

# GALLERY news

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



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

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

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July-August 2020

## 'Celebrate'—Life Members Exhibition (and lots more....)



*Patricia Giles 'Snowfield on Mt Wellington', watercolour*

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## Contents

From the President	2
Members combined exhibitions	3
Celebrating our life members	4-7
Library News	8
Membership, Contact Details and Payments	9
May/June Crossword Answers	10
Exhibitions and workshops	11-12
Covid changes and new gallery hanging system	13
Seeking a visual artist, Roster volunteers, Editors corner	14
Message from new member, Call for artwork	15
The fire that burns	16-17
Member News	18-19
Exhibiting Member Profile-Lindy Whitton	20-21
Telling Stories through Art	22 - 23
Invitations and notices	24

### Acknowledgements

*Jessica Randle, Maggie Bullock, Kaye Volkman, Susie Meech for proof reading. Printed by New-Print, Kingston.*

## FROM THE PRESIDENT

### Getting Back to 'Normal'

Having been there once, we sympathise with Victorians who are in the midst of a second prolonged lockdown. Fortunately, we are not in a similar situation but the need to remain vigilant with hand sanitising and social distancing continues to be a priority.

The July exhibition went well and the Life Members 'CELEBRATE' is on during August 2020. A few Workshops and Have-A-Go sessions have been organised plus the gallery is being used once again for regular group sessions so I urge all members to make the most of these opportunities whilst we can. It is just wonderful to meet up with like-minded people, share ideas, encourage each other and continue to learn new things every day.

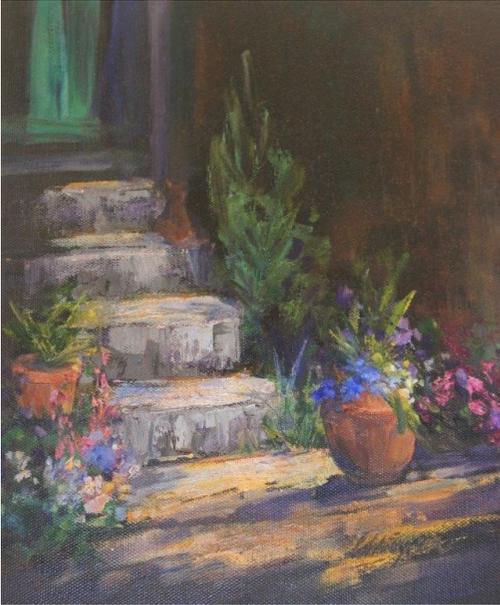
Congratulations to members who entered the Clarence Open Art Exhibition. It was very encouraging to see so many of our members represented. Keep up the good work and thank you for doing the right thing in these difficult times.

Kind regards  
Zane



**Zane Yasuda, AST President**

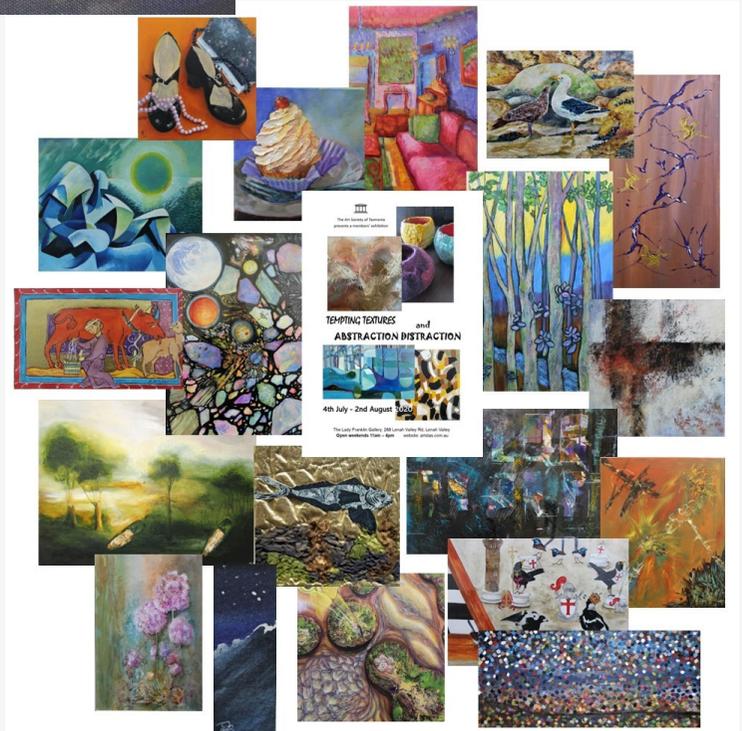
## Members Combined Exhibitions—Tempting Textures and Abstraction/Distraktion



Members had been painting in 'lockdown' in preparation for these two exhibitions. The submitted works were combined into one show so that they could be exhibited when the gallery finally did reopen.

All the work came together well as a lively diverse interpretation of the two themes. If you haven't seen the images yet go to [artstas.com.au](http://artstas.com.au) and [Art Society of Tasmania Facebook page](#). Some images are provided in the collage below.

