in law. However, Elisabeth later developed her art practice and transitioned from a legal career to a career in art.

Style

Impasto style oil paint is applied using hog hairbrushes onto canvas. Elisabeth's works reflect a painterly but modern style. Using thick oil paint to emphasise the impression of each brushstroke, the artist leaves an array of texture, movement and light on the canvas.

Subjects

Elisabeth is captivated by the beauty that surrounds her, particularly the elegant forms of flowers. Central to her art practice is depicting flowers in their natural environment, flower 'close ups', and bouquets, which she regularly arranges. Elisabeth translates the beauty she sees in the world onto her canvas. Above all, she paints to bring joy to people, the joy that the beauty of the natural world brings, in all its seasons, in all its processes, whether in full bloom, or wilting and ready to fall. Therein lies beauty.



Awards

In March 2016, Elisabeth received a *Judges Merit Award* for her painting *Goolwa Gum Blossom* at the Goolwa Art and Photographic Exhibition. She has received an artist grants from the City of Burnside. She held her first solo exhibition at the Adelaide Botanic Garden "*In Full Bloom*" during SALA, August 2016. This exhibition featured a large painting of *Victoria Amazonia*, the Giant Waterlily, based on the waterlily in the *Giant Waterlily Pavilion* at the Adelaide Botanic Garden. Elisabeth enjoys regularly entering group exhibitions and art prizes to make her work known by more people.



Lately

Late 2016, Elisabeth focused on #100daysofdrawing challenge. A drawing on canvas was completed each day for 100 consecutive days and published on Instagram. Many canvases were also under-painted in acrylic. The challenge gave rise to several new series of paintings, the continuation of existing series, and a completely new body of work, after which Elisabeth completed a selection of these canvases for *Flourish*. The challenge can be viewed on Elisabeth's artist Instagram page: http://www.instagram.com/elisabeth_howlett_artist or on her website at: http://elisabethhowlett.com.au/?page_id=2178

Social nights for the remainder of 2019

August 30	Elisabeth Howlett Impasto oil still life with flowers
Sept 27	Tony White Water-colour landscape
Oct 25	Domenico Palumbo Master gilder and art restorer
Nov 29	No Social Night. End of year shared lunch Sunday 1 st Dec.



Diana Bradshaw feature artist Winter exhibition

Workshop

28th and 29th September

Tony White is a Water-colour Artist from Newcastle, Australia. He has established a great following with collectors and students alike. His work has been sold as far afield as Germany and the U.K. His social media following is gaining momentum and with over 10,000 Facebook followers, he is hitting his stride around the world. His style is traditional expressionistic landscape with a strong emphasis on light and atmosphere.

“I am inspired by light. Even in the most innocuous of scenes, if the light is dramatic and the mood is misty or sharp or rainy, then I’m in! I have a natural aversion to bright colours. I believe a painting should move you emotionally and if you have to explain it, then it isn’t doing its job”.

(I believe the workshop is fully booked but if you are hoping for a cancellation, inquiries can be made with Helen Taylor derekt@esc.net.au

Editor)



Winter exhibition opening



El Presidente' at AGM

June Social Night with Margie Goodchild, aka Tangerine Meg

Margie had brought a number of beautiful examples of her work, originals as well as smaller print versions as cards, which showed the range of her delightful art. She predominantly uses a nibbed pen and Indian ink with water-colour, to paint still-life with the occasional appearance of a cat! She likes to use figures in her linocuts.

For Margie's demo, due to the limited time, she used a texta as it is faster. She uses a Uni Prockey permanent marker, which does not bleed. Margie began by setting up a small still-life explaining why she chose the particular objects and their arrangement to provide height, colour interest, line and texture e.g. scrunching up the cloth to provide interesting lines like hills as in a landscape and to connect the items and stacking the objects to provide perspective. The objects chosen often to have a personal story of connection for her.

Margie draws totally free hand, beginning with the closest objects. It was impressive to watch the confident way she built up the drawing and added the textures. She likes to fill up the composition totally.

