

July 2017

Art News

Golden Bay produces golden art

In our second instalment of the arts community in New Zealand's Golden Bay, we visit a woman who is vibrant, outspoken, true to herself, and a great believer of creating art in the wild.

She tests the boundaries of what's possible and will go to great lengths to tramp into the wilderness to find the scene she wants to paint. What's more, her take on art has seen her painting professionally for over 30 years now. This is her story.

Rosie Little

A child of the 50s, Rosie has always painted although she's never had any formal art training. While she acknowledges the importance of technique, Rosie says that it's equally important to be able to invoke a response from a given work.

As a young adult Rosie attended teacher training to become a class room primary school teacher, yet she ended up teaching art at secondary school.

Having painted professionally now for over 30 years, Rosie and her partner Bruce built a gallery on their property in Golden Bay to establish Estuary Arts in 1987. It's where they live, create and sell their paintings, glass, ceramics and tiles.

Rosie holds up her favourite water colour which she painted in the wilds of Golden Bay, under her exhibited oil painting which was completed in her art gallery.

"My motivation comes from the environment I live in," said Rosie. "Painting for me is simply a passion and is all about my experiences in the wild."

"I prefer painting in the wild because it gives me a spontaneity and oomph that studio paintings of photographs don't. When the subject of your painting is in front of you, there are no decisions to be made because it's all there. The closer I get to the inspiration, the better the result for me. But if that's impossible, I will either paint from memory – from what I've seen in the wild – or from a photograph," said Rosie.

"I'm into expressionism and paint vigorously using vibrant brush strokes, so I expect an emotional response from the viewer of my work. I think Van Gough was more an expressionist than an impressionist and it's an approach I love regardless of whether I'm using oils, acrylics or water colours."

Rosie is a fierce critic of her own work and admits to sometimes not knowing when to stop painting. "You must avoid overworking your painting to the point that I sometimes prefer something that actually looks unfinished," said Rosie.

"I sell my paintings in spurts. This summer I've only sold one, but I've sold many over previous summers," she says.

Rosie also collaborates artistically with Bruce who has developed the concept of eye catching fused glass that feature both their paintings and designs - as does the ceramics and tiles Bruce produces.



An example of fused glass, where the image of a painting has been fused onto glass panels.



Book Review: The Last Painting of Sara De Vos

You feel you are there in Holland in the 1630's when the paintings were made; in New York in the 1950's when the forgery was done, and in Sydney in 2000 when the forgery is discovered.

A great novel about a female member of the Dutch Painters Guild, Sara De Vos, and the difficult life she leads which lends significance to a particular oil painting she creates.

Ultimately it comes into the possession of a wealthy New York lawyer, gets copied by a young university arts student and the forgery, the original, the lawyer and the forger all come together at the Art Gallery of New South Wales in 2000.

There is lots to like about this novel. The story is engaging, the characters have depth and we can feel empathy for them all despite their human weaknesses.

There is lots of painting interest, from the original painting methods and the effects of the Dutch Painters Guild on the lives of its members, to the techniques used in the forgery and its ultimate detection and quite a lot about the workings of the auction houses and galleries.

Sometimes just reading about painting can be as enjoyable as painting itself and a lot easier to do in bed. The author, Dominic Smith, was raised in Sydney and now lives and teaches at university in Austin Texas. This book makes me want to explore his other works.

Eric Harvey

Melbourne Exhibition Review: Van Gogh

It sounded great so I immediately purchased my tickets online.

Then I began hearing about long queues to get in with people waiting up to an hour and a half, crowds in the gallery, and if that were not enough, some maintained that much of what was on display was not his best work. Worried, I called the gallery for clarification and this is what I got.

“Don't try and buy tickets at the gallery in the morning because you're likely to have an hour and a half wait. Don't come on any morning because that's when all of the school groups arrive. Don't come on a Wednesday because it's Seniors Day and that's when all the concession holders come. The best time to come along is on a Thursday afternoon after 2pm.” Really?