*Lysbeth Driessen was the People's Choice Winner for her oil painting "Keeping Cool"*



## Celebrating our Life Members

*Officially opened by Rob Valentine, MLC, the Life Members' wonderful exhibition 'Celebrate' currently held at the Lady Franklin Gallery was very well attended.*



Clockwise from bottom left: Margaret Kay, Lynn Hasenkam, Diane Casimaty, Terrence Gough, Carolyn Bassett, Rob Valentine, Betty Debnam

Rob Valentine added his own touch to his opening speech (based on the notes below) having known all of the Life Members personally through his many years of association with the Art Society. Six of the Life Members were present on the day which provided a wonderful opportunity for new members to meet them and learn about their work. Unfortunately Patricia Giles was unable to attend the opening and was sadly missed.

### **Betty Debnam: Life Membership 2013.**

Betty's art includes images of Tasmania's heritage architecture and local views of coast and bushland. Predominantly a watercolourist, often en plein air, Betty is now experimenting with bold compositions in charcoal. As well as being a dedicated artist

Betty has also been a very active member of past committees focusing on Workshops and Catering.

**Carolyn Bassett: Life Membership 2013.** Carolyn paints in both acrylic and watercolour and her expansive idyllic landscapes feature in this exhibition. Carolyn has also held many roles within the Society notably Gallery News editor and as President from 2009 – 2012.

**Terrence Gough OAM: Life Membership 2001.** Terry is a renowned artist and teacher best known for his expressive and evocative mixed media Tasmanian landscapes, four of which are featured in this exhibition. Terrence has been a dedicated committee member and promoter of the Art Society. He served as the Chair of Exhibitions for many years and as President from 1994 – 2001.

**Diane Casimaty: Life Membership 2006.** Diane has enjoyed a distinguished career as an art teacher and is well known for her iconic views of her beloved Carlton River. She is best known for works in all mediums. This exhibition features works in watercol-



our and pastel. Diane has been a wonderful supporter of the Society giving freely of her time and expertise in workshops and classes for members over many years

**Elsbeth Vaughan AM: Life Membership 1982.** Elspeth was a celebrated and much awarded artist and a passionate environmentalist who left a legacy of paintings and photographs of the wilderness that she loved. The work on show, *Oia, Santorini* is from the Art Society Collection. Elspeth served as President from 1968 – 1975. She passed away earlier this year at the age of 94.

**Margaret Kay: Life Membership 2000.** The works in the exhibition showcase Margaret’s love of colour and expressive gesture. Margaret has been an integral part of the social life of the Art Society as both Senior Vice President and Catering queen!

**Patricia Giles: Life Membership 1980.** Probably best known for her expressive watercolours of the Tasmanian landscape. The works in this exhibition feature watercolours and oils of Mt Wellington, Marion Bay and the Tasmanian highlands.

**Lynn Hasenkam: Life Membership 2009.** Lynn’s ceramic pieces featured in the exhibition focus on the importance of birds and lichens to the ecology of our world. Lynn has been an active committee member since joining the Society taking on the Chair of Exhibitions role, leading the Hanging team for 34 years and as President 2001 – 2009 and again in 2017 -2018.

TMAG Art Guides were invited to come and view the exhibition and a fascinating and lively discussion followed about the physical, emotional and spiritual responses to art - as makers, as educators and as audiences. Everyone was delighted that Patricia Giles was able to join us for this discussion.

***Lynn Hasenkam and Terrence Gough***



*L-R: Terrence Gough, Diane Casimaty, Lynn Hasenkam, Patricia Giles, Betty Debnam*

## Celebrating our Life Members



The exhibition will be open every weekend until the 30th August. If you can't make it then you can still see images of all the works on the AST website and Facebook page.

*'Colour' acrylic,  
by Margaret Kay*



*Ceramic chalices, Lynn Hasenkam*

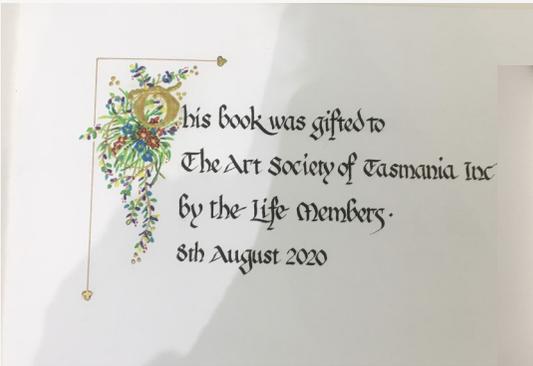


*'South Arm IV'  
Mixed media on canvas  
Terrence Gough*



*Betty Debnam with the Life Members book*

Also on display for the duration of the exhibition is a beautiful leather-bound, boxed book created by the Life Members in collaboration with Prue Quarmby. This book features original art works by the Life Members with a short account about their life and art (based on Gallery News articles by Judy Prodan) and additional blank pages waiting for future Life Members. This treasure will be on display for the duration of the exhibition and will be formally gifted to the Art Society at the Annual Exhibition next month.



*Presentation page by Carolyn Bassett*



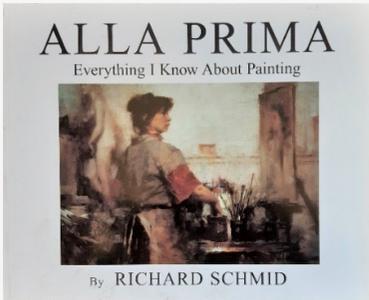
*Arthur Circus: Watercolour by Betty Debnam*



*Delicate end papers for the book created by Lynn Hasenkam*

## LIBRARY NEWS

We have one donation, one new one and quite a few on order  
**'Alla Prima' – Everything I Know About Painting** by *Richard Schmid*  
Alla is back courtesy of your librarians library until we can find our missing copies, 'Alla Prima' and 'Alla Prima II ' so check your shelves or under the couch. Richard says '*Learn how to get past all the annoying things that get in the way of creative thinking. Find out what values and edges are all about with sound ways of starting. Key ideas about colour and colour harmony, simplifying composition, drawing expertly and what to do when a painting crashes.*' 194p.



