

Arts Alive Prize at Club Marconi

Our yearly members' exhibition was held once again at Club Marconi. The exhibition was officially opened by **Ms Delfina Pipitone**, Board Member Club Marconi, who addressed the gathering and presented prizes and awards to the winners.

For the fourth consecutive year, this exhibition offered an acquisitive prize for an Italian themed artwork. This year's prize winner was **Ms Filomena Vanzanella** with a work titled "High Perception". The judging panel proved to be extremely perceptive in selecting this work as it is in fact a beautiful and extremely well-executed portrait of Filomena's daughter. The work will be hung at Club Marconi and will form part of an ongoing Club collection.

The exhibition was judged by **Dr Maryanne Coutts**, Subject Leader in Drawing, National Art School, and **Mr Gary Carsley**, Senior Lecturer & Honours Co-ordinator, College of Fine Arts, University of New South Wales.

The Fairfield City Art Society would like to thank the judges and their respective institutions for the time and effort put into judging the exhibition.

Congratulations to all winning and commended artists, and thank you to all who participated. Special thanks to Club Marconi, for their continued support and sponsorship and to all their officials who helped with the organisation, promotion of, and catering of the exhibition Opening Night.

Following is a list of the award-winning entries with judge's comments shown in italic script:

There is a diverse range of approaches that positively reflects upon the community's commitment to creative development and self expression. Some works achieve a high standard of visual expression. The individuality and sincerity of the many different techniques and subjects is encouraging and deserves continuing support"

CLUB MARCONI PRESIDENT'S ACQUISITIVE PRIZE:

Filomena Vanzanella "High Perception"

"Technically highly developed work. The image is a positive reflection of a bi-cultural identity. It combines a youthful vision of the future with the antiquity of the Australian landscape. A significant creative achievement."



LtOR Lorraine Maggs, Joe Briffa,, Delfina Pipitone, Filomena Vanzanella,

Highly Commended: Patricia Johnston "Anghieri, Umbria"
"A competent representation of an Italian Landscape. The chromatic simplicity evokes timeless values"

TRADITIONAL :

First Prize : John Rice "From Hassans Walls, Lithgow"

"A strong formal structure to the composition which results in an atmospheric monumentally and a strong sense of spatial depth"

Second Prize: John Rice "Fannings Road, Orange"

"The strong axial composition provided by the road evolves a sense of life's journey. Technically proficient – a good sense of Australian light"

CONTEMPORARY

First Prize: Matthew Boyle "Reverie"

"A beautifully painted image that utilises a diverse range of painterly marks to achieve a complex but still cohesive and moody picture"

Second Prize : Charlie Wells "Leaves on Pond"

"A delicate and nuanced image. The artist has an inventive technique. This picture while small and delicate still remains tough and uncompromising"

Highly Commended: Steve McLaren "The Magic Bus"

"The tension between the representation of paint and the photographic process is highly commendable"

WORKS ON PAPER

First Prize: John Janis Supe "Byte Your Time"

"Graphically strong, surprising, unpredictable and enigmatic. Incredible level of technical skill and formal ambition."

Second Prize: Nam Hom Tam "Water Encounter"

Playful new media work that captures the transience of the moment. The achievement could be a springboard for a more adventurous and experimental practice"

Highly Commended: Lorraine Maggs "Spider"

"Graphically strong, surprising, unpredictable and enigmatic. Incredible level of technical skill and formal"

YOUTH SECTION

Prizes:

Alice Phan "Black Edge"

"A compelling and mysterious image. We also like "Orca" very much"

Samantha Hand "Just Julia"

"A thoughtful and pictorially interesting image"

Samantha Maggs "Gothic Tales"

"A totally engaging image, very well done"

Eiman Alubudy "Son Of Man"

"A challenging image which is thoughtful and carefully conceived and executed"

Highly Commended:

Amber Gilani "The Circus"

Taylah Devlin "Black & Bold"

Thanks once again to all the participating artists, Club Marconi, the judging panel, the Fairfield City Museum & Gallery and everyone who assisted.