Not having this information at my disposal when I purchased my tickets, I had bought mine for a Wednesday, but at least I could leave it to the

afternoon to arrive whereupon we were faced with amazing crowds inside the gallery.

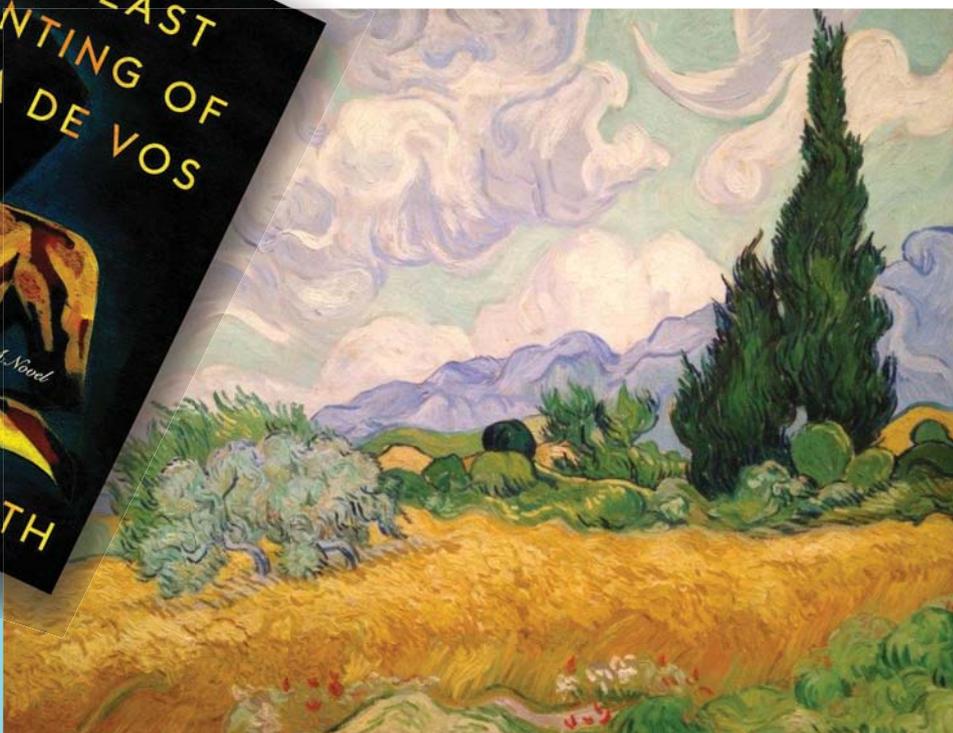
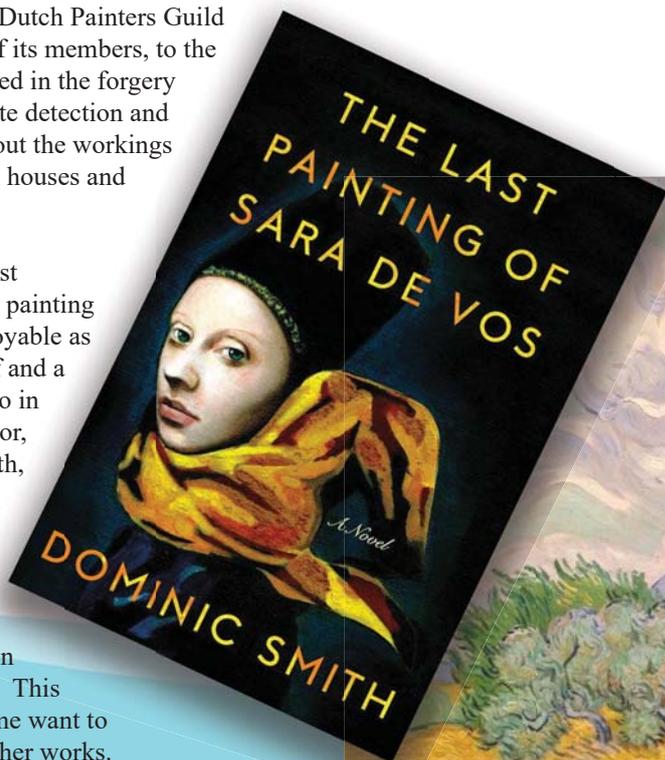
The first thing I noticed was several rooms displaying Japanese prints, not because he did them, but because he apparently liked them? Then there were displays of lithographs that he did do, but those on display were not original. Rather, they were cut out from magazines?

