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April-May-June 2021

Miniatures, Musical Inspiration and South for the Winter



'Vivaldi's Winter', Acrylic on canvas (22 x 22cm), Christine Wiaczek

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Acknowledgements

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Editors Tiny Corner

Not much room for my corner (again) in this jam-packed edition! Thankyou to all contributors. Any articles I've missed will be in the next editions. Next deadline for news is the last week in August. Sarah Crossland :)

Winter Solstice

We are heading towards one of the most exciting times of the year - our 137th Annual Exhibition. This year it will be a much larger event as it will be held in the Long Gallery Salamanca and members may enter up to three works. I urge you all to make a start now and please consider your framers. Book in early. It is a wonderful opportunity to showcase our very talented artists.

The AST is a voluntary organisation. It would not exist if we did not have the support of our members. My thanks go to my amazing committee, the sitters who man the gallery each weekend and to the wonderful artists who exhibit time and time again. And the list goes on. We have social members, art groups who meet in the gallery during the week and a newly formed Men's Group. Every two years we have an exhibition by our new members, and I am delighted to announce that in August we have over 50 new members who are eligible to take part in the exhibition called 'Taking Flight'.

Let's keep painting and meeting and talking and continuing this wonderful tradition that began a long time ago.

Kind regards
Zane

**Zane Yasuda, AST
President**



The Australian Society of Miniature Art Tasmania

The Australian Society of Miniature Art Tasmania Inc (ASMA Tasmania) was founded in 1992 by Bernadette Connor. It was a member of the World Federation of Miniaturists (WFM) between 1995-2020. Bernadette was ASMA Tasmania President until she retired in 2000. Joan Kelly was then elected President, remaining in that position until she was succeeded by Patricia Young in 2012, Barbara Etter in early 2020 and then Joan Humble OAM later that year.

What is Miniature Art?

Miniature art is a specialty art form which traces its roots back to books of illuminated manuscripts from the 6th and 7th centuries. A miniature painting is not a small piece cut from a larger painting, but a little artwork created in its entirety on a small surface with a fine brush, pen, pencil or etching tool.

Today's miniaturists work with a variety of media, styles and subjects to produce exquisite detailed pieces. The range of media include oils, acrylics, watercolours, coloured pencils, mixed media, inks, gouache, pastels, scratchboard and silk dyes. Categories included in exhibitions include landscapes, seascapes and boats, buildings, portraits, figures, animals, still life, floral and abstract.

Miniature art requires patience, careful technique and a great eye for detail.

About ASMA Tasmania

ASMA Tasmania Inc currently has about forty members, including several from interstate and overseas. Members enter their miniature paintings in exhibitions throughout Tasmania and in Victoria and New South Wales. Several members are also members of, and exhibit with, miniature art societies overseas. ASMA Tasmania accepts both traditional and contemporary work. The actual work must be no larger than 100 square centimeters (excluding the frame) and has to be created using the finest brush or pen strokes. The subject also has to be miniaturised.

ASMA Tasmania hosted the 2nd WFM Exhibition in Hobart in 2000 and the 4th WFM Exhibition in Burnie in 2008 - awarded 'Australia Day best event'. The first online exhibition was held in 2020 due to Covid. The exhibition attracted numerous entries, including from overseas, and was judged by international Miniaturist, Gini Harris, from South Africa.

Members of ASMA Tasmania receive newsletters detailing upcoming exhibitions, entry forms, workshops and member painting days. New members are welcome! Details and a membership form are available at <http://asmatas.org.au/wordpress/>

The annual workshop will be held by Joan Humble in Hobart in October and will be on the challenges of seascapes and painting water.

Barbara Etter

ASMA, Inspiration in Miniature

The Australian Society of Miniature Art (Tasmania) Inc. (ASMA) recently held its annual National Exhibition titled *Inspiration in Miniature* at the Lady Franklin Gallery in Hobart. The opening was held on Wednesday evening, 31 March and the exhibition ran from the 3rd to 25th April 2021. The exhibition was opened by Ms Belinda Jefferies, President of Hobart Rotary, an organisation with a strong interest and track record in promoting local art and artists.



ASMA Tas President Joan Humble OAM with Committee members Barbara Etter and Ruth Bosveld and Belinda Jeffries, President of Hobart Rotary.

The exhibition attracted eighty-three entries from Tasmania, NSW, Victoria, Queensland, WA and the US. The Best of Show award was won by international Miniaturist, Mary Serfass, from the United States, and a number of the category medals went to interstate contributors.

The Best of Show, entitled *In the Gloaming* (48x48mm), was a circular piece done in ink, coloured pencil and 23 carat gold leaf in which the painting extended onto the mat. The Judges' comments on this piece were:

'An intimate and intriguing painting that embodied all that a great miniature should be. The restrained colour palette and fine detail evoked the tangled, untamed wilderness with the gold leaf accents evocative

of insects illuminating the painting. The two layers of offset circles draw the viewer in creating a window into the wilderness. An exquisite jewel offset by very sympathetic framing and presentation.'



'In the Gloaming', Mary Serfass

ASMA, Inspiration in Miniature

A number of Tasmanian artists including Joan Humble OAM, Barbara Etter APM, Ingrid Walpole and Terrence Gough OAM were awarded Gold medals in the various categories. Judging was undertaken by Colour Circle President, Lindy Whitton, and prominent local artist, Elizabeth Hunn, using the internationally accepted Florida method, which means that artists can only receive one award that being the highest achieved in the exhibition.



