

# AGRA

THE AUSTRALIAN GUILD OF REALIST ARTISTS

# HUES

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*The four days battle, 1666* by Julian Bruere, Medallion winner in the 2016 Australian Art Excellence Awards. See more work from Julian and Terry Collins medallist Elena Kolotusha inside front cover.

**AGRA Gallery will be closed from 14 December to 27 January.**

**Best wishes for the festive season and a safe, healthy and prosperous new year .**



# ART EXCELLENCE AWARD PRIZEWINNERS



*The sea*, Julian Bruere, 2015 Medallion winner. Watercolour.



*Birds*, Elena Kolotusha, 2015 Terry Collins winner. Coloured pencil.

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Website [www.agra.org.au](http://www.agra.org.au)



Phone 03 9882 5859



Email [office@agra.org.au](mailto:office@agra.org.au)



Facebook [Australian Guild of Realist Artists](https://www.facebook.com/AustralianGuildofRealistArtists)

Wishing you all a very happy holiday season



Cartoon by Nicholson from "The Australian" newspaper:  
[www.nicholsoncartoons.com.au](http://www.nicholsoncartoons.com.au)

# FROM THE FRONT DESK

As we approach the end of 2015, it is time to reflect not just on the year just gone but on the year to come. Next year, we are planning to introduce new hours for the gallery, a new system for communicating with members, and a new system for running exhibitions.

AGRA has seen a number of changes this year, and we must continue to adopt new processes aimed at making the way we operate more efficient and effective if we are to build a robust business model for our continued existence.

In 2016 we plan to open the gallery from Tuesday to Friday each week. The gallery will be manned by staff on Tuesdays to Saturdays. In order to reduce operating costs, the gallery will only be open on Sundays during exhibitions, when we will rely on a roster of volunteers and directors to man the gallery. We are introducing longer opening hours during the week with the aim of boosting our sales, attract increased patronage from visitors and provide greater convenience and access to members.

From the start of 2016, everything to do with organising exhibitions and communications with members will be run entirely through the gallery office. Members already contact the gallery office to return entry forms and pay exhibition fees. From January, in addition to entry forms and exhibition fees, we will be requesting images of all works entered for exhibitions in order to help us produce better catalogues, exhibition flyers and online galleries of exhibited works. This will help us improve our promotion of exhibitions. Entry forms will be re-designed with STRICT timeframes for all aspects of exhibitions. Where possible we will use



**Richard Watson**  
Gallery Manager, AGRA

a generic, easy to complete design for entry and booking forms.

The AGRA website, Facebook page, eHues and Hues will all be produced from the AGRA office in 2016. See this issue for deadlines for sending articles for Hues, news for Hues and eHues, requests for advertising, and information about art tours and events to the gallery office. By centralising our communications with members in this way we aim to provide information more efficiently. Nola Wilkinson has been helping to train the AGRA office staff in website and publication techniques, and we will continue to draw on her support as the office takes over AGRA publications.

During 2016 we are planning a quality series of monthly workshops with sought-after artists and teachers. These will cover a wide variety of art media, and styles of working. We have secured an ideal venue close to the gallery for monthly workshops with the first workshop featuring Julian Bruere on February 14. Other dates and confirmed tutors are published in this edition of Hues. We encourage early registration of bookings to avoid disappointment. In addition to our Melbourne workshops, we will also hold a number of workshops in country Victoria. In all, our new workshop program is very diverse and extensive.

2016 will also see an exciting series of exhibitions. Established favourites – the Kenneth Jack Memorial Drawing competition, the Medallion exhibition, our seasonal exhibitions, and notable guest exhibitions by the Pastel Society and Wildlife Artists - will all return. In addition we plan new exhibitions, building on the group of artists who currently support AGRA and introducing new talent. We plan a close association and working relationship with the Castlemaine Art Gallery which will also extend to other regional centres and suburban art groups, at the same time taking AGRA exhibitions to the community in initiatives which raise the profile of AGRA in Camberwell.

Finally, I would like to acknowledge the vision and energy of our outgoing President, Victoria Newnham. Victoria recognised the need for AGRA to embrace new directions, and her energy

and dedication has played a key role in taking AGRA forward in 2015. She has accomplished a great deal in her year as AGRA President. Her vision has set the stage for the new AGRA.

There is much to do but with a rejuvenated and energetic council and staff, we can look forward to an exciting year of progress.

I wish all our members and sponsors a safe, happy and healthy festive season and may that continue for you all in 2016.

**Richard Watson**

## Welcome to new members

It Hao Pheh (Full)  
Gillian Samuel (Full)  
Hannah Tollis (Associate)  
William Ritchie

### Life members

Kathlyn Ballard OAM (dec'd)	Carol Harrison AGRA
Thel Cardwell AGRA	Ted Wynter AGRA
Sir William Dargie (dec'd)	Kenneth Jack AM (dec'd)
Pat Delanty AGRA	Colin Johnson AGRA
Paul Fitzgerald AM AGRA	Lyn Mellady AGRAF
Alan Rawady AGRA	Neil Straub AGRA
Brenda Innes	

### Honorary members

Judith Deane	Charles McCubbin (dec'd)
Annemieke Mein OAM	

## Promoting our artists

Are you an AGRA member, exhibiting in another gallery? If you'd like your exhibition promoted on the AGRA website and in the next issue of Hues, please send the AGRA office:

- dates of exhibition
- venue
- images of your work

## Deadlines for Autumn issue of Hues:

Articles, news and advertising:  
28 February  
Email: office@agra.org.au  
Phone: 9882 5859

**PLEASE SEND ALL MATERIAL FOR HUES AND eHUES TO THE AGRA OFFICE:**

office@agra.org.au

# PRESIDENT'S ADDRESS, 2015 AGM



*Victoria Newnham  
President, AGRA, 2015*

This last year has been a year of change for AGRA.

Immediately after the last AGM we accepted the resignations of five Directors, Vicki McInnes, Kristina Foyster, Margaret Young, Brenda Innes and Carol Harrison. In particular I would like to acknowledge Carol Harrison as a long serving and dedicated member of AGRA, and express my thanks for her service to this organisation. Also Brenda Innes, and to all those Directors, AGRA is grateful for their years of service.

From the beginning of 2015 we have installed online accounting software, thanks to Colin Peel, which is now used to keep track of AGRA's finances. To assist with this we have employed a new bookkeeper, Greg Burns, who is in the office on Wednesdays.