Eventually, I made it to the first lot of Van Gogh paintings, his early flat paintings which were of little interest to me. Finally, I began to see the iconic colourful and oiled textures for which I thought he was famous, and there were some beauties.

The trouble was, due to crowds, it was nearly impossible to get close to have a good look at them, or the written descriptions against each hanging work. I had people nudging me from all sides and people standing in front of me taking photographs and selfies, it was a nightmare.

All in all, it was a horrible experience and I should have saved my money.

Colin Stephen



What's Newz

A word from our President

Greetings and I hope this edition of Art Newz finds you in good health, unlike me who has again succumbed to the seasonal bout of cold and flu. And now for the news.

In an effort to make your online experiences more interesting and informative, we've updated our website, Facebook and Instagram pages, so do take a look.

Over the past few months we've also come up with a number of new initiatives that we think will assist and interest our members, all of which is detailed in this edition of Art Newz.

For instance, we've heard that some of our members would like to exhibit their paintings in more public spaces so we have applied to have a special exhibition exclusively for our members at the Whitehorse Artspace Gallery situated in the Box Hill Town Hall. We are hoping this will happen in 2018 so stay tuned for details.

We are always appreciative of new ideas and feedback from members, so if you'd like to suggest a location of interest for our 'Sketching Together' program (formerly Paint-Outs) please call Eric, our secretary on 0424 775 540. We'll be very pleased to hear from you.

Our members have also nearly completed painting the second group of traffic boxes

around our municipality with wonderful results. Not only are we contributing to our community, we are colouring it. Check out some of the traffic boxes here. A quick reminder of our monthly Life Drawing featuring both male and female models. It's a great way to improve drawing techniques which of course is paramount to creating great paintings.

Finally, the Box Hill Art Group and its committee pass on our sincere condolences to Paul McDonald Smith and family for the loss of his father who recently died after a long illness at 88 years old. RIP.

Ray Jones

New member artist profile page

For those member artists who would like to promote themselves and their art to the wider world via cyberspace, we've got just the thing for you.

We're about to give current financial members the opportunity of creating their own personalised Member Artist Profile Page which will sit inside the Box Hill Art Group website.

Member artist profile text should describe themselves, their art practice, and their art focus as well as having their email address. And for those who already have their own website, you can have a link

from your profile page to your website. The Member Artist Profile Page also has room to upload and display up to nine images of their artwork to promote potential sales.

Considering that the Box Hill Art Group website receives around 50 visitors each day that will put you and your art before a very big audience over a 12 month period.

Interested? Then send your profile text and nine art images to:
Kathy at info@boxhillartgroup.com.au

Free oil painting demonstration

Learn the methods of painting in oil with Gail Shawyer on Wednesday 28 June at 7.30pm in the Drycraft West room at the Box Hill Community Arts Centre. Gail will cover painting composition and focal point as well as application and blocking in techniques. RSVP by 27 June to Eric on 0424 775 540.

Untutored workshops

Commencing term three, if you'd like to practice your art in company, but without formal lessons, come along to one of our two untutored workshops, either Wednesday or Saturday afternoons from 1pm to 3pm. It's a great opportunity to chat with other artists, swapping ideas and techniques while working on individual masterpieces. And the cost is only \$6 per workshop.

Some of the newly painted traffic boxes completed by our art group members for the City of Whitehorse



Monoprinting

Betsy Forster will teach the techniques of monoprinting that were so popular with artists such as Degas, Gauguin, Matisse and Picasso on Saturday 8 July between 10am and 4pm at the Box Hill Community Arts Centre. Explore new dimensions of your art through the use of monoprinting.

