



ALBURY - WODONGA
ARTISTS SOCIETY

NEWSLETTER

PAINTBOX STUDIO/GALLERY
GATEWAY ISLAND, LINCOLN CAUSEWAY,
PO BOX 1170,
WODONGA, VICTORIA 3689

www.awartsoc.org
awas@awartsoc.org

JUNE, 2016

Dates for your Calendar!

Regular Groups		
Every Tuesday	Oils - 10am – 3pm Other members may also attend to paint with other media	Co-Ordinator: Kata Kupresak
Sat 4th June	Life Drawing: 1 – 3pm	Co-ordinators: Olga Juskiw and Gai Sutherland
Sat 11 ^h June	Acrylic: 10am – 3pm	Co-ordinator: Nancy Robinson
Sat 18 st June	Portraits: 1 – 3pm	Co-ordinator: Elsie Reitenbach
Meetings		
Wed 20 th July	Committee Meeting: 8.30am	Secretary: Therese Davis
Sunday 19 th June	General Meeting: 2.00pm	Secretary: Therese Davis
Workshops		
Sat 30 th – Sun 31 st July	Pastels Workshop with Catherine Hamilton	Co-ordinator: Kathy Bruce
MAMA Workshop Sat 6 th – Tues 9 th Aug	Oils Workshop with John Wilson At MAMA Workshop space	Peter Drummond in conjunction with MAMA staff
Sat 10 th – Sun 11 th Sept	Oils Workshop at AWAS with Christine Caferella-Pearce	Co-ordinator: Kata Kupresak
Sat 8 th – Sun 9 th Oct	Watercolour Workshop with Julie Goldspink	Co-ordinator: Jenny Wallace

For information on how to contact Committee members and Co-ordinators, refer to the list at the end of this newsletter.

A Word from our President

First of all, I would like to congratulate the 31 artists who have works hanging on the wall at MAMA's Brindley Galleries in our "Brush with Border Artists" exhibition. The exhibition opening on 12 May was a big success, despite a few glitches at the time, and the exhibition is now running until 12 June, so make sure that you get in to have a look at it before it finishes. More on the opening later in this newsletter.

Also it's worth seeing the Albury National Photography Prize exhibition, which is also currently running at MAMA.

Visitors to the studio will notice a few changes on the walls in the middle room. Previously this area had largely been a free space. However the committee had discussed the need to hang the

numerous tutor's paintings that we have accumulated from years of workshops, and were sitting around in wrapping. It was decided to use the middle room for these, and a selection of works are now hanging there, where public visitors to our space can also enjoy them. This space may be booked by members wanting a large area to work. It can be booked for a week (negotiable) by contacting me.

Just to let you know that I will be away for the next couple of months, heading north to warmer climes as usual. Whilst I will be reading my emails, for any immediate issues or questions, please address them to Vice President Heather Sparks in my absence. Many thanks Heather for looking after things until the end of July.

Barb Strand

"Brush with Border Artists"

MAMA's Brindley Galleries bustled with anticipation on Thursday evening 12 May 2016 with the opening of the Albury-Wodonga Artists Society (AWAS) exhibition "Brush with Border Artists". It was a sell out crowd for the venue, with more than 60 people attending the "Buyers Preview". Gallery A looked particularly stunning, with its black walls offsetting the works to perfection.



The exhibition features 31 artists from the society, who had been preparing for the exhibition for some time now. The planning had begun some 2 years previously, when there had been no building, no name, and MAMA had been just a glint in Bianca Acimovic's eye.

AWAS members of all ages and levels of experience had been asked to present works that drew on their individual life experiences, with each work featuring something of importance and significance to them personally. The effect was to generate an exhibition of huge breadth, with works as diverse as the members. Each artist had chosen to explore the theme in their own way – some had chosen to paint places or objects of special significance to them, while others sought to represent special relationships in their lives with pets, friends and family. No subject was taboo, and artists tackled subjects such as alcohol, death, work, travel, and family to name a few. Some of the works are sheer fun, while others provoke thoughtful study. The wall of small works, lining the hallway of the Brindley Galleries, was worth some time for review and contemplation, with each work linking in some way to the artist's major work on display.

