

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

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Oct-Nov-Dec 2021

Merry Christmas and a Happy New Year!



Wren day, "a penny or tuppence would do it no harm"
Grant Lennox (see page 12)

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FROM THE PRESIDENT

Summer is Here

And let's hope it will be a warm one. It is hard to believe another year has come and gone so quickly. When I look back on it, it has been a year of great achievements: growing membership, two successful exhibitions that were held in the Long Gallery Salamanca giving our members greater exposure to the public, lots of workshops and a beautiful Lady Franklin Gallery that is being used by groups of dedicated artists as well as regular exhibitions by the members.

None of this just "happens" and this is where the thank you goes to our wonderful committee. They are an amazing hard-working group, and nothing is ever too much trouble for them. As we look forward to another year let's keep those paintbrushes busy and keep the conversations going. I wish you all a safe and happy Festive Season and wonderful things for the New Year.

Kind regards
Zane

AST President



Out and About

This cheerful and refreshing October Members exhibition was opened by Tasmanian Artist, Elizabeth Hunn. She has kindly shared her thoughtful opening words here.

The last couple of years have been interesting and different.



We have been very lucky in some regards in Tasmania - not experiencing long 'lockdowns' due to COVID. The flip side, however, is that most of us have not been able to go anywhere beyond the borders of our own state or have family or visitors from overseas.

If any of you are as obsessed with painting as I am, however, COVID restrictions have actually been a blessing in disguise. I was a nurse for 43 years. It took a pandemic for me to re-think what I wanted to be doing. I decided to stop nursing and help my husband more in the distillery he had built and paint a whole lot more. I decided I would rather than be driving around selling alcohol to pubs and clubs and bars than being a nurse. So I did.

Elizabeth Hunn and Susie Meech

The artworks here today remind us of the places we have been

and the places we would like to return to mostly within our own state border. The overwhelming impression that I got the other day as I walked around admiring the works here was the lack of crowded places. It was the quietness and the peacefulness of your interpretation of what being 'out and about' has become in these peculiar times that struck me, as we are probably a more contemplative type of people than some others. We just love our natural world and seek beauty wherever we look. The other thing that struck me as I walked around was the relevance of a quote by my old mate Auguste Renoir. 'To my mind,' he said, 'A picture should be something pleasant, cheerful and pretty. There are too many unpleasant things in life as it is without creating still more of them.'

Whilst I am not saying that these art works are just pretty they are defi-

Out and About

nately reflecting how much we value the beautiful world in which we live. With Renoir's quote in mind, given the difficulties that face us in today's world, I thank you for sharing your own personal visions with us and making the world a more beautiful place, because we live in a beautiful place and just having time to see it with fresh eyes and not too many people and busyness around is a very wonderful thing.

Elizabeth Hunn



*Selection of works at 'Out and About'. For Titles, Medium and Artists, see this exhibition
the Image Gallery at www.artstas.com.au*

Editors Corner

I found a slightly bigger corner in this edition to write a note to thank all contributors. Any articles I've missed will be considered for future editions. I would also like to say farewell as the time has come for a new editor to take over in the new year. I've thoroughly enjoyed putting this newsletter together for the past two years and have learnt a lot. Thanks to you all for your support and contributions. I'd particularly like to thank Jessica Randle for her excellent proof reading and Susie Meech for her invaluable assistance and patience with my 'last minute' requests.

Please continue to send in your 'news' suggestions to info@artstas.com.au. Next deadline for news is the last week in February. Wishing you all a Happy Christmas and New Year.

Sarah Crossland

Henry Jones Finalists—Congratulations to the AST members who were amongst the finalists including Fiona Verdouw, Rick Crossland, Judy Griffiths, Sally James. Follow them on Instagram to see their winning works.

Roger Imms, A Retrospective

This beautiful and inspiring exhibition, held in November, celebrated the work and art journey of Roger Imms who sadly passed away in August this year. The exhibition was opened by Dr David Jonathan Mills from WorldFish. An excerpt of David's opening words is provided here. The images from this exhibition can be viewed at www.artstas.com.au.



How inappropriate to call this planet 'Earth' when it is quite clearly 'Ocean'. Arthur C. Clarke's sentiment is one I can wholeheartedly agree with, and I'm sure Roger would have also! Ocean makes up over 70% of the earth's surface. Oceans are the true lungs of the planet – they produce most of the oxygen we breath.

It is the isolation of oceans that has shaped species and populations – the fingerprint of past geological form, of the shifts of earth's crust and the changing circulation of oceans, that was the genesis of exquisitely curated ecosystems that keep us intrigued, and support all life. Right now, the ocean is providing a buffer that might allow humanity to escape the consequences of our own excesses – absorbing 90% of the excess heat generated through global warming. The ocean is our protector.

