

GALLERY news

The Art Society of Tasmania Inc. ABN 73 537 464 400



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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Newsletter No 83

Sept-October 2020

136th ANNUAL EXHIBITION and very 'SPECIAL MOMENTS' ...



'Blunnies on the Beach' Rick Crossland

Oil on Board (Plein Air)

Best Overall Work, Artery Prize, 136th AST Annual Exhibition

*"Lovely palette, the colours throughout are harmonious. It has a mystery about it. It has simplicity and is confidently painted."
(Judges Comments)*

Stay up-to-date at www.artstas.com.au



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FROM THE PRESIDENT

Our Lucky Country

I would like to congratulate all our members who entered the 136th Annual Exhibition. Due to available space, not everyone's work was accepted by our external judges, but I commend all of you 'for having a go'. I was consistently told that the standard of work was extremely high and diverse. (*see collage below*)

We **ARE** extremely fortunate (maybe lucky). The attendance at our Openings, Workshops and Have a Go sessions has been fantastic. I would encourage everyone to keep in mind that we have 'Waterways' and then very soon after 'Art in Iso'. Remember to give your framer advance warning.

I would like to thank our very competent and hard-working **COMMITTEE**. They work behind the scenes, seek no praise and no job is too hard for them. I do not believe there is a better group of talented people to work with.

As the year draws to a close, we can look back and try to make some sense of this very strange time that we have lived through. I am so glad that **ART** was a part of it.

Kind regards
Zane

Zane Yasuda, AST



136th Annual Exhibition

This exhibition showcased the finest work by exhibiting members of the society. It was carefully curated by Carol Sheppard resulting in a great feeling of connection and flow around the gallery walls. If you haven't seen the images yet go to artstas.com.au and Art Society of Tasmania Facebook page. The award winners were selected by an independent panel of judges including Rachel Howell and Gerry Jensen.

Award winners with Lord Mayor Anna Reynolds (L-R) Cherie Sibley, Gabrielle Muir, Robyn Malcolm, Rick Crossland, Sally James, Ross Preston, Anna Reynolds, Jessica Randle, Terry Gough



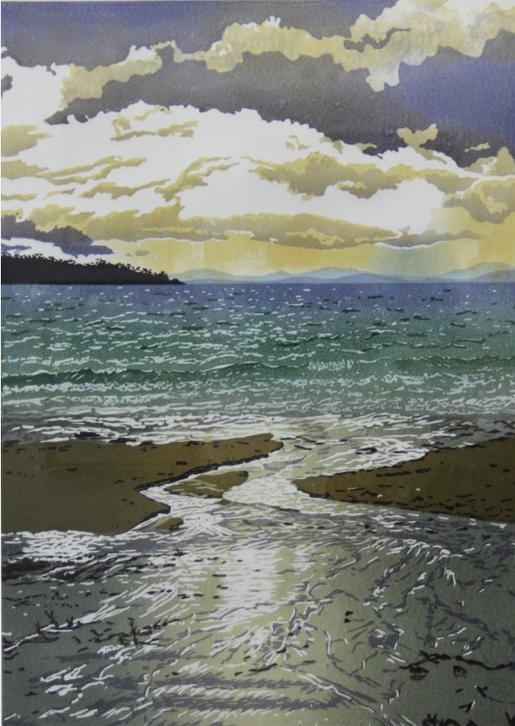
Presentation of Life Members book for past present and future life members (see July/Aug Gallery News for more details)



Despite the Covid restrictions everyone enjoyed the exhibition opening both inside and outside the gallery.



136th Annual Exhibition (continued..)