**Sorolla the Masterworks** by *Bianca Pons-Sorolla*, arrived recently.

ON ORDER: the titles below are on their way and yet to arrive due to Covid delays

**Seeing Ourselves – Women's Self Portraits** by *Frances Borzello*

**The Language of Drawing** by *Sheree McGraw*

**Lessons in Classical Painting** by *Juliette Aristides*

For new members please don't forget when borrowing to sign out in the BLACK BOOK at the desk and sign in when returning your books to the BIG YELLOW BOX in the library. Loan time is 4 weeks. Feel free to contact the library officer on 0408295118 or email [csmeech@bigpond.com](mailto:csmeech@bigpond.com) if you have any suggestions or want extension time. There are current artist magazines for sitters to peruse at the desk. To safely access the larger books on the top shelves of the library a set of collapsible steps nearby can be used.

It's great to see the activity happening again in our little resource centre tucked out the back! HAPPY BORROWING !

*Susie Meech*

## Facebook and youtube things of interest

Here are some Facebook and youtube items that may be of interest:

- Painters Talking Painting
- John Lovett, Splashing Paint
- Urban Sketchers Hobart
- Drink and Draw
- Joanne Boon Thomas artist
- Tony White Watercolour
- Colour in Your Life
- Portrait Artist of the Year
- "Night Watch" by Rembrandt, brought to life



## MEMBERSHIP NEWS



We welcome one new exhibiting member Robyn Trousselot. She is a returning exhibiting member and we look forward to seeing her work in the near future.

We also extend a welcome to two new social members, Mary Barnes and Elizabeth Arnott and hope to see them soon at the gallery and at the openings.

*Zane Yasuda, Membership Secretary*

*New members Mary Barnes and Elizabeth Arnott enjoy 'Celebration'*

## CONTACT AND PAYMENT DETAILS

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
Facebook	Susie Meech	smeech@bigpond.com
Instagram	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

If you are an AST member having trouble logging onto the web-site then we can help.

Forgotten your username? Send an email to [info@artstas.com.au](mailto:info@artstas.com.au) and let us know. Forgotten your password? You can either let us know by email and we'll do a password reset for you, or you can do a password reset yourself when your login attempt fails. In both cases the system will automatically send you a temporary random password which will allow you to login.

Resetting passwords – after using the temporary one choose one of your own creation for easier recall. Another tip, tick the little box that says 'remember this password...' for automatic log in next time. Voila!

**May/June cryptic crossword answers. Unfortunately no one claimed the small 'prize' for the first correct answers to the May/June crossword:( See the answers in the Table below. The 'prize' will keep for the next crossword in the Sept/Oct edition:)**

<b>Clue No.</b>	<b>Answer</b>	<b>Title</b>	<b>Location</b>	<b>Notes</b>
1.	Duterrau	The Conciliation	TMAG	Benjamin Duterrau (1768-1851)
2.	Mantegna	Lamentation over Dead Christ	Pinacoteca di Brera, Milan	Andrea Mantegna (1431-1506)
3.	Hele	Australian troops disembarking at Alexandria after the evacuation of Greece	Australian War Memorial	Sr Ivor Hele (1912-1993)
4.	Opie	Lachlan Macquarie	State Library of New South Wales	Attributed to John Opie (1761-1807)
5.	Preston	Wheel flower	Woodblock Art Gallery of New South Wales	Margaret Rose Preston (1875-1963), renowned for woodcuts and paintings of native flora
6.	Whistler	Whistler's Mother	Musée d'Orsay Paris	James Abbott Whistler (1834-1903)
7.	Dobell	Helena Rubenstein	Art Gallery of New South	William Dobell (1899-1970)
8.	Hokusai	The great wave off Kanagawa	Woodblock print	Katsusshika Hokusai (1790-1849) from series Thirty-six Views of
9.	Seurat	Bathers at Asnieres	National Gallery London	Georges Seurat (1859-1891) Bathers are at or in the Seine
10.	Gentileschi	The Rest on the Flight into Egypt	National Gallery London	Orazio Lomi Gentileschi (1563-1639)

## EXHIBITION AND WORKSHOP DIARY –Next 3 Months

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

### **August Exhibition– LIFE MEMBERS, “Celebration”**

Wed 26th Oil painters, 2 groups, 9.30 – 12.30 and 1 - 4  
Fri 28<sup>th</sup> Visit to LFG by Probus  
Sunday 30<sup>th</sup> **Change over**, Collection of “Celebration”, hand in for the 136<sup>th</sup> Annual after 4pm please

