

GALLERY news



The Art Society of Tasmania Inc.

Patron: Her Excellency, Professor the Honourable Kate Warner
Governor of Tasmania

Vice Patrons: Hobart Lord Mayor, Anna Reynolds and Mr Rob Valentine MLC

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May-June 2020

MEMBERS ART ONLINE—'Your Favourite Paintings'



Christine Waiczek 'Foundation', Autumn Fagus at Cradle Mt - acrylic

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FROM THE PRESIDENT

Dressing Gown Days

I hope we are close to the end of this un-natural lockdown where we cannot interact with each other as we used to. Obviously, this has been harder for some people, more so if they are alone.

However, there have been some positives to come out of this enforced confinement. Some people have found they can work from home, in some cases productivity has even increased, traffic has slowed, and the air is a bit cleaner. Possibly a new world order no one had ever thought possible!

As artists we are fortunate that we have many things that we want to do. But it is equally important to talk and meet with fellow artists and to discuss our mutual love of art. I have really missed this as I am sure you have too.



Looking forward, we have some wonderful exhibitions on the horizon that we need to work for, namely 'Waterways' and then shortly after 'Art in Isolation', both to be held in the Long Gallery.

I would encourage our members to focus on these. I will get out of my dressing gown and go forth!

Zane Yasuda, AST President

My Favourite Artwork from Members' Studios - a thank you!

During lockdown over the past few months and with both workshops and exhibitions non-existent, it was thought that the inclusion of Members' Favourite Artwork from their studios on both our website and Face Book pages would be a way of keeping our artists connected. These offerings were often accompanied by interesting and fascinating stories of what inspired the works, even poetry.

This 'online' exhibition seems to have been a great success with contributions from over 40 of our members and they are still coming! If you haven't seen them yet go to artstas.com.au and [Art Society of Tasmania Facebook page](#). Some images are provided below.

We are hopeful that we may place all of the images and text as a visual display on our screen in the gallery in the near future during exhibitions for those who are unable to access the Art Society webpage or Facebook.

Susie Meech



Tell us a bit about your history with art and hand stitch?

I grew up in a creative family. My father's side were scientists and my mother's family came to Australia in the early 1800s with their sewing, weaving and craft skills. At the age of six, I was determined to learn to knit. However, I was told - 'we can't teach you, you are left-handed'. I realised that to learn something, I had to do it myself. I did learn to knit that year and eventually became a professional knitter, working for wool outlets, and designers. I started selling my work from the age of twelve. I crocheted, and tatted. However, I did not draw. I was too busy with the sciences and languages, so had no time for "art". I was not encouraged to do textile work unless it was clothing to wear.



I grew up moving constantly as my father was enlisted in the Australian Army. This continued after I married, living in Iraq, Brazil and Kenya due to my husband's postings with an airline company.

My work with textiles as an art form started in Brazil in the 80s where we lived at the time. I found a textile shop where I could learn Brazilian innovative tapestry. I was able to speak Portuguese, and it was my once a week break from small children. I designed my own works, chose my own colours and occasionally received reprimands from the old skilled ladies who insisted on the traditions of the pieces.



Parrots, 1984, 8 ply wool on hessian, 90 x 70 cms

Hard school, great learning. I had known of Bastos, and bought his work. This inspired my seeking out more of the different types of hand crafts within South American, the Brazilian and Peruvian arts. We visited the weekly "hippy" market where artists sold a variety of craft works. Between 1984 and 1990, I lived in Nairobi, Kenya and studied a Diploma in Fashion Design. I also obtained a pilot's licence, and developed a different perspective on colours and textures in the environment. This helped to formulate my ideas on patterning and putting different shapes together both in my art mediums and in a textile form.

I did not do "art" until I returned to Australia. In 2012 I volunteered as a "Healthy Brainer" with the Wicking Dementia Research and Education Cen-

tre to undertake University studies and be tested for cognitive changes over that period of study. I was encouraged to do the Visual Arts Associate Degree at UTAS, Inveresk. Despite not having done art, the University offered textile studies so I enrolled. Drawing began in 2013 when the future Head of the Arts Department, Dr Sue Henderson, gave me a chance to do the 2nd year unit Studies from the Environment during the Summer School semester. She liked what I had done in Textiles. It was a difficult journey, as I had no previous knowledge of art, drawing, mediums, papers, famous artists, etc. My first work was done six days after I picked up pastels for the first time and was selected to be hung in the University exhibition. My family were surprised I did this work, as they had not seen me draw before. My husband encouraged me to join the local art society.

I was lucky to be able to access excellent art tutors outside University to learn the basics of art forms and mediums. I really liked the way colours when put on top of each other transform art works - particularly the sense of layering, movement and variations in thicknesses. Due to study and family commitments I was not able to focus on my textile art until recently.

