

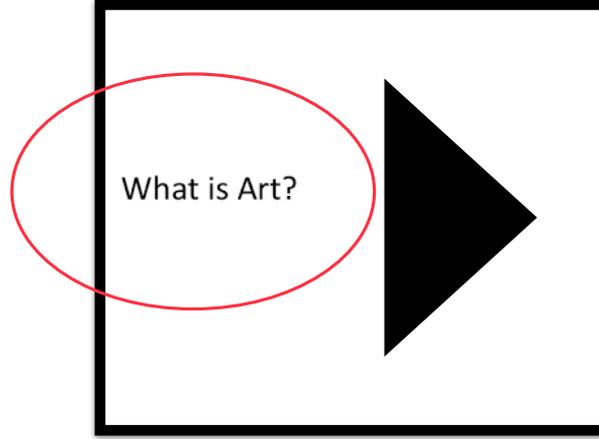
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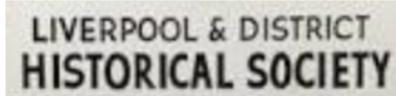
from INside OUT

liverpool art society inc. newsletter volume. 22 issue 3 year 2018





LAS IS NOT-FOR-PROFIT EST. 1997 LIVERPOOL-SYDNEY AND PROUDLY SPONSORED BY



LIVERPOOL
picture framing

**CASULA
POWERHOUSE
ARTS CENTRE**

LAS Artist
Frank in
Action!



Photo by Rebecca Brady @ CPAC 2018



Art Installation @ CPAC
Yuhana Nashmi, LAS member, is building a **SH-KEN-TA** in the grounds immediately adjacent to **Casual Powerhouse Arts Center** and it will be open for public for a month from 26th of May 2018. Sh-ken-ta is a reed, bamboos and clay installation (hut) inspired by an old Mesopotamian practice inherited by the Mandaean.

What is Art?

Traditional, long established views of Art often conflict with new forms where innovative artists are trying different ways to express their creativity. But, are these ART?

Richard Larter, when asked what is Art, replied that it was whatever the ARTIST said it was. Controversy over what is (or is not) Art has led to much lively debate.

The debate continues when considering what is GOOD art. How is the merit of an artwork determined? Is it solely a matter of OPINION – what one likes or dislikes?

When someone judged one of Cy Twombly's works with the comment: "Oh, I could do THAT" he replied "Well why don't you. You could be making millions."

The winning work in the 2017 Archibald, recently exhibited at CPAC, elicited much debate, including: "The influence of Picasso and Matisse is quite beautiful." "I want a face to look like a face." "I don't like that."

While the discussions can be quite good fun, maybe instead of "That shouldn't have won" the debate needs to be about "Why did that win."



LAS Ceramic Studio Workshop: So much fun. All the beginners at the Ceramics Classes are really enjoying their new found skills of pottery. Starting off with pinch pots, then coil pots and finally slab construction. Now with these basics the possibilities are endless. In our final week we hope to paint up and have our masterpieces fired. Look out for the next free demonstration by the Ceramics Co-ordinator Selma Fida – this might just be the start of something you always wanted to do.

- **Di Hallinan**



About Bluethumb

Bluethumb is Australia's largest art marketplace, connecting collectors, art lovers and interior designers with an unprecedented community of emerging and established local artists. Buy original paintings, drawings and limited edition prints direct from artists' studios using our award-winning website and app, beautifully designed and curated by the Bluethumb team to help you find art you love.

Bluethumb makes it easier to be an artist. Along with the exposure that comes with the hundreds of thousands of hits we get every month, we remove distractions by taking care of marketing and logistics, leaving artists to do what they do best.

Report by Gilberte Farla

KEY IDEAS ABOUT CY TWOMBLY'S ARTWORKS



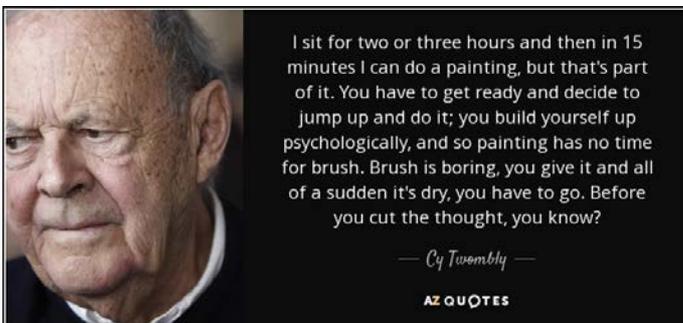
Much of Twombly's work is a direct reflection of, response to, and re-working of the ancient Greco-Roman past that surrounded him in his chosen home in

Rome. Inspirations came from Greek and Roman mythology, history, and places, French Neoclassicism, and contemporary graffiti on ancient local walls. Twombly was able to balance the seemingly static history of the past with his own sensual and emotional responses to it.

In both the content and process of his art, Twombly was interested in the layering of time and history, of painting

and drawing, and of various meanings and associations. His art situates itself in the context of the history of Western civilization as well as the process-oriented aspects of Abstract Expressionism.

Writing and language also served as major conceptual foundations for Twombly's mostly abstract art. In addition to the written word - in the form of poems, myths, and histories - he also focused on the *process* of writing, both by sketching unidentifiable doodles and splotches or words directly onto the canvas and by creating line-based compositions, often inspired by handwriting. Through these methods, he was often able to suggest subtle narratives that lay beneath the surfaces of his paintings.



