

**ADFAS Gold Coast Inc.**

# NEWSLETTER

**Spring 2019**

Member of the Association of Australian Decorative & Fine Arts Societies Group  
& Associate Member of NADFAS



**Vignette Artist: Landscape Designer, Jim Fogarty**

## From the Chair

How this year has flown! Here we are at the end of another interesting and rewarding ADFAS year!

I would like to thank the hardworking members of the ADFAS Committee and all the ADFAS volunteers for their contributions during this year. All have worked so tirelessly on your behalf to ensure the aims of ADFAS have been achieved.

It is not only these volunteers who have generously contributed their time and effort to furthering the aims of ADFAS this year. I would also like to acknowledge Nicola Wassell and her husband David who provided home hospitality to Chloe Sayer in May. All members who have home hosted or acted as a Hospitality Volunteers report how privileged they have felt in getting to know our visiting lecturers in an informal environment.

You too, can become involved as a Home Host or Hospitality Volunteer, by offering to undertake one or more of the following: meeting and greeting our lecturers on arrival on the Gold Coast; acting as a tour guide to the attractions of the Gold Coast; hosting our lecturers at dinner during their stay; driving them to their hosts in Byron Bay on the Sunday following our lecture via the Hinterland and the Margaret Olley Art Centre and the Tweed Regional Gallery.

Regardless of how you become involved, all Hospitality Volunteers receive an ADFAS Volunteer Badge. You can register your interest in Home Hosting or becoming a Hospitality Volunteer on the 2020 Membership Application and Subscription Form.



I would also like to thank all those members who have so generously donated Raffle Prizes this year. The donation of prizes has assisted us in raising funds for our Young Arts Programmes. I am pleased to report that we made a total profit from our Raffle Table this year of \$3847. I thank you all for your generosity in buying Raffle tickets. When combined with the donations made by individual members to our Young Arts Programmes and the profits from our Coach Excursions and Film Events,

we raised a total \$5,490.52 to fund our Young Arts Programmes during 2019. A remarkable achievement! Congratulations to you all. Your contributions have made an enormous difference in creating opportunities for artistically talented Gold Coast Young people to maximise their creative skills and talents.



One example of how your contributions are used to benefit young people is the ADFAS Gold Coast Queensland College of Arts Honours Award. Past Awardees have made significant contributions at an international, national and local level. Your Committee has broadened the scope of this Award this year. The Award is now open to final year undergraduate students under 30 years of age, who live on the Gold Coast and who are studying full time or part time, in any of the following Courses of study at the Queensland College of Arts (QCA), at either the Gold Coast Campus or the City Campus: Bachelor of Photography, Bachelor of Fine Art, Bachelor of Design, Bachelor of Digital Media, and who are enrolled to undertake an Honours degree at the Queensland College of Arts. This year the date of the presentation of the Award has been changed to coincide with the changed academic arrangements introduced by the QCA. The Award winner for 2020, will be announced at our February 2020 Morning Tea following our first lecture, rather than at the AGM, as has been the case in previous years.

Finally, I thank you all for your friendship and support in 2019.

**Sandi Fuloep**

**Chairman ADFAS Gold Coast 2019**

**VIGNETTE: JIM FOGARTY – LANDSCAPE DESIGNER**



Jim Fogarty is a much-awarded and internationally- recognised Landscape Architect based in Melbourne. He has helped raise the profile of Australian garden design in everything from small gardens to large estates and commercial projects. Along with numerous Gold, Silver Gilt and Silver Medals from Australia, Singapore, USA, Hampton Court Palace and the Chelsea Flower Show to his name, he has also accumulated a raft of awards for Design and Horticultural Excellence (UK, Singapore, Melbourne and Japan); Best Construction (Singapore and Japan); President's Award (Malaysia); and Best in Show (Royal Horticultural Society Hampton Court Palace Flower Show 2014, Gardening World Cup, Nagasaki Japan 2011 and the Melbourne International Flower & Garden Shows 2003 and 2005). Photo of Jim Fogarty by Jay Watson © Royal Botanic Gardens Melbourne 2011

After graduating from Burnley Horticultural College in 1992 and gaining experience working for Melbourne landscaping company, *Jenny Smith Gardens*, he moved to Cairns in 1995 to be landscape maintenance supervisor for commercial construction at *Woodsman's Landscaping*. In 1996 he shifted to Sydney and presented weekly gardening segments on Channel 10's *Monday to Friday* before returning to Melbourne to set up his own gardening design business. He leads garden tours overseas and judges at flower shows and garden competitions in Australia and New Zealand.

