

**Sidney Nolan Centenary**

Edmund Capon

**Creativity at Risk**

Richard Gill

**Building a Nation**

Margaret Barca

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Australian Decorative and Fine Arts Societies

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Cover image:  
**Sidney Nolan**  
*Railway guard,*  
*Dimboola* 1943  
 Ripolin enamel on canvas  
 77 x 64cm  
 National Gallery of Victoria  
 Presented by Sir Sidney  
 and Lady Nolan 1983  
 © Sidney Nolan Trust/  
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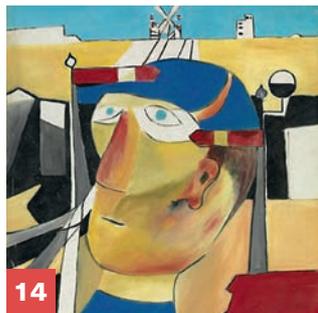


8

**WATERCOLOURS**

Australian watercolours are an important chapter in the story of Australian art.  
*Image: R.W. Sturgess*

GREGORY HEATH



14

**SID'S CENTENARY**

Sir Sidney Nolan was born in Melbourne in 1917 and became internationally recognised as one of the foremost modern artists.

EDMUND CAPON



20

**THE BIRDWOOD FLAG**

One of Australia's most important cultural relics lay in fragments in a forgotten shoe box until recently discovered and restored.

GWEN HAMILTON

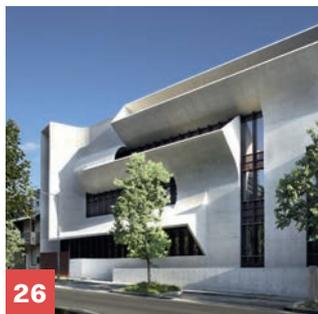


25

**DIRECTOR'S CHAIR**

Eminent conductor and respected music educator Richard Gill worries for Australia's creative future.

RICHARD GILL

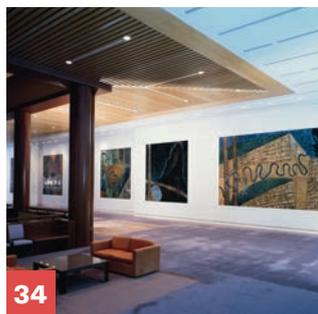


26

**BUILDING A NATION**

The grand designs of Australian architecture express a sense of place.

MARGARET BARCA



34

**HUNG PARLIAMENT**

The artworks in Parliament House reflect Australian cultural life and society.

JUSTINE VAN MOURIK



38

**KINDRED SPIRITS**

Margaret Preston and Georgia O'Keeffe never met but both women pursued a similar artistic philosophy.



41

**ADFAS TRAVEL**

The great European metropolis of Naples is a study in contrasts.

**06 CHAIRMAN'S MESSAGE**

**46 LECTURE PROGRAM**

**49 ADFAS IN THE COMMUNITY**

**54 SOCIETY NEWS**

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# DISCOVER THE ART BEHIND THE ARTIST

THE MUSEUM OF  
EVERYTHING

10 June 2017 - 2 April 2018



# DISCOVER THE ARTIST BEHIND THE ART



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MUSEUM OF OLD  
AND NEW ART

*Untitled*, c. 1990, André Robillard. Courtesy of The Museum of **Everything**.



Left: Photo courtesy  
Julia Gamble

## From little things big things grow

Greetings to our members throughout Australia  
and to all who have the pleasure of reading  
this magazine.

 In Sydney in early 1984, our present Patron Mrs Patricia Robertson OAM was a student of Sotheby's-trained Anna Clark, taking her courses in decorative and fine arts. That year, Pat travelled to England, her country of birth, and mentioned the course to her English friends. They immediately told her about NADFAS, a leading arts society in the UK. Back in Sydney, Pat phoned several of her Australian friends, and from the small meeting that followed the ADFAS story began. Today we have in excess of 6,700 members in 36 societies scattered in both city and rural areas.

If you have opened this magazine for the first time, perhaps you are wondering what our organisation actually does. As you turn the pages you will read how the lives of members have been enriched by attending a magnificent monthly lecture program; by participating philanthropically in community activities giving pleasure and opportunities, especially to the young; by assisting in the preservation and

restoration of our cultural and artistic heritage through Church and Schools of Arts Recordings; by the awarding of scholarships; by travelling together locally and internationally; and by simply sharing special moments with like-minded others, enjoying morning or afternoon tea, or wine and canapes, before or after a lecture. If you are not already a member, you too could become a part of ADFAS. For more details visit [adfasc.org.au](http://adfasc.org.au).

Recently, ADFAS Melbourne celebrated its 30th anniversary with a lecture presented by Mr Chris Paspaley, grandson of the founder of Australia's noted Paspaley pearling industry, which operates across 2,000km in the not-always-tranquil seas around the Kimberley coastline. While members and their guests found their seats, I chatted with Andrea King, Melbourne Chairman 1995-98, and Mitty Costello, a present committee member of ADFAS Mornington Peninsula, and noticed that both were wearing strands of pearls for the special

occasion. One strand consisted of 100 pearls, an interesting and coincidental number, I thought, as that is also the number of members required when consideration is given to forming a new ADFAS society. ADFAS Melbourne began with an even greater membership number 30 years ago, as did our most recent society, ADFAS Tamworth, joining in 2016 with Mrs Meg Larkin AM as its founding chairman. In common with other societies, in each of these cases it took little more than the enthusiasm of just a small group of friends with an interest in the arts to see another society evolve. Today, one of the challenges for the Association of ADFAS is to continue to grow our membership, striving to give people from all walks of life the opportunity to share many rewarding hours of learning, and of community, social and philanthropic activity in an inclusive and friendly environment.

I feel proud of the organisation for what it has achieved in many quiet ways. The ADFAS Patricia Robertson Fund provides financial support to conservators to further develop their skills, and a significant donation from the Association has secured the future of this support. Additional contributions from societies or individuals would enable us to increase the size and number of awards. During 2016, more than \$85,000 and many hours of volunteering by ADFAS members were gifted to students, schools, universities and community organisations to assist in developing artistic skills and knowledge of the arts for young people. The Association is particularly indebted to Mrs Pauline Hopkins, a former NADFAS Overseas Area Representative, for providing an annual award to recognise our Young Arts projects – which this year went to ADFAS Shoalhaven.

Throughout the year, the support of the executive members and Executive Assistant Sally Green, as well as the individual society chairmen, committees and members, has been immeasurable and I feel privileged to have received it.

Enjoy the remaining days of ADFAS 2017, have fun and please be with us again in 2018 to observe those small things as they continue to grow. ●

JILL BALE, National Chairman,  
Association of ADFAS



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Joseph Coteau (1740 -1801)  
Directoire Clock, France 1796

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THE MARVELLOUS TRADITION OF  
AUSTRALIAN  
WATERCOLOUR

**What is it about watercolour that makes it so important in the history of Australian painting? The answer lies in its ability to capture the transitory moods, fleeting moments and evanescence of the Australian landscape.**

by GREGORY HEATH



The glow of the light, the translucence of the air and the nuance of colour: a watercolour is a glimpse of nature held in the eye's memory. Its qualities of transparency and subtle gradations of colour give it the capacity to capture moments and impressions like no other medium. These qualities can at times make watercolour works seem more vivid than other media; they have the capacity to "glow" and invite the eye's imagination into an opening space.

Australian watercolour painting goes back to the earliest days of European exploration and colonisation. In the days before photography it was a quick and relatively convenient way for artists to make a record of the flora and landscape of the "new" continent. Among the more important of those artists were Nicolas-Martin Petit (1777-1804), who sailed with the French explorer Nicolas Baudin and made wonderful portraits of Aboriginal Tasmanians; Ferdinand Bauer (1760-1826), who sailed on *The Investigator* with Matthew Flinders and

made magnificently precise botanical illustrations; and the gifted William Westall (1781-1850), who also sailed with Matthew Flinders. Westall's evocative images are among the earliest to capture the drama of light characteristic of the Australian landscape and of the place of its people in that landscape.

Many of the important colonial artists used watercolour extensively for sketches, evident in the sketchbooks of both Eugene von Guérard (1811-1901) and John Glover (1767-1849), as well as in finished works. Among the most important mid-colonial painters working principally in watercolour was Samuel Thomas Gill (1818-1880), whose vivid yet delicate portrayal of town and goldfields life remain a principal record of that era. Also worthy of mention is the surveyor Robert Hoddle (1794-1881), planner of the city of Melbourne, whose subtle and expertly executed landscapes of the Port Phillip district and beyond provide insight into the emerging vernacular of Australian landscape painting. ►

Above:  
**Emma Minnie Boyd (1858-1936)**  
*Interior with Figures, The Grange* 1875  
 Watercolour over pencil  
 24.7 x 25.5cm  
 National Gallery of Victoria

Opposite:  
**J. J. Hilder (1881-1916)**  
*The Dry Lagoon* 1911  
 Watercolour over pencil  
 66.2 x 99.1cm  
 Art Gallery of New South Wales

Opposite (top):  
**John Mather (1848–1916)**  
*Lake Omeo, North Gippsland* 1891  
 National Gallery of Victoria

Opposite (bottom):  
**Hans Heysen (1877–1968)**  
*The Land of the Oratunga*  
 South Australian Government  
 Grant 1937  
 Art Gallery of South Australia  
 © Hans Heysen/Licensed by  
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But it must be conceded that the most accomplished watercolourist of the mid-colonial era was Louis Buvelot (1814–1888), who progressively crafted his Swiss sensibilities to encapsulate the mood and colour of the Australian landscape. A fine example is *Pool under gums* 1868 (NGV).

The golden age of Australian watercolour, from the late 19th to mid 20th centuries, produced a remarkable body of distinctively Australian painting.

The works of John Mather show a transition from the colonial eye to the truly Australian vision. Mather was born in Hamilton, Scotland in 1848. He studied at the Royal Glasgow Institute of the Fine Arts and migrated to Australia in 1878. A fine observer with an eye to the well composed picture, he eschewed the Australian Impressionists and continued to be influenced more by Louis Buvelot than Frederick McCubbin or Tom Roberts in his visions of the Australian landscape. Scottish influence is evident in his work *Lake Omeo, North Gippsland* 1891 (NGV). The mists, cattle, lake scenery and white light are strongly reminiscent of romantic Scottish highland painting. His view subtly changed in later work, presenting a more characteristically antipodean light and subject matter in, for instance, *Sheoak Hill* 1898 (AGNSW), which captures the windswept eucalypts and colouration of the Australian grasses and distant hillscape.

Emma Minnie Boyd, nee á Beckett, is recognised as the matriarch of the Boyd dynasty, being the mother of artists Merric and Penleigh and novelist Martin, but she was a significant artist in her own right. Minnie studied at the National Gallery of Victoria School and became well known for her charming landscape paintings. Like John Mather, she was influenced by Louis Buvelot and maintained a Victorian romanticism throughout her works, harking back to a more European sensibility and proving popular at exhibitions in Paris and London. She leaves us with a legacy of a delightful, if sometimes idealised, view of the Australian landscape and domestic

life, as can be seen in *Landscape with Wattle* 1912 (Cbus Art Collection) or *Interior with Figures, The Grange* 1875 (NGV). This no doubt reflects the lively and compassionate demeanour she was said to maintain throughout her life.

The age of a truly Australian watercolour genre emerged around the turn of the 20th century where four important figures stand out as watercolour specialists: J. J. Hilder, Hans Heysen, R. W. Sturgess and Albert Namatjira.

Jesse Jewhurst Hilder was born in Toowoomba into a working-class family. He died from tuberculosis at the premature age of 35, but this sad fact was to indirectly determine his artistic legacy. His fragile health meant that he moved between many locations in New South Wales and Queensland in search of a drier, healthier climate.

Consequently, he was unable to set up a permanent studio and gravitated to watercolour as his major medium. The influence of the Australian Impressionists can be seen in his *Dry lagoon* 1911 (AGNSW). The light is the clear golden morning light of the Australian countryside. The mists are clearing and the transparency of colour in the sky, grasses

and skeletal trees is emerging to the viewer. As Lionel Lindsay said of J. J. Hilder, “Hilder’s is the romance of colour, and for him the eye is sole and final arbiter.” He was a master of the medium using a limited palette, minimal under-sketching, glowing transparent colours and perfect control of wet washes.

By contrast, Hans Heysen took a more conventional approach. Heysen is known for his masterful oils of towering gums and broad South Australian landscapes, but his watercolours are at least as impressive, and show a more nuanced and expressive interpretation of his vision.

His watercolours such as *Adelaide Plains from Magill* 1897 (AGSA) are reminiscent of those by Louis Buvelot, showing the influence of his conservative teacher James Ashton and possibly reflecting his European heritage. But very quickly his eye adjusted to the particular lucidity of the South Australian light and the broad perspective of the landscape, to record its grandeur and detail. A fine example is the enchanted and mysterious *Gums under mist* 1917 (AGSA). Here, we see the sculptural form of a giant eucalypt etched in greying pastel tones. As Heysen himself said in a letter to Lionel Lindsay: ►

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... (JOHN MATHER’S) VIEW  
 SUBTLY CHANGED IN LATER  
 WORK, **PRESENTING A MORE  
 CHARACTERISTICALLY ANTIPODEAN  
 LIGHT AND SUBJECT MATTER ...**  
 WHICH CAPTURES THE WINDSWEPT  
 EUCALYPTS AND COLOURATION OF  
 THE AUSTRALIAN GRASSES AND  
 DISTANT HILLSCAPE



Right (top):

**W. C. Piquenit (1836–1914)**

*Our Camp on the Snowy River*

Monochromatic watercolor

21.8 x 35 cm

Private collection

William Charles (W. C.) Piquenit

was born in Hobart in 1836.

Whilst best known for his oils in the high romantic style, such as *Mt Olympus*, *Lake St Clair* (AGNSW), his monochrome watercolours such as *Our Camp on the Snowy River* are exceptional in their subtlety and fine-grained tonality.

(bottom):

**Cressida Campbell**

*Ranunculus with Indian Cloth*

Image courtesy Blue Island Press



“It is surprising what beauty enveloping light gives to ordinary things in nature and instead of them becoming more commonplace, they become more and more filled with charm – so that every nook and corner has its special message at various times of the day.”<sup>1</sup>

Reginald Ward Sturgess has a sparseness and distillation in his works which marks him as a master of watercolour painting. Working with a limited palette and often a minimalist approach to subject matter, he uses watercolour to distil the essence of visual space. He unites form, colour and space in a way that leads the viewer into the scene, leaving room for the imagination to work and for the viewer to fill in their own impression.

His seascapes and marvellous misty landscapes were almost all painted around his local Williamstown, and in and around central Victoria. Whilst not as highly regarded as many other watercolour painters, he is among the most accomplished of Australian watercolourists in his use of the essence of the medium to present light, mood, and that moment in time which can enter and hold the visual imagination.

