

ArtSpace

W o n t h a g g i

Newsletter #19

July 2016

News

A busy month in June with the popularly attended annual Winter Solstice Exhibition and Competition and our first volunteers' gathering.

The winners of the three categories for the Winter Solstice Exhibition were:

First Place Open:

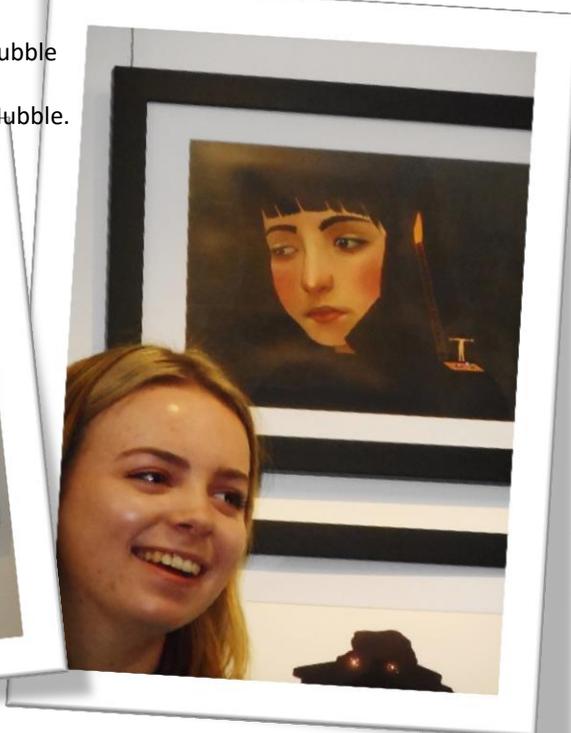
'Cowgirls 1' by Ellen Palmer-Hubble

First Place Under 18:

'Disposition' by Zoe Johnson

People's Choice:

'Cowgirls 1' by Ellen Palmer-Hubble.



Congratulations to Ellen and Zoe! More photos from the Exhibition on page 9.

As a community gallery we operate as not-for-profit, however we do intend to be financially viable and keep in the black! To this end we have taken on advertising for our newsletter. Our first advertisement, featured on the last page, comes courtesy of Patrick Barry at Southcoast First National Real Estate in Inverloch and highlights the winter specials for holiday homes.

Events and Exhibitions

Sunday 17 July 'What is a 'print'? Volunteers' day at Susan Hall's studio . 1:30 to 4pm at Susan's Studio

20 Sep–17 Oct: **Arts-Print** – Print Exhibition at ArtSpace Gallery. The print exhibition is an invited exhibition with 12 established printmakers' work on show.

ArtSpace Wonthaggi Gallery – 5-7 McBride St, Wonthaggi Vic 3995

www.artspacewonthaggi.com.au

Featured Artist – Karen Sandon

An only child raised by her mother in the bayside metropolitan suburbs of Chelsea and Chelsea Heights, Karen undertook VCE studies in Chemistry, Physics and Maths after her art teachers in her middle years had crushed her confidence in the area she loved most. An abstractionist even then, but with no art history knowledge to defend this choice, her non-realistic representations did not match the schools view of art, and she was chastised for it.

“This would not happen today, thank goodness, but in those days there were considered to be right and wrong ways to draw.” she said.



Karen outdoors



Contrary to this non-literal bent in drawing/painting, photography itself was a passion from early on with the young Karen. She remembers little of her father who died when she was only six – but she treasures the memories of how he taught her to take photographs using his old Luxor camera. When he died she cherished this camera and made it her own.

*summer storm.
Acrylic on Canvass
580 x 580mm*

From high school, after a brief couple of years working at the Chemistry Department at Melbourne University, Karen returned to study in Social Welfare work. She worked in many roles in that field, but one in particular was to change her life. Karen was offered a role working with Department of Human Services Staff Development and Youth Policy branches. Karen’s role was to work with Youth Policy branch to review the recommendations of the Muirhead Royal Commission into the Aboriginal Deaths in Custody, determine their application for youth residential services, and then design and deliver the appropriate training to Department of Human Services 5,000 staff. At a time when the ‘stolen generations’ were still being removed from their families, here was she, a young white woman with a middle class rigid upbringing, seeking to help in a political and professional work environment dominated by black males suspicious of white female social workers (for good historic reasons!)