Being a member of AILA (Australian Institute of Landscape Architects), Jim incorporates into his designs the AILA ideals of quality design for public open spaces and greater environmental presence in a world which is becoming increasingly modified by development.



A perfect example of greater environmental presence is his *Daintree Garden* (left), winner of a Gold Medal and the Award for Horticultural Excellence at the Singapore Garden Festival 2010.

*Daintree Garden* was inspired by the World Heritage Listed Daintree Rainforest in Far North Queensland and the pressures imposed on it by development. The shadows cast by the roof and the pebble shapes in the garden were reflective of the shaded places and river-worn rocks at Mossman Gorge. The pond, a contemplative feature, showcased spectacular Licuala palms from North Queensland and a sculpture depicting rainforest lianas which had been cut during logging.

Water trickling into the pond from the top of the sculpture was reminiscent of sap flowing from cut liana vines, with the sound adding to the tranquillity of the surroundings. Dropped into the pond by the youth of Singapore were hundreds of small pebbles inscribed with messages of hope for the environment. *Daintree garden* aimed to show that modern development can be done in a way to reduce the footprint on rainforest land.

Gardens have to satisfy many criteria. Apart from beauty, they must be places to enjoy, spaces where people relax and entertain and children play, and Jim seems to have remembered these details in his designs.



In 2011, on behalf of the Royal Botanic Gardens, Melbourne, Jim won a Gold Medal at England's Royal Chelsea Flower Show. The design brief was 'The Journey of Water'. Using Australian native plants, his entry, *The Australian Garden* (right), traces the story of water (in the shape of a sky-blue boomerang) as it journeys through the red sand and white salt pans and waterholes of the outback, to eventually bubble up from the Great Artesian Basin and flow to Australia's east coast.



At the back of the garden, a modern shade pavilion (left) represents an inland gorge surrounded by *Livistona Palms* and *Macrozamia*s. Boulders in the pavilion symbolise boulders in the gorge, and apart from being a visual attraction, also provide casual seating and a delightful play area for children.

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In Australia it makes sense to use gardens year-round, so a winter feature was included – the outdoor fireplace and seating area (right).

Following his success at the 2011 Chelsea Flower Show, Jim was invited to compete as the Australian entrant in the Gardening World Cup at Nagasaki, Japan. This competition commemorates the dropping of the atomic bomb on Nagasaki in 1945 and competition rules are strict. Every contestant has to work on a 100 square metre site, has the same budget allocation and is appointed a Japanese building contractor. Gardens have to be sourced and constructed in only 10 days.

Jim's garden design (left) contained only Australian native plants and was inspired by the Black Saturday bush fires raging close to his home in February 2009.

The theme was 'Out of devastation comes new life'. As Japan had experienced the catastrophic earthquake, tsunami and resultant Fukushima Daiichi Nuclear accident a few months earlier, the theme hit home, with Jim winning Best in Show (trophy right).

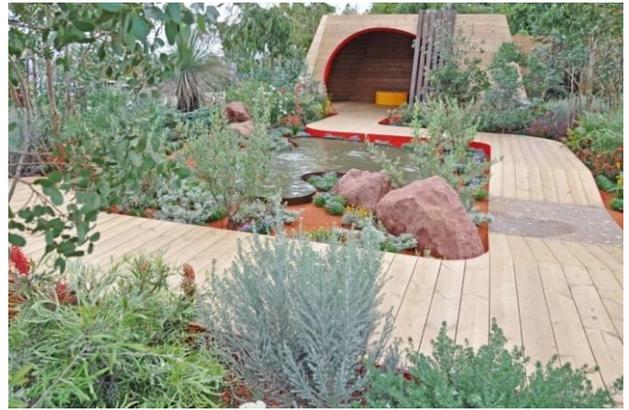
In 2014, Jim won the Tudor Rose Award (left) at the Royal Horticultural Society Hampton Court Palace Flower Show with his innovative garden, *Essence of Australia* (below right), which featured a running billabong, the Dream Time and the story of



the Rainbow Serpent.

Years before President Trump made headlines Tweeting, Jim Fogarty used Tweet technology to artistic effect by incorporating into his design, software which allowed messages tweeted from Australia to switch on sequences of ripples in the water at Hampton Court Palace in England. The agitated water was designed to look like the Rainbow Serpent moving about in the billabong. Technology was also used to artificially colour-match the water to an app image of Gardener's Creek tributary of the Yarra River.

