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artlife

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ZERO MONA

9 June 2018–22 April 2019
Hobart, Australia



MUSEUM OF OLD
AND NEW ART

Pirouetten (Pirouettes)
1960s, recreated in 2012
Otto Piene



Cover image:
Gracia Haby and Louise Jennison
Paw Pad Path 2018
 12 page, unique state, concertina artists' book, archival pigment print on Hahnemühle photo rag 308gsm with covers mounted on black-trimmed board
 Housed in a linen solander box with inlaid drawing on Fabriano Artistico 640gsm traditional white hot-press paper
 © Gracia Haby and Louise Jennison

BOAA ART

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 21 SEPT – 6 NOV

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ART GALLERY OF BALLARAT

image: Gerwyn Davies, *Prawn* (Subtropics) 2016 (detail) © Gerwyn Davies



THE ART OF INTARSIA
 A recent exhibition has re-ignited interest in decorative patchworks known as intarsias.



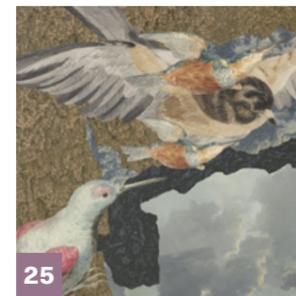
OUR KNOWING AND NOT KNOWING
 Helen Maudsley is a firm believer in the importance of understanding the "grammar" of visual arts.



THE YUENDUMU MEN'S MUSEUM
 Yuendumu Men's Museum continues the story of culture, law and sacred authority within Warlpiri society.



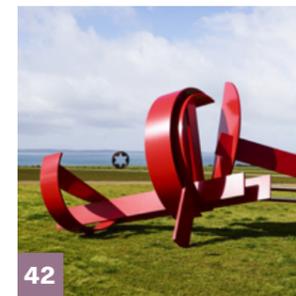
DAVID WILLIAMSON
 Australia's best known dramatist and playwright recalls five key moments in his life.



BOOKS AS ART
 Artists' books have many conceptual frameworks and use a diverse range of materials.



THE ART ISLANDS OF JAPAN
 An archipelago of small islands in the Seto Inland Sea is a mecca for contemporary art enthusiasts.



ART IN THE OPEN AIR
 A pristine slice of Victorian coastline provides the backdrop to an impressive collection of outdoor sculpture.



ADFAS TRAVEL
 Discover three jewels of the Caribbean and Mediterranean where culture and history run deep.

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ADFAS: The art of happiness

Recent research reveals the reasons why an ADFAS membership is money well spent.

IN 1964, a band of young rock musicians from the north of England declared energetically that “money can’t buy me love”. But can it buy you happiness? Elizabeth Dunn, Professor of Psychology at the University of British Columbia and Michael Norton, Professor at Harvard Business School, co-authors of *The New Science of Smarter Spending*, believe that spending money can indeed make you happier.

The trick is to spend it in the right way. The first piece of advice they offer is “Buy experiences”.

Shopping is often described as retail therapy, but real therapy is to be found in creating a store of happy memories. A new car only precipitates “scratch anxiety”, but attending a Beethoven concert, taking your grandchild to an art gallery, or sharing an evening with friends pays ongoing dividends and is something that we will always remember with a smile. ADFAS? Check.

The second tip: “Make it a treat”.

Spending money on things that only happen occasionally makes the event even more enjoyable. The celebratory bubbles of Bollinger would soon go flat if we drank it every day. Buying a Christmas tree is special because we only do it once a year. The buzz of the monthly farmers’ market is generally absent from the queues of the weekly supermarket shop. ADFAS? Check.

The third pillar of wisdom is: “Buy time”

These days, our default setting is to be rushed, busy, stressed and exhausted,

either by the pressures of the workplace or the demands of domesticity. Or both. Buy some time not to be. ADFAS? Check.

Next comes the less intuitively obvious of these maxims: “Pay now, consume later”.

Pre-purchasing bestows the pleasure of anticipation and dulls the pain of the initial financial outlay. A season ticket to the ballet or opera continues to enrich us and make our hearts sing long after we have forgotten what we paid for it. ADFAS? Check.

And finally: “Invest in others”.

Gifting money to a specific, tangible cause is repaid with the immense satisfaction of making a difference to the lives of those around us. The amount doesn’t matter. Any philanthropy, great or small, warms us with the knowledge that we are connected to our fellow human beings. ADFAS? Absolutely.

Local ADFAS societies will soon be sending out membership renewal forms and invitations to new members. ADFAS may not be able to buy you diamond rings, my friends, but it can make you feel alright. Spend your money wisely, take out a subscription and buy yourself a slice of happiness. The experts recommend it. ●

CAROLINE BOEHM was elected as the Association of ADFAS National Chairman in March this year. She owes an immense debt of gratitude to her predecessors who, together with successive teams of volunteers, have brought the arts to local communities across Australia. Especial thanks are due to Jill Bale, National Chairman (2016-18), whose term of office was characterised by an unwavering commitment to ADFAS and an unflinching belief in the power of the arts to change all our lives for the better.



Vale Pamela Peschar

Pamela Peschar, Association of ADFAS National Chairman (1998–2000) died on 19 May this year. Her term of office saw the introduction of the ADFAS website and the first colour edition of the annual ADFAS magazine. Pamela served as Chairman of ADFAS Newcastle (1992–5) and remained an active member of the society, rarely missing a lecture or an opportunity to contribute. A memorial service to celebrate her life was held at Christ Church Cathedral, Newcastle. She will be greatly missed by all who knew her.

Australian Decorative & Fine Arts Societies are all about the arts. Together they form part of a global network of over 90,000 members connected by a shared interest in fine art, design, music and travel.

Join one of 37 welcoming ADFAS societies to enjoy customised access to the arts at home and abroad.

Open the website for an invitation to the program of events:

adfasc.org.au



Image: Arthur Boyd, *Red Nebuchadnezzar fallen in a forest with lion*, 1968-69, oil on canvas, Bundanon Trust Collection

Arthur Boyd: Landscape of the Soul

A Bundanon Trust touring exhibition
Curated by Barry Pearce, Emeritus Curator of Australian Art, Art Gallery of NSW

January to March 2019
at National Art School Gallery, Darlinghurst



This exhibition is supported by the National Collecting Institutions Touring and Outreach Program, an Australian Government program aiming to improve access to the national collections for all Australians.



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unlock
the arts ›



THE ART OF INTARSIA

A major exhibition and an internationally acclaimed book have helped to uncover the largely forgotten work of commemorative intarsia textiles from the 18th and 19th centuries.

by ANNETTE GERD

 The dictionary defines “intarsia” as: “*woodwork: the art of assembling many small pieces to obtain a flat picture or image*”. This definition accurately describes the process for making commemorative textiles out of heavy broadcloth or military fabrics. These textiles were created for eminent public figures during the 18th century, often made by tailors for kings in celebration of military victories or to celebrate royal births and marriages. Sometimes they were made to commemorate political events throughout Europe. They were even made for churches as Lenten cloths.

Additionally, during the 19th century they were made by soldiers, sailors and regimental tailors during times of war. It is remarkable that these important textiles have been “lost” for so many years and have only just reappeared into our consciousness.

War and Pieced: The Annette Gero Collection of Quilts from Military Fabrics recently attracted 55,000 visitors to the American Folk Art Museum in New York. Featuring examples drawn from ▶

Opposite:
Unidentified artist
Stork quilt with soldiers and musicians
c. 1760–1780s
Wool with embroidery and appliqués
139.7 x 109.2 cm
Prussia
Collection of Annette Gero

The musicians, soldiers, and potted tulips that distinguish this intarsia quilt relate strongly to motifs seen in other Germanic folk arts. The soldiers at the top wear the red, blue and white uniforms of musketeers

of a Prussian infantry regiment. The soldiers in white are Prussian cuirassiers, from the period of Frederick the Great (1712–1786). The quilt includes fort blocks and blocks that depict a court jester, couples and a stork, the symbolic bringer of children. The quilt is initialed “J.S.J.” but it is unclear whether this is the maker or the person for whom the quilt was made.





