

GALLERY news

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



Patron: Her Excellency, The Honourable Barbara Baker
Governor of Tasmania

Vice Patrons: Lord Mayor of Hobart Cr. Anna Reynolds and Mr Rob Valentine MLC

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Newsletter No 96

Oct -Nov-Dec 2023

Awards, a Treasure(r), and more....



'Hilda' by Nicola Oliver, mixed media

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



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Acknowledgements

Photographs:

*Helen Barrett,
Sarah Crossland,
Vicki Chapman*

*Printed by Monotone,
Hobart.*

From the President

As the end of the year draws closer, I find it's a good time to take stock of the studio, what's currently on the easel, what's waiting for a finishing touch, what's been pushed to the side waiting for further inspiration and what will probably be sanded back and the canvas recycled. How fitting then that the first members exhibition for 2024 is Studio Works. This exhibition will be opened on Saturday 13th January 2024 with a BBQ. Please join us on the day, take a look at the exhibition and take the time to meet other members of the AST.

The AST had a fabulous 2023, our exhibitions have showcased the talent of our members and have also been a commercial success with funds flowing back to our artists who have been fortunate enough to find a buyer for their works. There are a number of highly talented new members who have joined us recently and I look forward to seeing their work displayed in the Lady Franklin Gallery in 2024.

If you'd like to become more involved in the AST there will be a number of vacancies on the Committee next year. The committee meets once a month and is responsible for ensuring the ongoing operation of the AST. General members on the



Committee assist in hanging and organising exhibitions, selecting exhibition themes and organising workshops. Please contact me directly if you'd like further information.

I wish you all a Happy Christmas and may you all find time in the New Year for your art.

I look forward to seeing you at the gallery.

Nikki Munro

October Exhibition - Loose & Lively



We were very pleased to have as the opener of Loose & Lively Fiona Verdouw, a well known contemporary landscape artist and mentor. Fiona is a wonderful supporter of the Art Society, conducting workshops and a regular exhibiting member. Here are some of her wise words.

“In preparing this speech, I found myself looking around my studio space and I was struck by an observation: I appear to have an addiction to Post-It notes. They are stuck up all over the place with reminders and quotes and messages for all sorts of things. I have them in a range of colours - the more vibrant the sticky note, the more important the information. Looking closely I noticed that the brightest most colourful swarm of sticky notes were congregated around my painting station.

On my easel, I have a note that says, ‘SQUINT’ - There is another which reads ‘STEP BACK’. A note next to my reference images area reads (a little cryptically) ‘SEE THE WHOLE, NOT THE MOLE’. (Feel free to ask me about that one later!)

All of these notes act as reminders to myself to not get bogged down in overworking areas with detail - which has the potential to suck the life-force out of a painting. In short, to keep things ‘loose and lively’.

Looking at the work on display in this exhibition, I suspect I am not alone in these strivings.

On display we have artworks covering a wide array of subject matter in a pleasingly broad range of mediums. Within this variety are also an abundance of different techniques employed in each creation.

I invite you to look closely and investigate the many lively methods each artist has used in their work. There are painterly daubs and confident brushstrokes. We also have swirls, splashes, and speckles of paint. Flowing watercolour and ink washes, squeegee scraping, scumbling, scratching and scribbles. There’s also some very strategic stitching going on about the place.

October Exhibition - LOOSE & LIVELY

I am a firm believer in the notion that a piece of art is not entirely finished until it has an audience. There is a degree of unspoken collaboration that goes on between an artist, their work, and the viewer. Perhaps it could even be said that the looser and less literal an artwork is, the greater the collaboration with the viewer - simply because there is more to try and interpret.

Which is what makes an exhibition like this one so pleasant to behold - we, the audience, can really become involved in it!

And I encourage you all to do just that.

It is a pleasure to have you along this evening and I thank you for coming out to support the ongoing work of the Art Society, and the work of the artists themselves.

Of course, special thanks must go to Carol Sheppard and the hanging team for a wonderful job of organising and curating such a broad range of artworks into a beautifully cohesive display.

I really do commend this 'Loose and Lively' exhibition to you all - and take great pleasure in declaring it open." **Fiona Verdouw**



L to R
Susan
Bleakley,
Loose &
Lively
coordinator
Helen
Barrett
and
Fiona



LOOSE & LIVELY
People's Choice Award
Winner

Leanne Halls

For her oil on linen
'Stunning Capes'

November - LOVE THIS STATE

What a thrill it was to have two such talented AST members Elizabeth Hunn and Kaye Volkman as feature artists with their accomplished works gracing our gallery walls in November. Lara Giddings gave a very heartfelt speech after arriving early to view the works and articulated her impressions of the exhibition, pointing out its high quality and affordability.