Art Under Your Feet In Liverpool

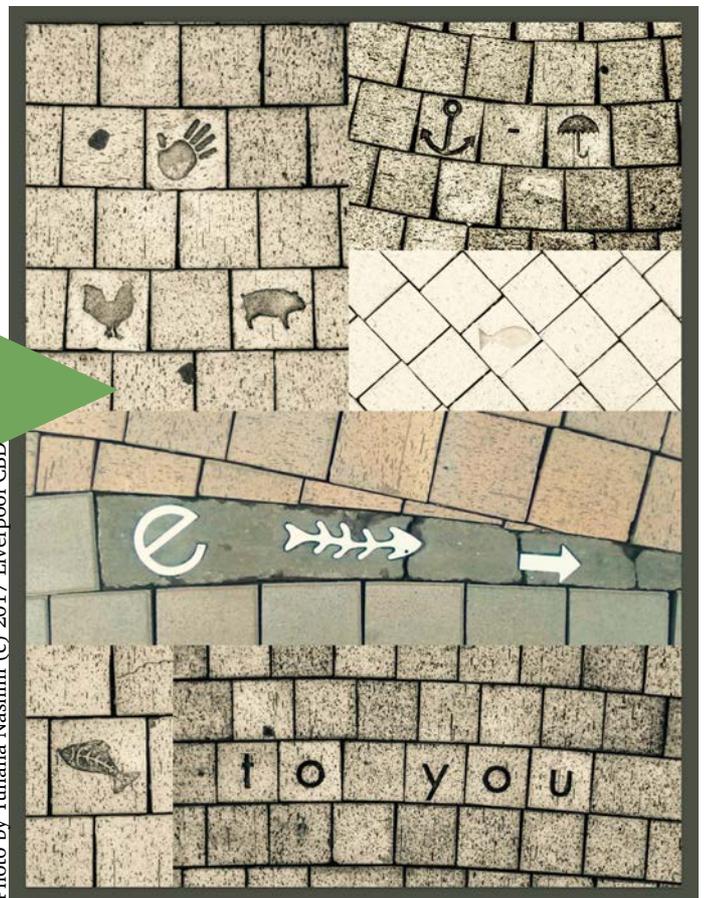


Photo by Yuhana Nashmi (C) 2017 Liverpool CBD

Where You Can Find a Hardcopy of Our LAS Newsletter

Casula Powerhouse Art Center
Liverpool City Library
Liverpool Picture Framing

MADE:HERE - Northumberland Street Arcade -

Find Us

Website: www.liverpoolartsociety.com
Facebook: Liverpool Art Society, Sydney
Instagram: lassydneey
YouTube: Liverpool Art Society

THE THURSDAY MIXED PAINTING GROUP

It is pleasing to see that our numbers have increased a little since the start of the year and we are in full swing again at the Boatshed.

The council has recently rebuilt the verandah almost doubling its original size and now that the cooler days are approaching it will be a great opportunity to sit out and do some painting 'en plain air'. The trees and lake beyond make a lovely scene.

Anyone is welcome to drop in and say hello or better still, bring along your materials and join us.



By Linda Ferlazzo

Painting Demo
 16th August 2018
 10am – 12 noon
 Chipping Norton Community Centre
 Members: \$10 Non-members: \$15



John Strand
21st June 2018
10a.m. - 12noon
Chipping Norton Community Centre
Cnr Ascot Drive and Central Ave.
Chipping Norton
Members \$10 Non Members \$15



At the young age of fourteen, John Perkins joined Henry Rousal as an apprentice sign-writer. This is where he met a well-known portrait artist Roy Rousel and a pub mirror artist Stan Denford, both of whom cultivated John's early interest in and love for art.

John was tutored by Graeme Inson using the Meldrum Principals of Tonal Impressionism.

John has become a well-known artist with his work represented both nationally and internationally. John has work currently displaying in the City of Sydney Library and many Municipal Council and private collections in Boston, England, New Zealand and Carmel, California.



John is widely recognised as a Traditional Oil artist specialising in Still Life and Landscape paintings, he has, however, over the years pursued various other subjects- this has led to him being renowned for his Marine and Streetscape paintings.

John is a Fellow and President of the Royal Art Society of NSW and is sought after by Art Societies and private organisers for his demonstrations.

John has tutored at Charles Sturt University in Bathurst, Grafton Artsfest, the University of Western Sydney (Richmond Campus) and at the Combined Art Society of Sydney's 'Art in Action'.

John is a Life Member and former President of Drummoyne Art Society. John was also the Inaugural President of the Combined Art Societies of Sydney.

See John's website for further details
www.johnperkinsart.com.au

"What is done in love
 is done well."
 - Vincent van Gogh

John Strand is a retired mechanical engineer and has been painting on & off for the past 40 years. He studied Art in the early 1960s and studied painting with various tutors over the past 15 years. He is and has been a member with St George Art Society, Oatley 101, and Southern Cross Art Group. John has exhibited his work with David Voigt and in many Sydney shows like RAS Easter Show, Oatley 101, Waterbrook/Ardency and others. He has been fortunate enough to travel extensively throughout Australia, Asia, Canada, Europe and the UK. This has given him a great insight into the culture and Art of these countries. He has accumulated a lot of useful art information over the years and has collated it into a couple of presentations titled "Helpful Tips".

John will attempt to cover various topics including: Tone – 5 tone black & white, 7 tone colour, Tonal values, Recession, The colour of light, Using colour pigments, Colour Index numbers, Mixing tips, Transposition & sizes, Eye Level & horizons, Perspective, and Mediums.



"Wild Geese"
 Poem by Mary Oliver

You do not have to be good.
 You do not have to walk on your knees
 For a hundred miles through the desert, repenting.
 You only have to let the soft animal of your body
 love what it loves.
 Tell me about your despair, yours, and I will tell you
 mine.
 Meanwhile the world goes on.
 Meanwhile the sun and the clear pebbles of the rain
 are moving across the landscapes,
 over the prairies and the deep trees,
 the mountains and the rivers.
 Meanwhile the wild geese, high in the clean blue air,
 are heading home again.
 Whoever you are, no matter how lonely,
 the world offers itself to your imagination,
 calls to you like the wild geese, harsh and exciting --
 over and over announcing your place
 in the family of things.

