



Artie Facts #38

September/October 2026

The newsletter of the Bairnsdale & District Arts Society Inc.
[Established 1981]

< Margaret Preston -NGV

From the Editor

The AGM is done and dusted and a new group of artists kindly put up their hands to manage your Arts Society. Some places on the committee are still available. The more people on the committee to share the workload the better. Art Shows and events require many people for planning, preparation, organization, management and execution.

The retiring committee members are excited to have new blood on the committee and are looking forward to encouraging and assisting them in their new roles. Please support our new committee who will be doing their best to keep BADAS a vibrant and exciting place for artists and bring you fresh, new ideas.

Jenni S.

WHAT'S INSIDE

From The Editor	1
Our New President	1
Our New Secretary	2
Gillian Banks' Exhibition	2
3 Month Challenge	3
Herman Pikel Workshop	4
Financial Reports from AGM	5-6
Art Materials for Sale	6
Margaret Preston Exhibition	7
ABC Portrait Artist of the Year	7
Vale Yayori Kusama	8
Congratulations Oilin	8
The Bayeux Tapestry	9
Paintings by Herman Pikel	10
26/27 Committee	10

MEET OUR NEW PRESIDENT ~ Ron Davey



My art history began as a student at high school where I studied art theory and practice. My art teacher at the time felt I showed some talent and entered a few of my oil on canvas paintings in a local art show/ exhibition. To my surprise I was awarded a special commendation for two of them.

Not long after leaving school I found myself in the army and due to my perceived drawing skills, I was posted to the chief engineers dept as a draftsman. During this time my art interests veered sharply toward caricatures and cartooning, at which I was moderately successful, having my works published in magazines and newspapers.

Eventually I lost the drive to continue in this field and I was lost to the art world for the next 40 years until my wife discovered BADAS and

encouraged me to join with her. Great decision!

I am now rediscovering my love for art in the form of graphite pencil and ink drawing combined with the new discovery of watercolor painting, incorporating it into my drawings.

As the newly elected president I hope to bring my business leadership experience along with a fresh set eyes and ideas for the future. I'm looking forward to the future in this role knowing I have an amazing support team to assist and advise me.

Ron Davey, President

MEET OUR NEW SECRETARY ~Kerry Moulang

I have always had an interest in art and painting from my early years as a young girl, but didn't get an opportunity to explore this world until my mid 20's when I was accepted into Prahran Institute of Technology art school. I studied under a number of outstanding artists and was mentored by Howard Arkley which helped me find my direction for future works.

In my later years I was a member of Hawthorn Artist Society and enrolled in their life drawing classes.

I was recently made aware of the existence of BADAS and along with my husband elected to join and we now attend the watercolor class. As your incoming Secretary, with the support I'm receiving, I hope to fulfill all of the responsibilities required to the level of your expectations.

Kerry Moulang, Secretary



Gillian Ellett Banks OAM | Natural Forms in Landscape



11 September – 17 October 2026
East Gippsland Art Gallery
Friday 11 September – 17 October 2026

Gillian is a our Contemporary Art tutor

"Landscape is more than the visual. It evokes all the senses, and as such, my response is to record the emotional impact, then hint at the visual clues. My aim is to synthesis the elements of the essential form into the purest statement of colour as form while retaining the original emotional impact. When image and reality have a corresponding impact on the viewer, then my work is done.

Using a minimalist approach, I attempt a general statement. I work intensely, often on many canvases at once, ensuring spontaneity and robust imagery. This enables an editing process to take place, a selection of the main elements with no time for superfluous detail. Often a composite of viewpoints, where a floating heat shimmer or tranquil comfort pervades the canvas, and as such the radiating heat of an oppressive atmosphere can be seen to out weigh huge rock masses and escarpments".

"Symbols of the landscape are the furniture of the subconscious". Sir Kenneth Clarke.