The stories of those whose lives are intertwined with the ocean are the voices we need to listen to find a sustainable future for our oceans and planet. It is the interactions in many forms where the ocean is most dynamic, and these interactions and dynamics fascinated Roger. It is in not just understanding, but in living these dynamics, as a lifelong sailor and oceanphile, a lover of elements of wind and light, that we see Roger's art take extraordinary form.

The scientist and the artist engage with ocean from different perspectives – this was an endless topic of conversation between Roger and me, the best of which took place in our times sailing together, or more often in recent years over a beer in Roger's studio. The intense immersion (figuratively and fairly literally) of sailing the 1994 Sydney to Hobart Race together gave us a shared experience of ocean awe, and a source of a lifelong supply of big wave stories. Stories that have taken form in Roger's art.

In our conversations, artist and scientist – what I could frame analytically, gave words to what Roger knew experientially, evident in his work. A wave is not the ocean in transit – it is energy in transit through the ocean. Only on a breaking crest does water move in the direction of the wave's motion. Light does not just reflect off ocean – it fractionates, it penetrates, it interacts with minute entrapped bubbles in a way dependent also on the incidence of light – a sunny day, a cloudy day, sun high or low from the horizon. Paintings like 'Surge' and 'Study for Wave' capture the interplay of light and water in exquisite form. Wind does not just form waves, it continues to interact in ways dependent on wave size, the proximity of land, the size of wave and strength of wind.



Roger Imms, A Retrospective

Time spent with Roger in his studio was a privileged view into the process of bringing subject, ocean, albatross, ship or coastline, to life on canvas....sitting with a canvas mid way through the creative process, only the artist knowing the end point. Seeing the studies that sit behind every work, the sketches, the photos, the tests of technique gives a view into the depth of creative process.



"Southeaster Summer" - oil on canvas

There are a number of us here today who lived this creative process with Roger though music – particularly the music of Palangi. There are so many parallels between building a song in a recording studio, and a painting on canvas. The layering, the vision to picture the end product and break it down to its components – but components that behave completely differently once interacting at the end point. This is the skill of the artist, and one Roger, as a mentor, was committed to teaching – The additional challenge with music, of course, was that it was not a solo venture. To take others, who do not always see the end point, or the same end point, with you on the creative journey adds another challenge and dimension that lived a spectrum from frustration, to elation, and often had beautiful and surprising outcomes once multiple creative inspirations interacted.

This mastery of his medium, be it oil on canvas or music as spirituality, was a life-long search and journey for Roger. For those close, at times even to a point of frustration. The art that was painted over, rejected in that studio left others shocked. For us external to the process, beautiful art wasted. For Roger, a moment on the journey, a step to something better. Seeing what's in this and his other recent exhibitions, who are we to argue. His journey was an exceptional one.

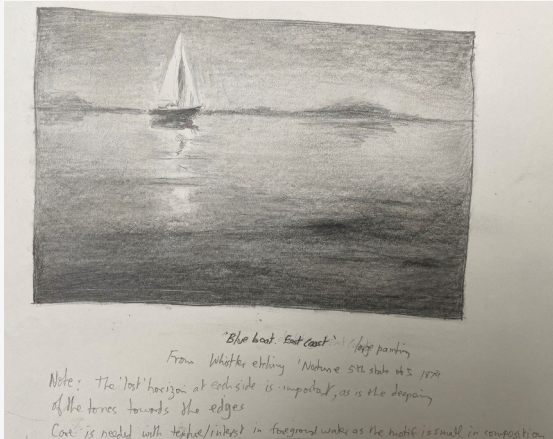
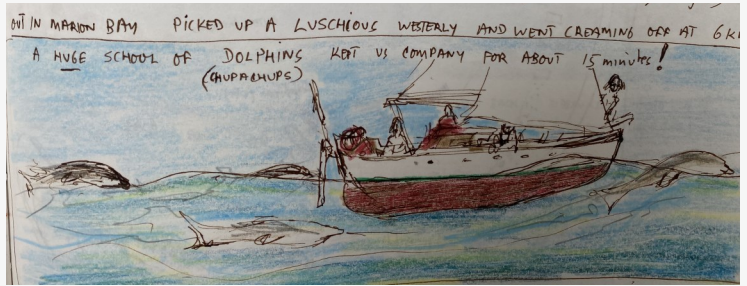
To capture ocean in the way Roger has, is waves studied, it is the sea in all its moods known, it is creative process understood, it is medium mastered, but to use Roger's own words, his art is the ocean 'felt'. Deeply experimental. We are drawn into Roger's ocean Cathedral.



So go and be blessed by this incredible collection of images – by the amazing Gift Roger has left us.