I am now a member of the Golden Key International Honours Society, local Arts Groups and the Hand Weavers Spinners and Knitters Guild. In 2017 I exhibited my textile work "Curtain Call" at Dark Mofu and in 2019, the Textile Artist invited me to help develop a course and to be a Teaching Assistant.



Autumn Leaves, 2013, pastels on cartridge paper, 50 x 90 cms.



Advice Dr Sue Henderson, Art Director at UTAS gave me, was to "Believe in Myself". Sometimes critiques can be harsh or unwarranted. However, my advice is to learn from every experience and take the best of them. Always experiment, use limitations and find how far these can go.

Balance of Life, 2017, cotton threads on bamboo muslin. 60 x 70 cms. Finalist in TasArt Awards in Tasmania, 2018

Using art as a lens on nature: visual arts projects at the Tasmanian Land Conservancy

The Tasmanian Land Conservancy (TLC) offers artists opportunities to immerse themselves in nature. A plein air workshop at a TLC reserve near Hobart has been proposed for ArtSoc members for later this year or when the COVID restrictions allow. Further information will be provided in the July/Aug Gallery News.

The TLC protects nature on private land across Tasmania, through creating reserves and by working with landholders to improve conservation on their own properties. In 2013, the TLC hosted an artists' retreat with The



The Skullbone Experiment artists
(Photo: Matthew Newton)

Skullbone Experiment, described as 'A paradigm of art and nature'. This took place on the TLC's Skullbone Plains Reserve, 1600 hectares of exquisite open valleys, old-growth forests, native grasslands, cushion plants and rare, endangered sphagnum moss beds that is part of the Tasmanian Wilderness World Heritage Area.

Artist/curator Philip Wolfhagen and curator

Catherine Wolfhagen invited eleven artists to spend three days on the reserve. The group included major prize-winners Imants Tillers and John Wolseley, and internationally recognised artist Janet Laurence. TLC ecologists gave the artists a scientific tour of the reserve. They walked, swam in nearby Lake Ina, and worked in conditions which attendees reported were 'made challenging by plague-like proportions of flies'. The art inspired by the experience included painting, sculpture and installation, displayed at two exhibitions in Launceston and Sydney.

In 2016, the TLC opened its reserve at The Big Punchbowl to a second retreat for 18 poets and painters from Tasmania and beyond. This retreat was part of the Poets and Painters project, an initiative which began in the 1990s by gallery owners, Dick and Carol Bett. The group included the 2016 Glover Prize winner David Keeling, Tasmanian Australian of the Year Local Hero Raymond Arnold, and Lucienne Rickard, now completing a year-long project on extinction at the Tasmanian Museum and Art Gallery. Participants heard from scientists and reserve managers about the ecosystems and local species. Some took guided walks, while others settled at the water's edge and immersed themselves in the peace of the re-

serve; observing the natural processes, scribbling notes and making sketches which were developed into full works back in the studio. Those works (curated by Carol Bett and Pete Hay) were exhibited at Moonah Arts Centre and formed the basis of a book, *Poets and Painters - Celebrating The Big Punchbowl*, designed by Lynda Warner and launched at the Melbourne Writers Festival.



Sue Lovegrove and Adrienne Eberhard on the shores of The Big Punchbowl (Photo: Mathew Newton)

In writing about these projects for an international conference on communication and environment, Stephenie Cahalan noted that when artists work with not for profits, they are generally encouraged to give their work away for free 'for a good cause'.

These projects did not fit that pattern, as the works were exhibited and available for sale: *"The mechanisms used in [these] arts and nature collaborations were designed to honour the artists and provide them with the option to donate works or proceeds if they chose to. It is a unique arrangement based on respect for the artist, resulting in positive feedback and potential for ongoing partnerships from all involved."*

The project benefitted not only the artists involved, but also the TLC reserves and species they protect. By talking about nature through visual arts, these two projects provided a way for the community to engage with and participate in nature conservation. As TLC CEO James Hattam said, *"The lens that an artist applies can often tell a scientific story better than a scientist can, in a way that is engaging, empowering and captivating. These two projects pave the way for TLC to communicate in such a way that increases nature's accessibility, evokes passion and inspires a commitment to nature conservation traditional modes of communication often lack."*

These projects would not have been possible without the support of the Purves Environment Fund, the Purrybury Trust, Bett Gallery, Catherine and Philip Wolfhagen, Carol Bett and Pete Hay – and the wonderful participants.