"You know the moment a painting is complete when the surface tension 'zings' it all together". - Gillian Ellett Banks 2026

Image: **Gillian Ellett Banks**, *Fig Tree NT*, 2009 Oil on stretched canvas

ENTRY FORM FOR NEXT 3 MONTH ART CHALLENGE

MONOCHROMATIC



MONOCHROMATIC – means having or consisting of a single colour or hue (variations created by adding white or black). The artist can focus entirely on form, texture, line and light. It provides visual unity, creates a calming atmosphere and adds a sense of spaciousness. In any medium so long as all works can be hung and are no larger than 40 x 40 cm. Your painting does not have to be for sale, but can be.

Members only and limit of two entries per member. Entries to be delivered to BADAS Committee Room between Monday 5th between and Friday 9th October 9.30 to 12.00 and 1.00 to 3.30pm or by arrangement (Fiona 0417 315 009) together with \$5.00 entry fee – CASH ONLY in an envelope marked Treasurer.

The paintings will be hung on Friday 9th October and will remain on display until Monday 16th November.

A function will be held from 5pm to 6pm on Monday 16th November to announce the People's Choice and prize money, 1st & 2nd dependent on number of entries, will be awarded. This will also be an opportunity to meet the new Committee and light refreshments will be served. All entrants and members are invited to attend.

Please provide a small card with the name of the artwork and a price, your name on the back of the card, these will be displayed with your artwork.

Name : _____

Entry : _____

Medium : _____

Price : _____ Account Name : _____

BSB : _____ Account No. : _____



We think this new sign enhances our recently painted building.

HERMAN PEKEL

WATERCOLOUR WORKSHOP

Saturday 21 November
Sunday 22 November

Herman Pekel is a highly successful and Internationally acclaimed Artist; also a member of the exclusive Melbourne 20 Artists – we are privileged that he has agreed to present this workshop for the Arts Society.

Herman's workshops are very popular and fill up rapidly, so do not miss the opportunity to come along. Herman has a unique and entertaining approach that makes the experience enjoyable for everyone.



WORKSHOP REQUIREMENTS LIST:

MEDIUM: Watercolours

LOCATION: The first day may be 'plein air' painting at a local spot, if the weather is fine.
Sunday will be in the Art Society studio.

MATERIALS:

Watercolour Paint (colours list provided with your booking).

Brushes: 1" Hake, Sword or Daggerliner, Fan, Mop or Chinese square nylon plus any others you may have.

Watercolour Paper: Any rough paper (quarter sheet or half) Enough to do 2 paintings per day.

Extras: Pencil, Tissues, Small spray bottle, palette, water container, Support board and an iPad is handy if you have one.

BYO: Lunch

BOOKINGS: Email: info@bairnsdalertsociety.org.au OR
Phone: Gael Rand 0448 235 983

COST: \$190 Members

\$230 Non Members

PAYMENT: Bank Transfer: BSB: 633 300 A/c: 100672757 Notation: HP
Cash: By arrangement – phone Gael Rand 0448 235983
NOTE: payment will secure your booking.

**THIS IS A GREAT OPPORTUNITY TO LEARN FROM AN
AMAZING PAINTER AND TUTOR
BOOKINGS NOW OPEN**

FINANCIAL REPORTS FROM AGM 2025/26



POLLARD ACCOUNTING

Where the client is the focus

David Pollard 0427 993 283

AUDITOR'S REPORT

To the Committee & Members – Bairnsdale & District Arts Society Incorporated

I have audited the financial statements of the Bairnsdale & District Arts Society Incorporated. These statements have been prepared on a 'Cash Basis'.

The audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free from material misstatements.

I have examined all the relevant books and documents of the club, and I have obtained all the information and explanations I have required for the purpose of the Audit.

As an audit procedure it was deemed not practical to extend my examination of receipts beyond accounting for amounts received as shown by the club's cash receipts book.

I found that the information, Bank statements, Receipts, Payments, and associated documents were in order. I found no issues that gave rise to any concerns about the financial operations of your organisation.

It is my opinion that the Financial Statements present a fair and accurate financial position of the Bairnsdale & District Arts Society Incorporated as of 30 June 2026 and its Revenues & Expenses for the period ending 30 June 2026.