David Jonathan Mills

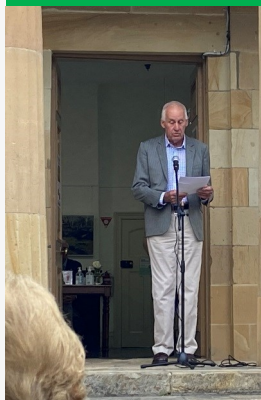
Roger Imms, A Retrospective



A collection of Roger's illustrated diaries, sketches and notes used in his creative process were also shared at the exhibition. Many true gems and treasures can be found amongst them for everyone to enjoy and learn from.



Chasing the Light



Mr Richard Warner opening the exhibition

The response to this December solo exhibition of works by plein air artist Rick Crossland has been fabulous. A larger than expected crowd attended the opening by Mr Richard Warner. The words below are from the exhibition catalogue. The exhibition runs to the 9th of January and includes sale of paintings, catalogues, cards and scarves. The painting images can also be seen at www.rickcrosslandart.com.

The idea of calling this show 'Chasing the Light' came from my experience painting from life, in the open-air studio (plein air), a practice made famous by the French Impressionists.

My first memory of plein air painting was when I was 19, riding my bike in North Wales, where I was at University. I stopped to try and paint a lane with evening sun and shadows on it. A farmer came to have a look and asked me, 'Why are you painting that?', I said I wasn't sure, I just liked painting the light and the shadows. He looked at me oddly and then left.

Despite the challenges of plein air painting, fickle weather, rising tides and curious passers-by, I prefer to paint in front of my subject. I complete landscape work on location, with only minor adjustments back in the studio. All the answers are there in front of you, you see people and stuff you just can't invent. It's always about the effects of light. I have to work fast to capture the image before the conditions change and for that reason, most of my paintings are small. Some of the larger ones in the show required repeat visits to the same location, when the conditions were similar. The large 'Accommodation Paddock' painting was a particularly difficult one to complete. My attempt to get what I wanted from the small, on-site sketches, wasn't working in the studio. I ended up carting the canvas up to the location in the central highlands several times before I felt I had what I wanted.

The subjects of the paintings in this show are random things that I found attractive at the time. Most were painted on location in Tasmania but I have included some done while on holiday visiting Tasmanian friends now living in Collioure, France. Some may think a few of the subjects were an odd thing to paint, but for me they were beautiful, transformed by the particular light and atmosphere at that time.

It's the way I see things that I want to convey to the viewer. It's a language. I enjoy it when someone connects with the image as I saw it.

Rick Crossland



Rick and 'a curious passer by' called Pete.

Chasing the Light



ArtSoc curator, Carol Sheppard and 'hanging team' member and ArtSoc secretary, Gabby Muir in the 'Collioure corner'.



Wattle blossom, Stony Creek



Opening Night (above and below)



Mr Richard Warner and Rick Crossland



Workshop News

PROMOTING and SELLING YOUR ART with Lindy Whitton and Fiona Verdouw



*Lindy Whitton and Vicki Chapman,
Workshop coordinator*

buzzing with ideas. I highly recommend this workshop to members keen to sell their work if it is run again.

Editor

This workshop held on the 6th October was very well attended. Lindy and Fiona gave very interesting and informative presentations based on their own experiences covering selling via an online platform (specifically Etsy), online galleries and commission work, artist co ops and consignment selling as well as promotion on Social Media (specifically Instagram) and online sales via a personal website.

Their open and candid account of the pros and cons of different approaches was very much appreciated and everyone went away



*Fiona Verdouw discusses aspects of selling
Art with a participant at the end of the
workshop*



Watercolour workshop—Lynne Brown

Attended by an enthusiastic bunch of people, the focus of this workshop was water.

In the morning Lynne demonstrated ways to control water when painting and how to get different washes to describe both sky and water, and the class had plenty of time to try out different techniques.

After lunch, the focus was on rockpools. Lynne showed us how to create these beautiful displays and showed us techniques to give texture and interest to the painting.

Jane Battaglione

Painting from Life, 'En Plein Air'* Workshop with Rick Crossland, Richmond



Day 2, Tonal sketching, Millers Cottage

This September workshop was for artists with prior oil painting experience, keen to develop their skills and confidence in painting from life and in painting outside. Topics covered over the four Saturday morning sessions in historic Richmond village and surrounds included selecting your subject, composition, blocking in and tonal values, colour mixing, light and shadow, edges and the challenge of changing light (and wind and rain!)– working fast.



John Paton, Day 2

The participants did a fantastic job at controlling their easels in the changeable weather and the moments of calm focus were wonderful to observe. Largely oblivious to the curious passers-by the collective flow resulted in some lovely fresh work.



Fiona Verdouw, Day 2

Another AST Richmond oil painting plein air workshop is being planned for 2022. See the AST website for further details.



Kaye Volkman demonstrating how to keep your easel vertical in unpredictable wind gusts! Day 3

*'En plein air' is a French phrase meaning "in the open air". It describes the process of painting a subject outdoors from life. Painting in this way is considered the best way for an artist to learn to see and interpret the colours in nature and to capture the mood and feeling of a place. Usually, a painting is completed in one sitting (2-3 hours), covering the canvas, paper, or board as quickly as possible in the changing light conditions.



