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APRIL/MAY 2020 NEWSLETTER

President's Corner

P Hello everyone and welcome to our April/May Newsletter. I hope everyone is doing well, practising social distancing and also adopting the universal precaution of frequent hand washing.

It seems the Art World has come to a halt, all galleries shut and competitions/exhibitions cancelled. The only promising thing is that we can utilise this lockdown period and continue to paint as well as to gather a body of work together for future exhibitions.

I do know of a current online Art Exhibition with prize money and certificates. It has been advertised by our friend José from Drummoyne Art Society. It is open to all artists residing in Australia. There is a link to the entry form on the Drummoyne Art Society Facebook page or just type it into Google. (Please see the exhibition entry information below).

Well members and friends, continue being productive and happy painting!

Geoff Sellman - CPAS President

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If you have an item you want to include in the CPAS Newsletter please email Janine.

Dates for your Diary

Sadly, this section of the newsletter is blank.

Of course, we all know the reason is Coronavirus and thus, all demonstrations, workshops and exhibitions have had to be postponed or cancelled.

In future, once the social distancing regulations have changed we will recommence our usual variety of activities. So watch this space!

Member's Moment (to Talk)

This is the second newsletter in which we feature a CPAS member "talking" about their experience and insights. This article is by Ruhullah Naqshbandi who is one of the teaching staff at CPAS. Ruhullah is from Afghanistan and arrived in Australia in 2005 (via Karachi) along with his wife and three sons.

Ruhullah, you started painting in watercolour as a young child. You won a school competition and then entered a Special Competition in Japan winning First Prize in the Schools Exhibition. Did painting always come "easily" to you?

I had a keen interest in art even before I started studying it. Back then I only enjoyed viewing my art teachers' paintings. When I noticed a difference between myself and the other students' work and with the encouragement of my art teacher, I started to paint and draw more regularly. I learned quickly and with the help of my teachers and mentors I gained significant experience in art.

Do you have a favourite medium and if so, which is it and why?



I started with pencil and charcoal and after I learned those two mediums I moved to colour painting. First, I started with pastels and then quickly moved to water colour and used that medium for a few years. But I fell in love with oil painting when I was introduced to it. Oil colour just allowed me to be more expressive and also have more intense expression. So, even today oil colour is my favourite medium.

In the 1980s you became Assistant and then Chief Commissioner of the Art Department at Kabul University and you also became the Director of Art for the Afghani Art Union, which encompassed art, film and theatre. Tell us more about these roles.

When I joined the University of Kabul as a lecturer in 1980, I was lucky enough to be given the 4th year classes. I was teaching painting and drawing at that time. After 6 years I was appointed as the deputy of the faculty of fine art. As a deputy of the faculty, I was in charge of managing the teaching of the four different departments which included; painting, graphic design, sculpting and theatre. Along with my colleagues we directly reported our activities to the Vice Chancellor of the university. When I was Director of the Art Union, we organised art courses, exhibitions to promote local talent, sent talented students on overseas scholarships and worked with the government to promote art and also to provide them with their artistic requirements, such as designing banners, medals etc.

What do you consider to be the most important elements of a painting?

The two most important elements of any painting in my view is context and composition. The stronger these two elements are the more powerful a painting becomes.

What was (or is) your best experience as an artist?

The most important part of painting for me is to be able to express my feelings in a meaningful and beautiful way on canvas.

Why did you join Parramatta Art Society and what has this meant for you?

I joined Parramatta Art Society because of how welcoming they were. I felt like part of the family.

You are one of the teaching staff at CPAS. Does the art “philosophy” of Australia differ from Afghanistan?

Every country has their unique art, which is inspired by the culture and history of that land, for example, Aboriginal painting in Australia, miniature painting in Afghanistan and other distinct art styles of India, China etc. Afghanistan has a recorded history of 5,000 years during which time lots of ancient civilisations have lived and the art has been influenced by all these different dynasties and cultures such; Kushan dynasty, Buddhism, Grecko-Bactrian.

Similarly, in Australian art I see a lot of different influences which is interesting to me. However, these days unfortunately, art is mostly used as a decorative piece and has lost its respect. Because I have been trained in the theory and technique of art, which is universal, this is very sad for me. Specially, since these days art gets traded like a commodity.

As an experienced artist, what would you recommend to a beginner who is just starting to paint?