### **September Exhibition – 136<sup>th</sup> ANNUAL EXHIBITION**

Wed 2<sup>nd</sup> Oil painters, 2 groups, 9.30 – 12.30 and 1 - 4  
Saturday 5<sup>th</sup> **Opening at LFG 11am by the Lord Mayor**  
Tuesday 8<sup>th</sup> Watercolour Group  
Wed 9<sup>th</sup> Oil painters, 2 groups, 9.30 – 12.30 and 1 - 4  
Thurs 10<sup>th</sup> and Fri 11<sup>th</sup> Lino printing with Vicki Chapman  
Monday 14<sup>th</sup> Botanical Art Group  
Wed 16<sup>th</sup> Oil painters, 2 groups, 9.30 – 12.30 and 1 - 4  
Tues 22<sup>nd</sup> **Have-a-Go at Drawing Faces with Chris Arnold**  
Monday 21<sup>st</sup> Botanical Art Group  
Tuesday 22<sup>nd</sup> Watercolour Group  
Wed 23<sup>rd</sup> Oil painters, 2 groups, 9.30 – 12.30 and 1 - 4  
Sunday 27<sup>th</sup> **Change-over**, Collection of “Annual”, Hand-in for Terry Gough “Special Moments”  
Wed 30<sup>th</sup> Oil painters, 2 groups, 9.30 – 12.30 and 1 - 4

### **October Exhibition – FEATURE ARTIST TERRY GOUGH – “Special Moments”**

Saturday 3<sup>rd</sup> **Opening at LFG at 11am**  
Mon 5<sup>th</sup> Botanical Art Group  
Tues 6<sup>th</sup> Watercolour Group  
Wed 7<sup>th</sup> Oil painters, 2 groups, 9.30 – 12.30 and 1 - 4  
Wed 14<sup>th</sup> Oil painting groups  
Fri 16<sup>th</sup> **Have-a-Go with Terry Gough**  
Mon 19<sup>th</sup> Botanical Art Group  
Tues 20<sup>th</sup> Watercolour Group  
Wed 21<sup>st</sup> Oil painters, 2 groups, 9.30 – 12.30 and 1 - 4  
Wed 28<sup>th</sup> Oil painters, 2 groups, 9.30 – 12.30 and 1 - 4  
Thurs 29<sup>th</sup> Fibonacci design with Gemma Black, 10 - 4  
Sunday 1<sup>st</sup> **NOV** **Change over**, Collection of “Special Moments”, hand-in for Heritage Art Group

### **November Exhibition – Feature Artists, Heritage Art Group– “Celebrating Nature”**

**Saturday 7<sup>th</sup> Opening at LFG at 11am**

## WORKSHOPS

### Lino Printing with Vicki Chapman

Two day lino printing workshop at the Lady Franklin Gallery, Thursday 10<sup>th</sup> and Friday 11<sup>th</sup> September, 9.30 -3.30

Cost \$90 members, \$110 non-members



In this workshop, we will create a small edition of prints.

We will use ezicarve ...because it is easy to carve! And print just in black, water-based ink to create a small edition of block prints.

Most materials, ezicarve, carving tools and printing ink will be provided. Please bring an image, drawing or photograph which stands up well as a black and white. Be bold, not fussy. Book on the website, pay directly into our account.



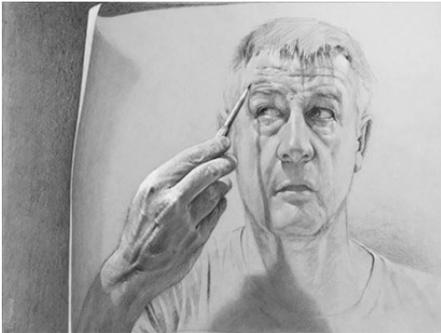
### Fibonacci Gold Leaf & Watercolour with Gemma Black

Thursday 29th October 2020, 10am - 4pm

As the basis of all living things we will follow the Fibonacci sequence using it to design a little work in watercolour and gold leaf on paper. Limited spaces - please register early.

### Have-a-Go at Drawing Faces with Chris Arnol

Lady Franklin Gallery, Tuesday 22nd Sept, 6.30 -9.30pm



Chris Arnol will take us through using pencil to draw a face. He will explain general head proportion, measurement, the shapes and planes of the face and tone/value. Please bring cartridge or drawing paper taped onto a rigid board, sharp pencils, or

charcoal or graphite, a sharpener or knife, a ruler and a kneadable eraser. Chris will have reference photos to work from.

Book on the website, pay \$20 directly into our account, using the code Hago drawing.



## Changes due to Covid

We are all aware of being flexible and rolling with the constant changes to keep us all safe. The Committee has been balancing opportunities for members with our safety obligations.

**All classes** in the gallery are capped at 8 plus the tutor. Some groups have split into morning and afternoon to accommodate this. Have a Go classes are now \$20 to help cover costs of the tutor for a smaller group. Please observe all requirements such as sanitising and spacing when in the gallery. Bring your own cup and snacks or lunch.

**All Exhibition Openings** are now to be **outside** the gallery on a **Saturday morning** so more people can attend. Please come to support the artists then groups can rotate to go inside to see the exhibition. Numbers will be limited to 25 inside which includes everyone, sitters, visitors speakers etc. Please maintain 1.5 spacing, no hugging, big smiles instead. Bring a brolly, just in case – *good for distancing too!*

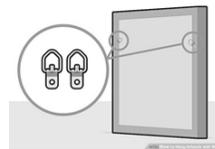
Vicki Chapman

## New Hanging System at the Lady Franklin Gallery

At Lady Franklin Gallery we have installed a new hanging system. It provides a sleek, fresh, professional look for our exhibitions. It also provides a much more flexible system for hanging artwork.

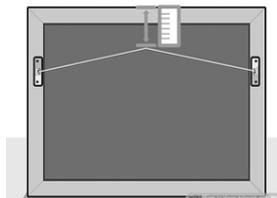
Please follow the directions below to ensure artwork is presented and hung to look its best.

