



MAY 2017

Dates for your Calendar!

Regular Groups		
Every Tuesday	Oils – 10am – 4pm (and others)	Co-Ordinator: Kata Kupresak
Sat 6 th May	Life Drawing 1 – 4pm	Co-ordinator: Olga Juskiw
Sat 13 th May	Mixed Media 10am – 4pm	Co-ordinator: Kathy Bruce
Sat 20 th May	Portraits – 1 – 4pm	Co-ordinator: Elsie Reitenbach
Meetings		
Wed 17 th May	Committee Meeting 8.30am	Secretary: Christina Zey
Sun 14 th June	General Meeting 12.30pm	Secretary: Christina Zey
Workshops		
Portraits -in September, : date and details to be finalised	Tutor: Paul McDonald-Smith	Co-ordinator: Elsie Reitenbach
Watercolour 7 th – 8 th October	Tutor: Malcolm Beattie	Co-Ordinator: Jen Wallace
Other		

For information on how to contact co-ordinators or Secretary, refer to the list at the end of this newsletter.

A Word from our President

How are those paintings going for our MAMA exhibition of “White Light”? I have heard that quite a few people have been busy on this, and the interest is picking up. Thanks to those who have sent me photos of their work, for marketing purposes, and I am hoping that a few more of you will send some photos in the near future. Please get them to me as soon as possible at martinstrand@westnet.com.au

Thanks to our Publicity Officer Rod Farr who has been working up some ideas for new activities in AWAS. Rod outlined a number of options at our last General Meeting, and our committee will be working with these over the next few months. If you have any ideas for us to consider, then please bring them up with Rod or a committee member. No doubt there will be more on this in the near future. I was also excited to hear that Elsie Reitenbach has been successful in securing a tutor for a portrait workshop later this year. It has been quite a while since we ran a portrait workshop, and there has been quite a bit of interest expressed for such a session. The plan is to make it suitable for both beginners and the more experienced, so hopefully we will get enough numbers to run this one. Keep an eye out for further information.

As I write this, I am about to take off for north Queensland, where I will be meeting up with my husband who is currently riding his bicycle from Wilsons Promontory to Cape York – something to celebrate turning 70 this month!! I am to be his support crew from Emerald in central Qld to Mareeba in the far north, but should be back on deck in June. So, in the meantime Heather Sparks will be looking after things – please give her your support.

Barb Strand

Spotlight On..... Tanya Healy



At age six I came to Australia from Scotland with my parents and two younger brothers.

We were brought up in Footscray (Melbourne).

Later I became a Primary School teacher where we learnt some basics of Art and Crafts. This didn't interest me then.

A close friend tried painting and she gave me her paints, so I joined Creative Learners to get some tuition. Subsequently, after several semesters with various tutors I became a member of AWAS.

It's a great pleasure to come to Art on Thursdays with our regular group. What a mixed bunch we are!

Local Art Exhibitions are fun to enter and it gives me added incentive to keep painting.

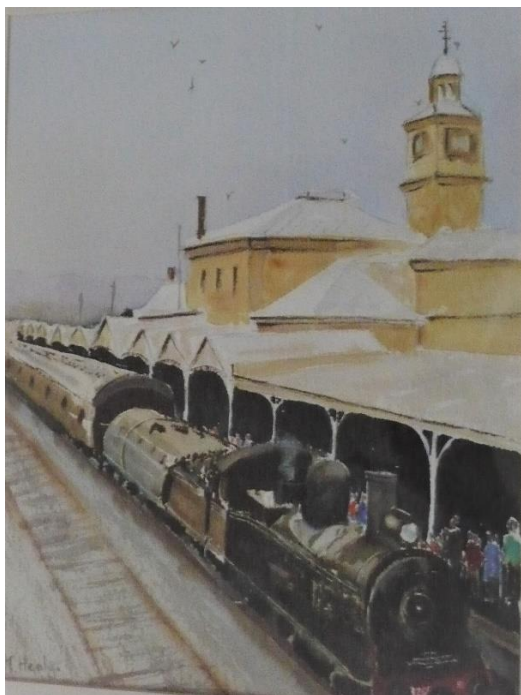
Mostly I use Watercolours or Acrylics but sometimes venture to try other media. Subjects vary according to mood or inspiration.

Sometimes the results are successful but not always.

Mainly just keep trying, and above all enjoy the process

Tanya





Studio News

The Language of Colour workshop, being held on 29th And 30th April, will have works to be hung in the studio. At this stage, I'm not sure how much space these will require and so there may be some free space for any member to hang work. If you are not sure how to hang your painting contact a committee member. All work hung in the studio is an informal display and there is no \$2.00 fee to be paid. (At the Plant Farm, we hang formal exhibitions and artists are required to pay \$2.00)

Paintings that are currently hanging are to be removed (or collected if they have been taken down) in the first week of May. Please collect works promptly as we don't have storage space and there is a risk your work may be damaged, particularly as they will not be wrapped. Of course, all care will be taken.