Ruth Bosveld capturing the beautiful light on the river, in the spring showers. Day 3

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, upcoming workshops and meetings of specialist groups (e.g., water-colour, botanical art, oil and plein air groups)

DECEMBER 'Chasing the Light'

4th Dec—9th Jan (Note: Exhibition open 11am to 4pm from Wed to Sun)

JANUARY Members Exhibition—'360 Degrees'

Sun 9th **Change Over**, collection of 'Chasing the Light' and hand-in for '360 degrees'

Sat 15th—30th '360 Degrees' (See page 26 for details)

Sun 30th **Change Over**, collection of '360 Degrees' and hand-in for 'Wilderness'

FEBRUARY 'Wilderness'.

Sat 5th **Opening of 'Wilderness', LFG 11am**

Sun 27th **Change Over**, Collection of 'Wilderness', Hand-in 'Wunderkammer'

MARCH 'Wunderkammer'

Sat 5th **Opening of 'Wunderkammer', LFG 11am**
(See page 27 for details)

Front Page Image—Wren Day

In Europe Wren Day is celebrated on 26 December with the tradition of putting a fake wren on a decorated pole with boys from the town dressed with masks up parading it through villages accompanied by traditional music and singing songs to ask for donations "a penny or tuppence would do it no harm". Money raised is used to host a dance for the town or given to a charity. Still happens in parts of Ireland, Isle of Man, parts of Wales, Suffolk plus south of France and Spain. Tradition of wren day dates back to people giving wrens to monasteries in return for food and wine.

Grant Lennox

Members Exhibitions in 2022

In 2022 there are 5 opportunities for exhibiting members to enter work for exhibitions in the Lady Franklin Gallery.

We have a very broad themes to pull each exhibition together and also give you a challenge to stretch the idea as far as you can.

138th Annual Exhibition will be in the **Long Gallery** again

February

WILDERNESS

Delivered 30th Jan, collected 27th Feb

APRIL

IT'S ALL ABOUT COLOUR

Delivered 27th March, collected 1st May

JUNE

THE LIGHT IN WINTER

Delivered 29th May

JULY

138th ANNUAL EXHIBITION 27 July to 9th Aug

OCTOBER

IN THE STILLNESS

Delivered 25th Sept

DECEMBER

URBAN LIGHT

Delivered 27th Nov, collected Jan 2023



Hallmark cards started because the Hall brothers from Kansas ran out of plain tissue paper to wrap presents in and used French decorative paper plus ribbons in the 1930s. This popularised the idea of decorating gifts and gave the business a real boost. The Chinese are the first documented to wrap gifts but the Hall brothers led to it becoming the norm in the western world.

Grant Lennox

A review of two publications:

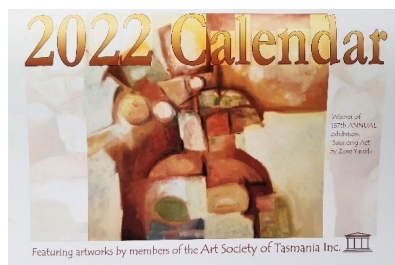
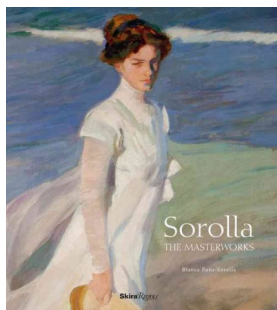
Lessons in Classical Painting *by Juliette Aristides*

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

Sorolla The Masterworks *by Bianca Pons-Sorolla*

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

Our 2022 Calendar is now available from the front desk at the gallery for just \$15 Wed to Sunday 11-4



Unfortunately a double booking by your librarian disabled the sale or shedding of Art in Australia volumes and other older publications gathering dust not having been borrowed for many years. Space is limited and libraries regularly make room for more relevant and current books. Some of the culled will be left on the bench top with free or price indicated sticker for you to view and take or purchase for a modest sum or donation.

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 four weeks. Feel free to contact the library officer on 0408295118 or email csmeech@bigpond.com if you have any book suggestions or want extension time. There are current artist magazines for sitters to peruse at the desk. A big thankyou to members continuing such responsible and frequent use of our library.

HAPPY XMAS and NEW YEAR BORROWING !

Susie Meech

Keen to develop your watercolour skills?

"Tuesday Watercolour Group" is looking for some new members. This group meets fortnightly on the first and third Tuesday of the month at 10 am in the Gallery. A friendly group with no tuition – we help and encourage each other! Cost is \$5 a session. Anyone interested please contact Katherine Presser on 6272 2332 . First meeting next year is on 15 February at 10 am in the Lady Franklin Gallery.