Kaye Volkman *Evening Glow*
Oil on canvas



Elizabeth Hunn *The Bench*
Framed oil on board



Kaye Volkman *Morning Coffee*
Jackman & McRoss
Oil on board



Elizabeth Hunn *From Conningham #2*
Framed oil on board





Kaye Volkman *Light on the wetlands*
Oil on board



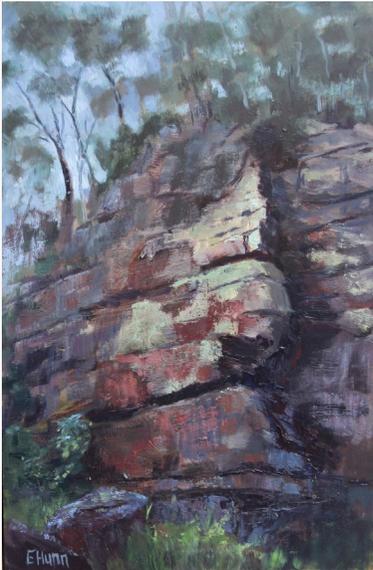
Elizabeth Hunn
Rocky reflections #2
Oil on ACM

The title for our exhibition embodies both our love of Tasmania and how much joy painting brings to our state of mind. Whether it be how the light plays on the landscape, dances on water or how it touches gently the everyday things in our home giving them fresh significance.

Opener Lara Giddings



Kaye and Elizabeth



Elizabeth Hunn *Cliff#1*
Framed oil on board

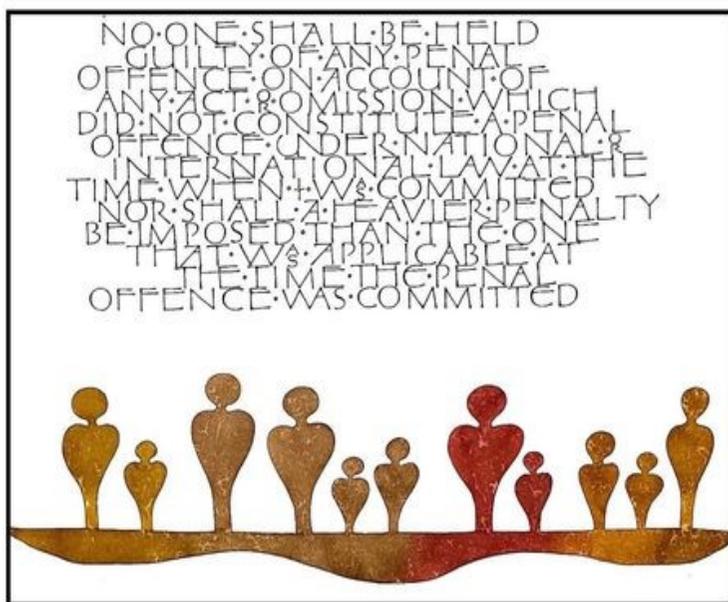


Kaye Volkman *The May Queen, Constitution Dock*
Oil on Belgian linen

December - The Boats Of Humanity

This important and remarkable exhibition was opened by Margaret Blow It continues until Sunday 7th Jan. Gemma is presenting an Artist Talk on Saturday 9th December at 2pm at the gallery. Prints of her art pieces are available.

"The series of 30 works cites the Preamble and the thirty articles of the Universal Declaration of Human Rights in this it's 75th anniversary year" An earlier letter from Gemma, "As an artist I firmly believe it is my job to tell the story of my own time whether true or imagined, whether real or in an abstract way. As a calligrapher and abstract watercolourist my intention is to bring you a body of work that encompasses both lettering and painting complementing each other becoming one whole"





Gemma Black is a calligrapher, an artist and teacher. Her love for and knowledge of letters as ancient symbols has seen her teach in Australia, Europe, UK, South Africa & USA. Her work is housed in private and public collections including the Fitzwilliam Museum, Cambridge, UK, the European Parliament, Letterform Archive San Francisco and Parliament House Canberra. In 1991 Gemma received a Winston Churchill Memorial Fellowship to study overseas. She is an Honoured Fellow of the Calligraphy & Lettering Arts Society, UK. Her love of calligraphic history, evolution of the western alphabet from the Greco-Roman period through to the 21st century keeps her research interests switched on. Gemma shares her passion with enthusiasm, gusto as well as gentleness from her heart!