'Derelict'
Watercolour by Jessica Randle

Highly Commended

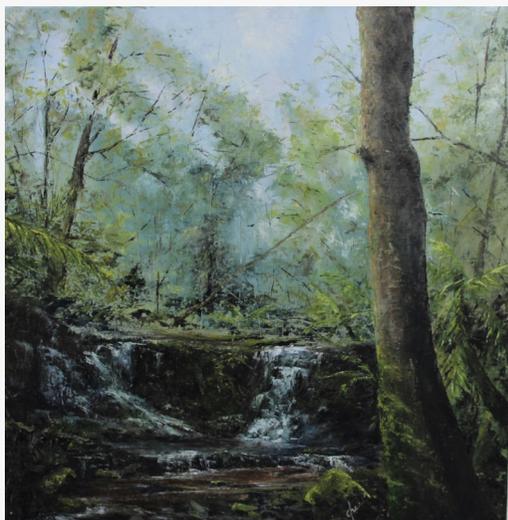
*"It was on a holiday to Cairns, Queensland, four years ago, as I walked along a very attractive esplanade, that I came upon this image. At the time I was trying to build up a collection of reference photos for inspiration for my art works. My painting shows only a disconnected part of the jetty or wharf that used to be there. The piers struck me as beautiful despite their decay. In a way, the painting is symbolic to me; all things must eventually decay or die, to make way for the new, and that we must accept change as we progress through life."
(Jessica Randle)*

"White Beach Rivulet, Tasman Peninsula' by Sally James.
Reduction linocut in oil.

Best use of Medium, Art Society of Tasmania Prize and Viewers Choice Award

"Overlay and choice of colours give a lovely feeling of light. It is held together well. The textures make for an interesting image." (Judges Comments)





'Horseshoe Falls-Mt Field National Park'
Oil by Cherie Sibley

Highly Commended

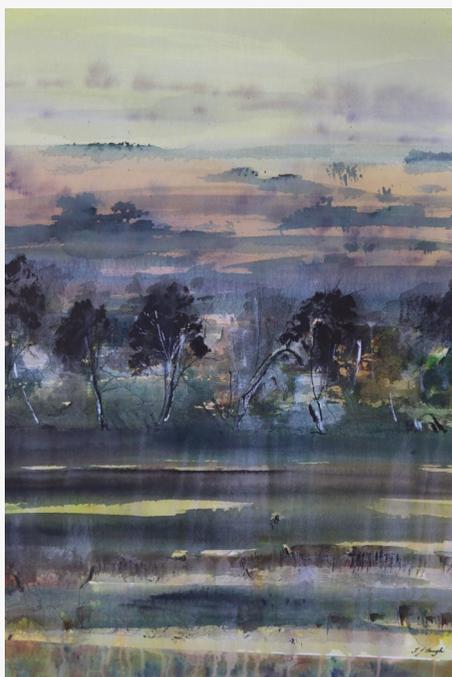
'The Pearl'
Oil by Gabrielle Muir

Highly Commended

'I was drawn by Persia's beautiful features, her quiet confidence and inner strength'(Gabrielle Muir)



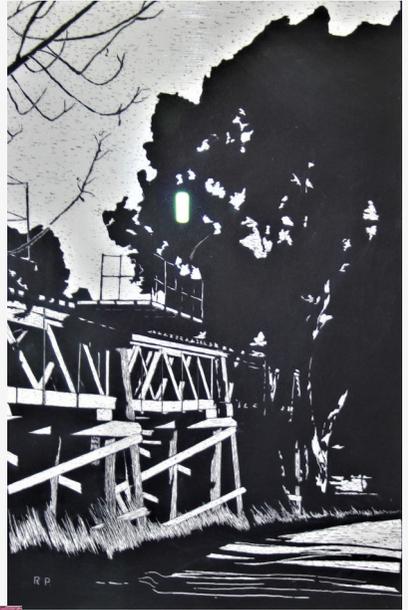
'Song of the Midlands'
Mixed Media
Terrence Gough
Highly Commended



"This is a mixed media painting using washes and layering of colour and gouache and including textured surfaces in the middle area of the landscape. The elements of music and landscape combine together in this work." (Terrence Gough)

'Old Railway Bridge'
Ross Preston
Scratchboard
Highly Commended

Special Award to the oldest (93) exhibitor in the exhibition
Judges commented that this work is *'Strong and Dynamic!'*



'Interior with a purple couch'
Pastel
Robyn Malcolm

Highly Commended

'I am primarily a colourist and feel that drawing and colour are not distinct. Whilst I'm interested in the direct evidence of my senses I am also interested in mood and emotion expressed through colour.'

I use soft pastels on black paper as it enables the layering of colour. The mood of the work emerges as the image unfolds. I try not to think but to respond which is what I'd like from the viewer. My work is about feeling not thinking.'

Robyn Malcolm

Due to the COVID restrictions preventing the Governor from attending the main event a separate 'meet the winners' afternoon tea was held on the Monday following the exhibition opening.