David Pollard

14/8/26

Dated

BAIRNSDALE & DISTRICT ART SOCIETY Balance Sheet - 30 June 2026

	2026	2025
	\$	\$
<u>Assets</u>		
Current Assets		
Cash at Bank - Cheque Acc	11,041.56	9,236.42
Cash at Bank - Sub Comm Acc	-	-
Cash at Bank - Term Deposit 1	13,490.90	22,447.11
Cash at Bank - Term Deposit 2	12,729.49	12,152.83
Petty Cash	50.00	50.00
Total Current Assets	37,311.95	43,886.36
Fixed Assets		
Property & Improvements	100,000.00	100,000.00
Plant & Equipment at Cost	16,610.62	16,610.62
Total Fixed Assets	116,610.62	116,610.62
Total Assets	153,922.57	160,496.98
<u>Equity</u>		
Member's Funds	160,496.98	154,645.68
Current Year Profit/Loss	- 6,574.41	5,851.30
Total Equity	153,922.57	160,496.98

**BAIRNSDALE & DISTRICT ART SOCIETY
FINANCE TRADING REPORT - 2026**

	2026	2025
	\$	\$
Income		
Art Products	-	-
Art Workshop	3,110.00	14,568.98
Cash Receipts	-	575.00
Classes	7,076.70	8,362.30
Grants Received	20,000.00	-
Hall/ Equip Hire	509.00	570.00
Interest	1,620.45	784.33
Luncheon	-	-
Membership	3,963.00	6,086.60
Raffle	961.35	-
Sale of Paintings	11,875.05	888.00
Show Entry Fees	1,540.00	90.00
Other Income	3,008.05	4,119.18
Total Income	53,663.60	36,044.39
Expenses		
Advertising	447.35	354.00
Amenities	729.67	1,888.99
Art Show Costs	6,533.63	921.07
Asset Purchases	-	2,033.02
Audit Fees	330.00	330.00
Awards	406.78	-
Bank Fees	417.10	410.66
Capital Works - Toilet	21,275.42	-
Childrens Class	64.97	-
Cleaning/Maintenance	6,339.36	2,941.06
Donation	1,000.00	50.00
Functions	1,129.64	1,838.43
Insurance	1,376.98	1,392.05
Library Purchases	-	309.33
Luncheon	513.73	1,273.69
Office	5,660.72	3,040.70
Other Expenses	1,055.00	114.40
Payment to Artists	8,098.09	-
Refunds	1,779.40	650.00
Travel Costs	257.40	279.48
Tutor Payments	140.00	10,082.29
Utilities	2,682.77	2,283.92
Total Expenses	60,238.01	30,193.09
Net Result from Operations	- 6,574.41	5,851.30



APRONS WITH BADAS LOGO

Great for covering up to prevent paint splashes on clothing. You can add your own unique paint splashes to make it your own. Two handy pockets on the front to hold a brush or two, rags etc. \$15 will get you one of these.

TABLE EASELS: \$55 each



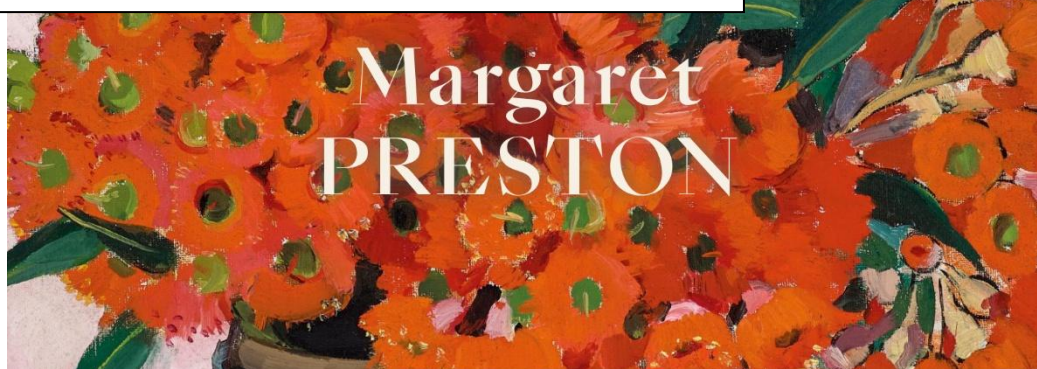
ART SUPPLIES *Everything you need and too numerous to list Canvasses, brushes, paper, Prisma coloured pencils, visual diaries, etc.*

Art Supplies reduced by up to 50%



NGV – Ian Potter Centre

4 September 26 – 31 January 27



Celebrated for her bold floral still lifes and strikingly modern woodblock prints, iconic Australian artist Margaret Preston (1875–1963) was a central figure in the development of modernism in Australia who significantly shaped the country's cultural and aesthetic landscape.