- Always use D rings to your paintings
- Please do not use these



your  
hang

Looking at the back of the painting, pull the wire straight up so that the wire is tight. Measure the distance from the top of the wire to the top of the frame. This should measure at least 3cm to ensure the hanging hook used at the gallery is not showing above the painting. Measuring this distance will ensure that when you hang your artwork, it will rest in the place you want it to. Write down this measurement for easy access to it later.





## Seeking a Visual Artist

The Song Room is looking for a visual artist to assist with arts learning in two North-West Tas primary schools. If interested contact Rob Fell, Arts Learning Coordinator, 0395213990, 0427910112. rfell@songroom.org.au.

## Seeking a Pottery Kiln

Does anyone have a second-hand kiln for sale. 38 x 38 x 46cms in size, 240v, 15AMPS, 3.6KW and able to reach 1280 degrees C. Needs to be suitable for bisque firings. There will be firing opportunities for members of the AST.

## Roster Volunteers

Now is the time for us to fill the September roster which is available on the AST website.

Last month's response was wonderful, making my role a breeze. Many thanks to those who sat. If you missed out, now is your chance to volunteer yourself.

Should you be unable to fulfil your selected rostered date, kindly look at organising a swap or if you have any questions please do not hesitate to contact me on 0403236696 or by email. **Maggie Bullock**

## Editors' corner



What a jam-packed newsletter for this winter edition! Thanks to all who contributed. I hope you are managing to get out and be creative despite the winter snow and rain. I enjoyed the opening of 'Celebration' and meeting the 'Life Members' I had heard so much about. Thank you Margaret Kay, pictured here with me at the Gallery, for showing me the special book donated to the Society.

Next deadline for articles is the first week in October. Please keep sending them in. **Sarah Crossland**

## Message from a new member

I decided to go out of my comfort zone and join the Art Society of Tasmania. I don't join many clubs or anything for that matter, because I am never here. But I guess when you're truly stuck and have wayyyyy too much time on one's hands... why not!? Went to my first watercolour session and let's just start off by saying that I am the youngest by about 40 years (like seriously). The oldest lady in the group is like over 80, maybe 90! These women are pro's though! They have been doing watercolours for many years; I definitely felt out of place and I'm not just talking about age ;) They were so lovely and welcoming to me. They were all pretty eager to share tips and



knowledge and I was all ears. One lady even gave me a box (yes a box) full of magazines to help me with my journey in watercolour. Today I just turned up, with not much thought about what to paint, so in the end I decided to do this peacock. Not my best, but I enjoyed doing it, so I guess that's what really counts.

Next session we are going to do fruit and vegetables (I had better start practicing).

***Persia Shakari***

## CALL FOR ARTWORK

Do you want more people to see your artwork? Then why not send images of your work to be shared on the Art Society's social media accounts?

For example, series of photos of work in progress, still life set ups together with your painting, your landscape painting and the view, exciting new, fabulous old, something to share with members and the general public.

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

**Facebook – “@artsocietyoftasmania”**

**Instagram – “@theartsocietyoftasmania”**

**Please send images directly to the Art Society by:**

- direct message on Instagram and/or
- Facebook messenger.

If you are not following the Art Society yet, now is the time!

## THE FIRE THAT BURNS

Confession time; the reason why this article wasn't ready for the last issue of Gallery News was that at that time my motivation level was zero. I had suffered a major setback with my lungs and emotionally was just treading water, hoping for a current to help me wash ashore. So the article didn't happen. But I'm back, and that's the whole point of it.



Drivenness. I made up that word. It's the second factor in my *4 needs of a practicing artist*; INNER CERTAINTY, DRIVENNESS, TANGIBLE PROGRESS and SUPPORT. Yes from my experience, in order to survive as a practicing artist you must be driven to some degree; compelled to make art. Some people just seem to have internal combustion. Van Gogh said 'A great fire burns within me,....' We all have it at times and it's blissful. It's when your creative senses are alive. You are like a sponge. You see ideas for your art everywhere. You eat art books. Everything you touch in the studio turns to gold. Olsen talks about '.... and everything in the studio shook hands'. Many artists, Brett Whitely for instance, have come to an untimely end trying to stay on that creative high. But drivenness is not so much about the times when you are on a high, painting like fury, but about how you keep going when you have no spark.

**ARTIST'S BLOCK.** It happens to us all, and when it does don't panic - your gift hasn't left you. Sometimes you just have to let things go. Think of your creative output as being like a patch of ground on a farm. It bears crops. But sometimes it has to lie fallow, without a crop. This is not wasted time, in fact it's quite the opposite; it is regenerating, building up nutrients ready for the next crop. Your apparent field of failure is actually rich fallow ground.

Artist's Block can be caused by a number of factors such as shaken confidence after a flop, fear of failure, creative fatigue, lack of subject matter or plain old tiredness. It can also be a lack of technical ability that stops you making that idea in your head into a reality. You can address each of these. Work out how you're going to do this. 'Nothing breeds success like success'; it's an oldie but true. The sooner you can get yourself a win – no matter how small – the better. You can build on that. It's the quickest way out of Artist's Block. **JUST DO SOMETHING.** Reigniting the internal fire can sometimes be very easy; just a small drawing done in a diary or a preliminary sketch that shows promise, or an idea in your head about the works that you want to do next; all can ignite something in you and pull you out of a slump.

