



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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Water Ways and so much more....



'Bow Wave V2, Crossing Storm Bay, Sailing Fast'
Roger Imms
Oil on Canvas

Winner, Peoples Choice Award, Water Ways 2021

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FROM THE PRESIDENT

The One Year Anniversary

Looking back, I find it hard to believe that one year ago we were getting ready for the lockdown. There was so much we didn't know but we have come through those uncertain times with flying colours.

In these last few months, the AST has excelled with an array of exhibitions, workshops and HAGs and the biggest of these was Water Ways. Lots of visitors and lots of sales even though we were a stand-alone exhibition. There were also a lot of comments regarding the very high standard of work.

I would like to take this opportunity to thank our members for all their contributions and a special mention to our amazing committee for all the hard 'behind the scenes' work they have done. Thank you so much!

I am looking forward to the 137th Annual Exhibition later this year as it will be held in the Long Gallery Salamanca which means that we will be able to hang more work than usual. It would be wonderful if all our exhibiting members were represented so this is an early call-out to start working towards the annual.

Keep those paintbrushes busy.

Kind regards
Zane

Zane Yasuda, AST President



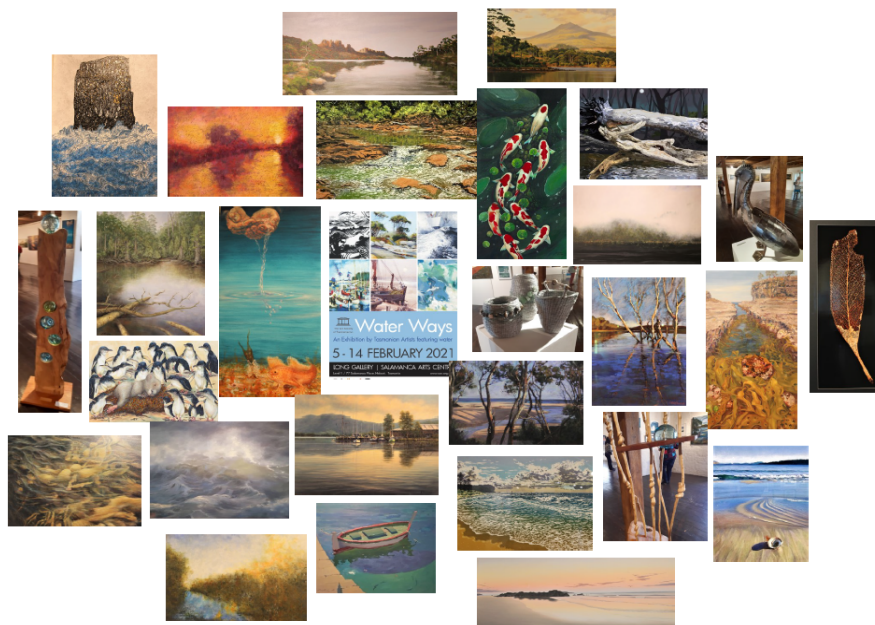
WaterWays 2021

Note that all AST exhibition images can be seen in the AST [image gallery](#) at artstas.com.au and on the ArtSociety of Tasmania Facebook page.

Water Ways 21 was held in the Long Gallery between the 4-14 February. After limited ability to engage with art exhibitions in 2020, this exhibition gave all Tasmanian artists – painters, printmakers, photographers, sculptors, ceramicists, glass and textile artists - the opportunity to share their interpretation of Water.

The exhibition was well supported by artists, sponsors and our members who volunteered their time to make the exhibition run smoothly. Out of 190 entries, 174 selected works were exhibited. Well-known people were invited to take part in 'My Choice', selecting a work that they liked and writing a short note of their reasons. 'My Choice' participants included Es-sie Davis, Helen Burnett Deputy Lord Mayor, Sue Leitch from COTA, Liz and David Hunn, Andrew Wilkie MP, Sue Ball RYCT, Tuhin Zahur, from Officeworks, Rob Valentine MLC. Katherine Scholes, Meg Webb MLC, and Paul Stephanus AWBF. The artists selected by a 'MyChoice' participant received either a \$50 voucher from a sponsor or an AST membership.

Three-dimensional work made a positive impact and photography was also included for the first time. Approximately 2000 people visited the exhibition over 10 days.



WaterWays 2021

All visitors to the Long Gallery were invited to take part in the People's Choice vote, seriously considering each work as they enjoyed the exhibition. We sold 35 works in total (worth \$30,000).

A separate Prize Announcement event and media coverage was held on the Friday morning. The morning event enabled our major sponsors Roy Leeman from Artery and Deb Walch from Adart to present the prize vouchers. The People's Choice vote winner was Roger Imms. After being the runner up 3 times in previous Water Ways, Roger was really heartened.

As runner-up Kaye Volkman received a \$500 cheque from the LAS, third was Richard Stanley who received a \$250 voucher from Adart, and fourth Rachel Howell who got a one year subscription to Forty South magazine. The next artists in the top ten were given either a \$50 voucher from a sponsor or an AST exhibiting membership. These went to Patricia Hopwood-Wade, Sally James, Rick Crossland, Paul Wilson, Yik Chang Ho, Nigel Lazenby and Joan Humble.