The Governor learns about the winning pictures from Nikki and Gabby



Mr Warner with Ross Preston (L) and Rick Crossland (above)



Award winner Jessica Randle with her painting 'Derelict'

Some of our hard-working AST committee- (L-R Robyn, Zane, Vicki, Carol and Gabby



Opening 'Special Moments' Terrence Gough's 18th Solo Exhibition

Terry and I met many years ago before his children had reached adulthood and mine were still just babes. Our back gardens back onto one another, and one day this man popped his head over the fence and introduced himself. He was on a recruiting drive for the Art Society of Tasmania and had heard about me from a mutual "arty" friend. Since that first meeting we've been firm friends and have shared many conversations of life, family and art. I have much to thank Terry for – particularly his generosity and encouragement during uncertain times when trying to establish my own art business.

Terry has worked incredibly hard and has achieved phenomenal success in not just one career but two – (three if you count his short foray as a wedding musician!!) As an inspiring and conscientious art teacher, he looks for the potential in all his students, no matter their age or level of experience and is incredibly generous with his time and expertise. His main objective when teaching is to uncover the creativity in all and enable students to confidently test out all sorts of things in discovering their inner artist and capitalize on the special moments they find. Terry is an extremely talented and much-loved artist and I don't think a year goes by in which he doesn't add to his already impressive list of accomplishments and his stunning repertoire of art works.

Special Moments is Terry's 18th solo show and is in fact a retrospective exhibition. However, instead of presenting us with a collection of favourites from the last 50 years or so - as is the norm - Terry has elected to review the processes, happy accidents & other special moments of his earlier works and create an entirely fresh, new and bold collection. Effectively, Terry has captured the highlights of his past works to create this exhibition – a wonderful celebration of his past styles in fabulous new



costumes!

It was a real privilege to view this exhibition with Terry on hand to answer questions about how he works and what inspires him. This show is an intriguing and evocative mix of panoramas - such as **Spring Symphony** & busy microcosms as portrayed in **Mt Wellington Triptych**. Some works, like the **Garden** series, herald Terry's return to the flexibility of oil painting. As indicated in many of his titles, Terry's art celebrates the elements of landscape and music as they "come together and sing".

He begins with a notion, a feeling, or an experience as in the case of the paintings **Scap** **I & II**, which were sparked by a view

from a bus travelling through the Tasmanian Midlands. Then the structure of the painting is lightly sketched in with a soft pencil and Terry begins to successively layer textures and colours at random. He is very much "in the moment" and the magic of the piece begins to emerge from "eureka" flashes that occur when Terry commences his mark-making. Hearing that Terry works on several paintings simultaneously, I am reminded of "The Sorcerer's Apprentice" from "Fantasia". He is rather like a magician when he paints, conjuring up intriguing effects via his innovative use of all sorts of material including surgical gauze & cling wrap. He's not at all afraid to "seize the moment", take risks and bend the rules and conventions of his medium.

As you view **Special Moments**, take the time to look closely into Terry's creations and you will see that each maps out the journey of how they were made. No matter what the subject, medium or technique, all of them capture the excitement of the unexpected and serendipitous and are very much about expressing an emotional response and feeling of place - often with a strong hint of an accompanying soundtrack.

I urge each of you to savour the magic that Terry has conjured up in these stunning art works - hopefully to the point of treating yourself to an early Christmas present. In conclusion, I'd like to congratulate our man of the moment, Terry Gough, on this truly magnificent exhibition and declare **Special Moments** open.

Dawn Oakford

If you couldn't make it along to this fabulous exhibition at the Gallery then the images can still be seen on the AST website at artstas.com.au and the ArtSociety of Tasmania Facebook page



WORKSHOPPING



Lino Printing workshop with Vicki Chapman

A fantastic introduction to lino printing. Everyone went away with two beautiful prints and the desire and confidence to do more. What an inspirational teacher. Thanks Vicki!



'Having a go' at drawing faces with Chris Arnol

Everyone learnt a lot about faces - proportions and ratios - at these popular workshops. Thanks Chris!