OTHER EXHIBITIONS:

PORTIA GEACH MEMORIAL AWARD

Prize money: \$18,000 Female Artists Only

Entries close: 19 Aug 2011 Entry fees: \$50 per work

Exhibition dates: Sept 23-Nov 6

Contact: 9928 1522

amy.whittaker@bm.com

BLACKTOWN COUNCIL ART EXHIBITION

Prize money: Up to \$24,000 incl \$10,000 in acquisitive funds

Entries close: Aug 23 Entry fees: \$15 per work

Exhibition dates: Sept 24-Oct 22

Contact: 9839 6558 artscentre@blacktown.nsw.gov.au

FISHERS GHOST

Prize money: Includes: Open Award \$20,000, Macarthur \$5,000

Contemporary \$2,000

Entries close: Open Sept 2 General entry Oct 7

Entry fees: \$25.00 per work

Exhibition dates: 6th—21st November 2010

Contact: 4645 4100 (BH) www.campbelltown.nsw.gov.au

HORNSBY ART PRIZE

Prize money: \$14,000 approx. (incl \$5,000 acquisitive)

Entries close: Nov 4 Entry fees: \$15 per work

Exhibition dates: Nov 23-27

Contact: Sarah Chang 9847 6893 arts@hornsby.nsw.gov.au

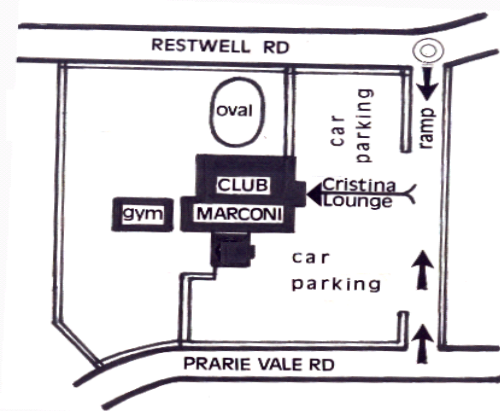


Art Classes by Nika Norman



- ◆ Every Monday Night (except school hols)
- ◆ Club Marconi, Bocce Room inside the club
(see map and note below)
- ◆ 7.00 pm – 8.30pm
- ◆ \$10 per night incl. all materials
- ◆ Just turn up during school terms!
- ◆ Mobile 0401 171 704

Please note that due to Club renovations, all our activities are held in the Bocce Area next to the Cristina Function Lounge (which is now being used for Billiards & Snooker)



OUR MEETINGS, 2nd
MONDAY EACH MONTH 7.30PM
(Except January)

Management Committee, elected at the AGM held on 14th Dec 2010, is:

President: John Janis Supe - 9644 6426 (AH)

jjsupe@hotmail.com

Vice President: Lorraine Maggs

Secretary/Treas: Joe Briffa - Tel: 9957 8530 (BH)

Fax: 9929 4336 joe_briffa@mlc.com.au

Education officer: Nika Norman - 9645 4104

Publicity officer: Leanne Stitzinger

Entertainment Officer: Peter Markwick

Liaison Officer: Steve McLaren - 0419 123 450

Artist Corner Manager: Cheryl Tate ctate@vtown.com.au

Committee Member: Ron Stitzinger

Committee Member: Remia Homuk

www.fairfieldcityart.org

Please visit our web-site and be a part of its continuing construction and development. Here you can:

- ◆ Find out about upcoming association activities
- ◆ Down-load exhibition entry forms
- ◆ Contact the association by e-mail
- ◆ Check out members' profiles & their virtual galleries
- ◆ Find links to other associations, galleries and other places of interest and much more.....

Contact webmaster : Joe Briffa 9957 8530 (BH)

WHO IS DOING WHAT, WHERE, WHEN ...

The following is a program of events organised for the continuing benefit and interest of all member artists & guests. All Meeting activities are FREE of Charge. Come along and enjoy learning about Art, and socialising with friendly fellow artists (Bocce Room next to Cristina Room - see map left)

AUG 8 Monday Meeting — Conte Crayon Demonstration by Peter Markwick.

AUG 20 2.00pm : “Loop”, Stein Gallery, Fairfield City Museum & Gallery a group exhibition linking a diverse range of art practices featuring Lorraine Maggs, Fonika Booth, Linda Brescia, Jo Ernsden, Charlie Wells and Linda Wilken. Officially opened by Sylvia Ross (Head Of School, College Of Fine Arts).