*Essence of Australia* showcased an Australian outback garden with red rock and sands, planted with Grevilleas, Kangaroo Paw, Little Boy Blue Eucalypt, Bottlebrush and White Dogwood. Because of quarantine restrictions, months of pre-show negotiations went into sourcing hundreds of Australian plants which had been sent decades before that to Italy, Spain, Belgium and Holland. A central feature of the garden was a 450 year-old Grass Tree (Blackboy) found in Sicily. After the show these plants were donated to Kew Gardens. The timber structure represents a modern Melbourne-architectural-style interpretation of rock formations such as Uluru and the McDonnell Ranges.



In a world experiencing increasing drought, Jim has been creating and perfecting beautiful, drought resistant gardens and his home garden (front yard photographed left) is a good example of this. There are no lawns. Instead, he has tiled paths surrounded by wide banks of drought-resistant native and exotic plants such as agaves, ornamental grasses, leafy shrubs, herbs and a sprinkling of flowers growing prolifically in front of background clumps of black bamboo (photo next page) – all of which provide variety of colour and texture, and the perfect foil to angular features such as paths, decks and fences. A plethora of greenery makes up for the lack of lawn, and in contrast to the busy street



on the other side of the fence, the front yard is cool, inviting and relaxing.

Innovation once again comes to the fore when watering restrictions prohibit the use of town water. Rainwater harvested from the roof is stored in a 10,000 litre tank set into the ground. To make the most of the tank area, it has been covered by the black-stained floating timber deck which blends into the greenery and is furnished with stylish, bespoke seating.

When such lush and pleasing, low-maintenance gardens are possible, many gardeners of the future will follow the lead of landscape designer, Jim Fogarty. No doubt gardens will still have lawns and space for children to play games and build cubby houses, but for many, a restful patch of greenery surrounding well-designed sitting areas will suffice when the spacious back yard of yesteryear progressively shrinks to a pocket size courtyard – but who knows – perhaps the imagination and creative talents of Jim Fogarty could one day design courtyard gardens with multi-level play areas for children. Andy Griffiths' *13-Storey Tree House* might become reality.

### Val Shooter

### COACH TRIPPING

The ADFAS coach-trippers were out and about again in July and August.

On July 17, thirty-three of us headed south to the Tweed Regional Gallery to view the visiting *Art Deco – A National Gallery of Australia Exhibition*. This is always a popular destination and we were fortunate to have a



superbly clear and sunny winter's day to admire majestic Mt Warning in the distance as the coach followed the meandering Tweed River through the cane fields to



Murwillumbah. Following a delicious morning tea at *Bacaro* we explored the new and still-evolving quirky studios within the M-Arts Precinct, an industrial warehouse and classic Art Deco building in Murwillumbah (photo right). The precinct is occupied by exciting artists, jewellers and makers from the region as well as the Tweed Regional Gallery & Margaret Olley Art Centre's *Gallery Downtown* with its artworks and exhibitions by local artists.



We filed back on the coach for the short distance to Tweed Regional Gallery for lunch – and the main event – the fabulously fascinating display of the diverse expressions of Art Deco, expertly led by our guides Jodi and Heather. Just wonderful!



We wandered through other current exhibitions which included the *Olive Cotton Photographic Award*, and at the Margaret Olley Centre, *A Shared Obsession: Margaret Olley & Fred Jessup* – examples of the still life paintings of these lifelong friends. We were farewelled by Gallery Director, Susi Muddiman, and began our journey home, detouring for a stop on the banks of the Tweed for bubbles and cheese.





**On August 7 we ventured north to GOMA** for some more Margaret Olley: *Margaret Olley – A Generous Life* along with *Quilty*, her friend Ben Quilty's exhibition. Ben met Margaret when she was a guest judge for the 2002 Brett Whitely Travelling Art Scholarship, which he won. Olley then became a friend and supporter of his work, and in 2011 sat for a portrait by Quilty (left) which won the Archibald Prize in 2011. A small group of 15 this time, we were treated to an outstanding guided tour through the works and lives of these very different Australian artists.

*Right: Photograph of Margaret Olley in January 1949*



Olley's many different styles of painting encompassing early Brisbane buildings and scenes, and her still life and portraiture, were beautifully displayed in colourful settings (complete with tongue and groove boarding, dados, archways and fretwork skylights) which are so representative of the era of *Farndon*, the old, high-ceilinged



Queenslander house which played a pivotal role in her Brisbane life for many years.