At the beginning of 2015 we approached King and Wood Mallesons and co-opted Emma Newnham onto Council to assist with the updating of the Memorandum and Articles, and the result is the Constitution on which we are voting today. There is very little change to functionality but the new Constitution complies with current legislation and will make it easier for the Council to function going forward. The draft Constitution was available to members in July, and after receiving members' comments, the Council has adopted three small changes which are outlined in the Explanatory notes.

Early in 2015 Nola Wilkinson stepped in as Editor of Hues and she has been unerring in her search for better value and quality for our magazine. She has been able to introduce more colour pages and an electronic version for readers to

sample. AGRA is lucky to benefit from her expertise.

Nola has also updated the website so that many more of our members' works are displayed and exhibitions are advertised ahead of time, which we hope will help with sales of works.

In September, Kath McCann retired from the front office and we thank her very much for her years of service. Richard Watson has joined us as Gallery Manager, bringing many new ideas, and we look forward to his input in 2016. Our weekend staff, Akiko Stuart and Elena Kolotusha, have continued through 2015.

All Council members work hard for AGRA both where their portfolios are concerned and also when an extra job needs to be done.

Bruce Walker has run the Education portfolio, and with Joe Attard, Colin Johnson, Lyn Mellady and Julie Goldspink has reviewed the structure of the AGRA Fine Art School, which will run in January and July 2016.

Jan Lowe has worked consistently in several areas: AAL, eHues, the Kenneth Jack drawing exhibition and sponsorship. Jan also often steps in to help in the office, which makes for the smooth running of our busy organisation.

Karen Buckingham organizes the Seasonal Exhibitions and will continue next year. We are very sad that her husband Geoffrey is no longer with us, and he is much missed as a friend and Director at AGRA.

Antoinette Blyth organised the raffle this year, and has run the AAEA exhibition (Australian Art Excellence Award) which is on display at the Gallery now. Antoinette has also stepped in many other ways, and her talent at the microphone has been appreciated many times.

Meredith Atkinson has had several hats this year. Most of you will know her as organiser of events, which alone has been a big task, but she also has the role of Company Secretary and she also has helped in the office when tasks need doing.

Peter Gibson was new on Council this year. He organised the Medallion Exhibition and has been instrumental in organising and nudging along our Think Tank of new ideas.

Other members also volunteer in many ways. In particular, Jean Hendy has been responsible for the upkeep of the points register, and has assisted Antoinette with the Awards Exhibition. Chris Hermans has co-ordinated the team of kitchen helpers who have helped out at many AGRA events. Nola Simpson has regularly cleaned and polished up the kitchen. Richard Page has assisted with handyman jobs. Ray Kenyon has facilitated the Special Interest Group watercolour meetings and created signs for us for our exhibitions and Jack Woods has helped out regularly with hanging of paintings. It should also be noted that all our office staff put in volunteer hours as well.

Please join with me in acknowledging a huge amount of dedication from our many volunteers.



AGRA secretary Meredith Atkinson at the AGM with Victoria Newnham and Richard Watson.

# PROFESSIONAL DEVELOPMENT

If you have ideas for professional development events, please contact Meredith Atkinson 0417 311 906



Please book for these events through AGRA  
Phone: 03 9882 5859  
Email: office@agra.org.au  
Venue:  
Webster Rooms, Camberwell  
Uniting Church, Camberwell Road,  
Camberwell, unless otherwise noted.

## EVENTS

**Tuesday 17 December**  
Watercolour Special Interest Group  
7:30 pm, AGRA Galleries  
Watercolour demonstration by Yesim Gozukara using QOR watercolours.

**Sunday 14 February**  
Drawing workshop with Julian Bruere  
Webster Rooms, Camberwell  
Uniting Church, Camberwell Road  
Camberwell  
11:30 am – 4:30 pm  
Members \$70, non-members \$85.

**Tuesday 16 February**  
Scratchboard workshop with Jan Lowe  
AGRA  
AGRA Galleries  
10:00 am – 4:00 pm  
Members \$70, non-members \$85.

**Sunday 13 March**  
Oils workshop with Peter Smales  
Webster Rooms, Camberwell  
Uniting Church, Camberwell Road  
Camberwell  
11:30 am – 4:30 pm  
Members \$70, non-members \$85.

**Sunday 24 April**  
Acrylics workshop with Craig Penny  
Webster Rooms, Camberwell  
Uniting Church, Camberwell Road  
Camberwell  
11:30 am – 4:30 pm  
Members \$70, non-members \$85.

## FINE ART SCHOOL

Want to improve your art through understanding the fundamental principles used in every good painting?

AGRA's Fine Art School offers painters the opportunity to develop their artistic skills by teaching the essential elements of quality art – including an understanding of composition, perspective, tone and narrative in painting.

For further information, contact Bruce Walker, course coordinator, on: 0409 410 700.

### Course tutors

- o Joseph Attard
- o Julie Goldspink
- o Colin Johnson.

AGRA Fine Art School, hosted by: Whitehorse Arts Association  
Nunawading Community Centre, Silver Grove, Nunawading.

### Fine Art School dates:

**2016 Summer School:**  
January 18 – 22

**2016 Winter School:**  
July 4 – 8

## GRAND ART EXHIBITION, CARDINIA

18 - 20 MARCH 2016

CARDINIA CULTURAL CENTRE. Lakeside Drive Pakenham 3810

### CALL FOR ENTRIES

Entries close Wednesday 24 February 2016  
For details, please see [www.artshowsofoz.com/](http://www.artshowsofoz.com/)

## *The COTSWOLDS & CORNWALL*

7th-21st July 2016

With award-winning artist/tutor

Vivi Palegeorge

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[vivipalegeorge@gmail.com](mailto:vivipalegeorge@gmail.com)  
Or call Vivi on 0408364084.





*Alpacas*, by Jan Palmer

## INK AND WATERCOLOUR

### *Working with ink and watercolour in a workshop with Maxine Wade*

Eleven enthusiastic artists presented at the Camberwell Community Centre, to watch, listen, and learn as Maxine demonstrated and entertained the class.

In her introduction Maxine explained the properties of the paper and the mixed media of ink and watercolour she uses, using examples of her own work.

Ink and watercolour are very good for both architectural and natural subjects. Maxine particularly enjoys using Quink ink for textured brushstroke work like trees and animals. Quink is readily available at newsagents.

