

**B
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ART

**MAY
2025**

President's Report



I can't believe how quickly this year seems to be moving forward, possibly for me because I've had a busy time since our last newsletter.

Our major event during March was the "Belonging" Exhibition, which was a huge success, in terms of visitor numbers, artworks sold and the opportunity for our members to forge social connections. You can read the full report in this edition of Art Beat.

A big thank you to

- All who submitted artwork to hang, making our space visually stimulating.
- Our sponsors and donors, for the prizes awarded and raffle prizes.
- Our sitters for encouraging art purchases, raffle sales, Legacy donations and viewers voting.
- All who contributed in any way, a huge thank you from the Launceston Art Society Committee.

It takes all of you to make a successful event.

On the home front I've been working on my art skills, going back over some earlier learning. I've been working on breaking up my reference photos, deciding what to keep in and what to leave out, knowing that I don't want a copy of the photo image exactly.

This has taken me back to art school days making 'Notans' - small value studies from my references. I've also been looking at colour, harmonious palettes, making it a dark or light painting, rather than following the photo reference colours exactly.

It's all experimental, I'll see where it takes me . My art is total switch off time at home and I love to play in my Art space.

Just recently I've taken a mini break to Melbourne to see the exhibition at National Gallery of Victoria with the artwork and installations from Yayoi Kusama.

We have set a date for our next Social event which will be a members Soup and Sandwich Lunch, with a special invite to new members. We have set a date for this event for Saturday 21st June. We thought a Saturday might be more suitable for our working members, so please pinpoint that date on your calendar, and look out for further details.

This event will also be significant, as Gerry Jensen is coordinating another On-line Art Challenge. Winners will be announced and prizes awarded at this event. Details and entry for this exciting initiative are in this edition of Art Beat.

Our workshop co-ordinator and Membership Officer Lyndel Rawlings is at present recuperating after major surgery, and I'd like to wish her a speedy recovery. Whilst we are filling in for her in her absence, we are looking forward to having her back on the team.

If there are any members out there who would like to help in the operational side of LAS I would love you to make contact with me. You don't need to be on the committees as such, as there are lots of ways members can bring their valuable life experience to our endeavours. We would like to hear from members who might like to be part of a sub committee e.g., fundraising - grant applications - sponsorship and donations - community involvement ideas - exhibitions - catering - poster distribution and media.

And don't forget if you have the time and skills we are still on the lookout for committee positions of Secretary and Treasurer for 2026 .

Enjoy reading this issue, I'll keep working on my small studies, hopefully developing them into my next art work, and bearing in mind a quote from Sigmund Freud:

“ If inspiration doesn't come I go and meet it halfway ”.

LAS President

The Art of Belonging Exhibition Report

by Mary Stary

I begin this report by saying THANK YOU to our talented members who contributed to this successful exhibition – our first for 2025.

Legacy House was once again the venue for the Belonging Exhibition – this venue has proven a wonderful space for LAS to exhibit as it's an easy venue to access and once signage is on the street it has a visible public presence. A special thank you to both Legacy and Mr Peter Pfundt who made himself available to open and close the venue as needed.

69 works of art were contributed by 44 members of which 18 sold. The sold work ranged from \$1000 to \$140, with the average price of paintings sold around the \$270 mark. This information may help members when pricing for future exhibitions. Generous prizes were offered for the various categories which were judged by Madelaine Gordon and Helene Weeding, two highly respected personalities in the art community.





The Open category winner was *Belonging in Time* by Anne Cook, who received a prize of \$1000 presented by Dr Lucy Goold on behalf of The Launceston Eye Doctors at our official opening. The judges' comments being "Evocative and dexterous use of paint. The painting has a presence and draws you to it (even from across the room). Good choice of colour palette and composition is strong. The use of light and shadows is also compelling".