Gemma Black



Margaret Blow



David Nutall - oboe recital



Vicki Chapman
Exhibition coordinator

Derwent Lees - Tasmanian Artist

Researching the life and works of a Tasmanian Artist Derwent Lees Setting the record straight - an article from Sarah Crossland

On my recent visit to beautiful Collioure in the south of France I caught up with my Tasmanian friend, librarian, artist and author, Lynn Davies. Whilst enjoying an early afternoon glass of chilled rosé, sitting in the shade of a plane tree, we started chatting about her latest project. I was fascinated and she kindly agreed to share the story of her research with Gallery News readers.

What is your latest project?

I've been researching the life and works of Tasmanian-born artist, Derwent Lees who visited and painted in Collioure in 1910 when he was 25. I have always enjoyed researching the life of late Victorian Tasmanians. I heard about Derwent Lees while chatting with the Director at the Musée d'Art Moderne here in Collioure. Derwent was the first Australian to paint extensively here in Collioure (and in the south of France). He probably knew of Matisse and Derain's 1905 summer of painting in Collioure. Both of these well-known artists, who were described as 'Les Fauves' (French for 'wild beasts') due to their bold brushstrokes and colours, later exhibited to London and Derwent, who was at the Slade in London, would have heard of them and the beautiful light and painters lifestyle at Collioure.

What inspired you to embark on this project?

I have always been fascinated by the daily life, culture, and sense of place of late-Victorian Tasmanians. I think my mother, who grew up on the east coast of Tasmania, and loved art and creative pursuits, imbued this interest in me. After my science degree and post-grad studies in information and librarianship at the University of Tasmania I worked at the University in their libraries and archives. I have always researched late Victorian individuals and have published a number of short biographical works. I was working on the biography of another late Victorian Tasmanian, when I discovered Derwent, and very quickly his story took over. As I started to gather information about him I quickly realised that most of what had been written about him, his life and art was wrong. The fact that he had been misrepresented and maligned as a person for so long spurred me on. I found I was determined to set the record straight for this fellow Tasmanian artist. Before I knew it, I was fully committed to writing his complete evidence-based biography and developing the first defensible Catalogue raisonné of his works.

What were you particularly interested in? was interested in Derwent as a person but also about what drove him, his sense of place, what the Australian colonies and New Zealand were like for him growing up, visualizing his life and the challenges he faced. I enjoy those puzzles and building links in his life beyond Hobart. The many threads of information I have gathered, have led me to places he painted, and to understand why he had been there and why he painted what he did. For example, I went to Dorset in the UK to get a stronger visual image of what his life had been like there pre-World War 1. My visit helped me understand better why he painted at a particular location, which in turn informed the biography.

About a year or so into my research I started coming across paintings attributed to Derwent Lees, but with titles of places which I knew Derwent hadn't visited. Galleries had been interpreting the location of the paintings when they knew nothing of where Derwent had been. For example, the title of one had been misinterpreted as a place in Yugoslavia, Cavtat, when in fact it was painted in La Ciotat in southern France. Derwent had never visited, what was, Yugoslavia. In 2020, Covid forced my scientist husband, Peter, and me into isolation in Collioure so we combined our skills and spent this time geolocating all of Derwent's paintings that I had found during my research. This included some complex geolocation using technology and

I had found during my research. This included some complex geolocation using technology and then walking the hills in the south of France and in parts of England and Wales to find the exact spot where he stood with his easel to paint. Walking with old maps or photo reproductions have helped the geolocating effort enormously. We discovered much confusion in place names and corrected many errors.

What have you learnt from this project?

Although I have experience researching the lives of other Tasmanians, this project on Derwent has been unlike any other. The tangled web of misinformation about this relatively unknown artist intrigued me from the start and are explained in the book. I will say, however, that it shaped his legacy and people's perception of him, and that continues today.

In doing this project I've realised the importance of walking in the footsteps of the artist, visiting the places they visited and painted in if you really want to understand their lives, what they saw and what drove them to create. This has made for a very time-consuming and expensive project but the most important thing for me now is that this extraordinary Tasmanian artist's true story is told and his creative contribution is revealed for everyone to enjoy. **Lynn Davies**

A publisher has recently accepted Lynn's manuscript and her comprehensive catalogue of more than 450 works by Derwent Lees. MONA recently purchased a work by Derwent to add to their collection for all Tasmanians to enjoy. Lynn and Peter have offered to give a talk about their fascinating research project when the book is published, so watch this space!