*Above left: Self-portrait (with anemones) 2005.*

*Below left: Susan with flowers 1962*

*Above right: Childers Garden 1956*

*Below right: Poppy in the kitchen with*

*cornflowers (2010-11) and Kevin's Cornflowers 1993 (Cornflowers were Margaret's favourite flowers)*



In 1990, Olley established a trust to donate works of art to public collections throughout Australia and a selection of these was exhibited, including her gift to QAGOMA – a bronze sculpture by Edgar Degas, *Dancer looking at the sole of her right foot*.



**The Quilty Exhibition** extended 'from Quilty's early reflections on the initiation rituals performed by young Australian men to his experience as an official war artist in Afghanistan and his campaign to save the



lives of Bali Nine pair, Andrew Chan and Myuran Sukumaran'. We saw Australian landscapes and 'raw, intimate portraits of himself, his family and his friends' – some disturbing, and all thought-provoking.

*Above: Self Portrait smashed Rorschach 2009*  
*Left: Captain Kate Porter, after Afghanistan 2012; Part of Seeking Refuge 2016*



After Afghanistan, Quilty was haunted by the psychological effect of war on both soldiers and civilians, as seen in the shell-shocked face and demeanour of his portrait of Captain Kate Porter.

Quilty often used the Rorschach technique (Self-portrait above right) commonly called the ink blot test invented by Hermann Rorschach

and so favoured by psychologists, where a wet picture painted on one side of a sheet of paper is folded and pressed onto the other half of the paper to produce a symmetrical picture. Patients are then asked to explain what they can

see in it. But Quilty didn't limit himself to pieces of paper to produce his Rorschach paintings, as seen in the large Evening Shadows (below), an eight panel, oil on linen which is 702 cm long by 230 cm wide. It would have



required some manhandling. Can you see where the picture was folded?

*Left: Evening Shadows smashed Rorschach after Johnstone 2009*

There was a lot to discuss over lunch and a bit more time afterwards to revisit the exhibitions – or the gallery shop!



This time on our return we stopped to take in views of Brisbane and its river from the top of the Kangaroo Point Cliffs – another excellent opportunity to enjoy some bubbles and cheese.

Next year we will be conducting another 2 coach tours. No details as yet.

### **A CHANGE OF PLANS!!!**

Right: *Tony Costa by Lindy Lee (Winner 2019 Archibald Prize)*

We had hoped to join ADFAS member Barbara Corrigan in the New Year on a coach trip to view a selection of portraits from the 2019 Archibald Prize which was to visit the Tweed Regional Gallery. Barbara has confirmed with TRG that instead, the paintings of the 2020 Archibald Prize will be visiting there from November 2020.

Check newsletters for details next year!

**Wendy Spencer**



### **BARBARA'S ARTY FACTS**

Hello ADFAS members, I have been asked again to list art events over the 3 months of this publication. Please note I cannot mention every exhibition or every gallery. So basically I have listed the State Galleries and any shows of interest for you... Hope you manage to get to see a few and also enjoy our wonderful summer months and have a joyous Christmas.

**Barbara Corrigan**

#### **QLD**

GoMA: 7/12 – 26/4/20 **Water** Exhibition with water as theme including the breathtaking Cai Guo-Qiang *Heritage of waterhole and animals* (right). Ticketed

*Riverbed* by Olafur Eliasson – take appropriate footwear to walk on rocks!!!

3/8 -19/7/20 **Work, Work, Work** brings together art from across the world that responds to labour and work.

QAG - 2/2/20 **Survey of Jon Molvig**, outspoken & rebellious artist/teacher who dominated the Brisbane art scene late 60's

Museum of Brisbane – City Hall -15/3/20 **New Woman** personal art stories of Brisbane female artists over last 100 years.

-19/4/20 **High Rotation** Highlights of Brisbane's 30 years of music scene – local and international

#### **NSW**

Tweed Gallery: -21/6/20 **Fresh: your collection** showcases additions to the collection over the last 3 years. Closed Mon & Tues...remember daylight saving!!!

22/11- 16/2/20 **Coastal Muse** – Vicki Stavrou (right) beautiful fresh acrylic landscapes

22/11-16/2/20 **Salient** – Contemporary Artists at the Western Front: 12 leading Australian artists' work when they visited in 2017 the *WW1 Battlefields Travelling Exhibition* by New England Regional Art Museum

31/1 -28/6/20 **Fibro Façade** – Catherine O'Donnell charcoal drawings of these humble structures. A travelling exhibition by May Space Sydney

Husk Gin Distillery at Tumbulgum is great.