*'Tawny Frogmouths, Shhh don't fidget',
Coloured pencil, 9x8, Janet Mathews*



*'Blue Wren snuggles', Oil, 6.6x6.1cm,
Ruth Bosveld*

The Lady Franklin Gallery looked amazing with a diverse array of eye-catching "Mini's" displayed on specially prepared white boards perfectly spaced along the walls.

ASMA Tasmania was particularly grateful to those Art Society of Tasmania members who assisted in making the exhibition such a success.

Barbara Etter

Inspired by Music

This May musical exhibition was opened by John Xintavelonis. John was very encouraging and positive about the artworks and the society. Being of Greek heritage he enjoyed the building. The turnout for the opening was small (with just 2 blokes), perhaps because it was election day and all the men were manning sausage sizzles! For those who couldn't make this lovely exhibition you can view the images at www.artstas.com.au

Christine Wiaczek was the People's Choice winner with 'Vivaldi's Winter' (see full image on front page of this newsletter).



'Vivaldi's Winter' has always been my favourite of the Four Seasons and the lyrical grace of this wind ravaged bush on Kunanyi (Mount Wellington) invoked the music vividly for me. The spotlight effect as the mist cleared briefly, brought a sharp, bright clarity to a subject many would usually overlook. In a blink, the mist swirled and enveloped the subject, drawing the curtain on the briefest encounter. Perhaps my next piece will be Vivaldi's Summer, but it will always be the mystery of the Winter experience that fascinates and holds my attention most fully.'
Chris Wiaczek with 'Vivaldi's Winter'

Peoples Choice Winner
Acrylic on canvas, 22 cms x 22 cms

'Rhythm and Blues'
Pastel by Susie Meech



Inspired by Music



'Enta Omri' (Arabic, 'You are my Life')

A song of that title was made famous in the 1960's by the legendary Egyptian singer Oum Kalthoum. She sang with deep passion and moved her audience to tears. So much was she and her song loved, that the words and music have been kept alive, re-invented, sung, and played by thousands of singers and musicians since. Likewise those trained in the classical style of 'danse orientale' revere Oum Kalthoum who inspires them to dance from their heart.

*Gabby Muir
Oil on Canvas*

Cicada

The cicada organs used to produce sound are called tymbals, which are a pair of ribbed membranes at the base of the abdomen. Those membranes vibrate like strings on a violin and the larynx in the human throat.

The repetitive shape of membranes are represented in the wings, violin and the central focal point of the white hands clutching the singers throat, serve to demonstrate the connections.

The richness of metallic colour, texture and striped patterns of fabric are reminiscent of a hot summer night, when the resonant cicada symphony permeates the air.

Annie Wilson



South for the Winter—Launceston Art Society

For those who couldn't make the opening of this fabulous June exhibition, here is a transcript of the opening speech by Mary Parsissons. Mary has had an outstanding career working as a volunteer with Lifeline. She was awarded Senior Tasmanian of the Year in 2011, Tasmanian Community Suicide Prevention Network Award for outstanding contribution in 2013 and National suicide prevention Award in 2013.



When I was asked by my very persuasive sister-in-law to open this exhibition, I wondered what the link was between my volunteer work and art. Of course I am fortunate to have friends who are artists and I benefit from their talents. As you know I am passionate about preventing suicides. There are far too many people in our community who die by suicide and far too many families and friends left grieving and wondering why?

I began my journey toward suicide prevention in 1987, when I completed the lifeline training course. In lifeline I found a home. I was on the phones, then it was suggested I join the Board, then I was elected President by the Board and the rest of my journey began. One of the outcomes of the training I had was to learn to take opportunities when they arose and I did. I became the girl who can't say "no", but what an adventure I have had since. I was on the National, then the International Board and my passion continued and grew as I met people with few resources, also trying to lower the suicide rate. I had the opportunity to conduct training in Fiji, Tonga, Samoa and Sri Lanka and to visit other Lifeline countries. So many volunteers in so many countries. And in those various centres I met people who were offering Art as therapy groups.

We all know famous artists who have struggled with mental health issues. Van Gogh, Munch, Michelangelo and others. Yet what joy their works

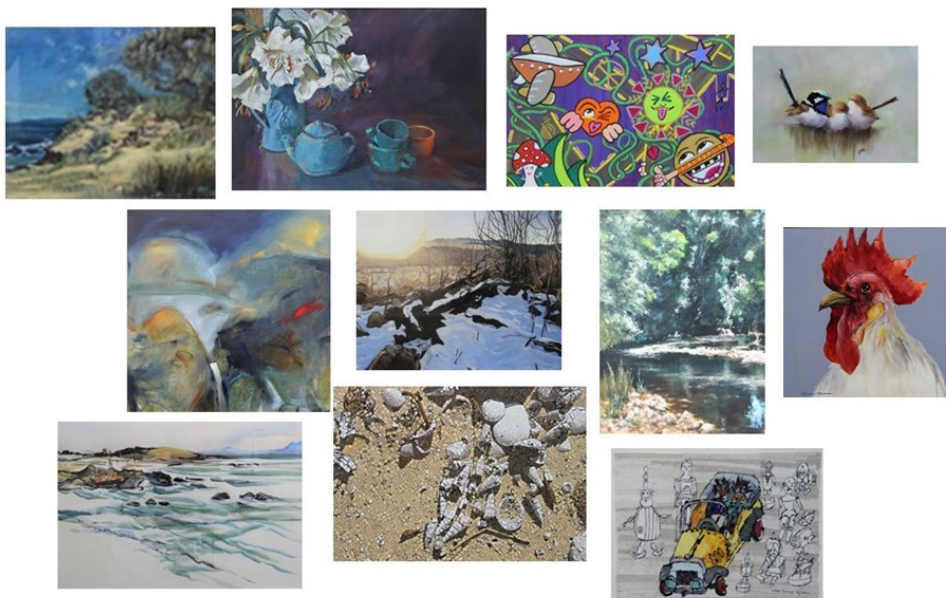


LAS and AST members at the opening of 'South for the Winter'

have brought to millions of people. Who can look at the brilliant works of Michelangelo and not feel moved? Who can stand in the Academy in Florence and not expect one of the unfinished statues to step out of the stone? Who can see Munch's scream and not feel "I've been there"?