Featured Artist – Karen Sandon



'When is our place'
digital print on archival Hahnumule
100% cotton paper 600x1500mm

But Karen persisted. Having read the Commission's reports and findings, she had become passionate about making a difference. She says she "sat in people's spaces until they talked to me." In the end she met Victorian Aboriginal leader, Alf Bamblett, who questioned her credentials. She said to him, "You know and I know that this is a whitefella government job that I (female, young, white, middle class) shouldn't really be doing – but I want to make it work. So let's talk." And they did. Together they worked on a cross cultural education program with youth workers and prison workers. Interestingly many of those became aware of their own aboriginal history which had long been buried either through deliberate or unintentional disengagement. She still thrills at her recollections of those hardened prison workers who realised their own connection to the first people of this land and appreciated that differences in people is not something that they needed to be frightened of. The culmination was the first official welcome to country for a Department of Human Services CEO in Australia, undertaken by Kulin elders on the grounds of Camp Jungai – an aboriginal owned co-operative, a couple of hours north of Melbourne.

The injustices of the past and those continuing in the present that still today disadvantage and cause pain to our First Australians that she learned through this job changed her life forever, and have become an underpinning for what she does and who Karen is..

All this time Karen had been living in Richmond and, suffering from allergies and asthma, she and her husband decided to move to Coronet Bay. She set up a business in training and development and trained over three and a half thousand students from Certificate III to Diploma level in Human Services and Business over ten years across the State from Sale to Mildura. After her business partner agreed to buy her out of the business Karen went back to her first love – art.

She enrolled in a Bachelor of Visual Arts at Monash University. In her undergraduate degree she majored in photography and took like a duck to water to the old processes in the dark room. She describes the darkroom process of watching the image appear as 'ethereal' and says she felt as though she was painting with light.



'Finding an Ancient Woman'
digital and intaglio on archival Hahnumule 100% cotton paper,
560 x 760mm

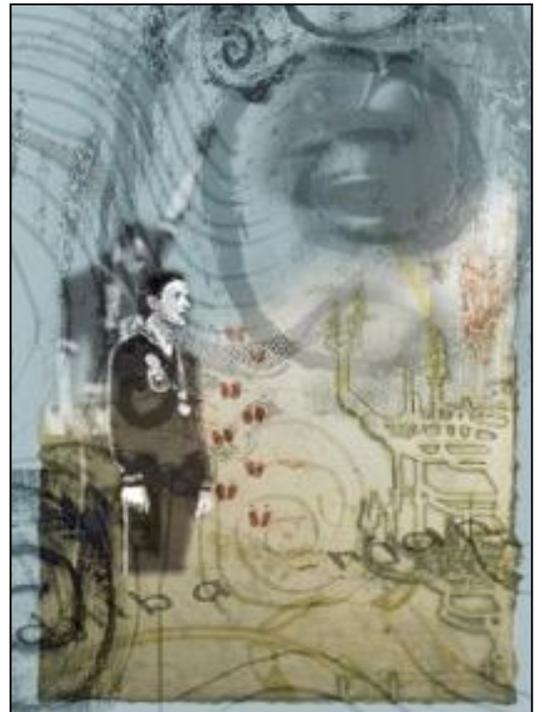
Featured Artist – Karen Sandon

One of her first local public works, Karen took up a challenge from Marie and Gina at La Provincia Restaurant in Corinella. They wanted photographs of their farm for the walls of the cafe that tied La Provincia to the family village that the owners had come from in Italy. In order to capture the scene she had in her mind's eye she was hoisted up in a fruit box on a forklift complete with several cameras including a huge medium format camera that she nicknames "the Elephant."