Plant Farm News

Our current exhibition, "Home and Abroad" could have had a few more entries. Please try and make a greater effort to bring work along, remember we are only hanging paintings every second month.

The next theme is "Art with a View", going up on Tuesday 6th June.

This sort of topic allows for your imagination to consider different subjects and the placement of foreground subject matter with possible views out the window, through archways, framing by gardens, arcades or street scenes and so on.

You could try using mixed media, some painting combined with collage or montage.

Experiment, and try working outside your comfort zone!

Heather Sparks

NOTE from the Editor: Heather has mentioned Collage or Montage - if you have not tried this or are feeling hesitant why not come along to Mixed Media on the second Saturday of the month and have a go. Our next Mixed Media day is Saturday 13th May.

PLANT FARM EXHIBITION DATES

6th June – 8th August “Art with a View”

8th August – 10th October “Faces and Figures”

10th Oct – 5th December “Interiors”

5th December – 5th February “Art Bargain Sale”

Please bring your work to the Plant Farm or ask someone to bring it for you – 2.00pm. Also, ensure the proper hanging equipment is used. Put the \$2.00 entry fee in an envelope labelled with your name and attach it to the back of your painting.

Saturday Studio Groups

Contact the co-ordinator of the group for further information – names and contact details are provided later in this newsletter.

Life Drawing is held from 1pm – 4pm on the first Saturday of the month; this month the 6th May. There is a small charge to cover the hiring of the model. The co-ordinator is Olga Juskiw.

Mixed Media – We have had a disappointing response to this Saturday Group, so we need the support of members. This replaced the Acrylic Group and we envisaged extending (maybe challenging) members to try something new as well as enjoying the company of colleagues. It doesn't matter which media you prefer and you may like to just do some exercises, trialling new ideas. Of course, members are welcome to just come and paint your own thing. Kathy Bruce is the co-ordinator.

Portraits is held on the third Saturday of the month from 1pm – 4pm; this month on 20th May. Some members who regularly participate come at 10 o'clock and make a day of it. There is a small charge for the hiring of the model. Elsie Reitenbach is the co-ordinator.

Exhibition and Demonstrations News

NGV – Van Gogh and the Seasons – until 9th July.

Wodonga Artspace – Exhibition by AWAS member, Chris Ellis. “Face-to-Face” until 27th May.

294 Gallery, Corowa – Small Works Exhibition until Sunday 7th May.

Bright Autumn Exhibition – until Sunday, 14th May.

Chiltern Art Award – opening Friday 9th June at 7pm, closes 12th June. (Entries close 26th May)

St Bernard's Primary School, Wangaratta – 13 and 14th May, 10 – 4

Camberwell Rotary Art Show – Swinbourne University, Hawthorn Opening night 7th July (\$55) exhibition closes 16th July.

St. Augustines Art Show – from 18 -20th August

Holbrook Rotary Art Show – 28th August – 2nd September. Entry forms are not available yet. Remember people from Holbrook will collect paintings from the studio and will also collect from St Augustines when their show closes.

Kathy Bruce does a wonderful job sending out the emails that AWAS receives and so further information about the exhibitions, (usually with entry forms) that are listed above have been emailed to you.

Tutored Workshops

We have two more tutored workshops in 2017.

These workshops run for two days on a weekend and the tutors are professional artists. They are paid for the tuition and expenses.

PORTRAITS – Tutor: Paul McDonald-Smith

This will be held in September – date and details to be finalised.

Check out the tutor's website – www.paulmcdonaldsmith.com

Elsie Reitenbach is the co-ordinator organising this workshop.

WATERCOLOUR – 7th – 8th October -Tutor: Malcolm Beattie

This workshop is being organised by Jen Wallace and an enrolment form is included at the end of this newsletter.

Malcolm Beattie – a Profile

A professional artist, Malcolm places great emphasis on the composition and content of a subject. Combined with sound draftsman ship and an understanding of tonal contrasts and colour, his paintings are both visually interesting and straightforward statements of everyday places and things around him.

His paintings depict the life and activity of his environment. His watercolours and oils are characterized by a purity of colour and a straightforward arrangement of tonal values. This emphasizes the light, which, together with a broad approach to detail and careful composition make his paintings stand out from the crowd.

Malcolm's work is represented in corporate and private collections both in Australia and overseas and is available through a number of Melbourne and regional galleries.

