

ArtSpace GALLERY



NEWS

Congratulations to Gippsland's own John Mutsaers

John's sculpture, Wolfgang Amadeus Mazda, was awarded an Honourable Mention in 2018 by the Circle Foundation for the Arts, Lyon, France.

Providing a stage for remarkable visual artists worldwide.

EXHIBITIONS & EVENTS

27 Mar to 7 May - **'ABSTRACT IMAGES' PHOTOGRAPHY EXHIBITION**
Opening Sunday 8th April, 2-4pm *

**Please note changed opening date.*

8 May to 18 Jun - **CLIMART**

19 Jun to 23 Jul - **WINTER SOLSTICE**

24 Jul to 3 Sep
HAEMOCHROMATOSIS AWARENESS EXHIBITION – "ARTFRENZY OVERLOAD"



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MEET OUR FEATURED ARTIST ... TREVOR FOON



We all had one, didn't we? The little Kodak instamatic. It was the first time we could tell the grown-ups what to do as we got them to strike a pose and say "Cheese" for us. And then we would take our treasured film to the local milk bar and wait anxiously for the results. Our parents would fork over the \$15 or so (a lot of money back then) only to find a series of blurred, out of focus or out of field shots.

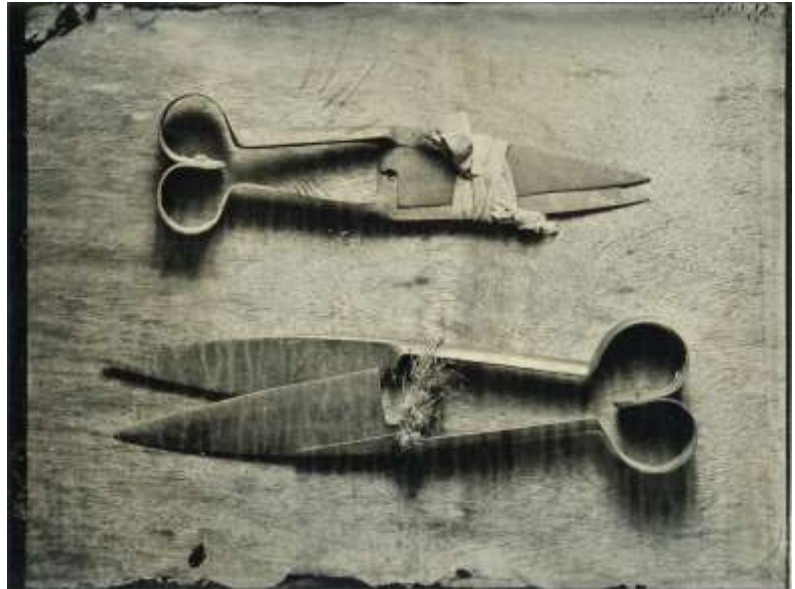
Hard to believe but Trevor Foon also had the same camera – and yes also made those early errors – at the zoo as he recalls of out of focus lions at the background of in focus fences - but for him it was just the start of a journey.

Trevor's Chinese born ancestors had taken the epic journey to Bendigo seeking wealth during the gold rush of the mid 1800s and had remained in Australia. His father, Morris Foon, moved from there to work in the mines in Wonthaggi. In the late 60s seeing the writing on the wall of the mine closure, Morris decided to establish a business. It was quite a gamble as let's face it – many thought that Wonthaggi would die once the mine closed. Morris was already working as a photographer for The Sentinel, the predecessor to the South Gippsland Sentinel Times, in order to make ends meet, and so it was a natural progression to set up a business in photography. Starting in a spare room as a dark room he arranged with a network of milk bars to act as collection points for films. Morris (and later on his staff) would drive as far as Pakenham and Cranbourne in one direction and Meenyan and Dumbalk in the other to collect the films on a daily basis, process them overnight and deliver them back the next day. With the previous system of week-long turn around it was a much-favoured system and proved successful. But of course, technology was not to stand



still and it wasn't long before in-house mini labs were developed. Morris entered into the fold and bought several. At one stage the business employed 35 people.

There was really no option but for Trevor and his brother Alan to enter into the business. Morris wanted to make sure that both of his sons had a really sound basis for entering the photography business and sent them both the Melbourne RMIT to study for a Bachelor of Photography.