Albert Namatjira, an Arrernte man, was born at Hermannsburg, where he lived, somewhat under the influence of the Lutheran Church, for most of his life. His promising early work was encouraged by Rex Battarbee, whose own work reflects an opening



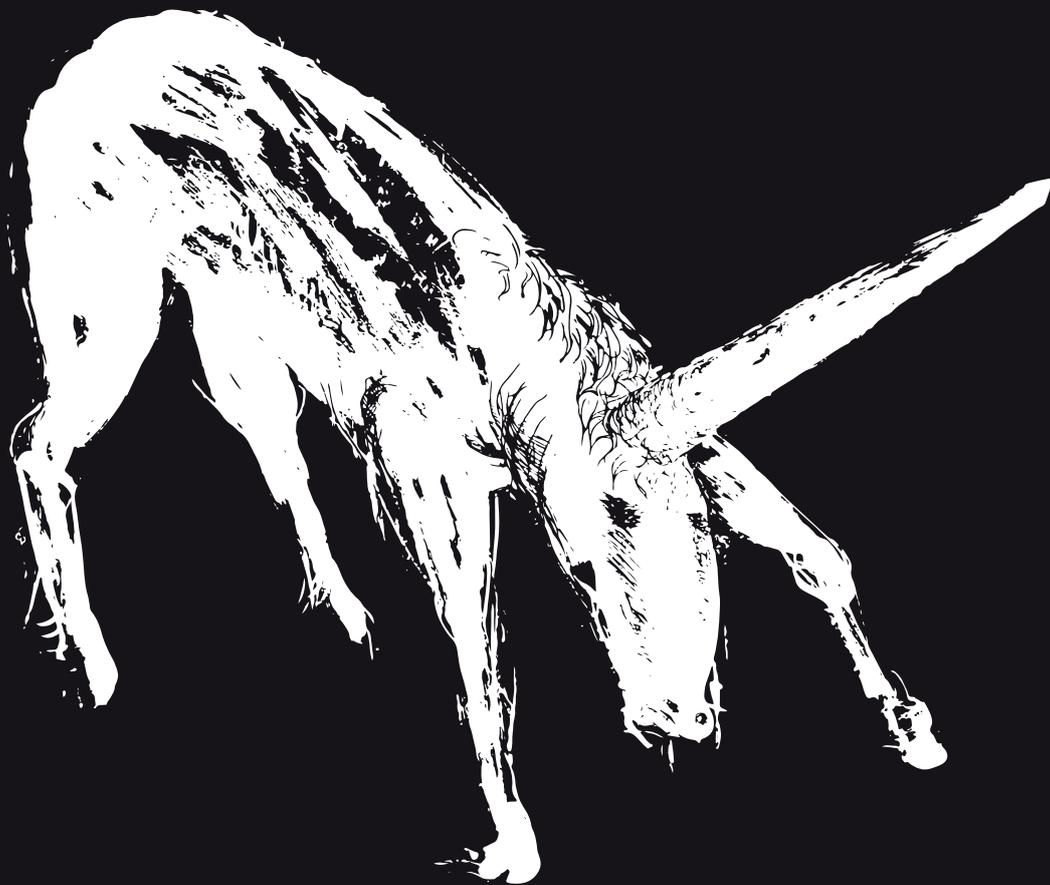
of the mind’s eye to the strong natural colours and intense light of the Central Australian landscape. Battarbee records an open vision of the landscape without the sense of possession endemic to Western art: of being in, rather than owning a vision before, the eye. This quality of Battarbee’s work was congenial to Namatjira’s sensibilities and the apprentice soon outshone his excellent teacher. Namatjira’s works are thoroughly modernist in colouration and capture a metaphysical sense of place and stillness.

Watercolour as a medium suffered a decline in standing from the mid 20th century. The vivid and evocative oils of major painters such as Arthur Boyd, Brett Whiteley and Fred Williams took hold of the public consciousness of Australian art and increasingly affluent buyers sought more eye-catching works in preference to

the refinement of watercolour. However, in recent years watercolour has made something of a comeback. The elements of the Australian environment depicted by John Wolseley find increasing resonance – he describes his work as “a search to discover how we dwell and move within landscape”. Other recent and important contemporary painters such as Emily Kame Kngwarreye, Jan Senbergs, Rick Amor and Cressida Campbell present much of their work in watercolour. The technology of pigments, better preservatives, more durable papers and the ability to better protect the delicate tones of watercolour behind ultra-violet proof glass all work to ensure that the future of Australian watercolour painting is secure. ●

**GREGORY HEATH** is a philosopher, retired academic and has had a life-long interest in art and aesthetics.

1. Quoted in Grishin, S., (2013) *Australian Art: A History*, The Miegunyah Press, Melbourne, p. 179.



## *The Lady & The Unicorn*

A COLLABORATION BETWEEN

**ARTHUR BOYD  
& PETER PORTER**

A BUNDANON TRUST  
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Logan Art Gallery, QLD

1 December 2017 – 27 January 2018

Cowra Regional Art Gallery, NSW

24 March 2018 – 29 April 2018

Toowoomba Regional Art Gallery, NSW

5 May 2018 – 24 June 2018

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Arthur Boyd, *Death of the Unicorn II*, 1973-74 (detail), etching and aquatint.

# SIDNEY NOLAN

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## CENTENARY

The works of Sidney Nolan never fail to surprise with the sheer breadth of his vision. Stories and experiences are conveyed in paintings of consummate fluency and mellifluous textures – the only certainty in his paintings is the sense of mystery that lingers.

by EDMUND CAPON

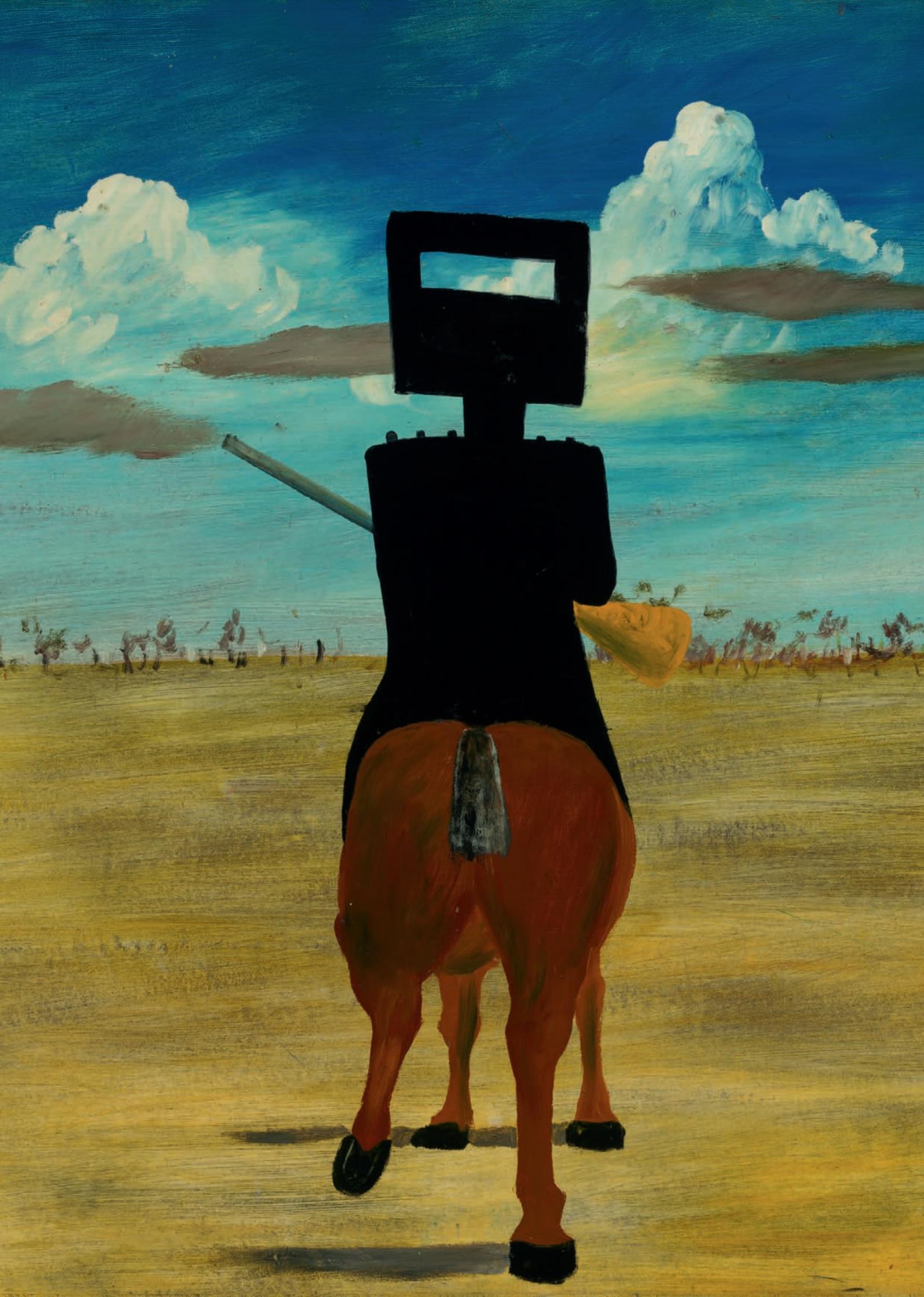


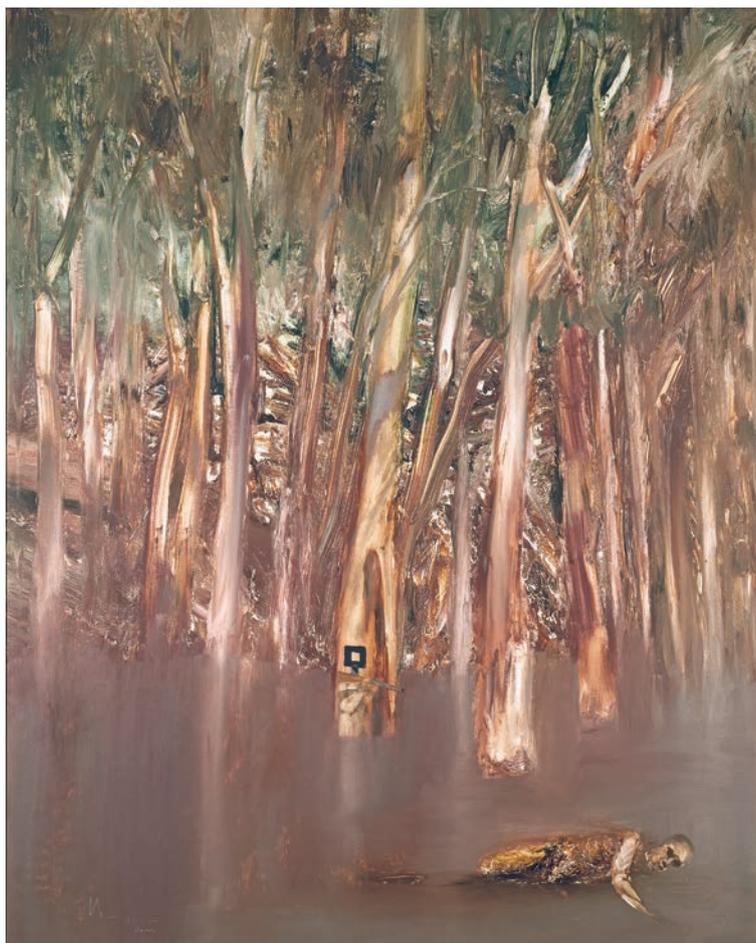
The centenary of Sidney Nolan this year is being celebrated and recognised with considerable enthusiasm in the United Kingdom – in fact, far more so than here in Australia. However, it must be remembered that Sidney spent much of his creative career in England, especially at The Rodd in deepest Herefordshire where, in 1983, he established the Sidney Nolan Trust to pursue his vision of a centre for artistic endeavour and experience. In the spirit of the ever-gregarious Sidney, The Rodd – set among the hills, ancient woodlands and meadows of the Welsh border – has become a living theatre of art, music, literature and creativity. We all know Sidney Nolan as the artist, but he had

an equal passion for music, and it was literature and poetry that furnished his mind in his youth. He once told me that he originally wanted to become a poet rather than a painter. I responded that I was delighted he settled on the latter.

I have previously declared that I consider Sidney to have been the greatest Australian painter of the 20th century. Why? Because he inserted human drama into the hitherto unpopulated Australian landscape. His stage, his theatre, was unquestionably the Australian landscape but the performance is absolutely the world of human affairs. It was not the natural but the human landscape that drove and sustained his endless curiosity. ►

Opposite:  
**Sidney Nolan**  
*Ned Kelly* 1946 (detail)  
 Enamel paint on  
 composition board  
 90.8 x 121.5cm  
 National Gallery of  
 Australia, Canberra  
 Gift of Sunday Reed, 1977





I CONSIDER SIDNEY TO HAVE BEEN  
**THE GREATEST AUSTRALIAN  
 PAINTER OF THE 20TH CENTURY.**  
 WHY? BECAUSE HE INSERTED  
 HUMAN DRAMA INTO THE HITHERTO  
 UNPOPULATED AUSTRALIAN  
 LANDSCAPE.

But his quicksilver mind could at times seem insouciant. The ease of his textures and the sheer facility of his brush could be seen as almost flippant, leading to a view that Sidney could be casual and indifferent in his work. It reminds me of a moment at The Rodd when I found him producing a couple of spray paintings one morning at what seemed to me an indiscreet pace. To this he wittily replied, “five minutes in the making, five years in the thinking”. Sid had a response for everything.

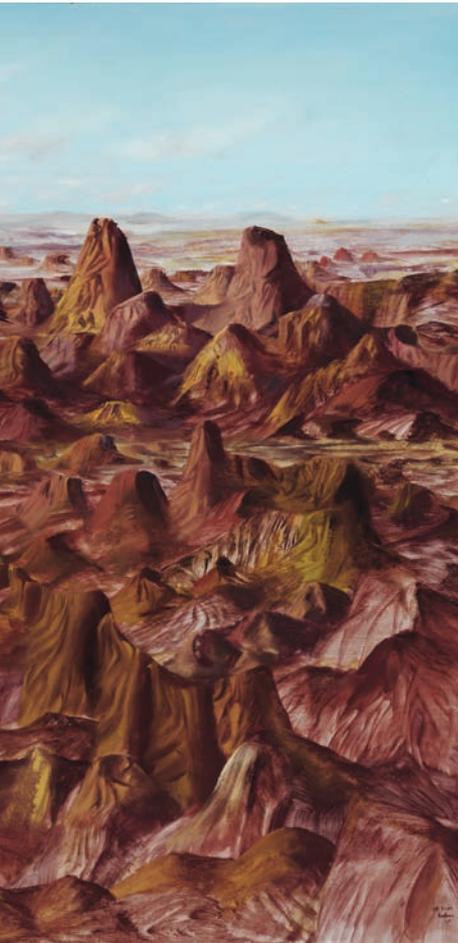
In this he was truthful: his painting had been informed by a lifetime of creative experience, curiosity and imagination, and the fact that he had the facility to express

the inexhaustible resources of his visions with his fluent brushwork and visual acuity should not be conditional upon, or conditioned by, a requirement for tortuous and objective discipline. Sidney was an instinctive artist and a spontaneous creator, but the mind and the hand worked in natural harmony and the results are far from accidental or incidental.

Sidney had a restless soul that instilled in him a sense of the transience of things which left, inevitably, the void of melancholy in its wake. That most indelible image of his work, the black square head of Kelly, still echoes with an air of melancholy – of the lost soul at odds with

society, the eternal loner with a hint of mischief like the iconoclast that Sid was. His landscapes may be beautiful, but they are seldom without an intimidating sense of threat, an emptiness that unsettles the human presence. That air of emptiness flows through Sidney’s work, and he spoke of his experience in the Kimberley in a similar vein, likening the arid landscape to that of Mesopotamia, where a once great civilisation had flourished. He sensed a human presence in the land in a way that merely served to emphasise its emptiness.

Unlike his contemporary and colleague Arthur Boyd, whose career as an artist may be charted in clearly defined chapters, Sidney seldom abandoned any part of his past, but constantly and tenaciously returned to themes and ideas. Inevitably the image of Kelly pops up at regular intervals, including in his great *Riverbend* masterpieces, the first version of which was painted in 1964-65 and the second in 1965-66. One of the great moments in our Sidney story took place with the Retrospective at the Art Gallery of New South Wales in 2007-08 (and subsequently at the National Gallery of Victoria) when the two versions were displayed together in the semi-circular form he had intended.



In these majestic drifting landscapes, the figure of Kelly appears dwarfed and vulnerable in the tangled undergrowth. The gum trees of the woods around the Goulburn River were inspired by Sidney's early, instinctive memories – he was less than a year old at the time – of life by the brackish creeks, poor land and failed husbandry. Everything he painted was nurtured by his experience and his oft-wilful manipulation and marriage of fact and myth.

Whilst the Kelly series is Sidney's ultimate and convincing calling card, his prodigious output and gregarious embrace of ideas, themes, instincts and experiences make him a difficult artist to summarise. His restless soul was forever in search of the inexpressible, of that "rational disordering of all the senses" as his poetic hero Arthur Rimbaud once put it. Little wonder, therefore, that he pursued every avenue and explored every sensibility with little recourse to the predictable and the acceptable.