Gail and David Brewer—'Hanging Team'

during the exhibition. Many inspired to join so they can be part of a group who creates exhibition and networking opportunities for artists. Media coverage included airtime with Ryk Goddard, ABC, an article in the Kingborough Chronicle, prize winner interview on WIN TV and a great article in the Mercury.

A huge thank you to Salamanca Arts Centre, our sponsors, our My Choice participants, all the volunteers, the AST committee and of course the artists for making this exhibition a success. We look forward to presenting WaterWays in the Long Gallery again in 2023.

Vicki Chapman

The Art Society gained some really terrific artists as new members



Robyn and Zane busy at work on 'Hanging Day'

WaterWays 2021



Major AST sponsor
from Artery, Roy
Leeman with Water
Ways People's
Choice winner Roger
Imms (see front
cover for Roger's
winning painting)

Runner-Up Kaye
Volkman with her oil
painting,
'Quiet reflections,
Franklin'



Richard Stanley's'
Majestic Panorama'
third People's Choice

WaterWays 2021



'To Pillinger, Macquarie Harbour', Pastel, Susie Meech



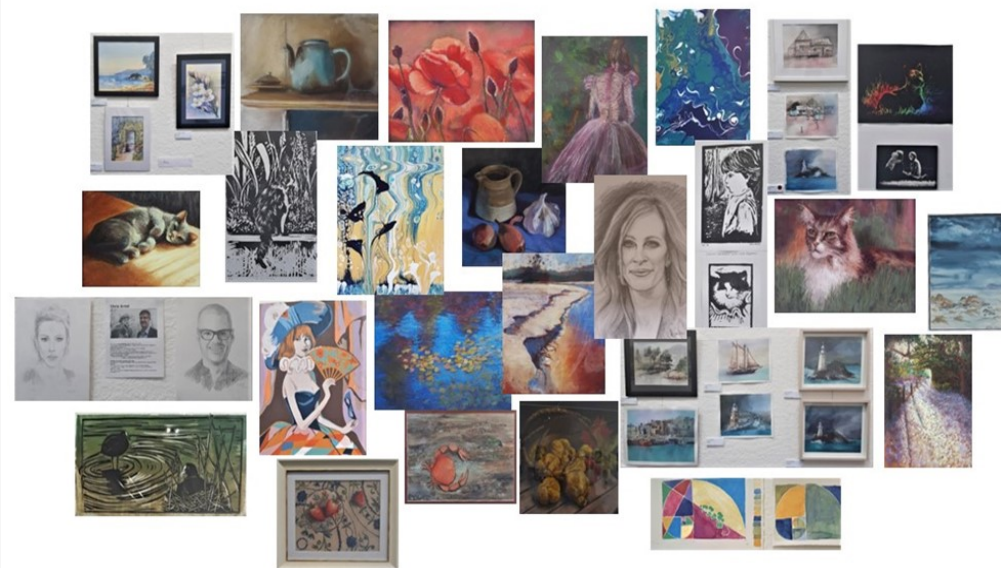
'Saltmarsh of Barilla'
Oil and charcoal on canvas by Georgina Davis

'This is the piece I most love because it brings me joy when I look at it. I think the colours, the brush strokes and the incredible composition are outstanding. I have several favourites in this exhibition but this is the one I would never tire of. Yes, Georgina is my sister. She is aside from that a wonderful artist with great understanding of nature and light and colour.' **Essie Davis**



My Choice participant, Essie Davis with artists Georgina and George Davis.

Workshopped



The art society was able to continue their workshop program over the last Covid year by reducing class size and purchasing a new data projector so participants could view the tutors' demonstrations from a safe distance.

The Lady Franklin Galley held an exhibition over two weekends in February showcasing examples of the work done in these workshops.

The work was varied and included workshops attended outside the Art Society. It was wonderful to see that artists have done a good job at taking advantage of these strange times to hone their skills.

If there are any workshop topics you would like the AST committee to consider please send your suggestions to info@artstas.com.au



From The Heart—Tasmanian Art Group

For those who couldn't make this exhibition in February here is a transcript of the 'welcome' by Terry. This successful exhibition raised \$460 for the Heart Foundation through badge sales and raffle and donations from TAG's exhibition.



Welcome everybody here today to the Tasmanian Art Group's 50th Annual Exhibition. This exhibition celebrates its establishment 51 years ago. The Tasmanian Art Group (TAG) is a group of experienced and passionate artists with diverse skills. They meet regularly in the knowledge that art is a life long learning experience. The group paints for the sheer pleasure of it.

The inaugural meeting of the Tasmanian Art Group took place in 1970 with a constitution prepared and adopted. The group evolved from the Adult Education class conducted by the former Keeper of the Tasmanian Museum and Art Gallery, Mr Vernon Hodgman. The concept was for artists to meet together for lectures, demonstrations and critiques. It was decided that membership should be by invitation only and numbers limited to 25 artists. It is wonderful to see this

group still working together.

