

## Hahndorf Academy Gallery Excursion

68 Main street,  
Hahndorf

Monday, November 13, 2017



Our excursion this year promises to be an interesting and fun day out. We will be leaving by coach from the Marino Community Hall at 10am to arrive at the Hahndorf Academy by 11 am. There we will see a display of Heysen drawings, exhibition of the finalists for the 2017 Adelaide Hills Art Prize, gallery shop and another exhibition upstairs. A guided tour of the German settlement museum for \$2 may be available.

A Buffet Lunch at the Old Mill, a short walk from the Academy, will start at 12.30pm. (\$20.70 for seniors, \$23 for youngsters to be paid on arrival.) After lunch, excursion participants can choose to return to the Academy for further viewings or visit other small galleries, antique shops, dress shops, or just go to a café for sit, chat and coffee (all in close proximity on Main Street). The bus will leave from the Academy at 2.30 pm arriving back at the Hall by 3.30pm. Please add your names to the list on the noticeboard if you would like to book a seat on the Coach.

Cost is approximately \$25 each, depending on how many people come. If we fill a 34-seat coach, the price reduces to \$21.50.

~Jim Green

## EXHIBITION OPPORTUNITIES

Rotary Art Shows—Go to [www.rotaryartshow.org](http://www.rotaryartshow.org) for information exhibitions, forms and entry dates.

### More Opportunities...

If you wish to display your work on our MAG website. Documents are ready if you would like to showcase your work. **For more information, see Jim Green.**

**Privacy Policy:** MAG members' personal information will be limited to MAG-purposes only. This information will not be conveyed or sold to a third party (including electronic means), without the member's consent. MAG will not be held responsible for any unintended use or disclosure of information.

To contact the Editor or MAG committee, go to the MAG website for details.

## Jigsaw Group Project—the results



Pastel (left), Watercolour (right)

(The President's Perspective from p.1)

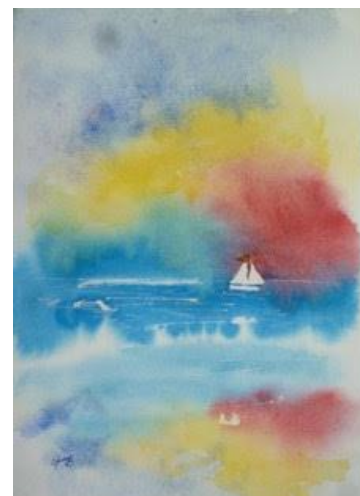
Here we again, wet the paper before I said, 'I think this might be a sunset,' and took a full brush to put huge dabs of red and yellow near the horizon, then their counterparts reflected in the sea below the horizon. A splash of ultramarine, a dab of cobalt, and there were the sea and the sky. Maddi took up the brush and did similarly, laughing at the way the colours lit up the paper. 'What now?' she asked and I replied, 'Well I think mine's finished, but if you want to add something to yours, what would you like it to be?'

She analysed her work and decided she was satisfied with hers too. 'This is really fun,' she said as we returned to our other sheets of paper. Looking at mine I decided it was going to turn into a bunch of flowers. Maddi looked at hers and commented it looked more like an explosion, before deciding it was going to be fireworks. To this end she dropped more bright colours onto it, and blew with a straw to make each colour spread across the paper in glorious splashes.

She was excited and delighted, and it was actually difficult to get her to stop! What she created was free and magnificent, and she phoned later to say her family could hardly believe she'd painted such masterpieces.

Maddi will return soon for us to paint and play together again.

~Glenys Brokenshire



Here's the result

Issue

11

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## A DAUB FROM THE EDITOR



Welcome to our eleventh edition of iMAGine.

## Paint With Flair, If You Dare

Vincent Van Gogh painted for 10 years, and only sold one painting. We, as artists, take comfort in this story, especially when sales are slow as they were at our recent Westfield Marion exhibition. This year, it seems, the public are not buying luxuries like art.

Afterwards we reflect, how can we do better? What are the trends? How can we be more effective as individual artists and as a group selling our work?

Van Gogh did try and sell his paintings. Flowers were in. so he set up a stall in the market with a number of his canvases of floral arrangements. Sold nothing. When I read this at the Van Gogh museum in Amsterdam, I learnt that chasing trends, chasing the prospective sales doesn't work for me—I must paint from the heart. Van Gogh learnt to do this, and today his art are treasures world-wide.

