



Editor's Pics

45-Years Celebration

Learning from each other

One thing that struck me this time in researching about Albert Namatjira was the criticism that his work was too “Westernised”.

In a time when “assimilation” was the goal in Australia, it seemed to me absurd that a critic, in the 1950’s would come up with that complaint about Albert’s work. You’d think they’d be rejoicing.

Perhaps the critic thought that art ought to be culturally appropriate. So, Australian indigenous people are *only* allowed to paint dot paintings. Thinking along those lines, does that mean only people of Dutch descent can paint in the style of Van Gogh? Only the English can render the style of Constable? Only the French, Monet?

I’m not sure if certain trends or styles of art are actually patented, but if I have learnt anything from my experience at MAG it’s that Art is celebration of creativity—in all its styles and forms. Art’s range of expression cannot be confined by legal restraints. The essence of Art is variety, celebrating differences, yet at the same time there’s the common ideas that unite us in the world.

~ Lee-Anne Kling



The New Venue

Where is...

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MAG EVENTS 2023

Studio sessions from 9.30am till 12.30pm every Monday

Special Dates for 2023:

Monday August 7

Optional Portrait Session

Monday August 14

Exhibition Entry Forms available

Monday August 21

MAG Shop

Monday August 28

Committee Meeting

Monday September 4

Optional Portrait Session

Monday September 18

Exhibition Forms entry forms back

Monday September 25

Committee Meeting

Monday October 2

Public Holiday: Studio Session still on

Monday October 16

Brighton Central Exhibition Starts

Sunday October 29

Brighton Central Exhibition Finishes

Monday October 30

Committee meeting

President's Ponderings



‘Art is never finished only abandoned.’
~Leonardo de Vinci

In my futile attempts to achieve ‘realism’ in my paintings, I am often asking myself when is my painting finished?And am I continuing to tighten up my image at the expense of the ‘freshness’ and expression of what I am trying to communicate through my efforts?

So, what if I approach this quest for ‘realism’ from a different viewpoint?

‘I never paint my dreams or nightmares. I paint my own reality.’
~Frida Kahlo.

Kahlo was part of the Naïve Art movement of the 1940s in Mexico. She is both revered and misunderstood. I would like to try to understand the simplistic (and sometimes decorative) approach to her portraits and interiors. This may help me approach my own “Reality” as I search for the next stage in my development as an artist.

So, one Tuesday soon I am planning to catch a train into Adelaide, after procuring a ticket for \$25 online, for the ‘Frida and Diego, Love and Revolution’ Exhibition at the Gallery on North Terrace. Solo is OK, but some MAG company would be better. Anyone care to join me and work out a suitable date and time to meet there? If Tuesdays are no good, perhaps another group could also be formed? ~Jim Green

Artist in History—Albert Namatjira

Albert, born 1902 in the Central Australian Arunda tribe, grew up in the Hermannsburg Mission.

As a young man during the 10-year long drought of the 1920's, he worked with an Afghan camel driver. Later, being creative and good with his hands, he made and decorated artifacts for sale to tourists to the Centre.

Others in the mission began to recognise Albert's talent for illustration and drawing.

In the 1930's, visiting artists such as Violet Tegue and then Rex Batterbee, inspired Albert to take up painting his home-country landscape, the Western MacDonnell Ranges. He painted with watercolours on paper.



Photo courtesy of M.E. Trudinger

So driven was Albert to become an artist and earn enough money for his family and kinsmen, that in a few months he had taught himself to paint in watercolour. A further visit by Rex and a journey with him to Palm Valley, refined Albert's skills as an artist.

After "testing the waters", so to speak in 1937, and being encouraged to persevere painting and improving, Albert's career as an artist took off. In the ensuing years his paintings sold out at exhibitions around the country. From 1938, he signed his paintings "Albert Namatjira", Namatjira being his father's name.



Albert's iconic ghost gum (print copy courtesy M.E. Trudinger)

During WWII, paper was hard to access, so Albert improvised and made canvases out of bean tree wood. The painting of the Finke River, here below, is one that is painted on bean wood.

Although Albert was becoming a national figure, some dissenters criticised his work as "westernised".



Finke River (watercolour on bean wood) print copy courtesy of K. Davey

Albert, however, was painting his country as he saw the land that was very much a part of him.

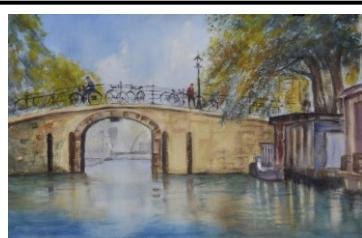
In 1954, he was taken on a tour to Sydney and Canberra where he met Queen Elizabeth. But despite meeting royalty and seeing the big cities, he preferred living with his family on his tribal country.