LIBRARY NEWS

We have three new publications:

Lessons in Classical Painting by Juliette Aristides

In this informative and beautiful primer, master contemporary artist and author Juliette Aristides breaks down the painting process into essential components, through guided lessons and breathtaking examples from old masters to her contemporaries, Aristides presents time tested principles and techniques in a manner that makes them accessible and understandable, no matter your skill level. 248 p

Seeing Ourselves - Women's Self-Portraits by Frances Borzello

Observer comment 'One of the intriguing pleasures of this book is that it shows female artists from the 16th century onwards manipulating their own images as knowingly and skilfully as any modern spindocter, and often with more cheek' *Times Higher Education* 'A tour de force...A joy to read and savour'. 272 p

Sorolla The Masterworks by Bianca Pons-Sorolla

A new survey of the best works by the elusive and spectacular Spanish Impressionist Joaquín Sorolla. Often compared to his contemporary, the American artist John Singer Sargent, Joaquín Sorolla (1863–1923) was a master draftsman and painter of landscapes, formal portraits, and monumental, historically themed canvases. 224 p



For new members please don't forget when borrowing to sign out in the BLACK BOOK at the desk and sign in when returning your books to the BIG YELLOW BOX in the library, loan time 4 weeks. Feel free to contact the library officer on 0408295118 or email csmeech@bigpond.com if you have any book suggestions or want extension time. There are current artist magazines for sitters to peruse at the desk. To safely access the larger books on the top shelves of the library a set of collapsible steps nearby can be used. A big thankyou to members continuing such responsible and frequent use of our library.

HAPPY BORROWING !
Susie Meech

Podcasts of interest

Some suggestions from Artists and Illustrators magazine

Art Curious, delves into art history

The Lonely Palette, discusses masterpieces to give understanding to all

Ask an Artist, discusses the practical issues of making art into a career

Sculpting Lives, about female sculptors from Barbara Hepworth to Rana Begum

RA, The Royal Academy of Art holds conversations with artists

Savvy Painter, asks artists about their practice and techniques

MEMBERSHIP NEWS

We are having a big burst of new members. It might be that the weather is getting warmer, or that we have managed to keep Covid at bay but I suspect the real reason is we have had two amazing exhibitions in the last two months and the icing on the cake is the current exhibition by Terry Gough 'Special Moments'.

So, we welcome social members Lawrence Dooley, John Hardman, Trish Palmer, Janice Ford and Sue Lee and exhibiting members Sandy Astill, Isaac Rai (see article in this newsletter), Jennifer Cappy and Lynn O'Malley. Please make yourself known to these new members.

Zane Yasuda

CONTACT AND PAYMENT DETAILS

If you are an AST member having trouble logging onto the web-site then email info@artstas.com.au and let us know.

Secretary and all enquiries	Gabby Muir	PO Box 403, Lenah Valley, Tasmania 7008 info@artstas.com.au or gabby.muir@bigpond.com
Roster	Maggie Bullock	maggie44.b@gmail.com
Gallery News	Sarah Crossland	sarah.munks@utas.edu.au
Library	Susie Meech	csmeech@bigpond.com
Instagram and Facebook	Robyn Malcolm	robynmalcolm@netspace.net.au
Lady Franklin Gallery		0490 910 229 Please leave a message
Payments: Membership, workshops	The Art Society of Tasmania Inc.	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

CALL FOR YOUNG ARTISTS

Do you know any young 'emerging' artist? Why not invite them to come along to some of our events and/or follow the Art Society's social media accounts?

The Art Society's social media accounts can be found at:

Facebook – “@artsocietyoftasmania”

Instagram – “@theartsocietyoftasmania”

Roster Volunteers

Would you like to volunteer? Check out the Gallery Roster on the AST web-site. It is easily navigated and there is plenty of information to help you through. However if you have any problems please contact Maggie Bullock on 040 323 6696 or maggie44.b@gmail.com as she is happy to assist you.

Funding opportunities for Artists Google

Artists Benevolent Fund This fund offers artists a one-off payment of \$2,000 to provide immediate assistance following a disaster or catastrophic event. There is no deadline for submission.

TransArtists International Residencies. Residency programmes that welcome applications all year long.

Creative Hobart Grants. Creative Hobart Grants are offered in two grant categories that provide funding for eligible organisations and groups to deliver one-off activities involving artists and communities in the creation, direction and management of cultural projects.