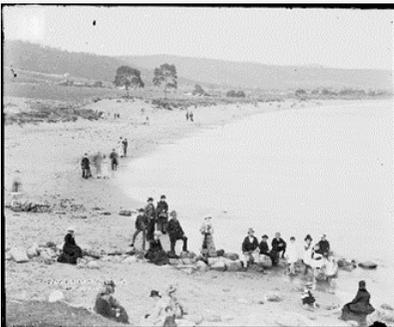


Derwent Lees 1885-1931

Melairie des Abelles 1912

Oil paint on wood

An artist community thrived in and around the fishing village of Collioure on the Mediterranean in the south of France. Born in Australia, Lees was based in Britain and part of the circle of impressionists and post-impressionist artists that spent winters in the south of France before the First World War, which prevented travel in the area. His innovative vivid style was inspired by Henri Matisse and Vincent van Gogh, who also painted in southern France.



Kangaroo Point (now Bellerive) beach near where Derwent was born in November 1884



Rick Crossland meets author Lynn Davies in her second home - Collioure.

THREE MONTHS AT A GLANCE

Workshops and Events in the next 3 months

DECEMBER

- December Exhibition: 'The boats of humanity'** feature artist exhibition
Friday 1st Workshop 'Decorative Initial Letter' Gemma Black 9.30-3.30 LFG
Saturday 2nd Opening of 'The Boats of Humanity' 11am LFG
Mond 4th,18th Botanical Art Group
Tues 5th,19th Watercolour Group
Wed 6th,13th Oil Painting Groups 20th,27th
Saturday 9th Artist Talk Gemma Black 2pm LFG

JANUARY

- Exhibition: 'The boats of humanity'** continues until Jan 7th
Monday 1st Botanical Art Group
Tuesday 2nd Watercolour Group
Wed 3rd,10th Oil Painting Groups
January 7th Collection of 'Boats of Humanity' delivery of 'Studio Works'
January Exhibition: 'Studio Works' members exhibition
Saturday 13th BBQ Opening of 'Studio Works' exhibition from 11am LFG
Mon 15th,29th Botanical Art Group
Tues 16th,30th Watercolour Group Wed 17th,4th
Wed 17th 24th Oil Painting Groups plus 31st
Sunday 25th Collection of 'Studio Works' delivery of 'John Lovett'

FEBRUARY

- Exhibition: 'John Lovett'** invited artist
Friday 2nd Opening of 'John Lovett' 6pm LFG
Thurs 15 -16th John Lovett 2 day workshop 9.30 -3.30 LFG
Sat 17th-18th John Lovett 2 day workshop 9.30 -3.30 C C
Mond 5th,19th Botanical Art group
Tues 6th,20th Watercolour Group
Wed 7th,14th Oil Painting Groups
Wed 21st,28th Oil Painting Groups
Sunday 25th Collect John Lovett deliver 'From My Travels'

MARCH

- Exhibition: 'From My Travels'** members exhibition
Friday 1st Opening of 'From My Travels' 6pm LFG
Sunday 10th Glover Lovers Bus Trip
Mon 4th,18th Botanical Art group
Tues 5th 19th Watercolour Group 21st & 22nd Sebastian Galloway W'shop
Wed 6th,13th Oil Painters Group plus 20th,27th
Sunday 24th Collect 'From my Travels' and deliver 'Betty Debnam'