See the works produced in an arts and nature webinar on Wednesday 15 July, 12.30-1.30pm. To register - <https://events.humanitix.com/art-as-a-lens-on-nature>

In a second webinar on Wednesday 29 July, 12.30-1.30pm, Poets and Painters pair, Sue Lovegrove and Adrienne Eberhard will introduce their latest project *The Voice of Water*. To register - <https://events.humanitix.com/the-voice-of-water>

Margie Jenkins

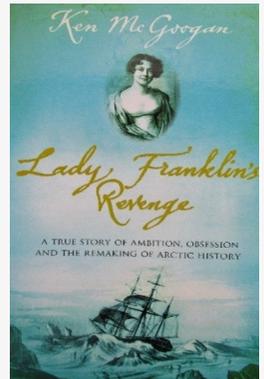
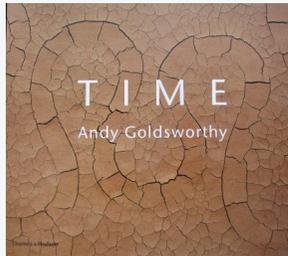
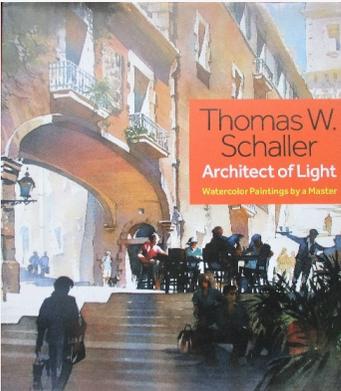
LIBRARY NEWS

We have three new publications

'Thomas W. Schaller - Architect of Light Watercolour Paintings by a Master' by *North Light Books*. After thirty years into a career as an architect and architectural illustrator, Schaller took a bold new path as a fine artist, becoming one of the world's most accomplished watercolour artists celebrated for his poignant treatment of light and interplay with the natural and manmade landscape. Features 150 of his finest paintings, buildings, bridges, boats, people offering insight into composition and perspective. 208pp.

'Time - Andy Goldsworthy' *Thames and Hudson* – Time celebrates with a wealth of work through photography and illustrations, the many ways in which Andy Goldsworthy's art is informed by or evokes the passage of time manifesting itself in the processes of nature – 'movement, change, light, growth and decay are the life-blood of nature, the energies I try to tap through my work'. The book is structured around six locations throughout the world. 202pp.

'Lady Franklin's Revenge' by *Ken McGoogan* Nearly one third of the book of 550 pages is dedicated to the Franklin's sojourn in Tasmania and recounts Jane Franklin's unrelenting efforts to make her husband's doomed voyage to discover the Arctic's North West Passage into a great heroic endeavour as a legendary explorer. This well researched publication offers an insight into this unique and ambitious woman.



We are looking forward to receiving your returned books after many months, and your continued borrowing. Don't forget to sign them back in in the BLACK BOOK at the desk and return to the BIG YELLOW BOX in the library. Please contact the library officer on 0408295118 or email csmeech@bigpond.com if you have any ideas for new books to add to our library. Come and avail yourself of our ever-improving resource 'out the back' and current artist magazines for sitters to peruse at the desk. Loan time is 4 weeks.

HAPPY BORROWING!

Susie Meech

MEMBERSHIP NEWS AND DISCOUNT CARDS

It has been a bit quiet these last months but we welcome one new exhibiting member Colin Schildhauer and one social member Phil Muir and look forward to meeting them soon.

If you would like a members discount card from the AST to use in various framing shops and some art suppliers please let me know and I will send you one. Suppliers information is provided on the website.

Note that Artery are offering 30% off picture framing for the foreseeable future. Due to the restrictions imposed by Covid-19 your membership is current till the end of December 2021.

Zane Yasuda, Membership Secretary

CONTACT AND PAYMENT DETAILS

President	Zane Yasuda	president@artstas.com.au or zaneyasuda@gmail.com
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Treasurer	Vicki Chapman	treasurer@artstas.com.au or vchapman@netspace.net.au
Vice-Presidents	Susie Meech Carol Sheppard	info@artstas.com.au or csmeech@bigpond.com cas88@me.com
Lady Franklin Gallery		0490 910 229 Please leave a message
Payments: membership & workshops	Art Society of Tasmania	Direct Debit (please identify any payments): BSB 067005 A/C 28005288 Payments can also be made in person at the gallery by cash, credit card or cheque
Gallery News	Sarah Crossland	info@artstas.com.au or sarah.munks@utas.edu.au
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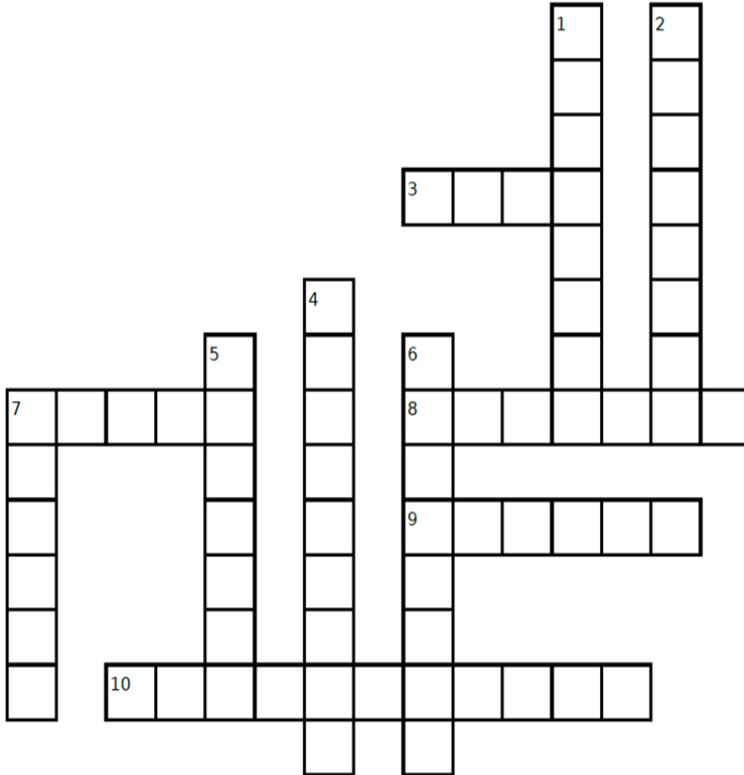
March/April cryptic crossword answers