Opposite page:
Unidentified artist
Pazyryk felt carpet
 4th or 5th century BC
 Felted wool
 640 x 450 cm
 Collection of the
 State Hermitage,
 St. Petersburg

Left:
Samuel Sadlowski
Prussian Army Quilt
 1806
 Wool from Napoleonic
 era military uniforms
 127 x 175 cm
 Prussian
 Collection of Annette
 Gero

Samuel Sadlowski was taken prisoner by the French while serving in the Prussian Army during the Napoleonic Wars. A tailor in civilian life, Sadlowski utilised his skills during his internment to sew officers' uniforms.

He created this quilt from leftover scraps of material. The initials "S.S." are his own, while "E.W.S." are those of his wife, Eleanora Wilhelmina Schaar. Also worked into the quilt is the date '1806'. The double-headed eagle figures are prominent in the centrepiece and flanked by golden thrush and cathedral sparrows. The quilt includes a series of inlaid blocks that are particular to Prussian intarsias. Known as "fort blocks" they may represent bird's-eye views of 18th century fortresses of the region. A border along the bottom is illustrated with the folk tale of the fox and the goose; an embroidered lyric from a German children's song translates as, "Fox, you've stolen the goose".



the largest private collection of the genre in the world, the Gero Collection, is a travelling exhibition that recognises these works as important examples of textiles made exclusively by men, using richly dyed wools derived from European and British military uniforms and using a technically challenging sewing technique known as intarsia.

The intarsia technique involves cutting the fabric image and the corresponding hole in the backing fabric to the same size; the image is then "dropped" into the backing fabric and stitched from the back to create a perfectly smooth top, similar to mosaic woodwork, which is identical from the front and from the back.

The earliest known example of felted wool intarsia is dated to 300BC. It was found in an archaeological dig conducted early last century in a stone burial chamber at Pazyryk in the Altai mountains in Siberia. The chamber yielded a magnificent array of items from the period of the 7th to 2nd century BC, including an inlaid patchwork. The patchwork is of great interest for its method of construction using patchwork techniques such as inlay (intarsia) and added embroidery, and shows a highly developed creative process as well as great diversity in design and execution.

Many of the 18th century intarsia textiles that have been recently rediscovered portray military scenes, though not the battlefield itself. Images reflected the contemporary mood: the wit, the charm,

the gallantry and the love of the exotic before light-hearted gaiety was swept aside by the guns of revolution. However, many other textiles avoid references to war altogether. Sometimes they just depict a domestic vignette with designs taken from a current print. Village scenes include familiar characters drawn from the general populace of the time: soldiers, musicians, farm labourers. There are other delightful examples, such as small boys flying kites, weddings and a stork delivering the next generation.

Whilst many early 18th century to early 19th century quilts feature narrative pictorial inlays, striking geometric masterpieces were made during the Crimean War (1853–1856) and the wars in India and South Africa during the late 19th century. Cut from military uniform fabrics, they were stitched from innumerable diamond-shaped pieces in

varying sizes, the majority of which are less than 2.5cm in height and width and have been skilfully sewn to create *trompe l'oeil* effects. Some of these mosaic-like quilts contain as many as 25,000 pieces of fabric.

The earliest still existing military intarsias in Australia were made during the Napoleonic Wars of 1803–1815 and later brought to Australia by Prussian immigrants escaping the religious persecution of Friedrich Wilhelm III. Many of the émigrés forebears had fought in the Napoleonic Wars and had made intarsia cloths from military uniforms during the long tedious hours spent as prisoners of war. *The Prussian Army Quilt*, for example, by Samuel Sadlowski, was brought to Australia at some time in the 1830s by a Silesian family from Soldau, near Danzig. It includes a lovely appliqué pastoral frieze and has been handed down through the ►

THE EARLIEST KNOWN EXAMPLE OF FELTED WOOL INTARSIA IS DATED TO 300BC. IT WAS FOUND IN AN ARCHAEOLOGICAL DIG CONDUCTED EARLY LAST CENTURY IN A STONE BURIAL CHAMBER AT PAZYRYK.



Left:
Unidentified artist
King George III Intarsia Quilt 1766
269.2 x 254 cm
Wool, possibly from military uniforms, with embroidery thread; intarsia; hand-appliquéd and hand-embroidered
United Kingdom
Collection of Annette Gero

The design in the central panel shows the heads of Queen Charlotte and King George III facing each other, below which is the English Royal Coat of Arms with a circle divided into four quarters. In the first quarter is the royal coat of arms before 1801 with the fleur-de-lis of France; in the second are the lions of Brunswick and Lüneberg and the white horse of Hanover, over which is stitched the crown of Charlemagne. The fourth quarter contains the harp of Ireland. At the top of the central panel is embroidered: "Their most gracious Majesties King George the third and Queen Charlotte married Sept 9 and crowned Sept 22, 1761".

generations as a treasured family heirloom.

Extraordinary examples of geometric intarsias made by British soldiers from military fabrics during the mid- to late-19th century have been found in England, Canada, Australia and the USA. Sadly, only one or two seem to have remained with the descendants of the textiles' original maker. The others are without clear family provenance, but often their history can be at least partially determined either by the imagery or by identifying the military fabric which represented the uniform of a particular regiment in a particular war.

There are fewer than 100 of these quilts in the world, and no two are alike. However, nobody quite knows why they were made or what they were used for. There are still many questions to be answered. ●

ANNETTE GERO, a collector, author, exhibition curator and museum adviser, is an elected Fellow of the Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA). She is one of Australia's leading quilt historians.

The travelling exhibition *War and Pieced: The Annette Gero Collection of Quilts from Military Fabrics* is accompanied by a 240-page full colour book with more than 100 illustrations of intarsias that have been found to date. The exhibition will be shown at the Cowra Art Gallery in February 2019.

Annette's book *Wartime Quilts. Appliques and Geometric Masterpieces from Military Fabrics*, available from The Beagle Press, was reviewed by the *New York Times* as one of the 10 best art and design books published in 2017.