The Encouragement Award of \$200 donated by Choices Flooring was won by Bruce Penn's entry "Belonging". Two Highly Recommended Awards were given, one to Rachel Howell who received a \$150 voucher from Launceston Art Centre for her entry *Where I Belong*, and Pauline Winwood won a free LAS Workshop for her watercolour *The Artist's Palette*. Choices Flooring also very generously donated \$500 for the People's Choice Award which had a clear winner, *Family* by Karen Coles.



There were over 300 visitors to this exhibition over the twelve days it was open, with the only disappointing aspect to all the work both members and the committee contributed being the complete lack of support by The Examiner newspaper. This is something I



feel all members, if able, should consider expressing their disappointment for the lack of community spirited reporting, which is only a recent problem, to the Editor.

As members know, events are not possible without a huge amount of input by some members and I would like to thank Shirley Pitt and Tess Way, our small but very efficient exhibitions team. A special word of appreciation is also given to Pauline Winwood, who stepped in and presented our exhibition, posted the various winners and uploaded images on social media – your skills and willingness to assist are genuinely appreciated. Finally, a big thank you to the gallery sitters for the spirit in which they engaged this necessary task and their willingness to step in and assist as required.

Once again thank you to the sponsors of this exhibition – Launceston Eye Doctors, Choices Flooring and Launceston Art Centre, plus Legacy. Your support enables the LAS to encourage its many talented members to not only participate in an exhibition but have the added opportunity of public acknowledgement of their artistic skills.

A New Way to Stay in Touch

The Committee is introducing a new email system to help us communicate with you more easily and securely. This new tool will keep your email address safe and protected while helping us stay connected with important news and updates. We'll let you know before the first message is sent using the new system. As every email service handles spam differently, you may find our first message (or the first few) in your junk or spam folder. If that happens, simply move it back to your inbox—this tells your email provider that our messages are safe and trustworthy. The email address to contact the Committee will not change, please continue to send messages to

lasinternetters@gmail.com

Studio Space at Tribonart Shared Studio

A studio space has become available at Tribonart at Station Road St Leonard's on a monthly basis to an artist seeking a work space for painting and or ceramics. Please contact Di on 0408407738.

Let Di know if you or someone you know would like to have a space for a month.

Paint or clay

Use of the facility for 4 wks

\$120

2025 LAS workshops



For further information
please contact our
Workshop Coordinator:
Lyndel Rawlings:
0438 265 457
lrawlings@y7mail.com or
lasinternetters@gmail.com
or visit
www.artlas.org.au

MAY

Saturday 10th May
Georgia Loring
In the Eye of the Beholder

Saturday 24th May
Manuela Pilz
Portrait Drawing

JUNE

Saturday 14th June
Josh Foley
Acrylic Abstract

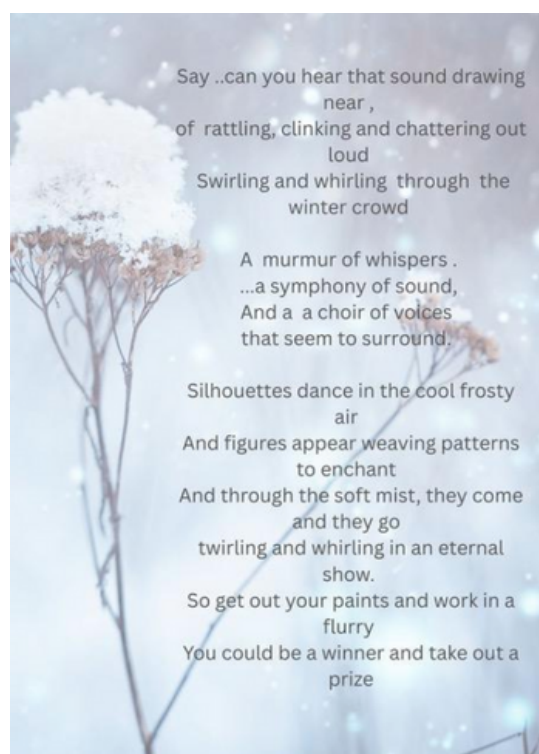
JULY

Saturday 26th July
Jill Easton
Collage

AUG

Saturday 9th August
Darren Meader
Watercolour

On-line Art Challenge



Last year we held an online art challenge, which was very well received, and we have decided to do it again!