Once the drawing is made, the ink can be spread with water to produce a variety of tone and colour in delightful and unexpected ways. When it has dried, both watercolour and more ink can be used if desired. Pens, and even sharpened sticks can be used for drawing, with absorbent paperbark sticks being a favourite.

#### **Demonstrations**

Maxine drew up a spiky lizard in pencil, quickly draw over this in ink with a sharpened black bamboo stick, then

used water to wet the ink and spread the colours.

In a second demonstration, Maxine used brightly hued Inktense pencils to draw an emu, then used directional brush strokes to delineate feathers. As the water dissolved the pencil the emu emerged in colours of blue, brown orange and mauve, contrasting with the white areas which had been left for emphasis.

#### **Marvellous results**

Participants chose from photos and drawings supplied by Maxine, or used their own resources, and drew up their artwork before sketching in with Quink. Marvellous results emerged, ranging from roosters to horses, to French provincial scenes, to rustic buildings with interesting shadows. There were appreciative exclamations over the different colours as the ink dispersed.

The remainder of the day was spent productively, with each artist working on their choice of subject and media.

Maxine's comments on the day:

*I was very impressed with the group's dedication, enthusiasm and indeed drawing skills.*

*They worked intensely, and experimented on various papers with water soluble inks, watercolour brushes and inktense pencils.*

An excellent teacher, Maxine comes to her workshops very well prepared with lots of sketches and resource material and likes to have a laugh. Maxine monitored her students, providing helpful suggestions and comments and making sure everyone tried something new and extended their knowledge and skills.

Her quote of the day: "Oh! You listened to me! That's great!"

Some beautiful effects are possible combining these media together . . . and the class certainly achieved them!

### *Meredith Atkinson*



Maxine tutoring a workshop participant.



# MY ART JOURNEY THROUGH SPAIN

by *Vivi Palegeorge*

Mosaics by Gaudi at Park Guell.

In October this year I had the good fortune to be able to travel to Spain for a bit of a holiday following my 3 week en plein air teaching trip in Greece. The quiet, relaxing pace of the Greek islands where painting subjects awaited you at every turn, did nothing to prepare me for the physical and mental onslaught I was confronted with in Spain. Thousands of people at every turn, noise, colour, crazy taxi drivers, tapas, sangria, churros and chocolate, but most importantly, art!!!!

I was completely blown away by my response to Spanish art. I knew Spain was the home of Sorolla, Picasso, Gaudi, Salvador Dali and the Prado, just to name a few, so I was curious to see what effect their art and their country would have on me specifically.

## Barcelona - all about Gaudi . . .

From Barcelona to Granada, Seville and then to Madrid, it was a whirlwind trip in just 10 days. For me initially, Barcelona was all about Gaudi. His cathedral, apartments, park designs and mosaics left me speechless. Here was a very simple, religious man with extraordinary talent, whose designs were all inspired by nature. It was fascinating to see wave formations, frond leaves, trees and fruit designs incorporated into church pillars, building facades and wrought iron gates. His mosaics were a stunning display of colour. Thoughts were continuously going through my head on how I could incorporate some of his methods into my own art. If only I could tell my own story of Barcelona using elements of the

city which intrigued and inspired me specifically. So together with my friend Ronnie, artist and shopping partner in crime, we collected anything we could find, cards, books, mosaic stencils and photographs. All to take home with us and use at a later stage as inspiration for our Spanish works of art.

## Picasso - master of planning

Still in Barcelona, wandering through Picasso's museum in the old town had a profound effect on me. Without meaning to, I had tears in my eyes as I witnessed how the genius of this man was evident at a very young age. At just 15 years old he could paint like a master. To see the progression of his work from realism to modern, cubist and abstract over a period spanning approximately 70 years, was an absolute privilege and humbling experience. His use of drawing and painting materials was extensive, often mixing graphite, watercolour, charcoal, ink and pastel all in one piece of work. His drawings had such a frenetic energy to them and he used whatever he could to express his intention. To see his many pencil sketches, colour and compositional studies next to many of his major works, was fantastic. It was evident Picasso put many hours into the preparation of his final pieces. He planned, then planned and then planned some more.

Granada and Seville in the south offered us a glimpse into the real Spain. Yes, there were tourists and shoe shops everywhere, but more importantly here

is where you could feel the real soul of Spain. Culture, history and religion were evident in both the old and new sections of these charming cities. Evidence of Islamic, Jewish and Christian faiths was imprinted everywhere. Once again Ronnie and I collected anything we could find that was unique to these places. Just like the Gypsies were able to tell us their story through flamenco, we were very much aware that we had to do the same through our art.

## The great Sorolla

Madrid, our final stop before home, was where everything came together for me as an artist. Initially my whole reason for going to Madrid was to visit Sorolla's museum and home. A Spanish impressionist artist who could



Vivi at the museum with a bust of Sorolla.

expertly capture light, Sorolla told his own stories through sunny, happy beach and figurative works. He always experimented with new techniques, using his family members to pose for him. And he always painted en plein air, often using canvases on a very large scale. To see his stunning pieces of work up close, beautifully positioned in his home, was another one of those profound emotional moments for me. Thick lashings of paint were brushed confidently across the canvas with vibrant colours depicting light. His subject matter depicted joy and happy times. This was an experience which touched me enormously, especially (just as with Picasso) I could see all of Sorolla's pencil and colour sketches on display. His paintings of dappled light were the most rewarding, as I was able to see up close just how he used cool and warm colours in his shadows and how he was able to depict shapes with a variety of sharp and soft edges. The garden outside his home, as well as many of the sights we saw in Granada and Seville, were in his paintings in Madrid. With his brushes and palette on display, his easels and still life props, we were able to catch a glimpse into this great man and feel a type of kindred connection from one artist to another.

#### A visit to the Prado

Finally, a visit to the Prado. A trip I thought must be done if one is in Madrid. To be honest, after seeing Sorolla's museum, I did not think the Prado would excite me nearly as much. But on a grey, drizzly, cold day, walking through halls of art dating back hundreds of years, Ronnie and I stopped in front of Velasquez' *Las Meninas* and our jaws just dropped. In fact, I nearly stopped breathing! It wasn't just the sheer size of this painting and the incredible painting application, but his ability to capture light and incorporate

a background into his work that integrated seamlessly with his mid and foreground subject matter. With the exception of Rembrandt, Caravaggio and Raphael, for me no other artist of the time could paint light this well.