Bob Gurney
Acrylic Workshop 24th June 2018
CPAC 10am – 4pm

Bob Gurney was born in Sydney in 1944 and currently resides in Camden, NSW.

Drawing since early childhood he attended a Life Drawing and Lettering courses at East Sydney Technical College (now the National Art School) from the age of sixteen. He commenced occasional sign writing, drawing portraits, city and landscapes, and animals up to 1991 before finally taking up the brush. He then commenced portraiture and still life painting for several years in oils and acrylics under the tuition of Archibald and Doug Moran finalist Dave Thomas.

Proficient in oils, acrylics, drawing and pen & wash; Bob's work now consists mainly of land and seascapes, with occasional human and animal portraiture, in which he has developed a realist approach.

Bob was the Arts Coordinator, Publicity Officer, Newsletter Editor and co-founder of the Macarthur Art Group (2006). He is a member of the Friends of Campbelltown Arts Centre; Oatley 101 Society of Artists Inc., Liverpool Art Society, and was a major participant in the painting of Miss Llewella Davies OAM for the Camden Council Peoplescape project in 2001.



He has held a two-man exhibition at the Upstairs Gallery in Gallery Art Studios (Emily Cottage), Campbelltown; an eight-person exhibition at Campbelltown Arts Centre, and exhibits regularly in art exhibitions locally and nationwide.

Bob is a multi-award winning, popular selling artist, whose works are represented in private and corporate collections in Australia and overseas and is in demand for private commissions, demonstrations and workshops to art groups and community organisations.

He tutors locally in his Camden studio, and conducted his ArtCare Courier Service business for 15 years until early 2012. He is an avid "en plein air" painter whenever time permits.

The workshop will consist of a step-by-step demonstration from one or two landscape photos with advice on composition, tone and colour mixing. If you have any queries please contact Bob on 0412400837 or gurneysr@tpg.com.au

Please bring the following items to the workshop:

Acrylic colours (Warm colours): French Ultramarine, Cadmium Scarlet (or a warm mid red), Yellow Ochre or Raw Sienna and a Mid Yellow, or similar colours.

Acrylic colours (Cool colours): Cobalt Blue, Permanent Alizarin or Crimson, Lemon Yellow or Cadmium Lemon, or similar colours.
Also: Viridian (or Hookers Green), Burnt Sienna (or Indian Red), Burnt Umber, or similar colours, and Titanium White. For the more advanced students, just come along with your usual palette of colours. You will find that tone is more important than colour!

Brushes: "Eterna" or "Roymac" Squares etc. No's. 12 – 2 will suffice, and a fine synthetic nylon Liner brush (No. 0 – 2, with at least 1" long hairs, if possible). (I am not a fan of Filberts or Round brushes, although a Fan Brush can come in handy at times!)

Canvas: 2 x 12" x 16" (or slightly larger if you wish), Gesso'ed MDF (Craft) 3mm boards, stretched canvases, canvas boards, or A3 Acrylic/Oil pad etc., and loosely under-paint thinly with Raw Sienna, Yellow Ochre or a neutral colour with acrylic, (and be sure they are completely dry before the workshop). We may even get time for a second painting.

- * Fine spray bottle
- * 2 jars for water
- * rags or paper towels
- * masking tape
- * plastic or glass palette (or baking paper taped to board) and possibly a large white table plate for mixing
- * Free standing or table easel

Liverpool Art Society Inc.
ABN 32 788 178 963
Bob Gurney
Acrylic Workshop
24th June 2018
CPAC 10am – 4pm
BOOKING FORM

Name:
Address:
Phone:
Email:

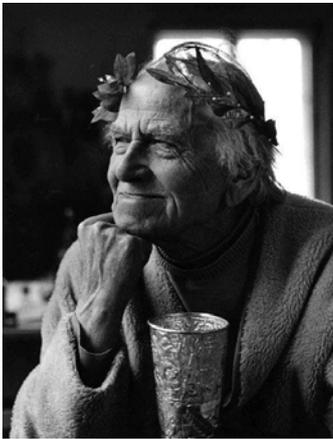
Fees: \$40 Members - \$50 non members
Full payment required at time of booking
Bookings close Thursday 15th March 2018

Payment Options:

By Cash in Person: Wednesdays at Chipping Norton Community Centre between **10.30am & 2pm** Thursdays at Chipping Norton Boatshed between **10am & 2pm**

By Mail:- The Treasurer, Liverpool Art Society Inc., Box 32/46 Governor Macquarie Drive, Chipping Norton, NSW, 2170.

By Direct Deposit: Liverpool Art Society Inc. BSB 062 196 - Account Number 1043 9658 and include your name.



Portrait of the painter Otto Dix on his 70th birthday, 1961. "I'm not that obsessed with making representations of ugliness. Everything I've seen is beautiful."

«أحببتك مُرغماً
ليس لأنك الأجمَل ، بل لأنك الأعمق
فعاشقُ الجمال في العادة أحمق ..

I was compelled to love you
Not because you are the fairest,
but because you are the deepest
For a lover of beauty is usually a fool!"

— Mahmoud Darwish (1941-2008) - A
Palestinian poet and author



Rokeby Venus by Diego Velasquez

Diego Velasquez was one of the leading artists of the Spanish Golden Age, and the *Rokeby Venus* is considered to be one of his best works, as well as his most controversial. The subject matter is licentious—a naked Venus is seated with her back to the observer, while looking at you through a mirror.

As far as the eroticism goes, far more explicit stuff had been depicted in art up until that point. However, Velasquez finished the painting in 1651, at a time when the Spanish Inquisition had a lot to say in regards to what was allowed and what wasn't, and nudity in art was on the "naughty" list. It was common for artists to be fined or excommunicated and their artwork seized. Only because Velasquez was under the patronage of the king of Spain, Philip IV, could he get away with it, and this is still his only surviving female nude.