NSWAG: -16/2/20 **Making Art Public** -50 years of Kaldor Public Art Projects

9/11 - 2/2/20 **Quilt** Ben Quilty – if you missed it in Brisbane now on

2/11-8/3/20 **Japan Supernatural** See the new Takashi Murakami painting commissioned by the Gallery for a "7 figure sum as an unquestioned masterpiece" by the Director

MCA:8/11-16/2/20 **Cornelia Parker** acclaimed British artist



-9/2/20 **Guan Wei** – Chinese Australian artist Patron Susan Rothwell.

**White Rabbit Gallery:** Celebrating 10 years, this privately owned gallery has largest collection of Chinese Contemporary Art. Open Wed-Sun 10-5, closed Feb & Aug for changeover of exhibitions. Take a tour check on times usually 11am. Great café of steamed dumpling and Chinese teas (photo right)

#### ACT

**National Gallery:** 13/12 – 13/4/20 **Matisse & Picasso** Gardens have nice sculpture too.

**National Portrait Gallery:** – 24 /11/19 **Women in Vogue**

6/3/- 10/5/20 **National Photographic Portrait Prize 2020**

#### VIC

**Federation Square:** 13/9 – 2/2/20 **Civilisation – The Way We Live Now** (ticketed \$16) International photography exhibition on monumental scale of 100 contemporary photographers. A book has been produced. Purchase exhibition tickets online and look up free guided tour as it lasts only a couple a months. Huge exhibition

**NGV:** 31/10 -26/7/20 **Collecting Comme**. Guided tours 11.30 am Thurs & Sat 1/2 – 25/7 and 12/12

11/1-9/2/20 **Lucy McRae Body Architect** Videos and photos of how she transforms her body over last 13 years

**PT LEO:** New privately owned outdoor Sculpture Park. Great restaurant and shop in multi award winning vineyard.

11- 6 daily

**HEIDI Museum** – Home of John & Sunday Reed and now Sculpture Park, Museum & Café. Open 10-5 Closed Mondays Sculpture Park and gardens free. \$15 for museum

**McCLELLAND Sculpture Park (Right):** Collection of 100+ sculptures in a garden setting plus gallery and cafe Open 10-5 Closed Mondays. Nearby is **Cruden Farm** the home of the late Dame Elisabeth Murdoch open Mon-Friday. Check website for opening times and prices.

#### SA

**AGSA:** 18/10 -27/1/20 **Tarnanthi** Aboriginal & Torres Strait works of artistic excellence

29/2 -8/6/20 **Monsters** Adelaide Biennale of Australian Art in its 30<sup>th</sup> year

### TITIAN'S VENICE



In July this year I had the privilege of participating in an intensive, immersive two-week study experience in Venice, Italy, as part of my Bachelor of Arts majoring in Art History at the University of Queensland. This transformed Venice into a magnificent working classroom with lectures and research taking place within the galleries, museums, palaces, and neighbourhoods of the city. While others studied the architecture, my study focused on the paintings of famous Italian Renaissance artist, Titian (Titian Vercelli, c, 1485 – 1576) and how his painting style developed and influenced other painters.



*Above: Gondolas on the Grand Canal; above right: Dianne standing beside the Venice Biennale banner*

*Right: Our classroom in Venice*

The city of Venice grew from a settlement of people fleeing invaders, to a great city trading between East and West. In the process it attracted people from many countries and cultures and the influence of the Byzantine Empire can be seen in many places in Venice, especially in Saint Mark's Bacilli.

*Left: Saint Mark's Basilica*



In the sixteenth century, Venice became the most beautiful and elaborate city in Europe, enticing many artists to live and work there. A warm style of monumental decorative painting developed but Venice was dominated by Titian. Fresco was the usual style of painting in Italy but

Venice was not a suitable location for this form so the northern style of oil on canvas was introduced and the style changed.

Paintings became practical and visual rather than theoretical and intellectual, and the old paintings on wood changed to paintings on canvas so they could reflect light from the surface rather than refract light from within. The vigour of movement in Titian's paintings was in striking contrast to the static composition of other artists and drove the development of Venetian Renaissance art.

The Gothic style of Byzantine art in Venice slowly disappeared as spatial composition, perspective and architecture design became important and the 'sculptural' style of art in other Italian cities was replaced by the 'painterly' and 'rhythmic' style of sweeping forms and strong rhythms.