Read art books; returning to your mentor artists. Re-establish your foundations and art dreams. Look back through your sketch books – the ones that have your best ideas. Read your fan mail; the encouraging emails you've received from people and kept in a file for times like these. Jettison the things that are weighing you down. Make a fresh start. Put in front of you the best three paintings you've done; let them work their magic.



**ABOVE ALL, BE DRIVEN BY YOUR SUBJECT MATTER NOT THE FINISHED PRODUCT.** This will keep burning and growing in you long after the thrill of that red dot on the wall has gone

ROGER IMMS [rimms@internode.on.net](mailto:rimms@internode.on.net)

(If you find these articles helpful please send me a quick thumbs-up)

## Member News

### The Wednesday Oil group - Portraits



Dr Sue Sheehan  
(foreground), Sue Oxley  
(standing) and Gabby Muir

A small dedicated group of artists meet on Wednesdays at the Gallery and have been working on portraiture. Here are some examples of their portraits of Persia, one of our new members who kindly agreed to sit (not an easy

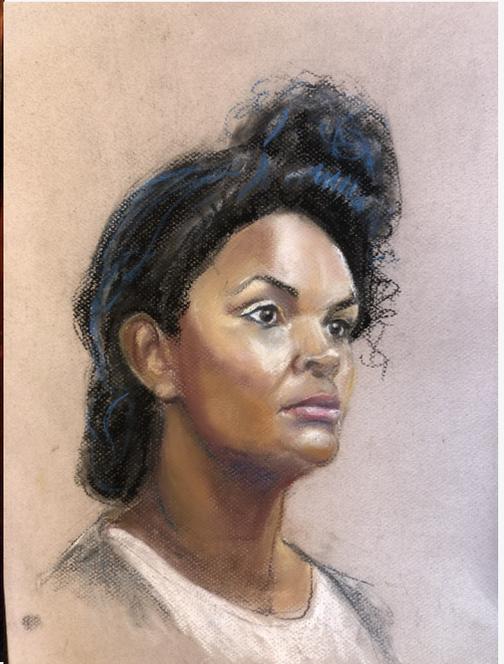
job, I know!). See Persia's article on page 15.



*Persia by Zane Yasuda*



*Persia by Sue Sheehan*



*Persia by Vicki Nightingale , Oil  
Pastels*

## Arty Party—First Post-Lockdown 'Have a Go'



We held our first Have a Go session in July. The first after lockdown. Vicki and I decided to hold an 'Arty Party' to play with mono printing, gel plate printing and collage. We had paint, paper, textured papers, feathers and loads of smiles all morning.

The intention was to purely have fun, not to produce a completed masterpiece. Mono prints can be

useful for textured backgrounds as a base for sketches.

It was so nice to be together with other artists after such a long time with the gallery closed.



The AST committee are planning many more 'Have a Go' sessions and workshops. Keep checking the AST website and see the 3 month Exhibitions and Events Calendar in the newsletter for what, when and where.

***Carol Sheppard***

*Collage by Vicki Read*



## EXHIBITING MEMBER PROFILE LINDY WHITTON

Growing up in the country with long school holidays spent swimming in the local river, hiking through the bush with my cousins, picking fruit and taking Sunday drives with the family around the bush back roads really gave me a love of the Huon Valley river, pasture and bush landscape. In my teens we took a lot of family holidays up the North West coast and later I fell in love with the East Coast and am writing this as I sit looking over Binalong Bay.

All these land and waterscapes stayed with me and later greatly influenced my artwork as the colours and textures of the coast found their way into many of my paintings.

I always loved colour and drew and painted from an early age but by the time I got to high school I was focussed on the sciences as a career choice and didn't particularly enjoy the year of art I did. So I pursued science and my love of colour, pattern and texture found outlets in a series of arts and crafts. I sewed, quilted, spun, knitted and potted. I was OK at most of these, I enjoyed them but always moved on to a new project and never really got good at anything.

I travelled a little and was in New York visiting the Metropolitan Museum of Fine Art on my 21st birthday where I was overwhelmed by the outstanding artworks and the emotional impact that one small painting elicited in me.

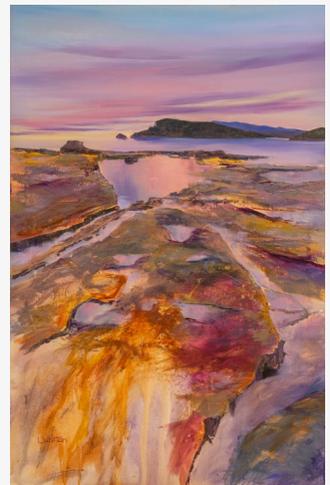
My friend bought me a print of that painting and it still hangs in my studio reminding me to always strive for that emotional connection with whatever I'm working on. Later on when I started tutoring for The Colour Circle I encouraged students to paint those subjects that "spoke" to them in some way.

I was a busy mother and day carer when I decided I wanted to try art again and settled on watercolour as an affordable way of starting out. I was inspired by a friend who was self taught and painted exquisite watercolour animal and bird portraits. I was a great one for using the library to learn how to do anything so I got out books, took an Adult Ed class and floundered around with watercolours for awhile.