SEP 12 Monday Meeting — Preparation for 19th FAP.

OCT 16 Sun. - Delivery and Hanging of 19th FAP Exhibition.

OCT 21 Friday — 7:30pm Opening of 19th FAP.

OCT 30 Sunday — Take Down & Collection of 19th FAP.

NOV 14 Monday Meeting — TBA with Steve McLaren.

DEC 10 Sat -FCM&Gallery. 2.00pm Opening of “Outlooks” This is 8th Winners Showcase exhibition (details next issue)

DEC 12 Mon. Annual General Meeting + End of Year Party.

Further details will be published in a following issue.

Self Portrait: Renaissance to Contemporary by Lorraine Maggs (excerpt from her essay)



The fiery, golden haired out of focus face of Marlene Dumas in her work called *This Evil is Banal*, (1984) Oil on canvas, 1250x1050mm shows a very white face with eyes that glitter, perhaps with tears.

She is a South African who grew up under the reign of Apartheid and the disquieting title of her work reinforces the feeling that she is battling an inner torment as she looks back to another more innocent and beguiling time.

Painting a self-portrait is a potent mixture of memento mori, self-fulfillment and virtuosity. These qualities are the lynchpins connecting the images of ‘self’.

The Western tradition of painting self-portraits began in the late 15th and early 16th centuries. This new interest in looking at ‘self’ was accelerated by improved glassmaking technology which included flat mirrors, the discovery of oil painting techniques and the appreciated status of the artist from craftsman to artist/genius.

When studying the history of portraiture it is important to acknowledge the use of oil paint and to appreciate how the medium has influenced ways of visual thinking over the past five hundred years or so.

David Malouf in a lecture he gave at the University Of Queensland Art Gallery, *Fixed in its point of view*, in 2006 sees the main purpose of the self-portrait as ‘Self-advertisement’ and the mirror as developing a new consciousness in people’s psychological awareness. While Richard Jinman, the Sydney Morning Herald’s News Editor wrote in Spectrum 28-29 January 2006 when he was the Arts Editor an article examining the notion of how the self-portrait is a deception of the truth.

Oil on portable supports freed the artist from the fresco wall. The camera gave the modern artist time, but painterly surfaces excite, artists use time meditatively and oil paint still fascinates patron and artist alike. Portraiture is memento mori; the artist’s eyes are looking into a world beyond the mirror. A leap in subliminal thinking allows one to read their thoughts while they privately contemplate on self-fulfillment and virtuosity.

***Self-Portrait at 28 (Self-Portrait in Fur Coat)* 1500**

Oil on panel, 67 x 49 cm Alte Pinakothek, Munich

The most celebrated of Dürer’s many self-portraits is this painting, made when he was 29 and renowned throughout Europe. Frankly idealized into a Christlike image, it may have been meant by Dürer to remind viewers that an artist’s creative spirit is God-given.



Fairfield City Museum and Gallery

Cnr The Horsley Dr & Oxford St

Smithfield Tel: (02) 9609 3993

Gallery Hours: Tues – Sat 10 – 4, Sun 1 – 4



Community Space Exhibition

“Impressions” — Glenda Carter

(Winner of the Director's Choice)

8th July - 14th August 2011

In the past two years the Fairfield City Museum and Gallery created an art award given out when the Fairfield City Art Society holds its annual art prize. It is simply called the Director's Choice Award. Last year Glenda Carter, a local artist, won the award which gives her the opportunity to hold her first solo show. Glenda is a local and emerging artist. Part of several Fairfield City Art Society exhibitions, she inspired us with her painting “St Katherine's Dock”. This exhibition is her first solo show and consists of a series of artworks using black & white, as well as a series of colourful seascapes. Do see it before it closes!

Public Programs

Art Classes & Workshops

Children's art Classes: Saturdays & Wednesday afternoons.

Bookings essential, \$60 for 6 sessions, all materials provided.