The MAMA hanging team had quite a challenge on their hands to bring the 31 large and 31 small works to a cohesive whole, and they were certainly successful in doing so. Each room of the Brindley Galleries revealed a different side of the society, and it was a pleasure to walk through the galleries and take in the breadth and quality of the works.

For AWAS, this was an exciting opportunity for its members, and we thank MAMA staff for their expert guidance and assistance in bringing our work to the public in such a demonstrably professional manner.

Barb Strand

Note: “Brush with Border Artists” is running until 12 June and then the works will be delivered to the studio on Wednesday the 15th. Please collect your work promptly from Thursday 16th.

Vale – Jenny Toole

Sadly, one of our members, Jenny Toole died on 15th May.



Jenny was a vibrant, fun loving lady who contributed so much to AWAS and the art community generally. Very active in our society, her preferred medium was watercolour and she was our watercolour co-ordinator for a few years. Jenny won many awards at art shows and was sometimes a guest artist. Her expertise was acknowledged by many as she was invited to judge art shows. Her enthusiasm and vitality were always such an inspiration – a great lady whose presence and contribution will be sorely missed.

Next General Meeting

This will be held on Sunday 19th June at 2.00 pm. Come a bit early and have lunch with colleagues.

Spotlight On..... Christina Zey

From a young child and as long as I can remember, I was passionate about all forms of art, including studying pictures and books of art from early beginnings through to modern art. By the age of 9

I could identify artists and their paintings, especially the impressionists whose works on light and colour intrigued and fascinated me. The Renaissance held special intrigue and admiration also.

At kindergarten my paintings were always on display as the teacher believed I had achieved realism which I always found interesting since I never attempted nor had interest to portray realism in my paintings and drawings. Kindergarten was a special place for me since it was where I first learned to speak English having arrived the year before (1949) from Europe along with other displaced persons from the Second World War.



At the age of 6 I won the John Gould Bird drawing prize for my golden crested cockatoo. John Gould was an English Ornithologist and Bird Artist who had travelled to Australia in 1838. After his death, the trustees established bird drawing prizes and certificates were awarded to the winners. The drawings were kept by the trustees but unfortunately the certificate was lost during shifting from one Melbourne suburb to another. In that same year I also won first prize for a colouring-in competition on Australian native animals. I remember the prize was tokens to see a pantomime show. But the best prize of all was when I turned 8 and received the largest box of Derwent coloured pencils that I had ever seen. It folded out like a book and I carried it everywhere I went.

My passion for art continued to grow and flourish. After graduating from Methodist Ladies' College my love of art led me to be accepted at the Julian Ashton School of Art in Melbourne. However, I chose instead to enrol in the Certificate and later Diploma of Art course through Prahran Tech and the RMIT. At the same time I enrolled in the Secondary Arts and Craft Certificate for Art teaching in secondary schools. I specialised in painting, graphic design and fashion design as my intentions were to work in the Rag trade. I did this upon graduating and in 1966 I got myself a job working alongside the chief cutter at Maggs in Toorak Village. This establishment was owned by Zara Holt, the wife of the then PM Harold Holt. However, after just one month I was not happy with the the job as I was not allowed to cut incase I stole the designs, so I applied through the Victorian Department of Education to teach art and was appointed Arts and Craft teacher at Timboon Consolidated High School in March of that same year.



An early etching bird study (1964)

There was no equal pay for equal work for women in Victoria in 1966 which aroused the feminist instincts in me. Further to this insult, I was made a casual teacher in 1967 because I got married. Women could not be permanent teachers if married nor could they choose their teaching location so I resigned and took an art teaching job in a private Catholic College in Coburg, the Sisters of Mercy, who proved not to be so merciful toward their students and staff. Nonetheless, I stayed teaching until the end of term one in 1967, the year we travelled across the Nullabor Plains to Perth in Western Australia. In term 3, (schools only had 3 terms then) I was appointed to the Art Department at Applecross Senior High School which was an art specialist high school. However, as in Victoria, women did not receive equal pay until 1968.

In 1968 I was appointed Art Lecturer in the WA Kindergarten Teachers' College where I taught art and ceramics until my departure from Australia in December of that year. I spent the next four years living in Canada and Northern England where I continued studying ceramic art and sculpture. While in England I also became involved in the Trade Union Women's Movement fighting for equal working rights for women.

