

Critique

Art critique is not easy: there's no two ways about it; actually there's four ways!

1. **Description.** Start with the artwork's label if there is one, then move on to aspects of line movement, light, space, etc. Are there any technical qualities such as tools and materials? What is the subject matter, and intent?
2. **Analysis.** Is the work organised as a complete composition? What similarities are there; what points of emphasis? Where there are characters is the relationship between or among them?
3. **Interpretation.** How does the work make you think or feel? What are the expressive qualities? Are there visual metaphors?
4. **Evaluation.** Does the work succeed in what it tries to achieve? What are the original aspects? Compare with similar works.

You might like to keep the above list with you during critique nights as a pointer on how to look and think about the artworks on display. All the above points mightn't apply, nor would there be time for such analysis of every work, but it may give you deeper insights into art creation. Remember, only two works per member, and then only if time permits. You will be asked to prioritise your work.

Julian Ashton tutor, **Richard Porter**, will be

on hand this month to offer his experience and insights on members' artistic efforts; following up a fortnight later with a demonstration of sketching values and techniques. It will be a great month for starting a new year of art adventures.

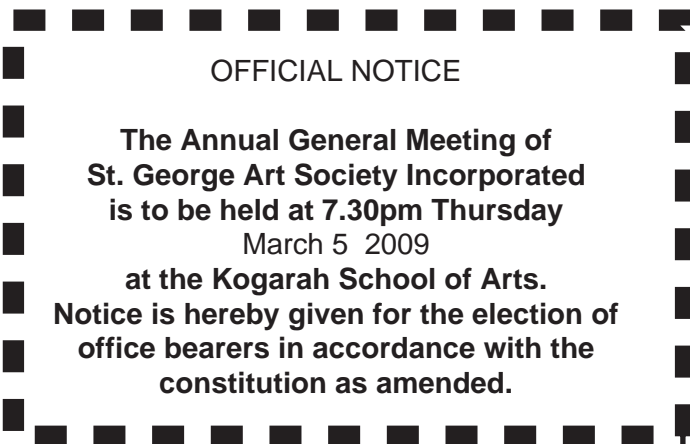
How creative are you? Here is a challenge to find out. Read the two descriptive paragraphs below and choose one, or both if you feel energetic, to interpret in a visual way. It is best to keep the use of picture reference to a minimum, instead relying on imagination, mental imagery and perceptions.

[' *The notion of introducing a pig's heart for human transplant can raise connotations of polluting the body through breaking boundaries. For example, we eat animals but not humans, but we are more dubious about having an animal organ transplant than a human one.* ']

[' *On the afternoon we moved out of our house, once the removal men had taken everything and all that was left was fluff and dust and picture marks on the walls and the place was so echoey that even our own voices didn't really sound like ours anymore, on that afternoon my husband and I walked around those empty rooms one last time to say goodbye.* ']

The idea is to visualise your response, with colour, shape, & design. You may be like Dot Kibbee who says "I don't really know what I'm doing but I know it is good when my heart starts beating fast and my face gets all hot and red".

Have a go, you good things!



Special art tuition on offer by Society members is a great opportunity for new members. All are pay-as-you-go classes that make it effective to try-out your medium of choice. Also, there is a 'kids4art' class last Monday evening of the month 5.45 - 7pm at the School of Arts. Don has the details.

Art Tuititon available from SGAS members

Yvonne Ferguson Home Studio, 130 The Promenade, Sans Souci
Phone Yvonne 9529 5536

Monday & Wednesday 6.30 to 9pm \$25

Don Kibble Ramsgate Life Saving Hall, Ramsgate Beach
Phone Don 9547 2237 Wednesday 10am to noon \$25

Myrle King Rockdale Tennis Club, 71 Chapel St. Rockdale
Phone Myrle 9587 5609 Wednesday 10am \$10

Ros Psakis Kogarah Bay Progress Hall, Park Rd. Kogarah Bay
Phone Ros 9587 8857 Wednesday 10am to 2pm \$25

Friends Painting Group (no tuition)

Pat Buckeridge Rockdale Tennis Club, 71 Chapel St. Rockdale
Phone Pat 9529 7727 Wednesday 9.30am to 3.30pm \$2

* Complimentary tuition for new members is available on 4th Thurs. at Still Life /Costumed Figure sketching evening. Ask. Don.