Clue No.	Answer	Title	Location	Notes
1.	Raphael	Sistine Madonna	Gemäldegalerie Alte Meister, Zwinger, Dresden	Raffaello Sanzio da Urbino (1483-1520)
2.	Turner	The Fighting Temeraire	National Gallery London	J M W Turner (1775-1851)
3.	Picasso	Portrait of Dora Maar	Private ownership	Pablo Ruiz Picasso (1881-1973)
4.	Smart	Portrait of Clive James	Art Gallery of New South Wales	
5.	Da Vinci	Lady with an Ermine	National Museum, Krakow	Leonardo di ser Piero da Vinci (1452-1519)
6.	Roberts	Bailed Up	Art Gallery of New South Wales	Tom Roberts (1856-1931). His ashes are in churchyard at Illawarra near Longford
7.	Bernini	Ecstasy of Saint Teresa	Santa Maria della Victoria, Rome	Gian Lorenzo Bernini (1598-1680)
8.	Degas	La classe de danse	Musée d'Orsay	Hilaire-Germain-Edgar De Gas (1834-1917)
9.	Rembrandt	The Anatomy Lesson of Dr. Nicolaes Tulp	Mauritshuis, Den Haag	Rembrandt Harmenszoon van Rijn (1606-1669)
10.	Munch	Der Schrei der Natur	National Gallery and Munch Museum, Oslo	Edvard Munch (1863-1944)

NOTE: There will be a small 'prize' for the first correct answers to the May/June crossword e-mailed to info@artstas.com.au. Please provide the answers and your contact details.

ARTISTS CROSSWORD CHALLENGE

Have fun with another cryptic Crossword Puzzle kindly created by Peter Standish. The cryptic clues are for works of art of well-known artists. The answer is the name of the artist of the work. Answers will be in the July/Aug Gallery News.



DOWN:

1. Conciliation is anyone listening?
2. Lamentable close-up of Jesus' soles and toes.
4. In Mull you could bank on this man.
5. *Stenocarpus sinuatus*.
6. Always whistle when visiting Mother.
7. Bells ring for cosmetics.

ACROSS:

3. Troops get off the cruise from Greece at the place founded by the man who conquered the world at 22.
7. We've endured plagues before.
8. Mountain about to be crushed by giant wave.
9. Insane social distancing.
10. Are there flights into Egypt?

EXHIBITION AND WORKSHOP DIARY

Check the website (www.artstas.com.au) for updates regarding the changing COVID restrictions and how they could affect planned exhibitions and openings. Please remember social distancing at all times. Gallery sitters are needed for July 2020. Please volunteer online via the website.

Month	Exhibition	Artwork Delivery and Collection	Opening Date and Time
JUNE	Spirit of Trees	Collection June 28 th between 1-4pm.	Not applicable
JULY	MEMBERS EXHIBITION Abstraction Dis- traction Tempting Textures	Delivery June 28th between 1 - 4pm. Collection Aug 2nd after 4pm please.	No opening due to COVID restrictions
AUGUST	FEATURE ARTIST Life Members Celebration	Delivery Aug 2nd Collection Aug 30th after 4pm please.	Sat 8th Aug 11am TBC, de- pending on COVID restrictions
SEPT	136th ANNUAL EX- HIBITION	Delivery Aug 30th Collection Sept 27th after 4pm please.	Fri 4th Sept 6.30pm, hopefully!
OCT	FEATURE ARTIST Terrence Gough Special Moments	Delivery Sept 27th Collection Nov 1st after 4pm please.	Sat 3rd Oct 11am
NOV	FEATURE ARTIST Heritage Art Group Celebrating Nature	Delivery Nov 1st Collection Nov 29 th after 4pm please.	Fri 6 th Nov 6.30pm
DEC	MEMBERS EXHIBI- TION Light and Shadow	Delivery Nov 29 th Collection Jan 10 th after 4pm please.	Sat 5th Dec

FEATURE ARTIST EXHIBITIONS FOR 2021

Members are invited to apply for one of the feature artist exhibition spots next year. You need to have been an active member for at least 2 years to apply. Your application can be as a solo show or with one or more friends. Please send the committee (info@artstas.com.au) an outline of your concept, medium, including photos and preferred dates.