The challenge will be for artists to submit two paintings, on the subject of winter wonders.

The key dates for this will be:

1st call for entries 18th April
2nd call for entries 17th May
Close of entries 14th June

Judging and awarding of prizes 21st June.

To enter, send photos of your work to Gerry Jensen at lasinternettters@gmail.com together with details, Title, Medium and Size. Please take these photos prior to framing as it is difficult to get a good picture when the work is under glass.

Conditions of entry are as follows:

- Work will only be accepted from artists who were financial full or student members prior to the exhibition.
- Your entry should consist of a photograph (taken before framing) and details of Title, Medium, and Size, emailed to Gerry Jensen, at lasinternettters@gmail.com by 5 pm on the 14th June.
- All work must be no more than two years old, the original work of the exhibitor and not previously exhibited in an LAS exhibition. Works from workshops or tutored sessions or wet work will not be accepted.
- Each member may submit two works.
- Artists agree that images of their work may be used for promotional purposes, eg Facebook, website, flyers etc.

2025 LAS Workshops Report



Stuart Clues led an engaging, informative and lively workshop in March. This proved to be a very popular workshop. Stuart has a long list of achievements in his art journey. Do Google him!

All Launceston Art Society members who attended this workshop were incredibly impressed with Stuart who is not just an amazing artist but a charismatic teacher and mentor.

Stuart took us step by step through two paintings on Saturday, Bay of Fires and Dove Lake. Stuart demonstrated how to use large canvases, large brushes, palette knives and wet-in wet acrylic paints to create beautiful atmospheric landscapes.

We were all thrilled with the art we created and look forward to using the skills we learnt to enhance our work.

Thank you to Stuart who was funny, inspiring, encouraging and a wonderful teacher.

Raffles

As Shirley stated in her report in the February edition of ArtBeat 2025, the LAS holds a raffle at all of our exhibitions and events. The raffle held in conjunction with our "Belonging exhibition" was very well received. I would like to sincerely thank all who brought tickets but most importantly our sponsors who have kindly donated the prizes.

The results are:

1st prize A watercolour artwork by William Muldoon was won by Craig Conway. By the time I delivered his prize he had already found the ideal place to hang his new artwork.

2nd prize A table set easel and drawing products donated by Craig Bassett from Pearts was won by Margaret Devenoges, a regular supporter of both our exhibitions and raffles.

3rd prize Two tickets to Encore Theatre's next production which includes 2 drinks, and a program was won by Margaret Baylis, another regular supporter and a Legacy volunteer.

Raffle donations.

Our next raffle will be held in conjunction with our "Welcome to New Members" luncheon. As such I would like the raffle prize to be a basket of goods with a focus on art supplies plus other goodies-wine (already donated) and chocolates are always welcome. This may be something as small as a malleable eraser, a paint brush, book or whatever you think you would like to receive when beginning your art journey.

There will be a lucky door prize of a voucher from The Terrace Hair Salon, well worth winning.

All donations are gratefully received and may be left at our studio at the RSL in Wellington Street or alternatively contact me and I will be happy to collect articles. Or as Shirley suggested in February you may

know someone or a business which would be happy to make a donation. If need be I am very happy to visit an individual or business and explain exactly what we do with our profits.

So far I have our next exhibition raffle sorted and first prize will be an artwork by Pam Lockwood.

However, we hold a raffle at our Christmas lunch and ideally the hamper theme here would be Christmas.

There is also a lucky door prize which once again will be a handmade gingerbread house donated by my husband and myself.

Susie Shaw, Raffle coordinator (0418360668 or writetosusiej@outlook.com)



Drawing for Fun :

Classes in Realistic Drawing for 9 to 11 year olds

Strictly limited numbers of 8

The Old Brisbane Arcade, 70 Brisbane Street. Launceston

Wednesday afternoons
4.30pm - 6.00pm

For more information. manuelapilz.arts@gmail.com
Mobile: 0466662712 Facebook: DrawingRoomwithManuela



How To ... Write an Artist's Biography & an Artist's Statement

In this edition we are giving you a few insights into how to write a bio, and an artist's statement, and the differences between the two.