For the artist it is sometimes a way of expressing an emotion, of working through their feelings. I have watched friends begin their journey in art, from basic steps to being creative. Prior to retiring, work colleagues would dream, 'When I retire I will learn to paint' and many of them have. While I am not an artist, I enjoy the efforts of their labours. Several of my friends paint as a hobby and most of them sell their work from time to time. I have observed them go through phases from oils to water colours, pastels and pen work. Going to workshops, working in groups, sharing knowledge, continuing to learn new skills, developing friendships, all good for mental health.

Today we are surrounded by the works of 31 artists using a variety of techniques. Congratulations on your achievements. I am sure for many artists here, there is a sense of satisfaction the work is complete, although there may have been frustration in the process. For many of you, it may be that time when you are creating that you go deep within yourself and express emotions through your chosen medium. Whatever you create, it not only benefits you, but also me, the observer. I thank you for your generosity to share.



For those who couldn't make this exhibition you can view the images at www.artstas.com.au

Have-A-Go At Bringing Light Into Your Art with Susie Meech



Susie Meech discussing her demonstration picture

'I am captivated by light and my interest in light is on equal terms with the content of the painting' - Sally Strand

Light is what motivates many painters. It excites the eye and radiates an energy that transforms an otherwise ordinary scene into something very special creating a work full of mood and drama.

In this May workshop Susie Meech shared tips, examples and recommendations on how to achieve beautiful light in paintings, by her favourite pastelists: Alain Picard, Margaret Dyer, Gerry Jensen, Richard McKinley, Sally Strand and Grace Paleg.

Susie also shared and demonstrated her method:

- I first do a brief sketch using a willow charcoal stick which is easily altered to get my composition established.
- Values / tone – always working from dark to light in pastels it is important when laying out your shapes at the beginning you recognise and represent the various tonal values. Concentrate on darkest darks and mid tones first.
- Don't be distracted by colour, you can start to lay down tonal values with just three



Pastel landscape by Jane Battaglione

pastel shades of the same hue to begin with. Imagine a black and white photograph. Squint to minimise detail and start with your darks and mid tones using your pastel on its side. From here you can begin by layering and adding more colour and slightly lighter tones keeping a similar value to your first marks, still squinting constantly.



Workshop participant Pamela Sheppard with her painting

- Gradually you can work up to placing your lightest lights nearer the end which is most exciting, its often hard to wait!
- Remember too, the treatment of a dark next to an intense light will make your work pop and give it an energy.

My choice of subject directly relies on being moved by the quality of the light, and telling a story. For landscapes - often early morning or evening light is an advantage but strong midday light with deep shadows sometimes works too. For interiors - soft light accents enhancing and defining shapes and shadows.

Still life - strong darks with a single light source falling on a subject can be quite dramatic and works well.

You can achieve the wow factor!!!
Have fun!

Susie Meech



Helen Barrett shares her painting

THREE MONTHS AT A GLANCE

Please check the website (www.artstas.com.au) and e-mails from the AST President for calendar updates regarding exhibitions and workshops.

JUNE

SOUTH FOR THE WINTER

Works by the Launceston Art Society

Sun 27th June **Collection** of "South for the Winter", Hand-in for "About Face"

JULY

Members exhibition—ABOUT FACE

Sat 3rd July

Opening at LFG at 11am

Mon 5th

Botanical Art Group meet at LFG, 9.30—3.30

Tues 6th

Watercolour Group meeting in the afternoon during winter

Wed 7th

Morning and afternoon oil groups

Sun 11th

Artist in Conversation— Grant Lennox, 4pm

Tues 13th

Guided visit to **Wainewright exhibition at TMAG**, 2.00pm

Wed 14th

Morning and afternoon oil groups

Friday 16th

Have-a-Go at Face Brooches, LFG, 9.30 to 12.30

Mon 19th

Entries open for the AST 137th Annual Exhibition

Botanical Art Group meet at LFG, 9.30—3.30

Tues 20th

Watercolour Group meeting in the afternoon during winter

Wed 21st

Morning and afternoon oil groups

Thurs 22nd

Workshop Scaling up a portrait from a photo.10—3 LFG

Sun 25th

Collection of "About Face", **Hand-in** for "Taking Flight"

Wed 28th

Morning and afternoon oil groups

Thurs 29th

Pastel Workshop with Gerry Jensen, LFG

Friday 30th

Watercolour Workshop with Gerry Jensen, LFG

Friday 30th

5.00pm entries close for the 137th Annual

Sat 31st July

Opening at LFG at 11am with Felicity Lovett

AUGUST

New Members—TAKING FLIGHT

Mon 2nd

Botanical Art Group meet at LFG, 9.30—3.30

Tues 3rd

Watercolour Group meeting in the afternoon during winter

All Annual entries by post or online close

Wed 4th

Morning and afternoon oil groups

Tues 10th

Delivery of works to the Long Gallery, Salamanca, 9-1pm

Wed 11th

Morning and afternoon oil groups

Thurs 12th

Opening of the 137th Annual exhibition, 6.15 for 6.30pm

Mon 16th

Botanical Art Group meet at LFG, 9.30—3.30

Tues 17th

Watercolour Group meeting in the afternoon during winter

Wed 18th

Morning and afternoon oil groups

Sun 22nd

Collection of works from the Long Gallery, 3-5pm

Wed 25th

Morning and afternoon oil groups

Sun 29th

Change Over, Collection of "Taking Flight", Hand-in for "Beyond the Boundaries"