Velasquez was an inspiration to many artists after him. Goya admired Velasquez and put his own self portrait in his painting titled *Family of Charles IV*. Rosales and Sorolla were also inspired by his work as have been many artists since then. But of more significance to me at the time was to see where Picasso got his inspiration for his *Las Meninas* series. He would spend hours sitting in front of Velasquez' painting, sketching and taking notes so as to generate his own personal story.

In summary, sitting on the plane on the way home from this incredible holiday, the Spanish experience had forced me to confront some big questions:

- Why do I paint?
- What makes me paint a particular subject matter?
- What do I want to say with my work?
- Am I content with just recording what I see or do I want to express something more?
- What are my future goals and how will I get there?

By asking myself these confronting questions and more importantly writing them down, I was able to reach the following conclusions:

- Study more art and visit even more galleries.
- Experiment with different compositions.

- Commit to life drawing and portraiture classes more often.
- Travel more.
- Try harder to capture the effect of light on my landscape and figurative work.
- Try even harder to work out ways on how to tell a story.
- The importance of my family to me and the knowledge that I can practice my painting skills using them, just like Sorolla.
- Practise en plein air more often so as to get better with confident brushstrokes.
- Plan, plan and more planning, just like Picasso.



Inside Sorolla's studio.



The interior of Gaudi's Sagrada Familia Cathedral.



2015 Medallion winner Julian Bruere with guest judge Jennifer Kalionis, Victoria Newnham, and Elena Kolotusha, 2015 Terry Collins winner.

## 2015 Australian Art Excellence Awards

AGRA MEDALLION  
Julian Bruere

TERRY COLLINS MEDALLION  
Elena Kolotusha AGRAF

KATHLYN BALLARD  
WATERCOLOUR AWARD  
*Bluff, Flinders Ranges*, by Bob Pelchen  
AGRAF

KEVIN A TAYLOR AWARD for  
BEST PAINTING IN SHOW  
*The Apology* by Grace Paleg  
AGRAF

PACKING ROOM AWARD  
*No Worries* by Chris McClelland  
AGRAF

Loyalty Certificates and badges  
( 10 Year Membership )

Antoinette Blyth  
Ros Godman  
Josefine Hennel  
Dick Johnson  
Joan Lopes  
Chris McClelland AGRAF  
Claire McKellar  
Grace Paleg AGRAF  
Agnes Parcesepe  
Tess Pesavento  
Michael Polke  
Maggie Rome  
Robert L Scott  
Tony Walker  
Tricia White  
John Whitelaw AGRA

## CERTIFICATES OF RECOGNITION

1st Certificate  
David Alldridge  
Robyn Collier  
Peter Foster  
Moirra Laidlaw  
Carol Lees

3rd Certificate  
Heinz Fickler  
Jan Lowe  
Pam Pretty  
Maxine Wade

6th Certificate  
Rod Edelsten AGRAF  
Grace Paleg AGRAF

7th Certificate  
Bob Pelchen AGRAF  
Rodger Scott AGRAF

8th Certificate  
Barbara McManus AGRAF  
Christine Cafarella-Pearce AGRAF

## AGRA AWARDS

FELLOW ( AGRAF )  
Elena Kolotusha

SIGNATORY MEMBERS ( AGRA )  
Helen Miles  
Anne Melloy



Christine Cafarella-Pearce with new signatory member Anne Melloy.



2014 Medallion winner Barbara Beasley-Southgate with Booroondara councillor Judith Voce, who opened the awards.

## Special Medal of Distinction

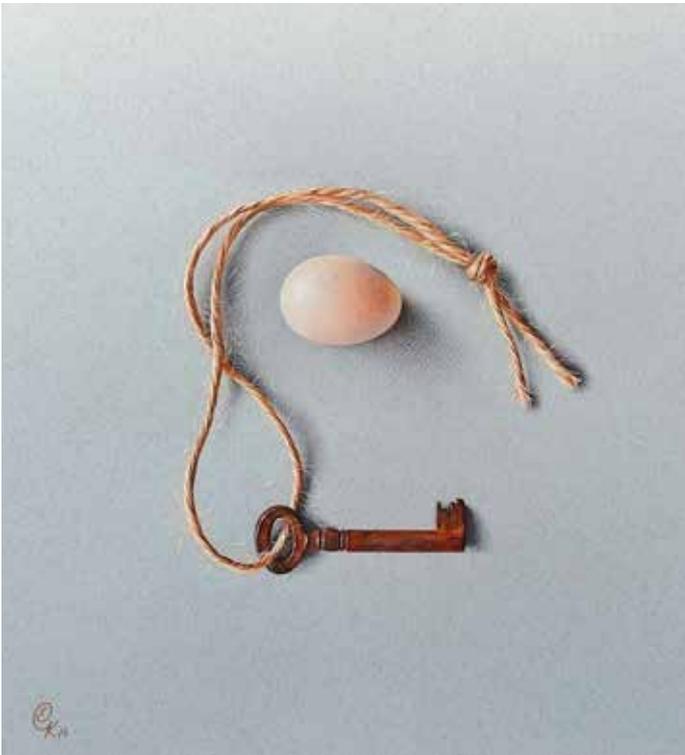
Walter Magilton AGRAF

This is a new medal awarded by the AGRA Council in recognition of Walter achieving the 10th Certificate (gathering a total of 100 points awarded in AGRA Exhibitions). Walter is the first artist member to achieve this distinction.