I returned to Melbourne in 1972, with a two year old daughter and pregnant with my son. By 1973 I was actively involved with the Womens' Electoral Lobby (WEL) fighting for the rights of women in all avenues of life. As part of my responsibilities with that group I lobbied governments and large banking establishments and achieved success in 1975 in establishing the first Women's Refuge for victims of family violence, in succeeding for women to be free to borrow from banks without male signatories and in getting women's rights to drive trams instead of just being conductors.

In 1975 I moved to live in Sydney where I continued my work in WEL for women and girls changing sexist language and sexist divisions in school curriculums so that girls could also undertake computer studies along with their brothers etc, etc, etc. During this time I continued with my passion for art and designed the fliers and banners for WEL.

In 1976 I enrolled in University studying linguistics, psychology and sociology of Education and the Laws. I trained as an English History teacher at the same time and taught English in secondary schools for a couple of years when I decided that I did not enjoy the classroom and teaching environment. I continued with my academic studies and with WEL where, along with a small group of women, we drafted legislation for changing the rape laws to the Sexual Offences Legislation, in amending the Family Law Act, and in eliminating death duties between spouses under Premier Neville Wran. During this time I also spent many hours painting on fabric and selling my wearable art on consignment in the retail industry.

After many years of a varied working career in law and in vocational education and training in various male-oriented industries I retired to become full-time carer for my father who had spent the past 20 years living with me since the death of my mother. I also became actively involved with the Hornsby Artists' Society and Gallery, and was Roster Coordinator for 5 years until 2011. I held my first solo exhibition in Hornsby in early 2006, followed by two trips to China, in 2006 and 2007, to participate, by invitation, in the Guangzhou International Art Fair. There I had success in selling some of my works and in 2007/08 I also successfully exhibited in Slovenia, selling all my works based on my working travels to the Northern Territory and Central Australia.

At the end of 2011 I made the decision, after much research, to settle in beautiful Albury with no regrets. Actually, the region, specifically Bonegilla, was where I began my life in Australia in October 1949. Four months later my father secured a job as an accountant with Caltex and so we started life in Melbourne. The Albury region is so rich in art and culture; it really is Australia's best secret. I am enjoying the friendship of AWAS and the other societies to which I belong.



I believe that what defines my work is not so much my style as it is my palette. I often change my style according to my subject matter as I love experimenting but my palette always remains strong in colour arrangement and application.

Left: This is one of my early works painted in oils in 1966.

*Below L-R: Some work from the early 2000's; Hume Weir 1949
With family and friends. I'm the little one on the right with the
chubby face because I had the mumps.*



AWAS Groups - News and Reports

The Saturday groups (Notes below) are untutored painting sessions where members come to pursue their own interest and meet with colleagues. They should not be confused with the formal tutored workshops AWAS runs with professional artists and are held over two days, a Saturday and Sunday. There is a small charge for the Life Drawing and Portraits sessions as the models are paid and the Acrylics group sometimes charges \$5.00 for printed hand-outs and shared materials. For the formal tutored workshops an "AWAS Enrolment Form" should be completed and the money paid to the treasurer, Linda McMaster.

LIFE DRAWING – Co-Ordinator Olga Juskiw

Special Night Life Drawing on Thursday 9th June at 6pm to 9pm. These will be long poses only, one or two repeated. Again there will be coloured lights on the model in a darkened room so bring a head torch so you can see your drawing. Come earlier to set up your easel for a prompt 6pm start. Bring any medium you like or a combination of mediums and explore the amazing colours and contrasting tones on the human form. It's challenging and exciting.

This will be held at AWAS Studio where we normally have life drawing

ACRYLICS GROUP - Co-ordinator – Nancy Robinson

Our next Acrylics Group day is Saturday, 11th June from 10 o'clock. Below is the outline of the day's activity; the third for this year. The cost will be \$5.00.

Exercise 3 BIRD'S EYE VIEW (AERIAL) conducted by Christina Zey

Fragmented picture plane – landscape scenes or farmlands/crops/plantations etc.