THREE MONTHS AT A GLANCE continued

SEPTEMBER

Wed 1st

Sat 4th

Sat 4th

Mon 6th

Tues 7th

Wed 8th

Sat 11th

Sun 12th

Wed 15th

Friday 17th

Sat 18th

Mon 20th

Tues 21st

Wed 22nd

Sat 25th

Wed 29th

Sun 3rd October

Feature artists—BEYOND the BOUNDARIES

Morning and afternoon oil groups

Opening at LFG at 11am with Grant Lennox

Painting from life - Plein Air Workshop with Rick Crossland

Botanical Art Group meet at LFG, 9.30—3.30

Watercolour Group meeting in the morning

Morning and afternoon oil groups

Painting from life - Plein Air Workshop with Rick Crossland

Artist in Conversation—Di Casimaty

Morning and afternoon oil groups

Have-a-Go at printing on fabric LFG, 9.30 to 12.30

Painting from life - Plein Air Workshop with Rick Crossland

Botanical Art Group meet at LFG, 9.30—3.30

Watercolour Group meeting in the morning

Morning and afternoon oil groups

Painting from life - Plein Air Workshop with Rick Crossland

Morning and afternoon oil groups

Change Over, collection of "Beyond the Boundaries" and hand-in for "Out and About"

OCTOBER Members Exhibition—OUT and ABOUT

Friday 23rd

Watercolour workshop with Lynne Brown, 9.30 - 4

137th Annual Exhibition Deadlines

Long Gallery, Salamanca. 12th to 22nd August

This year there is more space and Exhibiting Members can submit up to 3 artworks.

Further information, Conditions of Entry and Entry Forms are on the website www.artstas.com.au

Important deadlines

Entries open

Entries close

Delivery of works to Long Gallery, Salamanca

Exhibition Opening and prize announcements

Collection of works

19th July

3rd August

9-1pm Tues

10th Aug

6.30pm

Thursday 12th Aug

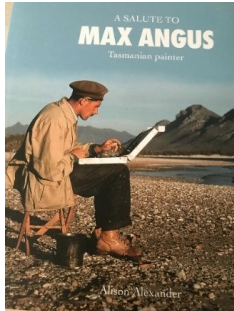
3-5pm Sunday

22nd August

LIBRARY NEWS

A SALUTE TO MAX ANGUS – Tasmanian painter - *by Alison Alexander*
'Lively, generous, articulate – and eternally dapper in his trademark beret – Max was a force of good in Tasmanian society. He has left many reminders of his life: the public art: the books he published; the environmental conservation movement he helped to initiate, his many students who remember him with great fondness. And of course, his paintings.'
Alison Alexander.

Due to Max's long association with the Art Society from the 1950's a copy was kindly donated to our library by the author.



Let's Face it - History of the Archibald Art Gallery of NSW - When Ben Quilty first asked legendary painter Margaret Olley to sit for him she said 'No'. 'Her lack of ego is so appealing,' says Quilty. 'Margaret didn't understand why anyone would want to see a portrait of her.' Quilty met Olley when she was a guest judge for the 2002 Brett Whiteley Travelling Art Scholarship, which he won.

The Art of Portrait Drawing is a teaching DVD video *by Joy Thomas*
There are books on the subject of portraits in the library for those interested in exhibiting in "About Faces".

For new members, **record your loans** in the big black book on the front desk. Loan time is 4 weeks. Please **sign back in** leaving your books in the big yellow box in the library. With longer nights its time to gather more reading and come in from the cool, curl up and enjoy a book or four, recent magazines for sitters to browse at the desk.

Suggestions for new books or extensions contact
csmeech@bigpond.com.

MEMBERSHIP NEWS

Since our last newsletter we have been joined by the following exhibiting members: Dee Alty and Joe De Battista who are also Launceston Art Society members, Bishal Pandey, Diane Fowler, Steve Roden, Ruth Rees, Emily Fitzpatrick and Mark Viner. We welcome our new members and look forward to a long and happy association.

Zane Yasuda
Membership Secretary

A quote from an autobiographical talk given by Max Angus to the Tasmanian Historical Research Society, 8 February 2005. Read the full text at <https://nthosa.com/max-angus-my-tasmanian-life/>

"In 1950, one had to be a member of an established Art Society or Group, to have any chance of showing paintings publicly, and that was only once a year. I had joined the Art Society of Tasmania in 1948, and later became a council member. I became aware that the Society was mid-Victorian in its attitude to Art. Its members were mostly elderly, as no young people were joining. Mr Alfred Pedder had been President for fifteen years. At the Annual General Meeting of 1950, having heard of my nomination for the position, he made a short speech of thanks for past support and left the room. Pandemonium. Incomprehension. Melodrama. People stood up, crying 'Outrage!', demanding justice.

Someone then moved that Archdeacon Barrett (a Patron) assume the chair, to restore order. He calmly asked the quaking secretary if she had any nominations for President. 'Yes', she whispered, 'Mr Max Angus.' Elderly members groaned loudly; a few clapped politely; Archdeacon Barrett then declared me President. Word reached the Launceston Art Society that some young hot-heads had taken over in Hobart! It was a turning point. Today, the Art Society of Tasmania is flourishing. Excellent work in both traditional and contemporary forms ensures its place in our society."