For me there is one painting that, whilst far from the mainstream of his encyclopaedic oeuvre, says as much as any other single work of Sidney's. *Rimbaud at Harar* was painted in 1963, following his visit to Africa in September 1962. ►

Below (left to right):

**Sidney Nolan**

*Railway guard, Dimboola* 1943  
Ripolin enamel on canvas  
77 x 64cm  
National Gallery of Victoria  
Presented by Sir Sidney  
and Lady Nolan 1983  
© Sidney Nolan Trust/  
Bridgeman Images

*Railway guard, Dimboola*  
is part of a series of  
paintings which are  
amongst the best and  
most intensely felt of all  
of Sidney Nolan's art, and  
mark his first sustained  
engagement with the  
Australian landscape.

**Sidney Nolan**

*Self portrait* 1943  
Ripolin enamel on  
hessian sacking  
61 x 52cm  
© Sidney Nolan Trust/  
Bridgeman Images

The young Sidney presents  
himself as a warrior artist  
armed with brushes and  
palette, protecting his  
Wimmera pictures in a  
robust defence of  
modern creativity.

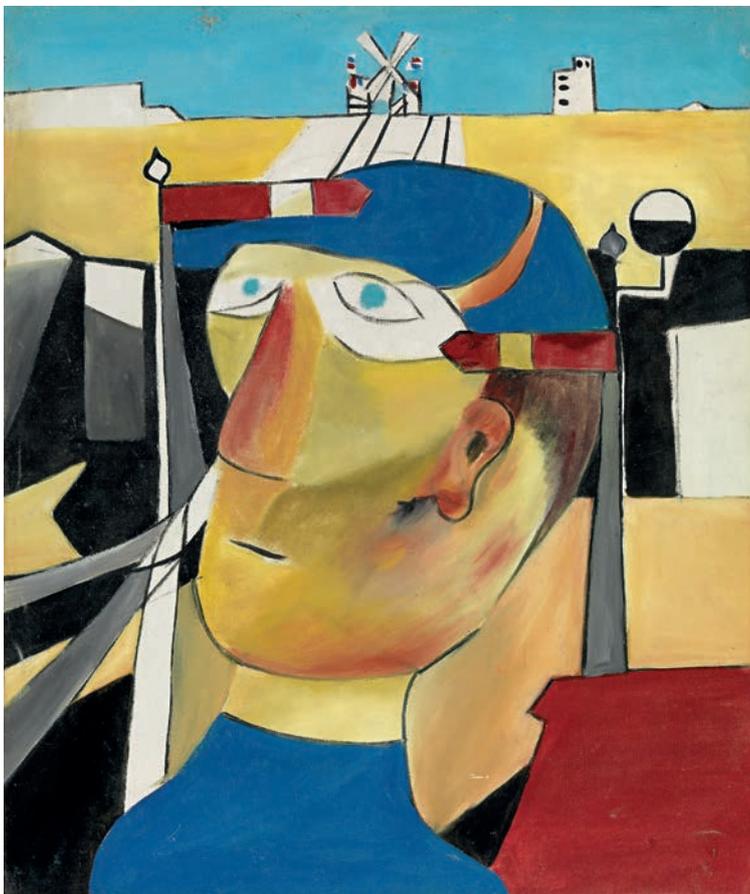
Opposite (left to right):

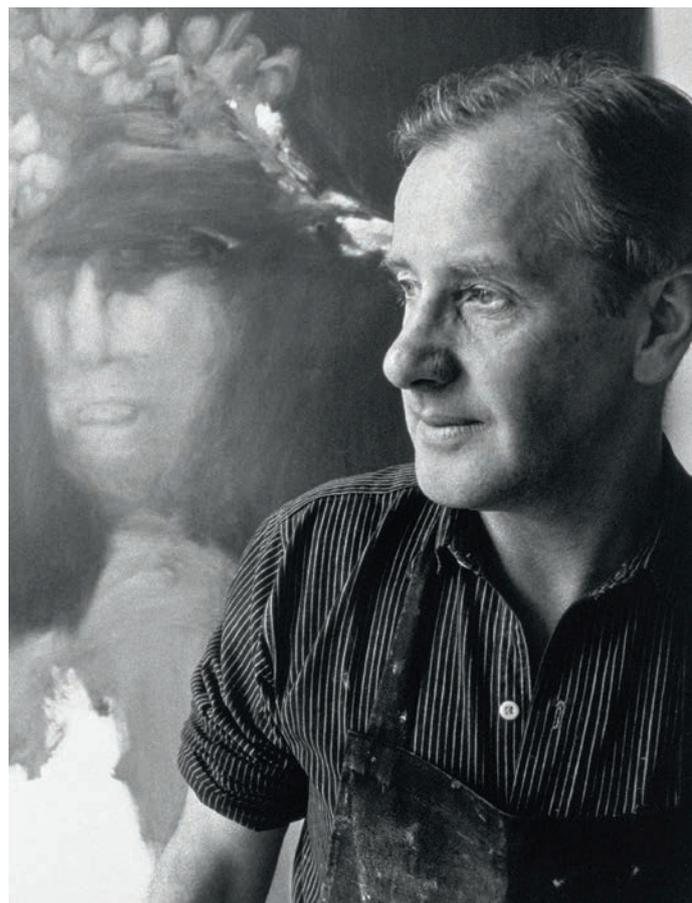
**Sidney Nolan**

*Riverbend* 1964-65  
Oil on board, nine panels  
The Australian National  
University Collection  
© Sidney Nolan Trust  
Image courtesy  
Drill Hall Gallery

**Sidney Nolan**

*Central Australia* 1950  
Ripolin enamel and  
oil on hardboard  
122.0 x 152.5cm  
Art Gallery of  
New South Wales  
Purchased with  
funds provided by  
the Nelson Meers  
Foundation 2004





... SIDNEY NOLAN, THE EVER-THOUGHTFUL ARTIST HIMSELF, **CEREBRAL, MOODY AND ALONE** BUT BLESSED WITH THE FLARE OF GENIUS ...

The unpredictable French poet Arthur Rimbaud began to write poetry at the age of 15 and gave up all attempts at literature within a decade, yet he was a lifelong inspiration to Sidney. Arthur's excessive and rebellious lifestyle rendered him the quintessential outsider and it was that anarchic loner's spirit that so resonated with the young Sidney. In an interview in 1991 Sidney stated:

"Oh yes, I was an outsider – as a worker, son of a worker, going to a factory at 14, I was always fully conscious of being an outsider."

Arthur Rimbaud – who, following his abandonment of both poetry and France, ended up a merchant and trader in Harar in Abyssinia (Ethiopia) – found a permanent place in the heart of Sidney Nolan.

Sid had to make that pilgrimage to Harar, and *Rimbaud at Harar* is homage to his restless and eccentric anti-hero.

The haunting, ghost-like image of the itinerant poet seems to blend with the undergrowth from which he uncertainly emerges, rather like a figure of the risen Christ. The composition is typical Sidney; the figure of Arthur Rimbaud, naked and vulnerable, his eyes looking to the heavens, is isolated in that unfriendly land under a darkening sky that seems to herald a coming storm. And yet there is an echoing beauty in Sidney's textures and often surprising colours. The ominous but characteristic sky, the colour of his familiar muddy waters, is unexpectedly lit with flashes of yellow and red. Is this Arthur Rimbaud, or is this Sidney Nolan, the ever-thoughtful artist himself, cerebral, moody and alone but blessed with the flare of genius? ●

**EDMUND CAPON** is one of Australia's most respected arts scholars. He was the inaugural President of the Association of ADFAS.

Above (left to right):  
**Sidney Nolan**  
*Self portrait* 1947  
 Synthetic polymer paint on board  
 Art Gallery of South Australia, Adelaide  
 Gift of Sidney and  
 Cynthia Nolan 1974

**Axel Poignant (1906-1986)**  
*Sidney Nolan* 1964  
 Gelatin silver photograph  
 National Portrait Gallery, Canberra  
 Purchased 2003



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# DORA SPARKE AND THE BIRDWOOD FLAG

The Birdwood Flag, commissioned in Newcastle, NSW, is the lasting legacy of one woman's determination to serve King and Empire.

by GWEN HAMILTON



*"Formidable, like Queen Victoria, a grand lady, capable, could talk to anyone..."*

Such was the reputation of Dora Lempriere Sparke (1888-1957).

A legendary President of the Newcastle Victoria League, indefatigable organiser of good works, proud sister of serving soldiers, devoted daughter and companion to her widowed father: Dora was absolute Newcastle "Establishment". Newspapers reported on her clothes, travel departures and returns home, and even on her spells in hospital.

The legend began early. The second of four children of prominent lawyer William Sparke and his wife Clara, Dora was a good student and dux of Newcastle Girls Grammar School, Waratah, matriculating in 1906. Hers was a privileged background.

After the outbreak of war in 1914, her brothers Edward Rashleigh (1895-1919) and Alan Everard (1900-1927) enlisted early. Alan was only 15. Their active service fuelled Dora's own high sense of noblesse oblige, duty and intense patriotism for Australia and the Empire. Throughout her life, she exhorted and inspired women and girls to "do their bit". She felt strongly about what women could achieve, and led by example. Her war efforts began with preparing Christmas gifts for soldiers, then grew into a sewing circle and finally developed into a full-scale organisation active throughout the Hunter Valley in providing parcels for soldiers at the front. Dora was appointed the Honorary District Organiser and Superintendent of the Newcastle and Hunter War Chest Fund.

She proved adept at public relations, thanking benefactors and goods providers, bombarding the *Newcastle Morning Herald* and local papers with information and requests, and enlisting the help of local businesses such as Scott's (later to become David Jones) for dispatch. She was determined that the distribution of these parcels should be targeted to where the need was greatest and that the contents would meet the soldiers' requirements in a practical sense – "Cholera belts, Balaclava caps, safety pins, socks, shifts, mufflers, carbolic soap, washers, leather bootlaces, writing tablets and envelopes, safety matches, cigarettes,

tobacco and chocolates, games and sporting equipment".<sup>1</sup>

The soldiers' many letters of thanks showed how much, so far from home, they appreciated these small comforts.

In 1916 Dora was irritated to learn that British women had sent a Union Jack to General Birdwood in France. General Birdwood was a senior British officer appointed to the command of the Australian and New Zealand forces and who had been with the Australian Corps since 14 December 1914, fighting with them in Gallipoli and on the Western Front. When given a promotion, he was adamant that he did not want it. "I told him [Haig] frankly that I was so happy where I was, and on such excellent terms with my beloved Australians, that I would sooner forgo the promotion involved and see the war out with the troops I had so long regarded as my own."<sup>2</sup> The troops' feelings for "Birdie" were wholly reciprocated.

Dora determined to send Birdwood an Australian flag to fly alongside the Union Jack and, ever a stickler for correct procedure, set about obtaining permission, raising funds through a public appeal and arranging for its delivery. The project took longer than hoped or expected,

## [DORA] FELT STRONGLY ABOUT WHAT WOMEN COULD ACHIEVE, AND LED BY EXAMPLE

but eventually the red Australian flag was ceremonially presented to General Birdwood in September 1917 on behalf of the NSW Field Forces Fund. The ceremony was described in a letter from the Commissioner of the War Chest Fund:

"... it was a happy little event and unique in so far as Australians are concerned in France. A grass plot in front of the General's hut, a few square yards in extent held us, whilst the light misty rain drove across the fields before us. ►

## RAISING THE FLAG

Julian Bickersteth, a leader in the field of conservation and Managing Director of International Conservation Services, explains how a box of tattered fragments regained their place in history.

Conservation projects come in all shapes and sizes, but rarely as complicated as a 3 metre by 1.5 metre silk flag that had disintegrated into thousands of pieces and was delivered in a shoe box. The challenge was to make sense of the confetti-like pieces, to bring the flag to a visual realisation. This is how it was done.

- 1 A CONSERVATION PLAN WAS PREPARED** – this brought together all the known history of the flag, detailed its condition, proposed a conservation approach to its treatment and detailed how that approach would be implemented.
- 2 FUNDING APPLICATION** – the conservation plan formed the basis of an application to the Copland Foundation, which generously agreed to support the project.
- 3 TREATMENT** – the remnants were examined carefully and all the seamed elements were pieced together. With this stage complete at least 50 per cent of the flag's surface had been recovered.
- 4 GAUZE SUPPORT** – the painstaking task of attaching each of the remnants to a fine gauze support took hundreds of hours. Each piece had to be stitched around its edge with a fine sewing thread, requiring the conservator to lie on a cushion on an overhanging table. The flag was then backed with a fabric of appropriate colour, to complement the original form.
- 5 DISPLAY** – the flag is once again on view in its home, Newcastle Cathedral, with visits planned to the Newcastle Museum and the University of Newcastle.



Above:  
Remnants of the Birdwood  
Flag and the process of  
restoring it.

Opposite:  
The Birdwood Flag.

## POSTSCRIPT

The casualties of war are counted in more than lives lost on the battlefield. Edward Sparke was “mustard gassed” in France and died in 1919 from the influenza pandemic which his delicate lung condition could not withstand. In 1927, Alan Sparke died tragically by gas poisoning. Devastated by the loss of her two sons, Clara Sparke died prematurely in 1929. Dora’s tireless charitable works continued until her death in 1957. She never married.



Above: The young Dora.

In 1882, Dora Sparke’s father William was admitted as a solicitor in Newcastle. Within a week, he had hung out his shingle in Hunter Street and begun his 65-year career. In 1922, the firm became Sparke Helmore, which today employs more than 700 people working from eight offices across Australia.

“The General with his trusted staff around him – signs of war on every side – the never ceasing roll of guns and traffic – and there you have the scene! To us it was a particularly happy thought that you should send this flag. We who have worked in the field know that no-one takes a greater interest in the welfare of the Australian troops than General Birdwood; and we regard the flag as an emblem of affinity between him and you dear folk at home, whose devotion has meant so much to the boys who are fighting the good fight, for those who may not serve.”<sup>3</sup>

After the war, General Birdwood contacted Dora and asked what she would like done with the flag. In 1920, during his triumphant visit to Australia, he presented the flag to her “amid much cheering” in the Newcastle Central Hall. Then on 25 April 1922, at the Newcastle Cathedral evening service, she formally handed it over to Dean Crotty who said it would find a “permanent resting place on the walls of the cathedral, where it would speak for all time to the citizens of Newcastle of the glorious deeds of the men of the Australian Imperial Force”.

In the Cathedral Warriors’ Chapel, the flag hung over the western wall until it fell down in the 1980s. Instead of “disposing of it quietly and reverently” as was customary, the then Dean Graeme Lawrence collected the remains in a shoebox and there they stayed until discovered in 2013, to the greatest delight of the people who knew the story.