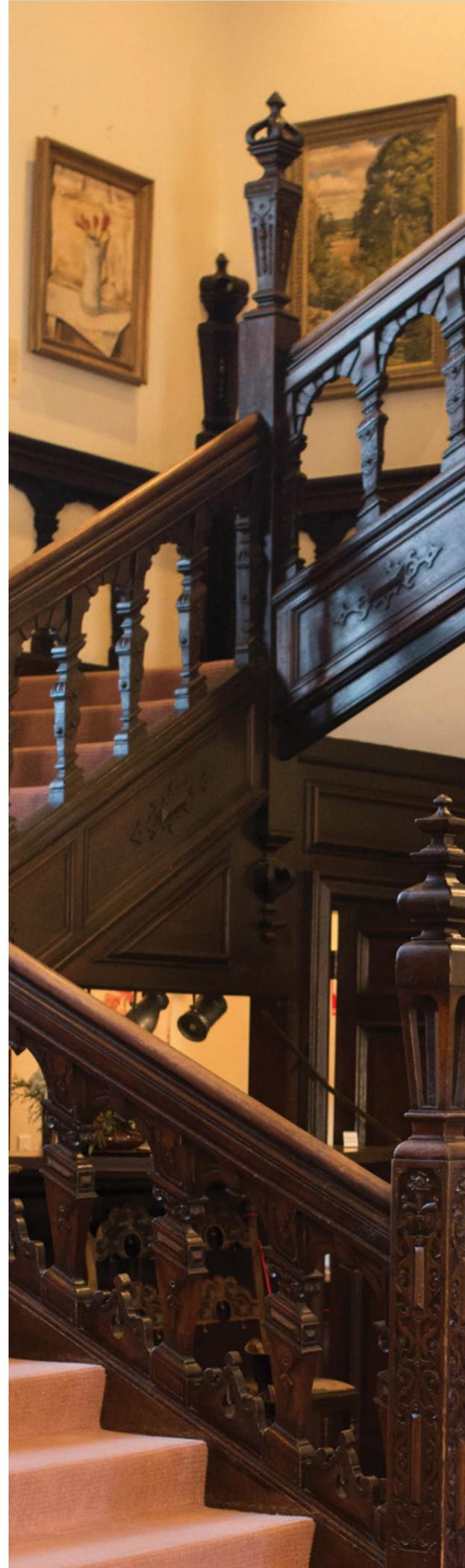


Below:
Unidentified artist
Beaded Soldier's Quilt, India c. 1860-70
160 cm square
Fulled wool, with appliqué and beadwork
Collection of Annette Gero

India has an ancient history of bead-making so it is perhaps not surprising that military quilts made during British rule often incorporated tiny glass beads and other colourful decorations. This quilt is a wonderful example of this technique. The patchwork design is enhanced by myriad beads that are even attached over the seams of appliqué. Each bead is sewn on a minuscule circle of fabric, probably material cut away from uniforms to form buttonholes.

A STITCH IN TIME

SEWING WAS actively promoted among enlisted men as part of a concerted, if optimistic, campaign throughout Britain to endorse quilt-making as a masculine and healthful alternative to the less savoury activities of drinking and gambling.



CARRICK HILL

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Carrick Hill's magnificent garden is as individual as its art collection. A breathtaking highlight is the view across the gardens to Adelaide and the sea beyond.

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HELEN MAUDSLEY

OUR KNOWING AND NOT KNOWING

A RECENT EXHIBITION AT THE NATIONAL GALLERY OF VICTORIA SHONE A LIGHT ON THE DEEPLY THOUGHTFUL WORK OF ONE OF AUSTRALIA'S MOST TENACIOUS MODERNIST PAINTERS.

by SASHA GRISHIN

Helen Maudsley
Our Civilised Minds,
Our Feral Mindlessness,
Our Inherited Language;
our Re-configuration.
The Hyena Laugh. 2013
 Oil on canvas
 125 x 58.5cm
 Collection of the artist,
 Melbourne
 Courtesy of Niagara Galleries,
 Melbourne
 © Helen Maudsley

Melbourne-based painter Helen Maudsley is a master of cerebral art. Her paintings are generally of fairly modest proportions executed largely in pale pastel tones and tap into compositions of labyrinthine complexity. The art does not leap off the wall and demand immediate attention – it does not possess the huge “wow” factor that Andy Warhol demanded of art. It is a slow art that depends on the layering of levels of meaning; one where the beholder is invited to enter the work, engage with the visual essay and take a walk within the picture space both with the eye and the mind.

Maudsley studied at the National Gallery of Victoria Art School in Melbourne and at the Melbourne Conservatorium of Music immediately

after World War II in the 1940s and has held regular solo exhibitions since 1957. Although she has always attracted a band of supporters and positive reviews from the art cognoscenti, she's recognised more as an artists' artist than one who commands wide popular appeal. Recently, she was the subject of a major exhibition at the National Gallery of Victoria, as part of the gallery's policy of holding exhibitions of the work of significant living Australian artists.

Maudsley's exhibition of about 30 paintings and drawings, selected from the past five years, was displayed in a room covered with a pale patterned wallpaper based on designs drawn from her paintings. Against this background, the paintings appeared like illuminated gemstones or lit windows, which permitted glimpses into her extraordinary world. ▶



Left:
Helen Maudsley
Selves; In Touch but not Merging 2017
Oil on canvas
52.5 x 40cm
Collection of the artist,
Melbourne
Courtesy of Niagara
Galleries, Melbourne
© Helen Maudsley

Opposite page (left)
Helen Maudsley
When Shoe leaves Foot.
When Dreams become Myths, become Facts.
When Foot stays Grounded with Difference.
And the Pillar, the Secular Presence of God. 2014
Oil on canvas
59.5 x 41cm
Collection of the artist,
Melbourne
Courtesy of Niagara
Galleries, Melbourne
© Helen Maudsley

Opposite page (right)
Helen Maudsley
To Get, Have and Keep; Mine.
Different Sovereignties.
Status, Authority, Omnipotence. 2014
Oil on canvas
59.5 x 41cm
Collection of the artist,
Melbourne
Courtesy of Niagara
Galleries, Melbourne
© Helen Maudsley

Titles in Maudsley's art can be quite lengthy and provide us with a thought adventure or a street sign indicating to the viewer the path travelled by the artist. For example, *When Shoe leaves Foot. When Dreams become Myths, become Facts. When Foot stays Grounded with Difference. And the Pillar, the Secular Presence of God. or To Get, Have and Keep; Mine. Different Sovereignties. Status, Authority, Omnipotence.*, appear as titles for two paintings, both executed in 2014. Each of these paintings measures 59.9 x 41cm and contains a multiplicity of forms. In the first painting, we can identify a centrally placed shoe or boot, feet, bases of columns and various architectural structures. In the latter painting, forms are more complex, more

emblematic and meaning more abstracted and fragmented. The paintings are not simply about the objects that they contain, nor do they relate a simple linear narrative or storyline. They invite you to commence a very personal journey through which the viewer will seek to decipher the clues, symbols, formulas and the various fragments of the seen world that have been assembled by the artist. Most of the associations operate on an intuitive, subjective level, rather than a direct or illustrative one, and there are frequent references to traditions in art history, allusions to poetry, music and history of thought as well as an appeal to an emotive, meditative state. The artist possesses privileged information that she

does not readily reveal to the beholder, but relates it in visual codes, which she has devised over a number of decades, like an alchemist formula, which may be known, but remains in its entirety unknowable. As with many other artists, Maudsley's work requires a fairly high entry point threshold as well as a preparedness to abandon preconceptions and belief in pre-existing orders. Her work operates on the level of visual intelligence where a world opens up that is full of self-doubt, questioning and uncertainty. There is a constant probing of questions concerning binaries in society, sexual hierarchies and power relations. In many ways, Maudsley's visual language is quite figurative and traditional, where she seeks permission

MAUDSLEY'S ART CAN BE DESCRIBED AS LYRICAL, CONTEMPLATIVE, **CEREBRAL, YET PROFOUNDLY MOVING.** IT IS AN ART OF SUPREME DISTILLATION FROM AN ARTIST WHO HAS THOUGHT DEEPLY OVER MANY DECADES...