They both loved the opportunity to learn and learn they did. As Trevor says, "You don't know what you don't know until you know it." It was a wonderful grounding and taught them how to solve problems.

As their father retired and Trevor and Alan took on the business with their wives, they found that they needed to pare the operation back to its core business and so consolidated in their current heritage listed building on McBride Avenue. They also found themselves swept into the digital age. With their solid understanding of lighting, exposure and composition from their studies they were now well placed to enter the now very competitive business. Anyone can buy a digital camera and snap away, but in so many instances they have no idea what this highly complex piece of machinery is doing.

Whilst Trevor and Alan embraced the revolution and are now highly regarded for their wonderful portraiture and landscapes using digital technology, for Trevor it became as well a time of sadness. He saw many professional photographers throw away their old cameras and then saw the demise of Kodak. He feared the day when the old cameras would become obsolete and be nothing more than museum pieces. It was at that time that he determined to keep the old processes alive.

He bought his own chemicals and made his own film and started to create beautiful images. There is something quite magical he says when an image is created with the pure metallic silver which is the basis of the tin type process that he uses. "Just think of the longevity of this precious metal on a plate," Trevor

enthusies as he shows me a camera that he built just because he needed a larger negative.



Trevor takes photographs in colour as well as black and white. The advantage of black and white he tells me is that the resulting photograph is all about the subject not about the fashion. By taking out the colour, if a photograph is taken well, it is the mood that draws the viewer in.

ArtSpace is fortunate in having the time-poor Trevor exhibit in its inaugural Abstract Photographic Exhibition. For an additional twist Trevor is displaying his photographs in a three dimensional way. He is enjoying the opportunity of seeing his work amongst others who also have a creative bent.

It is probably fifty years since Trevor first picked up the Kodak instamatic and I asked him as to what he saw for the next fifty years. He paused a long time and shook his head. "I have no idea – absolutely no idea – but what I do know is that it won't be the hard drives full of photos that people will look at when I die – but it will be the special photographs that are printed that are the memories shared."

Trevor Foon's photography is on display as part of the photography exhibition currently at ArtSpace.

Also on display are the wonderfully evocative images of **Chris Lermanis**, whose images of inner city Melbourne and rural Australia capture the pathos of the past.



CHRIS LERMANIS

"My images are silver-gelatin prints on fibre paper and are hand printed from negatives in the darkroom and processed to archival standards.

"The chemistry of the "Lith" method of printing renders faint colour tones as well as a coarse grain texture in the image.

"As exact duplication of a Lith print is never possible, each image is a unique one-off work."

The images at the Cowes Cultural Centre (organised by the Artists Society of Phillip Island, 29th March – 2nd April) as well as at ARTSPACE Gallery in Wonthaggi (27th March – 7th May), are all LITH PRINTS.



ClimArt 2018 entry form

May 9th to June 18th. Launch May 13th at 2pm to 4pm. Performance, May 27th

Please read conditions of entry carefully.

Fill out and return form **NO LATER THAN APRIL 23rd 2018.**

Conditions of entry.

1. A maximum of 3 entries per person in total.
2. Entry fees: **Adult:** Visual (2 and 3 D) \$15* per piece;
Literary, performing and video, \$15 for up to 3 pieces;
School students: Visual \$5* per piece;
Literary, performing and video, \$5 for up to 3 pieces.
*Any pieces for wall hanging that occupy more than ½ meter of space will be charged double the entry fee)
3. Organizers reserve the right to limit exhibits to one work per artist, depending on availability of space.
4. Performances are limited to a **maximum** of 5 minutes (individual) or 10 minutes (2 or more performers). Written work word limit: 2000 words.
5. A statement of not more than 50 words explaining the meaning of the work in terms of climate change must accompany physical work, including video, but is not mandatory for written work).
6. Works must not have been entered in ClimArt 2017.
7. In case not all entries can be displayed or performed, artists must place entries in order of preference on the entry form.
8. A commission of 25% will be reserved from each sale.
9. All physical exhibits to be labelled on the back with artist's name, title of exhibit, medium and sale price. If not for sale write NFS instead of price.
10. Paintings must be dry when delivered for hanging.
11. Exhibitions for hanging must be firmly secured with D rings and hanging wire. Staples and string will not be accepted.
12. Each work must be original and unaided.
13. The organisers will exercise all care when handling art works, but accept no responsibility. It is the artists' responsibility to insure their own art work.
14. **Entry form to be received at ArtSpace Wonthaggi, 1 Bent Street, Wonthaggi, or at climartawareness@gmail.com no later than April 23rd 2018.**
15. **All physical works must be delivered to ArtSpace Wonthaggi by 1 pm on May 7th**
16. No late entries will be accepted.
17. Work will be exhibited from May 9th to June 18th with a launch on May 13th at 2pm to 4pm. Refreshments will be provided and all artists are encouraged to attend.
18. Oral works will be presented on May 27th, with times depending on number of entries received.
19. Unsold work must be collected between 1 pm and 3 pm on June 18th, 2018.
20. Visual art prizes will be awarded at the official opening and literary and performance prizes will be awarded after the performance.
21. There will be a people's choice prize.