Albert Namatjira was the first indigenous individual to achieve Australian citizenship in 1957. However, this brought about tragedy. Jailed for three months in 1959 for supplying liquor to one of his kinsmen, he died of a broken heart. ~ Lee-Anne Kling

For more information you can read:

Namatjira Wanderer Between Two Worlds by Joyce D. Batty

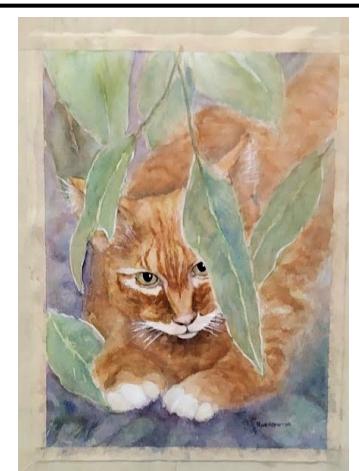
Recent Renderings



Bridge over Canal (watercolour) by Austin Dayal



Kookaburras (acrylic) by Glenys Brokenshire



Ginger Cat (watercolour) by Rae Newton

Demo on Mixed Media

By Judith Hombsch



How to get texture in your work



A variety of methods and results, some including sandpaper and tissue paper.

Art in Australia: The last 45 years — Sue Davel

Forty-five years ago, Marion Art Group came into being at a time when the art culture in Australia was taking off in many different directions.

Traditional landscapes had long since given way to impressionism, post impressionism, modern art and pop art to name a few. By 1980 art had diversified, thanks to materials becoming more accessible, cheaper and in many ways, better. The average person could afford reasonable quality art materials.

This period was dominated by music and fashion which has had a huge impact on art. Photography was accessible, the film industry was huge and videos, video games and other forms of technology all contributed to the changing art scene in Australia.

Art Tips & History Trips

[Art in Australia continued...]

It was diverse! Traditional art, while still holding its own, was accompanied by art where issues of identity and place were being explored and challenged. This could be seen in the developing Aboriginal art scene that came into its own in the 1980's.

By the 1990's, there was no single banner that contextualized Australian art. While Aboriginal art continued to make a global impression, diversity was key and a sense of "Anything goes" was prevalent. Collage, Montage, mixed media, while not new, became more popular. It is fair to say that by this time, art had well and truly emerged in digital technology. The computer and Internet became household words and artists were able to access both information and software that transformed their work and their ability to promote their own work outside of galleries. The art world was changing at a phenomenal rate.



Trends in art—Mona

Y century. Technology kept coming. Installations, large scale interactive exhibits, sound and light shows have all become a part of our visual and in part, tactile experience.

Artists continue to push the boundaries. Virtual reality and artificial intelligence are impacting our lives in an unprecedented way. Who knows where art will go from here?

While art pushes the frontiers of creativity, it is reassuring to know that in the comfort of a community art group, art continues to provide beauty, pleasure and support to fellow artists.

PORTRAITURE PRACTICE MAKES PERFECT



1st Monday of Month.

Art Insights

I CAN'T CLEAN MY CRAFT ROOM BECAUSE I GET DISTRACTED BY ALL THE GOOD STUFF I FIND AGAIN.

Painting Techniques Demo by our own artists at MAG...



Happening next 2nd Monday of August



Photos in this edition have been taken and provided by Lee-Anne Kling, Judith Hombsch, Jill Bernard, Phillip Farrant, Jim Green & MAG archives.



In the Loop



Gallery M Exhibition

'MAG Celebrating 45 years', April/May 2023



MAG Exhibition Celebrating 45 years—Gallery M



Opening at Gallery M

Exhibition Opportunities

Brighton Central — October 16—29, 2023

Rotary Art Shows and other Art shows—
Go to [Gallery247 - Original Australian Artwork](#)
 for more information exhibitions, forms and entry dates.

Check Out the MAG Website

The Old MAG Website has undergone recent "renovations" to simplify and become more visually appealing.

Log in to marionartgroup.org to view the changes.

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.

Some comments on the feedback sheets from the public were:

"An excellent mix. Thank you", "Enjoying seeing South Australian paintings, Well done", "Magnificent talent on display" and "Loved this exhibition. Excellent variety"

The Exhibition was well curated with 35 MAG artists showcasing 51 artworks. Our artists were presenting something perhaps different to what they would normally attempt. (Bigger dimensions, subject matter not normally tackled and sometimes a departure from style or medium usually employed.) The total effect was very impressive.

The opening was good fun with Mayor Kris Hanna in fine form with his appraisal of the works. He has continued to encourage and support the Marion Art Group over the years.

Sales by Steve Taplin, Peter Heinjus, Robert Richardson, Glenys Brokenshire and Shirley Page were very pleasing in a venue which does not get a great deal of traffic through. Plenty of advertising done by Gallery 'M' and us, especially via Facebook facilitated good attendance, especially to the launch.

Thank you to all members who participated and represented our group so admirably in our 45th Year.

~Jim Green



Celebrating Opening of Exhibition at Galley M

Annual subscription Fees for 2023

Remember you can pay your 2023 Annual Fees by bank transfer. \$150 for the year or two payments of \$75 half yearly. Please enter your name in the reference box so we know who has sent their money. The **MAG bank details are: BSB: 085333, ACC: 777737765**

EFT pos will also be available, if needed.

Reminder: For members who have paid \$75 for the first half of the year, the balance for the \$150 is due by the end of July.