"The NGV's retrospective of Preston's work will be unlike any other exhibition on this artist. Our intention is to celebrate her rich cultural legacy, while also presenting new perspectives on the complexities of using visual vocabularies from Indigenous cultures," said Tony Ellwood AM, Director, NGV.

The first exhibition on the artist in more than two decades, [Margaret Preston](#), charts the artist's career through more than 200 of her paintings, prints and sculpture, alongside archival materials. The landmark exhibition also contextualises Preston's practice and legacy by placing her work in direct dialogue with that of her peers, as well as work by contemporary First Nations artists.



Talented artists from across Australia compete in a once-in-a-lifetime challenge: capturing iconic celebrities in a race against the clock. Who will be crowned the winner and walk away with a life-changing commission?



Hosts

Luke McGregor, Miranda Tapsell

Sundays at 7.30pm on ABC TV, with all episodes streaming on ABC iview

Big congratulations to finalist, Liz Gridley. Some of you may remember Liz who was a member of BADAS when she lived in Bairnsdale with her fiancé who was a doctor at the hospital. She helped us tremendously with our last Glorious Gippsland art show.



VALE

Yayoi Kusama

1929 – August 2026 Aged 97

A life of obsession

Kusama was born in Matsumoto City, Japan in 1929.

She began drawing and painting when she was just a child, afflicted by visual and auditory hallucinations, anxiety and periods of disassociation, including having flowers speak to her.

Frustrated with the confining nature of Japanese society, and dreaming of becoming a professional artist, Kusama left for New York at 27, where she quickly made a name for herself with her paintings, despite initially speaking very little English.

By 1962, she was exhibiting in group shows alongside the likes of Andy Warhol, James Rosenquist and Claes Oldenburg.

A year later, she unveiled her first room-sized installation, Aggregation: One Thousand Boats Show.

That installation included phallic soft sculptures, which Kusama dubbed Accumulations and had started making in 1961. The sculptures would overtake the room, covering furniture and other objects.

In her 2002 memoir, Infinity Net, Kusama described creating these sculptures as a way of "conquering the fear" of sex she had harboured since she was young.

Kusama also took part in anti-war activities during the 1960s, in so-called "Kusama Happenings". Drawing on anti-war sentiment as well as the hippie movement, she would make experimental movies and stage orgies and public performances, all with her trademark dots.



In 1966, Kusama created an installation at the Venice Biennale, despite not being invited. Titled Narcissus Garden, it featured 1,500 gleaming mirrored balls in front of the Italian Pavilion, with a sign that read: "Your narcissium for sale." Dressed in a gold kimono with a silver sash, she would then sell the balls to passers-by, for \$2 each.

Almost 30 years later, she would represent Japan at the biennale in 1993, becoming the first solo woman to do so, with one of her distinctive infinity rooms, titled Mirror Room (Pumpkin).

Around 1977, a few years after returning to Japan, Kusama voluntarily entered a mental hospital and lived there for decades, being driven to her nearby studio each morning. In Infinity Net, Kusama wrote: "I fight pain, anxiety, and fear every day, and the only method I have found that relieves my illness is to keep creating art."

In 2017, she admitted to still seeing hallucinations. "Dots come flying everywhere — on my dress, the floor, things I'm carrying, throughout the house, the ceiling. And I paint them."



Oilin Bould on her Highly Commended award at Yarram Archies with "The Thinker."