An artist's biography is intended to give the reader a back story about you; it should position the artist by providing a context within which to view and understand his/her work. An artist's biography should be written in the third person. It should include:

- Where are you from, where are you based. (Only if it's relevant to your work).
- Completed any studies, any notable achievements
- Techniques, influences, conceptual underpinnings, preferred mediums.
- What is most significant about your work. What are you known for?

So it might read:

Mary Bloggs was born and spent her formative years in Launceston, Tasmania. In 1995 she undertook a Bachelor of Arts Degree at the University of Tasmania, and she has recently completed studies in Art History at the same institution. She is currently a member of the Launceston Art Society, and the Art Society of Tasmania, in Hobart.

Mary's work has been shown at a number of exhibitions throughout Australia, and she has received numerous awards and prizes. She is represented by the Somethingorother Gallery in Hobart.

Mary favours an alla prima approach to her painting, particularly as exemplified by John Singer Sargent. Her works endeavour to show the relationship between the human animal and his/her environment.

She feels that an abstract approach to expressing this relationship allows her to reach a more profound truth about her subject. She prefers to work in oils, but finds acrylic paints more practical, particularly in au plein air.

Remember it should be short, and to the point, and should give the reader an idea of what you're on about.

An artist's statement refers much more directly to a work than a bio does. It's about your art, not about you.

Unlike your bio, it should be written in the first person, and is a piece of writing by you that clarifies what your work is about, and makes your work easier to understand. It's about the current direction of your work, not a history of how you got to this point.

- So you could look at such questions as:
- What are the key ideas you are attempting to express?
- What has influenced you in the execution of this work?
- What traditions are you following (i.e. abstract, realist, impressionist)?
- How does your choice of medium(s) assist your expression?

A really good artist's statement will make the reader want to look at, and know more about your work.

Our Library Book Review

Making Colour Sing

by
Jeanne Dobie,
AWS

Like our previous book review this book is aimed at watercolourists – but if you're not a watercolourist, don't let that put you off, there's heaps of interesting stuff about colour here.

It's quite a densely packed book, with lots of interesting tips for both the experienced and inexperienced artist. I'll give you just a few examples:

Mixing greys. The general rule of thumb when mixing greys is to mix complements. Some little treasures from Ms. Dobie include the advice to:

- mix complements in unequal quantities to create luminous greys.
- Use transparent pigments.
- To make your grey pop, take the dominant pigment of the grey you have mixed, select its' complement, and position it next to the grey.

Warm and cool colours. Here the author explains how to mix really vibrant colours by using both warm and cool colours. She gives an example;

"Select a blue pigment with some red in it, such as French ultramarine. Then choose a red pigment that leans towards blue, such as alizarin crimson. Because the blue primary contains red, and the red pigment contains blue a brilliant, octanic violet results."



When you compare the red and blue in this example, there's no doubt which colour is warm, and which is cool. But when you study the yellow and blue neighbours, you may have difficulty. The yellow here seems to recede (cool) while the red advances (warm).

This is a bit of a complicated chapter, but worth persevering. Chapter 7 is a very rewarding study of how dark animates light, and how the right dark can animate light and help it emit a glow, again, well worth a study. And Chapter Eight explains that to make a colour sing, you need to create a reaction with the colour surrounding it.

Much of this book is centred on the premise that colours affect each other; understanding those relationships can really bring your art forward, so I recommend this book to you.

Interview with Artist

Meet Jillian Eastley



In this edition of Artbeat we are interviewing Jillian Eastley. Jill has been a member of LAS since 2022, and in March 2024 won 2nd prize in our "Imagine" exhibition. Her main interest is collage, using a variety of found objects and materials and follows her interest in ceramics and bronze.