The Birdwood Flag, commissioned and paid for entirely by the Newcastle community, was the first such flag to be presented in wartime and is a cultural artefact of enormous local importance. Fine Arts and Heritage Consultant Bronwyn Orrock extends its significance yet further:

“This flag is a narrative of our young nation’s history. It represents the growth of national pride, the gallantry, honour, stoicism, ingenuity and heroism of our volunteer Australian Infantry Force; the fears, hopes and aspirations of the families who loved and supported them and it also vocalises the unmentionable suffering, cruelty, horror, despair and death of World War I.” ●

GWEN HAMILTON

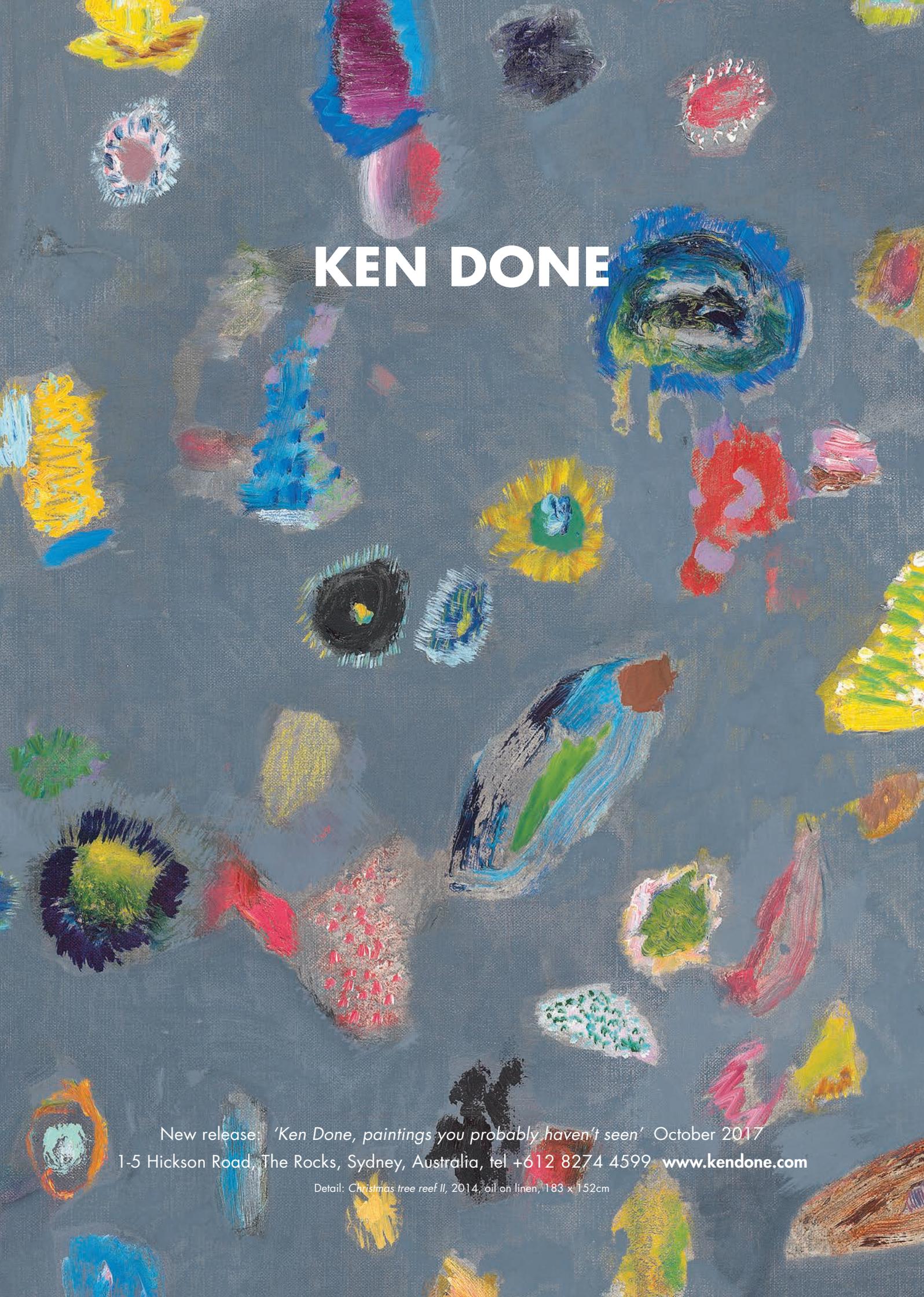
### ACKNOWLEDGEMENTS

The Very Reverend Stephen Williams, Dean of Christ Church Cathedral, Newcastle  
Dr Patricia Gillard and Committee, Birdwood Flag Restoration Project  
Bronwyn Orrock  
Gianni di Gravio and Amir Mogadam, University of Newcastle Library, Cultural Collections  
Dorothy Risby  
An account by Lady Birdwood of the “royal” Birdwood tour of Australia and New Zealand can be accessed online at [catalogue.nla.gov.au/Record/2240253](http://catalogue.nla.gov.au/Record/2240253)

### REFERENCES

- 1 *Newcastle Morning Herald and Miners’ Advocate*, 20 July 1915, p5.
- 2 Birdwood, WR. *Khaki and Gown: An Autobiography* [London and Melbourne: Ward Lock, 1941] p323.
- 3 *Newcastle Morning Herald and Miners’ Advocate*, 7 January 1918, p4.

THIS FLAG IS A NARRATIVE OF OUR YOUNG NATION’S HISTORY. IT REPRESENTS THE ... **HEROISM OF OUR VOLUNTEER AUSTRALIAN INFANTRY FORCE; THE FEARS, HOPES AND ASPIRATIONS OF THE FAMILIES WHO LOVED AND SUPPORTED THEM ...**

An abstract painting featuring a dense collection of colorful brushstrokes on a grey background. The strokes are in various colors including yellow, blue, red, green, black, and purple, and are scattered across the canvas. The overall effect is a vibrant, textured composition.

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Detail: *Christmas tree reef II*, 2014, oil on linen, 183 x 152cm

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*Waterpond in a Landscape III* 1966  
oil on canvas  
152.5 x 122 cm  
signed lower centre left: Fred Williams



**STEPHEN BOWERS 1952 -**  
*Camouflage Series (Serving Plate)*  
*Yellow Tailed Black Cockatoo* 2016  
jigger-jolley, earthenware, underglaze  
colour, on-glaze burnished gold and enamel  
diam.: 36 cm  
signed verso: STEPHEN BOWERS 2016



**PETER BLIZZARD 1940 - 2010**  
*Water Moon* 2006  
stone and brass  
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# The extinction of creativity

A self-confessed “bull-dozer” who is not afraid to ruffle feathers, Richard Gill AO is internationally respected as a music educator.

 The Australian Decorative and Fine Arts Society came to my attention through two of its most powerful advocates. Clare Scott-Mitchell and Elaine Mills, may they rest in peace, were enthusiastic about ADFAS and all it stood for.

The creativity flowed from these two ADFAS members in many and various ways. Clare's consuming passions were written and spoken words. Folk tales, stories, legends, myths from every part of the world, plays, novels of every description and poetry from *Beowulf* to the present occupied her every waking moment. Her passion for young children to become aware of this treasury of words distinguished her contribution to this world here and abroad. She was a tower of imagination, a fortress against the ordinary and a very special friend.

Elaine Mills, had she been given more opportunities as a young woman, would have been an outstanding expert in geometry.

Apart from her legendary cooking skills, (I haven't eaten a better chocolate mousse than Elaine's anywhere else in the world), she had a spectacular eye for shape, form and pattern. The walls of her apartment were covered with wonderful paintings which reflected her vibrant imagination and her sense of colour, design and place. I miss them both.

The common threads these ladies shared were heightened senses of creativity coupled

with strong awareness of the endless possibilities which can be explored if one exercises one's imagination in a disciplined way. Once the imagination is brought into play, the mind evolves ideas which emerge as new work, thoughts and views. When it came to views, neither Clare nor Elaine had any trouble in expressing them.

Creativity is, in my view, in danger of becoming extinct. Current education in Australia is doing very little to encourage new ideas or any form of creativity in either its teachers or its students. The rise of NAPLAN, the National Assessment Plan – Literacy and Numeracy, has created a culture of fear in the classroom and has done little or nothing to improve education.

Grades and marks do not define children and are no measurement of creative ability, capacity or potential. I give Van Gogh an eight out of ten for *Vase with Cornflowers and Poppies* and two out of ten to Picasso for *Guernica*. Meaningless rubbish!

Many educators believe that literacy and numeracy are actual subjects or disciplines. Instead of states or conditions at which one arrives as a result of being educated, literacy and numeracy are treated as subjects in and of themselves.

There are two losers in this educational morass: the child and creativity. Music, art, dance and other creative endeavours are often sacrificed on the altar of literacy and numeracy.

The very life-giving blood of the mind is creativity, along with a vital imagination, inquisitiveness, an appetite for experimentation, the courage to accept and learn from failure, and a desire to explore original ideas. Currently, however, it seems better to have standardised tests which inject a slow, steady stream of neutralising pap masquerading as education into children's minds, producing a land without thinkers, creators or inventors.

Of course, there are excellent schools dotted all over the country with equally excellent teachers. They will not, however, be the norm until we reach the stage in Australia where we truly value teachers and recognise their worth by appropriate selection and remuneration.

Clare Scott-Mitchell and Elaine Mills were products of a time when education was valued. What children are being offered now, in many cases, is a poor substitute for education in a system which is failing nationally and is on record as failing.

We need people to be aware of this circumstance and to campaign against this iniquitous abuse of our children's minds.

For my part, I will continue to work with governments to alter these circumstances in the interest of all the things which enrich our existence: our music, our literature, our painting, our sculpture, our decorative arts and, above all, our obligation to constantly nurture and enrich creativity through rigorous, imaginative and serious education programs in our schools. ●

**RICHARD GILL AO** is one of Australia's most eminent conductors, specialising in opera, musical theatre and vocal and choral training.



## QUALITY IN CLASSROOMS

**AS PART OF** their Young Arts program, ADFAS Mornington Peninsula organised a music teachers' workshop led by Richard Gill. Teachers learned the requisite skills to deliver a high-quality music program in their classrooms, including the use of singing, rhythm and dance moves. Students will benefit immeasurably as these teachers implement Richard's vision of music education through inventive and creative improvisation.





BUILDING A NATION

# ATTITUDES TO ARCHITECTURE

At its best, architecture is about vision, ingenuity and innovation, about art and cultures, symbolism and storytelling. In a world where resources and land are finite, it is also about the environment and sustainability.

by MARGARET BARCA

Below: Front Veranda of Lanyon Homestead, ACT and Hyde Park Barracks, Sydney.

Opposite: The Rose Seidler House, considered revolutionary when built in 1950 (Photography/Phyllis Wong; courtesy Keith Mason).

Previous: Invisible House 1 (Photography courtesy Peter Stutchbury Architects/ Michael Nicholson)



## DESPITE THE RELENTLESS SPREAD OF FORMULAIC BRICK VENEER HOUSES, HARRY SEIDLER INSPIRED OTHERS TO PURSUE **STRONG AND INTELLIGENT** URBAN ARCHITECTURAL RESPONSES

### *Macquarie and Greenway* **A VISION FOR THE FUTURE**

Australia's modern architectural journey began when the first huts were cobbled together on the shores of Sydney Harbour in 1788, but it wasn't until Governor Lachlan Macquarie arrived in 1810 that serious building began in earnest. He did not see the infant colony as a remote jail but rather, with its growing number of free settlers and emancipated convicts, as a nation in the making.

A sense of solidity and permanence, conveyed by solid, permanent buildings, was integral to Governor Macquarie's vision for the colony. A new hospital, churches, a handsome barracks, a grand government house, parks and roads were all part of the construction program he proposed.

When architect and convicted forger Francis Greenway arrived in 1814 he was soon put to work on Governor Macquarie's plan. Francis was a gifted architect, and he turned the Governor's vision into some of the country's finest colonial buildings. He rescued the ill-planned and badly built Rum Hospital (c. 1816, part of it now the NSW Parliament House). He designed Hyde Park Barracks (1818-19) and the elegant St James Church (1824), both

still standing in Macquarie Street, and Macquarie Lighthouse (1818, rebuilt 1883).

Governor Macquarie was, however, constantly at odds with the Home Office over cost and the ambitions of his public works. Francis might also have gone a little far, proposing a castle for Government House and overseeing Gothic stables (themselves sometimes mistaken for Government House). Governor Macquarie was recalled in disgrace in 1822 but the brick and sandstone legacy of his vision remains.

### **AUSTRALIAN HOMESTEADS**

Australia's pastoral homesteads soon evolved a vernacular style that was an adaptation of Georgian (sometimes with a hint of Indian bungalow) and Early Victorian styles, typically fringed by a broad verandah. Hampered by lack of materials but not by a lack of initiative, pastoralists set their homesteads at the heart of vast estates, improving and extending as their fortunes rose, to symbolise power and prestige. The Macarthurs' Elizabeth Farm (the oldest section dates to 1793) at Parramatta, and Lanyon Homestead (1850s) in the ACT are two examples of styles that became ubiquitous, driven by functionality rather than architectural design.

### *Modernism arrives* **THE ROSE SEIDLER HOUSE**

The post-World War II years in Australia were a time of austerity, with a shortage of building materials, a massive influx of immigrants (around 1.5 million immigrants arrived between 1947 and 1956) and a baby boom to boot. Despite the desperate need for housing, there was also intense optimism and determination, and an interest in new ways of doing things.

Harry Seidler, a graduate of the Harvard School of Design, arrived in Australia in 1948 to build a house for his parents. The house he designed, completed in 1950, appeared revolutionary and spaceship-modern. Its sharply angular, cube-like form seemed to hover at the edge of the rocky bush setting on the edge of Ku-ring-gai Chase, Sydney.

Harry's design embodied the attitudes he had absorbed in his training with Walter Gropius. This was architecture for the future – simple and functional, and adopting new concepts, materials and technologies. The pinwheel floor plan was radical, the use of floor-to-ceiling windows was new. Rooms were flexible with dividers that could be reconfigured, and the house was filled with "mod cons" (a dishwasher in 1952).

Architects and the public alike were fascinated by this Modernist aesthetic. Not everyone liked it, but people lined the driveway to get a glimpse of it and to stare through the glass walls. The Rose Seidler House still looks modern. So many of the innovations and concepts are contemporary – it almost predicted how Australian houses would come to be. Despite the relentless spread of formulaic brick veneer houses, Harry Seidler inspired others to pursue strong and intelligent urban architectural responses. Always a controversial figure, Harry led the charge in a shift of public attitudes. ►





### TOUCH THIS EARTH LIGHTLY

One of the most powerful themes in Australian residential architecture in recent decades has been a considered response to Australia's unique environment. Led by luminaries such as Glenn Murcutt, Richard Leplastrier and Peter Stutchbury, and informally framed by the Aboriginal expression "touch the earth lightly", this approach is about architecture with a specific connection to the landscape; an architecture that draws inspiration from the environment and considers the seasons, the light, the sun and the wind. It owes a lot to the Indigenous culture of the land, and often seeks to blur the boundaries between inside and outside. It is responsive in both understated and inventive ways.

Glenn Murcutt's Marika-Alderton House (1991-94) in Yirrkala in East Arnhem Land, home of Aboriginal leader Banduk Marika and her partner Mark Alderton, was designed to be physically and culturally appropriate. It's a house designed to deal with the extreme tropical climate, to withstand cyclones and flood and to work with, rather than against, the environment.

The steel-framed shell and raised timber platform shelter beneath a floating roof with deep eaves. Slatted screens pivot to capture breezes and roof ventilation helps cool the building. From the shaded platform one can observe the Arafura Sea.

One of Glenn's signature early designs is the Marie Short House (1974, extended 1980) in Kempsey, New South Wales. The single-level pavilions – raised about a metre off the ground for ventilation, but still with a low-slung profile – feature weathered, native timbers and a corrugated iron roof, recalling vernacular farm buildings. The house is at once modest and Modernist, cleverly responding to its site and climate.

### INVISIBLE HOUSE

Sydney-based Peter Stutchbury, a popular ADFAS lecturer, is another architect who has excelled at creating "an architecture of place".

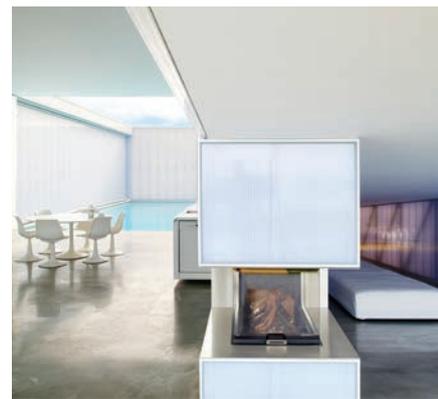
On the western edge of the Blue Mountains, his Invisible House (2009-10) sits below the brow of a hill, tucked into the sinuous contours of a ridge, almost invisible on approach. The cantilevered, water-covered roof reflects the ever-changing sky but also acts as a dam and thermal device. Robust materials – off-form concrete, stone and rusted steel – blend with the landscape and link inside and out. The house can be shuttered down to bunker against the often-fierce weather or opened up to embrace the elements. The Invisible House resolutely belongs to its landscape.