I admired Richard Bacon's paintings and signed up for a watercolour class with him at The Colour Circle where I learned two important lessons that have stuck with me. Firstly, stay true to your own style and vision. I saw most of the class faithfully copy Richard's palette whilst I stuck to my brighter colours. My paintings weren't great but they were mine and I even sold a few! Secondly, changing mediums is not a failure—it means we've learned something about how we prefer to work and that is sending us in a new direction. So I changed to acrylics! I did some classes with Terry Gough and learned to be freer and combine media. This was a great time as I slapped on lovely thick swodges of paint, experimented with a palette knife



*Looking Down- the Gardens  
Acrylic 2010*



*Evening over the rocks,  
Bruny Island  
Acrylic and ink 2018*

and tried some bigger canvases. By this time I was back working as a Radiographer and painting was a great way to unwind from work.

It wasn't long before I added pastels to my kit. I taught myself everything I know about working with pastels from studying other artist's paintings, reading books and lots of hours of practice. I loved pastels from the first stroke and was delighted when my first exhibited pastel done for the Woodbridge Plein Air competition took out the First prize, the People's Choice and sold ! This was an exciting time as it led to my first solo exhibition.

By this time I was starting to develop my own style with a fairly bright palette and realist renditions of the coastal landscape but I was also becoming more confident with occasionally breaking away and trying new subjects to

please myself and stretch my abilities and skills.

This made it easier to adjust to commission paintings when I opened an online Etsy art shop in 2014 which has built to a very busy custom painting art business. Custom painting for a diverse range of clients has been a real education as it's broadened the range of subjects I now feel confident tackling and I've found a new interest in aviation art. Pushing myself has improved my art a LOT and I've recently tackled a few portraits which has long been something I've wanted to try.

The other side of my art life is tutoring. Being self taught with no formal training has made me appreciate all the information out there in books, blogs and videos. I enjoy teaching so decided to give back a little and do a few You Tube videos for beginners—I think I've now done over 100! I also tutor in Acrylics and pastels for The Colour Circle and my favourite advice to students is paint what you love and paint often!

For many years art had to fit in around my family and working life and now it's a joy to have so much time for art. My current passion and interest is eco printing on fabric, paper and leather. I've done a lot of experimenting over the last 3 years and find it endlessly fascinating and rewarding coaxing colours from leaves and learning how to nudge the colour in a particular direction. I love steaming my bundles over an open fire in winter. I've just written an e book for beginners—it's the book I longed for when I started out 3 years ago!

Travel is a big part of my life and I've visited some wonderful art galleries and been moved and inspired by Monet, Van Gogh, Rembrandt, and so many other gifted artists but my greatest inspiration continues to be the natural world around me . I've been lucky enough to live in and travel through some beautiful and diverse landscapes. It's these landscapes that have tutored me over the years as I've watched them, walked them, listened to them and learned from them. I'm 60 years young and am hopeful of many more years to experiment and grow as an artist .



**Lindy Whitton**

## Telling stories through Art - Grant Lennox

As a child I drew cartoon characters but didn't do art after 1<sup>st</sup> year high school. My busy 38 year career in health management, two degrees part time and various sporting roles in my spare time left little time for art. Post retirement, however, I decided to focus on art. I tried Adult Ed courses in acrylics and painting animals (Heather Francis), being an animal lover. I grew up with four dogs, a bird aviary and pet rabbits, ferrets and orphaned kangaroos. I still feed birds every day in the summer and up to 17 species regularly visit our bird bath. I discovered the joy of learning from inspirational and super organized art teacher Terrence Gough OAM, who expanded my horizons on techniques and topics. Other students used to laugh because no matter the topic Terry chose I found a way of putting birds or animals into my picture.

My first solo exhibition was at Scorchers Gallery Restaurant in Orford. The owners had seen a painting I had given to a mutual friend suffering from cancer. At that exhibition I sold 23 paintings, encouraging me to hold an annual exhibition there each year plus enter and sell paintings at art shows at Wrest Point, Seafest etc. I also held successful solo exhibitions in Sheffield, Perth and Evandale and sold paintings each year at the annual Woolmers Art Exhibition. A joint exhibition with Kaylene Tapping at the Stable gallery led to the opportunity to be a guest artist at Salamanca's Quoll gallery and then permanent exhibitions at the Lime Gallery in Salamanca. I also currently sell paintings at the Tarraleah Estate and Josef Chromy Vineyard, Woolmers World Heritage Site, the Kingdom Gallery at Hamilton and Cat Café.

My paintings have featured in the media, including a large-scale painting in the Examiner of Napoleon's army battling the Russians in Moscow's Red Square, running amok through an orchestra performing the 1812 Overture. Another painting of the racehorse *The Cleaner* racing through the streets of Longford featured on television news when the trainer and horse were given keys to the town of Longford as the horse left for Melbourne to run in the W.S.Cox plate.

One of my paintings - *A parliament of owls*- hangs in Tasmania's Parliament House. Others hang in health facilities, golf clubs and offices. Many of my paintings are in overseas collections. The cost of shipping one to a USA buyer was higher than estimated so I popped in the receipt and said the purchaser was under no obligation to pay the difference in cost. This led to a rapid electronic payment PLUS an extra tip with a note. The purchaser was a Superior Court Judge who said the tip 'was to make it a better story for you doing business with a Yank who was



keenly aware of standards of integrity and honesty'. He went on to say his country has a growing number of challenges-most of which seem to be self-inflicted-and that was written before the Donald Trump covid-19 epidemic fiasco!