I have been privileged to have been a member of this group since 1983. Over the years the group has held exhibitions at many venues. For seventeen years prior to 2000 TAG held its exhibitions at the Hibiscus Gallery on Ashfield St, Sandy Bay. Many of you here today would remember Bernadette Connor OAM and Maurice Connor for their wonderful support of the arts. I can remember when the gallery



Old Hotel, Oil, Robert Hodgman

closed exhibitions were then held at the Battery Point Community Hall, The Forestry Exhibition Hall, The Schoolhouse Gallery, Moonah Arts Centre, Kingston Beach Hub, Magnolia Café and so on.

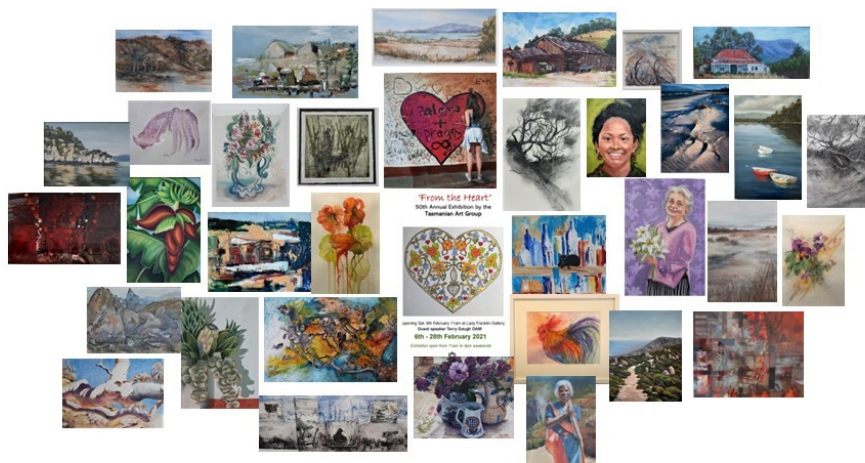
In 2021, the exhibition is here at The Lady Franklin Gallery. It consists of 41 works by 18 artists. The special thing about a group show is it brings together many dimensions and showcases the diversity of its membership. I invite you to enjoy the way in which members have interpreted the various subjects such as landscapes, seascapes, flowers, still life, portrait, figure and abstract work. Enjoy the way the various mediums have been used, charcoal in its different tonal variations, and sensitivity, watercolours with their softness and quietness, pastels showing their versatility and tonal control, oils and acrylics with their different paint application, brush stroking and surfacing. It is really pleasing to see printmaking in the form of collagraphs. This brings another dimension of interest into the collection on show. Look for the way in which the artists have discovered freedom in their work, have expressed their emotions and reactions to the subject, have allowed themselves to bring their inner self into their work.



*'Who do you love', Oil and Acrylic
Vicki Chapman*

I would like to congratulate The Tasmanian Art Group on this show and encourage all members to keep discovering, experimenting, and following their heart.

Terrence Gough OAM



Feast For the Eyes

The March members exhibition was opened by Lynne Beck, TMAG guide. Here is a transcript of her opening words.

Many of you have created this Feast for the Eyes. Congratulations. Trying to read your minds has been fascinating! So from the receiver's point of view, I would like to take a moment to alternatively look at how the viewer appreciates the feast.

How do you and I each interpret a Feast for the Eyes? Differently! And isn't that how it should be?

I found a reference from the French Romantic artist Eugene Delacroix who is claimed to have said "It is a painting's first merit to be a feast for the eyes." (*Liberty leading the people* is possibly one of his most famous feasts...)

It is a saying that implies an emotional response, - You look and then you look again. WHY? Because the work offers you more than you expected, something holds your attention for any number of reasons.



'Raka', Tas oak sculpture, Ben Tither

There are so many ways that an artwork can captivate the viewer-I am sure you have noticed. For instance....its complexity, a richness of overlapping images or marks that invites you to search amongst the layers. It draws you in as you marvel at the sense of space.

Alternatively there is a pure form like the exquisite surface of a Brancusi marble sculpture where you simply want to linger and enjoy the play of light on the smooth surface. You are tempted to touch.

Then there is the subject matter that holds your attention - What was it that triggered the choice of subject?... was it an exquisite article that has personal or historical links to the artist? For this artist it may be the act of portraying it, paying

'Resting platypus'

Marble sculpture

By new exhibiting member,

Simon Ward



homage. As the viewer you wonder what is the story behind the artist's motivation? I have those thoughts today. It may be a spectacular landscape or a fabulously cheerful combination of colours in a flower arrangement. Each viewer can certainly connect with that feast.

Your changing MOOD can also play an important role in how artworks are viewed. So – How are you feeling this morning? Is it a busy day for you, are you distracted by tasks that have to be done, have you had a glass of wine? Well, perhaps not! A feast for the eyes one day can be a famine the next due to how you are feeling at the time! Vibrant colour, pattern or asymmetry. Interesting to ask yourself what elements most attract your attention, your senses around a soft, loosely drawn luxurious image and then another occasion intrigued by a dramatic artwork full of contrast and texture. Is this due to a change of Mood?

I have certainly experienced a feast for the eyes with the collection we are here to celebrate. And I must say: that watercolour of a batch of luscious, decorated cakes is certainly a mouth-watering literal interpretation.