### *A global attitude*

### **BRAVURA ARCHITECTURE**

Alongside the distinctly Australian "touch the earth lightly" idiom, is a style that is sometimes termed "bravura". With a more international, less regional aesthetic, these buildings are often monumental – at least in concept – and sculptural. That's not to say such projects are not linked to their sites or are inimical to sustainability, but they are more typically "architecture as object". Their arresting presence in a particular context often adds to their boldness.

Indigo Slam (2016), a private residence of immense proportions in Sydney's ever-gentrifying Chippendale, exemplifies the style.



WITH A MORE INTERNATIONAL,  
LESS REGIONAL AESTHETIC,  
THESE BUILDINGS ARE **OFTEN**  
**MONUMENTAL ... AND**  
**SCULPTURAL**

Opposite (top to bottom): Glenn Murcutt embraces the expression "touch the earth lightly" in Kempsey House (photography/John Gollings), designed to respond to its site and climate; Villa Marittima.

Few architects' briefs request space for a 60-seat dining table and a staircase suitable for a horse to ascend, but few clients have the vision of Judith Neilson, one of Australia's foremost art collectors and philanthropists. Architect William Smart, who designed the house, rose to the challenge to create "a piece of sculpture to be lived in" and, among other awards, in 2016 the house won the Australian Institute of Architecture's prestigious Robin Boyd Award for Residential Architecture.

Indigo Slam pushes the boundaries of what a private residence can be. Scale is part of its power, as are its idiosyncrasies. Light fills the generous rooms. The forms of the formidable façade are expressionistic but functional, with concrete curved to form balconies and "light scoops".

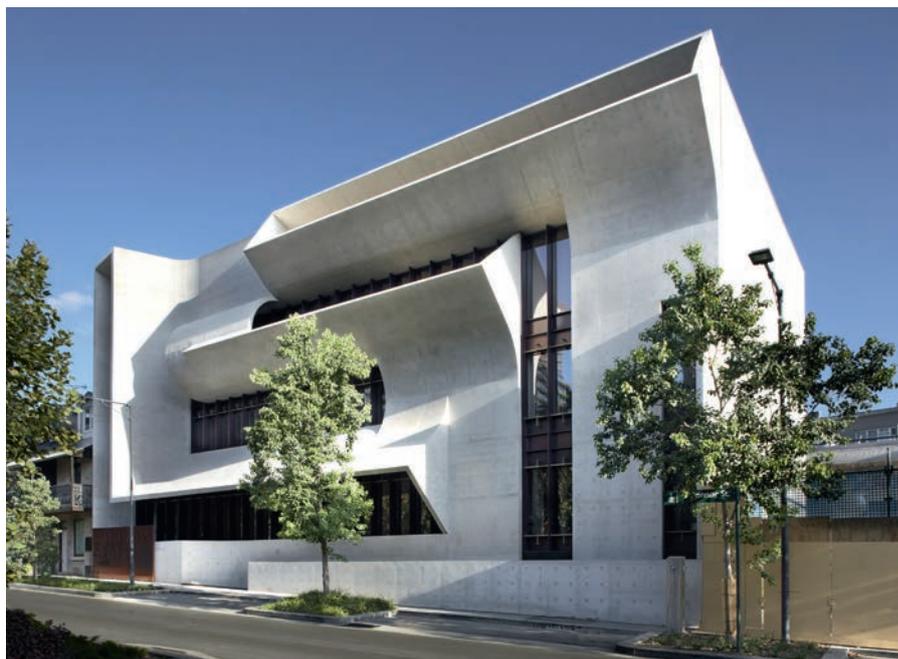
Environmentally sustainable design is included in multiple ways such as cross-ventilation, rainwater harvesting, passive solar design principles, incorporation of geothermal heating and cooling and solar roof panels.

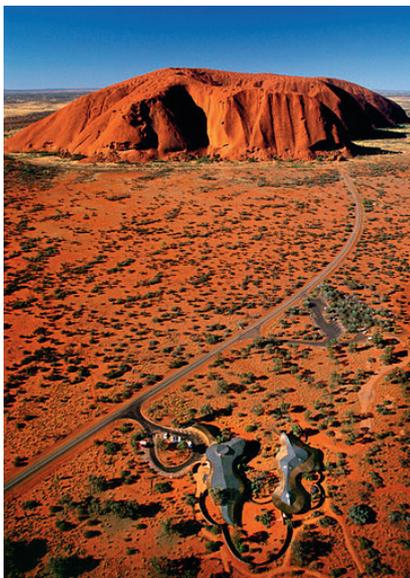
Indigo Slam sits comfortably ensconced in its inner-city streetscape, facing a new urban park, though it might well be at home in any global city.

Meanwhile, whatever one's pre-conception of a beach house might be, it is unlikely to align with Villa Marittima (2014), a minimalist cube of flawless precision and detailing that floats on the edge of the sand dunes on Victoria's Mornington Peninsula.

Designed by architect Robin Williams for himself and his partner, the house is wrapped in layers of translucent polycarbonate. A six-metre-high garage-type door slides open to reveal a ramped concrete floor, which provides, in Robin's words, "a poetic discovery of the ocean": as you walk in and up, the view is revealed. Inside it's spare, even spartan, the day-to-day practicalities concealed wherever possible. Rather than rooms there are flexible and seemingly interchangeable living spaces. The intense simplicity reflects the vastness of the ocean, the colours of the sky and waves.

The multi-award winning Villa Marittima is finely calibrated to its locale – responding to the vegetation, the sand dunes, the ocean, the summer breezes, the coastal chill – but there's no sense of regionalism in its pod-like presence. It's very much of its place while international in its demeanour. ►





## AN INDIGENOUS PERSPECTIVE

IT IS ONLY relatively recently that the needs and values of Indigenous communities have been considered in architectural design.

Historically, and from the European perspective, the lack of permanent buildings on the continent implied this was *terra nullius*, or nobody's land. It is only over time that the powerful links to Country and sacred sites within the landscape that define Indigenous ownership came to be better understood by the predominantly non-Indigenous architecture profession.

Not until well into the 20th century was there a serious attempt to address the issue. The Uluru-Kata Tjuta Cultural Centre in central Australia opened in 1995 and was the result of a consultative process and interpretive style of architecture that responded to cultural needs and place. Architect Gregory Burgess worked closely with the Anangu people on the centre's siting and environmental impact. The organic, serpentine design, based on the Tjukurpa ancestors, combined hand-split timbers, local mud bricks and a sprawling copper- and timber-shingled roof. The building seems embedded and at one with the landscape.

Indigenous architect Jefa Greenaway has described the work of the firm of Gregory Burgess Architects as "respectful, considered and a collaborative experience of mutual listening".<sup>2</sup>

## ATTITUDES TO CULTURAL CHANGE

In 2016, in a talk by Pritzker Prize Laureates at the United Nations headquarters in New York, Glenn Murcutt cited one of the challenges ahead for the built environment as "the challenge arising from social and religious prejudices",<sup>1</sup> in particular in relation to the Islamic community and the building of mosques in Australia.

A decade ago, Glenn began collaborating with Hakan Eleveli, a Turkish-born Muslim architect, to design a building in Melbourne's western suburbs for an Islamic community that wished to "create the first contemporary Australian-influenced mosque".

The Australian Islamic Centre (2007-17) was funded by the community and has evolved as a mosque without a dome, without a minaret. Instead of being entirely enclosed in the traditional way, the building is more open, transparent and welcoming in this new environment. Prism-shaped roof lanterns – green for nature, yellow for paradise, red for strength and blue for the sky – funnel shafts of light into the interior.

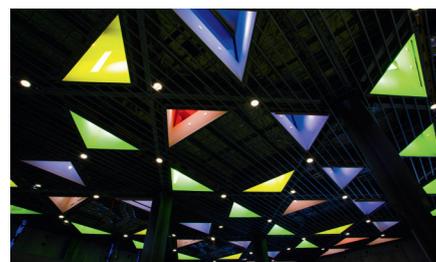
Glenn has described working on the centre as "demanding", but also "an extraordinary enlightenment". He considers the project an opportunity to bring Islam into the community, and to add another aspect to our own culture.

The Islamic community who commissioned the building has also brought a progressive approach to the design of their mosque and community centre.

The history and scope of Australian identity can be seen in the evolution of its architecture. Early public buildings were constructed to convey strength and stability; the imposing structures of the Victorian era celebrated the prosperity born of the richest gold rush in the world; and in the 1900s, the use of new materials and technology coincided with a flood of utopian ideas about what it meant to be modern.

Australian architects have produced some of the most iconic structures in the world. They remain at the forefront of contemporary practice, putting inventive responses to sustainability at the heart of building a culturally diverse nation in an ever-shifting global environment. ●

AUSTRALIAN ARCHITECTS HAVE PRODUCED SOME OF THE MOST ICONIC STRUCTURES IN THE WORLD. THEY REMAIN AT THE FOREFRONT OF CONTEMPORARY PRACTICE ...



Above:  
The Australian Islamic Centre, in Melbourne's inner suburb of Newport, supports a transparent and welcoming environment. (Photography/Tobias Titz).

Top left:  
The Uluru-Kata Tjuta Cultural Centre in the Northern Territory. (Photography/ courtesy John Gollings).

MARGARET BARCA is a freelance writer, editor and author, and former editor of the National Gallery of Victoria *Gallery* magazine.

FOOTNOTE 1 & 2 "How architecture can give voice to narratives of Indigenous culture: Jefa Greenaway," Nathan Johnson, *Architecture and Design*, published 9 September 2015, architectureanddesign.com.au.

# Glen Eira City Council gallery



Image: Emma Minnie Boyd  
*Afternoon Tea* 1888  
Oil on canvas  
41 x 35.8 cm  
Purchased 1888  
Collection Bendigo Art Gallery 1888.1

# Boyd Women

6 October–10 December

This exhibition celebrates the creative achievements of three generations of the women artists of the Boyd family — one of Australia's most extraordinary and talented artistic families. A rich selection of paintings, watercolours, drawings and ceramics by Emma Minnie Boyd, Doris Boyd, Lucy Boyd Beck, Mary Boyd, Yvonne Boyd, Hermia Boyd and other artists from the Boyd family are featured in the exhibition.

## Glen Eira City Council Gallery

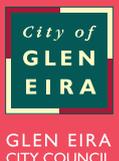
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# HUNG PARLIAMENT

The contemporary art and craft in the Parliament House Art Collection reflects aspects of Australian culture, character and identity.

by JUSTINE VAN MOURIK



In 2018, May will mark the 30th anniversary of the opening of Parliament House. Designed by Mitchell / Giurgola and Thorp Architects and constructed over seven years at a cost of approximately \$1.1 billion, the building – with its distinctive façade topped with an 84-metre stainless steel flag mast – has become part of the national visual lexicon.

Designed to last 200 years, one of the aspects of the building that sets it apart from other public buildings is the careful and seamless integration of art and craft elements as essential aspects of the design of each space. The Parliament House Art and Craft Program remains an essential part of the building, transcending decoration and adding layers of content, meaning and symbolism about democracy, Australian identity and what it means to live in a pluralist society.

Even the works of art that form the

Rotational Collection, used to furnish Senators' and Members' Offices and the general circulation areas of the building, are not there to provide agreeable backdrops for interviews, or Twitter and Instagram posts. Rather, each piece has been selected for its ability to inspire and to contribute to a discussion about ideas and what it means to be Australian, whether reflecting aspects of our lives, landscape or society.

Deliberately symbolising the rule of democracy, Australian Parliament House is not an elevated monument to power, but is integrated within a hill to allow the people to literally walk over their elected officials on the famed lawned roof. It remains one of the most publicly accessible parliaments in the world, and most Australians will be familiar with its iconic forecourt mosaic designed by Papunya artist Michael Nelson Jagamara,

Above:  
**Michael Ramsden** (1944-2016),  
**Graham Oldroyd** (1953-)  
*River Odyssey* (in situ) 1986-1988  
Art and Craft Program commission

Opposite (left to right):  
**Kay Lawrence** (1947-)  
*Red Gorge two views* 1987-1988  
in the dining room of the  
Prime Minister's suite  
Art and Craft Program commission

Kay Lawrence creating  
*Red Gorge two views*.

All images courtesy of  
Parliament House Art Collection,  
Department of Parliamentary  
Services, Canberra, ACT  
and Mitchell / Giurgola  
and Thorp Architects.



as well as Robin Blau's distinctive Coat of Arms, the monumental Arthur Boyd-designed Great Hall tapestry and the exquisite marquetry panels designed by Tony Bishop and manufactured by Michael Retter that surround the grand Marble Foyer. However, these are only some of the many commissioned works that were created for this iconic building. With a budget of \$6 million, it was an art program of site-specific commissioning on an unprecedented scale.

As you traverse Parliament House, the skill and creativity of Australian artists, designers and craftspeople is evident and abundant. It punctuates the grand spaces like Mural Hall on the second floor, home to the vast ceramic mural *River Odyssey* by Michael Ramsden and Graham Oldroyd, or the advisor's waiting space adjoining the House of Representatives Chamber, a three-storey void which is home to Maureen Cahill's exquisite suspended glass sculpture.

It is also evident in the smaller spaces, as the intent of the Art and Craft Program was to provide art for all of the building and its occupants. Each of the stairwells in the outer wings of the building feature a unique stained glass window. They punctuate these spaces, providing an unexpected moment of light and beauty in what would otherwise be a sterile and functional place. Even the timber benches dotted throughout the building – each one handcrafted by Leon Sadubin from rare timbers specifically purchased for the production of commissioned works

– respond to their surroundings. Each bench is assigned a specific location and its combination of timbers respond to its surrounding architecture and the finishes in its allotted space.

The Department of Parliamentary Services (DPS) has recently embarked on a three-year program to digitise the entire Parliament House Art Collection and the Art and Craft Program with a view to making the collection and the commissions publicly accessible online. As part of this program, efforts are being made to engage with artists and creators of the original commissioned works for the Art and Craft Program to gather information and documentation on the commissions, create strategies for their ongoing care and, in some cases, to restore them to align with the architect's original design intent.

This direct engagement with artists and craftspeople has already yielded some wonderful results – generous offers of photographic archives for copying as well as gifts of original drawings and samples for commissioned works including *Red Gorge*, the tapestry commissioned and created by weaver Kay Lawrence for the Prime Minister's Dining Room. The tapestry was removed in late 2013 to accommodate a refurbishment of the Prime Minister's suite. It has undergone an extensive conservation program and will be restored to its original location by the end of 2017.

As the parliament and its needs evolve, the building will continue to evolve to

accommodate and service its occupants. In the relatively short space of 30 years, some of the original commissions have already been removed or altered, and others have succumbed to wear and tear – the passage of time includes exposure to the elements as well as around a million people through the doors each year.

As we work through the collection with guidance from Harold Guida and Pamille Berg, members of the original design team, it is becoming apparent that there may be opportunities for a new generation of artists, designers and craftspeople to contribute to the ongoing story of Parliament House – in creating new works in response to the timeless themes established by the architect more than 30 years ago. ●

**JUSTINE VAN MOURIK** has been the Director of the Parliament House Art Collection since 2013.

**INTERWOVEN:** *The Commissioned Art and Craft for Parliament House* by Pamille Berg is available for purchase at [aph.gov.au/Visit\\_Parliament/Shop\\_and\\_Eat/The\\_Parliament\\_Shop](http://aph.gov.au/Visit_Parliament/Shop_and_Eat/The_Parliament_Shop)

For information on tours, visit [aph.gov.au/Visit\\_Parliament/Whats\\_On/Tours](http://aph.gov.au/Visit_Parliament/Whats_On/Tours)



Image: Louis Vuitton Foundation, Paris - designed by Frank Gehry

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# KINDRED SPIRITS

Two strong women forged a new world of artistic expression.