The wording on the medallion reads:

*In special recognition of your support of AGRA and for achieving a consistently high standard of artistic merit and success in AGRA Exhibitions.*

## AWARDS AND RECOGNITION



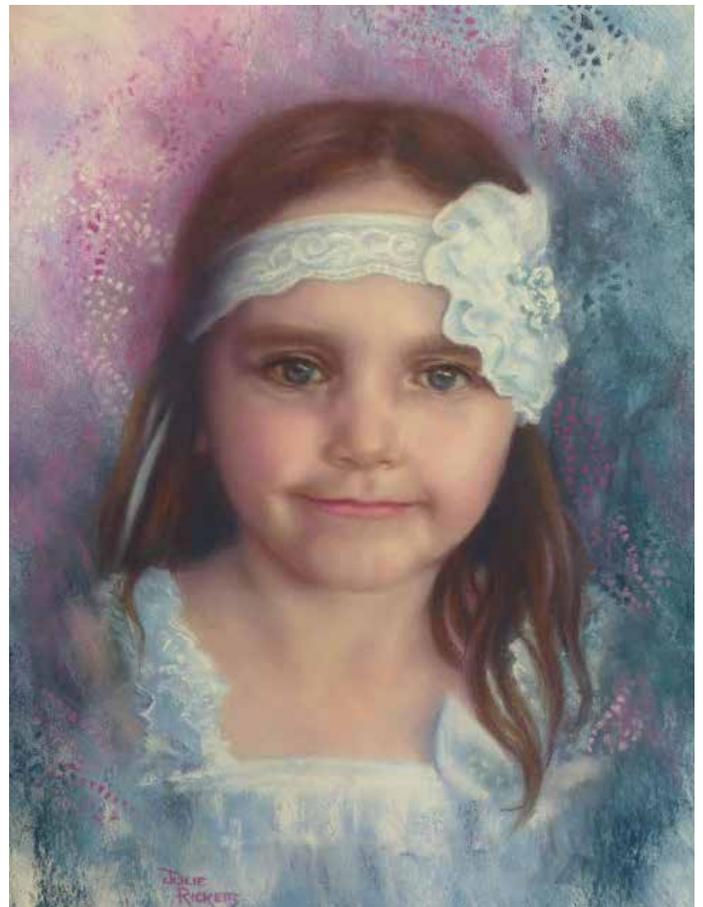
*Embrace*, by Elena Kolotusha. Colour pencil. Best painting to the value of \$800, the Bayside Art Show 2015.



*Grace*, by Kris Peter. Watercolour. Overall winner for excellence, Heather Gibbs Memorial Art Prize.



*Canna kaleidoscope*, by Helen Miles. Pastel. Best Floral/Interior/Still Life at the Victorian Pastel Society's art show held at AGRA.



*Tori*, by Julie Ricketts. Pastel. Highly commended, Sherbrooke Arts Society Spring show.



*The wave*, by Sandra Karick. Oil.



*Unite in peace*, by Christine Cafarella-Pearce. Mixed media.



*Beach walkers*, by Isla Patterson. Watercolour.



*Imagine that*, by Roslyn Jennings. Watercolour.



*Memories of Echuca*, by Pauline Stewart Watercolour.



*The Pentecost River*, by Heinz Fickler. Oil.



*What?* by David Alldridge. Pastel.

# 2015 ART EXCELLENCE AWARDS



*Resting boats*, by Patricia Galli. Pastel.



*No worries*, by Chris McClelland. Colour pencil



*The apology*, by Grace Paleg. Pastel.



*The price of love*, by Roslyn Jennings. Watercolour.



2015  
SPRING  
EXHIBITION

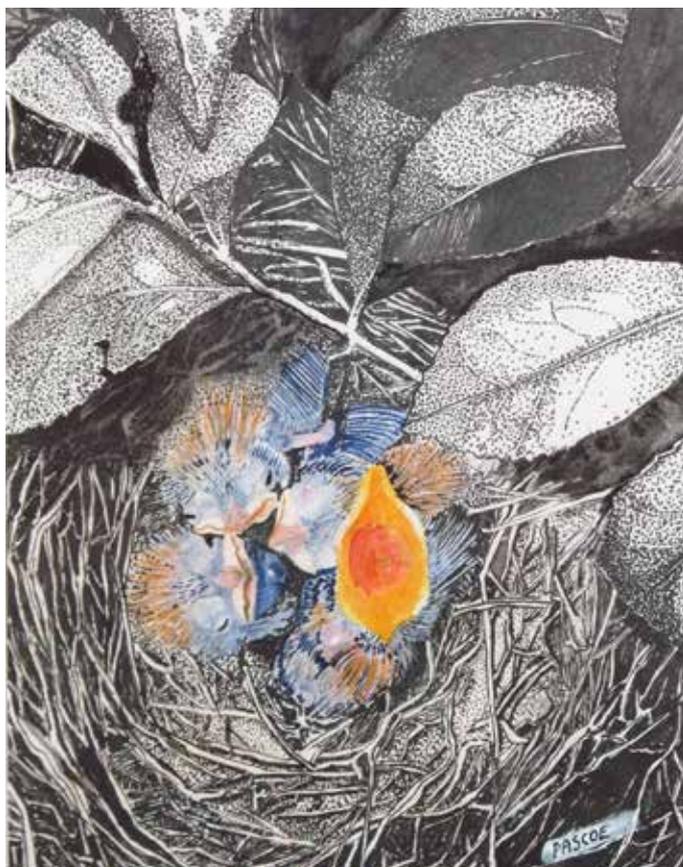
*What's going on*, by Mark Littler. Watercolour. Highly commended



*Montsalvat*, by Mary Hyde. Oil. Highly commended.



*Hawkesbury River*, by Heinz Fickler. Oil. First place



*Feed me*, by Ian Pascoe. Watercolour. Highly commended



*Colours of the jungle*, by Elena Kolotusha. Colour pencil. Highly commended

# 2015 AUSTRALIAN ART EXCELLENCE AWARDS

This year, AGRA was privileged to host Jenifer Kalionis, Director of the Castlemaine Gallery, as judge of the 2015 Australian Art Excellence Awards.

"Jennifer was clearly impressed with a number of artworks," Richard Watson, gallery manager, said.

"She returned several times to Grace Paleg's work *The apology*, and commented on how much she enjoyed the painting."

However, after reviewing the entire exhibition, Jennifer said that the works of two artists stood out for her - those of Julian Bruere and Elena Kolotusha.

In the end Julian's magnificent rendering of the Four Days Battle tipped the judge's opinion. Apparently Jennifer has a particular interest in maritime art.

This is the second Medallion win for Julian, who won previously in 2013. Elena Kolotusha, who is this year's Terry Collins winner, was also the Medallion winner in 2012.

There were 38 finalists in the 2015 AAEA with last year's winner, Barbara Beasley-Southgate as guest artist.

The exhibition featured a range of media, with works in pastel, oil, watercolour, gouache, colour pencil and mixed media.

The Kath Ballard award for best watercolour was won by Bob Pelchen. Vicki Ballard presented an original Kath Ballard watercolour to Bob on the night of the AGRA AGM.