Fairfield City Art Society



2011 MEMBERSHIP APPLICATION

January to December 2011

Name _____

Address _____

P/Code _____

Tel:(Business) _____

(A.H.) _____

Email address: _____

Please return to PO Box 303, Chester Hill, NSW 2162, with your yearly membership fee, of

(Tick one) Pensioner/Student: \$15 * Card No.:

..... Adult: \$20 ,

..... Youth \$5,

..... Organisation \$30.

Cheques & money orders payable to Fairfield City Art Society.

I agree to abide by the rules of the Fairfield City Art Society

Signature _____

Date __ / __ / ____

Stein Gallery Exhibition

“Past Present and Future”

- Susan Grant (Indigenous artist)

8th July - 14th August 2011

Susan is a local and emerging indigenous artist. Part of the “Authentic” exhibition held last July at the Fairfield Museum & Gallery, she inspired us with a brilliant painting “The Fire that Ignites the Dreaming Within”. This exhibition is her first solo show and consists of a series of paintings using mixed media on canvas. Susan offers the viewer a very creative and spiritual journey.

Seeing this exhibition is truly rewarding!

Penultimate Words

AN ARTIST IS SOMEONE WHO PRODUCES THINGS THAT PEOPLE DON'T NEED TO HAVE, BUT THAT HE — FOR SOME REASON — THINKS IT IS A GOOD IDEA TO GIVE THEM.

— Andy WARHOL.

THE ONLY GENIUS WITH AN IQ OF 60. —Gore VIDAL (on Andy)

SKILL WITHOUT IMAGINATION IS CRAFTSMANSHIP, AND GIVES US MANY USEFUL THINGS LIKE WICKERWORK PICNIC BASKETS. IMAGINATION WITHOUT SKILL GIVES US MODERN ART.

— Tom STOPPARD.

A PICTURE IS FINISHED WHEN THE ARTIST HAS ACHIEVED HIS AIM.

— REMBANDT.

THE MAN WHO MAKES NO MISTAKES DOES NOT USUALLY MAKE ANYTHING.

— Theodore ROOSEVELT.

ALWAYS ANTICIPATE THE UNEXPECTED WHEN PLANNING THE PERFECT CRIME.

— Sinaj EPUS.

TRY AGAIN. FAIL AGAIN. FAIL BETTER. — Samuel BECKETT.

ERROR IS NOT SIMPLY A PHASE YOU HAVE TO SUFFER THROUGH ON THE WAY TO GENIUS. ERROR OFTEN CREATES A PATH THAT LEADS YOU OUT OF YOUR COMFORTABLE ASSUMPTIONS . . . BEING RIGHT KEEPS YOU IN PLACE. BEING WRONG FORCES YOU TO EXPLORE.

— Steven JOHNSON.

IF I HAD TO LEAD MY LIFE AGAIN, I'D MAKE THE SAME MISTAKES, ONLY SOONER.

— Tullulah BANKHEAD.

IT IS SOBERING TO CONSIDER THAT WHEN MOZART WAS MY AGE, HE HAD ALREADY BEEN DEAD FOR A YEAR.

— Tom LEHRER.

PLAIN TRUTH WILL INFLUENCE HALF A SCORE OF MEN AT MOST IN A NATION, OR AN AGE, WHILE MYSTERY WILL LEAD MILLIONS BY THE NOSE.

— Henry St John BOLINGBROKE.

ONE OF THE SADDEST LESSONS OF HISTORY IS THIS ; IF WE HAVE BEEN BAMBOOZLED LONG ENOUGH, WE TEND TO REJECT ANY EVIDENCE OF THE BAMBOOZLE.

— Carl SAGAN.

MYSTERIES, LIKE RELIGION, ARE THE CONJUNCTION BETWEEN DUBIOUS FACT AND LURID FALLACY. BUT WHO GIVES A MONKEY'S ? IT'S PROFITABLE.

— Mark ARDIN.

INSANITY IS A PECEFTLY RATIONAL ADJUSTMENT TO AN INSANE WORLD.

— Prof. R. D. LAING.

I MUST CREATE A SYSTEM, OR BE ENSLAVED BY ANOTHER MAN'S.

— William BLAKE.

Please read the fine print.....This newsletter is composted & edited by Joe Briffa & JJ Supe The views expressed in these pages are not necessarily the views of either one , or any of us , and we take no responsibility for anything .