MEMBERSHIP NEWS

Our membership continues to grow and in the last 3 months we have been joined by one new social member Angela Madden and 9 new exhibiting members. They are Zoe Brown, Kevin Smith, Ljiljana Armstrong, Tricia Robinson, Geoff Tuck, Robin Tindale, Rose Kling, Heather Wiggers and Jessica Lucas.

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

Zane Yasuda, Membership Secretary

Roster Volunteers

Would you like to volunteer? Check out the Gallery Roster on the AST website. 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 website 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	TBA	info@artstas.com.au
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

Member News—Plein Air Bruny Adventure



Vicki Chapman

In September a small group of intrepid oil painters braved the elements and ventured to Adventure Bay for some plein air painting. It was a very windy trip down to Bruny, and on arrival we did a recce of the area and found some great spots.

The next day was a wash-out but under Carol Shep-

pard's expert

tuition we had

an introduction to the gentle art of Zen-tangle which was both very relaxing and very rewarding.



Vicki Nightingale



amazing. Such are the vagaries of plein air painting.

The weather improved the following day, and we were able to paint in 2 separate locations, Hanson's Bay and Two Tree Point. Although there was no rain there was the occasional gust of wind and the odd easel tipping over. It would have been perfect if we could have stayed an extra day because the weather was

Zane Yasuda

Zane Yasuda

Member News-Marketing and Selling your artworks

In March I collaborated with two other local artists Denise Hallett and Fiona Verdouw, to present an artists' discussion panel at The Colour Circle. The aim was to share our collective experience in marketing and selling our art across a number of online platforms and bricks and mortar outlets.

We covered a lot of ground and detail in that session but there were six simple principles underpinning everything that was discussed and here they are.

It's all about the art!

Don't get so caught up in the marketing that you don't leave enough time to create and grow as an artist. Regular practice and continued experimentation will help your works stay fresh and interesting. Resist the urge to create "popular" art for the sake of sales alone but remain open to changing direction as your sales pattern shows what your clients value in your art.

Member News-Marketing and Selling your artworks

It's a marathon not a sprint!

Each artist shared their personal journey and each reinforced that marketing and selling art takes commitment and time. Don't expect overnight success and be prepared to put in some hard work at the beginning as you learn about your preferred selling method and how to use social media effectively. Un fun fact—to be successful marketing and selling will take up almost as much time as creating your art!

Engagement is key!

Engaging with potential customers is the most fundamental principle of successful art sales. Be genuine, respond to questions and comments and welcome new subscribers and followers on your social media platforms. Talk to people about your art and what excites you as an artist—at exhibitions, at work, in art classes, or online. Share your creative journey via social media posts, YouTube videos, tutoring and personal conversations.



Denise Hallett, Fiona Verdouw and Lindy Whitton share their experiences and knowledge of how to sell artwork

Find your "tribe"

Ask yourself these questions : Who is it that is most likely to appreciate and potentially purchase your art? How do you connect with them? How will you reward them for following your artwork and sharing it with others? Again, the key is to be genuine in whatever interactions you have so as to build a solid, ongoing relationship with your tribe who will then happily do some of your marketing for you.

Focus and be consistent!

Don't try and do everything or you will spread yourself so thin it won't be sustainable. Work out what social media platforms and selling options suit your personal lifestyle and art and then focus on educating yourself about these options and consistently putting into practice what you learn.

Just start!

If you're creating a website it is better to get it to a reasonable polished state and make it live than to spend months and months ensuring every single thing is perfect. If you're starting an Instagram account begin posting from day one and gradually start incorporating new ideas and information to make it better as you go. Most marketing strategies are works in progress.

Editor: Following this successful Colour Circle workshop Lindy and Fiona kindly agreed to run a similar event for ArtSoc members, Thankyou! See Page 10.

Lindy Whitton

Member Profile— Annie Wilson

Journey to Pandora and Beyond

Annie loved art since her mother put a pencil in her hand at age two. Living near a bus stop in Burnie inspired her first sculpture of a bus, complete with people, made out of thick brown paper that came wrapped around a Christmas gift. At age ten she saw her first professional puppet show in the local theatre. There were carved wooden marionettes, colourful hand puppets and amazing interchanging sets. She was hooked!

Later in life Annie worked in a jewelry workshop in Devonport, while attending TAFE college at night. She took courses in oil/ acrylic painting, life drawing, calligraphy and ceramics. After many hand built pots, still life paintings of bovine skulls and old boots, a series of portraits and paintings, she undertook a term in fabric and fibre, in which she made a giant, metre and a half mushroom out of a combination of greens, spray painted, ladies nylon stockings. She was on her way to an interesting, unusual journey in the arts.