Now in her nineties, Helen Maudsley (pictured above) is "just as inquisitive, inventive and passionate as ever," according to Tony Ellwood, Director of the NGV.

from the old and new masters in art, including Vermeer, van Eyck and Picasso, and weaves her own distinctive language. Maudsley's art can be described as lyrical, contemplative, cerebral, yet profoundly moving. It is an art of supreme distillation from an artist who has thought deeply over many decades and has arrived at a series of challenging observations and questions. During the several decades over which I have followed her art, there has been a gentle move from art that is almost totally absorbed with formal and philosophical questions that stem from art, to art that actively engages with society and its structures and power relations. The title of the exhibition at the National Gallery of Victoria, *Our Knowing and Not Knowing*,

signals our struggles with ourselves. Titles of some of the individual pieces highlight the sense of questioning, ambivalence and dichotomy eroding the voice of authority and questioning the assumptions that form the building blocks of our society. These include *Selves; In Touch but not Merging* (2017); *The Not Knowing. Each One There; Difference. Your experience of Me, is not Me. My experience of You, is not You.* (2014) and *Our Civilised Minds, Our Feral Mindlessness, Our Inherited Language; our Re-configuration. The Hyena Laugh.* (2013). Maudsley has for many decades been "marching to a different drummer" and has devised a style and artistic morphology that is uniquely her own. In the long term,

a little bit of unpopularity is a good thing for an artist and at a time when many of the highly praised show ponies and market darlings in Australian art have faded from prominence and from memory, Maudsley's art is fortified through strength and conviction. From the exhibition at the National Gallery of Victoria, Maudsley has emerged as one of Australia's most consistent and significant painters of the past few decades, who, with her lyrical gift and probing intellect, has created a powerful body of cerebral art. ●

PROFESSOR SASHA GRISHIN AM, FAHA is an Emeritus Professor at the Australian National University and a Guest Curator at the National Gallery of Victoria. He has authored more than 25 books on art.

THE YUENDUMU MEN'S MUSEUM

A MAJOR CONSERVATION PROJECT HAS RESCUED A MONUMENT
OF GREAT CULTURAL AND HISTORICAL SIGNIFICANCE FOR THE
WALPIRI PEOPLE OF CENTRAL AUSTRALIA.

by CATHERINE MILLIKAN

The Aboriginal community of Yuendumu, 300 kilometres north west of Alice Springs in red desert country, was established as a Northern Territory Government ration station and Baptist mission in the 1940s. Indigenous people of the area, predominantly Walpiri, were brought there, while some arrived seeking shelter from a long drought or were drawn by the perceived opportunities of the time. Europeans gave them food, shelter, basic training in domestic tasks and trade skills, including stone quarrying and stone masonry.

As the mission became more established, Indigenous work groups built stone buildings in the community using stone they quarried from the Yuendumu Hills. A Baptist church was built, and in 1963 construction began on the building that became the Yuendumu Men's Museum, using local ochre-tinted sandstone. Work continued on the museum building and the murals, when resources permitted, until its completion, marked by an opening ceremony in 1971.

The Men's Museum was an initiative of a group of senior Aboriginal men, including Darby Jampijinpa Ross, Paddy Japaljarri Sims, Paddy Japaljarri Stewart and Harry Jakamarra Nelson. They built it as a place for secret sacred men's ceremonies, to house sacred objects, preserve culture and

install culturally important wall paintings of their dreaming stories, or Jukurrpa, of the eight Warlpiri skin groups. It is a remarkable story in Australian art and a unique combination of mission-learnt trade skills and the imperative of a culture with a deep sense of the sacred.

When the museum's simple rectangular form was completed, the senior men turned to the inside. Here, the rich colour of their handcrafted unfinished sandstone walls provided a background for intricately painted murals of Jukurrpa stories. The men covered the museum walls with more than 70 linear metres of extraordinary paintings in reds, browns, yellow, black and white.

The museum continued to be used for men's ceremonies into the 1980s after which it closed and subsequently fell into disrepair.

IT IS A REMARKABLE STORY IN AUSTRALIAN ART AND A UNIQUE COMBINATION OF MISSION-LEARNT TRADE SKILLS AND THE IMPERATIVE OF A CULTURE WITH **A DEEP SENSE OF THE SACRED.**

Opposite (clockwise from top): Yuendumu Men's Museum entrance; ceremonial termite mounds; one of the mural galleries; *Jukurrpa: Jardiwarnpa Snake & Hare Wallaby Dreaming*
All photos courtesy Catherine Millikan





Above:
Jukurrpa: Jardiwarnpa Snake
& Hare Wallaby Dreaming
Photo courtesy Greg Weight

Inset:
Jukurrpa: Warnu mana
Mala Dreaming
Photo courtesy
Catherine Millikan

STEPPING INSIDE THIS REMOTE MUSEUM IS TO BE IMMERSSED IN AN **ALL-SURROUNDING AND RICH ILLUSTRATION OF AN ANCIENT AND CONTINUING CULTURE.**

After years of neglect, renewed community interest in the museum led to discussions on its restoration. A working group was formed and in 2006, under the direction of the senior men of Yuendumu, Warlukurlangu Artists Aboriginal Corporation Managers Cecilia Alfonso and Gloria Morales and conservator Catherine Millikan, the process of building restoration and the conservation of sacred installations and wall paintings commenced.

Work progressed in stages over nine years to allow for ongoing community discussions and fundraising. The most urgent preventive works to weatherproof the building were first addressed, along with fencing to stop feral cattle dislodging corner stones and gap sealing against red dust, wasps and large lizards – all of which were removing precious ochres from the Jukurrpa images.

Extensive condition reporting followed, the site was systematically cleared and conservation treatment plans were agreed upon.

Conservation of the wall paintings and reconstruction of shattered ceremonial painted termite mounds continued over the following years. With the images gradually returning to clear view, discussions focused on the museum's future and the senior men decided a wider audience could see the hallowed interior.

The museum re-opened in September 2015 with a ceremonial welcome and acknowledgement of the conservation project and its contribution to the continuing cultural and historical significance of the museum to the Warlpiri people of Central Australia. Art historian Dr Philip Jones, from the South Australia Museum, confirmed the view of all on the day by saying, "The power and vigour of these paintings is astounding. They will assure the museum of a new place in national and international art history."

With the museum open for viewing, a tour was set up in association with Warlukurlangu Artists, to assist visitors to respectfully go to the Indigenous community of Yuendumu and experience

the Men's Museum, an Indigenous-guided bush trip to cultural sites and see art in progress at Central Desert Indigenous art centres. Stepping inside this remote museum is to be immersed in an all-surrounding and rich illustration of an ancient and continuing culture. ●

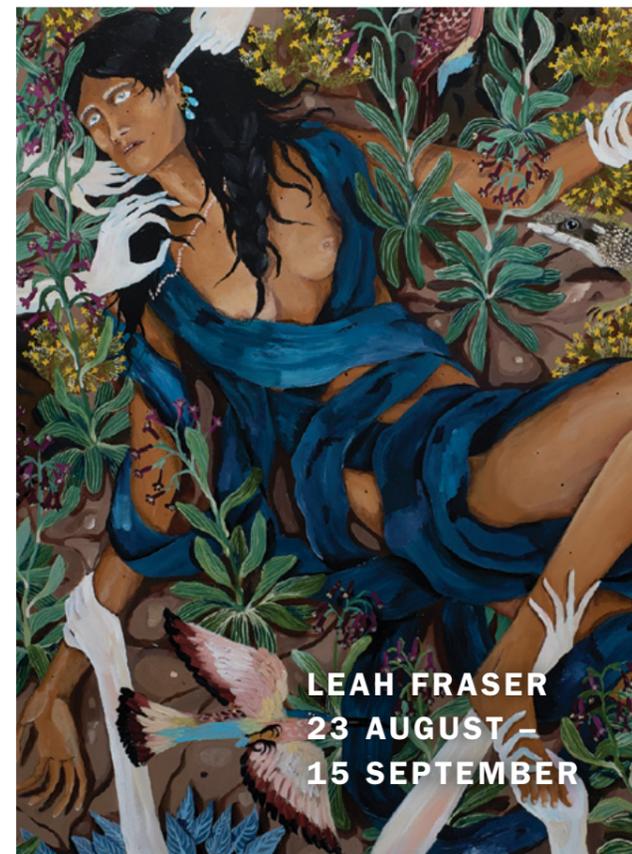
CATHERINE MILLIKAN is a conservator of art and cultural materials who has a particular interest in Aboriginal Art. She and Gloria Morales conserved the Yuendumu Men's Museum.