He undertakes regular workshops and demonstrations throughout Australia, and runs a school conducting classes in both watercolour and oil painting technique. He leads painting tours overseas, and, as a regular contributor to the Australian Artist Magazine and International Artist Magazine, his interest in recording his culture and heritage is well known.

His first book, Simplifying Complex Scenes in Watercolour, was published in 2003 by International Artist.

Born in 1945, Malcolm works and lives with his wife and children in Melbourne, Australia.

From Jen Wallace – Co-ordinator

Malcolm is renowned Nationally and Internationally for his watercolours that capture the essence of time and place and is an excellent teacher.

The theme for this workshop is “THE URBAN LANDSCAPE”. Malcolm excels at this genre. The themed approach has been a highly-praised approach at previous WC workshops

Due to increased tutor charges (by all artists) and travel expenses etc. the costs for this workshop will need to rise a little bit and requires a minimum number of 10 to proceed.

We need 10 to 12 participants. I have canvased some of AWAS members and they are more than OK with the proposed workshop costs.

Some of Malcolm’s Urban Landscape watercolours are shown below. They are beautiful, light filled watercolours that tell a story. When I rang Malcolm, he was actually painting an Urban Landscape.



Please advise me ASAP of your interest in attending this workshop with Malcolm Beattie.

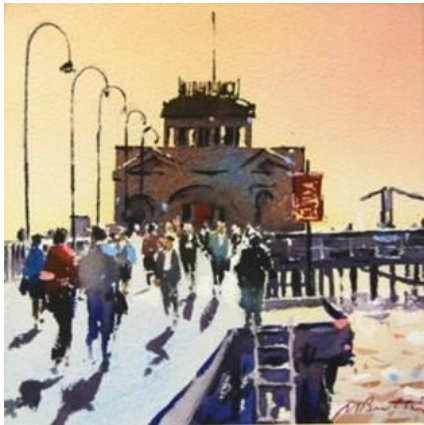
Workshop costs – Members \$180, Non-Members (\$200)

This is still very cheap when you compare 3 days at Dookie at \$500 and Grampians Brushes at a similar price for three days.

I am really excited about this workshop as it is something that members have expressed an interest when asked for suggestions for watercolour workshops.

This workshop is filling fast so if you are interested you need to contact Jen Wallace ASAP.





COPYING POR INFLUENCE? By Maxine Wade

“Over the years, I have had many discussions with both my students and other artists re the difference between copying and being influenced by the work of another artist. One is permissible and the other is not; one is to even be encouraged and the other is to be dismissed as weak. Let’s look at the differences.....

We have all heard of instances where there has been a call for a re-judging of a show because of a discovery that an awarded work was “a copy” that we have actually seen - either at an art show or amongst our students or colleagues – a copy of an image or another artwork that we have seen somewhere... perhaps in print in a catalogue, on the internet, in a magazine. We are all



bombarded with visual images that are either wonderful compositions/your perfect subject/the way YOU wish you could paint. Many student artists fall under this spell and this is breaking copyright! Without the express permission (usually written) from the owner of the image (perhaps a photographer or artist) you may not copy the image EXACTLY. If, on the other hand, you change enough of the image to make it at least 30% different from the original, that's permissible. Of course, if you use your OWN photos, then the copyright belongs to you!

When painting exercises in a tutored class, if working from say, the tutor's painting as an example to "copy" – then it is the tutor's responsibility to TELL their students that they are not permitted to exhibit or sell it UNLESS it is noted in the catalogue as a copy "after (your name)". But this is not a wise practice and is definitely not to be encouraged. The same applies to exercises they might do from printed images – they must not be exhibited/sold. They must be treated exactly as they are: EXERCISES and nothing else. It should be pointed out that it is then up to the student to take what they have learned and APPLY it to their own subject matter.

You have to tread very warily when handling copyright as there are laws that must be adhered to – otherwise you may find yourself on the end of a lawsuit!

Conversely, being influenced by another artist's work – subject, palette, technique, format – is to be encouraged. There are many instances of this occurring throughout the history of art...look in any art history book and you will find it all documented. For example, Cezanne was a major influence on Picasso's cubist paintings; Modigliani's portraits were influenced by Iberian masks; the nudes of Ingres and David were influenced by the current interest in the newly discovered ruins of Herculaneum. In addition, we can all see influences on and between our contemporary artists – look for yourself, and most of these artists will acknowledge influences on their work. BUT THEY DON'T COPY EACH OTHERS' WORK PER SE – that is the difference. By all means, look at other artists' work – even copy their work BUT AS AN EXERCISE ONLY to learn from them (after all, the apprentice system is a time-honoured one – common practice in the Renaissance, where pupils of Leonardo often finished his paintings). Your job then as an artist, is to take what you have learnt and practised – and develop it into your own style, add your own mark, make it unique. The implementation of these aspects is perfectly acceptable and acknowledges a likeness or similarity to another's art, and indeed an admiration – but not a copy.