Girls

A few years on Annie attended art school in Launceston majoring in 2D Studies and over the course of three years produced some interesting and erotic pieces, for example a bed of white satin pods that was back lighted with red fluorescent tubes. This caused hot debate about marriage and whether it was more 3D than 2D. She wrote a thesis on the circle and became interested in symbols and the work of Karl Jung. She met and heard a great lecture by Stelarc, who at that stage in his career was hanging himself from high iron bars with fish hooks. A profound encounter which demonstrated to her 'art as an experience'.



Sachi

Annie realised at this point she needed to find employment in art and thus, began working in the fields of graphic art, photography and various occupations in the printing industry. In her free time she produced paintings, drawings, ceramics and photographic artworks. The subject matter were mostly fantasy scenes and creatures, based on the Celtic culture and influenced by the work of English artists, Roger Dean and Patrick Woodroffe.

Journey to Pandora and beyond—Annie Wilson



Loki

She was starting to imbue characters with a context, an influence from her previous fascination with puppets. The stockings emerged again as a material for producing a series of ghostly heads seemingly appearing from the past. The introduction of poetry and prose became a feature in some pieces. The transition to textile creatures came about through being commissioned by several children's book authors to create soft toys of their characters. During this period Annie designed goblins, sheep, a family of wombats and a Tasmanian devil. Later she advanced the idea and created a range of small soft creatures based on Australian flora and fauna called Bushbabies, which she sold at markets.

After years of juggling this busy lifestyle Annie decided to follow her dream of becoming an art teacher and went back to university for a degree in education. She became very interested in philosophy, psychology and mythology and wanted to include these ideas into her artwork. In hindsight this intense period of learning greatly assisted in the conceptual aspects of her future art work.

It wasn't until a wonderful time caring for her ailing father and friend, she returned to producing her precious, 'for myself' artwork. Inspired by a trip with her dad, driving from Launceston to Darwin and back in a Jazz, Annie created her first solo exhibition called 'Little Notes', held at Lady Franklin Gallery. The exhibition included a range of 3D textile sculptures, all women and placed in one of four groups called, Water, Fire, Earth, Air/ Spirit, from Greek mythology.

Over the years Annie has participated in many group exhibitions, sold work, won several awards, including the \$500 Artery Award in 2018, with Disembodied, about loss of connection with life, and the Overall Winner award in 2019 with her sculpture Ouroborus, which was about the cycle of life. A portrait painted in 1969, after winning a Lions Club award, is still hanging in the foyer of the Devonport TAFE College. She regularly exhibits art works in themed AST exhibitions.

Annie can now reflect on her Art journey. The art piece shown in the 2021 Annual exhibition is called Pandora. It took her on an absorbing journey that led to an opportunity to contemplate the present world situation and to develop ideas and techniques for the next art works. Her diverse range of life experiences have given her the depth to create very complex, layered pieces that it will take her on more wonderful journeys into the future.

Now, Annie may be found scrunching a sumptuous scrap of merino fleece in one hand and a pen in the other hand making marks on paper spotting a beautiful shell thinkingfantasising.....about a piece called???

Member Profile - Carol Sheppard



Carol Sheppard has been committee member for many years. She is an accomplished watercolourist and Zentangle teacher. She also has an exceptional ability to beautifully curate exhibitions, an artform in its own right. Carol kindly agreed to this interview about her art journey.

What is your earliest memory of wanting to do Art?

In high school, one of my friends was a good at drawing and I wanted to be too. My year 12 teacher was unhelpful and told me I would fail art which at that time was 50% theory and 50% practical..... I passed.

I later trained as a primary school teacher and majored in art; I was the only one of my five siblings who went to university. I did bits and

pieces but no serious art while raising children and teaching. Later in life, however, my husband gave me a very beautiful and expensive paintbrush. It was his way of saying he wanted me to paint again. Ten years passed, however, before I finally found the time to use the brush in an Adult Education watercolour course by Leslie Kingsley. Both my husband and I attended the course every Monday night for two hours. It was the only time we painted because we were starting up a new business. Those two hours were like heaven. The course ran for sixteen weeks and I completed one painting, which I still have.

I went on to do more courses with Terrence Gough, John Lovett and Jean Haines, all of whom were very inspiring, positive and encouraging. I joined the Colour Circle and focused on watercolour with Di Casimaty and then became accepted as an exhibiting member of the Art Society. I then started to do Zentangle to improve my drawing skills and to feed my love of pattern and detail. I went to America to train as a Zentangle teacher. I sometimes run Zentangle relaxation and meditation workshops both through the Art Society and the Colour Circle. I also do urban sketching with a group and enjoy sketching places I visit when travelling overseas.



'Looking up to Panzano', hilltop town in Chianti Italy Watercolour

Which type of Art and Artists inspire you?

I love impressionism – the freeness and lack of stiffness; I'm always drawn to it. Monet and Van Gogh are amongst my favourite well known artists. I love travelling and learning about art elsewhere. My favourite medium is watercolour, pen and wash. With watercolour you go from light to dark. Going from dark to light as you do with oils would do my head in! I love the effects of watercolour, the way the colours merge and do their own thing. Happy accidents, but something you can control if you want to.