Australian Council Grants Program. A number of opportunities for individual artists and groups.

Editors' corner



Spring edition! I hope you are all out and about enjoying the alternating sun and rain and the beautiful greens and yellows of Spring. I'm delighted to see a picture I know well on the front cover, a big 'Congratulations' to all the artists of the 136th Annual. The 'Special Moments' exhibition was superb and inspiring. Thankyou Terry and thanks to Melissa Gough for photos from the opening of this event. I hope you all enjoy this edition of Gallery News over a cuppa or glass of wine:) Please send in more 'news' by the first week in November.

Sarah Crossland

Introducing new exhibiting member – Isaac Rai

I was born in Bhutan. In 1990 a civil war started and my family had to leave the country and seek asylum in Nepal. We lived in a UNHCR Refugee Camp for 18 years while awaiting resettlement in another country. Conditions in the refugee camp were very basic but in 1994 I learnt to draw and paint, with some of my friends. We didn't have enough money to buy art materials so we used natural colour pigments from plants and their flowers. We made our own brushes by 'feathering' the end of worn out felt tip pens and we painted on blank pages from exercise books.

In 2011 my family and I resettled in Australia and I was able to continue my art studies at Hobart College and Tas TAFE. I believe art doesn't only mean something on paper and canvas, but rather branching out in a very literal and physical sense to include other forms of media. My first exhibition was in a space called The Welcome Wall in the ARTrium Gallery at the Launceston General Hospital in 2014. I have exhibited paintings in the Moonah Arts Centre every year since that first exhibition, along with other local artists.

My most recent exhibition, in the Bob Cure Gallery at Citywide Baptist Church Mornington explored my life as a refugee. Every painting expresses feelings and outcomes, pain and sorrow, that reflects the life of many refugees.

isaacrae81@gmail.com

See more of Isaacs work on Instagram



Misty Montrose Bay, Watercolour on paper, Isaac Rai

The Perils and Pleasures of Plein Air Painting.

As a Plein Air Watercolourist, first and foremost, I guess it didn't get much harder than sitting on the side of a mountain in the snow. Even a sunny day doesn't guarantee the paint won't freeze, either on the palette, or once applied to the paper. One puzzles as how best to transfer a small sheet of frozen ultramarine from palette to the sky area. Just lay it on, one thinks? The palette perched precariously on a snow bedecked rock pretty much guarantees freezing, and a crazed effect on the paper results once paint thaws, as I found to my surprise when painting one morning resting my equipment on the hut's railing. A new watercolour technique, perhaps?



'Plein air' watercolour sketch, Arthurs Lake, 2015

I wonder if Turner, strapped to the mast as history tells us, discovered the effects of salt in watercolour, much as I did once leaving Recherché Bay on a friend's boat and the salt spray, hardly noticeable, landing on the painting in progress resulting in a mottled effect. I did not need to be restrained, I hasten to add, on that lovely calm early morning! Watercolour abounds with interesting effects no doubt found by accident, much as cooks find variations in recipes.

Once, when painting on a camping/fishing trip at Lake Sorrel with the family, a change from school holidays on Ben Lomond, Northern Tasmania, where we were members of a ski club, I accused my poor long suffering children of putting mud on my palette. Red faced, I had to admit it indeed was frozen paint, mixed up into a dirty brown, as it does when too many colours collide, and quite clumpy. Sorry! It was, after all, Winter.

What were we thinking? Perhaps there was no snow that year?

On a really nice day towards late afternoon, feeling quite cosily rugged up seated on my little stool painting the Village street on Ben Lomond, I was surprised when my husband arrived to fetch me inside. Why? I hadn't finished yet. However, as I arose great waves of cold overcame me, legs going to jelly and hobbling painfully inside with assistance, I needed to sit in the heat of the hut's drying



'Plein air' watercolour sketch, Skiing, Ben Lomond

room for some time before I recovered. Is this what hyperthermia feels like?

My friend and I often roamed the mountain painting in the snow. Sometimes there were robins accompanying us, beautiful to see their vivid colouring against the white. But not on the day when a huge black storm cloud reared up behind Osseon's Throne at the end of the valley and we

had to flee for home on our cross country skis. How lovely the warmth of the hut, just reached in time, and the coffee, brandy and chocolate cake, recorded in my sketch book, that awaited us. Ah, them thar were the days and the rewards of the Plein Air Painter!