MEMBERS EXHIBITIONS FOR 2021

The Committee is currently planning the Exhibition calendar for 2021. If you have any suggestions for broad themes for the members exhibitions that will inspire members to create in any style and medium, please email us with your ideas.

WATER WAYS

**Long Gallery February 5-14, 2021 Tasmanian artists
\$3000 prize**

The Art Society of Tasmania hosts the Water Ways exhibition in the Long Gallery to coincide with the Australian Wooden Boat Festival. The theme of the exhibition is WATER – that vital element which makes life possible on this planet. All artists residing in Tasmania are invited to consider and present their own interpretation of water. As an island we are surrounded by water, so there are ample opportunities to capture its moods and beauty. Beyond the obvious, artists can make statements about how we use water, abuse it, waste it, treasure it, to consider water in all its complexities so that the wider community can be part of this visual dialogue around the importance of water for us all.

Art is for everyone. All artists create in an individual way and viewers will connect with a work for a very personal reason. Reflecting this unique but valid bond the major prize of \$3000 will be decided not by judges, but by people's choice vote.

All artists resident in Tasmania are invited to submit two works which will be preselected by a panel of judges. The criteria include quality presentation and innovative interpretation of the theme.

If you would like to be on the Water Ways working group, contact Vicki, vchapman@netspace.net.au.

ART IN ISOLATION

Long Gallery April 27- May 3, 2021 Tasmanian artists

Like other artists around the world, Tasmanian artists have used the time of isolation due to the restrictions associated with the Corona virus pandemic to paint, draw and create in response to this unnatural situation. As the world we know changed so rapidly, artists used their skills to react to the situation. Many created works from the confines of their home, looking out, looking in, refining skills, painting together online, taking online classes, some meeting challenges set by groups they belong to or working alone. It has been a chance to pause and reassess their art practice.

The Art Society of Tasmania would like to celebrate the work done in isolation as well as artworks that follow in the year ahead that are reflective of this time of change. Bringing a large body of varied work together as a big exhibition will create significant community dialogue

about this unusual time.

All artists working in Tasmania are invited to enter.

If you would like to be on the Art in Isolation working group, contact Carol, cas88@me.com.

WORKSHOPS AND HAVE-A-GO

Our regular groups are meeting again, some with limited numbers for adequate space.

- The Botanical art group meet on the 1st and 3rd Mondays of the month.
- The Watercolour group meet on the 1st and 3rd Tuesdays of the month.
- The Oil painting group meet each Wednesday.

Workshops and Have-a-go are still being organised, check the website.

Vicki Chapman

ARTISTS AFTERNOON TEA

The Committee is looking forward to when we can send out an invitation to all our members for the pleasure of your company at the Lady Franklin Gallery for a 'COVID-restriction-relaxation' celebration and afternoon tea.

Date and details will be announced as soon as Government advice permits. Please keep checking the website What's Happening page (artstas.com.au) and our Facebook page.

CALL FOR VOLUNTEERS

Dear members, we can always do with a little extra help with catering at various Art Society functions including Opening Nights, so if you feel inclined to offer your time and hands and smiles, please get in touch with Susie Meech at csmeech@bigpond.com

Editors' corner



Many thanks to everyone who contributed to the May/June newsletter. I hope you are all well and enjoying your art. I have really enjoyed reading the thought-provoking articles sent in for this edition and hope you do too. Please keep them coming! Next deadline is the first week in August.

Sarah Crossland

Contributing to the Tiny Art for Nature Project

Towards the end of March, I found out about a nation-wide art project highlighting the biodiversity crisis. The aim of the project is to draw every 1,800 plant and animal species on the national threatened species list.

Creating a 3 x 7 cm artwork, based on on-line photographs, has been a new experience for me. I usually draw plants I have seen and photographed myself. I have, however, enjoyed the challenge as it has forced me to think of simple ways to capture the plant. I use markers and highlighter pens that I have lying around unused, leading to some creative ways of making the artwork aesthetically pleasing whilst maintaining some botanical accuracy.

Addicted, I have now completed about 140 drawings. I started with a few wattles on the list - I have enjoyed drawing wattles in the past. Soon I found myself drawing other plants, selected randomly from the on-line list. After a while, I decided to draw plants I was not familiar with or had not heard of at all. Finally, I decided I would include at least one plant



from each letter of the alphabet! The organisers of the project decided that common names would be used in preference to scientific names. Being a botanist, I found it difficult to comply with this, and got around the issue by selecting plants that did not have a common name!