Grace Paleg won the Kevin A. Taylor award for best in show, and the Packing



Jennifer Kalionis (at left) congratulates 2015 Medallion winner Julian Bruere while Antoinette Blyth, Jan Lowe and Victoria Newnham look on.

Room award was won by Chris McClelland.

Councillor Judith Voce of Boroondara Council opened the exhibition at a function on Wednesday 11th November.

The hard work of a number of people makes the AAEA exhibition a success - especially the gallery managers Kath

McCann and Richard Watson, the assistant organiser, Jean Hendy, the hanging team led by Karen Buckingham and Jan Lowe, and the catering team led by Christine Hermans. Thank you, everyone. Special thanks to Antoinette Blyth, who was this year's co-coordinator and organiser of AAEA, and to our sponsors, Langridge and Senior Art Supplies.

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**Contact: do.noble@bigpond.com**



Bob Pelchen with the original Kath Ballard watercolour he received as his prize.

## MASTERFRAME

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# PAINTING WITH ANNEE IN ITALY

by Julie McDonald

## *En plein air painting in Venice.*

With the prospect of fulfilling a long-held dream, I joined Annee Kelly's painting trip to Italy in August of this year. Having never been on an extended painting trip, let alone travelled overseas on my own before, it is fair to say I also felt a great deal of apprehension. I had met Annee only once and was not to meet my fellow travellers until we all arrived in Venice, a somewhat daunting thought.

I need not have worried though, as from the outset we all got on extremely well and as we were a small group we gelled very quickly. A few late cancellations due to ill health meant this group was to be the smallest Annee had hosted in her 10 years of guiding painting groups to Europe. Six artists from around Australia plus Annee and her delightful Irish husband, Rory, made up our group of eight.

The planning was excellent in that over the 18 days of our tour we stayed in only two separate locations, allowing us to settle well into our hotels and surrounds without the need to be constantly packing and moving – the bane of the overseas traveller!

### **Venice - a painter's paradise**

Our first destination was Venice where our accommodation was the charming Hotel Riviera on the Lido, providing a more relaxed and less hectic area in which to be located for the week. Each morning a Vaporetto trip took us to

different locations for our painting excursions. Venice provides a vast array of wonderful painting subjects, whether it be Piazza San Marco, the Doge's Palace and the stunning Basilica; or the Grand Canal, the many bridges and palaces of Venetian, Gothic and Renaissance style; the famed Rialto Bridge and wonderful Rialto Mercato, or just the gondolas and gondoliers in their striped shirts.

Each day our group painted together in the same location, often with a demonstration from Annee and with plenty of her help and advice for each of us as we did our own work. We would break for lunch, either a simple snack sitting on the steps in the shade, or if you wished you could venture into one of the many cafes for caprese salad, or maybe prosciutto e melone and a vino bianco – after all, we were in Italy!

The afternoons were free to stroll and sightsee or to paint where and what we wanted, or perhaps a bit of both – and maybe even visit a shop or two! We met back at the Vaporetto stop around 5.30 to enjoy the colourful sights of the canals and our trip back to Lido, a rest perhaps, then dinner. Our tour included all evening meals and the Italian cuisine never let us down.

### **Liguria - bellissimo!**

From Venice we travelled by train through picturesque countryside to Milan, then on to the wonderful seaside city of Rapallo on the Italian Riviera. Hotel Canali, our home for the next 11 days, did not disappoint. It is a lovely 4 star hotel set amongst delightful gardens on a hill overlooking Rapallo and across to Portofino. Dinner for many of the nights here was served in the dining



*Al fresco dining in Portofino.*

room just for us and prepared by the wonderful Louisa, who wanted us to experience true Ligurian cuisine . . . ah, bellissimo!

From Rapallo we ventured out early each day to catch the train to the five cliff top villages of the world renowned Cinque Terre: Riomaggiore, Vernazza, Corniglia, Manarola and Monterosso, providing countless painting opportunities. Vastly different to the scenes of Venice, these hillside villages are so full of detail we could just sit for hours absorbed in putting the life, light and colour on to

our pages – oh, wait a minute, we did! A break for an espresso and back to it, it was never too long.

As well as these villages, we visited Santa Margherita, a picturesque coastal village with an extensive port berthing anything from small fishing boats to large modern luxury vessels. With beautiful churches and lush gardens set on a promontory above the port, we were never lost for something to draw. Another day a ferry ride took us to the wonderful secluded port of Portofino, a jewel tucked away in the Ligurian Sea where we were blessed

with sunny skies and not too many tourists.

As our trip came to an end I realized that all my concerns and apprehensions had been in vain. I had been busy and happy amongst my new friends, we had produced many and varied works as our last night's exhibition showed, we learned a lot, painted a lot and laughed a lot!

The secluded port of Portofino.



**MEMORIAL HALL**  
**Kilmore, Victoria**  
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**Painting, Photography & Wearable Art**

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**Art Expo hours: 10am—5pm Saturday 9th April**  
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**ENTRY FORMS AVAILABLE IN DECEMBER 2015**

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25-29 March, 2016  
9:00 am - 6:00 pm

Masonic Hall, Highbury Street, Mansfield

Gala opening Thursday, 24 March, 6:00 pm - 8:00 pm

Featuring works by over thirty artists, including Barbara Beasley-Southgate, Julian Bruere, Richard Chamerski, Antje Collis, Helen Cottle, Steve Harris, Amanda Hyatt, Elena Kolotusha, Ron Muller, Ross Paterson, Craig Penny, Herman Pekel, Rodger Scott, Peter Smales, Lisa Wang.

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Further information:  
Richard Watson 0418 579 633

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14 – 17 April 2016

**CALL FOR ENTRIES**

**Entries Close 4pm Thursday 24 March 2016**

**Entry Form: [www.strathdonartshow.org.au](http://www.strathdonartshow.org.au)**  
**Email: [info@strathdonartshow.org.au](mailto:info@strathdonartshow.org.au) Phone: 03 9276 5706**  
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Exhibiting in 103 AGRA exhibitions is quite an achievement. When your work gathers 100 points from the judges of those exhibitions, you deserve a medal.

And at a celebration on 6 December, that is just what Walter Magilton got - a special medal of distinction to mark his becoming the first AGRA member to achieve 100 points from exhibition judges.