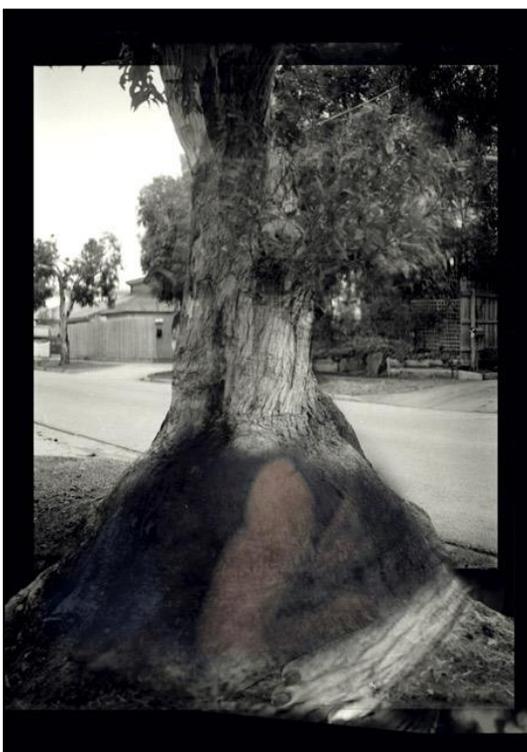


'Gina's Girls'
archival Digital Print from
original negatives

Having become proficient in computers in her corporate work, Karen continued to challenge herself with digital photographic processes in the 'light room' (computer-based image development through Photoshop and other digital technique). In her Honours year she received the Monash University Pro Vice Chancellors award for excellence for her image "Past Elders Watch" which incorporated contemporary imagery and ancient processes from the world of the artist print into the digital space.

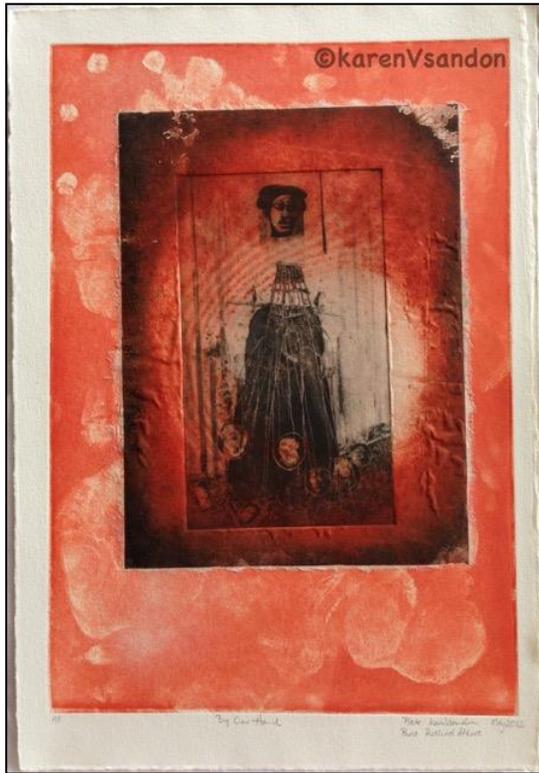


'past elders watch'
intaglio and digital print on archival
hahnumule
100% cotton paper



'Birth Tree'
Digital Image from manipulated original negatives
on archival paper.

Featured Artist – Karen Sandon



Artist printmaking was a natural extension to the alchemic experiences of both darkroom and pigment based photography. She studied Intaglio and Relief printmaking, carving etching and other mark making onto copper and lino plates which were then printed on an ancient 1835 letterpress.

*'By Our Hand' Intaglio and Chine Colle'
on archival somerset 100% cotton rag.*

The injustices of the past and those continuing in the present that still today disadvantage and cause She also was commended for achieving the most technically advanced photopolymer prints achieved at Monash since their inclusion as a method. (Photopolymer printing is a process where a digital image is transferred using light onto an aluminium-backed polymer plate, which is then inked up and printed onto paper in the same way as other Intaglio or Relief prints)



'Cook'
photopolymer intaglio
on archival Somerset 100% rag



'Mungo Dreams'
2 plate etching Intaglio print
on Dutch Etch 100% cotton rag.

Featured Artist – Karen Sandon



plate making

Not surprising that this woman, after a professional life in Social Welfare and Education says “Art that doesn’t have something to say is not for me. I can appreciate technical beauty and excellence in a landscape, still life or portrait, but I am rarely excited by it. For me, I want to look at a work and ask ‘what is being questioned here? What do I think or feel in response.’” This is what she hopes others may find in her own works.