Art Society Exhibition Calendar 2024

EXHIBITION CALENDAR 2024

Month	Exhibition <i>Hours 11am -4pm</i>	Opening	Change-over, after 4pm
JANUARY	Gemma Black Dec exhibition cont.		Collect Jan 7 th
JANUARY	Members Exhibition STUDIO WORKS Latest works from the artists' studio	Sat 13 th Jan 11am BBQ Opening	Deliver Jan 7 th Collect Jan 28 th
FEBRUARY	Invited Artist JOHN LOVETT John will also give 2 X 2 day workshops	Fri 2nd Feb 6pm	Deliver Jan 28 th Collect Feb 25 th
MARCH <i>Easter 29th – 1st</i>	Members Exhibition FROM MY TRAVELS Art inspired by travel Glover Lovers bus trip 10th March	Fri 1st March 6pm	Deliver Feb 25 th Collect 24 th March
APRIL	Feature Artists - BETTY DEBNAM	TBC	Deliver 24 th March Collect 28 th April
MAY	Members Exhibition TOWN and COUNTRY PORTRAITS Portraits of city and country folk or their homes	Fri 3rd May 6pm	Deliver 28 th April Collect 26 th May
JUNE	Feature Artist WORKSHOP TUTORS Many talented artists have shared their skills as workshop tutors. Here they share their work.	Fri 31 st May 6pm	Deliver 26 th May Collect 30 th June
JULY	Members Exhibition TEXTURE Explore the surface, any medium	Fri 5th July 6pm	Deliver 30 th June Collect 28 th July
AUGUST	Members Exhibition ATMOSPHERIC Any style , any medium	Fri 2nd Aug 6pm	Deliver 28 th July Collect 25 th Aug
SEPTEMBER 3rd to 16th	140th Annual Exhibition Long Gallery, Salamanca	TBC	Deliver 3rd Collect 15 th
SEPTEMBER	Feature Artist Heritage Art Group	Fri 30th Aug 6pm	Deliver 25 th Aug Collect 29 th Sept
OCTOBER	Members Exhibition INDUSTRIAL LANDSCAPE Any style , any medium	Fri 4 th Oct 6pm	Deliver 29 th Sept Collect 27 th Oct
NOVEMBER	Feature Artist Brad Quinn	Fri 1 st 6pm or Sat 2 nd Nov 11am TBC	Deliver 27 th Oct Collect 24 th Nov
DECEMBER	Feature Artist RICK CROSSLAND	Fri 29th Nov 6pm	Deliver 24 th Nov Collect 5 th Jan 2025

Slots for 6 members Exhibitions, plus the Annual, 5 Feature Artists and 1 Invited Artist

2025 Water ways February

LIBRARY NEWS



No recent publications to report just our new 2024 calendar for sale @ \$15 available at the Lady Franklin Gallery, just in time for the giving season, and handy as a reference for future exhibition delivery and opening reminder dates for our artists. It features artworks of our members.



I would like to mention what a pleasure it is to operate the AST library, made easy by everyone expertly recording their loans and borrowing and consistently returning items promptly throughout the year. Thanks everyone!! No crabby librarians seen here.

For new members - record your loans and sign out in the BIG BLACK BOOK at the desk. Please **sign back in when returning** your books - leave in the **BIG YELLOW BOX** in the library. Loan time is four weeks. Please contact the library chick on 0408295118 or email

csmeech@bigpond.com if you have any book suggestions or want extension time.

There are latest artist magazines for sitters to peruse at the desk.

Happy holiday borrowing! *Susie Meech*

MEMBERSHIP NEWS

It is always great to welcome people to the Art Society of Tasmania and even better when we can see their work in our member's exhibition. Our new exhibiting members are Nicola Oliver, Fiona Loehrbacher, Andrea Jordan, Melanie Stanger, Stephanie Barnes, Rod Spark and William Muldoon. We also welcome one new social member, Jane McGee.

Please make yourself known to these people when the opportunity arises, as it is always great to see new faces in our gallery.

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

Zane Yasuda Membership Secretary

Roster Volunteers

Call for *Mentor Volunteers*

My goal during 2024 is to encourage a wider range of members, including new members, to spend at least two days each year volunteering to sit at the gallery. To ensure less experienced members have a good introduction to the process it is vital to pair them with 'old hands' who understand the processes of the gallery and enjoy sharing the benefits of volunteering - it is both enriching and fun!

So that our new members are well supported I would like to build a 'Register of Mentor Volunteers' who I can approach to partner with a new member or indeed a longstanding member who has not sat recently and needs to 'refresh' their skills. If you would like to share your experience and your passion for the Lady Franklin Gallery please send me an email at georgiecane@gmail.com and I will add you to my list of Mentor Volunteers. **Georgie Cane** Roster Coordinator

AN ASK from Helen Barrett our Facebook and Instagram officer

“ Please feel free to LIKE + COMMENT and SHARE on the Art Society of Tasmania Facebook and Instagram pages.

It is a great help in promoting and spreading the word for all the many activities the society is involved in, instantly reaching a much larger audience.”

CONTACT AND PAYMENT DETAILS

Secretary and all enquiries	Leanne Halls	PO Box 403, Lenah Valley, Tasmania 7008 The secretary info@artstas.com.au
Roster	Georgina Cane	georgiecane@gmail.com
Gallery News	Susie Meech	csmeech@bigpond.com
Library	Susie Meech	csmeech@bigpond.com
Facebook & Instagram	Helen Barrett	helenbarrett61@gmail.com
Website	The Art Society of Tasmania	www.artstas.com.au
Lady Franklin Gallery	0490 910 229	Please leave a message
Payments: Membership, workshops	The Art Society of Tasmania	Direct Debit (please identify any payments) BSB 067005 A/C 28005288 Payments can also be made in person at the gallery by cash, credit card or cheque

NESTING BIRDS - Ceramic Workshop with EVE HOWARD



Finished creations heading for the Murdunna kiln
note: all facing forward to ward off car sickness

Eve Howard's bird Workshop at LFG was a great delight and such fun for the few lucky ones who participated. The day was so well planned by Vicki Chapman from fancy aprons to wonderful morning teas!