STRUT YOUR STUFF AT THESE UP-COMING EXHIBITIONS

Sydney Royal Ag. entry by 2nd February (via internet only)

AGNSW's Wynne Prize for landscapes - entry by 6th February

Oatley West School entry by 20th February

Hazelhurst Art On Paper entry by 18th May

Details for these events are available every meeting, at the front desk.

SOCIETY MEMBERS
GENEROUS DISCOUNTS



VISUAL ART

Framing

and all kinds of art supplies & advice for the serious artist

open
6
days

Unit 4/405-411 West Botany Street, Rockdale NSW 2216

Phone 9567 2355 Fax 9567 8535

visualart@idx.com.au www.timeout4me.com.au

Are You A Copyist?

The history of copying has its ups and downs. When it comes to loose definitions, 'original art' takes the cigar. Trouble is, copying other people's work and other people's subject matter is a traditional means of gaining proficiency. In the 15th Century, the granddaddy of all art teachers, Cennino Cennini, asked students to "Take pains and pleasure in constantly copying the best works you can find." Nowadays many instructors tell students to "drag it out of the self at all costs", even if there's not much of an inner self to drag it out of. In 1890 Paul Gauguin noted, "Out in the sun, painters are lined up. The first is copying nature, the second is copying the first, the third is copying the second." Nowadays painters actually take printed reference, even shaded laptops with popular images, out into the sun. The lines between copying and research lie in the shade.

St. George Art Society Incorporated

Cnr. Queens Ave & Bowns Rd Kogarah 2221
Payphone No. on premises: 9588 6724.

President	Don Kibble	042 747 2237
Secretary	Jillian Jessen	9546 6992
Treasurer	Lorraine Sweeny	9546 1162
Demonstrators	Jillian Jessen	9546 6992
Honorary Auditor	Graham Hall C.P.A.	
Web Master	Phil McKay	



ST GEORGE ART SOCIETY INC



Foundation Member of Combined Art Societies of Sydney
www.combinedartsocieties.com

"Paintings are but research," said Pablo Picasso. For both little and big name artists, research can turn into plagiarism. Andy Warhol made a big success of proliferating prints from someone else's copyright photos of Marilyn. And Picasso had something to say about that too: "Success is dangerous," he said. "One begins to copy oneself, and to copy oneself is more dangerous than to copy others. It leads to sterility." People break the speed limit every day, and only a few are noticed, let alone caught and fined. These days we aspire to justice, idealism and the rights of individuals to private ownership. We just don't enforce them very well. Maybe we can't, because the nature of art demands freedom. These days we honour freedom and abhor control. "Art," said Marshall McLuhan, "is what you can get away with."

Thanks to Robert Genn

(rgenn@saraphina.com) for those words.

The notes above don't mean it is ok to rush out and copy everything in sight to see what you can get away with. Fresh is still best.

It is a fact of life that we can't get away from being bombarded everyday with other people's images and ideas. The challenge is to creatively process, or re-process, those outside influences. You are unique, and that means your imagination can, and will, take existing material as input to advance the human experience.

• Making something new and fresh is a matter first feeling and vision after. Listen to your heart.

Paint 'n Palette can be posted to you.....just send post-stamped, self-addressed 'DL' envelopes -one for each month- to:

Paint 'n Palette :

St. George Art Society PO Box 123 Kogarah NSW 1485

SKETCH OF THE MONTH

A great balance of colour, tone and texture in this work by Beverley at the first casual sketch session this year is a stand-out result. Not too much over-working, just the right balance of light coming in from the background, Take it to the next level, Beverley!



See this work and others in glorious colour. Check the overflow link at www.stgeorgeartsociety.com.au