Walter has a distinguished record as an AGRA artist. He won the Australian Art Excellence Medallion in 2005, and has worked on AGRA committees aiming to expand the focus of art teaching in Victoria. An art teacher himself, he has also worked as a sculptor, and is passionate about embracing diversity in art styles.

While we think reaching the 100 exhibition mark with AGRA is notable, Walter says that he has exhibited in close to two hundred exhibitions with the Victorian Artists Society.

He was one of the first members of AGRA when it commenced in 1977.

Well done, Walter!

Above, Walter with *Mullum Mullum Creek* (now hanging in the gallery), and below, his special medal of distinction.



**National Association for the Visual Arts (NAVA)**  
 The National Association for the Visual Arts (NAVA) is the peak body for the Australian visual media arts, craft and design sector.  
[www.visualarts.net.au](http://www.visualarts.net.au)

**DESIGN WORK**

If any members need their 'brand' updated or you wish to add a little flair to your logo - talk to Craig, you will be impressed with his suggestions.

Please contact Craig Penny on 03 9587 0474

**ENTRIES OPEN**

**THE HOLMES ART PRIZE FOR 2D REALISTIC AUSTRALIAN BIRD ART**

\$10,000 acquisitive prize

40 finalists will be exhibited at the Caloundra Regional Gallery on the Sunshine Coast, Queensland from November 2 - 27, 2016.

For information on conditions of entry and entry forms, please see Friends of the Regional Gallery, Caloundra website and Facebook page.

# THANK YOU, EMMA



Victoria Newnham with retiring AGRA director Emma Newnham.

At the October meeting AGRA directors farewelled Emma Newnham, after almost a year as an AGRA director.

Emma was co-opted to council by arrangement. Emma is a solicitor at King and Wood Malletsons, the law firm that assisted with updating AGRA's Constitution

Emma has provided legal advice on a number of matters, and was instrumental in revising AGRA's Constitution. She has also been an efficient and thorough minutes secretary, whose presence will be missed at AGRA council meetings.

To see how revising our Constitution has made a difference, check out our simpler, clearer objectives on page 20!

# 2016 AGRA COUNCIL



The new AGRA council met for the first time on 7 December. Here are most of the directors at their first meeting - Rob La Nauze left before we organised the photo.

From left, in the back row: Bruce Walker, Wilma Tesoriero, Nola

Wilkinson, Victoria Newnham, Jan Lowe, Karen Buckingham, Meredith Atkinson. In the front: Ray Kenyon, Richard Watson, Peter Gibson.

Elections for office-bearers were held at the meeting with the following results.

2016 AGRA officebearers:

President: Peter Gibson  
Vice Presidents: Ray Kenyon  
Victoria Newnham  
Company Secretary: Meredith Atkinson  
Treasurer: Jan Lowe

## AGRA Galleries

### Gallery hours

Wednesday– Friday 10:00 am – 4:00 pm

Saturday – Sunday 1:00 pm – 4:30 pm

Gallery manager: Richard Watson

Phone: (03) 9882 5859

Email: Office@agra.org.au

### Guild House

Registered office

1 Inglesby Road, Camberwell

PO Box 1228 Camberwell Retail 3124

AGRA Galleries are open to the public and promote realist art to the wider community. Members are able to exhibit work in general hangings (30% commission payable on sale) on a monthly basis.

AGRA holds four seasonal exhibitions, and four on-line exhibitions during the year. All full members are able to exhibit in these exhibitions on payment of entry fee and 30% commission on sales.

These exhibitions award prizes, and winners qualify for the Awards Exhibition in October. Other special exhibitions held during the year include the Drawing, President's Challenge and the Medallion Exhibitions. Members may hire rooms at Guild House for solo exhibitions.

The exhibitions change fortnightly.

AGRA has refreshment facilities, and provides a place to meet with other artists, exchange ideas and catch up with friends. Many people use AGRA as a stopping off point in town, before heading home to the country. There is always plenty to catch up on. You are assured of a warm welcome.

## Objectives

The principal objects of AGRA are, in Australia, to:

1. promote realist art in all its varied forms
2. connect Artists through activities and events
3. represent Artists in their relations with community and government
4. support Artists in their practice by the provision of services and facilities
5. disseminate information about realist art
6. raise money by lawful means for the purpose of furthering the objects of AGRA
7. foster and advance education of all kinds for Artists and aspiring Artists
8. co-operate and correspond with other bodies having like objects; and
9. perform generally such other functions and carry out such other activities as may advance or protect the interests of Artists.

