

Glen Eira Cheltenham Art Group “Perspectives” 2021

Competition Results judged by Maxine Wade

Oil Category

Commended Oil

Cat. No: **106**

Title: **Study in Silver**

Artist: **Glen Thomas**

Comment:

The compositional arrangement of these objects has been carefully considered and overlapped appropriately, to avoid awkward gaps in the composition. The varying heights also give variety to the arrangement. The repetition of the silvers has been varied with additional colour highlights, to give visual interest and reflect the surrounding colours. The addition of the cool green glass object is inspired – to give a high visual note. The patterned fabric on the tabletop is neutral enough not to interfere with the objects – but gives a contrast to them. The very dark wall behind acts as a foil to contrast and define the silver objects.

Highly Commended Oil

Cat. No: **105**

Title: **Rainy Night in Paris**

Artist: **Glen Thomas**

Comment:

Night street scenes can be particularly tricky, but this artist has painted a convincing image of the night light, together with the wet reflections on the ground. Its impressionist style lends itself very well to the subject, with lost and found edges portraying the dim lighting conditions. The palette is essentially a variety of browns – but the green and white flashes of colour in the reflections really accentuate the weather conditions. A complex subject which is nicely handled without being overly detailed.

Oil Category

Best Oil

Cat. No: **116**

Title: **Keira**

Artist: **Rae Zilberman**

Comment:

The source for this portrait is obviously a photograph, but the artist has achieved an instantly recognizable likeness of this actress. The facial features have been expertly painted in a naturalistic way that is entirely convincing to the viewer. The hair is understated in its painting – and yet looks natural, and real. The background, which is so important in a portrait – and must be part of the composition – is suitable out-of-focus, enabling the sharp clarity of the figure to stand forward of it. The colours in the background also reflect and repeat those on the figure.

Acrylic Category

Commended Acrylic

Cat. No: **90**

Title: **A Quiet Read**

Artist: **Rajna Mikin**

Comment:

This painting is a much a botanical study as it is a figure study/portrait. The variation in the plant forms using both colour and shape varieties serve to keep the eye interested. The dark foliage background serves to sharply highlight the white of the man's hat and shirt, as do and the weathered greys of the bench seat. The hat covering his face provides a sense of mystery to the painting.

Highly Commended Acrylic

Cat. No: **85**

Title: **Kata Tjuta**

Artist: **Ralph May**

Comment:

Through a square format this artist has accentuated the forms in the composition, to great advantage. The strong textures and forms of the range stand out in the strong light, casting deep shadows in between them. Even the cloud shape echoes the rounded rock formations. The painting of the grass is kept subtle – and yet visually interesting, showing lots of textures through a range of marks and values.

Acrylic Category

Best Acrylic

Cat. No: **84**

Title: **Bay of Fires, Tasmania**

Artist: **Ralph May**

Comment:

This small painting is visually strong, with those huge foreground boulders, contrasting with the more distant background ones. The startling clear blue sky offsets the strong orange-red on the rocks, which have been painted with convincing form and textures. The diminishing size of the rocks helps to give the illusion of depth in the composition, together with the lightening of the values in the distance. This is a confident little painting, with a strong energy.

Watercolour Category

Commended Watercolour

Cat. No: **100**

Title: **Blue Moods**

Artist: **Joan Rowntree**

Comment

This ¾ view portrait has sound drawing underneath the washes – most important in a portrait. The glasses correctly help to define the angle of the head. The use of wet in wet washes in selected areas (the cap, the clothing and under the chin) stop this from being too fussy in detail – but at the same time, convincingly portray those objects in a real way. The facial features are nicely understated.

Highly Commended Watercolour

Cat. No: **94**

Title: **Rickett's Point, Twilight**

Artist: **Patricia Mirabile**

Comment:

The mood and atmosphere in this painting evokes perfectly that twilight hour, with the figures silhouetted against the light-struck water. The graded washes in the sky and water are expertly applied, without any telltale brush marks, as they should be in a scene such as this. The misty background trees fade into the strong light and the 'zigzag' shape of the water takes the viewer's eye back into the distance. The figures give scale to the composition. Strong textures in the dark foreground make for a further definition of space.

Watercolour Category

Best Watercolour

Cat. No: **113**

Title: **Sheltered Shore**

Artist: **Julie Williams**

Comment:

This small watercolour has a lovely intimacy to it, with no visible sky.... it's a very focused view, which enables the viewer to concentrate on those white boats – standing out in contrast to a wide variety of greens. The wet in wet background pushes those three in behind the boats, which have well defined hard edges. The reflections are well handled and subtle, which do not distract from the boats. Greens are notoriously difficult to mix into 'natural' foliage colours, and this artist has done a wonderful job of achieving natural greens – but with the all-important range of values, to show form.

Pastel Category "The Agata Lelek Memorial Award"

Commended Pastel

Cat. No: **78**

Title: **My Feline Friends**

Artist: **Jing Lin**

Comment:

Beautifully detailed rendering of the cat's fur and eyes, with its direct gaze out at the viewer. Conversely, the girl's eyes are lowered and her face partly obscured by the cat – giving it pride of place as the main subject. Drawing an animal straight on from the front is a challenge – and this artist has achieved the required foreshortening to produce the correct image. In an otherwise monochromatic piece in greys, the girl's skin tones provide some warm colour notes, without compromising the main subject.