The physical experience when viewing Titian's paintings is exhilarating and it is no wonder these works of art influenced the lives of Venetians of the sixteenth century and the many pilgrims who, for over 500 years, travelled there to see them. They are still symbolic of the religious beliefs of the local Catholic community and many present day tourists.

I was awestruck by Titian's *The Transfiguration of Christ* Titian (Tiziano Vecellio) 1480/85 – 1576 (right), in the church of San Salvador, when lights were turned onto the painting. Turning the lights on is a tourist revenue making exercise for the church, as apart from paying a donation to enter the building, they charge 2 Euro if you ask them to switch on spotlights, but to see the colours dramatically brighten in front of your eyes is worthwhile.



*The Assumption of the Virgin* (1516 – 18) by Titian (Tiziano Vecellio) 1480/85 – 1576 (left) is in the Santa Maria Gloriosa Dei Frari, a Franciscan Gothic style church with a large nave. This painting, the largest on canvas, forms a dramatic entrance drawing viewers to the altar where it stands. The figures are of monumental size, like hero figures. The painting has the painterly technique introduced by Titian: his approach to form, and the use of colour to give harmony. The brightness of the Virgin's red dress, the blue of her cloak and the gold contrast behind her head makes the painting riveting. A vertical sweep as the Virgin Mary ascends with flowing garments, give her figure movement. An arc of gold painted around the Madonna's face suggests the gold mosaic semi-domes in Byzantine churches, as does the arch at the top of the painting. Another Byzantine touch is the original carved, wooden frame with large columns on either side.

The painting is in three sections with the apostles (representing humanity) in the lower part, then in the centre and surrounded by angels is the Madonna (looking like a real figure) and at the top, the all-serene God. It depicts the legend of the twelve apostles who were assembled at the death of the Virgin in order to watch her ascent to God through throngs of angels, from whence she would be crowned queen of Heaven.



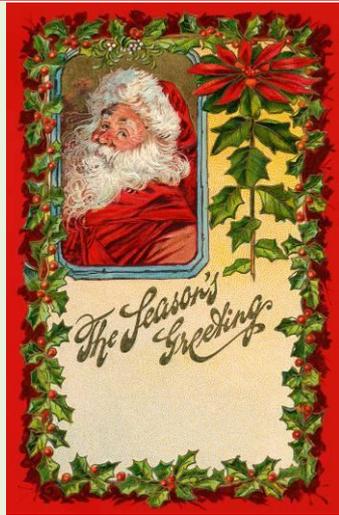
Other highlights of the trip were a visit to the Scrovegni Chapel, Padua, to view Giotto's frescos; the Doge's Palace; the Island of Murano (famous for Venetian glass); the island of Burano known for lace making; a night at the Opera where performers dressed in 18<sup>th</sup> Century costumes; dinner at



Italian restaurants and three days spent at the Venice Biennale.

Photos: Above left: *The Scrovegni Chapel, Padua, Italy* Above right: *A night at the Opera during the Venice Biennale*

**Dianne Cecil**



**ADFAS Gold Coast**  
**Chairman and Committee**  
invite

*Members and Friends*  
to

**Christmas Cocktails**

Wednesday, 4<sup>th</sup> December 2019 at 6pm

*[Preceded by our Annual General Meeting at 5pm]*

in the Panorama Suite, HOTA

**Cash Bar Canapés Lucky Door Prizes Tickets \$30.00**

**RSVP by Friday 29<sup>th</sup> November, 2019**

Please return this section with your bank receipt or cheque to:

**Post:** ADFAS Treasurer, ADFAS Gold Coast Inc. PO Box 7737 GCMC Qld 9726

**Direct Deposit:**

**Account name:** ADFAS Gold Coast Inc. **BSB:** 084044 **Account number:** 531 127 641

Member Name (1)..... Member Name (2).....

Phone/Email .....

Guest Name(1).....Guest Name (2).....

NOTE: It is essential for our records that you clearly indicate your name on your Direct Deposit and forward a copy of your bank's on line receipt to [carolalittle@bigpond.com](mailto:carolalittle@bigpond.com)

**Total Cheque or on-line receipt \$.....**

**NOTE:** Please advise if you have dietary requirements in your response.

**Contributing photographers to this Newsletter:** Jim Fogarty, Karl Fueelop, Sandi Fueelop, Robert Dean, Wendy Spencer, Dianne Morris, Dianne Cecil, Carole Crowther, Pam Clark

**PHOTO GALLERY – August, September & October Lectures & Tweed Gallery Coach Trip**