It was housed in Rokeby Park in England for almost a century. Since 1906, the painting has been located at the National Gallery in London. It made headlines again in 1914, when the painting became the victim of a vicious attack. The perpetrator was suffragette Mary Richardson, who wanted to destroy something valuable to protest the arrest of Emmeline Pankhurst. She attacked the painting with an axe, causing seven long slashes, but the canvas was eventually fully restored.

Famous Paintings & Their Background Stories That Make Them Special

Each stroke has a thought behind it. Each expression has a feeling behind it. And each scene has a whole story behind it. This is what make an artwork very special. Here are two of them;



"The Goldfinch" by Carel Fabritius, who was the student of Rembrandt, is one of the few paintings that managed to survive the explosion.

Back story- "The Goldfinch" is one of the many masterpieces created by Rembrandt's student, Carel Fabritius. Fabritius painted "The Goldfinch" in a style different than that of Rembrandt's. Fabritius died as a result of a gunpowder store explosion in Delft city. In the explosion, a quarter of the city, including his studio and many of his paintings were destroyed. Only a dozen of his paintings, including "The Goldfinch" have survived.

Interesting Fact- "The Goldfinch" is one of the only three paintings he made in the year that he died, which was 1654.

Lori Edmond
cicchini • thommen

Tela Umana Human Canvas

• M2 Gallery •
4/450 Elizabeth Street Surry Hills Sydney NSW 2010
May 9 – 22 • 2018

Opening Night • Thursday May 10 • 2018 • 6 – 9pm

headon.com.au
ASSOCIATED EXHIBITION

ART-ICLES: WILLIAM BLAKE'S NEBUCHADNEZZAR

By Nora Byrne



I am going to start pretty subjectively as I get back into the swing of writing about art, basing most of my opinions on formal analysis rather than extensive research, but as these articles go on I hope to get

more scholarly in my approach. For our first installment, Emily Graham, science, comics, music writer and editor extraordinaire has sent me William Blake's *Nebuchadnezzar*. Despite his status as a prolific artist, writer and all around free spirit of the British Romantic movement, I have not actually looked at Blake since my high school British Literature class. I liked his work, but my main exposure during that class was the *Monty Python* sketch where whenever anyone says "mattress" Mr. Lambert puts a bag over his head and the rest of the cast has to stand in a tea chest and sing *Jerusalem* at the top of their lungs. Anyway, Blake was known as kind of a weirdo in his time and ours, much like the cast of *Monty Python*. His work is still amazing (so is theirs).

Nebuchadnezzar is a print with added watercolor from the 1790s. There were multiple imprints of this work, and this image looks to be most similar to the Tate imprint (owned by the Tate in London). It shows the biblical Babylonian king prostrate during his time forced by God to live as a beast. In this story God proves to Nebuchadnezzar that God is the King of Kings, and can choose how low or how high his subjects are by banishing the King from his realm and forcing him to live as an animal for "seven times." It is basically a story of hubris, the rise and fall straight out of *The Histories* (though don't tell God I said that).

This work of art seems fairly straightforward; Blake is simply depicting a biblical scene as many others have done before him. However, beyond the haunting view of this biblical king, Blake's outspoken views on religion don't mesh with his work as a simple pictorial representation of God's might, warning others that "he is able to bring low/those who walk in pride." Though religious, Blake was a known questioner of many tenants of Christianity, especially the all-powerful divinity of God.

This observation leads me to examine *Nebuchadnezzar* as an exploration into the relationship of humans and animals. The Bible repeats over and over that the king, in this state of savagery, is no more than a beast, made to live like the animals do. Blake continues this fixation. The king also seems to be covered in hair, though it could possibly be sinewy muscle.

His body is rendered extremely animalistic; Blake's famed abilities as a printer are clear. The background is shown in a loose line, while the body of the King is modeled and built

up to an idealized vision of a muscular male body. The strength and beauty of *Nebuchadnezzar*'s body betrays where he has come from; he is clearly not actually a beast, and once was a great man. The long beard and striking finger and toenails are straight out of *The Bible*, where it describes how the king's "hair grew long as eagle's feathers and his nails became like bird's claws." The power of God has brought this formerly powerful man to his hands and knees, developing animalistic qualities.

The most human part of the entire composition is the haunted eyes of the king. He gazes at the ground, face twisted in an expression of shock and disgust. This could be the moment of reason, when the king recognizes his humanity, and how God was able to take it away from him. The only real difference between this figure, the most powerful king in the world, and an animal is self-recognition. In the Bible, the only difference is God's will, but with knowledge of Blake's opinion on the strength of God's will we can allow the interpretation to widen. This reading into the subtext of the story, and how this story is depicted, leads to an exploration of themes beyond religion and onto the subtleties of the difference between humans and other animals.

I must create a system, or be enslaved by another man's. I will not reason and compare: my business is to create.

Art can never exist without naked beauty displayed.

If we take this art to comment on the importance of self-recognition, or the relative similarity of man and beast, we have reached a bigger truth than the straightforward moral of the biblical story. Of course, through literary interpretation you could probably find similar themes in the words of *The Bible*. I find that biblical artwork is very useful for exploring the interdisciplinary elements of the fine arts, as there is visual communication with a basis in "verbal" communication. The two working together will shed more light on the meaning of the story than either isolated, which is why I couldn't help but include quotes from the source of the story. I hope this was as interesting for all of you as it was for me, and please comment with other interpretations, or even to point out holes in mine.

Source: <https://revelsmagazine.wordpress.com/2012/09/19/art-icles-william-blakes-nebuchadnezzar/>

CASULA
POWERHOUSE
ARTS CENTRE



The 65th
Blake Prize

Launch: 19 May 6 - 9pm 2018 @

What do you Know about CPAC (the building) :



Key dates
 De-commissioned in 1976
 Purchased by LCC in 1978
 Opened from 1994 - 2006
 Re-launched April 5 2008

Built in 1951 by the NSW Electricity Commission, the Casula Powerhouse (then known as the Liverpool Powerhouse), was one of a series of identical buildings erected to supplement electricity production during winter and power shortages. In 1955 the 250 foot stack was erected, replacing four shorter chimneys. Residents had complained that the smoke from the powerhouse dirtied their washing.