Highly Commended Pastel

Cat. No: **87**

Title: **King's Canyon**

Artist: **Isabelle McKenzie**

Comment:

The colours of this region have been perfectly captured to create a strong visual image. The startling colours and forms of the foreground cliff rocks have some wonderful textures and strong forms in the light. The arching tree trunks form a counter balance to the line of the rocks, with beautifully stated warm orange reflected light on the trunks. The pool reflections are very well handled. The paler values of the green foliage behind helps to establish the spatial arrangement. Great contrasts between the rough weathered rocks and the soft foliage.

Pastel Category "The Agata Lelek Memorial Award"

Best Pastel

Cat. No: **72**

Title: **Portrait Study**

Artist: **Terri Laws**

Comment:

The varying degrees of 'finish' on this pastel give it a loose and lively style, with a sketchy quality, which suits the subject. The warm palette is well handled, with a good range of values. Additional detail on the head and face – but less on the clothing – focus the eye of the viewer to the head. This pastel has been executed with confidence and flourish, with no sign of overworking.

Other Medium Category

Commended Other Medium

Cat. No: **42**

Title: **Miaow**

Artist: **Sam Bando**

Comment:

This scratchboard image, while having a few drawing faults, is remarkable in its variety of line – both positive and negative. The artist has worked tirelessly to indicate the directions of the fur, which describes the form of the face and head. The addition of the green eyes is a nice touch – both to add a little colour, but also adds some drama. The close-up view makes for a powerful image.

Highly Commended Other Medium

Cat. No: **107**

Title: **Still Life**

Artist: **Amanda Wallace**

Comment:

This unusual collage is a clever rendition of a still life subject, using varying shades and values of blue denim, as a collage. From a distance, it looks like a print – so it's a surprise on closer inspection. The use of the more textured and raised denim seams for both the jug handle and the edge of the background, is very clever. The subtle observation of lights and darks on the objects, using a variety of light to dark blues, describes the volumes and forms. Even the table top fabric is shown 'on the cross' of the weave (diagonally) – while the background fabric, is 'on the grain' (vertical & horizontal weave).

Other Medium Category

Best Other Medium

Cat. No: **115**

Title: **Samuel Beckett**

Artist: **Rae Zilberman**

Comment:

What a strong face Beckett had! The medium of charcoal is perfect for capturing light and shade, formed by the wrinkles on the face to show strong form and volume. The eyes are beautifully observed. The hair is delicately drawn, with just enough emphasis of the darks to show the silvery grey colour. The ribbed collar is correctly drawn with the ribs becoming smaller and closer together as they go around his neck. This circular shape also assists in showing the volume of his neck. The choice of a darker background helps to contrast the head against it, in a dramatic way.

Mixed Media Category

Commended Mixed Media

Cat. No: **82**

Title: **What's for Dinner?**

Artist: **Barbara Lockley**

Comment

A wonderful array of textures, forms and colours depicting a range of fruits and vegetables. The circular compositional arrangement gives equal importance to each one and the repetition of colours in various shades gives a colour harmony. The use of graphite for the cast shadows is an inspired choice, giving the exact colour and value for the shadows.

Highly Commended Mixed Media

Cat. No: **53**

Title: **His Majesty**

Artist: **Jenny Esplin**

Comment:

This animal portrait in pastel and watercolour has been handled in a very subtle way, with mostly pastel used – but a few watercolour accents visible. The description of the head is very accurate, and colours also. The eyes are especially well rendered, on a slight angle – which gives him a slightly curious gaze. The mane is only merely suggested with a few hairs around the edges of that shape. This is an area often overworked, but not this time. Soft blending of pastels for the background gives a suggestion of something else – but out of focus. This gives predominance to the head, as it should be.

Mixed Media Category

Best Mixed Media

Cat. No: **111**

Title: **Perfume Bottles**

Artist: **Wendy Wheeler**

Comment:

The bottles painted in watercolour provide a convincing image of the shiny glass surfaces, reflecting the colours around them. On close examination of the background, I realized that this was done in soft pastel, with very subtle changes of colour smoothly and imperceptibly blended from one change to another. The richness of these darks set off the fragility of the glass bottles. An inspired choice for a background.

Encouragement award

Cat. No: **98**

Title: **Still Life**

Artist: **Debbie Rosenberg**

Comment:

This small oil shows potential for the artist to really develop, as I can see the beginnings of a confidence in observing planes of colours and values to describe the forms of the objects. This sophisticated observation is very commendable, and in a larger version – this could be a stunning painting. The loose application of the paint also shows confidence – it's not fussy or unnecessarily detailed. This entry deserves this appropriate recognition - not just in the oil category – but in the whole exhibition. A very worthy winner of the Encouragement Award.

Best in Show

Cat. No: **77**

Title: **A Stretch of Colour**

Artist: **Jing Lin**

Comment:

This is a small pastel – but huge on impact. The dramatic colours and lighting contrasts make a powerful image. The frontal viewpoint with his direct gaze out at us, also reinforces the drama and power. The splashing of the background reds over the figure really connects the figure to the background – something that portrait painters don't always achieve. The folds in his clothing help to describe the form and action of the figure, with the wavy cast shadow of his top confirming the strong overhead light source. This also plunges the left side of the figure into dark shadow, and also forms the cast shadow on the wall. The mark making of the artist exhibits their mastery of pastel – some soft blending with some stronger, harder - edged marks. I especially like the light hitting his hands and the top left cuff. The use of the brighter, lighter colours in the top left really lifts the palette. and a great fitting title. A wonderful pastel portrait, deserving of the title “Best in Show” Congratulations!