What subjects do you like to paint and how do you know when a painting is finished?

I love to paint florals, landscapes and interesting architecture. I've spent a lot of time loosening up my style without being messy and untidy. Lots of practice and brush miles! My style is not realistic, but not totally impressionistic. It is somewhere in between. I try to capture the main atmosphere of the subject.

When I contemplate putting brush to paper, I ask myself 'Is this going to improve the painting?' If 'no' is the answer, then I put the brush down and give myself time to see if any slight adjustments are needed – any more interest needed in focal points, anything that might need toning down.

When did you start curating exhibitions?

I was encouraged to give it a go by Vicki Chapman. It was something I could do to keep my connection with art if my health deteriorates to the point where I can no longer paint. I learnt the importance of good curation through some disastrous exhibitions where my own paintings were hung strangely. In one exhibition (not in Hobart) I had a quiet painting of soft lavenders hung next to one of Vicki's paintings of loud happy colours. The placement didn't do any favours for either painting.

I learnt the importance of harmonising paintings in an exhibition, sorting them not by subject, but by colour, size and shape.

Curating an exhibition in the Lady Franklin Gallery starts with placing something eye catching and big over the fireplace, then another two eye catching pieces in the centre of the walls on either side of the gallery. The rest of the paintings are selected to flow around the walls hanging off

Member Profile - Carol Sheppard

these keystone works. I think each painting should look its best and that can be achieved by careful placement.

There are some little tricks I have learn from being in retail for 25 years. Most people who enter a building turn to the left, so placement of key paintings in this way leads the viewer into the gallery and around the walls. Colour flow is an important consideration when placing paintings, the aim is to not jump too suddenly from one colour to another. There are some basic rules to follow – larger paintings below smaller ones, when hanging two together or largest to smallest, left to right, when hanging side by side. Colour – lightest to darkest, top to bottom and lightest to darkest, left to right. Labels to the bottom left of the painting. I have found, however, that while you may start with the rules, you may need to sometimes bend them.



'Water Feature'
Watercolour



'Languid Leaves'
Watercolour

What has your Art taught you and do you have any tips for the artist in us all?

It has taught me to enjoy the process more than the finished product. It is important to give it a go and not be afraid. You are your own worse critic. Do it for yourself and only share your work when you are happy with it.

Artists in Conversation

In the past few months, we have had the privilege of listening to four talented artists talk about their work and processes. Very special artists creating uniquely different art, but all united in their passion for their craft and in the joy that making art gives to them.

Grant Lennox gave the first talk in the series.

Grant is a self-taught artist but a very experienced speaker. He is in demand for conferences and the like. His talk was wonderful.

His artwork reflects his quirky sense of humour, love of birds and inspiration from words, sayings and songs. Grant begins his art with the title and goes from there. His paintings are jam packed with history, characters or birds and his cards are everywhere!

If you want to know how to promote your art, talk to Grant, he is full of practical ideas.



Sebastian Galloway

Di Casimaty is known for her love of curvy lines and rivers. Di shared her long meandering art journey with stories of teaching and painting. She spoke of the relaxation and happiness that art can inspire and showed a selection of her beautiful works to illustrate her processes and philosophy.



Katy Woodroffe

Sebastian Galloway is the winner of the 2021 Glover Art Prize. He is a self-confessed perfectionist and is inspired by beautiful things. Sebastian shared his journey from university to full-time artist and why he paints on copper, giving his work a three-dimensional imagery. He outlined his very patient and disciplined approach to the creation of truly beautiful award-winning works.

Katy Woodroffe Invited members to her latest and very successful exhibition at the Handmark Gallery. Katy explained the story behind the exhibition and the layered meanings, colours and objects in each of her works. She also generously shared how she approaches their production and many of the unique processes involved.

Jane Battaglione

Member news



'Gothic Boy' by Gail Wilson

'Wunderkammer'- Introduction to March Exhibition

Curiosity drives the human spirit to seek a deep understanding of the world around it. We adventure in far-flung places; we ask science to improve our lives; and we are fascinated by the natural world. We want to understand the minutiae of atoms, to the workings of the solar system.

We head out into the world to collect, record, photograph, paint, remember stories, and then race home, eager to share our discoveries with each other.

Wunderkammer is a celebration of this curiosity. It is a theatre of memory, a collection to remind us of the past. It is an attempt to connect spirituality and science, the microcosm and the universe, and to define humanity's place in it all.

Wunderkammer, or 'chamber of curiosities', reached peak popularity in the 16th and 17th Centuries, and was traditionally a cabinet or room to display exotic imports from the New World, fine creations from craftsmen, memento mori, personal keepsakes, or strange natural objects found during travels. Each object on display was unique, selected to pique the interest of the passerby, and displayed with no particular order, a kind of organized chaos.