Pictured (top to bottom):  
**Margaret Preston**  
*Self portrait (detail) 1930*  
Oil on canvas  
61.3 × 51.1cm  
Art Gallery of NSW  
Gift of the artist at the  
request of the trustees 1930  
© Margaret Preston/  
Licensed by  
Viscopy, 2017

Portrait artwork  
of Georgia O'Keeffe painted  
by Dirk Kolassa, 2012

# Recipes for art

Richly illustrated with Margaret Preston's paintings, prints and photographs, and drawing on her recipes from handwritten books found in the National Gallery of Australia, *Margaret Preston: Recipes for Food and Art* sheds new light on the fascinating private life of an iconic Australian artist.



Margaret Preston (1875-1963) is one of Australia's most beloved artists, celebrated for her vibrant images of indigenous flowers and respected for her promotion of a modern national culture. For Margaret, the building blocks of such a culture were not to be found in the pastoral landscape tradition of Australian art, but instead in the homes and backyards of ordinary Australians – reflecting local conditions and everyday life. Refusing to conform to conventional hierarchies of creative disciplines, she encouraged the making of a variety of forms of art and craft for both therapeutic benefits and edification. The appreciation, understanding and practice of the arts, to her mind, had a liberating effect on the individual and society, and served to draw the community together.

Right from the beginning of her career, Margaret chose to paint subjects that were close to hand and readily available. She soon abandoned the studio in favour of painting and crafting at home, and often in the kitchen, where she could simultaneously attend to baking cakes for afternoon tea – her favoured time to entertain guests – or cooking the evening meal. The domestic still life was thus a laboratory table upon which she tested her ideas about colour and form, and evolved her modern and distinctive way of picturing the familiar world. Though she enjoyed the quiet security of her private domain after she married William Preston in 1919, the couple shared a love of travel, and undertook many expeditions both to exotic shores and within Australia.

These trips gave her time to “fill the well”, and also prompted a second career of sorts: writing travelogues for the popular press, which contributed to her public profile.

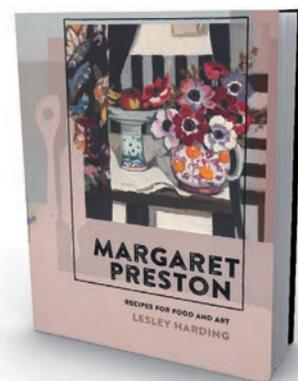
Margaret's advocacy of the applied arts and craft, traditionally seen as women's work, also saw her publish on the methods of a range of artistic pursuits, from printmaking, pottery, and basket weaving – a craft of “feeling” rather than seeing – to flower arranging and interior design. Her no-nonsense how-to articles helped demystify the making process and dispel the notion that art was an elite pursuit. Importantly, she recognised that creative activity could occur in different guises. Margaret's texts are recipes, if you like, not only for producing pots or prints, or how to find balance and harmonious colour in a floral centrepiece, but also for self and social improvement.

A brush with cancer in the late 1920s prompted the need for a period of peace and recuperation outside of the city, and in 1932 the Prestons moved to Berowra, on the southern reaches of the Hawkesbury River. The virgin bush of their 14-acre property offered contact with the seasonal flowering of native plants and Margaret began to paint them in situ, adjusting her palette to their muted, earthy colours and her style to a more representational mode. Her eye turned to the ancient character of the land, and she developed a deep appreciation for Indigenous art. Soon she was actively involved in conserving Aboriginal rock paintings and carvings and painting the landscape herself, giving voice

to her newfound respect for the vast and timeless country of Australia.

Margaret Preston was a tireless maker who had busy hands. Not only did she embrace a number of multidisciplinary practices during her working life, but she also considered and supported a place for “otherness” in Australian culture, advancing the cause of women's creativity and celebrating Aboriginal art well before its wider appreciation in the 1960s and 1970s.

“Know your subject and paint your knowledge,” she declared in 1941. This she did with alacrity across her 60-year career, intimately connecting her Modernist vision with her domestic realm. ●



**LESLEY HARDING** is a curator at Heide Museum of Modern Art. She is also co-curator of O'Keeffe, Preston, Cossington-Smith: Making Modernism at AGNSW. She lectures regularly on Modern and contemporary Australian art. Her most recent book is *Margaret Preston: Recipes for Food and Art*.



**My Faraway One:**  
*Selected Letters of Georgia O'Keeffe and Alfred Stieglitz, Volume 1 1915-1933.* Yale University Press, 2011. Selected, annotated and edited by Sarah Greenough.

## WIN!

**Dinner with Georgia O'Keeffe by Roslyn Lea brings together the palette and palate of a celebrated artist. The book is a rich mixture of recipes, anecdotes, photography and creative philosophy, and explores a lesser-known aesthetic of this Modernist icon. As her husband, Alfred Stieglitz, once wrote, "She's quite a cook."**

**A copy of both *Margaret Preston: Recipes for Food and Art* and *Dinner with Georgia O'Keeffe: Recipes, Art, Landscape*, is the 2017 ADFAS ArtLife Crossword Prize.**

See page 48 for details.

**The major travelling exhibition O'Keeffe, Preston, Cossington-Smith: Making Modernism is at AGNSW until 1 October 2017.**

## BOOK REVIEW

# Passionate & poetic

The letters between Georgia O'Keeffe and Alfred Stieglitz reveal a tender glimpse of the personal and a deep insight into their creative journeys as artists.

Georgia O'Keeffe and Alfred Stieglitz met in New York in 1915. Alfred was 52, an internationally acclaimed photographer and gallery owner. His gallery, known as 291, was recognised for introducing modern European art to New York. The son of prosperous Jewish-German immigrants, he was married with a child and had travelled extensively in Europe.

Georgia was a 28-year-old art student whose work had never been exhibited. She was brought up on a dairy farm in Wisconsin, in much more modest circumstances than Alfred, by her Irish and Hungarian parents. She studied at the School of the Art Institute of Chicago and later at the Art Students League in New York.

*My Faraway One* is the selected letters of Georgia and Alfred from 1915 to 1933. Both were prolific letter writers, sometimes writing multiple letters on a given day. There are annotations at the beginning of sections from the editor, which give necessary clarification of the letter writers' lives at different stages. There are a few black-and-white images of Alfred's gelatin silver prints and Georgia's paintings.

The letters start in 1915 with a formal letter from Georgia to Alfred, asking an opinion on her drawings. At first weekly, the letters are soon daily. Initially, Alfred's letters to Georgia are those of an encouraging mentor. He believed that "a woman artist could be one of those intuitive 'geniuses' who have kept their childlike spirit and have added to it breadth of vision and experience".

The two are often apart: he in New York and at his family's country estate at Lake George, she in Virginia and Texas, and later in her beloved New Mexico. The development of their love for each other is apparent from 1919 until their marriage in 1924, and on into the late 1920s. The letters are passionate, and mutually encouraging of each other's art.

After 1929, when Georgia decamped to New Mexico to pursue her art, the affectionate letters continue with descriptions of landscape, weather and general gossip but lack the intensity of earlier years. It seems that the two are rarely in the same place; some of the letters have an almost desultory quality.

The later letters of this volume include Alfred's arrangements for an exhibition of Georgia's art in New York and general discussion of the art world, but also their concerns about each other's health. The final letter written from Alfred to Georgia on New Year's Eve 1933 finishes charmingly with, "Oh Georgia. – And I am seventy finally. I never expected to see that age... Again much, much love – I'll hop into bed again. Another kiss – the first in 1934!"

While it could be argued that a more rigorous selection would have avoided some repetition, these letters give personal and intimate insights into the relationship between Georgia and Alfred, the development of their respective art practices and, indeed, the art scene in New York at the time, that a biographer could not have hoped to achieve. ●

TRISH ROCHE GREVILLE

**adfas**  **travel**

**NAPLES:  
A STUDY IN  
CONTRASTS**





# History, art and culture

Naples is the essence of Italy. Seasoned traveller Robert Veel explains what makes it such a surprisingly compelling destination.

 Naples is one of the most ancient cities in Europe, with roots dating back to the Greco-Roman period. With its fine architecture, world-class art museums, mouth-watering food and a vibrant local scene, Naples has much to attract the cultured traveller.

I caught up recently with a colleague for an aperitivo in a Roman bar.

"I've been to Naples for the day," I announced, explaining my trip to inspect hotels.

"And how many times were you robbed?" she asked.

This mindset has been at the core of Naples' age-old image problem. Venice, Florence and Rome abound with romantic appeal and iconic artworks. Naples... er, pickpockets?

In fact, Naples is not nearly as scary as its reputation suggests. Locals and tourists alike safely weave in and out of the back streets, enjoying the ever-changing scene that always seems to have something of the street party about it.

## The Angevins ... developed Naples as a centre of art, literature and courtly tradition.

### HISTORY

Naples has a remarkable history, stretching back around 3,000 years. The Greeks established trading posts along Magna Graecia, the coastal areas of southern Italy. The original waterfront settlement of Parthenope was soon replaced by Neapolis, a new city a little further up the slopes. The Romans took over the region in the third century BC, but Greek Neapolis endured, even though there were more important centres, such as Herculaneum and Pompeii further down the bay. The city returned to its Greek roots in the sixth century AD when the Byzantine Empire reconquered most of Italy. Sometime after this, Neapolis morphed into Napoli – Naples – in the local dialect.

The centre of Naples is a UNESCO World Heritage Site. Looking at the city today, its ancient origins are still evident. The narrow, noisy, crowded streets of the old city follow the grid plan of the Greek city, with its *decumanus* (an east-west running road) and *cardo* (north-south). Beneath the streets, in eerie contrast, lies the deep silence of a lost world: a Roman market square under the church of San Lorenzo, underground aqueducts and cisterns at the Napoli Sotterranea site, and the ruins of the temple of Apollo under the cathedral.

Successive ruling dynasties throughout the Middle Ages have left their imprint. In 1224, the Holy Roman Emperor Frederick II Hohenstaufen established Europe's first secular university, which still bears his name, to nurture intellectual life. During the 200-year rule of the House of Anjou, Naples' two most imposing castles, the waterfront Castel dell'Ovo and the imposing Maschio Angioino, were built. The Angevins were a cultured lot and developed Naples as a centre of art,

literature and courtly tradition.

The *Tavola Strozzi*, an oil painting of 1472, is a key historical document showing Naples as it appeared at the end of the Angevin period. It depicts a busy port where a naval procession is taking place. The Maschio Angioino stands proudly on the waterfront, with the convent of San Martino (the current home of the *Tavola Strozzi*) perched on the hill behind.

In the mid 15th century, Naples was ruled by the House of Aragon and the city retains a strong Spanish feel with its ironwork balconies, florid architectural details and a penchant for pastel painted palazzi. In the early 17th century, the great northern Italian artist Caravaggio spent time in Naples, leaving behind several significant works, including his last painting, *The Martyrdom of St Ursula*. Although brief, Caravaggio's time in Naples had a profound influence on successive generations of artists working in the city.

Ironically, it was another Spanish ruling family who provided the closest thing Naples has had to an indigenous government. The Spanish Bourbons arrived in 1734, taking on the language, culture and attitudes of their adopted city and ushering in something of a golden age for the kingdom. Excavations at Pompeii and Herculaneum began, and the San Carlo Opera House attracted Europe's best performers and composers. The Bourbons built five vast palaces in and around the city. The palace at Portici was built specifically to exhibit the treasures of Pompeii and Herculaneum, while the vast gardens and water features of the palace at Caserta make it a kind of "Versailles of the South". ►

Opposite (clockwise from top left): Elegant retail therapy; an enigmatic bronze statue; Naples sunset; cloisters of Santa Chiara; Pompeian fresco (photography/iStockphoto).



## ART

Much of Naples' finest art can be enjoyed in situ by visiting the churches and palaces of the city. Admirers of Caravaggio should head for the Pio Monte della Misericordia, a charitable institution in the heart of the old city, to see his remarkable *Seven Acts of Mercy*. A few streets away in the Sansevero Chapel is Giuseppe Sanmartino's *Veiled Christ*. Sanmartino's work is breathtaking, easily rivalling the best works of Michelangelo and Bernini. Close by is the delightful

amid the taverns, dogs, chickens and children, a glimpse of Mary, Joseph and the baby Jesus.

Two art galleries are outstanding. The National Museum of Naples, one of the most important archaeological museums in the world, is dedicated to ancient Greek and Roman painting, mosaic, and decorative arts. The museum combines the best pieces excavated from Pompeii and Herculaneum as well as the Farnese Collection, an extraordinary collection of ancient sculptures amassed by Pope Paul III Farnese and transported to Naples in 1714.

Secondly, the delightfully uncrowded Capodimonte Art Museum, situated high on a hill as its name suggests, is the equal of the major galleries of Italy. Highlights include Renaissance oil paintings by Neapolitan masters, a superb set of portraits by Titian, 17th- and 18th-century landscapes and some of Europe's finest Renaissance tapestries.

## FOOD AND WINE

Discerning Italians acknowledge Naples as one of the country's best food destinations. The spiritual home of the pizza is redolent with local tomatoes and fresh buffalo mozzarella cheese, while fresh seafood from the Gulf of Naples is simply cooked on an open flame or wrapped *al cartoccio*. For those with a sweet tooth, it's hard to go past a freshly baked *sfogliatella*, a mixture of ricotta cheese, orange and lemon zest wrapped in a crisp, flaky pastry. The Caffé Gambrinus is the most well known and most elegant of all the city's coffee shops. Wine buffs should be sure to sample the excellent fiano (white) and aglianico (red) varieties from the inland town of Benevento.

Any one of these highlights makes Naples a rewarding place to visit, but the real joy of southern Italy's major metropolis is far greater than the sum of its parts. Naples is a symphony of contrasts – historic, elegant and energetic; chaotic, theatrical and laidback. The intoxicating combination of people, history, art and food creates that most sought-after of travel sensations: a strong sense of place and authenticity. Naples is a place to experience rather than merely see. It may be something of an enigma, but once you've cracked its code, you'll fall in love with the place.



## Discerning Italians recognise Naples as one of the country's best food destinations.



Above (top to bottom): Christmas nativity market stall in Naples; *Veiled Christ* sculpture in the center of the Sansevero Chapel carved in 1753 by Giuseppe Sanmartino (1720-1793); *Seven Works of Mercy* by Caravaggio (1606-1607) displayed in the church of Pio Monte della Misericordia; Gran Caffé Gambrinus in the heart of Naples (photography/ iStockphoto; Alamy).

convent of Santa Chiara, with a courtyard decorated entirely in blue and yellow *maiolica* tiles from Capodimonte, providing a tranquil oasis in a busy part of the city.

The Baroque convent of San Martino, perched on a hill above the old city, enjoys unrivalled views towards Capri and the Sorrento Peninsula. As well as the *Tavola Strozzi*, it contains an astonishing collection of the Christmas nativity scenes known as *presepe*. Under the Bourbons, this form of folk art reached its apogee, with huge scenes depicting entire Italian villages and, somewhere

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*August 2018*

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Palermo and Naples  
*January 2018*

Lakes and Villas of Northern Italy  
*April 2018*

Munich to Berlin  
(with Australian Book Review)  
*April 2018*

Northern Spain and Portugal  
*April 2018*

Amsterdam to Paris  
*May 2018*

Malta to Venice (aboard Sea Cloud II)  
*September 2018*

Florence study tour  
*October 2018*

### USA

Opera in New York  
*April 2018*

### Middle East

Iran in Depth  
*October 2018*

Pictured: St Paul's Anglican  
Cathedral in Malta at dusk  
(photography/iStockphoto).

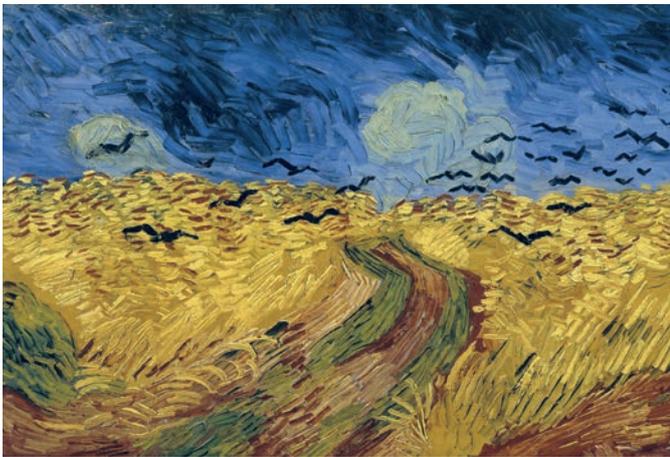
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# Talking art

The annual ADFAS lecture program brings people together in a shared enjoyment of the arts.