I thank Vicki for asking me to share the opening with you. I am happy to declare the exhibition: Feast for the Eyes – OPEN”.



Masquerade by Annie Wilson

Inspired by the lavishness that the phase 'feast for the eyes' conjures up. A perfect opportunity to use exciting bright colours, bead embellishments and escape into a fantasy not unlike the sumptuous balls of a long gone era. A place where masks were worn for fun and mystery. To joyfully play unknown and hidden from others. A chance to explore inner personalities without judgment and become someone different.

A further inspiration is the Art Nouveau period in history, where the use of natural forms for example, the sinuous curves of plants, leaves and berries were used in highly decorative art works. The bird inference is the perfect creature to occupy such a luxurious garden.

Most of all, a fun piece to brighten up the world.



'Hopetoun Tearooms– Block Arcade, Melbourne', Watercolour, Judy Prodan

Vale Betty Hooper

Betty Hooper, a long term member of the Art Society passed away in January 2021. This note was provided by Lynn Hasenkam to acknowledge Betty's contribution to the Society.



I attended her funeral on behalf of the Life Members in particular and the Society in general (as a Past President). Kathryn Presser and members of the Tuesday Painting group also attended.

Betty was a stalwart fixture on the Catering Committee when I first joined the Society in 1984 and continued to assist and serve at every opening and social event until well into her late 80s

Her warm, gracious presence and delicious sense of humour was joy to all who knew her.

The celebration of her life focussed on her love of music and the arts. Betty was born in 1925 and lived a very rich and full life. As Miss Betty she was a much admired Ballet teacher to generations of tiny ballerinas and a keen performer in amateur dramatics. She was also a fine watercolourist, a keen golfer and a devoted mother, grandmother and great grandmother.

The family made particular mention of how important the Lady Franklin Gallery and the Art Society openings were to Betty. She never missed an opening and she thoroughly enjoyed the camaraderie and silliness that went on out the back when the job was done.

She was a wonderful supportive, kind lady who will be sadly missed by all who knew her.



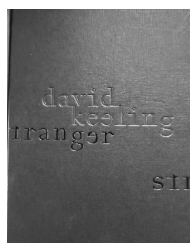
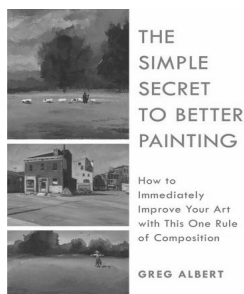
EXHIBITION AND WORKSHOP DIARY –Next 3 Months

See website (www.artstas.com.au) for calendar updates and COVID restrictions.

Date	Exhibitions and Workshops	Art Groups
Wed 31st March	April Exhibition – Feature Artists, ASMA, INSPIRATION IN MINIATURE Opening at LFG by Belinda Jefferies, 6pm	
APRIL		
Wed 7 th		Oil painters, 2 groups, 9.30am –12.30, 1-4pm
Wed 14 th		Oil painters, 2 groups, 9.30am –12.30, 1-4pm
Mon 19 th		Botanical Art Group
Tues 20 th		Watercolour Group
Wed 21 st		Oil painters, 2 groups
Sun 25th	Change-over , Collection, “Inspiration in Miniature”, Hand-in for “Inspired by Music”, 4-5pm	
Wed 28 th		Oil painters, 2 groups
Fri 30th	Have-a-Go at Granulation in Watercolour with Lynne Brown	
MAY		
Sat1st	Member’s exhibition, “INSPIRED BY MUSIC”, Opening at LFG at 11am with John Xintavelonis	
Mon 3 rd		Botanical Art Group
Tues 4 th		Watercolour Group
Wed 5 th		Oil painters, 2 groups
Thur 6 th	‘Lumieres’ – light and sound at LFG, 7.00pm	
Wed 12 th		Oil painters, 2 groups
Mon 17 th		Botanical Art Group
Tues 18 th		Watercolour Group
Wed 19 th		Oil painters, 2 groups
Fri 21st	Have-a-Go at Bringing Light into your art with Susie Meech	
Sun 30th	Change over , Collection, “Inspired by Music”, hand-in for LAS exhibition, 4-5pm	
JUNE		
Sat 5th	June Exhibition – Launceston Art Society Exhibition, Opening at LFG at 11.30am	
Mon 7 th		Botanical Art Group
Tues 8 th		Watercolour Group, 12.30 – 3.30pm
Wed 9 th		Oil painters, 2 groups
Wed 16 th		Oil painters, 2 groups
Fri 18th	Have-a-Go at Gold Leaf with Gemma Black	
Mon 21 st		Botanical Art Group
Tues 22 nd		Watercolour Group, 12.30 – 3.30pm
Wed 23 rd		Oil painters, 2 groups
Sun 27th	Change over – Collection, ‘invited artists’, hand-in for ‘About Face’, 4-5pm	
Wed 30 th		Oil painters, 2 groups

LIBRARY NEWS

The Simple Secret to Better Painting by Greg Albert - ensures that your compositions work every time. It's an insightful artistic philosophy that boils down the many technical principles of composition into a single master rule that's easy to remember and apply. Even if your perspective is accurate, your subject realistic and colours vibrant, a weak composition - predictable, repetitious or monotonous - means a weak painting. You can make every painting more interesting, dynamic and technically sound by varying intervals of distance, length and space, as well as intervals of value and colour. The rule also applies to balance, shape and the location of your painting's focal point. 128 pp. Ed. I think we may get a few copies!