So be bold, explore, be adventurous, paint from your heart; you may create a treasure. ~Lee-Anne Kling

# iMAGine



BI-MONTHLY NEWSLETTER

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Bold and beautiful—Wave by Margie Hussain

## MAG EVENTS AT A GLANCE

**Monday 16 October:**  
Studio Session & Newsletter Release

**Monday 23 October:**  
Studio Session

**Monday 30 October:**  
Studio session & Committee Meeting (12pm).

**Monday 6 November:**  
Studio & Portraiture Session

**Monday 13 November:**  
Hahndorf Excursion—no studio session

**Monday 20 November:**  
Studio session & Committee Meeting (12 pm.)

**Monday 27 November**  
Studio Session

**Monday 4 December**  
Christmas Party with AGM &  
Newsletter Release

**\*\*Christmas Break\*\***



**Monday 15 January 2018**  
MAG Recommences, Studio Session

Marion Art Group

Website: [marionartgroup.org](http://marionartgroup.org)

## THE PRESIDENT'S PERSPECTIVE

I was reminded last week of the joyous freedom of experimenting when my friend Maddi phoned to say she'd heard about the benefits of art therapy, and wondered if I'd 'take her for a session'. Why not? Maddi's in remission from an aggressive cancer, so we arranged a time, with no expectation other than that we would have fun 'playing' with paint.

Watercolour was my medium of choice and we each started with an A4 piece of paper where I dared to suggest she make a straight line as a horizon, since we were doing a seascape. *A straight line?* You'd have thought I'd asked her to go and play in the middle of the road! We got over that hurdle, then made a small triangular sail shape in front of (not on) our horizon, then painted the sail and horizon with masking fluid and put it to dry. Next, we took a half sheet of paper each and wet it before applying a bright yellow wash. While it was still wet, we dropped splashes of colour onto it with an eye dropper—red, blue and purple for me, red, blue and green for Maddi. She watched the colours spread into the yellow, delighted with the thrill of it, even while expressing misgivings about her ability to 'make real art'. Her paper was much wetter than mine, and the colours pooled. She tilted it and colour dribbled off the bottom of the paper. We left these to dry while we returned to our seascapes.

(Continued p.4)





# Artist in Focus

## Annah Stevens

Like so many of us, I had a childhood-love of drawing. Growing up as I did in the country, exposure to sporting activities was the norm, but I always preferred to have a pencil in my hand rather than a bat or ball. My mother was a semi-professional dressmaker and her sister sewed for weddings and social functions in Adelaide, so I was surrounded by beautiful fabrics and learnt sewing techniques at an early age. My interest in drawing



and painting increased throughout my schooling, so too did my creative sewing urges. Whilst at high school I had a painting selected for display on an exchange programme to Canada and two design works selected for the school magazine.

# Alan Ramachandran Workshop

Alan Ramachandran is an award-winning artist whose specialty is watercolour. Originally from Singapore, he is now a recognised member of the South Australian art scene as both artist and teacher. His favoured subjects are landscapes and cityscapes, into which he often places figures for interest, and appropriately, the subject of the extended workshop on September 11, were figures in the cityscape and landscape. In the morning session Alan talked about the importance of understanding scale. Rather than the traditional method, he divides the body into three equal sections—shoulder to hip, hip to knee and knee to feet—and then adjusts for individual height.

The head is one third the width of the shoulders and half the length. Adjusting the angle of the shoulders, the body and the legs indicates movement. Foreshortening is not a problem with these figures as proportions remain essentially the same. It is important to observe the angles of the shoulders, intersection of points and negative spaces, for example, between the head and the shoulders. Alan then demonstrated techniques for applying watercolour such as lifting off to keep the light. The group had plenty of time to practise each step and, most importantly, no one was lost or left behind as we completed one stage before moving on to the next.

This small success fuelled my passion for art. My first job was working for a photographer as a colourist/tintist, using oil paints on sepia portraits and studio wedding photos. This technique is now redundant of course, but it developed my brush skills and I loved it.