I buy frames in bulk through wholesalers and paint to the size of the frames and cut my own mounts which enables me to sell at affordable prices. My wife Joan (who cleans all the glass and seals every painting) came up with the idea of using one of my paintings

as our Christmas card one year. The positive reaction led to a business selling cards in 30 outlets around the state. Each completed painting is scanned to high resolution and once or twice a year we print several thousand cards of up to 60 types at a time. Many individual cards have sold hundreds of units-almost all featuring wrens, magpies, dogs, cats, robins or rosellas.

I like to paint old man-made objects (e.g., letterboxes, taps, fences, shovels, rusted buckets or watering cans, old boots, signs, bird houses, musical instruments, old telephones, old sewing machines) with either birds or other animals featured.



A well-chosen name seems to help sell a painting. I start with a potential title and then 'tell the story' through art. I use common sayings, popular songs, famous movies, found objects and famous book titles for inspiration. For example an old hand operated pump, add birds and it becomes 'All hands to the pump', a painting of an old tap - add birds drinking under it can be called

'Showering After the Game', a photo of old Blundstone Boots sitting on a lichen covered rock - add blue wrens and it

becomes Nancy Sinatra's 'These boots were made for walking', selling faster than the same painting with a boring name. The recent passing of Kenny Rogers prompted paintings of 'The Gambler', acoustic guitar, poker chips, playing cards and magpies who knew when to hold them, fold them or walk away.

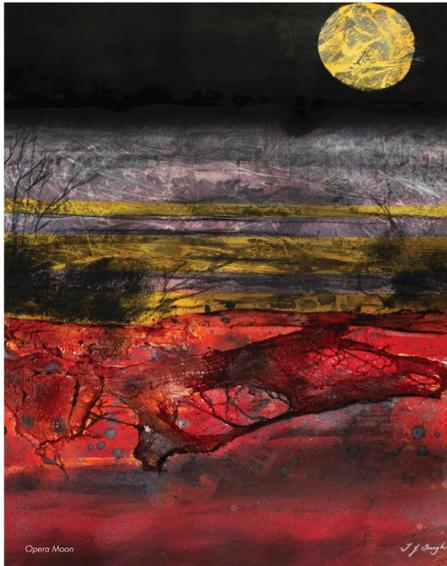


A standing joke between myself and my wife is that a quirky painting she says is 'too kitsch' it is bound to sell quickly as someone else out there has a similar quirky sense of humour. Recent examples include two blue wrens sitting on red stilettos (*Goody Two Shoes*- a saying based on a children's book written in 1765 ) and a painting of blue wrens sitting on a stack of vegemite jars (*Happy Little Vegemites*). The reaction to the cards, which carry the Brand Tasmania logo, is as positive to the quirky names of the paintings and the extensive details on the backs of the cards as it is to the artwork itself and is a real selling point. I unashamedly paint to sell and admit to preying on Collingwood supporters with the names of magpie paintings!

Telling stories through art can be challenging. One commission I had was from the three directors of an air conditioning company who barracked for different AFL teams and wanted a painting to depict that and their business for their office foyer. I was taken on a tour through their factory to look at air conditioners for inspiration! My solution was to paint a flat-topped aluminum ladder (with company logo) with a cat sitting on top fending off a hawk with talons extended on one side and a magpie trying to land on the other side - 'Top of the ladder clash'.

**Grant Lennox**

# Invitations and Notices



Opera Moon

T. Gough

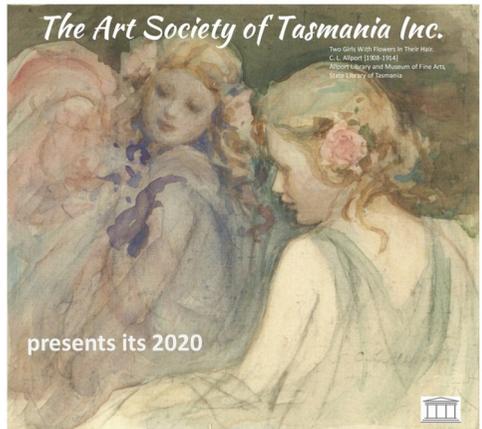


The Art Society of Tasmania Inc presents new work by  
Terrence Gough OAM

## Special Moments

To be officially launched by Dawn Oakford on  
Saturday October 3rd, 2020 at 11am at the Lady Franklin Gallery  
268 Lenah Valley Road, Lenah Valley

Open every weekend from 11am - 4pm up until Sunday November 1st, 2020



presents its 2020

## 136th ANNUAL EXHIBITION

### 5th - 27th Sept

opened by The Rt Hon Lord Mayor of Hobart -  
Councillor Anna Reynolds

Saturday 5th Sept at 11am Lady Franklin Gallery  
Ancanthe Park Lenah Valley then open every weekend 11 to 4

### Invitation

Due to health restrictions, the 102nd annual exhibition of the

### TWENTY MELBOURNE PAINTERS SOCIETY

will be presented entirely online, from August 13 to August 30, 2020

The members are proud to uphold the Society's unbroken record of presenting  
to the art loving public an annual exhibition of exemplary traditional art.

All 150 works may be viewed, and purchases made through the Society's website  
[www.twentymelbournepaintersociety.com.au](http://www.twentymelbournepaintersociety.com.au)

For more information, or enquiries about on line sales, call 0487 324 490 or 0487 328 862  
during exhibition hours, 10am to 5pm



**Call for entries!**

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This year including small sculpture! Adult and child sections. Open to everyone.  
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