Stranger David Keeling TMAG - a retrospective exhibition of some 200 works by Tasmanian landscape painter and two times winner of The Glover Art Prize. After coming back to Tasmania in the early 1980's and telling Tasmanian stories through his art David says 'When I reflect on my paintings over these years I think what stands out for me is my maturing relationship to place, how slowly the landscape moved from 'object to subject'. For me now painting has become all about light'.

For new members, **record your loans** in the big black book on the front desk, loan time is 4 weeks and please **sign back in** leaving your books in the big yellow box in the library. With longer, cooler nights its time to gather more reading and curl up and enjoy a book. There are also recent magazines for sitters to browse at the desk. Suggestions for new books or extensions contact csmeech@bigpond.com.

Seeking Gallery Roster Volunteers

Would you like to volunteer? Check out the Gallery Roster on the AST web-site. 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.

AGM 2021 AND MEMBERSHIP NEWS

The activities and successes of the past 12 months were reported at the March 2020 AGM. The 2020 committee were thanked for their fantastic contribution over the last year. The new committee was elected and the 2021 committee members are listed on the AST web-site. The committee will strive to keep up the work of the society, particularly in promoting and supporting our artists.

In November 2020, Judy Griffiths transferred from social to exhibiting membership and from there we welcomed Chang HO, Joy Mendel, Cecily Lazenby, Simon Ward, Ben Tither and Vipin Kc (preferred name KC). In February we were joined by John Paton, Deb Stephens, Karen Stack and Susan Bleakley. Our new social members are Emma Foster, Andrew Ezzy Alexis Heffernan, Janet Quaggin and Bronwyn Gregory. Leon Weymouth from ARC Framerite in Bellerive joined us as a sponsor.

As part of the Water Ways exhibition a year's free membership was extended to artists who were chosen in the People's Choice Awards. The recipients of these were Patricia Hopwood Wade (a former exhibiting member), Nigel Lazenby, Suzanne Hennessy, Paul Wilson, Gillian Bridges, Bruce Edwards, Georgina Davis and Rachel Howell.

We welcome our new members, and look forward to a long and happy association.

Zane Yasuda Membership Secretary

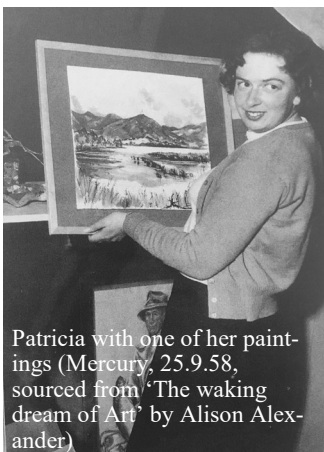
CONTACT AND PAYMENT DETAILS

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

Vale Patricia Giles 23/6/1932 -19/3/2021

Patricia Giles, a Life Member of the Art Society passed away recently. Here are some memories of Patricia from those who knew her.



Patricia with one of her paintings (Mercury, 25.9.58, sourced from 'The waking dream of Art' by Alison Alexander)

In March 1957 Patricia became a member of the AST Inc and in 1980 a Life Member of the Society. In 2007 Patricia was asked to stage a retrospective exhibition at the Lady Franklin Gallery. At this stage she had been a member for 50 years.

Patricia will be remembered for her wonderful expressive watercolours of the Tasmanian landscape. In August 2020 she shared several of her works in an exhibition titled Celebrate by Life Members of the AST inc.

Patricia was a dedicated Tasmanian artist who has pursued representation of the wilds, highlands and coast. Her passion to record experiences of these remote and unstructured regions, the colour of tarns or Mt Wellington bushlands and the later works with currawongs will live on in our memories forever. A wonderful lady who has given a lifetime to her passion - her art.

Terrence Gough OAM



Trish was granted membership of the art society in March 1957 and was proud of the fact that membership was only granted if an artist was of a certain standard. She enjoyed the society's annual exhibitions and life drawing in the Gallery when they lit a fire. She also enjoyed our Saturday morning openings with BBQs outside.

She took on the role of secretary at one point but didn't enjoy it. She just wanted to paint. The Tassie bush was her favourite subject and Coles Bay her favourite place. Her whole life was painting and she lived her whole life in the house where her father built her a studio.

We all know about her time with the 'Sunday painters' and she said she had met and knew many Australian artists over the years and enjoyed the company of her fellow painters.

The Art Society has had some wonderful well known Tasmanian artists and Patricia Giles was amongst them, always happy to share her knowledge and art.

Carolyn Bassett

MY MEMORY OF PAT GILES

It seems like a long time ago when I first met Pat, back in 1971. I was staying with the author Patsy Adam Smith and Pat and Max Angus were friends of hers. Rob and I left for the mainland in 1974 and we came

Vale Patricia Giles

back to Tassie in 2007. While taking the dogs for a walk along Sandy Bay beach Rob met a lady who told him about her art exhibition at the Long Gallery Salamanca. We went to have a look and it was Pat Giles's Exhibition.