As time wore on and scientific dominance grew, Wunderkammer gave way to the modern museum, with its modern collections and organized nomenclature removing us from our basic instinct for curiosity and connection to nature. 18th century Francis Bacon exclaimed Wunderkammer as 'frivolous impostures for pleasure and strangeness'. Luckily, our modern world enjoys 'frivolous impostures', and we have seen a return in the popularity of the Wunder-



'After Gemmy Wood-Bennediljks 'Treasure Hunt' by Emma Foster

Member News

krammer. Judy Griffiths, Gail Wilson, Helen Quilty, and Emma Foster have curated a visual feast to celebrate.

Helen Quilty is an established and successful illustrator and artist, a teacher and geologist by profession. Her works meld the human experience and scientific discovery in her accurately rendered still lifes and nature studies. Do not miss Helen's beautiful collection of mushrooms, or delicate subtleties of sea shells. Helen's work asks us to look closer and fully see what is before us.

Gail Wilson, a science teacher, seeks knowledge and understanding as a priority. She embraces the spirit of the Wunderkammer with her diverse interests in science, humanities and a need for variety. This is reflected in an array of subject matter of portraiture, landscape, nature studies created in multiple media, including pastels, oils, prints.

Judy Griffiths is our very own Henry Jones art prize finalist! Judy's mastery of light is almost cinematic, and her works take us on a journey to peace and contemplation. Judy's work reminds us to pause and appreciate the magic in those moments of pleasure that are easily missed in our daily lives.

Emma Foster studies human nature through her artwork. This series is a comment on human instinct to collect, contain, and control. Collections of misplaced objects and oddities ask us to question the effect our small acts can have on the world around us.

Dare to be curious! Please join us on weekends in March 2022 at the Lady Franklin Gallery, Lenah Valley.



'Red as the glow through closed eyelids' by Judy Griffiths

Exhibition Notices

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



The Art Society of Tasmania presents

ceramic sculpture textile carving
glass jewellery weaving



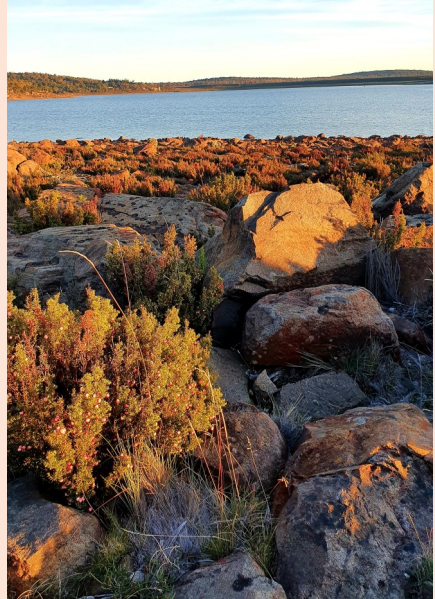
360 degrees

LADY FRANKLIN GALLERY

15th- 30th Jan 2022

from Saturday 15th January 11- 4 weekends
Ancanthe Park, 268 Lenah Valley Rd Hobart

www.artstas.com.au



WILDERNESS

***Opens 11am Saturday 5 February 2022
The exhibition will continue until Sunday
27 February 2022 at the Lady Franklin
Gallery, 268 Lenah Valley Rd Open
weekends 11am to
4pm. www.artstas.com.au***

Patricia Giles celebration



Lagoon of islands

A celebration of the life of Patricia Giles will be held at the Lady Franklin Gallery on Sunday, 23 January 2022 at 4 pm.

Patricia was a much-loved artist and friend, and this is an opportunity to show our appreciation and say farewell. Everyone is welcome.

Some artworks will be available for purchase.

Any queries please contact Alison Alexander on 0458 579 714.

Exhibition Notices



The Art Society of Tasmania Inc. presents

Wunderkammer

A Chamber of memorable curiosities



Artworks

by Emma Foster, Judy Griffiths, Helen Quilty, Gail
Wilson

To be opened at 11 am Saturday 5th March 2022

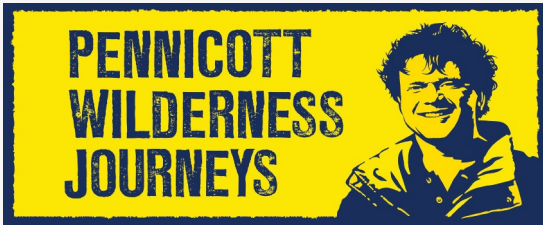
Lady Franklin Gallery

268 Lenah Valley Road-open weekends 11am-4pm

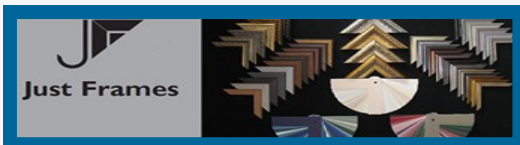
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