

Newsletter

Member of the Association of ADFAS

Group member of 'The Arts Society' (formerly NADFAS) ABN 36 971 725 705

ADFAS

AUSTRALIAN
DECORATIVE
& FINE ARTS
SOCIETIES

Dear Members

I have just returned from the National ADFAS Conference in Sydney. Pamela Hartmann from our Committee accompanied me. There are two National Conferences per year and each Society's Chairman and an Observer attend. It is a very good way of sharing ideas from other Societies about what works in their particular region.

Fourteen Societies increased their membership in 2019, including the Melbourne Society. Quite a number of other Societies suffered a loss of membership so I want to thank all our Members for bringing your friends to our Lectures and encouraging them to join. We currently have a waiting list for the 2020 year which is wonderful.

I want to remind you again of the final Lecture on 12th November by Susannah Fullerton (after the AGM) when we will say farewell to the University of Melbourne's Hawthorn Campus and prepare to enjoy the Lido Cinema in Hawthorn in 2020.

We are aware that more than 100 Guest passes have not been used in 2019, so this is your last opportunity to use them and we encourage you to do so. If you don't have a Guest pass feel free to bring a friend anyway. We will be using the Blackman Hall in the Hawthorn Campus (not previously known to new members) where the Lectures used to take place some years ago. It seats many more people and will provide the space we need for more Guests on this occasion.

Please just let Veronica Rickard (Membership Secretary) know by text, email or phone call that you wish to attend and bring a Guest. We need an idea of numbers for seating and catering purposes of course.

*Anne Prior
Chairman*

October 8 - *Deadly Art Patron Rivals*



Charles I created a court where architecture, painting and the visual arts received unprecedented encouragement from an English king. He deliberately set out to create a rival to the great courts of Europe, attracting some of the finest designers to London including Rubens, Inigo Jones and Van Dyck. Indeed, the atmosphere at the court of Charles I was one of great patrons vying for the eye of the monarch, while striving to create great art collections of their own. The two greatest of these courtiers were utterly different in every respect: Thomas Howard, Earl of Arundel, the scion of one of the most noble families in England, and George Villiers, 1st Duke of Buckingham, son of an unknown Leicestershire gentleman. Both men rose to power and influence during the reign of James I, and began to lay down the foundations of their fabulous collections of works of art. Both men were deeply

involved in all the great artistic adventures of the day. Both men died tragically. Amongst the many aspects of King Charles's life to give cause for complaint, this lavish devotion to matters artistic caused scandal to the Puritans. Following the King's execution in 1649, Cromwell set in motion the Sale of the Late King's Goods. The best part of his collection now enriches the greatest European collections in Madrid, Vienna and Paris.

Tom Duncan Tom Duncan was educated at Trinity College, Dublin, where he studied History of Art and Ancient History & Classical Archaeology. He then studied for his Masters in the United States, and moved to England in 1984 to complete his Ph. D. He has lectured widely to heritage and artistic organisations, nationally and internationally, for many years. He regularly leads tours through his own company, CICERONI Travel, specialising in several areas including Ireland, Italy, the Middle East and tours to leading musical and opera festivals.



ADFAS MELBOURNE SOCIAL



Scintillating discussion in the Garden Room Restaurant at the NGV with September lecturer, Anthony Russell, Janice Kent-Mackenzie, Anne Prior and Judith Smith

GUEST ATTENDANCE—SEPTEMBER LECTURE

In October ADFAS Members are welcome to invite up to 30 Guests to the Lecture.

Please call Veronica Rickard on 0408 113 669 with your name and guest name,

2019 NOVEMBER AGM & LECTURE

Join us for our final lecture at the Hawthorn Campus of The University of Melbourne—Tues, 12th November

Susannah Fullerton OAM will present

“The Importance of Being Oscar”

Susannah is an author & literary historian, and knows how to bring the genius of Oscar Wilde to life.

This is an opportunity for everyone to use outstanding Guest Passes before they expire.

We also have unlimited space for additional paying Guests

For catering purposes,

Please contact Veronica Rickard (Membership Secretary) **NOW** to reserve your places.

Sue Giles, Polyglot Theatre Creative Director will address us between the AGM and the Lecture

adfas travel

SMALL GROUP TOURS SPECIALLY ORGANISED FOR ADFAS MEMBERS

TRAVEL WITH FRIENDS

3rd –13th March 2020

Tour Leader—**Judy Tenzing**

TAIWAN: CULTURAL TREASURES & INSPIRING LANDSCAPES



Taipei's National Palaces Museum / Sun Moon Lake
Ancient temples, colonial forts, Meiji-era architecture
Chingshi Cliffs / Chung Tai Chan Monastery

<https://adfastravel.com.au/tours/taiwan-mar-2020/>

LATROBE ART HISTORY ALUMNI



22nd annual Rae Alexander Lecture

Roslynd Piggott will examine a selection of her artworks through the lens of her interactions with the history of art and its practices.

24th October 5.45pm-8.00pm

NGV Clemenger Auditorium

Drinks & Refreshment provided

Bookings: \$35 / \$30 Members

<https://alumni.latrobe.edu.au/2019-rae-alexander?erid=11197544&trid=b583e710-79d2-4623-80ee-58ccec2ef6ba>

IT HUNG ABOVE A STOVE FOR 35 YEARS

When a French retiree asked an auction house to assess and empty the contents of her house, an unusually exquisite tempera-on-panel painting was noticed hanging above the stove and sent to Eric Turquin, an Old Masters appraiser in Paris. He determined that the 10x8inch work is the missing section of a polyptych (c1280) by the Florentine master known as 'Cimabue' (regarded as the 'father of the Renaissance').



Now known as the 'Flagellation of Christ', at auction, the painting may fetch up to US\$6.5million.

But [along with the style and subject] why is the Paris expert so sure this unsigned discovery is by Cimabue?

Turquin is quoted as saying in the [Art Newspaper](#),

“You can follow the tunnels made by the worms,”

He pointed out that the polyptych had been sawn down its centre, exposing the centuries-old tracks made by timber-eating larvae. All three panels have similar patterns of worm holes.

Turquin adds. *“It's the same poplar panel,”*

“We have objective proof it's by the artist.”

<https://hyperallergic.com/519356/cimabue-painting/>

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