I encourage others to give this project a go. There are a lot of threatened plants to draw over the next few months. You don't have to be a botanical artist, or even an artist, to participate!

Contact Carmel Killin <carmelkillin@gmail.com>. Further details at <https://thelifesustainable.com.au/tiny-art-for-nature/>

Dr Tanya Scharaschkin

Copyright Infringement—or Creative Inspiration: Do you know where you stand? (I didn't)

True to the challenge, I did a not half-bad painting and put it up on social media - along with a compliment to the photographer for his beautiful inspiration photograph.

And then I got the social media equivalent of a pie in my face! The photographer messaged me after my Instagram post went live. This is not unusual. I mostly use my own reference photos, but on the rare occasion I use someone else's, I often hear back from them with a comment on my painting and a thanks for the compliment. It's all part of the convivial creative community vibe that makes being on social media enjoyable.

Not so on this day. The photographer was **not** happy and asked me to '*remove the post.*' When I'd got over my initial shock and pulled my stomach out from my shoes, I sent a reply and removed the photograph and all reference to the photographer from my post. I kept the image of my painting up though, because my understanding of copyright was that if I: A) Credited the photographer and, B) Interpreted the work, rather than literally copied it (scanned/photographed) I would, in fact, be creating another original work of art which - while derivative of another artist's work - is not a facsimile. At least, that's what my illustration lecturer in design college explained to me years ago.

The proverbial really hit the fan when someone on Instagram asked if I was selling my paintings. She really liked this one. I said, yes, I was selling them. The photographer, however, saw this and was very upset. What had begun as a painting exercise with good intentions was now being bandied about as copyright infringement and profiteering. **Where had I gone wrong?**

I did a google search and found a number of blogs which suggested I was wrong to paint from someone's photograph. I did wonder, however, about the copyright rules around photographing street art or landscaped gardens or sculptures or architecture or anything else that some other creative person has put countless hours of effort into? Just to clarify, I am not anti-photographers. I'm just exploring the boundaries of copyright. Where do we draw the line between copying, plagiarising, translating, interpreting, deriving and gaining inspiration from something?

Artists throughout the ages have literally copied the paintings of the great masters in order to learn through observation and replication. When I first learned to paint, one of the first exercises the class was given, was to pick a Van Gogh painting and literally copy it. At the time, I asked about the ethics of signing our name on the



Colour photocopy of Vincent Van Gogh's 'A wheatfield with cypresses'



My attempt to paint Vincent Van Gogh's 'A wheatfield with cypresses' - Gouache on paper.

bottom of the piece. My teacher said it was acceptable practice to write, 'after Vincent Van Gogh' - to give credit to the original creator. Which brings me back to my original quandary: I'd credited the photographer, my painting was not photo-realistic... **Where had I gone wrong?**

The Australian Copyright Council has this to say on the matter of drawing/painting from photographs: **"Generally, if you use a photograph as a source of information (e.g. for information about the colours or proportions of an animal), you will not need permission. However, if you reproduce an important part of the photographer's composition, you may need permission."**

Ahhh. I think the vital word there is **permission.**

Elsewhere in the ACC's 'Artists & Copyright' document - under the FAQ 'Can I use another person's work without permission if I make changes?' It says, "You do not escape the obligation to get permission by making changes or additions to a work (such as changing colours). If you can put two works side by side and identify important parts that have been copied, it is likely that you need permission."

The lessons?

- **Always, always ask permission before using a photograph for work that you intend to put 'out there'.**
- **If possible, take and use your own photos for reference.**
- **Some people are really concerned about copyright, and others are not. Don't assume that because you are the latter, everyone else is too.**

Fiona Verdouw

For original article/'blog' see <https://www.fionaverdouw.com/extra-ordinary-blog/copyright-infringement>

The Art of Illustration

Illustration is one of the oldest forms of art and is still a significant way of communication and expression. It has been described as a visual explanation of text. Here is an example that exhibiting member, Rick Crossland completed recently to illustrate the lyrics of an Anzac Day song by local folk singer Tony Aylward. (<https://youtu.be/3UECLItK1HU>)



Simpson and his donkey

I will tell you a tale of what mateship's about
We all joined up together with a patriot shout
For a faraway war had just started
And Australia would answer the call
And young naive pride took us all for a ride to fight for our motherlands cause

Gallipoli came as a terrible shock as we lined up in ranks to go over the top
Then we hopelessly charged the Turks trenches
Those in front were all killed up ahead
Then a bomb from the sky tore a wound in my side
And threw me down with the dead

I was helpless and bleeding convinced I would die
As the pain overwhelmed me from shrapnel inside
And daylight ebbed into darkness and I felt my life slip away
Then a bray brought me back to my senses
And I heard a friendly voice say

Chorus-

*'Give me your hand mate And I'll lift you up mate
I see you're in pain but I won't leave you here
There's a ship going home to Australia
And if we meet again you can buy me a beer.'*