Eve had us all organised (even to toilet breaks !) as we wizzed through a very busy day! how do you make and paint a whole sitting bird of your choice in one short day?

Everyone had time to discuss with Eve their individual needs but not a moment wasted! Eve had done the hard preliminary work preparing the clay slabs and all the tools and paints and pots needed.

Time went quickly and slackers only had a half time lunch break with only essential toilet breaks permitted! Thank you Eve for being such a delightful teacher and don't forget, please don't break off my sitting hen's minute beak whilst firing her! Many thanks for a great day.

Sue Fricker



DECORATIVE INITIAL LETTER WORKSHOP with GEMMA BLACK

This wonderful workshop was Gemma Black's last teaching gig. We covered several styles and techniques as a sampler. It was inspiring to think of all the possibilities there are to explore and create unique works. **Vicki Chapman**





TMAG's gallery for children 0-7 years
NOW OPEN

HOBART
CURRENT
EPOCH

EPOCH

TWILIGHT VIEWING & ARTIST TALKS
17 NOVEMBER 2023

Hobart Current: **Epoch** in Hobart Current is an innovative long-term partnership between the [City of Hobart](#) and the Tasmanian Museum and Art Gallery (TMAG), nurturing and showcasing contemporary artists working across performance, music, film, design, visual art and literature. Epoch is now open!

Free tours for small groups are available on Fridays, Saturdays and Sundays, and run for approximately 40 minutes. Tour times are subject to change and availability and can be checked by phoning (03) 6165 7000.

and from Life Member Diane Casimaty, tour guide at TMAG

“Regarding EPOCH, It will be interesting for the viewers as it deals with a move from the past towards the future. The gallery has work in the 4 gallery rooms plus the cottage. And you will also need to go to St David’s park, a city lane way and outside the gallery. There is information in the gallery space.. So go along with your best futuristic thoughts and explore. Coming next is Lloyd Rees. That is one we will all enjoy. Diane”

GALLERY MID-WEEK ART GROUPS

Various art groups use the Lady Franklin Gallery during the week to paint and meet as friends. There is an opportunity for new groups to use the gallery on the 2nd and 4th Monday and Tuesday of each month for a morning or afternoon session. There is a minimal fee of \$5 each member who uses the space. Please send an email info@artstas.com.au If you’d like to form a new group to use the gallery during these times.



The present watercolour group meeting on 1st and 2nd Tuesdays of the month are looking for a tutor. Would you or someone you know be interested ?

A Plethora of AST Member Awards



I am exhibiting this sculpture "Hunted" in the current **Birches Bay Sculpture Trail**. The Exhibition is open now and runs until February 2024.
Paul Wilson

ART ON SHOW Hobart City Hall

Congratulations to our AST members

Section A 1st prize Helen Quilty, Section B second prize

Section C 2nd prize Sally James

Section D 1st Prize Bill Watson

Section E 2nd Prize Steve Roden

Overall best in show Elizabeth Hunn

Overall runner up David Salter

Agricultural section Joan Humble

GREAT ACHIEVEMENTS BY ART SOCIETY MEMBERS

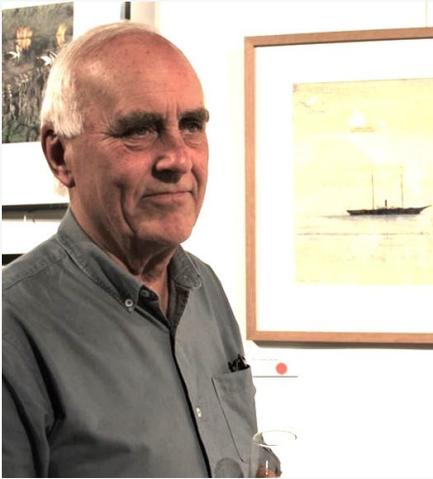
HENRY JONES ART AWARD Congratulations to members of the Art Society of Tasmania who are 2023 finalists in the Henry Jones Art Award (emerging artists): Sally James, Fiona Verdow, Emily Fitzpatrick, Geoff Tuck, Hilary Clared and Helen Barrett. The exhibition will be open 23rd November - 4th December at Henry Jones atrium, Hunter Street Hobart.