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

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 | sarahcrossland19@gmail.com |
| Library | Susie Meech | csmeech@bigpond.com |
| Instagram and Facebook | Robyn Malcolm | robynmacolm@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 |

New Member Profile—Photographer Steve Roden

Steve was born in England. He was educated at Loughborough College of Education, Nottingham University, training as a teacher of Creative Design. Having taught in two different schools in the UK, Steve accepted an invitation in 1975, to teach in Tasmania. Photography has been an interest of Steve's since he was about eleven years old and he taught himself the basics, often using borrowed equipment, but finally by owning his own small 35mm camera; an Agfa Karat, with a lens on a bellows mechanism. Many hours were spent developing and printing black and white images, using the family bathroom as a makeshift dark-room.

Having emigrated from the UK to Tasmania, it was Steve's original intention to honour his teaching contract before returning to the UK overland via Asia and through Europe, however, before that was possible he fell in love with his future wife and Tasmania. He stayed and did not return to his homeland for nearly twenty years.



Dalman Bay, Antarctica

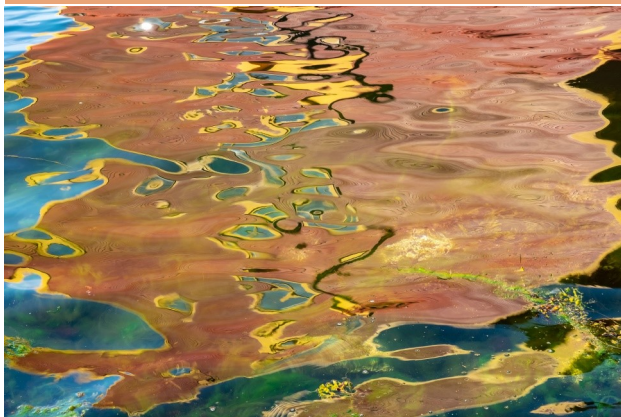
Steve retired from work in 2007, since then he and his wife have travelled the world, an experience which has allowed him to build an eclectic portfolio of photographic imagery. When asked to describe his work, Steve says that many of his images would be considered documentary in nature; he likes to present images that are natural rather than over manipulated. He says that his main interest is in landscape photography, but he does not limit himself to that genre. Birds are a favourite subject



Green rosella, drinking

matter, but he likes to experiment with abstraction also. He says that like painting or sculpture, his photography relies on a special way of seeing things; that special way is what makes photography exciting for him, knowing that everyone has an opportunity to take a photograph, but that the ability to observe, compose, isolate and extract is what makes the difference between a snapshot and something that will pass as worthy of continued observation. His work is based

New Member Profile continued...



on his interest in art and his background as a teacher of design; he has not had any formal photography training but has grown into the art form, by experimentation, effort, and extended reading on the technicalities of the subject.

RAW files are Steve's chosen form of image recording and consequently he uses Lightroom to develop the final photograph.

Warehouse reflections, Bergen Norway

He does so with the intention of representing the truth of what he saw before pressing the shutter release.

Photography is a passion as far as Steve is concerned and his work has been recognised both at home and internationally. He has been published in 40 South magazine on several occasions, has had an image presented in "The Australian" newspaper and has been published in a British online magazine, "Light and Landscape". He has his own website and whilst he does not believe that he will ever become rich by selling his work, he believes that to sell a photograph is one of the greatest compliments that a photographer can be given. After all, he says, "anyone can take a photograph, can't they?"

For more of Steve's inspiring work see his website: steveroden.net



Seatons cottage, Coal River Valley

Member Profile—Zane Yasuda

Zane Yasuda was elected President of the AST in 2020. She is an asset to both committee and members alike. She is friendly, approachable, fair, empowering and inspiring to work alongside. Her commitment to promoting and supporting our artists and the work of the society in general, has resulted in many positive outcomes for the society over a short period of time, including a significant increase in membership. Zane kindly agreed to this interview about her art and more.

How long have you been painting?

I've always drawn. One of my earliest memories is from Grade 3 when I had a small off-white plastic box that had had chocolates in it and I filled it with small bits of blank paper that I would draw on (usually faces) when I had finished my work. I loved faces. On one occasion we had to listen to a Nature Studies broadcast and I was drawing whilst listening to the broadcast. At that age I didn't understand sarcasm and the teacher asked me if I wanted to "draw or listen to the broadcast". Of course I said I would like to draw so she sent me out of the room to the cloakroom with my box of papers and pencil. I was allowed to come back in the room after about 10 minutes, but I had to listen to the broadcast and I was not allowed to draw.



Zane painting on Flinders Island

Where did you grow up and were your parents interested in Art?

I grew up in Adelaide, my parents were Latvian refugees. We lived in a migrant camp in the Adelaide hills. My father was a civil engineer. Both my parents loved classical European culture in particular music and opera.

My mother painted in her later years. They were very 'European' in their appreciation of Art and they instilled this love of everything artistic in me.



William, Oil

Did you train as an artist?

