

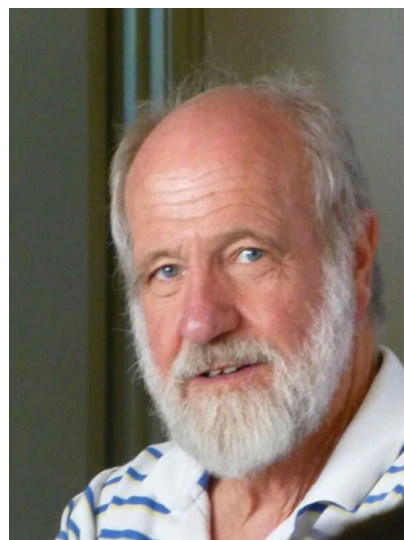


Adelaide Art Society Inc

Newsletter Autumn 2020

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PRESIDENT'S NOTES

Well what a crazy few months we are all having, seems we were lucky to squeeze the Autumn exhibition in before having to lock down the studio and cease all our very popular group activities.

I recently circulated to all our members my personal feelings about when to re-start our sketch groups, I must stress this is my stance and not necessarily the stance of other committee members.

It's good to know that many members have kept in touch through video chat technology such as GoToMeeting with Neil Hamilton and Zoom with Chris Braham also through the Facebook group, Adelaide Art Society in Lock Down and I have no doubt that you have kept in touch in many other ways.

I know many of you have kept creating artworks and not letting the isolation restrictions get you down, you have my congratulations.

We are creating a new website for the society, through the company, WebAdelaide Studio, to give us a more modern public face, including a 'sales gallery' for financial members to exhibit their artworks for sale. The details of this function have yet to be finalised, but it will happen.

It has been brought to my attention that a few members have not paid their membership subscription from last June. Would those members please indicate to our treasurer, Helen Taylor, their intentions about remaining a member or not at adelaideartsociety@gmail.com or simply contact me by calling/SMS on 0407714816.

Because of the lockdown we still find ourselves in, the committee has decided that the membership renewal fees for 2020 – 2021 will be reduced from \$60 to \$40, to compensate for the absence of the many group activities we provide as part of your membership.

We, the society, still have the many bills to account for but due to the diligence of our wonderful treasurer and the decisions of your committee we can accommodate the reduction of income. I thank you all for your patience and support, we will get over this crisis and come out richer and wiser.

It is the time of year to think about the AGM and although the AGM is now held in late July, we must think about the positions on the committee which will all become vacant during the meeting.

So now is the time to consider nominating (or somebody else with their permission) for a seat on your committee. The executive positions are, president, vice president, treasurer and minutes secretary. There are six other positions available for nomination to make a committee of ten. Now is the time for consideration, so please send your nominations to adelaideartsociety@gmail.com. You will be advised a little later when and what form the AGM will take this year.

Winston Head

Please contact Marg on marglynch25@gmail.com if you have anything that would be of interest to members of the Adelaide Art Society for inclusion in the newsletter.

Members' News

Congratulations!

Ann Gibbons won our People's Choice Award at the Autumn Exhibition for "People at Work"

Natasha Nydegger is having a solo exhibition at Mrs Harris's shop on the 5th of June at 6pm. You are all welcome to attend the opening .

Workshop

Catherine Hamilton – Watercolour/Acrylic workshop.
Still life – beyond realism!

This workshop will now be held later on the 2nd weekend in October if we are back to normal.

Social Night

Social Night held on 28th Feb 2020

Artist – Peter Fitzgerald from Yankalilla.

Peter studied painting and design at University of Lethbridge, Canada. On return to South Australia, he worked as a lecturer and later editor and instructional designer at TAFE

He works in a variety of media. For the social night he used acrylic paint with touches of charcoal.

Peter prefers to paint from life – photos tend to bring in 'everything'. Looking at a scene in reality, we focus on what interests us. He said "don't get bogged down with detail, and perspective etc."

Peter's approach to his paintings – he first decides on composition and then does a few quick paintings and then chooses one that is pleasing.

It's important to keep colours consistent in your painting and look at shapes and tones.

He makes notes describing scenes when painting is not possible and does small sketches; roof lines etc. He does drawings from notes later.

He also does 'blind' drawings which is looking at an object or scene without looking at what his hand is doing on the paper.