*Vale Angela Lea.
Angela will be sadly missed by all
the members of The Botanical Art
Group and the members of The Art
Society.*

Artist Profile - Robert Sargent

We were very honoured when our hard working treasurer over many years said yes to becoming the subject of our latest Artist Profile. For a quarter of a century Robert Sargent has been a member of the Art Society. Quiet, dependable, humble and always smiling, a great asset to a committee and a society, not to mention his heartfelt art, consistently produced for our exhibitions.



I have loved to draw for as long as I can remember. Art was a favourite subject at school. In third year high school we did History of Art, and I found it absorbing. (I still have the text book in my book case). That was the start of a life-long interest in art, although my working life was in altogether different fields.

It was not until my fifties that I decided to get a bit serious about doing art, so I enrolled in an Adult Education course to learn about watercolour painting. This was led by Helena Lovell, and I still think of some of the tips and techniques that she taught when I'm starting a piece today.

In addition I did several weekend courses with other artists (such as Terry Gough and Roger Murphy), all organised by Adult Ed. (*Bring back Adult Ed!*).

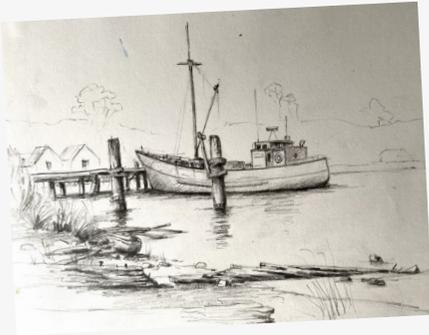
It was on one of those weekends that someone told me about the Art Society and the Lady Franklin Gallery, and how you could actually have your work hung on the wall and shown to the public. So I joined up in (I think) about 1998, and being a member of this Society has been an important part of my life ever since.

To my great surprise I was honoured to be invited to have a solo exhibition a few years after I joined. At the time, the feature artist only had one side of the Gallery. The other side, known as the "Right Hand Wall", was always reserved for any members to submit their work for an (un-themed) exhibition. I was fortunate to have another feature artist exhibition in 2016, this time filling the whole Gallery.



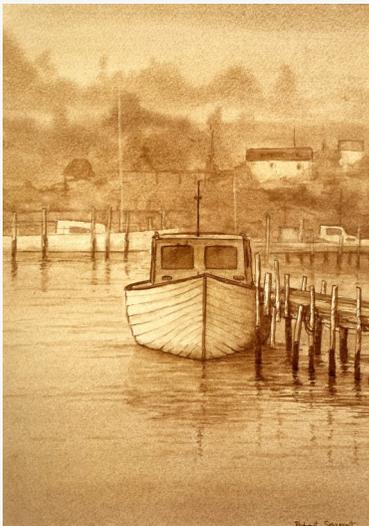
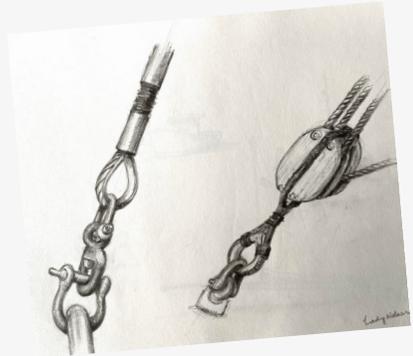
'Taroona Shore'

Artist Profile - Robert Sargent

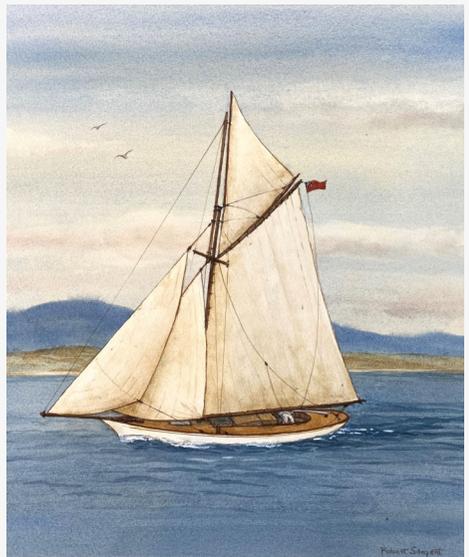


I love the sea and the sea shore, and so that is where most of my inspiration comes from, and what forms most of my subject matter. For reference, I have amassed a great number of photos from all around the shores of Tasmania. But I also like to go to a chosen place to sketch and get a feel of being there.