The Powerhouse was closed in 1976, and bought by Liverpool Council in 1978 for \$75 000. The building became derelict over the following decade, and in 1985 the residents of Liverpool decided by plebiscite that the building should become an arts centre. By 1987 Council had appointed two staff members to oversee the first capital works program. Electricity was installed, building reviews carried out and an office space was furnished.

In 1993, while Mark Latham was Mayor of Liverpool, Casula Powerhouse, as it had then become known, was allocated funding in council budgets for the very first time. An ambitious development took place, and the centre opened its doors in 1994.

During the period between opening and June 2006, the Casula Powerhouse ran a busy program of exhibitions and events. Highlights include Shaghai Star, I Love Pho, Vietnam Voices and Cybercultures.

After a 22 month closure, the Casula Powerhouse reopened on 5 April 2008 with significantly improved and new facilities. The centre now houses an international standard exhibition space, and a 326 seat state of the art theatre. The centre also boasts a multi-purpose theatre/performance space, artists' studios and artists' residency spaces 7 exhibition spaces. In addition, climate control has been installed in one gallery and a collection storage space, and a new office space. This capital project has been a partnership between the NSW Government, ArtsNSW, Liverpool City Council and its communities.



“Like many artists, I paint stories. Much of my work over the past 18 years, has focused on the oppression and abuse of the innocent and powerless by the more powerful. The game of Chess with its warlike premise: “to win at any cost”, by ruthlessly annihilating one’s opponents and sacrificing one’s own pawns, has provided me with a suitable metaphorical framework for a number of paintings and drawings, which have also mostly included young girls representing the powerless.

This work “Next Move?”, for which I won the CPAC Scholarship Award in 2008, was inspired by Prime Minister Kevin Rudd’s National Apology speech to Australia’s indigenous ‘Stolen Generation’ that same year.” **Pamela Rodoreda**

10th anniversary of former-Prime Minister Kevin Rudd's apology to the Stolen Generations 2008-2018



“That today we honour the Indigenous peoples of this land, the oldest continuing cultures in human history. We reflect on their past mistreatment.

We reflect in particular on the mistreatment of those who were Stolen Generations - this blemished chapter in our nation's history.

The time has now come for the nation to turn a new page in Australia's history by righting the wrongs of the past and so moving forward with confidence to the future.

We apologise for the laws and policies of successive Parliaments and governments that have inflicted profound grief, suffering and loss on these our fellow Australians.

We apologise especially for the removal of Aboriginal and Torres Strait Islander children from their families, their communities and their country. For the pain, suffering and hurt of these Stolen Generations, their descendants and for their families left behind, we say sorry.”



THREE RECOMMENDED EVENTS FROM CPAC PRODUCER LILLIAN SILK

(Special Offer to LAS Members)

May at celebrates the best in diverse artistic talent that Western Sydney has to offer through literature, fashion, storytelling and big ideas. I'm proud to support Western Sydney upcoming writers part of Sweatshop, Western Sydney Literacy Movement with the 'Owning Your Story' panel discussion as part of 'Sydney Writers Festival'. **LAS members are entitled to \$10.00 tickets, use the code swften at the checkout here: <https://bit.ly/2HgPxhr>**

I'm also excited to announce that the **HART**, the verbatim piece of theatre coming to CPAC on the 16th of May is completely free of charge as part of CPAC's equity program for local partners. **LAS member can the code prosbcc223r8 at the checkout to book tickets - here <https://bit.ly/2EPhSG7>**

Grace Kingston x Alexis is a season launch/fashion collaboration like no other. Join us for intimate drinks and a live runway show on Saturday 12th of May, beginning at 3:00pm, through Casula Powerhouse Arts Centre's Turbine Hall to celebrate the first collaboration between boutique fashion label alexis, eclectic and fine artist Grace Kingston as they launch their winter 2018 collection: Orange Moss. To celebrate the region, this event will feature a selection of refreshments from De Salis Wines, as well as local nibbles from Bellbird. **No bookings required, just come on the day.**

I'm proud of all the unique and electric events, and it would be my pleasure to have members of the Liverpool Arts society attend them all - Lillian Silk



ANNOUNCEMENT

LAS MEMBER STEVE JANNAR'S SCHOLARSHIP EXHIBITION FROM THE 30TH JUNE – 29TH JULY

ISMAIL GULGEE



Ismail Gulgee is a globally famous Pakistani artist who was born in Peshawar on 25 October 1926. He did not receive any formal education in painting, as he was a self-taught artist. For his initial education of civil engineering, he went to Aligarh University and later he headed off to US for the higher studies. He got admission in Columbia University and then Harvard University of United States. During his training as an engineer at Columbia University, he just for fun started to paint. After moving to Harvard University, he adopted his pastime as a hobby and showed keen interest for the painting. With the passage of time, he brushed up his art and painted some marvelous paintings.

In 1970 at Tokyo, he arranged the exhibition of verses of Quran that he painted. A huge and beautiful plat of star and crescent was created by the Gulgee for the Faisal Mosque of Islamabad.

He is known as an abstract artist. He was influenced by the action painting and was inspired by the Islamic calligraphy. He had a unique style of his painting may be because of the combination of Islamic calligraphy and action painting. Gulgee used quite large canvases as compared to other action painting and abstract artists. He was also known for using mixed media for his paintings as he used to use silver of gold leaves and glass mirror in his oil painting. Paintings of Gulgee were always bright and were full of colors.

He was awarded by the pride of Performance, Hilal-e-Imtiaz and Sitara-e-Imtiaz in the recognition of his work by the Government of Pakistan.