Where are you from and how does that affect your work? I was born in Burnie Tasmania in 1947. Mum and Dad, a sister and 3 brothers. West Beach was my playground. My family fished the rivers and creeks of the North West including Hook Creek, Detention River and Cooee Creek. Making and mending was expected. Mum taught me to knit when I was in early primary school. Dad mended our shoes. Nothing was wasted. I have always made things.

Today I reuse work that I make. I think collage particularly lends itself to that mindset. It is also essential when making ceramic work, recycling clay and glazes and using stains, underglazes and oxides sparingly.

When did you start your art journey/ was it innate/ did you have an interest as a child and at school? My creative interests were initially in drama, drawing, singing and writing. I moved to Devonport when I was 24.

I joined the NW Potters Association, built a large wood fired kiln and began producing saleable woodfired work. Some work was exhibited (Tasmanian Art Exhibition - Burnie Gallery) and at Devonport Regional Gallery and other work I sold at Northdown Market.

How has your art changed over time? I had my first solo exhibition at the Rialto Gallery in Burnie - 'Traces of Memory' in 1988 I think. I studied Printmaking and Ceramics at TAFE, completing a Diploma in Art, Craft, Design, and a Post Graduate Certificate in Sculpture and Glaze Technology. I produced cast masks, Raku fired - sold to Aspect Design in Salamanca and Raku work for exhibition.

I enrolled in a Bachelor of Fine Arts at UTAS, majoring in Sculpture and most interested in Bronze casting and assemblage. After graduation I shared a great studio space with Peter Sugden at the then Coats Patons Building in Launceston. (now Door of Hope).

I still occasionally make 3D work in ceramic, and find there is a 3D feel to collage which is why I am drawn to it. As I age I find that I adjust my work to suit what is comfortable physically. It is not a constraint but a useful challenge that prevents frustration.

What's the most useful thing you have learned in your art practice? I don't like to give up on an idea and quite enjoy moving around the work mentally and physically to take advantage of what it could be.

What has been a seminal experience in your art practice - divorce in my early forties. That is when I gained the confidence to educate myself, and to make the work that meant something to me.

What's the best piece of advice you've been given? David Hamilton (UTAS Sculpture Lecturer) - a successful piece needs 'constant and variable'. This works for me!

What skills do you think are necessary to create art? I think as an artist I need time to think, I need to be organised in my making (that's not to say that I need to look organised at all times). I need to be educated in what the materials I use will (or will not) do. An open mind, ability to share ideas and take on challenges. Notice things wherever I am. Opportunities to make art exist everywhere.

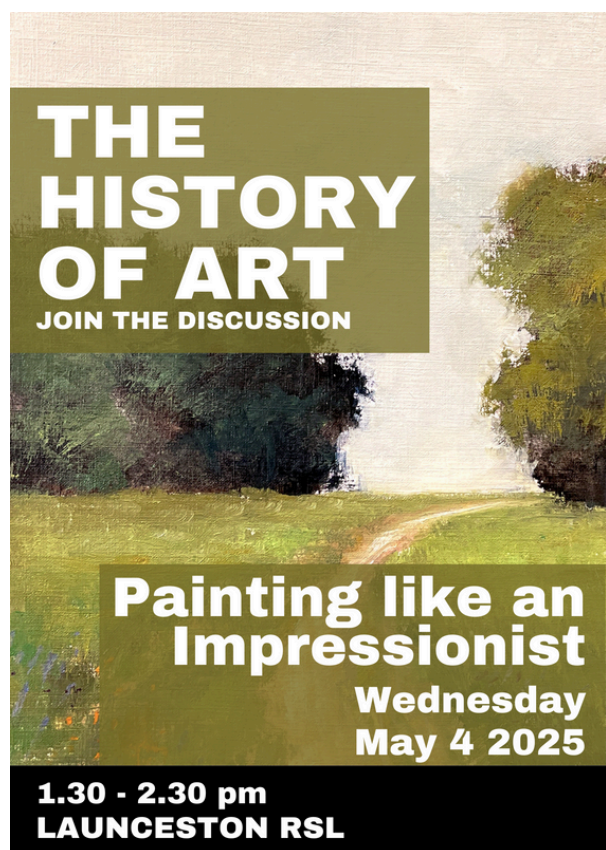
How do you define success as an artist? I believe that if I am making work that makes me happy, I am successful.