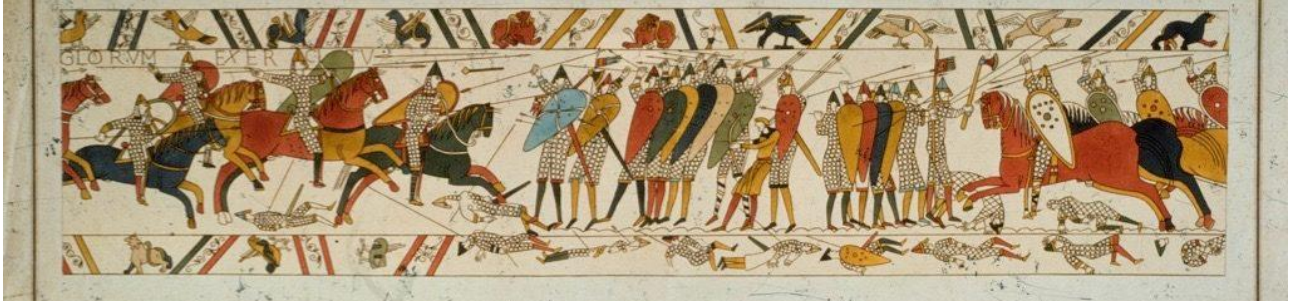


THE
BRITISH
MUSEUM

A historic loan from France

The Bayeux Tapestry

Experience / 10 September 2026 – 11 July 2027



The Bayeux Tapestry is one of the most important and unique cultural artefacts in the world, which illustrates the deep ties between Britain and France and has fascinated people across geographies and generations. It is hard to overstate the significance of this extraordinary opportunity of displaying it at the British Museum and we are profoundly grateful to everyone involved. This will be the first time the Bayeux Tapestry has been in the UK since it was made, almost 1,000 years ago. To encounter the tapestry in person is to feel history in a way no reproduction or textbook can ever really quite capture, a sense of absolute awe.

Dr Nicholas Cullinan OBE, Director of the British Museum For the first time since it was made nearly 1,000 years ago, the Bayeux Tapestry has returned to England.

Following a historic agreement with France, the 70-metre-long tapestry, depicting events leading up to the Battle of Hastings and the Norman Conquest of England in 1066, is being loaned to the British Museum from September 2026 to July 2027.

This monumental embroidery tells the dramatic story of a moment that changed England forever. No year in the country's history is more famous than 1066. It was the last time England was successfully invaded, and it is the year from which the modern monarchy dates itself. And there is no other object that is as instantly recognisable, as studied in schools and as copied by artists as the Bayeux Tapestry.

One of the wonders of the medieval world, the Tapestry offers a vision of life in 11th-century England both before and after the Conquest, from castles, warfare and ships to clothing, food and furniture. Likely commissioned by a Norman patron and made by English embroiderers, using manuscript drawings from Canterbury, the Tapestry is both a precious historical record and a remarkable work of art.

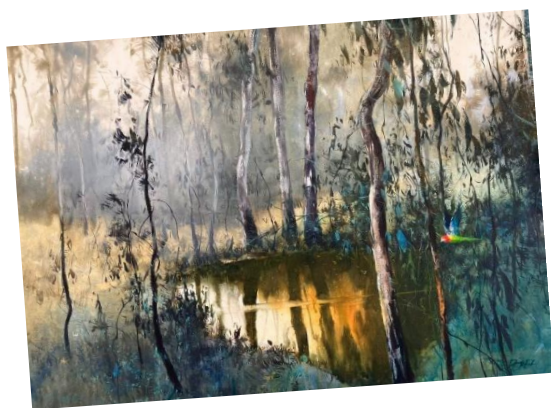


This could be a great exhibition to visit if you happen to be in the UK during this period.

Tickets for the the first 4 months are already booked out.

ARTIE FACTS #39 was created and produced for BADAS by Jenni Staniforth 0435 344 84

SOME PAINTINGS BY HERMAN PEKEL



26/27 COMMITTEE

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KERRY MOULANG	Secretary	0404 690 259 rdkm1@bigpond.net.au
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TRISH WAGSTAFF	Assistant Treasurer	0408 564 281 wagnstrish@bigpond.com

Committee
Connie Cunningham
Katie Kaprzyk
Kitty Quinn
Nadine Richardson
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