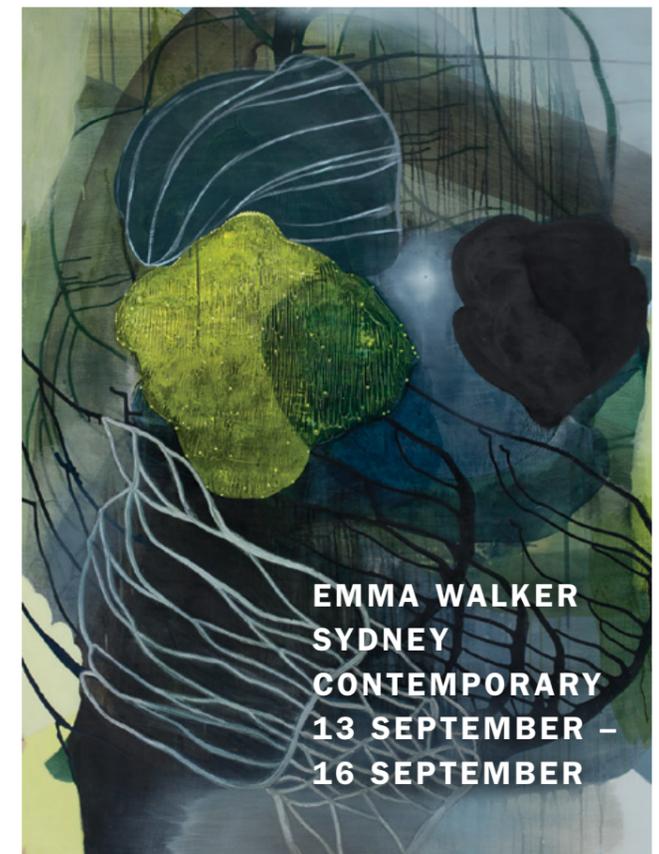
EXPERIENCE IT

For tour details and dates, see florenceoutbacktours.com or via the Warlukurlangu link at warlu.com

ADFAS Travel is currently devising a Central Desert Tour. adfasttravel.com.au



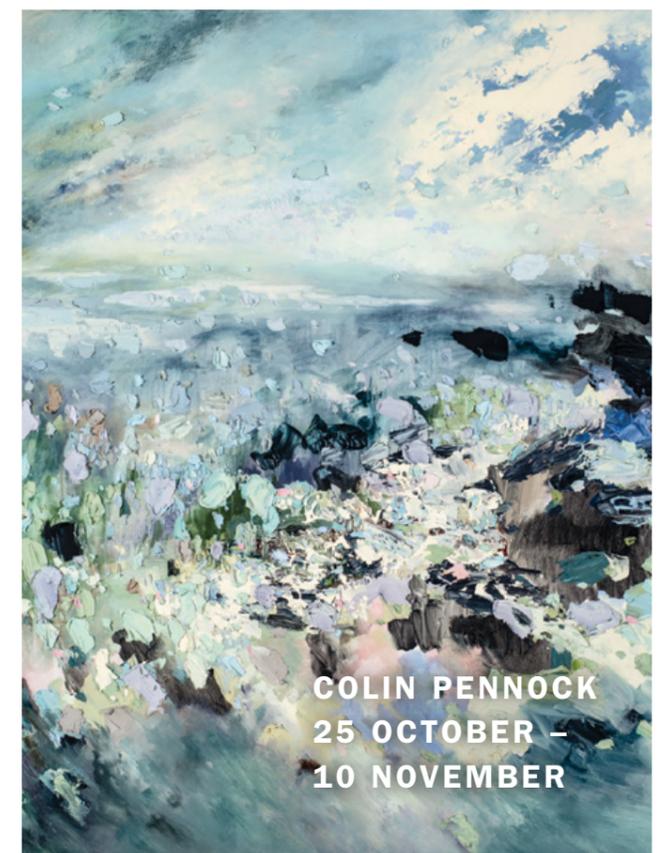
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Ocean Beach, Rye 1957
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76 x 107 cm



PETER WALSH 1958 - 2009
Beagle Vessel 2005
hand blown glass, etched
and sand blasted
height: 65 cm



**JOHN DE BURGH PERCEVAL
1923 - 2000**
Angel with Trumpet
earthenware
45 x 15 x 15 cm



WILLIAM EICHOLTZ 1962 -
Silverseal 2010
modelling past, synthetic glaze,
Swarovski rhinestones and silverware
38 x 26 x 13 cm

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DIRECTOR'S CHAIR

TAKE FIVE with David Williamson

David Williamson is Australia's most successful playwright whose work encompasses film, television and the theatre. David's prolific output focuses on themes of politics, loyalty and family in urban Australia. Julia Gamble asked him to share some of his most memorable moments.

"WHAT WERE THE FIVE MOMENTS IN YOUR LIFE THAT MOVED YOU BEYOND WORDS?"

1 The first sight of both my wives is etched on my memory. I think I fell in love with both of them at first sight. I saw the face of my first wife Carol by the light of a campfire at the popular camp site of Wilsons Promontory in Victoria. I was instantly attracted. Unfortunately, that marriage didn't last. My now wife, Kristin, I first saw walking down the lane towards me at the tiny La Mama Theatre in Carlton, Melbourne. She had arrived for the first day of rehearsals of my early play *The Removalists*, and I was playing the removalist. To use a cliché, it was as if I was hit by a thunderbolt. She was very beautiful and had an inner luminosity, which she still has. She was a feminist and was amused – and quite touched – when I committed the then-grave offence of paying for her ham roll at lunch, but the ploy must've worked as we're still happily together.

2 I missed the birth of my first two children as it was still the era when dads patrolled the corridors while their wives struggled behind doors. By the time Rory arrived, thankfully that had changed and it was a hugely moving experience to see the arrival of my new son, the sheer bravery of Kristin and to realise what women went through to bring new life into being.

3 Living in Melbourne, I missed the first night of the John Bell Sydney production of *The Removalists*, which was apparently tumultuous and cemented me as a playwright. Luckily I was there at the first night of *Don's Party*, directed by John Clark at the Jane Street Theatre in Sydney not long after. It was hugely exciting with the audience stamping their feet and cheering at the curtain. Their own suburban lives were being shown onstage, warts and all, something which at that time was still rare, as theatres here largely reproduced overseas hit plays.

4 The marriages of all my five children have been very special occasions. And then the arrival of the grandchildren have been blessed events (all 12 of them). But there are special moments in the lives of all of them that stick indelibly. My two actor sons doing brilliantly in the roles they've taken but especially when they shine in a role in one of their father's plays. Jon scoring a goal from the wing, Rory holding firm at full back on the star goal kicker of the comp, to ensure his team won the grand final. Rebecca finally making it to graduation. Matt finally finding a job he loved and found worthwhile. But probably the most gratifying was seeing my wife graduate with first-class honours with all five children present.

5 The relief some years ago when, Kristin at my side, a new blood de-clotting agent gradually brought my right side back into operation, after a frightening stroke episode halfway through a meal in a Sydney restaurant. ●

JULIA GAMBLE is former Vice-Chairman of ADFAS Noosa and a member of the Association of ADFAS Executive Committee.



CENTRE STAGE

ADFAS SUNSHINE COAST welcomed David Williamson and his wife Kristin as the main attraction to a fundraising luncheon in aid of their Young Arts program. David is particularly interested in initiatives that encourage young people to become involved in the arts, and was delighted to lend his support to the event.