ClimArt 2018 entry form

Please read conditions of entry carefully.

Fill out and return form not later than **April 23rd 2018**.

All physical art works must be delivered to ArtSpace Wonthaggi by **1pm May 7th**

In case space is limited and some works cannot be exhibited, or there is not enough time for all performance works, please list in your order of preference. If a work cannot be accepted, you will be informed as soon as possible after the closing date for entry forms.



Title	Age Student Section only	Size in cm. (if applicable) or length of performance or video (if applicable)	Medium/type of work	Price if applicable

Print name

Email address.....

Phone number

I accept conditions of entry. Signed

Please email climartawareness@gmail.com straight after you make your payment, to say that the payment has been made and method used.

Entry payment. (Please tick method used)

Direct deposit to

Account Name: Groundswell Bass Coast

Bank: Bendigo Bank

BSB: 633000

Account no.: 144063187

Please use your name as a reference

Or

Cheque to Groundswell Bass Coast, sent or delivered to

ArtSpace Wonthaggi,

Wonthaggi Centennial Centre,

1 Bent Street, Wonthaggi 3995

or

Cash delivered to ArtSpace Wonthaggi

FANTASTIC LIVE MUSIC
carnival & amusement rides
delicious food stalls
chill bar
PERFORMANCES
family activities
youth busking comp

Wonthaggi street festival
2018

GOLD COIN DONATION ENTRY

2018
Saturday April 7th 3pm to 10pm

Lighting up Wonthaggi laneways and streetscape from Apex Park to Jongbloed Lane
3pm to 10pm, Saturday April 7th, 2018

BCAS
BASS COAST ARTISTS SOCIETY

EASTER ART EXHIBITION

SATURDAY, SUNDAY and MONDAY
10AM – 4PM

THE GOODS SHED
AT THE REAR OF BIG W CAR PARK
WONTHAGGI

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Watersure, Betta Homes, Kip McGrath, Melbourne Furnishings, Gusto Gelateria, Production Corp, Cornell's Bakery, Wonthaggi Hotel (Whalebone pub), Coldon Homes, Wonthaggi Workmens Club, Lun & Associates, Wonthaggi Recyclers, One Stop Shop, Wonthaggi Veterinary Clinic, Focra Photographics, Handley & Anderson, Brian Paynter MP, Wonthaggi Motel, AD Building Design, Caledonian Hotel, Probert, ArtSpace, TNT explosive prints, Autobarn, Coastal Electrics, Wonthaggi Garden Supplies, Eyes & Optics, All World Travel, Wonthaggi Newsagent.

ENQUIRIES: info@wonthaggibusinesses.com.au or phone the Wonthaggi Business and Tourism Association on 0427 587 104

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Laurie Collins
Steel Stories

Plasmacuts, paintings
sculptures and more

Thurs 29th March to Mon 23rd
April
Stockyard Gallery Foster
36B21/25
Open daily 10 to 4

ART EXHIBITION
EASTER WEEKEND
30th March - 2nd April 2018

Exhibition Opening : 7.30pm Thursday 29th March
To be opened by Cr Pamela Rothfield, Mayor
Bass Coast Shire Council

The Cultural Centre
Thompson Avenue, Cowes



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COWES VIC 3862