If your favourite artist were with us, what would you ask or say to him/her? I admire the work of many artists - Cressida Campbell, Rosalie Gascoyne, Magdalena Abakanowicz, Joseph Cornell - a small sample. I would say that their work has enriched the way I think about making.

What themes or messages do you find yourself drawn to in your art? I don't consciously make with a message in mind.

Today, Jill surrounds herself with colours and textures, and the vibrant artwork of her own and favourite artists.

The History of Art Discussion Group



For further information visit
www.artlas.org.au

Join us

Wednesday May 4
1.30 - 2.30pm
Launceston RSL

for our monthly art history discussion

Next Discussion:
Ren Mahant will discuss Painting Like
An Impressionist

All members are welcome

The History of Art Discussion Group Report

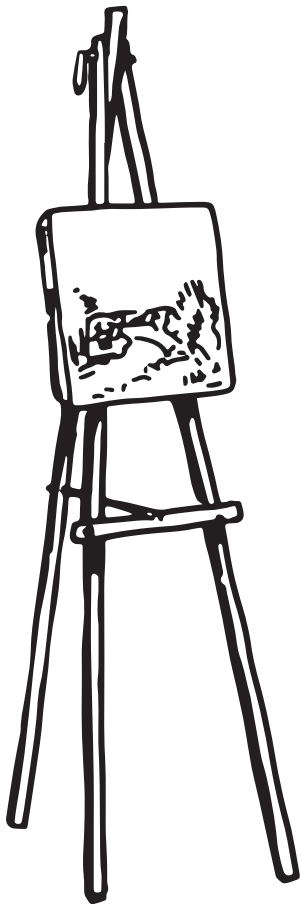


John Singer Sargent, Australian Female Modernists (Margaret Preston, Grace Cossington Smith, Nora Heysen) and Michael McWilliams have been discussed so far this year. In the next few months Ren Mahant will facilitate a discussion on how to paint like an Impressionist, and Paul Duncum will facilitate the discussion on Images of Childhood.

The Michael McWilliams exhibition stimulated plenty of discussion. His exhibition was currently at the QVMag and most of us had visited it. A Tasmanian of note.

John Singer Sargent. This discussion was facilitated by Joanna Castle who showed us various works of Sargent's via a PowerPoint presentation. This proved to be informative and particularly interesting. Singer Sargent, over his life time created artworks of different genres and themes and there was a lot of discussion and opinions regarding this. He is mainly famous for his oil paintings of society ladies (see front cover of this Art Beat).

Art n' About



For further information visit
www.artlas.org.au

Join other LAS members as we venture out into the community to visit art galleries, private studios or into an area to sketch, paint or photograph.

Expressions of interest in this group can be made to Shirley Pitt
lasinternetters@gmail.com

\$5 fee

Last Friday of each month
10am - 12.30pm

An email is sent to reach registered participant with the details of each outing.

Art n' About March Report



Our March outing saw a small group of us head out to the Blenheim Gallery and Garden, on the Cressy Road near Longford.

The Gallery is in a lovely rural location with the main gallery space currently showing the art works of Denise Campbell. This included paintings, prints, collage and mixed media works, all loosely based around the central highlands.

Denise's work featured subtle colour, shifting light, blurred sensations, and interesting surfaces, reaching recognisable abstract forms. A second gallery space held other works - some lovely works on paper and prints from mainland Artist Sarah Gabriel, alongside local artists Carlton Cox, Penny Mason and our own Edna Broad.

We stopped for great coffee at Ernesto's Coffee house in Longford, where we were inspired to talk about drawing objects from Ernesto's quirky interior full of collectable paraphernalia. Sharon couldn't resist pulling out the sketch journal while we enjoyed the coffee and discussed drawing techniques.