So we linked up again and became good friends. I would drop in to see her with some of my homemade goodies and have a great chat about Art, her life history, particularly about her favourite subject, BIRDS.

Her eyes lit up when I described the birds around my place and the sounds they made. She was very happy to know that I appreciated the natural environment on which her whole life was based. When you visited Pat, her front door was always left open. You just had to knock and a sweet voice would say "*Come in, I am in the living room*". Once you entered it was like going into a time machine.

Everything surrounding Pat had a history and story, some fossils, bird eggs in a jar, fish skeletons, disc of a whale on the studio wall, the list goes on. She even had a goldfish bowl for her cat Nikki to look at, it was her TV!

Her house was another world, you could almost see the trout in the river, smell the eucalyptus and hear the sounds of various birds. She loved the native hens. Every visit was a joy for both of us.

Her mind was still very active in older age; memories kept her going for a long time. The last time I heard from her was at Coles bay when she rang me to say that she is still alive and after that it happened so fast that I didn't get to say farewell. I will miss her but I will treasure our friendship and will remember her with every tweet.

Lucy Murfet

"This is a magnificent book, a true treasure.

*'The waking dream of art'
Patricia Giles, painter
by Alison Alexander"*

Terrence Gough



'An afternoon with Pat Giles', oil by
Lucy Murfet



Member Profile—Ross Preston

Ross Preston was awarded a 'highly commended' at the 136th AST Annual exhibition for his scratchboard image 'Old Railway Bridge'. At 94 he is the oldest exhibiting members of the society. Ross kindly agreed to this short interview about his art journey.

Was art your full-time job?

No. I was born and educated in Melbourne. I did a bit of Art at high school but Art wasn't taken seriously as a career back then

(immediately post WW2). I did a commercial art course at night school while working

for the railways as a Clerk. I also worked briefly for a guy who did posters for theatres. I then worked for 2 years as a trainee draftsman with the Lands Department. My wife and family moved to Hobart on the promise of housing, but this never happened! We later lived in a house we designed and built on a block in Kingston. I worked for 35 years for the H.E.C as a cartographer where it was my job to plot the data collected by the surveyors and geologists. This work included creating illustrations for publications and slides for lectures. All of course, in black and white.



When did you start to get involved with the Hobart artist community?



With the children growing up, my wife Betty, who was a dressmaker, joined Di Casimaty's class at the Colour Circle. This was the start of a 35 year friendship and a period of great activity in the Tasmanian Art World. Betty and I also joined the AST and I helped with the drinks at openings and stepped in to hang pictures at exhibitions when Reg Kay stopped. I retired from the H.E.C in 1987 and for the next 20 years we

went touring every year to catch up with family. I documented these trips over the years through black and white illustrations. When at home in Kingston Betty did her printing and sketching while I photographed.



When did you start to focus on scratchboard?

In 2007, now on my own, I also joined Di's class mainly doing pen and ink

sketches. I found I couldn't do colour, black and white is my favourite, I think I'm attracted by the contrast. I spent quite a bit of time working on 'book plates' for our home library and the AST library (have a look inside and you might find one!). One day while packing up to move house I came across some scratch board. I had done this at night school 50 years ago. I also

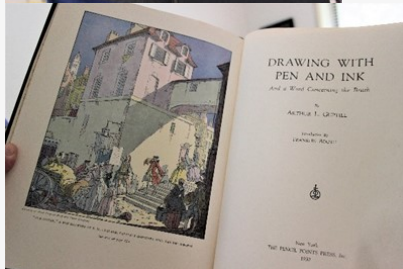


discovered some tools and with encouragement from Di and lots of experimentation I finally mastered the medium. But I still feel I have lots to learn!



How do you create and where do you prefer to work?

I use photographs from my touring trips. I like to put humour into my pictures. We need to have a sense of humour, why be so serious? I like the thought that 'yes' I can do that. I have always said (and so did Betty) that everyone sees something different in a piece of art. If they all see it the same way then they aren't really thinking about it.



What art inspires you?

I like all sorts of art. No particular artist, although I do value the work of A.L (Pip) Comport and Arthur L. Guptill. Pip wrote in the foreword of his book 'Monet always

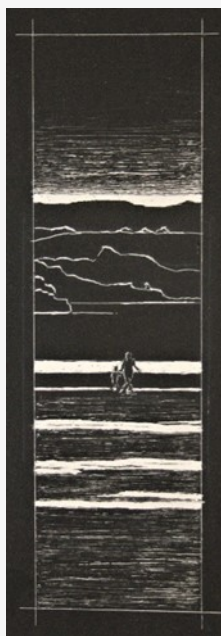


Kantiki

wanted to see things with 'new eyes' and I can understand what he was driving at. When I was at high school I caught a train from Ormond to South Yarra and on these trips I enjoyed seeing the railway advertising posters they had back then at the stations. They were in black and white. I think this influenced my love of high contrast poster Art.

What advice do you have for young, emerging artists?