More Creative Art Initiatives in Liverpool

MADE:HERE is one of the exciting pop-up stores launching next Thursday, April 19 at the Northumberland Street arcade.

MADE:HERE is a concept store selling locally made art, handmade gifts and stationery as well as hosting exhibitions and launch events, promoting local creatives and independent artists.

Visit MADE:HERE at the launch and join in a mini-workshop to create your own little tassel keyring!

Green Fix is an exciting pop-up store launching on April 19 at Northumberland Avenue. It will stock a varying collection of goods including plants and preloved wares.

Green Fix has been started by Ridhika Naidoo to inspire people to live a green life, minimise waste and connect with nature.

To kickstart Green Fix will be hosting a 'Plant a Seed' mini-workshop during the Pop Ups launch.



Northumberland Street Arcade - Opposite to Centerlink - Liverpool

A Word from Maya Brasnovic (MADE:HERE)

Thank you for including us in your newsletter, it's very much appreciated and we'd love to invite all members of the Liverpool Art Society to submit work to sell in-store. Please contact us on:

Phone: +61 434 407 010 - insta: @madeherewest - facebook: @westmadehere -e: made.here.west@gmail.com

FLEUR ELISE NOBLE



Fleur Elise Noble is a director, maker and performer. She works with the mediums of drawing, painting, sculpture, puppetry, costume, set design, animation, film, editing, projection, performance and dance to create art works, animated films and visual performances. ROOMAN is her second major production, and like her first, the story and physical material that she uses to tell it, has been developed and refined over about 5 years.

Fleur has a background in visual arts, physical theatre and community work. She studied on full scholarships at art schools in Adelaide (Adelaide Central School of Art) and New York (New York Studio School). In 2008 she was a directing intern with Zen Zen Zo Physical Theatre, after which she went on to perform in a number of dance/physical theatre productions. Over the years, Fleur has worked with many arts, theatre and multimedia professionals and has been the recipient of numerous grants and awards for her work.

Her most renowned work to date is her visual performance '2-Dimensional Life of Her', which was invited to perform at over 40 venues and festivals around the world, including: The 2012 London Mime festival at The Barbican, the 2013 Under The Radar Festival at The Public Theatre in New York, as well as in LA, Brazil, Iran, South Korea and extensively throughout Europe, Australia and New Zealand. In 2011 2D Life of Her was selected to represent Australia at the World Congress of Theatre for Young People. In 2010 Fleur won the Green Room Award for Video Design, and in 2013 she was awarded a prestigious Bessie (New York Dance and Theatre Award) for most Outstanding Visual Design.

Fleur also works as a workshop leader and media producer on the Sharing Stories Foundation's Digital Storytelling Workshops- facilitating drawing, animation, film-making and projection projects with elders and young people in remote indigenous communities. Her ongoing relationship with indigenous peoples and their stories has deeply inspired her own practice and in particular, the ROOMAN project.

In 2013 Fleur received an Arts SA Triennial Project Grant for the development of ROOMAN. Since then, she has been working full-time on the project. In 2015 Fleur began the process of collaborating with Jamaican-Canadian singer and songwriter Sarah Reid, along with numerous other musicians such as Zaachariah Fielding, Tim Bennett, Peter Knight, Mal Webb and Missi Mel Pesa to develop the music/soundscape for ROOMAN. Over the years she has recruited a number of highly skilled dancers to perform in aspects of the production, along with with artists/ costume designers such as Bryony Anderson (the mother of Rooman!), Sara Yael and Kasia Tons.

For more insight into Fleur's other work go to www.fleurelisenoble.com





LAS Art Groups

Life Drawing Group (short pose)

Every Tuesday (7-9pm)
 CPAC - Theatre 2
 \$10 - \$15 non members
 Peter 0411717214
 Pamela 96016078

Life Drawing Group (long pose)

Every third Sunday (10:30 - 1:30)
 CPAC - Theatre 2
 \$15 - \$20 non members
 Pamela 96016078
 Peter 0411717214

Mixed Painting Group

Thursday 10am - 2pm
 Chipping Norton Boatshed
 \$5
 Linda Ferlazzo 02-9604 2429

Watercolour Group

Every Wednesday 10am - 2pm
 Chipping Norton Boatshed
 \$6
 Suzanne Dew 0425 838 361

Demo with John Perkins FRAS

16th August 2018
 10am - 12 noon
 Chipping Norton Community Centre
 \$10 Non-members: \$15
 Gil Farla mcgfarla@dodo.com.au

Demo with John Strand

21st June 2018
 10a.m. - 12noon
 Chipping Norton Community Centre
 \$10 - Non Members \$15
 Gil Farla mcgfarla@dodo.com.au

Demo with Bob Gurney

Acrylic Workshop 24th June 2018
 CPAC 10am - 4pm
 Gil Farla mcgfarla@dodo.com.au

Ceramic Group

Every Wednesday and Saturday (10am - 2pm)
 CPAC - Ceramic Studio
 \$6
 Selma Fida 0417 434 446

PLEASE VISIT OUR WEBSITE FOR MORE INFORMATION

FREE WORKSHOP

Do you want to be a part of a collaborative community public artwork?

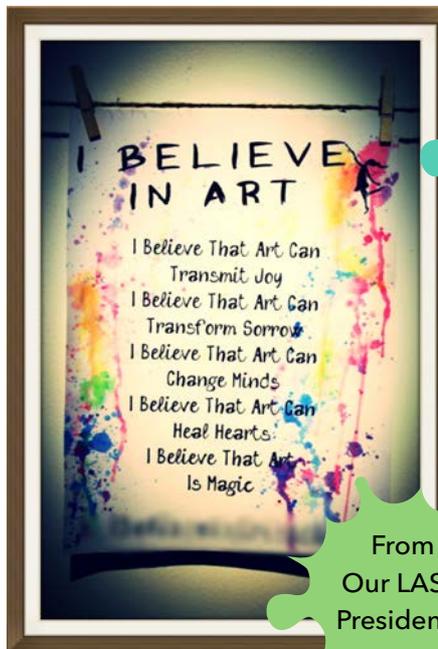
WHAT: Artist Stephanie Peters will lead a series of FREE artmaking workshops inspired by the colourful patterns, people and place of Liverpool City. You're invited to participate in a workshop as a contributor to the creation of a collaborative and vibrant stop motion animation. The animation will be screened in Macquarie Street Urban Screen on 25 August 2018.