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Andrew Pearce is an objects conservator with an electrical background who is able to deal with powered artworks and complex heritage issues. Andrew has worked at the National Museum, National Gallery and the Australian War Memorial and on private collections, including glass objects. Together they have over 50 years of technical experience in the field of art and conservation.

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BOOKS AS

ART

The traditional structure of the book provides inspiration for contemporary self-expression.

by MARGARET BARCA



Previous page:
Gracia Haby and Louise Jennison
I think all the world is falling 2017
 Eight-page concertina artist's book, inkjet print on Hahnemühle photo rag 308gsm, with covers mounted on gold-trimmed board, housed in a printed slipcase on 225gsm Buffalo board (Each an) edition of six, with an artist's proof © Gracia Haby and Louise Jennison

Below:
Gracia Haby and Louise Jennison
Paw Pad Path 2018
 12 page colour zine with colour cover 15 x 10.5cm © Gracia Haby and Louise Jennison

Right:
Gracia Haby and Louise Jennison
No longer six feet under 2017
 Eight-page concertina artists' book, inkjet print on Hahnemühle photo rag 308gsm, with covers mounted on gold-trimmed board, housed in a printed slipcase on 225gsm Buffalo board (Each an) edition of six, with an artist's proof and copper staples © Gracia Haby and Louise Jennison



In an age when visual artists can express themselves in so many ways – from digital projection and manipulation to installations in remote locales and artwork on sky-high silos – it seems almost anachronistic to consider an artist creating a simple book. And yet, as with other media, artists push the boundaries of what a book might be, deconstructing and reconstructing, producing three-dimensional and multi-dimensional books in myriad materials, from the painstakingly handcrafted to economically printed.

For some, these books are a way of extending the artist's practice from one medium to another. Some artists collate their work, presenting original prints or drawings, in a relatively conventional codex format. Others create one-off sculptural statements to tell their story.

In many instances, the artist's book itself, as an object, becomes part – or even all – of the narrative. We can interpret the physical form and materials – as opposed to only the words – as telling the story. The artist's book often is the story.

THE BOOK AS OBJECT

Some of the oldest books in existence can be viewed as artists' books, or certainly as works of art. Even if we can't understand the text, as aesthetic objects they are impressive, often beautiful.

Ancient Egyptian codices, richly illuminated medieval manuscripts and exquisite Japanese scrolls with calligraphic work on handmade paper all convey a sense of artistic purpose and craftsmanship far beyond their narrative content.

FROM LIVRE DE LUXE TO ZINE

In the early 20th century, fine art books or *livres de luxe* flourished in France, with artwork by high-profile artists such as Henri Matisse, Pablo Picasso and Henri de Toulouse-Lautrec presented in lavish book form in exclusive, limited editions.

In 1960s America, as pop culture took hold and cheaper means of printing became available, some artists looked beyond the confines of expensive collectors' editions to cheaper productions. They saw it as a way of making their work accessible to a wider audience, thus developing the "democratic multiple" – self-published, inexpensive books that sold for just a few dollars.

Today, with print-on-demand and digital printing, artists can publish their own books or "zines", a magazine-style version of an artist's book.

ARTISTS' BOOKS AND THE STORIES THEY TELL

Artists' books are at the heart of the art practice of Louise Jennison and Gracia Haby, who both trained as painters

at Melbourne's RMIT. Their ongoing collaborations – described as "a poetic partnership" by Olivia Meehan in *Imprint* magazine – see Louise and Gracia write, draw, collage, bind and produce a wonderfully lyrical and intensely thoughtful series of artists' books.

"We're inspired by natural history," says Louise, "but also by dance, music and literature. In short, by a wide sweep of things."

Louise and Gracia's project *Looped* – which consists of five eight-page concertina artists' books, inkjet-printed, with covers on gold-edged board, each presented in a slipcase – is an example of how flexible the definition of an artist's book can be. The books have also been displayed stretched out in the glass cases that encircle the dais at the heart of the State Library of Victoria's Reading Room, so the dais itself becomes a book.

"Not a book you hold in your palm, but a book that you walk around. One foot, after the other ... turning the cabinet pages with your feet," they explain.

Another of their artists' books, *Because I Like You*, is an edition of 10, based on the concept of a love letter to 10 mammals. Each book in the set is devoted to a different animal, including the greater bilby and the snow leopard. Each set of the edition is housed in a black solander box with inlaid windows and ▶



Left:
Fiona Dempster
A Subversive Stitch 2012
12-page Fabriano
100 per cent cotton
watercolour paper,
archival ink, tracing
paper, cotton,
machine stitching,
Nepalese lokta
paper, waxed
linen thread
8.9 x 12.7 x .5cm
© Fiona Dempster

Below:
Fiona Dempster
Time to Change 2015
(photograph courtesy
Penny Riddoch)
© Fiona Dempster

works with letterpress as well as etching and linocutting. While the treatment of material is varied, a consistent theme is the use of text – “it’s nearly always present”, says Fiona. Her artists’ books are elegant, restrained and finely crafted, and at times politically charged.

In 2014, one Australian woman was killed each week by a partner or former partner. Fiona’s response is *Time to Change* (2015), 52 hand-stitched volumes presented in a perspex bookcase. The pages bear burns, acknowledging the women’s suffering; the stitches and clock parts signal that it is, indeed, time to change.

A Subversive Stitch (2012) is a limited edition, held in a number of important collections. Fiona explains that the book combines several concepts, including the idea of women’s work – stitching, darning and embroidery – and the letters written home during the wars when sentences were blacked out, leaving only safe words showing. It’s also about history, where men mostly wrote it and women were omitted. The tangle of red thread seems to hint at unfinished business.

THE MEDIUM IS THE MESSAGE

Helen Sanderson’s artists’ books have developed as an extension of her art practice. As a painter, her richly textural

paintings reference her rural background with an intense sense of place. Helen sees her books as “an ongoing exploration of the book as a sculptural vessel”. They vary in format, from boxed papers to hand-stitched pieces. Some works are folded, some collaged, but all are threaded with a rich vein of storytelling.

The basis of Helen’s work is often the drawings she makes, typically in the small portable books she takes as she travels. *From Flanders Fields* (2012), a handmade book filled with drawings and writings done in Canberra’s Australian War Memorial, captures the surprising memorabilia collected by the troops during World War I. Vignettes link the soldiers to the mothers, wives, sisters and girlfriends who remained at home. The book itself is leather-covered, stitched with waxed linen thread, then encased in a red poppy-topped perspex box. “I liked the complete exposure of the book as object and reliquary,” says Helen.

Helen’s *Bangarra – Terrain* (2016) follows the traditional codex format and is a one-off. The original drawings it contains were produced at a rate of about one every 30 seconds – in a darkened theatre – as Helen watched a performance about Lake Eyre by Bangarra, an Australian Indigenous dance troupe. Helen later added watercolour and pencil. The cover, from binder Lorraine Brown, of snakeskin with leather strapping, is a reference to Lake Eyre country.

TEXT WRIT LARGE

Text and language are a driving force in the work of Angela Cavalieri, a printmaker who produces remarkable prints on an epic scale, as well as artists’ books of varied form and dimensions. Angela weaves her Italian migrant heritage through her works, using text (usually in Italian or Latin) and symbolic imagery to powerful effect. The books are relatively traditional in format, often monochromatic, ranging from linocuts to pen and ink, photographs, screen printing and Japanese tissue collage. The link with traditional bookmaking is furthered by her collaboration with master binder George Matoulas. The books bring to life stories told by her Italian family and are also inspired by poetry, religion, music and travel.