Do what you have a feeling for. You won't know whether you can do it until you try. Be prepared to change your style and technique, keep working at it. It is what you don't put in a picture that matters.



'Horizontals at 5 Mile Beach'

Member Profile—Kaye Volkman

Kaye Volkman (AST committee member) was runner up at Water Ways this year. A very talented and modest artist, she kindly provided this short article about her art.



Kaye at 'plein air' workshop in Victoria

I first became interested in art in High School. Since then, I have kept coming back to it throughout my life, sometimes with long intervals away and at other times able to indulge my passion. Due to John's career as a research scientist, we travelled widely and have lived in the UK, Europe, the US, and more recently in China. This has provided opportunities to visit many wonderful galleries around

the world and to be inspired by amazing artists and extraordinary scenery. Hobart has been our home base since 1983 and I always love returning to Tassie.

My first introduction to watercolour was with Terry Gough in the mid 1980's. I actually enrolled in an Adult Ed course in fabric painting with plans to create individual T-shirts for our two young sons. The class was cancelled and I was offered a place in a watercolour class. I was immediately smitten with watercolour and Terry was an inspirational teacher. I also took life drawing classes with Bunty Houston and joined the Art Society and The Colour Circle. I joined workshops with Richard Bacon and Roger Murphy.

During our travels I packed a small watercolour kit and kept visual diaries. Sketching in China was a challenge. On one occasion, I set myself up to paint a pretty scene by a lake with a bridge. I



Evening Light Tesselated Pavement (Oils 600 x 450)

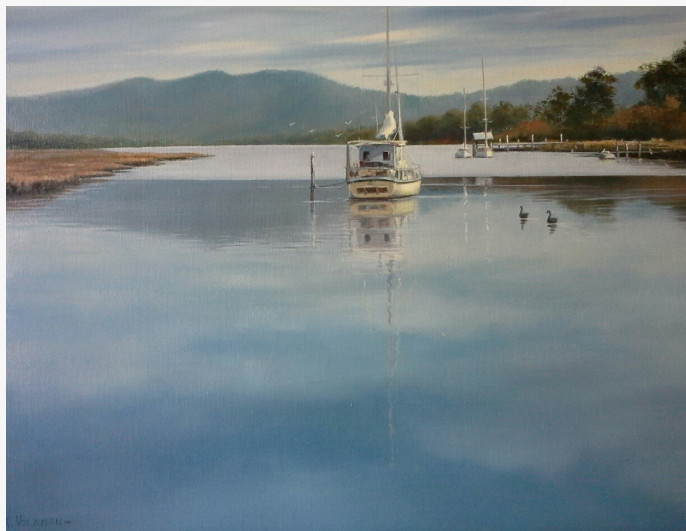


Warm Light and Reflections (Oils 600 x 900)

was spotted by one local who pushed his way into the bushes to look over my shoulder. I was soon surrounded by a dozen curious locals, more interested in seeing a stranger than in my actual painting. There weren't many foreigners in Wuxi.

In 2009 I enrolled in Portraiture with Yvette Watt, using acrylics and oils which I pursued for a couple of years. I paint mostly in oils now in a variety of genres. I am drawn to landscapes, seascapes and I love Tasmania's quiet bays. I am inspired by painters of light, particularly Streeton and members of the Heidelberg School, Piquenit, Sorolla, Edward Seago, and many others. One of the things I love about art is the interesting and talented people you meet along

the way, from different backgrounds and professions, brought together by a shared interest. So many different approaches and views of the world. We have all been restricted by Covid, but never bored with a paint brush at hand and a garden to maintain. I have enjoyed being a member of the AST committee this past year. What a great group of dedicated people.



Quiet Anchorage, Franklin (Oils 450 x 600)

Lady Franklin Gallery—An Interview with Susie Meech

AST committee member Susie Meech was interviewed in November 2020 by Amanda Simms of Hobart FM.



Who was Lady Jane Franklin and why was she such an important cultural and arts figure in colonial times?

Jane was born of a wealthy family in London in the late 1700's. She was very well educated and travelled extensively with her family on the continent the East and throughout Europe. She met and married at the age of 36 Sir John Franklin, the famous Arctic explorer. They arrived in Tasmania in 1837 when Sir John became Lieutenant Governor of Van Diemen's Land. In later years Jane was considered the most travelled woman of her time with long sea voyages to every continent except Antarctica.

It seems her life was shaped by two overriding ambitions, both for herself and her husband. During their seven years they promoted the fledgling colony by starting a few initiatives which included starting the only scientific society outside Britain, founding an agricultural settlement on the Huon River in Franklin and building a Greek temple in the bush - both of which mostly by using her own funds. Jane was the first white woman to travel from Melbourne to Sydney on the arduous new track. She also travelled from Hobart to Macquarie Harbour by chair and foot with Sir John. Convicts were used in most of these endeavors as trusted labourers, porters and builders.

Jane climbed Mt Wellington from Lenah Valley at the age of 45, considered elderly at the time. She tried to rid the colony of snakes offering a shilling a head. This was soon abandoned because it became too expensive for the government and caused too much absenteeism.

When and why did she create the Lady Franklin Gallery in early Van Diemen's Land?