BY SUE DRUMMOND



## COOK CIRCUIT

**Christopher de Hamel** is quite probably the best-known authority on illuminated manuscripts. His award-winning book *Meetings with Remarkable Manuscripts* reflects his fascination with his subject and his ability to communicate his passion to a wider audience. His lectures and interest days will share the secrets and stories of this medieval art form.

**Rosalind Whyte** has an M.A. in art history and is a guide and lecturer at Tate Modern, Tate Britain and the Dulwich Picture Gallery. She lectures on Corot, Monet, William Hogarth, Cornelia Parker and Tracey Emin. She will also present on the history of fashion in art and the history of the Royal Academy in Britain.

**David Rosier** lived for many years in Hong Kong, where he assembled a collection of predominantly Qing Dynasty (1644-1911), Imperial and related textiles, costume and dress accessories. David is a frequent speaker on Chinese Imperial Insignia of Rank, Court Costume

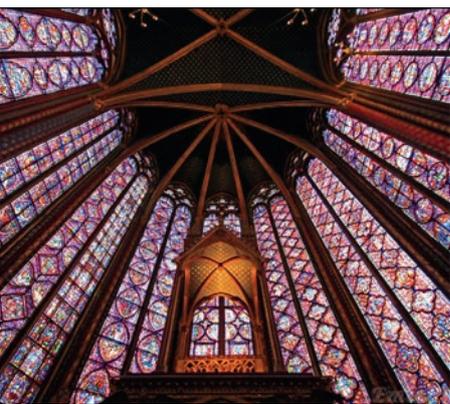


and Dress Accessories plus the mechanics of the Imperial Government and the Emperors of the Qing Dynasty. He will be presenting lectures on Chinese Costume and on Emperor Quianlong and the Dowager Empress Cixi.

**Toby Faber** has written two works of narrative history, *Stradivarius* and *Fabergé's Eggs*, and lectures widely on these topics. He is a board member of Faber and Faber, the publishing company founded by his grandfather, but now devotes most of his time to writing. His lectures will be on Fabergé, Stradivarius, and Faber and Faber as well as the American West in 19th century art.

**Neil Sinyard** is Emeritus Professor of Film Studies at the University of Hull, UK and Visiting Professor of Film at the University of Lincoln. He has published and lectured widely. His lectures reflect his particular interests in film, literature, classical and film music, screen adaptation, and early 20th century Modernism in the arts.

**Sophie Oosterwijk** is returning to Australia for her fourth tour. She has never failed to delight audiences with her engaging lectures on Dutch artists Rembrandt and Hieronymus Bosch, children in art, medieval art, and images of Mary Magdalene in art.

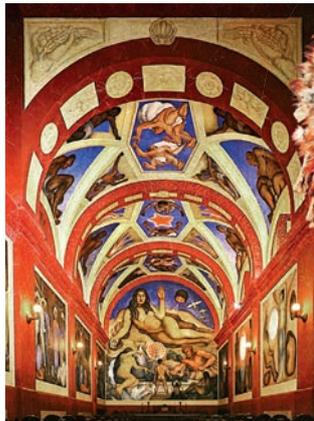


## FLINDERS CIRCUIT

**Antony Penrose** is the co-director of the Lee Miller Archives and The Penrose Collection. He is the son of the American photographer Lee Miller and surrealist artist Roland Penrose. Antony lectures on the extraordinary lives of both his parents as well as their close friends including Picasso, Man Ray and Max Ernst.

**Nicole Mezey** studied art history at the universities of Sussex and York as well as in Paris. Her lecture topics include King Henry VIII, Queen Elizabeth I, Renoir, the Sainte-Chapelle in Paris, the art of fresco and the art of the table. Definitely something for everyone!

**Gillian Hovell** is a classical historian, archaeologist, author, educator, public speaker and cultural tour leader. Gillian, a self-confessed "Muddy Archaeologist", shows that archaeological finds and sites are full of human life and passion. History is everywhere, adding colour, depth and meaning to our lives today. Gillian's lectures fire the imagination and inspire new visions.



**Sally Hoban** is an Honorary Research Fellow at The University of Birmingham and has lectured extensively on art, design and antiques. Sally's lecture topics include fashion, enamelling, women of the Arts and Crafts movement, Ruskin, Pottery and Art Deco.

Since joining Glasgow School of Art, **Peter Trowles** has overseen the transformation of the School's important collection and archive. Following the tragic fire that engulfed the Mackintosh Building in 2014, he has been working closely with colleagues on the restoration of this iconic building. Peter's lectures focus on Charles Rennie Mackintosh, the Glasgow School of Art and the Glasgow Girls.

**Chloë Sayer** is an author and curator specialising in the art and culture of Latin America. A fluent Spanish speaker, she has spent many years researching craft and textile skills. Chloë lectures on the history of toys, the Arts and Crafts of Mexico, Frida Kahlo and Diego Rivera, the Maya and the Aztecs.



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Newcastle



### LECTURES 2018

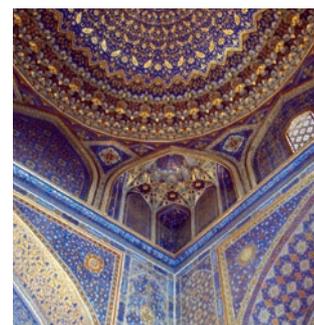
Full details of the 2018 program can be found at [adfasc.org.au](http://adfasc.org.au).

Remember to check out lectures at other societies in your area.

## HUME CIRCUIT

**Christopher Bradley** is an energetic lecturer with a special interest in Islamic art and architecture. Chris has also had a lifelong interest in Art Deco buildings and decoration. He will lecture on art from Abyssinia, Persia and the Silk Road as well as Art Deco.

**Anne Sebba** is a biographer, historian and author of 11 books. Her latest title, *Les Parisiennes*, tells the stories of the women who struggled to survive the German occupation of France in the 1940s. Her lectures shed light on *Les Parisiennes* as well as on Jenny Churchill, other cashed-up American women who married into the British aristocracy, and William Bankes, a friend of Lord Byron and an exiled collector of Egyptian antiquities. ▶





**Alexey Mahkrov** studied art history in St Petersburg and obtained a PhD in architectural history at St Andrew's, Scotland. He has worked as a researcher of Russian art criticism of the 19th century, as well as teaching courses and leading tours to Russia and Switzerland. He will present lectures on all things Russian: art, palaces, cities and icons.

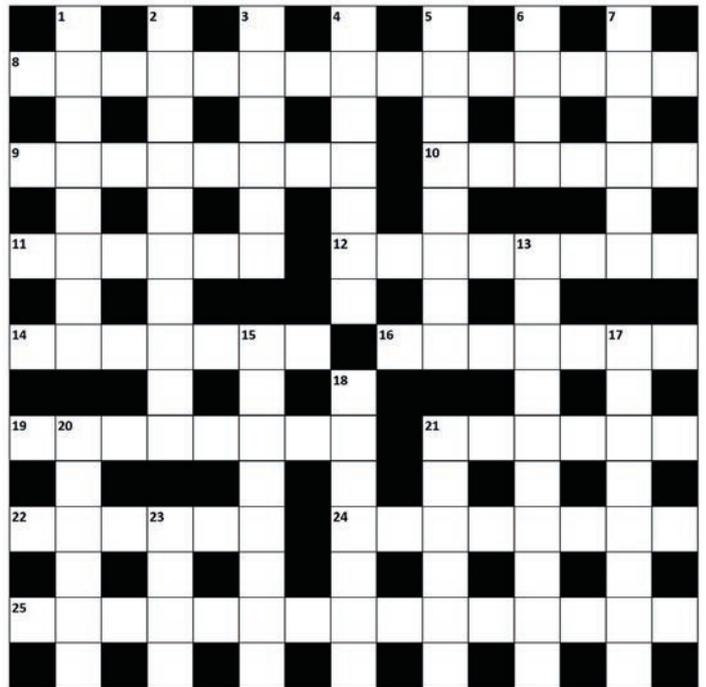
**Linda Smith** is a highly qualified guide and lecturer at Tate Britain, Tate Modern and the Dulwich Picture Gallery. She is returning to Australia by popular demand to delight us with her knowledge of British art, Rossetti's women and the great tarts in art.

**John Ericson** has lectured extensively and speaks on an eclectic range of topics including *The Wind in the Willows*, children's book illustrations, Norman Rockwell, the Shakers and the artwork behind pub signs.

**Martin Ellis** is an experienced curator, lecturer and broadcaster with wide experience in the applied arts. He has been Principal Curator and Head of Collections at Birmingham Museum and Art Gallery and acts as advisor to the Art Fund. His topics include silver, stained glass, public museums and the life of Matthew Boulton.

## ARTLIFE CROSSWORD NO. 4

BY ECHIDNA



### ACROSS

8. Blown away by Georgian epic. (4,4,3,4)  
 9. Crete is home to nothing arcane. (8)  
 10. Warne initially involved in scandal, but emerging as a Victorian champion of the arts. (6)  
 11. A crème brulée by the founder of haute cuisine? (6)  
 12. Tribute of the final station. (4,4)  
 14. This way calls for pre-conditions. (7)  
 16. Discover our identity on airy mount. (7)  
 19. Christian has a serpent and a tribe cast far and wide. (8)  
 21. A small key. (1,5)  
 22. Borderline, but not quite scraping the depths. (6)  
 24. Two hundred and one weighty books confused the superficial. (8)  
 25. Florentine Sandy's surfer girl. (10,5)

### DOWN

1. It's invariable nonsense to take on a canon. (8)  
 2. He is scattered without a Marxist analysis of beauty. (10)  
 3. The Devil's lexicographer is unmasked in a funeral structure at the church. (6)  
 4. Wales familiarly receives the Gallic emanation of humour. (7)  
 5. Shia peer of self-serving Hebrew bureaucrat. (8)  
 6. Has no points. (4)  
 7. Fasten in vessel for molluscs. (6)  
 13. Six prelates endlessly dispute about consummately naturalistic ancient Greek sculptor. (10)  
 15. Inter alia, Virgil's apiary advice. (8)  
 17. Mostly the royal Egyptian burial site assumed the commitments of wives. (8)  
 18. A Callas venue in Milan? (2,5)  
 20. Housed in party or constituency. (6)  
 21. Utterly supporting the foolish? (2,4)  
 23. Small discrete increment of moon force. (4)

WIN!

A copy of *Margaret Preston: Recipes for Food and Art and Dinner with Georgia O'Keeffe* will be given to the sender drawn from correct solutions received. Photocopied and scanned documents are accepted and should be mailed to:

**ArtLife Cryptic Crossword, PO Box 373, Kyneton, Vic, 3444 / [artlife@adf.org.au](mailto:artlife@adf.org.au).**

Please include your name, address and the ADFAS society to which you belong. Entries close 1 November 2017.



# THE ADFAS GIVING TREE

“Great things are not done by impulse, but by a series of small things brought together.”

– Vincent van Gogh

## **THE PATRICIA ROBERTSON FUND 2017**

Donations currently totalling \$2,293 have been received from the following ADFAS societies:

Yarra  
Brisbane River  
Armidale  
Camden  
Sydney  
Mornington Peninsula  
Sunshine Coast  
Noosa

## **2016**

A total of \$3,389 was received from:

**Private donations**  
Ku-ring-gai  
Byron Bay  
Sydney  
Armidale  
Murray River  
Hobart  
Noosa  
Gold Coast  
Brisbane  
Pokolbin

## **2015**

A total of \$2,331 was received from:

**Private donations**  
Ku-ring-gai  
Armidale  
Sydney  
Hobart

## **SCHOOLS OF ARTS/ MECHANICS INSTITUTES 2016-17**

Eight projects have been undertaken. Read all about them at [adfasc.org.au](http://adfasc.org.au).

**Conungra, Qld**  
ADFAS Gold Coast  
July 2016

**Upper Coomera, Qld**  
ADFAS Gold Coast  
July 2016

**Yangan 1, Qld**  
ADFAS Molonglo Plains  
October 2016

**Yangan 2, Qld**  
ADFAS Molonglo Plains  
October 2016

**Camden, NSW**  
ADFAS Camden  
October 2016

**Cessnock, NSW**  
ADFAS Pokolbin  
March 2016

**Hobart, Tas**  
ADFAS Hobart  
February 2016

**Oatlands, Tas**  
ADFAS Hobart  
February 2016

## **CHURCH RECORDINGS 2016-17**

In total, 33 Church Recordings have been completed. Recent Records lodged are:

**St John the Baptist Anglican Church, Reid, ACT**  
ADFAS Canberra  
September 2016

**Chapel of Saint Alban's at The Southport School, Qld**  
ADFAS Gold Coast  
March 2017

**Our Lady of Victories Basilica, Camberwell, Vic**  
ADFAS Yarra  
March 2017

## **YOUNG ARTS 2016-17**

More than \$88,000 has been invested in arts projects in local communities. ADFAS funding is enriching the lives of young people with grants and awards both large and small, and even modest amounts of financial support are making a meaningful difference. From little things, big things grow.

Above:

**Paul Signac** (1863-1935) *The Bonaventure Pine* 1893  
Oil on canvas 65.7 × 81 cm  
The Museum of Fine Arts, Houston  
Gift of Audrey Jones Beck 74.142



## YOUNG ARTS

### 2016 PAULINE HOPKINS CUP

ADFAS SHOALHAVEN, winner of the 2016 award of the Pauline Hopkins Cup, sponsored a variety of Young Arts projects.

At the beginning of 2016 our Young Arts Committee was challenged to come up with an innovative program for youth in the area. The focus was to be on visual arts education and to involve all high schools in the area.

ADFAS Shoalhaven represents beach communities, rural and farming areas, and small townships. There is also a large Indigenous community.

The Young Arts Program included four sections, arising from discussions with local art teachers about their students' needs.

The Year 12 HSC BOW WOW (Body of Work WOW) exhibition at the Shoalhaven Regional Gallery has made a very positive impact on the community and families over the last four years. Curated by the gallery staff, the exhibition shows a selection of Year 12 Visual Arts works to the community in a professional setting, and at least one artwork is shown from each of the area's nine high schools. The Gallery has committed to continue the exhibition for the next five years. At the invitation of our committee, Nowra High School brought Year 12 students to an evening lecture, *The Nude in Art*, given by Leslie Primo. This was a challenging experience for these students and the committee hopes to extend further invitations in the future.

Also as part of ADFAS Shoalhaven's contribution to Young Arts, in July 2016, 26 students and five art teachers from Nowra High, Shoalhaven High, Vincentia High and Kiama High went to Canberra, visiting the National Portrait Gallery and the National Gallery of Australia. Students had a mixed assortment of favourites between the two galleries, and one student commented, "It is invaluable to be able to view these works close up and experience the artworks in real life and actual scale."

Both students and teachers were very appreciative of the opportunity to visit Canberra. Teachers commented on the value of being able to meet and network with each other, while students engaged with those from other schools.

Finally, ADFAS Shoalhaven Visual Arts awards of \$100 were presented to students to spend at a local art store to enable them to purchase quality materials for their work.

JIM BIRKETT / ADFAS SHOALHAVEN, NSW



### THE CHRIS MILLER STORY SUCCESSFUL ARTIST AND ENTREPRENEUR

**THE FUTURE LOOKS** very rosy for Chris Miller, the 2013 recipient of the ADFAS Gold Coast/Queensland College of Art Honours Award. Not only has he received international recognition and demand for his work but he has also launched his own design business, enabling him to further his research into the possibilities of 3D printing.

During his Honours year, as the result of a back injury suffered earlier while playing rugby union, Chris was inspired to design a 3D-printed back brace, custom-designed and very light and flexible to wear. This was a huge improvement on similar prosthetic devices available on the market at the time.