Rosemary Mastnak. July 14th. 2020.



Editors note: Rosemary spent over 40 years exploring the Tasmanian landscape with paper and paints strapped to her backpack, visiting areas with her husband (a keen fisherman) such as the Walls of Jerusalem, Lees paddocks, the Western Lakes region and Arthurs lakes. She also roamed around the Northern Midlands with the Northern Watercolourists visiting lovely properties and Gardens. She says *'On looking through photo albums of some of the paintings I've done over the past 40years I have discovered they're a memory resource as I painted mostly in the field and*

not from photos, and have no other records of these places. Definitely a trip down memory lane. One recalls the place and time and companions. It's lovely.'

She is currently caring for her husband and working on another children's book called 'Heinrich the Brave', the story of a very small piglet who became a formidable force to be reckoned with. Rosemary writes, *'At the pace I'm going, it will see me out, I think! But as we all know, we love the doing of the Art and this is keeping me happy.'*

Interview with Rick Crossland—Winner 'Best Overall Work', 136th AST Annual Exhibition

This includes an excerpt from an interview by Ryk Goddard, ABC Breakfast Radio, done shortly after the opening of the Annual. Rick Crossland's winning painting is called 'Blunnies on the Beach' (see front cover).

So, what is your relationship with 'Blunnies'?

I've been living in Australia for around 35 years. I bought a pair for my work when I first arrived and have been wearing them ever since (not the same pair!)

How long have you been painting?

I've been drawing and painting since I was a kid. I remember handing in my Chemistry homework at high school. In the margin I had drawn caricatures of all my teachers. I was very pleased (and surprised) when this got marked favourably along with the Chemistry homework!

Is painting your full-time job?

Unfortunately not, I work full-time in agriculture as an agronomist but take every opportunity to paint when I can. I work predominantly from life. I painted 'Blunnies on the Beach' during the COVID restrictions. Fortunately, I could still get down to our local beach. On this particular day I dragged my easel and a canvas down to Seven Mile Beach, kicked off my boots and sat on the beach to paint in the warm afternoon light. I had to work quickly as the light changes rapidly at that time of day. I returned to the beach on two other occasions, when the light was similar, to finish.



'Black duck' - Watercolour

What medium do you prefer to paint in?

At present oils, but I have also dabbled in water-colour, acrylics and gouache. Basically, I enjoy using anything you can draw with.

Where do you paint?

Anywhere and everywhere, although I prefer to paint outdoors and from life (plein air). Landscape work is usually completed on location, with minor adjustments back in the studio. Its always about the effects of light. I can go down to the beach and the sun can be breaking through the cloud and then in another minute it can be bland and boring. I always prefer to paint in front of the subject. All the answers are there in front of you. I don't like working from photographs although I do use them occasionally as a reference. As illustrator Meade Schaeffer said, 'The camera has everything else, except what you want'.

How would you describe your art?

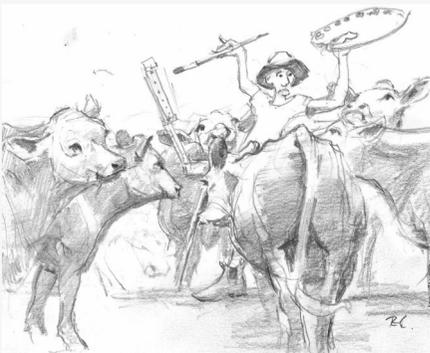
It is what moves me. Its not about details, though they have their place. Its real, impressionist, sometimes bordering on abstract. The final result is an interpretation of the subject through what I see. I find that if you can be selective whilst maintaining the fidelity of what you are looking at it will reflect the feeling you first had when you saw it.

Which artists inspire you?

I gain inspiration from artists such as Arthur Streeton, Antonio Mancini, John Singer Sargent, Edward Seago, Joaquin Sorolla, Claude Monet, Alfred Munnings, Ken Howard, Ken Knight, Peter Brown, Aldo Balding etc.

You prefer to paint 'en plein air' what are some of your most memorable 'plein air' experiences?