## GUILD DIRECTORS

### President

Peter Gibson 0418 887 046  
petergibson44@bigpond.com

### Vice Presidents

Ray Kenyon 0411 551 857  
ray@a5a.com.au

Victoria Newnham 03 9885 1789  
vicnewn@gmail.com

### Treasurer

Jan Lowe 0437 878 174  
jan.lowe@camberwellart.com.au

### Secretary

Meredith Atkinson 0417 311 906  
dougmeri@bigpond.com

### Directors

Karen Buckingham 03 9879 4603  
geoffrey.buckingham@bigpond.com

Rob La Nauze 0417 542 354  
lanauze@iinet.net.au

Wilma Tesoriero 0413 213 301  
wilma@i.net.au

Bruce Walker 0409 410 700  
brucewalkerartisan@gmail.com

Richard Watson 03 9882 5859  
office@agra.org.au

Nola Wilkinson 0400 612 448  
nwilkinson@ozemail.com.au



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# TEACHERS DIRECTORY

Acrylics	Judith Maxwell	5156 4602 Juliet.miskin@gmail.com
	Vivi Palegeorge AGRA	0408 364 084 vivipalegeorge@gmail.com
	Walter Magilton AGRAF	9844 3616
Botanical Illustration and watercolour	Trish Bourke	0402 248 824 trishbourke.net.au
	Alan Close	9803 6469
Drawing - any medium	Janet Matthews AGRAF (Drawing and wildlife classes and workshops)	03 8790 4215 janet@janetmatthews.com.au <a href="http://www.janetmatthews.com.au">www.janetmatthews.com.au</a>
	Wendy-Jane Sheppard	9735 5691 wjsart@arcom.com.au <a href="http://www.wendyjanesheppard.com">www.wendyjanesheppard.com</a>
	Eleanor Griffiths	9885 4988 <a href="http://www.eleanorgriffiths.com">www.eleanorgriffiths.com</a>
Workshops and classes in pastel	Regina Hona AGRAF	9824 8340 art@reginahona.com <a href="http://www.reginahona.com">www.reginahona.com</a>
	Judith Maxwell	5156 4602 Juliet.miskin@gmail.com
	Pamela Pretty AGRA	0419 323 923, 9874 2297 pamela.pretty3@gmail.com <a href="http://www.pamelapretty.com">www.pamelapretty.com</a>
	Patricia Galli	0412 161 170 trishg10@hotmail.com
Beginners Pastel and Drawing Classes	Lyn Mellady AGRAF	0397874269, 0405654110 lynm@mellady.com <a href="http://www.mellady.com">www.mellady.com</a>
Pastel or oil classes Tuesday, morning and afternoon in Mt Eliza	Eleanor Griffiths	9885 4988 <a href="http://www.eleanorgriffiths.com">www.eleanorgriffiths.com</a>
Demonstrations, classes and workshops in oils	Vicki McInnes AGRA	0407 554 989 info@vickimcinnnes.com.au <a href="http://www.vickimcinnnes.com.au">www.vickimcinnnes.com.au</a>
Classes in all media—beginner to exhibition standard	Walter Magilton AGRAF	9844 3616
Scratchboard	Jan Lowe AGRA	0437 878 174 jan.lowe@camberwellart.com.au
Watercolour classes, workshops and demonstrations	Antoinette Blyth	9887 7072
	Julie Goldspink AGRA	0402 123 978 Julie@juliegoldspink.com.au <a href="http://www.juliegoldspink.com.au">www.juliegoldspink.com.au</a>
	Ev Hales AGRA	03 9718 2876 <a href="mailto:evhales@evhales.com">evhales@evhales.com</a> <a href="http://www.evhales.com">www.evhales.com</a>
	Annee Kelly AGRAF	9589 0724, 0418 140 075 annee.kelly.artist@gmail.com <a href="http://www.anneekelly.com.au">www.anneekelly.com.au</a>
	Vivi Palegeorge AGRA	0408 364 084 vivipalegeorge@gmail.com <a href="http://www.vivipalegeorgeart.com.au">www.vivipalegeorgeart.com.au</a>
	Alan Rawady AGRA	9836 3131, 0411 637598 alpalart@optusnet.com.au
	Maxine Wade AGRA	9996 0342, 0400 835 057 <a href="mailto:maxinewade8@msn.com">maxinewade8@msn.com</a> <a href="http://www.maxinewade.com">www.maxinewade.com</a>
Watercolour and life drawing classes, workshops, demonstrations, art tours		

## AGRA SPONSORS



# CALENDAR

JANUARY	2016	
Monday 18- Friday 22		AGRA Fine Art Summer School
Wednesday 27		AGRA office and Galleries re-opens. Summer Exhibition entries close
Thursday 28		Delivery of paintings for AGRA Summer Exhibition
FEBRUARY		
Wednesday 3		AGRA Summer Exhibition runs from Wed 3 Feb until Sun Feb 14
Sunday 14		Drawing workshop with Julian Bruere, Webster Rooms, Camberwell Uniting Church
		AGRA Summer Exhibition Closes
Tuesday 16		Scratchboard workshop with Jan Lowe, AGRA Galleries
Friday 26		Kenneth Jack Memorial Drawing Exhibition entries close
MARCH		
Sunday 13		Oils workshop with Peter Smales, Webster Rooms, Camberwell Uniting Church
Wednesday 16		Kenneth Jack Memorial Drawing Exhibition Finalists notified
Friday 25		EASTER - AGRA office and Galleries closed
Saturday 26		EASTER - AGRA office and Galleries closed
APRIL		
Wednesday 6		Kenneth Jack Memorial Drawing Exhibition opens.
Sunday 24		Acrylics workshop with Craig Penny, Webster Rooms, Camberwell Uniting Church
MAY		
Sunday 1		Kenneth Jack Memorial Drawing Exhibition closes
Wednesday 4		AGRA Autumn Exhibition Opening at 7:00 pm
Sunday 15		AGRA Autumn Exhibition closes
Wednesday 18		Animals in Art 2016 opens
Sunday 22		Watercolour workshop with Julian Bruere, Webster Rooms, Camberwell Uniting Church
Sunday 29		Animals in Art 2016 closes
JUNE		
Sunday 5		Workshop, details TBA
Wednesday 8		President's Challenge Exhibition opens
Sunday 19		President's Challenge Exhibition closes
Wednesday 22		Major AGRA exhibition opens in external gallery, details TBA

JULY		
Sunday 3		Major AGRA exhibition closes.
Wednesday 6		AGRA Winter exhibition opens
Sunday 17		AGRA Winter exhibition closes
Sunday 24		Workshop, details TBA
AUGUST		
Wednesday 3		Medallion exhibition opens
Sunday 14		Medallion exhibition closes
Wednesday 17		Aust Miniature Society exhibition opens
Sunday 24		Aust Miniature Society exhibition closes
Sunday 24		Workshop, details TBA
Wednesday 31		Pastel Society (PSVA) Exhibition opens
SEPTEMBER 2015		
Wednesday 9		Entries close AGRA Spring Exhibition
Sunday 11		PSVA Exhibition closes
Wednesday 14		AGRA Spring Exhibition opens
Sunday 25		AGRA Spring Exhibition closes
Tuesday 28		Wildlife Art Society of Australia (WASA) Exhibition opens
OCTOBER		
Sunday 9		WASA Exhibition closes
Wednesday 14		Jan Lowe, Pamela Pretty exhibition opens
Sunday 23		Workshop, details TBA
Sunday 23		Jan Lowe, Pamela Pretty exhibition closes
NOVEMBER		
Wednesday 9		Australian Art Excellence Award (AAEA) Exhibition opens
Sunday 27		Australian Art Excellence Award (AAEA) Exhibition closes
Sunday 27		Workshop, details TBA
Wednesday 30		AGRA Unframed Exhibition opens
DECEMBER		
Sunday 11		AGRA Unframed Exhibition closes AGRA closes

## Key to symbols



Exhibition opens



Workshop, education event

## AWARDS AND RECOGNITION 2



*Murray backwater, Corowa*, by Barbara Beasley-Southgate. Pastel. Winner of the October 2015 *Australian Artist Art Prize Challenge* for landscape painting.



*Mont St Michel, days past*, by Julian Bruere. Watercolour. Second prize in the AGRA 2015 Spring Seasonal exhibition.



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