Le città continue (Continuous cities, 2009), 57cm high, and in a concertina format that stretches to three metres



Left:
Angela Cavalieri
Le città continue 2009
Concertina artist’s book
bound by George
Matoulas
Hand-printed linocut,
acrylic, pen and ink
57 x 39 x 3cm
Edition of 12 and
two artist’s proof
© Angela Cavalieri



Below:
Helen Sanderson
From Flanders Fields
2012
Acrylic box
18 x 19 x 14cm
Found objects – red
poppies sold by the RSL
on Remembrance Day
100 per cent cotton paper
Cardboard cover with
leather
Waxed linen thread
Acrylic paint, Acrylic
ink, ink
9.5 x 7 x 3.5cm
© Helen Sanderson

THE BOOK...COMBINES... THE IDEA OF WOMEN’S WORK – STITCHING, DARNING AND EMBROIDERY.

includes an original woodblock print and an original collage of the mammal portrayed.

The genesis of another of their works, *Paw Pad Path*, was “questioning ... what it might feel like to be an animal”. The 12-page concertina format, or “folded snake of an artist’s book”, is the result of collaging fragments of historical works printed in archival pigment on high-grade paper, presented in a linen box. The fabulist illustrations suggest a complex story that invites contemplation. While it stands alone, the separate narrative that the artists provide links the artist’s book back to more traditional storytelling.

“We find writing is increasingly becoming an important part of our artists’ books,” says Louise.

Paw Pad Path is a unique piece but is also accessible as a stapled zine, “a pocket-size version”, available through their online store.

FROM PRINT TO POLITICS

Queensland-based artist Fiona Dempster is a calligraphic artist and printmaker who



TEXT AND LANGUAGE ARE A DRIVING FORCE IN THE WORK OF ANGELA CAVALIERI, A PRINTMAKER WHO PRODUCES REMARKABLE PRINTS ON AN EPIC SCALE, AS WELL AS ARTISTS’ BOOKS.

when open, is based on text from *The Invisible Cities* by Italo Calvino. Angela has chosen an imaginary city from the book – a potential reference to the cities that migrants imagine as they leave for an unknown future. She explains that the curved top “helps link the exterior with the internal content that is hidden until the book is opened”, and all is revealed. These arches create an architectural feeling, “through the book you are entering from one passageway into another”, and also evoke religious associations. Text is oversized in bold hand-printed linocuts. *Le città continue* was an edition of 12.

Another of her linocut artists’ books is titled *INRI* (2005), from an abbreviation of the Latin name for Jesus, which was nailed to the crucifix. Individual letters are enlarged and overlaid, creating a strong graphic, but when you open the book the Italian word *crocifissione* (crucifixion) is spelled out. The book tells the story. ▶



DISCOVER MORE

Watch a video of Angela Cavalieri at work
adfas.org.au/noticeboard/

ARTISTS' BOOKS



Above:
Anne-Maree Hunter
Sense and Sensibility 2015
 Altered book: Reclaimed novel
Sense and Sensibility by Jane Austen
 Hand cut, acrylic paint, decorative papers
 Edition: Unique
 17 x 5 x 2.5cm
 © Anne-Maree Hunter

Top right:
Anne-Maree Hunter
The Tower of Babel 2006
 Self-published Intaglio, screen print,
 gouache, paper cuts
 Edition of four
 55 x 50 x 50cm
 © Anne-Maree Hunter

ALTERED BOOKS AND SCULPTURAL SHAPES

Artist Anne-Maree Hunter, a printmaker who has specialised in lithography and etching, became so interested in artists' books and their myriad forms that she completed her PhD on the subject. She has also produced more than 100 artists' books, ranging from small limited editions using letterpress to sculptural forms and altered books (where an existing book is in some way changed).

Anne-Maree's *Sense and Sensibility* (2015) takes a classic red cloth-covered, gold-lettered edition of Jane Austen's novel of the same name and turns it into a whimsical and visual cultural reference to the book's content and era. The petite figures literally stepping from the pages echo the miniaturist portraits of the day.

A less conventional format is *The Tower of Babel* (2006), which was made "so that viewers could walk around it, look into it; all without the need to handle it. It is essentially a scroll [another book form] turned on its side but cut down so that you can see through to the 'page' behind,"



says Anne-Maree. There are scripts from different languages and references to world architecture. Anne-Maree created the tower by collaging, etching, silk screening and then cutting away shapes. The work is sculptural, to be viewed as an artwork, but also repays intimate observation.

In her many artists' books Anne-Maree plays with language, concepts about life, literature, art, politics and more, a wealth of visual puns, clever printing and considered craftsmanship.

Just like traditional books, whose content is ever varied, artists' books are conceived and created for many reasons – to produce art in a different format, to convey political or social intent, to make a wry comment or simply to produce something of beauty. The results are ingenious and intriguing. ●

MARGARET BARCA is a freelance writer, editor and author, and former editor of NGV magazine.

FOR FURTHER REFERENCE

- Mackayartspace:** artspacemackay.com.au
- Manly Library:** northernbeaches.nsw.gov.au/library
- Melbourne Art Book Fair, NGV:** ngv.vic.gov.au
- State Library of Victoria:** slv.vic.gov.au

ARTISTS

- Angela Cavaliere:** angelacavaliere.com
- Anne-Maree Hunter:** hunterartsnetwork.org/artists/anne-maree-hunter
- Fiona Dempster:** fionadempster.com
- Gracia Haby and Louise Jennison:** gracialouise.com
- Helen Sanderson:** helensanderson.com.au



DISCOVER MORE

All the books mentioned in this article, with the exception of Gracia and Louise's work, and *Sense and Sensibility*, can be seen at the State Library of Queensland.

ARTISTS' BOOKS COLLECTIONS

WHAT CONSTITUTES AN artist's book is hard to define. Do they belong in a library or in a gallery? Although galleries collect and hold them – the Australian National Gallery has an important collection of famous-name artists' books and the National Gallery of Victoria has proved very supportive with its outstanding annual Art Book Fair – they are rarely displayed. In Australia, libraries are at the forefront of collecting contemporary artists' books.

State Library of Queensland's Fine Art Library includes Australia's largest publicly available collection of artists' books. It holds about 1,500 works by both Australian and overseas artists. It also hosts the annual Siganto Creative Fellowship for an artists' books maker to create a new work, inspired by the library's collections.

The State Library of Victoria (SLV) holds a fine collection in its Rare Books Collection, and Des Cowley,

Rare Printed Collections Manager, gives an excellent short video on artists' books on the library's website. SLV also displays artists' books at times in its exhibition spaces.

Artspace Mackay, a regional arts centre in Queensland, and Manly Library in Sydney are two venues that are playing significant roles in collecting and promoting artists' books. Mackay's highly regarded annual Libris Awards offers a range of acquisitive prizes, and the centre has hosted international practitioners and holds seminars, exhibitions and workshops. Manly Library has a collection of artists' books and zines and holds a biennial Artists' Book Award, which attracts international entries.

Most of the works at the libraries can be viewed on site (though it's always best to check ahead) and many of the works can be viewed online.

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THE ART ISLANDS OF JAPAN



AN ECLECTIC MIX OF FUTURISTIC ART GALLERIES IS REVITALISING TRADITIONAL COMMUNITIES.

by TRISH ROCHE GREVILLE

Naoshima, Teshima and Inujima, islands in Japan's Seto Inland Sea, are often referred to as the "Art Islands". By the late 1980s' these islands had suffered a number of negative consequences as a result of environmental pollution and industrial waste dumping. The concept of revitalising the islands through exhibiting contemporary art, was the brainchild of Benesse Foundation philanthropist Soichiro Fukutake.