WORKSHOP: The FREE workshops will introduce you to a range of art materials including paint, collage, pastel and pencils. The workshop will provide an opportunity to experiment with colour and marking making on paper inspired by your local surroundings. *No prior art experience required

FOR: Liverpool Art Society
DATE: 7 April 2018
TIME: 2pm-4pm
WHERE: Shop 7, 232-250 Northumberland Street Liverpool NSW
ENQUIRES/BOOKINGS: liverpoolartworkshops@gmail.com



This project is supported by Liverpool City Council and the NSW Government through Create NSW.



From Our LAS President

Abstraction

Impressionism

Allegory

Aesthetic

Abstract Impressionism

Actionism



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Iraqi artist's visions of home strike a chord



For Hadar Abadi painting from the heart means his paintings reflect displacement, longing and love for Australia.

Updated 28 August 2017

JO BRIFFA: A SERIES OF STOP-STARTS

Artist Profile

My artistic journey began in primary school when as a six year old I had my first attempts at realistic drawing and landscape painting in Miss Abdilla's class. I distinctly remember mentally objecting to drawing a dog as consisting of two rectangles and four sticks - I have never seen such a dog I said to myself. So after class I had a go at drawing a dog as I had seen it and proudly showing off my effort to Miss the next day!



I had a go at doing oil paintings in my teenage years while studying for the HSC equivalent and matriculation for entering university. My aim was to become an engineer or an architect. I found engineering to be too heavy going, so I took a gap year during which I enrolled in a drawing course at the Malta College of Arts. Besides being the only formal art training I have had, I ended up getting first prize in the final exam and this acted as a personal affirmation of my artistic ability.

At the age of twenty I came over to Australia, got a job in finance, enrolled at the UNSW in an undergraduate commerce course, got married, started a family, and did not do any painting other than an oil piece after John Constable for my in-laws.

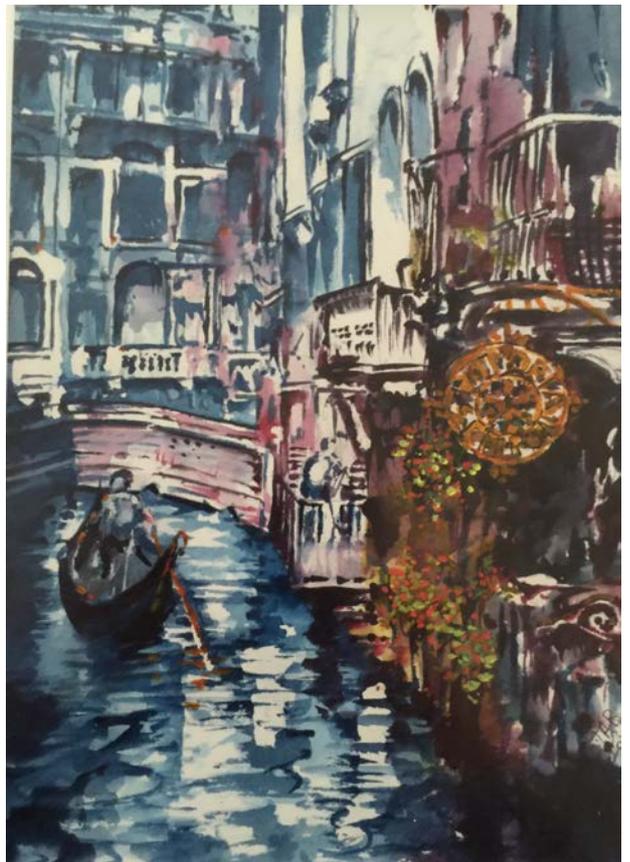
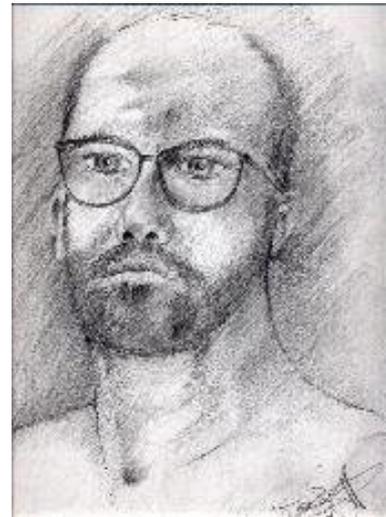
I still hankered for the creative world of drawing and painting and this resulted in answering an ad in the March 1996 edition of the Club Marconi news for members interested in forming an art association within the Club. I joined the Marconi Art Association from its inception with the aim of being able to find time away from home when I could sketch and draw in a group environment without too much disruption. Unfortunately, I very quickly got involved in the administrative & organisational side with the result that I have had even less time to devote to productive artistic activities.

In spite of, or perhaps because of this I did manage to produce a number of works, all on paper, mostly drawings & watercolours and a few works in gouache. Working in these media enables me to produce works very quickly and, especially in the case of watercolours prevents me from doing too much fiddling.

In November 2006, I was fortunate to be invited to hold a solo exhibition in the Public Space, Fairfield Museum & Gallery, Smithfield. This was a retrospective exhibition representing my artistic output since my association with the Club Marconi Art Association and my membership of the Fairfield City Art Society.

I consider my works as intentionally unfinished. All the works are sketches, done quickly and with just enough detail to engage the viewer. An example of this type is a work I entered in the Members Prize 2010 titled "Trattoria Sempione" which won the Club Marconi President Acquisitive prize and now forms part of the Club's collection. Another is a work titled "The Blue Hills" which won First Prize, Works-on-paper, Arts Alive Award 1997.