Feeling refreshed, we moved onwards to Woolmers for another exhibition, showcasing LAS member Di Targett's impressive body of work.

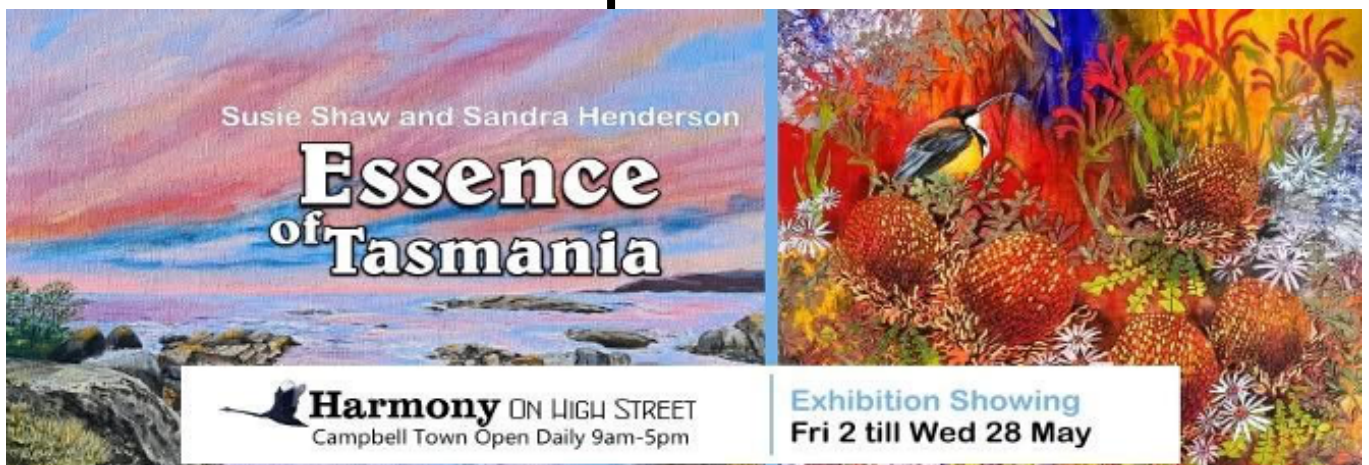
A great day out. Information about joining this group can be found on the LAS website, las.org.au.

Members' Exhibitions



On the long weekend of June as part of the Bay of Fires Arts Festival, is the Open Studio Arts Trail 2025. A group of artists connected with the local community house are collectively opening the bungalow at the back of the neighbourhood house. There are eleven artists contributing. The gala opening of the festival is 6th June at the Panorama Hotel, and the art trail runs 7, 8, and 9th June at various locations. There will be a brochure showing all venues. For more information go to the website. <https://www.bayoffireswinterartsfestival.com.au/>

Sharon Clarke is holding an exhibition of Fine Art between 30 March and 30 June 2025 at the Dragonfly Tea Atelier Café in Quadrant Mall. Opening hours are Tuesday - Saturday between 10am and 3.30pm. Sharon had the opportunity to attend Drawing for Beginners at Adult Education in the 1990's with Rosemary Hill as the Tutor. She then had a brief foray with watercolour landscapes but became absorbed with Botanical art after visiting the Bi-Annual Botanical Art Exhibition in Melbourne. Her exhibition features Botanical Miniatures and Birds.



Wednesday Painting Group



A friendly &
informal day
10am - 3pm

All members
welcome

Launceston RSL

For further information visit
www.artlas.org.au

Some members of our Wednesday painting sessions at the LAS studio. They say they come for the camaraderie, the opportunity to interact with other artists, and the opportunity to paint (relatively) undisturbed for five hours. But we know they only come for the cake!



LAS Committee Contacts

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BANK ACCOUNT DETAILS

All payments are to be paid to
Launceston Art Society
BSB : 067 003
A/C # : 28016820