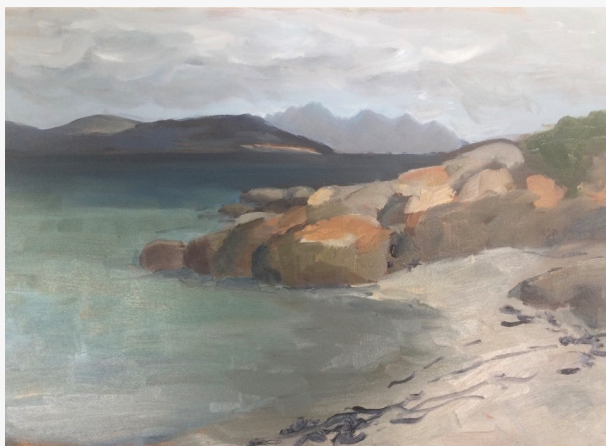
No, but I studied at teacher's college and became an Art teacher. I taught secondary art in an area school in South Australia for 3 years as was required by my teaching scholarship and then got a posting in a school in New Zealand, rather than going to Europe as many of my friends did. It was a revelation, as in those days art was treated as a 'fill in' subject at schools and was not considered important. This was very different to how it was regarded in South Australia. I returned to Australia after two years in New Zealand and was fortunate to get a posting in a small country town where I met my husband. Several years later I

gave up my work as an Art teacher and the next 40 years were about

raising a family, living in Queensland and Victoria, travelling periodically to Japan where his family were and then coming to Tasmania, when we went out on our own with our own small businesses. The last business was manufacturing shark liver oil and I needed my Art to get through this busy and often challenging time. Quite often I had to sleep at the shark oil factory, and I started painting there again. I guess the factory became my first 'studio' (my son and his five big aquariums occupied the only studio space at our home!). I also kept my drawing going and went to portrait and life drawing sessions. I felt I needed to scribble whenever I could.

Which type of Art and Artists inspire you?

I love oil painting, particularly portraiture and figurative work. I have always found people's faces fascinating and have often been accused of staring too much at someone! While at Art School I particularly enjoyed the work of Clifton Pugh, Leonard French and Brett Whitely. I loved the modern and different style of their work.



Mt Strezlecki from Roydon Island, Plein air study, Oil on Board

How would you describe your Art?

I paint mainly in the studio (my garage) but am building my confidence in painting outside, 'en plein air'. My early paintings were allegorical, lots of angry paintings, mainly to express my dissatisfaction with the politics going on in my church. Fortunately my faith is still intact. Most of my Art now is figurative or portraits and some landscapes. My paintings are not like photographs, they lack technical detail and are slightly impressionistic. I try to capture something about

the essence of the subject I am painting, the elusive thing about a person. I prefer to leave some sort of mystery.

What has your Art taught you?

That nothing is simple! So many colours on a face. Most weeks I have a friend come over at the end of the week and we mull over a glass of wine and try to work out the colours in the sky at sunset. Sometimes Prussian Blue with lots of white and sometimes a flesh tone. This teaches me to see and not assume what the colours are or what I think they should be.

What tips do you have for the artist in us all?

Do not give up. You might be better than you think you are. Everyone is an individual. Everyone paints differently. Celebrate difference! Get inspiration from the work of other artists and join a group of like-minded artistic people to motivate and critique your work.

Member News—'Paint Flinders'

Earlier this year we were very lucky to share one of our favourite locations, Flinders Island, with a group of wonderful, adventurous artists, as part of the inaugural 'Paint Flinders' artist's retreat. R&S Crossland



'Paint Flinders' artists on the beach at Trousers Point (before the tide came in!)



Sue Sheehan, Sue Oxley, Susie Meech, Gabby Muir and Helen Barrett paint on the granite rocks at Trousers Point (after the tide came in!)

In April eight intrepid painters spent seven days painting *en plein air* on Flinders Island under the expert tutorage of Rick Crossland. We were tenderly organised and mothered by Sarah and amply fed and quartered by chef and host-extraordinaire, Martin.

Just being away from the noise of 'civilisation' was wonderful and we all gratefully relaxed and immersed ourselves in the beauty of the place.



Vicki Chapman 'en plein air'

With each day there was another stunning location to paint and new challenges to face, both with our painting skills and

with the fickle weather.

Being with a group of fabulous and like-minded people made for supportive and happy company. Rick was fantastic, sharing his knowledge quietly, patiently and generously. We came away thoroughly inspired, and more confident painters.

Our time there was too short - Flinders Island is a place that needs to be revisited for its tranquillity, stunning scenery and amazing painting opportunities.

Thank you to Rick, Sarah and Martin for a wonderful, rewarding and very enjoyable experience!

*Gabby Muir and Zane Yasuda
(Paint Flinders participants)*



*Vicki Nightingale (with friend)
and the peaks of Mt Strezlecki
in the background*



*Helen Barrett not letting the
rain showers and wind pre-
vent her capturing the beau-
tiful views of Flinders Island*

*Gabby Muir (right)
and Susie Meech
(below), painting
on an island, off an island*



Members News



'The Visit'

A beautiful pastel painting of the Drovers Hut in the Vale of Belvoir (a haven for botanists) by pastelist, Susie Meech.

Interested in Botany and Botanical Art?

Check out 'Whats Happening' 'Other Groups Activities of Interest' for Tanya Scharaschkin's workshops on the website www.artstas.com.au

The Mystery of the Missing Foundation Stone—More on the history of the LFG from Betty Debnam

THOMAS BOCK - Lithographer



'Acanthe' Bushy Creek Rd, Lenah Valley, Hobart. This 1842 building, in the Greek revival style, was designed by James Blackburn snr. It was the creation of Lady Jane Franklin, wife of the Governor Sir John Franklin. The Franklins were shocked at the lack of cultural institutions and the indifference of early colonists. Jane was an exceptionally resourceful and talented woman who envisaged and brought about the erection of Acanthe to ensure the continuance of cultural aspirations of the future colony.