Mmm, painting in Cornwall early one morning, whilst on holiday last year, I found myself surrounded by about 20 heifers. It was a great exercise in ignoring



interruptions, like having your bum licked while another cow tries to eat your shirt and yet another dribbles on your palette. An hour later they got bored with me and went back to eating grass and I calmed down. They were just delightful.

On a more recent occasion whilst painting at Dodies Ferry, on a morning with beautiful light, I had just finished blocking in when it clouded in! It was like being in a cinema watching a fabulous movie and then someone turns the lights on and says, 'off you go now...'. The alternating light and cloud happened twice. I decided to just paint the grey

rocks and water as an exercise. Eventually the light came back and stayed long enough to paint what I had originally wanted.

What are some practical tips you have for anyone keen to start 'plein air' painting?

1. Check the weather forecast!
2. Pick a quiet spot away from people traffic if you want to avoid interruptions.
3. Paint small because time is short.
4. Use a limited palette.
5. Find a location without direct light on your canvas/board/paper.

What has your art taught you?

To plan ahead and not to get frustrated when everything changes. (Its taken me a long time to learn that). My painting from life has also taught me that all the answers are there, you just have to be selective and simplify. I try and keep in mind the quote by Trevor Chamberlain 'Try not to try too hard'. I am often dissatisfied with my work but I've learnt that it is important to hang on to a painting for a while so that I can look at it later, objectively. If a painting fails its important to work out why. Although many end up at the tip or bonfire I find I can learn more from the failures than the successes.

If you would like to learn more about Ricks work see

Website: <https://www.rickcrosslandart.com/>

and/or follow him on Instagram: <https://www.instagram.com/rckcrossland/>



Exhibiting Member Profile—Sally James, 136th AST Annual Exhibition 'Best use of Medium' category winner



I specialise in reduction lino cut printmaking using oil based inks, and work from a home studio in Kingston, Southern Tasmania. The art of lino cut printmaking is a process that combines tactile crafting with technical puzzle solving and creative expression and, as such, I have made it my primary artistic medium.

All my formal career experience is in the biological sciences. After graduating from the University of Tasmania in 1992, with a Bachelor of Science and first class Honours in Biochemistry, I moved to Sydney to commence a Ph.D. in Microbiology at the University of New South Wales (UNSW), which I completed in 1997. There followed two years of post-doctoral research at Lund University (Sweden), after which I returned to Sydney in 2000 to work as a Lecturer in Microbiology at UNSW for a further three years.

That summarises a large slice of my life, immersed in the world of science and academia. However that time was threaded through with the pursuit of creative hobbies. I attended Adult Education courses in my leisure time; these included oil painting, pottery, watercolour painting, charcoal and pencil drawing, pastel painting, framing, and portraiture. Coming from a family of keen craftspeople (my mother a watercolourist, and my father a violin maker), such creative pursuits were a natural outlet for me.



The Shag, Reduction lino cut print

There were many things I loved about my academic career, such as the people I met, living in other countries, and the chance to pursue my curiosity about the natural world. However, in time I became unhappy with the career path I had chosen. I had also had enough of the crowds and frantic lifestyle of Sydney, so when the opportunity came to move back to Tasmania with my husband and 9-month-old twins, I was glad to leave that part of my life behind.

Looking back now, it feels like my adult life is divided into two phases, the first about science and career, the second about family and home. Early adulthood almost seems like another life, so much has changed. One thing that didn't change, howev-

er, was the pursuit of arts and crafts. With access to a workshop and fine Tasmanian timbers, I learned to design and carve decorative spoons and jewellery.

Then I discovered the art of reduction lino cut printmaking.

In 2018 I attended a series of printmaking classes in Hobart to learn the basics of lino cut relief printing. It is an art that merges many of my skills and interests. The physical process of lino cut printing is very tactile and technical – carving with gauges, mixing with palette knives, rolling out inks, and pressing paper to plate. I draw directly onto the lino plate prior to carving, and work with colour; something I missed with woodcarving.



As a biological scientist, I am drawn to living forms and landscapes as subject matter. I perceive them as dynamic systems, made up of many connected parts, constantly interacting with each other. I mix my colours from a restricted palette to keep a strong connection between them, using transparent or diluted pigments where possible to allow the layers to influence, and interact with each other. I often choose water in landscape as my subject, and the interaction of light with water surfaces, on land and in the sky. Water, itself colourless and formless, draws its colour from the landscape that surrounds it, and draws its form from interactions with the factors that make up that landscape: wind, tide, rocks, and the vibrant activities of life.