He lifted me up on a beast by his side

He said-do you have a shilling for a wee donkey ride

For as long as you're cursing, you're breathing and as long as you breathe you're alive

You can have a good swear cause your mother ain't here and me and my donkey won't mind

We stumbled and slipped as bombs fell from above. The donkey was matted with other men's blood

And I felt myself frozen with fear-as bullets thumped into the ground

But the words that he spoke and his piss taking jokes had somehow kept me alive

Chorus -

I can still see him going back up the line with his donkey beside him and purpose in mind

I can still hear his words in my ear- they are forever etched on my mind - he said as long as you're

Living I'm winning so you must keep on living in mind

I'm the only man who's winning in this bloody

Place this whole bloody war is a bloody disgrace

Don't forget that you owe me a shilling

Don't forget to buy me a beer

It's time for me to be goin now for there's other men lying out there

Chorus -

MEMBER NEWS



This section shares stories and photos about your achievements and your art during the COVID-19 restrictions. Thanks to everyone who sent a snippet in, keep them coming! More in the next edition of Gallery News:)

Peoples choice winner for Members Exhibition, 'Spirit of trees was, 'On the south cape track'. Acrylic on canvas by Natalie Murder.

Congratulations Natalie!

MEMBER NEWS continued

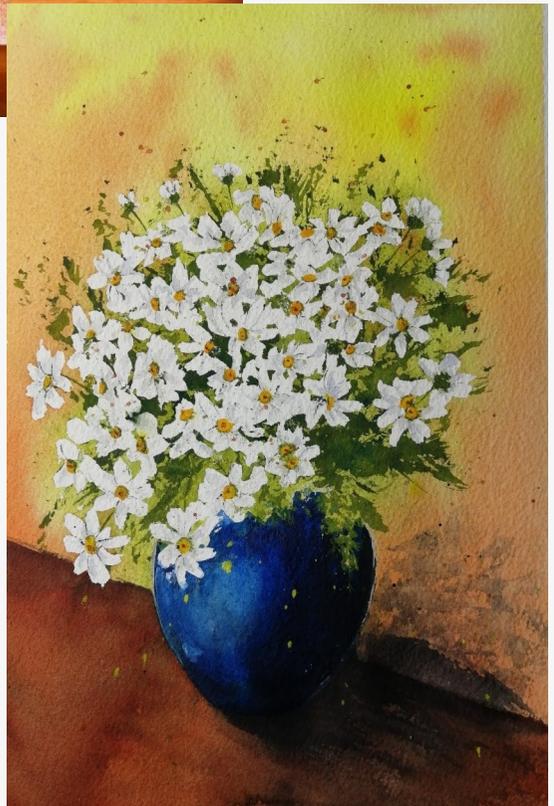


I am continuing with small studies like these leaves. Has been a joy actually, to have the time to 'see' this beauty!

Lysbeth Driessen

During lock down it unintentionally became my obsession to improve my watercolour work My love of flowers has had me challenging myself almost daily... These daisies are in a pottery vase I made in the 70's.

Maggie Bullock





Summer Bouquet 2020.

I gathered flowers from my garden and reflected on the horrific damage wrought on the Australian landscape, flora and fauna by the bushfires.

It was such an irony that I could enjoy the tranquillity of my garden while others lost their homes and feared for their lives. I wanted to capture the fragility and impermanence of my flowers along with their beauty. The background is the bushfires photographed from space, an image that haunted me.

Maxine Barry



My granddaughter badly wanted me to do a painting of magpies due to the association with her grandfather's pet ones in her childhood. I did not find it easy and wished she had requested when my sight was ok as the finer details are not easy. No artistic license with birds! *Betty Debnam*

Expressing personal experience through painting

Art as an expression of my personal experience is a theme I keep returning to in my artistic practice. At this point I need to disclose that I am a serving police officer. My job exposes me to experiences not shared by most people in society, I see the failures, the violence and I see people pushed to the very edge. What I see is raw and unfiltered.

In expressing my experience through art I add a filter. I want people to understand the issues I grapple with but I don't want them to be confronted by the imagery. I feel it is important that people are comfortable looking at my paintings, I can't share anything with a viewer who looks away in horror.

A few years ago I painted a series of works dealing with issues I had encountered through my work. I incorporated text in these works to encourage the viewer to think more deeply about the image.