The building originally housed the Lady Franklin Museum, which was intended to be a place of exhibition and study, housing fine art, natural history and library collections.

The Franklins left Hobart the following year and the building and 400 acres of land were transferred upon trust to Christ College. By 1920 most of the land had been sold and the building was being used as an apple store and cow shed.

In 1936 the property was transferred to the City Council, and in 1948 the Council accepted a proposal by The Art Society of Tasmania to lease the building as their Gallery.

On 16th March 1842, Sir John Franklin, in the presence of the headmaster and the boys of The Queen's Grammar School, plus a number of invited guests, laid the foundation stone of the new museum. Each guest received a printed invitation card on which was inscribed a lithographic drawing of the façade of the building. A document that was signed by each of those present, together with the lithograph, was placed within the foundation. The document was written on parchment in six languages, Greek, English, Latin, French, German and Italian.

The lithograph was by Thomas Bock.

I don't know where this information is from—I thought it was from the Tasmanian Art Society website but can't find it there now

When we visited in 2015 we couldn't find the building's foundation stone.

Who can help us find it and can we hope to find the presence of the parchment document and the original lithograph?

Is this a task we must remember to pass onto our children and their children as guardians of yet unsolved Bock mysteries?

Might the text above also give us a clue about where Alfred might have gone to school? He would have been 7 at the time.

© Johnson 2018

See photos of the LFG's Apple shed days at About—History of the Gallery on the website www.artstas.com.au

ARTSTAS Workshops



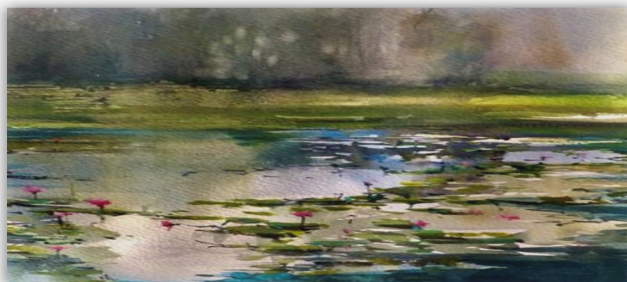
Painting from Life Plein Air Workshops, Richmond, September 4th, 11th, 18th, 25th (9.00am-1.00pm)

Build confidence in oil painting from life over four sessions on a Saturday at various locations near historic Richmond Village.

Experienced Tasmanian plein air artist, Rick Crossland (www.rickcrosslandart.com, Instagram: rckcrossland) will share his knowledge and skills through demonstrations and instruction. Numbers will be limited to 10 (minimum of 8). This workshop is best suited to artists with some prior oil painting experience keen to develop their skills and confidence in painting from life outside.

Cost: Members \$40x4 (\$160), non-members \$60x4 (\$190). Further details and booking will be provided soon via the AST website www.artstas.com.au and AST President e-mails to members.

"Une Touche de Monet" Watercolour Workshop with Gerry Jensen



It is with a sense of wonder that we look at the Old Masters and see the magic of what they did. In this workshop we will be painting similar subjects and get a glimpse of what inspired him. Come on the journey and explore Monet's Garden!

Lady Franklin Gallery, 9.30-4pm, Friday 30th July

Cost: members \$50 non-members \$60

Book on the website www.artstas.com.au

ARTSTAS Workshops

SCALING UP A PORTRAIT FROM A PHOTO

Vicki Chapman will lead you through a method of transferring proportions from a photo onto your paper or canvas. This suits people who hate maths, because there aren't rulers or calculators, or grids. It is especially good for watercolour, because there is no need to rub out gridlines.

Lady Franklin Gallery , 10am to 3pm, Thursday 22nd July

Any medium, bring your gear , lunch and a photo

Cost: members \$40, non members \$50

Book on the website www.artstas.com.au

HAVE - A - GO at Making A FACE BROOCH

with Vicki Chapman

We will use collage, fimo, fabric, beads, bits and pieces.

Bring any odds you think could be useful and lots of imagination.

Lady Franklin Gallery, 9.30—12.30, July 16th. Cost \$15

Book on the website www.artstas.com.au



ROCKS- WATER- SAND A Pastel Workshop with Gerry Jensen

Gerry will explore styles, types of pastel and simplifying...who knows where it will go!!!! A day at the beach, lakes, rivers, ponds. Learn how to be confident and capture the textures of these interesting subjects in a painterly way that allows the pastel to do the speaking for you.

Lady Franklin Gallery, 9.30-4pm, Thursday 29th July

Cost: members \$50 non-members \$60

Book on the website



Other ARTSTAS Events...



TMAG—Guided visit to the Wainewright exhibition with Di Casimaty. Meet on the back verandah at 2.00pm 13th of July. \$5 donation paid to Di on the day.

Book on the website www.artstas.com.au, so we can arrange another guide if needed.

ARTISTS IN CONVERSATION

We have approached some interesting artists to share their art story .

The first one is Grant Lennox, Sunday 11th July at 4pm. He will talk about his work and how he promotes his art. Just turn up to the Lady Franklin Gallery and check in. There will be refreshments and you will be home for dinner! Watch the website for future Artists in Conversation.....

UPCOMING ARTSTAS EXHIBITIONS

JULY— Members Exhibition, ABOUT FACE

This is an opportunity for all our portrait artists. The face can be human or animal, realistic, stylized, in any medium, including sculpture, photography, jewellery, printmaking, even a mask!

August—New Members TAKING FLIGHT.

The AST proudly showcases the variety of work from our new members who have joined us in the last 2 years.