Once you understand the crucial difference between copying and influence, you can only benefit from it. We are all still on a learning curve – no matter how long you've been an artist. It is very difficult to be original in the art world – the trick is to take what you need from all the options available to you – and keep looking for new options as this will surely keep your work fresh. Be open to contemporary art, go to as many exhibitions as you can and look at other artists' websites."

Maxine has given permission for the Camberwell Art Show to publish this article she wrote about artists' copyright.

This is a very timely reminder of the obligation artists have to exhibit original artwork.

Australian Decorative and Fine Arts Society (ADFAS)

The next lecture for the ADFAS, Murray River will be held at the Hothouse Theatre on Friday, 5th May. Drinks and nibbles at 6.00pm and the lecture from 6.30 – 7.00.

Friday 5th May

ZARA FLEMING

BHUTAN – THE KINGDOM OF THE THUNDER DRAGON

The tiny Himalayan kingdom of Bhutan is known by its inhabitants as Druk Yul or Land of the Thunder Dragon, and Buddhism permeates every aspect of Bhutanese life. This lecture explores the history, art and culture of this extraordinary country, which for centuries has preserved its traditional Buddhist values. Over recent decades there have been many changes - roads, television and tourism. Will Bhutan be able to maintain the fine balance between tradition and modernity without diminishing its very unique culture?



Our lecturer, Zara Fleming, is from the UK.

“Zara is an independent art consultant, researcher, cataloguer and exhibition curator with specialist knowledge of Buddhist art. Initially based at the Victoria and Albert Museum in London, with responsibility for the Tibetan and Nepalese collections. She was then affiliated with the Central Asian Dept. at Bonn University cataloguing the Tibetan, Bhutanese and Mongolian collections of all UK museums and then assistant Director in Europe for the Orient Foundation.

Zara prepared the educational material for the “Sacred Art of Tibet – Wisdom and Compassion” at the Royal Academy, London (1992) and was the Art and Curatorial Advisor on Buddhist Art for the World’s Culture Gallery at the Liverpool National

Museum (2001-4). In 2004/5, she was Art Consultant to the Centre for Cultural Heritage in Ulaan Baatar, Mongolia advising on Mongolia’s museum collections.

She is the editor of “Mongolian Buddhist Art – Masterpieces of Buddhist Art” Vol 1, published by Serindia in 2012. Currently working with the Orient Foundation for Arts and Culture (www.orient.org) on a Tibetan digital art resource.

Zara lectures to the Decorative And Fine Art Societies in Britain as well as museums, universities, Asian art societies, and charitable institutions and has been tour guide on numerous trips to the Buddhist areas of the Himalayas (Tibet, Bhutan, Ladakh, Sikkim, Nepal).”

As many Bhutanese refugees have settled in Albury Wodonga this lecture will be of interest to many people in our community, so please tell your friends and acquaintances.

For more information about ADFAS contact Judy Balfour at 0439 953 903 or jybalfour@outlook.com

Art Quote

“Whether you succeed or not is irrelevant, there is no such thing. Making your unknown known is the important thing.” Georgia O’Keefe

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Plant Farm Exhibitions	Heather Sparks	Phone: 02 6059 5306 Email: heathersparks@exemail.com.au

Watercolour Workshop Enrolment Form

Artist: Malcolm Beattie**Date: Saturday 7th and Sunday 8th October**

Cost: \$180 - members & students. \$200 – non-members. Deposit: \$80 by 1st June.
Balance \$100 by 1st August (or pay the full amount by 1st June). Payment details are given below.

YOUR DETAILS:

Name: _____

Phone: _____ Email: _____

Address: _____ PC _____

Payment: ☐ Deposit \$_____ ☐ Full payment \$_____Payment Method: ☐ Cash ☐ Cheque ☐ Direct Deposit - Bank/Internet

Signed _____ Date: _____

Please advise Workshop Co-ordinator ASAP and the Treasurer when you have made payment.

Co-ordinator: Jen Wallace

Email: jens@bigpond.net.au Phone: 02 6026 4800; Mob: 0428 264 801Treasurer – Linda McMaster: allanlin@bigpond.net.au*Mailing & Bank Account details for AWAS Payments****Mailing-Please include enrolment form and cheque***

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

Mail or email enrolment form to the treasurer

Electronic banking:

Account name: Albury Wodonga Artist Society

BSB: 063 534

Account Number: 0090 3179

IMPORTANT information required when completing Internet banking transactions so that the Treasurer knows who has paid and what for.***In the REMITTER part - put your NAME in as a reference on your payment******In the DESCRIPTION part – “MBWC”***