The next step was to add the colour. Margie uses Windsor and Newton watercolour paints squeezed and stored in a Party Susan Tupperware tray with lid, still available in some second-hand shops. She likes this brand of paint for the quality and stability of the colour and that they are runny at room temperature. She advises experimenting with different colours to see how they react together. Margie uses Premier "Sablene", Premier "Synthetic" or Roymac "Golden Sable" brushes. The paper used was Canson watercolour paper, 300gsm, medium. The paper is bought in full sheets and torn into quarters to achieve raw edges on all sides, which are sometimes left visible when the painting is framed.

Light colours were painted in first with darker colours used for objects towards the back to bring the front objects forward. Margie looks for blues or purples in the shadows.

The completed painting was quite lovely. It was impressive to see the whole process and appreciate the design skills involved. Many of our members were pleased to be able to purchase beautiful greeting cards from a wide range Margie had brought along which highlighted her wonderful artistic creativity. (Article compiled from most useful notes kindly taken by Mignon Voysey.)



Social Night in May with Rod Bax

Rod began by talking about his early teaching and art experiences in the SE of SA some 30 years ago. He was particularly impressed with the beauty of the wetlands there such as at Bool Lagoon. He discovered that he was no longer interested in using art to make a statement based on political beliefs or issues but instead wanted to convey to the viewer something of the natural beauty he beheld.

There were a number of examples of Rod's lovely landscapes of wetlands on display and shown via the projector. He used the landscapes to illustrate his use of composition strategies to lead the viewer through the painting. Rod also likes to use as subjects, large birds such as pelicans, ibis and magpies, grouping them according to similar composition devices in order to tell a story.

Rod particularly enjoys drawing, which he uses to solve problems. He often begins an art session by drawing a collection of natural objects as therapy e.g. leaves and grasses on the ground. He showed some examples of drawings made of his Labrador sleeping, an excellent model as he rarely moved! He grouped a number of these images, orientated to create a satisfying composition where the sketch lines formed an integral part of the total composition.

The demonstration was of a small landscape using gouache. Rod explained that one benefit of gouache is that the paints don't seem to deteriorate. The collection of colours that Rod used were from years before but were still fine. The main difference between watercolour and gouache is that gouache is opaque. This means it is much more forgiving and makes it easier to alter the painting or add layers. Rod began by painting the paper with white. He uses Arche watercolour paper 300 gsm medium or rough. He then started layering the background and working forward, the distance between the bands of colour creating the perspective of a wetland. In the middle distance he added some detail, stronger colour and a sense of the reflections. In

the foreground he used more detail and greater contrast.

During the proceedings, Rod answered a number of questions from the interested audience. After his demonstration, Rod was generous with his time and discussed various art issues with members who approached him.

It was a most enjoyable evening and we thank Rod for a most enlightening presentation.



Do you really want to sell your art?

For many of us, the idea of selling our artwork is something of a frivolity. We are far too entwined in the illimitable satisfaction of making art to be overly concerned with any notion of commercial value – and so it should be! However, for those among us who may consider selling their painstakingly composed masterpieces, I lately came upon an article that may hold some interest for you. Inscribed by artist John Dyhouse, 'Art That Sells: Top Themes, Subjects, and Mediums for Best-Selling Art', was recently featured by art and craft site [FeltMagnet.com](https://feltmagnet.com). Some serious food for thought here, based on artist surveys. I won't ruin any of the surprises (alright... just one, traditional landscape is claimed to sell the best) but instead, point you to the article so you can read and draw your own conclusions. Dyhouse, J. (2019), Art That Sells: Top Themes, Subjects, and Mediums for Best-Selling Art, FeltMagnet. [online] Available at: <https://feltmagnet.com/crafts/popular-art-that-sells> [Accessed 23 Jul. 2019]

On a personal note, I strongly applaud the 'go your own way' approach in this matter, however it certainly pays to be informed.

Disclaimer: I am in no way affiliated with John

Dyhouse or [FeltMagnet.com](https://feltmagnet.com)... just saying.

David Anthony Condon