An example is her current work. It is of swans. Innocuous it seems at first glance, until you see the writing overlaid. It is a quote from George Bass when he first encountered this part of the coast. “We were met with a moving sea of black.” He is referring to the hundreds of black swans that he saw before him. Today, Karen laments, we see so few.

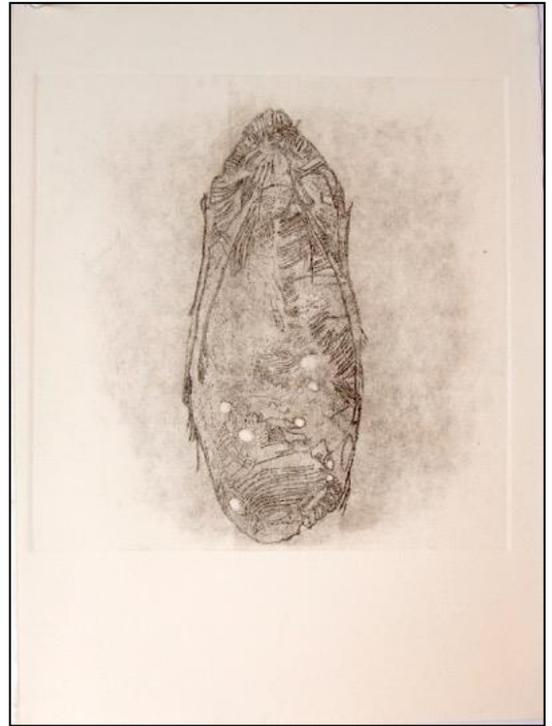
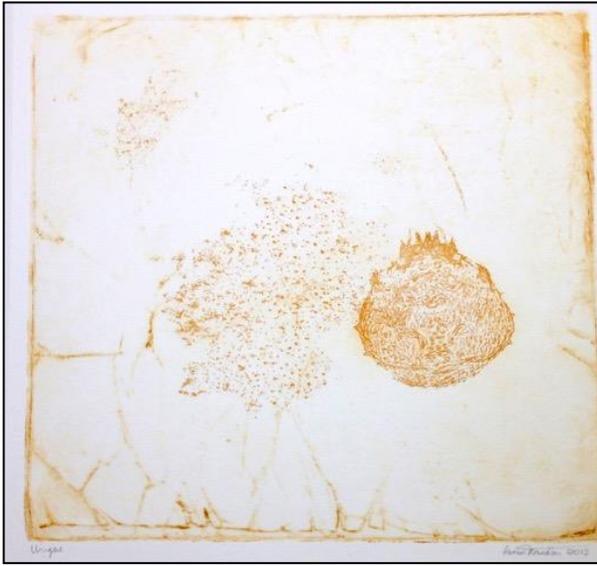
As well as the obvious environment message, the more subtle layers of the message referring to the local Bunurong people, the Colonisers, and to the Eurocentrism of art history, show the multi layered thoughtfulness behind Karen’s works.

For the major work of her Masters project Karen determined to make a commitment to walk along the same section of her local beach each day at around the same time for 9 months to gain a better knowledge and respect of how aboriginal people had walked that piece of country. To further echo that aim, Karen determined to take onsite rubbings, photographs and sketches on the walk, but to remove nothing from the site in the entire project. The Master’s work, called ‘Mutations’ consists of 12 limited edition etchings on copper plate.

*‘We Were Met’
Intaglio and digital pigment
on archival 100% Cotton paper*



Featured Artist – Karen Sandon



13 Mutations-Crabbage
14 Mutations-Ancient Warrior
15: Mutations - Dactylogram
Intaglio Prints from Copper Plate etchings
on archival Somerset 100% cotton paper.

“these works speak to questions about identity, our relationships to place, and my own window on the world as a white descendant of the Colonisers. Hopefully those echoes may be heard by others, and thoughts might turn to how we respect country and each other.”

Some of the limited editions are still available for sale, and she is still developing new images from the rich materials that represent the stretch of beach that she continues to walk.