Jane and Sir John were concerned about the lack of cultural and educational opportunities in the colony so in 1842 she set about choosing a site and commencing the construction of an art and cultural museum based on the design of a Greek temple. Jane had bought land in Kangaroo Valley, now Lenah Valley which had a pretty stream running through. She also envisioned a 'botanic garden' surrounding the building. Only two weeks after the building opened in October 1843 the Franklins left Hobart



for England. The museum contained a collection of books, pictures and sculptures and some of her private collection of natural specimens. The building and land were left in trust to Christ College and soon fell into neglect and the items inside dispersed. By 1920 most of the land had been sold and it was used as an apple store and cow shed. In 1936 the property was handed to the Hobart City Council who gradually restored it after 90 years of neglect.

What do you think her legacy is to the arts and cultural values in modern Tasmania?

The Council accepted a proposal by the Art Society of Tasmania in 1948 to lease the building on condition that it be used for its original purpose, a place of educational and cultural activities. The Art Society conducts workshops, musical evenings, book launches and art exhibitions all of which can be attended by the general public. Members have access to a library and the Society has an extensive Collection of paintings and small sculptures.

Is there a permanent exhibition at the gallery?

There is, they vary by month so each month there is a new exhibition, alternating between feature artists or art groups generally from Tasmania and members exhibitions, usually themed.

What kind of cultural experience do you think people can derive from visiting the gallery?

I think due to the uniqueness of the building it starts a conversation about its history and background. There is the exposure to the great variety of creative art which is extensive.



Visitors have the opportunity to talk with the artists and learn about the Art Society and the opportunities it offers.

Do you hold any workshops or art classes?

We do; they are one of the main features of our mission statement that we do provide opportunities and foster both the emerging as well as the more established artist and provide encouragement, support and inspiration for our members. So the workshops are an important part, in which the public is wel-

come to participate and members receive a discount for the cost. Workshop presenters come from within the ranks of the Art Society, from interstate and sometimes from overseas.

Members News

Glover Lovers

I think the 25 people from the Art Society of Tasmania who attended the 2021 Glover Prize at Falls Park, Evandale, were impressed by the artwork exhibited. Maybe after the Covid lockdown, artists have seen the landscape with fresh eyes because this year's exhibition displayed many works that depicted Tasmania's landscape with the artists' emotion, longing and contentment with place showing through in their work.



The winning painting, a circular Painting (Tondo) on copper by Sebastian Galloway not only depicted the landscape of Queenstown through a drop of acid rain, but by its shape reminded us of the 'moonscape' that is Queenstown and its history of copper mining...a worthy winner.

It was hard choosing a painting from the 42 on show for the 'Peoples Choice'; so many paintings struck a cord with us all. Imagine what a hard job the selectors had with 640 artworks being submitted.

After spending quality time at the Glover and browsing round the market outside, we then went on to Eskleigh, where the Launceston Art Society had artwork on display and hosted a delicious afternoon tea. It will probably be the last time we can visit them there as they have to find new headquarters. The years at Eskleigh have been special for all the art societies exhibiting and visiting there. The bus trip back was relaxing, chatting about our choices and eating Susie's lollies.

Thank you to the Glover team for organising a wonderful day out.

Carolyn Bassett



Members News



'Breakfast table', acrylic on canvas by **Elizabeth Arnott**

This is the first painting I have exhibited publicly. It was displayed at a charity exhibition at Frank's Cider house in Franklin during the holiday weekend. I have never had the courage before. It is inspired by a few things I love. The jug made by my daughter, a talented ceramicist, the cup and saucer brought back from a wonderful holiday in Japan, the egg from my own lovely chooks, apples from my friend's garden and sourdough bread I made myself.

'Pawandeep'
Oil portrait by **Zane Yasuda**
Member of Wednesday Oil
Painters Group



'Please Be My Valentine'
RC

Invitations and Notices and Sponsors

137th Annual Exhibition

As our membership has continued to grow, your AST committee has secured the Long Gallery for our 137th Annual Exhibition from the 10th to 22nd of August. More information will be available via the AST web-site and emails to members. **Start preparing your entry now!!!**

Workshops and 'Have A Go'

See what's currently on offer over the next 3 months (page 13). The new committee will be working through a list of suggestions from members, so keep checking the website to see what is on!

INVITATION—FEATURE ARTIST EXHIBITIONS FOR 2022

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.

Lumiere – a light and sound show featuring the works of Klimt and Hunderwasser – will be held at the LFG on Thursday 6th May at 7pm. See the AST web-site for more information.

HADLEY'S ART PRIZE 2021

Entries for the Hadley's Art Prize 2021 close on **Monday 6 April**, with the winner announced on 30 July at Hadley's Orient Hotel. The exhibition will meet COVID-safe guidelines. More information can be found on the prize website at www.hadleysartprize.com.au.



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CHRIS ARNOL, ARTIST

Kindly donated for 1st Prize, the
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See more of Chris's work at www.thechristophercollection.art

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Nikki Munro for donating 2 tickets to the Theatre Royal
to Fiona O'Loughlin in April

Grant Lennox for donating the novelty fish

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