Motherhood and small children followed during which I enjoyed years of sewing and clothing-design rather than painting. When I moved to New Zealand for five years in the early 80's, I took several courses at the Christchurch Polytech College. One of these was a clothing-design course which involved drawing and as I enjoyed the art expression very much, I then moved



Alan R's workshop

These techniques were further developed in the afternoon session to produce a finished painting. We drew figures with the brush, connecting them, and making sure that all had the same eye level. Then we painted the background, making sure to keep the light. With the buildings it was important to make the shapes interesting by varying sizes and angles. Finally, we focused on connecting the shapes.

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onto an art design course. However, I emphasise that I am primarily a self-taught artist. I have attended courses and workshops over the years which have been useful for developing and maintaining my own style. Always important to me has been a focus on colour, shapes and textures, consistent with that high school painting of trees sent to Canada in the late 60's. Today creative sewing and producing contemporary art has settled into a dual role in my life and I no longer feel conflicted to choose between them. A goal is to have some of my artwork printed onto fabric and used in various garments and accessories has been started but was put on hold last year due to family commitments. I enjoy using mixed-media and referencing my own photographs to design my paintings and lately have had some success with overlaying paintings on paper with machine stitching. (Recently awarded first Prize at the Royal Adelaide Show for one of these works). I exhibit and sell my work in local exhibitions and on-line. My website is: [goannahartworks.com.au](http://goannahartworks.com.au)

By the end of the workshop we had all completed a painting of figures in an urban setting on a rainy day. As Alan emphasised, the objective of the workshop was to learn the techniques and then work on them at home. The workshop was enjoyable, inclusive and a great learning experience. ~Helen Bowering

# ART TRIPS

## VISITING VINCENT

A review of Van Gogh and the Seasons Exhibition

On our trip to Far North Queensland we took a slight detour to see a wonderful exhibition of Van Gogh's paintings in Melbourne at the National Gallery of Victoria.

The price was \$28 for an adult which was fair value. We hadn't booked online but the queue was not too long and it was made enjoyable by chatting to other art enthusiasts for the twenty minutes it took to get to the ticket desk.

The initial presentation was a film giving a brief synopsis of Van Gogh's life, his love of nature and then some great footage of the colours and changes in the seasons in the northern hemisphere. The photography was wonderful and it was emotionally moving. Another audio-visual display gave a greater depth of Van Gogh's troubled life, his difficult relationships with his parents and covered his love for his brother Theo who was his major financial and emotional support. It explained his early years working for his uncle in print retailing shops in London and later Paris. It covered his thwarted desire to enter the Ministry and eventually his decision to become an artist.

The next part of the exhibition described the influences on Van Gogh as an artist. It presented examples of popular prints from his uncle's print galleries, the influences of the impressionists and Japanese prints, which were admired by artists and the public at the time.

Van Gogh's paintings were arranged according to the season he was portraying rather than in chronological order. His earliest paintings and drawings were depictions of the countryside and rural workers in Nuenen Holland.



The Starry Night by Vincent Van Gogh

His palette was very dark and his subjects more caricatures than realistic portrayals. It was fascinating to see his progression from dark still paintings to the vibrant movement of his later works. This was particularly revealed by comparing his 1885 painting Sheaves of Wheat in the Nuenen to Wheatfield, his painting completed in Arles in 1888.

## Humble Beginnings: an early Van Gogh



The curator of the exhibition managed to draw works from far flung places such as Otterio, Hawaii, London, Ottawa, Washington, Utrecht and Amsterdam. There were some works from private collections as well and it was amazing to see the range of Van Gogh's work. It's also testament to the wonderful vision of this artist whose life was a torment of poverty, social isolation and mental and physical illness yet who managed to portray nature with passion, colour and movement. Van Gogh's goal in life was to bring his love of God and nature to the masses through his paintings. He is the most popular artist today and has truly achieved his goal. It is sad that he died without knowing that he and his paintings would become so esteemed and loved in modern times.

~ Lyn Wong

## PORTRAITURE PRACTICE MAKES PERFECT



Try your hand, practise your skill.

First Monday every month.



Have a go at STILL LIFE

—every 2nd Monday of the Month.

## MAG LIBRARY...a great resource of books and videos for your art...



Your friendly librarians: Margaret Pope & Anne Bates

Photos in this edition have been taken and provided by Maryla Wawrzycki & Lee-Anne Kling.