"Upon completing my Masters, I went to the UK to see what was possible in London and to prove to myself that I could be a professional designer. The self-belief that the ADFAS Scholarship gave me played an important role in making that decision. When in London I was thrilled as well as a little daunted to be given an opportunity to work at the highly regarded Paul Cocksedge Studio," says Chris.

He clearly made an impression. "I started out as an intern and within three months I was managing projects," he says.

"The Studio has a strong focus on taking bold steps with new technology, new materials and manufacturing processes."

Although technology remains important to Chris' future, it is far from the only medium under consideration after his recent experience in England.

Back in Australia, Chris has recently co-launched an innovative design business.

"We're starting off with furniture, toys and small objects, with environmental sensibility and sustainability as key factors. We're starting small and thinking big... We already know that 3D printing is superb for prototyping. What I want to do now is really test its possibilities. The shackles are off."

Chris acknowledges that without ADFAS support, he would not have been able to achieve his remarkable success.

CAROLE CROWTHER  
CHAIRMAN ADFAS GOLD COAST

Above: Chris Miller's 3D-printed back brace. Top left: (From left) Heather MacDonald (Chair), Jim Birkett (former Chair), Michaela Russell (Young Arts 2016 Co-ordinator) and Lorraine Yeomans (Head Teacher, Creative and Performing Arts, Nowra High School) accept the Pauline Hopkins Cup on behalf of ADFAS Shoalhaven.

# Church Recording

## OUR LADY OF VICTORIES BASILICA

ADFAS Church Recorders recognise the significance of the rich heritage preserved in places of worship.



**AS ITS FIRST** venture into Church Recording, ADFAS Yarra decided to record Our Lady of Victories Basilica in Camberwell, Victoria. This church was designed by the architect Augustus Andrew Fritsch, who described the style as Lombardic Romanesque, a departure from the Gothic style popular at the time. The builder was Robert Harper and the church was opened in 1918. Pope John Paul II proclaimed Our Lady of Victories a Minor Basilica on 9 December 1996.

Significant internal features include the suite of stained glass windows made by Hardman of Birmingham, with the main window featuring the 1571 Battle of Lepanto. The victory of the Allied Christian forces of the Holy League over the Ottoman Turks in this battle inspired Pope Pius V to create a Feast Day in honour of Our Lady of Victories. The church has mosaic floors, woodcarvings by Robert Prenzel and a pipe organ made in Ireland and installed by the maker, Magahy, in 1920.

The recording was begun some years ago by a team of ADFAS Yarra volunteers led by the then chairman Martina McKinlay, assisted by Frances Clancy and Christine Penfold. The sacristan, Max Potter, provided invaluable assistance and information about many of the church furnishings. Interesting information about a number of the items and people associated with them were unearthed as we recorded.

It was a vast task, and there were many challenges along the way, but it was eventually completed in November 2016. More than five hundred items are described in nine categories – memorials, metalwork, stonework, woodwork, textiles, painting, library, windows and miscellaneous. Each item is described, measured and all known details recorded. Large items such as floors, altars and windows, and small items such as pictures, memorials and altar vessels, are all included: everyday items as well as those of beauty and significance.

Below (top to bottom):  
Chalice; St Cecilia, Patroness  
of Church Music; Pew by  
Robert Prenzel.



In November, a group of recorders met in the presbytery of the Basilica where the Record was presented by Kay Bodna, compiler and editor, to Father Brendan Reed, Parish Priest. Denise Sara represented the ADFAS Yarra committee. Denise has a connection to Our Lady of Victories through her grandfather, who purchased one of the stones for the original building.

**KAY BODNA** / ADFAS YARRA



Below: Conservators at work. Photos courtesy AICCM and Artlab Australia.



## The Patricia Robertson Fund

Delegates at the 2017 ADFAS AGM were treated to short video presentations by the two 2016 recipients of travel grants from the Patricia Robertson Fund (PRF).

**Alex Ellem** was funded to attend the American Institute for Conservation's annual meeting in Montreal, where the theme was "Preparing for disasters and confronting the unexpected in conservation", marking 50 years since the 1966 flood of the Arno in Florence. Alex spoke on the conservation response to the 2009 Victorian bush fires.

**Amanda Pagliarino** was funded to attend the International Institute for Conservation's biennial congress in Los Angeles in September on "Conservation of Contemporary Art", where she spoke on the conservation challenges at the Queensland Art Gallery of the Asia Pacific Triennial of Contemporary Art.

At both conferences, I was able to reflect on the value of the PRF in allowing the extraordinary stories of Australia's prowess in conservation to

be told in person by conservators.

In 2017, the PRF committee reviewed the scholarships and decided that moving forward, the most useful application of the funds to further conservation skills development would be in providing individual scholarships. Accordingly the PRF has now committed to providing scholarships to the Australian Institute for the Conservation of Cultural Material (AICCM) for the next three years. Two \$1,000 scholarships will be granted to the Student of the Year from the conservation courses at both the University of Melbourne and the University of Canberra, and one \$2,000 scholarship will be granted to a mid-career professional. The awards will be administered by AICCM and the recipients will be known as ADFAS scholars.

ADFAS, through the PRF, will continue to invest in vital skills for the future preservation of our country's cultural record and collections.

**JULIAN BICKERSTETH** / CHAIR OF THE PATRICIA ROBERTSON FUND



## THE MALDON ATHENAEUM

**A DETOUR FROM** the Victorian goldfields' beaten track led to a chance discovery in the small town of Maldon. Maldon has survived remarkably untouched since its mid-19th century beginnings. With broad streets in an undulating landscape and numerous ancient trees in full bloom, this delightful township has it all.

Pastoralists first came to the area in 1836. Gold was discovered in 1853 and by 1856 a town was established. As accessible gold petered out in the late 19th century, Maldon went into decline. Happily, an influx of new residents in the late 20th century, attracted by the town's charms, has helped to revive the economy which is now geared to tourism.

While exploring the town, I came across the "Athenaeum", one of the many names used in the burgeoning Mechanics' Institute movement which had its impetus in Britain in the late 18th century and spread throughout the English-speaking world in the 19th century. The Maldon Athenaeum was established in 1863 and the following year moved to its current site not far from the main street.

The building was partly damaged by fire in 1933, and a second fire in early 1934 destroyed the library, its furnishings and some 3,000 books. The community rallied to rebuild the Athenaeum, successfully raising funds even at the height of the Great Depression.

The attractive building is now owned and managed by the people of Maldon. The library, one of just a few still operating under the auspices of Mechanics' Institutes, is run by volunteers. The Athenaeum has played a vital role in the Maldon community since its establishment and retains strong local support and patronage.

JOHN BROADLEY

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## THE CRITIC'S CHOICE: CHINA AND TAIWAN

BEIJING AND TAIPEI, WITH  
HONG KONG ART WEEK  
with John McDonald  
15–25 March 2018 (11 days)

Join Fairfax Media art critic and author John McDonald for an exploration of Chinese contemporary art in Taipei and Beijing, followed by an optional post-tour to the Hong Kong Art Week.

Beijing 798 Art Zone © Ken Marshall/Flickr



## GREAT GARDENS OF SCOTLAND

LOWLANDS, HIGHLANDS,  
HEBRIDES AND ORKNEYS  
with Genevieve Jacobs  
04–18 June 2018 (15 days)

Join garden writer and broadcaster Genevieve Jacobs as she traverses the romantic heartland of Scotland, exploring the gardens of castles and manor houses as well as private and botanical gardens.

Inveraray Castle Photo: Roy Summers



## BEHIND THE SCENERY

MUSIC, THEATRE AND ART  
IN CANADA  
with Jonathan Biggins  
08–18 June 2018 (11 days)

Join actor, writer and director Jonathan Biggins for a feast of theatre, music, ballet and art including a week at Canada's two internationally-recognised theatre festivals – the Shaw Festival and the Stratford Festival.

© Cylla von Tiedemann / Stratford Festival 2017

  
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# ADFAS Around Australia

Take a look at what's been happening at ADFAS societies across the country

ADFAS brings people together through a shared interest in the arts. Members enjoy a wide-ranging lecture series and additional cultural activities with convivial social opportunities.

Many of our societies have celebrated important milestones in the past year. **ADFAS Melbourne** became Australia's third Decorative and Fine Arts Society in 1987. Inspired by traditional symbology, pearls were deemed to be the perfect lecture topic to celebrate their 30th anniversary – especially as the biggest, most lustrous pearls in the world are Australia's own South Sea pearls.

The story of Australian pearling is indivisible from that of the Paspaley family: Mr Christopher Paspaley shared family memories and described the careful cultivation, grading and design required to create their exquisite jewellery. Bubbles, cake and conversation were the perfect end to the celebration.

At **ADFAS Newcastle**, a lecture from John Maynard, a Worimi man, was a recent highlight. John is a professor of Aboriginal History at the University of Newcastle, and his lecture centred on a discussion of his book, *True Light and Shade*, about convict artist Joseph Lycett's observations of the Awakabal people.

John also presented a copy to the delighted Young Arts raffle winner, Brenda Mounter.

Members of both **ADFAS Toowoomba** and **Gold Coast** were fascinated by a tour of DownsSteam Railway Museum. The Dreamtime Journey Carriage is an art gallery on wheels, depicting Aboriginal themes based on Baiame, the creator spirit of the Dreaming. The paintings are the work of Domi, an Indigenous inmate from the Westbrook Correctional Centre, who volunteered to paint the carriage as part of his prison rehabilitation program. ADFAS Toowoomba is giving financial help to DownsSteam to build a weatherproof covering for this remarkable artwork.



**Pictured:**

- 1 The *Absolutely Fabulous* cast captured hamming it up with ADFAS Gold Coast members Carole Crowther and Naomi Wright at The Arts Centre Gold Coast.
- 2 Dr Michael Marendy talks to ADFAS Sunshine Coast member, Louise Millar, who came dressed in 1950s fashions to his entertaining talk 'Romance and Glamour: 150 Years of Dressing in Brisbane'.
- 3 ADFAS Mudgee extended their famed hospitality to popular NADFAS lecturer Tim Stimson.
- 4 ADFAS Geelong at The Heights historic home in Geelong.
- 5 ADFAS Noosa members enjoy a special lunch at the Noosa Marina.
- 6 Current chairman Heather Wilson and former chairman Paula Cameron in front of the Red Bridge in Campbell Town, on ADFAS Pokolbin's recent trip to Tasmania.
- 7 Members of the ADFAS Riverina Inaugural Committee attended the 25th Anniversary Lunch held on 1 April 2017.
- 8 ADFAS Byron Bay
- 9 ADFAS Brisbane members take time out during a visit to the Queensland Art Gallery.
- 10 ADFAS Melbourne turns 30!
- 11 ADFAS Hobart welcomes special guests.
- 12 ADFAS Toowoomba at DownsSteam Railway Museum.
- 13 Chairman Jan at the legendary ADFAS Rockhampton morning tea at the 2016 AGM.
- 14 ADFAS Newcastle lecturer John Maynard and raffle prize winner Brenda Mouter.
- 15 ADFAS Launceston
- 16 Sylvia Sagona, Norma Aplin and Dee Briscomb celebrate 10 years of ADFAS Central Victoria.

In **Geelong**, members were treated to a morning tea at The Heights historic home following a lecture and performance by harpist Sarah Deere-Jones. Meanwhile, at **ADFAS Hobart**, Her Excellency Professor the Honourable Kate Warner and Mr Warner were welcomed by Chairman Robyn Jackson, for a lecture by Lucia Gahlin on Nefertiti.

ADFAS is also a prominent supporter of heritage and conservation work, as well as of young people and the arts. **ADFAS Launceston** hosted a Young Arts fundraising soiree at the home and beautiful gardens of renowned Tasmanian artist Michael McWilliams. Michael's

studio was the setting for music by Bon Accorde.

New members are always warmly welcomed at ADFAS societies. In May, **ADFAS Byron Bay** Chairman Anni Abbink held a morning tea for new members at her home. With about 30 members and friends attending, the weather was perfect – a beautiful sunny Northern Rivers morning – and the committee's fabulous catering ensured a great morning for all.

## NEW MEMBERS WELCOME

Anyone with an interest in the arts is welcome to join our ADFAS community. To connect with another society, find a society in your area and to access arts news and information, visit [adf.org.au](http://adf.org.au)

Below (left):  
Joan, Julia and Felicity  
step out in style.  
(right): Jacqui enjoys  
the celebration.



# Downton Abbey Comes to Eumundi

A small town in Queensland was transported into the world of English Edwardian society.

BY **AUDREY RAYMOND** /  
CHAIRMAN, ADFAS SUNSHINE COAST

 Draped in furs, strings of pearls and drop-waist dresses an influx of elegant ladies arrived in the small Queensland country town of Eumundi, famous for its huge Wednesday and Saturday markets. Local residents must have been a little bemused to see the ubiquitous jeans and t-shirts of market days replaced with the 1920s and '30s costumes of those attending a scintillating afternoon of lectures by Kate Strasdin (UK) on *Clothing the Classes: The Fashions of Downton Abbey and Early Fashion Retailing*.

The Noosa and Sunshine Coast societies staged a successful special event attended by more than 150 people, with many joining in the spirit of the day by coming dressed in clothes of the period.

The day started with a tour of the local museum followed by a delicious lunch at the Bohemian Bungalow Restaurant, after which the doors of the adjacent historic School of Arts were opened for our meeting. Champagne with a strawberry was served as the guests arrived.

Kate Strasdin delivered a fascinating lecture with superb photos to illustrate fashions from the 1900s to the 1930s, with special reference given to the clothing worn by *Downton Abbey* personalities. She pointed out that fashion is an indicator of class, and political and social upheavals.

Afternoon tea included cucumber sandwiches and miniature cupcakes. A beautiful flower arrangement stood surrounded by elegant pieces of silver from the period which further added to the ambience of the event.

The second lecture focused on the growth of department stores and the development of fashion from the late 1800s up to the time of British cultural icon Twiggy and her mini skirts. It was interesting to learn that the first escalator in England was introduced by the American Mr. Selfridge, of Selfridges in Oxford Street, London. It caused quite a stir with women thinking they might faint after travelling up such a height to the next floor! Women in the audience would not have been amused to learn that in Edwardian and Victorian times men need only be in mourning for six months at the loss of a spouse, while women were expected to remain in black mourning for three years – towards the end of the three years, a little purple was allowed to be introduced.

We went home replete after a fun day, our heads full of colourful and intriguing images.

Kate, with her delightful photos and impressive knowledge, also gave both societies an entertaining lecture titled *History of Underwear*. What enormous discomfort the women must have suffered being so tightly laced, and boned, to say nothing of wearing huge farthingales, bustles and crinolines! Men, too, used artifices to appear more manly and attractive. ●

WOMEN IN THE AUDIENCE  
WOULD NOT HAVE BEEN  
AMUSED TO LEARN THAT IN  
EDWARDIAN AND VICTORIAN  
TIMES **MEN NEED ONLY  
BE IN MOURNING FOR SIX  
MONTHS** AT THE LOSS OF  
A SPOUSE

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Photography - Christopher Groenhout



## SCRATCHING THE SURFACE

A selection of works from the  
Janet Holmes à Court Collection

Curated by Sharon Tassicker

Lawrence Wilson Art Gallery  
22 July – 23 September 2017

The exhibition coincides with the release of *Muse: A Journey through an Art Collection* written by Janet Holmes à Court about her passion for art and for collecting.



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Rachel Coad, *Janet Holmes à Court* (detail), 2015, oil and pencil on linen, 200 x 285 cm.  
Janet Holmes à Court Collection.



Esther Paterson *The Yellow Gloves (Portrait of Betty Paterson)* 1938 Oil on board, 75.7 x 63.5cm Gift of Howard Hinton 1939

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IMAGE: Philip Spelman *redjar redbottle* 2013. steel, automobile paint. Acquired from Sculpture by the Sea, Bondi 2013, made possible through Sculpture by the Sea, and the Regional NSW Acquisition Program supported by the NSW Government through Arts NSW and Bathurst Regional Council. Photo: Emma Hill



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*Image: Exterior of Louvre Abu Dhabi,  
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