137th Annual in the LONG GALLERY

With over 200 exhibiting members we need a bigger space to allow everyone to be part of our premier exhibition. Members can submit up to 3 works. See the website for conditions and entry information

September—Feature Artists, BEYOND THE BOUNDARIES

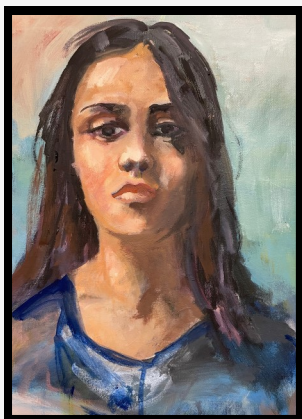
Grant Lennox secured some old title maps from DPIPWE and has invited artists all over the state to create an artwork in their own style and medium. All invited artists who intend participating in this exhibition please contact Gabby at gabby.muir@bigpond.com for the specific conditions of entry for this exhibition. Thanks.

October—Members Exhibition, OUT AND ABOUT

After the interruption of Covid we can celebrate being out and about. Inspiration will come from walks, being in nature, or an urban setting, coffee out, dinners and friends, theatre and music.

Exhibition Notices

JULY EXHIBITION



You are invited to an exhibition of works by members of the Art Society of Tasmania



Art Society of
Tasmania Inc

ABOUT FACE

To be opened by Robert Jarman
11am Saturday 3rd July
The exhibition will continue until Sunday 25 July

The Lady Franklin Gallery, 268 Lenah Valley Rd, Lenah Valley
Open weekends 11am to 4pm www.artstas.com.au

AUGUST EXHIBITION



Art Society of Tasmania Inc

You are invited to an exhibition of works by NEW MEMBERS of the Art Society of Tasmania

To be opened by Felicity Lovett
11am Saturday 31st July
The exhibition will continue until 29 Aug

The Lady Franklin Gallery, 268 Lenah Valley Rd
Open weekends 11am to 4pm
www.artstas.com.au



The **Rotary Club of Hobart** is thrilled to announce we are now accepting entries into our 2021 **Art Show** being held at Wrest Point Casino from 17th - 19th September 2021.

To enter please simply visit the website rotaryhobart.com.au

Terms and conditions are available on the website.

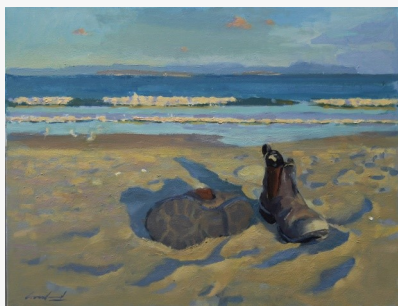
For further information please do not hesitate to contact Mel Knuckey, Chair, Art Show Committee on 0407 512 315 or email rasentries@rotaryhobart.org

Hadley Art Prize

If you would like to book a tour, you can contact me directly via email at lynn.hasenkam@gmail.com or Ruth at contact@hadleysartprize.com.au

Exhibition Notices

AUGUST — “The 137th Annual Exhibition”



2020 Annual winner—“Blunnies on the Beach” by Rick Crossland

The Art Society of Tasmania
proudly presents its
137th Annual Exhibition
in the **Long Gallery**, Salamanca



The exhibition opens
Thursday 12th August at 6.30
And continues until August 22nd

The Art Society’s Annual Exhibition will be held in the Long Gallery this year.

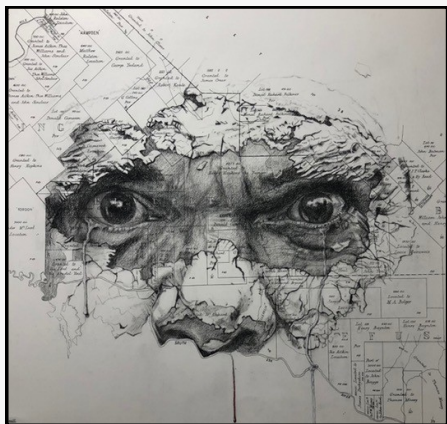
Over the last few years the committee has been keen to enable more of our talented members to be included in this prestigious exhibition. All work should have been completed within the last 12 months. Work may have been previously exhibited, but not exhibited previously in the Long Gallery.

Please select up to 3 works you are proud of which will complement the works of fellow members.

We look forward to another exciting varied exhibition.

See the website www.artstas.com.au for conditions and entry information.

SEPTEMBER EXHIBITION



“Taken for Granted” by Chris Arnol

You are invited to an exhibition
of works by invited members
of the Art Society of Tasmania



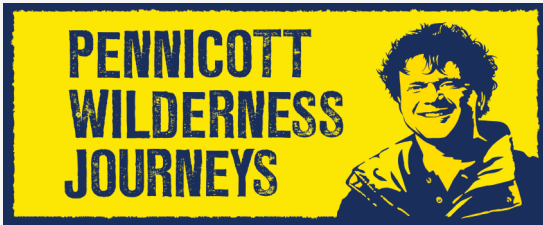
BEYOND THE BOUNDARIES

To be opened by Grant Lennox
11am Saturday 4th September
The exhibition will continue until Oct 3rd

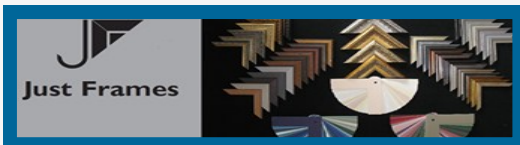
The Lady Franklin Gallery, 268 Lenah Valley Rd,
Open weekends 11am to 4pm www.artstas.com.au

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