Karen wants to share her passion of print making with others and so is excited to be helping Susan and Mandy from ArtSpace launch it's first Print exhibition 'ArtSprint'. The exhibition will be held from x to x and will have artists such as Susan Hall, Heather Shimmen and Mandy Gunn represented. Print making, Karen says, “is a culture of its own, it holds its own aesthetic, with its own values and language that is not widely understood, even among painters and other artists.”

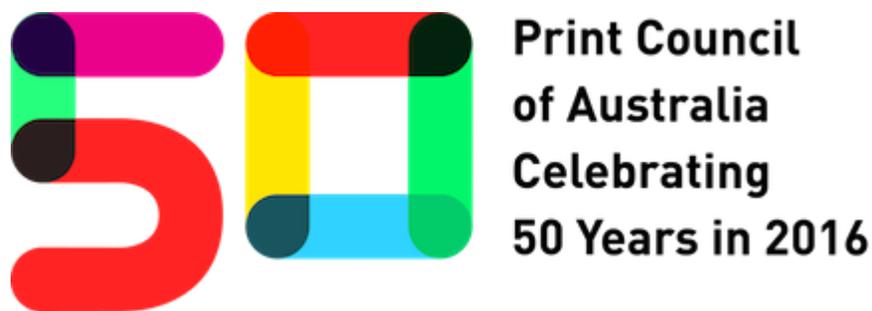
Karen's own workshop gallery is called 'a-binding-PRESS' and is now up and operational in Corinella, open 10 - 4 Thursday-Saturday or other times by appointment. Karen is available to small groups and individuals to learn or practice any aspect of artist print and plate making, and her workshop is available for hire on an hourly rate for experienced printmakers without their own facilities. You can contact her on 0402455795 anytime.

by Liane Arno

Year of Print



Susan Hall has a busy winter this year having offered to help volunteers learn more about print-making and organising the ArtsPrint exhibition at ArtSpace in September/October as part of the Print Council of Australia's *Year of Print*.



*In 2016, PCA will celebrate its 50th anniversary with the **Year Of Print (#PCAYoP2016)**. This project will create a meeting point for Australian artists, Australian and international art lovers, art students and arts media through a full year of exhibitions, competitions, workshops and residencies. The **Year of Print** will foster discussion on contemporary practices and promotion of printmaking and works on paper.*

Winter Solstice Exhibition and Competition



Yinnar



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arc is very excited to announce a call for entries to our National Exhibition Event

The 6th Biennial arc Yinnar Drawing Prize

With judges
John Wolseley & Geoffrey Dupree

[Please find your Entry form and Guidelines here](#)

Entry Forms

[arc Yinnar Biennial Drawing Prize 2016 Guidelines and entry form](#)

Entries close: 26th August 2016.
Awards announced: Saturday 15 Oct, 2.30pm
Exhibition: Sat 15 Oct – Sat 26 Nov

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VOLUNTEERS

Our first Volunteers Gathering was well attended and a lot of fun – in amongst the hard work put in. Everyone participated in an activity called ‘World Café’ where people sat at small tables of 4 or 5 and discussed questions relating to volunteering with ArtSpace. The responses to these questions will be forwarded to all volunteers once collated.

Thank you to all who were able to come along and to the Wonthaggi Club for their kind donation of the room for the afternoon!

Our next volunteers gathering will be at Susan Hall’s studio....see the Events section on the front page for more information.

LAST WORD...

Perspective

A Briton, a Frenchman and a Russian are viewing a painting of Adam and Eve frolicking in the Garden of Eden.

"Look at their reserve, their calm," muses the Brit. "They must be British."

"Nonsense," the Frenchman disagrees. "They're naked, and so beautiful. Clearly, they are French."

"No way! They have no clothes and no shelter," the Russian points out, "They have only an apple to eat, and they are being told they live in a paradise. Obviously, they are Russian."



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Example



2 Night stay @
Sandpiper 1 with a
\$15 Deli Voucher p/p
2 People \$330
4 people \$360

Naughton's Cafe Deli

Example



2 Night stay @
3/22 Beaton Place
back & neck massage
2 people \$300
4 people \$350

Maryanne Fine Suite

Example



2 Night stay @
31 Toorak Road with
Friday dinner & movie
4 People \$540
6 people \$610

**DINNER
and the
MOVIES**

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