My advice for people beginning art is that they must work on the fundamentals and get that very strong. This includes mastery of pencil, charcoal and drawing techniques. Also, I will encourage them to do research in art so they may learn from the previous great artists. And finally, I would discourage students from drawing from photos and instead encourage them to draw and paint live subjects.

Have you made any resolutions from COVID 19?

How have you been occupying your time during your forced change in routine? Making any resolutions.....we've certainly had more time to think!! Your involvement with CPAS could go beyond paint and brushes!

I have some suggestions:

If you've painted a lot whilst being confined, why not enter those paintings into the different exhibitions we will have once the Gallery reopens? We always enjoy hanging your creativity.

If you've been thinking, "I could spend some of my time volunteering", may I suggest joining our CPAS Committee? We are always looking for some more contributors and there are a variety of smaller jobs which are available for you to help with; make you feel good about giving and make a difference for the other members within the Art Society.

Have a think about it.....your Committee would be grateful if you joined in!

Janine Garlick

Secretary's Corner

Recently you would have received notification of our Hunter Street Gallery closure due to COVID-19 & keeping compliance with Federal & State Government regulations. Due to the ever-changing global scene, we will keep you informed once we are able to commence "life after COVID-19", reopening of the gallery, rescheduling workshops, demonstrations and the commencement of classes. Fingers crossed.

Since our last newsletter – there's been Christmas/New Year drought, bush fires nationwide, a slight break for the government to get its head around the disaster, then the global unwanted COVID-19 virus.

The Society took the initiative prior to Christmas with a 'Drought Relief Raffle'. Colina Grant generously donated a painting, to be drawn April 17, results published in this Newsletter. Good luck to the Winner. Mid-February saw both a successful Workshop with Geoff Sellman along with a Demonstration by Ros Psakis. Chris Vidal had a one day workshop with Robyn Collier at the Gallery. The G02 Exhibition was cut short with the Gallery closure early March.

For those looking for 'art relief' – now is the time for building up your art stock. I am looking forward to some great art coming out of the COVID lockdown. I am attempting my very first canvas – wish me luck...

I have been searching various art online exhibitions that may be of assistance to you – why not try the Drummoyne Art Society offer – all you need is to click the link below: using Ctrl and a click, log on, decide what painting you want to submit and pay the \$20 entry fee – Good Luck...
<https://drummoyneart.com/drummoyne-online-open-art-prize/>

Our Facebook page is receiving great interest. If you are Facebook savvy – hop onto our site, like and join your fellow members, showing their 'work in progress' online; sharing art and following galleries around the world.

As a member, your support is more crucial than ever, thank you for being a member of CPAS – I hope you find enjoyment in the April/May Newsletter, think of involvement in the Online Art Expo. If you are not sure how and what to do – I am only a call away and happy to assist you apply.

My report goes along the same line as our President's, with sincere wishes to our members in these unchartered times – we are all in this together. Please don't hesitate to contact me on 0410 603 023 or email: cpasociety@gmail.com anytime. Look forward to hearing from you.

Trish Keating.

Drummoyne Art Society is hosting an online art prize.

The prize pool is worth \$2,400 and is open to all Australian Artists with a chance to win 1 of 4 cash awards. There will be 30 finalists; four will be cash award winners and a People's Choice, who will all receive award certificates via post.

Entries open Friday 10 April, 2020 and close 22nd May, 2020 at 11.59pm (Sydney time).

Entry details:

- Only online entries accepted and 1 artwork per artist
- \$20.00 entry fee
- Artwork must be available for sale
- Please read all the terms and conditions before you submit.

Please fill in the form on the Drummoyne Art Society website, read terms and conditions, attach a photo of the artwork and make the payment of \$20.00 for entry.

Demonstration Report by Jan Toulis

Ros Psakis - Saturday, 15 February 2020 – Figures in the Landscape

On Saturday 15th February twenty plus very lucky people were treated to a fabulous and informative demonstration of figures in a landscape by Ros Psakis.

Ros began by explaining her palette, limited to three reds, Light Red, Scarlet Vermillion (warm) and Alizarin Crimson (cool).



Her only blue was Ultramarine Blue (but not French Ultramarine as it contains purple) and two yellows, one cool and one warm plus white. She encouraged students “to push your primary colours as far you can instead of buying colours that you can mix yourself”.

Ros uses Neef taklon long flat brushes, Art Spectrum Lean Medium and Tara Canvases and her oil paints were Art Spectrum. She said she likes to paint fast and complete the painting in one session.