Participants must bring an apron, old paint brushes, toothbrushes, foam brushes, sticks, scissors, erasers, pens, pencils, rags, cotton swabs, and newspaper. \$90 for members; \$100 for non-members. Book online at: www.boxhillartgroup.com.au or call Eric on 0424 775 540

Mid-year exhibition

The Mid-Year Exhibition will run from 17 to 22 July at the Box Hill Community Arts Centre with our opening function being held at 7.30pm on Monday 17 July. Three cash prizes for best work with the entry form available at: www.boxhillartgroup.com.au. Deadline for entries is 1 July to Eric on 0424 775 540

Annual Art Exhibition & Sale

This is your chance to show off at our 65th Annual Art Exhibition & Sale at the Box Hill Lower Town Hall from 25th to 27 August. The theme this year is fauna and flora so get your entries in and let's make this a bumper 2017 Exhibition.

Sketching Together plus lunch

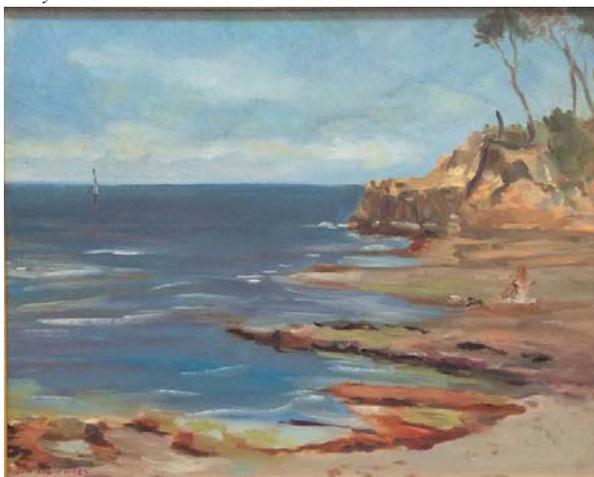
This is a great way to visit new and interesting locations in company while honing your sketching skills, and completing the experience with a social lunch.

- Historic Block Arcade. Meet at the Block Arcade at 10am, 282 Collins Street in the city on Sunday 2 July
- National Gallery of Victoria in St Kilda Road Melbourne on Sunday 6 August For further details leading up to these events, please go to: www.boxhillartgroup.com.au



Landscape at Collioure by Henri Matisse 1905

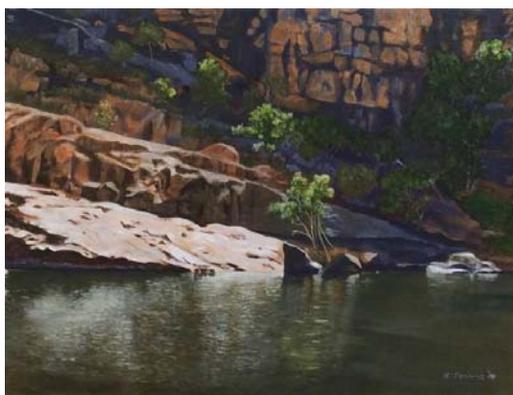
These paintings are representative of those exhibited at both our Mid-year Exhibition as well as our Art Exhibition & Sale



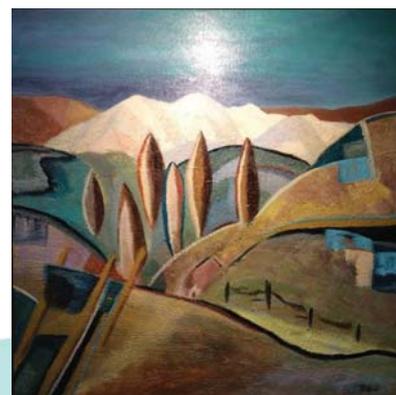
Landscape at the Point, by Robin Wren



Giverny by Joan Richard



Katherine Gorge by Robin Jenkins



The farmhouse by Kathy Best

Contact

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To our sponsors,
we thank you

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City of Whitehorse

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www.creativeframing.com.au

Young Art Studio – 0406 958 558,
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Frame City – 9872 5239,
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