Peter uses any colours he feels works, not necessarily those of the scene.

Cuts paintings to show focus – not everything works – so he does lots.

Sometimes he uses cartridge paper, but mostly oil sketch paper.

Brushes water over charcoal for effect. He uses 'ceiling white' paint to mix on palette and uses a

large round brush – he also suggested use of a 'pastry brush'.

He likes to build complexity with different layers.

Thank you for the notes Mignon



Barb McGuire's painting of fish in her pond at home

Autumn Exhibition Opening Pictorial



Glenda Parker introducing Ann Gibbons featured artist



A great turnout for the opening ceremony



Peter Bok declaring the exhibition open

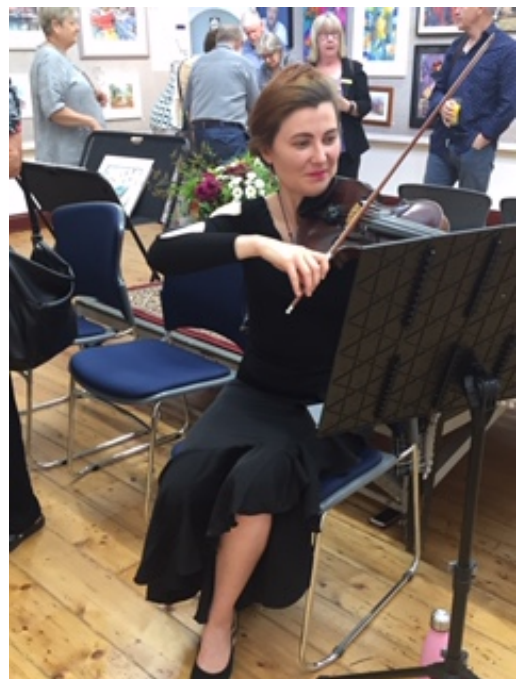


Maritta, Neil, Ann and Carolyn



We love selling paintings!!!!

One of our models has many talents! (right)



Iroda Adil Workshop – Portrait painting using a palette knife

In a world far, far away, during a time when we were still able to gather for workshops, Sketch groups and Social Nights, a group of enthusiastic painters met in January this year for a workshop with Iroda Adil. The aim was to develop skills in using a palette knife to paint a portrait from life. We began by using a white sculpture of a head, with a shape simplified into planes. This sculpture was kindly provided by Eileen Prendergast. The sculpture helped us to 'see' the way a head is made up of planes and to then search out these planes in a live model. It also gave us a chance to practice using the palette knife to apply the thick paint along these planes.

Iroda gave a demonstration of using a large brush with one or limited colours and a quick drying medium to broadly mark out the shape and tones of the head. After this was allowed to dry, some colour was added. Then Iroda demonstrated applying thick paint to add highlights and more colour for drama, depth and detail.

The participants produced some great work and gave positive feedback about their workshop experience. Many were inspired to continue to experiment with this approach in subsequent Portrait Sketch group sessions.

Hopefully, we can return to workshops soon. Those who participate invariably find workshops give inspiration and a real motivation to try new methods and techniques. Chris B



Dom Palombo demonstrating at exhibition

How a Stimulus package works!!

It is a slow day in the old outback town of Knuckledraggin, and streets are deserted. Times are tough, everybody is in debt, and everybody is living on credit.

A tourist visiting the area drives through town, stops at the hotel and lays a \$100 bill on the desk saying he wants to inspect the rooms upstairs to pick one for the night.

As soon as he walks upstairs, the hotel owner grabs the bill and runs net door to pay his debt to the butcher.

The butcher takes the \$100 and runs down the street to retire his debt to the pig farmer.

The pig farmer takes the \$100 and heads off to pay his bill to his supplier, The Co-op.

The guy at the Co-op takes the \$100 and runs to pay his debt to the local prostitute, who has also been facing hard times and has had to offer her "services" on credit.

The hooker rushes to the hotel and pays off her room bill with the hotel owner.

The hotel proprietor the places the \$100 back on the counter so the traveller will not suspect anything. At that moment the traveller comes down the stairs, states that the rooms are not satisfactory, picks up the \$100 bill and leaves.

No one has produced anything. No one earned anything

However, the whole town is now out of debt and now looks to the future with a lot more optimism.

"And that, my fellow artists, is how a Stimulus package works"!