When placing figures in a painting there are three considerations, **tone**, (dark, light and medium with a good feeling of sunlight) **light**, (there are four positions of light, front, back each side and from above) and **composition**, (a sound composition of the figures and how they sit in the landscape).

When drawing figures, there are three directions to consider, vertical, diagonal and horizontal lines and remember to hold your reference photo at arms' length so you don't get bogged down in too much detail. When drawing up and painting Ros prefers to keep her canvas vertical and her eye level about two thirds up from the bottom of the canvas.



Drawing up begins with charcoal, first, roughly drawing in the lines of the land, sand and water followed by the figures, checking carefully how they line up with each other. She then mixes a neutral dark, (light red and blue with plenty of medium) and re-draws the lines with a wet brush, correcting the original charcoal sketch as she goes. At this stage, still using the neutral wash, she paints the shadows and dark areas then dusts off any remaining charcoal with a cloth or foam pad.

The figures are painted first. Skin tones, hair then clothes, making sure that areas of light are left unpainted. While painting the clothes, Ros corrects and sculpts the arms, legs and shapes which are already painted, continuing to check tones, shadows and shapes.

The background is then cut in, beginning with the darks, adding colours where necessary, cutting in the lighter grass and changing the colours to ensure she has light against dark and warm against cool. Using the colours already on the pallet, she painted in the sand, reminding everyone that it is “the big stuff (shapes) that hold the painting together”. Finally, Ros returned to the figures, re-instating some darks before adding highlights, painting wet in wet which she said should only be applied once and laid on top, to keep the light pure and unmuddied.

The people who attended were shown tips on mixing paint on the pallet and cleaning and maintaining brushes. Ros delighted her audience, told jokes and stories, all while demonstrating her technique and skill and reinforcing solid principles of art and design.

Life Drawing at Cherrybrook Technical High School – by Colina Grant

When it comes to art classes nothing, apparently, is quite as inspiring as the nude form. I'm just reminding our CPAS members that life-drawing is the foundation of all art and should always be an integral part of a serious art society! As well as running a sketch club on the first two Tuesdays evenings of each month for the City of Parramatta Art Society, Dianna Miller

and Geoff Sellman have been helping out young students at Cherrybrook Technical High School each year by providing a clothed model.

These days have been extremely successful and Di says you can hear a pin drop as their teacher, Rebecca helps them through the challenges of the human form. Until Di and Geoff began taking one of their best models along to the school 3 years ago, the students would draw themselves or their teacher sitting in a chair or standing, so this is a wonderful opportunity for them all to be given a professional model to draw with the time-limits allowed in a sketch-club situation. These photos show the class at work and one of their sketches.



Rural Aid Drought Appeal Raffle

You may recall in our last newsletter we mentioned the magnificent pastel "*Brachina Gorge*" kindly donated by Colina Grant. We have given a \$500 donation to the Rural Aid Drought Appeal. The raffle was drawn on Friday 17 April at The Hunter Street Gallery by Caroline Pullinger with committee members witnessing the draw.



The winner was Geoff Sellman, shown here with Caroline. Congratulations to Geoff but primarily to all our wonderful members who contributed to the Rural Aid Appeal through the purchase of raffle tickets.

Isolated in Time

City of Parramatta Art Society Inc. has a Facebook page. We invite our artists to post a photograph of your "works in progress" over this period of social distancing and self-isolation. Add to this post and share your creation - we hope this will be a great way for CPAS members to share with each other.

Noticeboard

Our CPAS AGM

Our 2020 AGM has been postponed due to COVID 19. At this time we have been unable to reschedule it until we receive the go-ahead to reopen the Gallery. Please note this and we will inform you when we have a date for it.

Ruhullah Naqshbandi Thursday Afternoon Class

Ruhullah is running this class from **1.30pm to 4.30 pm. \$20 per class**
Contact Ruhullah on 0423 529 609 or ruhullahnaqshbandi@hotmail.com

Back Wall at the CPAS Gallery

If you would like to be a **Featured Artist** at the Gallery, please contact **Jan Toulis directly** at jant1910@gmail.com or 0457 153 960

All Teachers

Please ensure your students properly collapse and *clean* the easels they have used in your class before storage.

VOLUNTEERS

We are always happy to have more volunteers to help with the roster at our beautiful Gallery in Parramatta. There is a good stream of visitors, a coffee shop across the road which also does a good lunch and parking very close. Even better if you want to sharpen your drawing skills, bring some pencils and a pad to draw while you are helping out. Thank you!



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