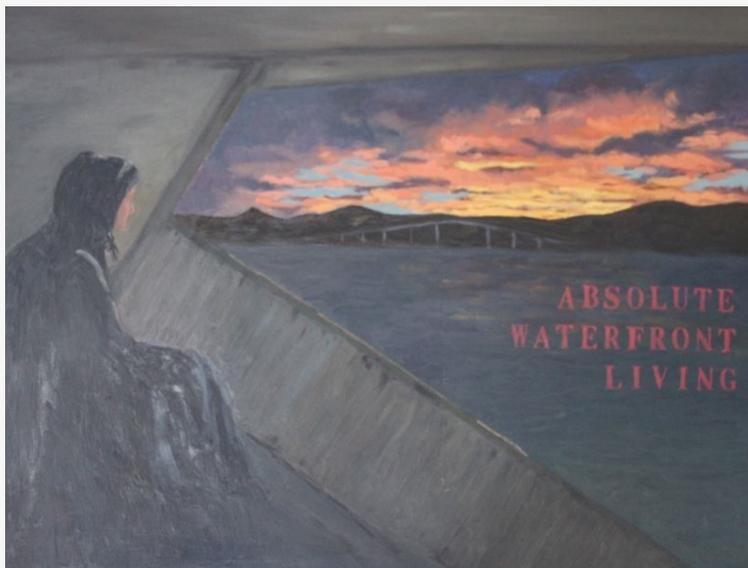


This painting *Who are you going to call?* depicts the blue phones on the Tasman Bridge. These phones connect with Lifeline and are necessary because the Tasman Bridge is chosen by many as a place to suicide. The text also references the line from the movie *Ghostbusters*, because the use of these phones literally has the ability to stop people becoming ghosts.

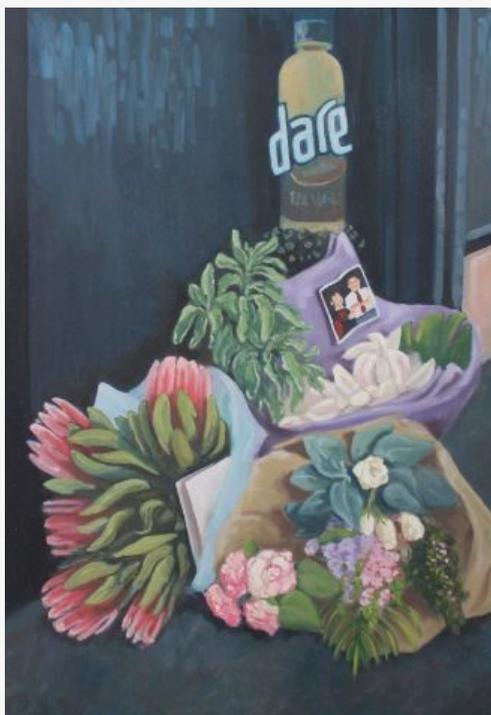
Absolute waterfront living is another painting from this series. This is a reference to the homeless people living in the Regatta Ground Pavillion. It is a cold and hard place to sleep but it is also prized waterfront proper-

ty. I was struck one day by the beauty of the sunrise as I worked in the area acutely aware of the people sleeping rough nearby.

The painting *Dare* depicts the public memorial established for Voula Delios outside the North Hobart shop where she was murdered in 2016. I felt the Dare iced coffee sign summed up my



feelings of outrage how dare someone act in this way and take another's life.



I am currently working on a painting in response to a recent suicide from the Tasman Bridge. I want the image to convey the darkness, depth and coldness of the water; the height and weight of the Bridge; and the disconnect between people travelling in their vehicles over the bridge and the solitary figure on the railing. Most importantly I want to express all of this without painting a figure in the image. To me painting is much more than just recreating an image I see in front of me, it is many hours of thinking about what I want to express and how best to construct an image to share my experience with others.

In creating this image I've been considering the work of Rick Amor and his paintings of bridges and architecture and how he is able to represent the scale of man made structures in his work.

Nikki Munro, Exhibiting Member

Invitations and Notices



We are the Life Members of The Art Society of Tasmania Inc. You and your guests are invited to an exhibition of our work at 11am on Saturday 8th August 2020

'Celebrate' will be opened by

AST Vice Patron Hon. Rob Valentine MLC

The Art Society of Tasmania Inc.
Lady Franklin Gallery,
Lenah Valley

Exhibition will be open every weekend from 11am until 30th August 2020



The Art Society of Tasmania
presents a members' exhibition



TEMPTING TEXTURES and
ABSTRACTION DISTRACTION



4th July - 2nd August 2020

The Lady Franklin Gallery, 268 Lenah Valley Rd, Lenah Valley
Open weekends 11am - 4pm website: artstas.com.au

NOTE: Rotary Art Show is now planned for the 13-15 November 2020

Maxine Barry Exhibition, Magnolia Cafe Moonah.

Exhibition Opening Saturday 20 June, 11 - 1at Magnolia Cafe, 73 Main Road Moonah:

Maxine Barry (AST member) and friend John Coleman are exhibiting paintings together, and are at last now able to have an Opening! Rick and Jonathan will be catering as usual in their inimitable way.

The exhibition continues to the end of July.

Stephanie Dean now has **Botanical gouache art works** in the Salon Gallery. She is Tasmanian and donated 700 pieces to the TMAG. They should be there for a few months. Diane Casimaty

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