I am extremely indebted to Club Marconi, the Lazio Association & the Fairfield City Art Society for giving me the opportunity and especially the impetus to continue to have a go.



"The artist never entirely knows – we guess. We may be wrong, but we take leap after leap in the dark" ~Agnes de Mille

On *Cloud Nine* with Wassily Kandinsky! - In the Städtische Galerie im Lenbachhaus in Munich, 1964.

Through the 1960's to the 1980's my work took on all aspects of modernism. In 1981 when again visiting European galleries I became impressed with the acrylic works I saw on display. The drips and runs, the tactile textures, the delectable discords and the gestural sweeps of colour. Until then, I had always been an oil painter but I was motivated to explore the properties of acrylics and for the next ten years I experimented with acrylic paint, modelling paste and collage materials.

I returned to oil paint when I became more concerned with content; to explore my place as a woman artist. This developed into a purposeful start towards developing a particular symbolism which I am still expanding today.

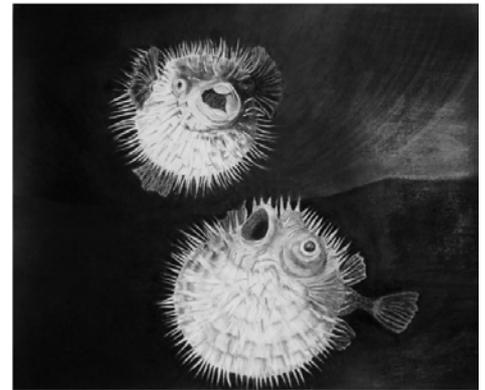
After visiting New Zealand in 1991, I used a more formal approach to express the experience; cool colours and felt symmetry summarised the majestic reflections of mountains in lakes, etc.

In 1992, a family adversity changed my world. In an attempt to explain to myself what I was feeling I hid behind metaphors and channeled the personal into the safer ground of the theatrical and make-believe to evoke a surreal world. A further tragedy in the family in 2004 motivated me to look back at other artists who all had a tilted view of the world; the emotions, mystery and intrigue portrayed in their work.

Symbols and relationships between the visible and the surreal world are still evident in my work today; I use animals like screens on to which to project various images to express the fact that, art can materialise everything once thought impossible.

April 2018

What, No Spikes! 2012
Charcoal and pencil on paper



Attitude is Everything, 2013
Oil on Canvas



Studio Shot, 2013

Photo by Alex Wisser (c) 2013



The Lost Geologist'
Blake Finalist, 2008
Oil on Canvas



The Proposition, 2017
Oil on Canvas





Adress: Husby Gård 164 30 Kista. Telefon Växel: 08-751 11 88

LAS member & LAS Newsletter editor Yuhana Nashmi is joining artistic spirit with a Sweden based artist Ms Somaya Madhi and will hold their first joint art exhibition titled: **“tasawrat w ghayat - Perceptions and Objectives”** @ Gallery Husby Konsthall in Stockholm on 1st September 2018 for two weeks.

Make sure you visit if you find yourself in Stockholm;

Liverpool Art Society Newsletter Editor

WANTED

Would YOU like the chance to edit our newsletter? Would YOU like a challenge and the opportunity to try some creative ideas?

LAS needs YOUR help as the current LAS Editor, Yuhana, is called to excitement overseas and has had to resign. The May/June issue will be his last as Editor.

Many thanks to Yuhana for his dedication and for his professional productions.

Members have enjoyed his newsletters and we wish him well on his overseas ventures. Anyone interested in volunteering for the Editor position should contact LAS at

WANTED

VOLUNTEERS

WRITER? EDITOR? CONTACT US

liverpoolartsociety@hotmail.com or liverpoolartsocietypresident@gmail.com

or Mailbox 32, 46 Governor Macquarie Drive, Chipping Norton NSW 2170.

CONGRATULATIONS

Gary Smith for selection in the 2018 Blake Prize at CPAC.

Linda Ferlazzo for the sale of her work at the Royal Easter Show



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Committee Members
Linda Ferlazzo, Aghnar Niazi, Selma Fida and Terry Dolan

Venues

The Lakes Boatshed, cnr Ascot & Homestead Dr., Chipping Norton (inside the parkland)

Casula Powerhouse Arts Centre (CPAC), 1 Powerhouse Rd., Casula (entry via Shepherd St.)

Community Centre, cnr Ascot Dr & Central Ave., Chipping Norton (next to primary School).

Ceramics Studio, 1 Powerhouse Rd., Casula (via Shepherd St.)

FAREWELL & BON VOYAGE

Many thanks to our Editor, Yuhana, for all his work, enthusiasm and creativity in producing this year's newsletters. They have aroused interest and compliments from everywhere.

LAS has been so fortunate to have his professional - standard publications.

We will miss you, Yuhana, but wish you well for your overseas travels.

- Di Hallinan

The LAS Newsletter printed by CPAC for LAS. Special THANK YOU to CPAC Printshop.

This issue was edited and designed by Yuhana Nashmi April 2018

What's On - LAS Events Calendar

| | | | | |
|---------|--|-----------------------------------|--------------------|---|
| 17 May | Committee | To be determined | | |
| 19 May | Launch – Blake Prize | CPAC Exhibition: 12 May- 1 July. | 6-9pm | Includes work by LAS member, Gary Smith |
| 21 June | Demonstration John Strand Art techniques | Community Centre, Chipping Norton | 10 am – 12 pm | \$ 10 members \$15 non-members |
| 21 June | General Meeting | Community Centre, Chipping Norton | 12:30 pm – 2:30 pm | FREE |
| 24 June | Workshop Bob Gurney Acrylic Landscape | CPAC | 10 am – 4 pm | \$40 members |