Safety Cove, Reduction linocut print

Printmaking brings together and unifies the two phases of my life, because the same drive to comprehend and engage with the natural world that originally attracted me to science, continues to motivate and support my printmaking practice. I want the viewer to feel drawn into the scenes I depict, and enjoy the sense of being part of, and connected to, the wider world. I aim to encourage the feeling that places of serenity and beauty are worth protecting, and are an essential part of a worthwhile existence.

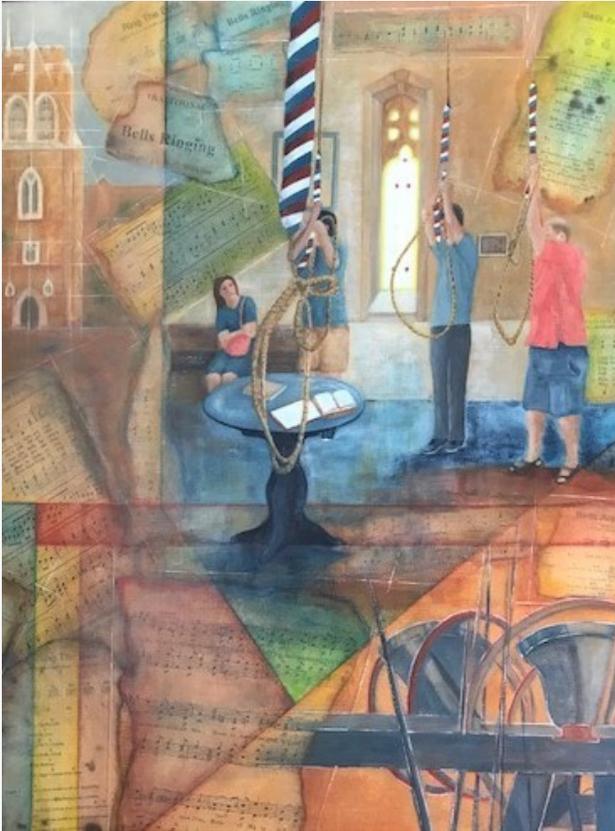
Sally James

If you would like to learn more about Sally's work see

Website: www.sallyjamesart.com

Instagram: www.instagram.com/sallyjamesart/

Bell Ringers of St David's Cathedral—News from Judy



A small group of bell ringers regularly ring the bells of St David's Anglican Cathedral and Holy Trinity Greek Orthodox Church in Hobart.

During the Summer months, the Cathedral ringers conduct tours of the historic Bell Tower on Saturday morning. The comprehensive tours include some background information on how the bells work with a demonstration of bellringing and the opportunity to 'have a go'.

A visit to the tower roof provides a bird's eye view of Hobart, the harbour and the Salamanca district.

The Reverend Richard Humphrey was keen to present the painting I donated to the bell ringers (above) earlier this year but it was put on hold until recently due to COVID restrictions.

Judy Prodan (AST exhibiting member and retired Gallery News editor)



Presentation of art work donated by Judy Prodan to the Bell Ringers of St David's Cathedral (L-R, Doug, Kate and Judy)

Photo: Reverend Richard Humphrey

Celebrating Nature



Exhibition of recent paintings by
The Heritage Art Group

Nov 7 – 29

The Lady Franklin Gallery:
268 Lenah Valley Rd, Lenah Valley

Opening 11am Saturday 7th Nov,
Then open weekends 11 am—4 pm
Exhibition continues to 29th November

Art Society of Tasmania Inc.



Light and **SHADOW**

An exhibition by members of the
Art Society of Tasmania
5th December 2020 - 10th January
2021

The Lady Franklin Gallery:
268 Lenah Valley Rd, Lenah Valley

Open weekends 11am—4pm
www.artstas.com.au





ARTERY
137-141 Collins St, Hobart
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Andrew Peters from JUST FRAMES is offering a **10% discount for orders depending on the timeframe.**
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Guess the Quote

What is the quote by a famous artist that is illustrated by this lovely picture by Janice Ford?

Send in your answers to Gallery News Editor. First correct answer will get a small gift.:)