- 1 You will need to employ a mixed perspective – angles (map like),
- 2 Looking straight down or looking via an oblique angle,
- 3 Landscapes will rarely depict any view of a horizon or sky, nor a recession of the view into an infinite distance although this can be depicted if using an oblique angle.
- 4 There exists a natural kinship between aerial landscape painting and abstract art, often due to a natural 'UP' and 'DOWN' orientation,
- 5 Your painting might be looked at from any angle – upside down or sideways. This means that you may wish to paint it from 4 angles or views, moving your canvas/paper upside down or sideways as you paint,
- 6 Often, there is no correct orientation or focal point. However, a river meandering the fractured landscape or any other such object (lake, pond, and rooftop) is likely to create a focal point.



Exhibition Notes

Studio

Free Space will finish on 5th June and then we have Watercolour Magic. Please bring your watercolour paintings to the studio on or before Sunday 5th June. These need to be entered in the Studio register (black table, middle room). A \$2.00 entry fee applies, so please put \$2.00 in a sealed envelope and attach it to the back of your painting.

Plant Farm

“Faces and Figures” will come down on Tuesday 7th June and “Town and Country” will be hung. A \$2.00 entry fee applies, so please put \$2.00 in a sealed envelope and attach it to the back of your painting. Bring your paintings to the Plant Farm at 2.30 and enjoy a coffee with friends.

Studio

Middle Room – as mentioned by Barb in her report the middle room is available for members to book the space.

The storeroom has been tidied as much as possible – please remove anything you no longer need to help with the tidying.

Drying Racks – these are for drying wet paintings only, not for storage.

New tables – Rob Rhodes, committee member and our wonderful general “hands on help” at AWAS repaired a number of our worktables, but we have now conceded that many are “beyond it” and Rob will organise the purchase of some new tables.

Thank you Rob for all the odd jobs you do in such a quiet manner.

Workshops

Pastels Workshop with Catherine Hamilton

This workshop will be held on Saturday 30th and Sunday 31st July.

We now have sufficient numbers to run this Pastel Workshop (many thanks to those registered) and there are still a few places available. Co-ordinator, Kathy Bruce, has now advertised wider than our members and maybe some members of GIGS and Creators may also come.

Pastels Co-ordinator: Kathy Bruce - phone 6025 5913; e-mail kathleenbruce@bigpond.com

Watercolour Workshop with Julie Goldspink

This workshop will be held on Saturday and Sunday the 8th and 9th October 2016 and there are still some places available.

Watercolour Co-ordinator: Jenny Wallace- phone 6026 4800; e-mail jens@bigpond.net.au

Note: There have been full articles about these two workshops in the last few newsletters so check there. The required enrolment forms have been published in previous newsletters.

Oils Workshop at AWAS with Christine Cafarella-Pearce

An oil (turps free) workshop will be held at the Studio on Sat. 10th and Sun. 11th September. We will be painting 'Rivers, mountains & farmland', and covering areas such as foliage, foreground/distance, colours and the like. Sounds like a great learning opportunity which will also challenge us. If you're interested, please use the attached Enrolment Form and get it in as soon as possible, as places are limited and there has been a good deal of interest in the workshop already.

Hope to see you there.

NOTE: There is also an oils workshop at MAMA with John Wilson will be held 6th – 9th August at the MAMA workshop space. This has been organised by Peter Drummond and the MAMA staff.

Artist Profile:

Christine Cafarella-Pearce AGRAF

Christine began her career as a portrait and still life artist. She is also a keen outdoor painter, travelling and painting widely in Victoria and remote Australia. She lives in Healesville and her paintings of the Yarra Valley show her affinity and love for her local landscape, whilst her paintings of the Pilbara and Kimberley regions and far North Queensland speak of her great love of the outback. Christine is known for her unique colour and design which enables her to interpret mood more effectively and bring added meaning to her subject. She draws from The Heidelberg School and the French Impressionist Painters in her effort to explore and integrate more creative ways to tell her stories.



Christine has hosted many exhibitions, including the 2014 Liberty Family Church, Healesville 40 hour Famine Fundraiser Exhibition (15 charcoal works, 13 of which were portraits) and the 2013 "A Joint Perspective", a collaboration of works by Christine, Di King and Raelene Sharp.