My usual medium is watercolour, but I have also done some pastel and acrylic in the past. But the thing I enjoy most is still the simple process of drawing with pencil, especially drawing boats.



'Jetties'



'20-foot Class Yacht, Hobart 1905'

cont'd

Artist Profile - Robert Sargent

Part of the enjoyment of doing art for me is just the physical application of the medium itself – trying different ways of applying the medium and seeing what the result is. As many other people say, the thing is not so much the production of an end result that you are pleased with, but the pleasure of being absorbed in the process.



'The Town Hall Corner' W/C



'Beach Still Life' pencil

I was asked if I had any tips for the artist in us all. The first thing would be that if you have a feeling you would like to get into art, then you probably have the potential to be good at it! Then, attend classes or workshops (such as those put on by the AST) where you learn from professionals and exchange ideas with others. I have found that if you come away from a workshop or class with just one little idea or tip, that is enough. After a while you will have gathered a lot of knowledge about working with your chosen medium.

Robert Sargent



Submissions for exhibitions for 2025
Opening Feb 2024

Annie Wilson - Sculptor

I thought this worth passing on to readers, Annie Wilson's surreal and detailed textile and mixed media pieces are worth looking at a little closer if you come across them at future exhibitions



“My latest piece Ring a Ring o’ Rosie for Loose and Lively exhibition.

A challenging sculpture, was made predominantly with a light woven fabric, which does fray.

I found after research about the song and game I used to play as a child, the meaning is quite the opposite to fun. It is thought it originated in 1865 and be about the Great Plague of

London. The ‘Rosie’ being the rash that developed on the skin of bubonic plague sufferers. As the the song goes , ‘ a tissue, a tissue they all fall down’. So ‘Loose and lively’ in physical action and a deadly plague. Annie ”



EDITORS CORNER

*Celebrating another year of Gallery News arty reports stories and achievements. Have a safe and creative holiday time everyone. The deadline for the next newsletter is the **last week in February**. Send to: www.artstas.com.au or csmeech@bigpond.com email if you would prefer to change and receive a printed copy of the newsletter.*

Plein air workshops - Richmond with Rick Crossland



I went to Rick's workshop hoping to find ways to improve and speed up my plein air painting, but there are no quick fixes. Probably the best way is practice. The workshop was a good mix of theory, demonstrations and practice. We covered colour, edges, drawing, composition and values. Seeing Rick working and listening to his commentary was informative and inspiring. I think we all enjoyed the demos. I also learnt that there is more to plein air painting than I previously thought. Dealing with light conditions for instance. There is now plenty to consider, artists to check out and lots to practice! One comment Rick made has stuck with me .. he recommended playing with your painting. It's difficult to define, but I thought it was great advice, and something I will experiment with. Particularly useful if your painting isn't cooperating I imagine!

Wendy Galloway





Workshop Notices

2 x 2-DAY WORKSHOPS WITH WATERCOLOURIST JOHN LOVETT 15th-16th and 17th-18th February



Wetlands behind Female Factory Ross

The workshops will be a similar format to the previous ones. I will supply images and we will work through them together, rearranging and adjusting to make them work as paintings. I will demonstrate in stages showing different techniques, materials and colour options. We will aim to complete 2 1/4 sheet paintings each day.

Keep an eye out for prices, times and venues and register on the Art Society web site under 'Workshops' www.artstas.com.au
An opportunity to learn from one of our best watercolourists.

STILL- LIFE PAINTING WITH SEBASTIAN GALLOWAY

Sebastian Galloway will be delivering a 2 day workshop on
21 and 22 March

Sebastian will be showing oil and acrylic painters how to create beautiful still life paintings.

Members \$130.00
Non members \$150.00

'if you are not familiar with his work, go online to have look...'
<https://www.sebastiangalloway.com/>

Jane Battaglone, workshop coordinator

Exhibition Notices

JANUARY EXHIBITION



The Art Society invites you to
a members exhibition

STUDIO WORKS



Sat 13th - 28th Jan

Lady Franklin Gallery
268 Lenah Valley Rd
weekends 11-4 www.artstas.com.au

FEBRUARY EXHIBITION



The Art Society invites you to
A feature artists exhibition



John Lovett
WATERCOLOUR
Fri 2nd Feb to Feb 25th

Lady Franklin Gallery
268 Lenah Valley Rd
weekends 11-4 www.artstas.com.au

MARCH EXHIBITION

The Art Society invites you to a members exhibition



Fri 1st March to 24th March 2024

The Lady Franklin Gallery



Ancanthe Park Lenah Valley Rd - Open weekends 11-4 www.artstas.com.au



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