Her works can be found in private and corporate art collections throughout the world. Christine has been published in The Australian Artist, Antiques and Art, Real Estate Weekly and Yarra Valley Country Life. A Fellow of the Australian Guild of Realist Artists, she is well respected as an art judge, workshop tutor and demonstrator and is a valued member of AGRA, Sherbrooke Art Society, Yarra Valley Open Studios Program and Valley 10.

To see her work you can go to her website-<http://www.christinecafarella-pearceart.com>

Kata Kupresak – Oils Co-ordinator

Australian Decorative and Fine Arts Society (ADFAS)

The ADFAS lecture listed for the 3rd June has been cancelled. This will be held later in the year. So the next lecture is **Friday, 3rd July –at MAMA. 6pm for Drinks; Lecture: 7-8. Cost: \$25.00.** The topic is “The Sculptures of Edgar Degas and Auguste Rodin”. **NOTE: This lecture will be held at MAMA.**

Art Quote

“Don’t think about art, just get it done. Let everyone else decide if it’s good or bad, whether they love it or hate it. While they are deciding, make even more art.” Andy Warhol

Key Contacts

President	Barb Strand	Phone: 0412 688 507 Email: martinstrand@westnet.com.au
Vice President	Heather Sparks	Phone: 02 6059 5306 Email: heathersparks@exemail.com.au
Secretary	Therese Davis	Phone: 0400 052 151 Email: therese.davis@delwp.vic.gov.au
Treasurer	Linda McMaster	Phone: 02 6041 1845 Email: allanlin@bigpond.net.au
Newsletter Editor	Judy Balfour	Phone: 02 6043 3169 0439 953 903 Email: djbalfour@bigpond.com
Website Editor	Barb Strand	Phone: 0412 688 507 Email: martinstrand@westnet.com.au
Life Drawing	Olga Juskiw and Gai Sutherland	Olga: Phone: 02 6021 8693 E-mail: olga.juskiw@icloud.com Gai: Phone: 0430 436 930 E-mail: gai.esindi@gmail.com
Acrylics	Nancy Robinson	Phone: 0456 411 777 E-mail: nancyrobinson1803@gmail.com
Portraits	Elsie Reitenbach	Phone: 02 6059 6298 E-mail: rreitenbach@southernphone.com.au
Pastels	Kathy Bruce	Phone: 02 6025 5913 E-mail: kathleenbruce@bigpond.com
Water Colour	Jenny Wallace	Phone: 02 6026 4800 E-mail: jens@bigpond.com
Oils	Kata Kupresak	Phone: 0412 766 313 E-mail: kkupresak@hotmail.com
Studio Exhibitions	Christina Zey	Phone: 02 6040 0045 or 0410 511 211 Email: cristina2zei@gmail.com
Plant Farm Exhibitions	Heather Sparks	Phone: 02 6059 5306 Email: heathersparks@exemail.com.au

Oils Workshop Enrolment Form:**Christine Caferella-Pearce****Date: Saturday 8^h and Sunday 10th and Sunday 11th September 2016**

Cost: \$150 - members & students

\$180 - non members

Deposit: \$75 (non-refundable) to be paid AS SOON AS Possible and before the 30th June

Balance of \$75 to be received by 1st of September 2016

Payment details on form below:

Name: _____ Phone: _____

Email: _____

Address: _____ PC _____

Payment Encl: Deposit Payment \$ _____Payment Method Cash Cheque Direct Deposit

Bank/Internet (Tick option chosen)

Signed _____ Date: _____

Please advise Work shop Coordinator ASAP and the Treasurer when you have made payment.

Co-ordinator: Kata Kupresak

Email: kkupresak@hotmail.com Phone: 02 6026 0763: Mob: 0412 766313Treasurer – Linda McMaster: allanlin@bigpond.net.au***Mailing & Bank Account details for AWAS Payments***

Postal Address: The Treasurer, P.O. Box 1170, Wodonga Vic. 3689

Electronic banking:

Account name: Albury Wodonga Artist Society

BSB: 063 534

Account Number: 0090 3179

Please remember to put your NAME (Remitter) in as a reference on your payment.**Description – Oils Wksp so that the Treasurer knows who has paid and what for.**