Since 1992, three art museums designed by architect Tadao Ando, have been built on Naoshima. All three buildings are works of art in themselves, designed to have minimum impact on the landscape while affording natural light to the art spaces.

The first, Benesse House Museum, was designed as a combined hotel and museum with the concept of "coexistence of nature, architecture and art". The museum, with its luxurious accommodation, exhibits works from a permanent collection, as well as commissioned works.



Works are also shown in outdoor spaces and on beaches around the gallery. The collection includes works by Alberto Giacometti, David Hockney, Cy Twombly and Richard Long, and Japanese artists Yukinori Yanagi and Kan Yasuda, to name just a few. On the foreshore below Benesse House is Yayoi Kusama's iconic sculpture, *Pumpkin*.

The Chichu Art Museum opened in 2004. The mostly subterranean museum is built on a hill to avoid affecting the scenery. Light pours into exhibition spaces through skylights. Artworks by Claude Monet, James Turrell and Walter De Maria are exhibited here in spaces especially designed for the works to stunning effect.

The Lee Ufan Museum, opened in 2010, is a collaboration between South Korean artist Lee Ufan and architect Tadao Ando. The museum was designed to display harmony between nature and art. The rooms, which host Lee's organic works, are simple and elegant, some filled with light and others darker and more meditative.

These works are minimalist, and in keeping with the artist's philosophy, constructed from materials such as stone and metal.

In addition to the three museums is the Art House Project, which puts art into existing, empty buildings in Honmura Village. There are seven houses open for public viewing. Exhibited works are quite diverse and include an old salt merchant's house restored and now showing Hiroshi Senju's very beautiful paintings, *Garden of Ku*, inspired by scenes of the Seto Inland Sea.



Above:
Lee Ufan, Tadao Ando architect
2010
Lee Ufan Museum
Naoshima
Photo Getty Images

Above (left):
Hiroshi Sugimoto
Go'o Shrine 2002
Art House Project,
Naoshima

Left:
Yayoi Kusama
Pumpkin 1994
Acrylic on ceramic
Benesse House
Museum, Naoshima
Photos courtesy
Hugh Greville

Opposite
(top and bottom):
Rei Naito
Matrix 2010
Concrete shell slab
Teshima Art
Museum, Teshima
Architect: Ryue
Nishizawa 2010
Photos courtesy
Epiq and
Clear_and_sunny

Go'o Shrine is Hiroshi Sugimoto's renovated Edo period shrine. The addition of an optical glass staircase imparts a modern dimension to the traditional elements of the ancient building.

On the nearby island of Teshima, built on a hill surrounded by rice terraces, is the Teshima Art Museum. Designed by Pritzker Architecture Prize-winning architect Ryue Nishizawa, it houses *Matrix*, by artist Rei Naito. The museum, shaped like a water drop, is open to air, sounds and natural light that flood in from openings in the ceiling. Inside, water trickles continuously out of the floor, changing the atmosphere with the time of day and the season of the year. It is a mesmerising work.

There are also Art House Projects on Teshima, in various locations that are easily accessible. Examples include Teshima's Yokoo House's waterfall room and Janet Cardiff and George Bures Miller's *Storm House*, with its simulation of a storm. There is also *The Heart Archives*, by French artist Christian Boltanski, which records

the heartbeats of visitors and plays them back with thumping base amid sound reactive lights.

On Inujima Island, Seirenscho Museum preserves and reuses the remains of a copper refinery on the island. Based on a concept of "using the existing to create the yet-to-be", this is a collaboration by architect Hiroshi Sambuichi and artist Yukinori Yanagi. The work *Icarus Cell* uses Yukinori's leitmotifs, the sun and mirrors with startling effect. The project embraces the concept of a recycling-based society.

The architecture and art on these islands are unique, environmentally considerate, thought-provoking and awe-inspiring. For art lovers travelling to Japan, two or three days on these islands would be a rare treat. ●

FOR MORE INFO visit benesse-artsite.jp

TRISH ROCHE GREVILLE has an extensive knowledge of art history. She has a special enthusiasm for contemporary art and cultural travel. She was National Chairman of the Association of ADFAS [2010-12].



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ISLAND LIFE: CAPTURED IN TIME

Pictured:
Mount Enta in Sicily,
pictured from the
theatre at Taormina.



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“But that is what islands are for; they are places where different destinies can meet and intersect in the full isolation of time.”

– Lawrence Durrell, *Bitter Lemons of Cyprus*

Lawrence Durrell had it right. Islands are like that. They always have been, and it's why I like them. Surrounded by sea, protected from invasion, cut off in time and space, islands have always conveyed an innate sense of security and assurance. It's the visitor who must learn the ways of the islanders, not the other way around.

CUBA

Cuba has acquired legendary status for the post-war generation.

An image of place at once exotic and emotionally charged is sustained by associations with Che Guevara, Fidel Castro, Ernest Hemingway and JFK. But despite a close connection with these towering personalities of the 20th century, Cuba has cultural roots that can be traced back to pre-Columbian times.

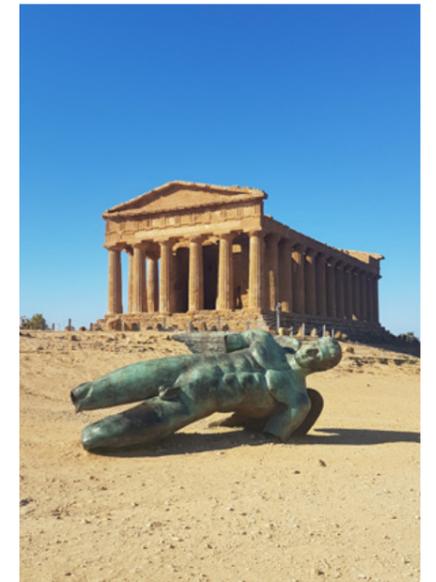
Cuban ethnologist Fernando Ortiz described Cuban culture as being like an *ajiaco*, a stew of meat and vegetables, whose ingredients do not “melt” but contribute individual, distinctive flavours. In modern-day Cuba, those ingredients are primarily Spanish and African, but there is a seasoning of American culture too, exemplified by rusting or restored monuments to the car manufacturing industry of the 1950s.

A good starting point for our men and women in Havana is to experience some Cuban music – “a love affair between the

African drum and the Spanish guitar”. The bars of Old Havana offer some great venues, with establishments such as El Patio, Santo Angel and Café Taberna presenting a rich fusion of musical genres, Buena Vista Social Club style. Hemingway aficionados should head for his Finca Vigia estate on the outskirts of Havana. The Spanish colonial house, now open to the public, is where Hemingway wrote two of his most celebrated novels: *For Whom the Bell Tolls* and *The Old Man and the Sea*. A renowned cat lover, the museum grounds are populated by descendants of Hemingway's feline friends.

Fidel Castro and Che Guevara, the pre-eminent figures of the Cuban revolution, are revered at sites across the country. The eastern city of Santiago de Cuba, some 870 kilometres from Havana, is ground zero for the revolution. It is here that the rebels' victory was declared and where Fidel is buried. Closer to Havana, the rural town of Santa Clara is a shrine to the world's most iconic revolutionary. This is where Che Guevara won the final battle of the Cuban revolution; the armoured train he captured is preserved as a relic of the struggle. Here, too, is the Mausoleo Che Guevara, the epicentre of the Che legend. Unlike the imposing nearby memorial, the mausoleum is small, illuminated mainly by the light of an eternal flame, lit by Fidel Castro in 1997.

The farms around Santa Clara are a great place to meet *campesinos*, the rural tenants in whose name the revolution occurred, and to sample Cuban rum and cigars.



Clockwise from above: Mt Etna from the theatre at Taormina in Sicily; discover spectacular Greek ruins at the Valley of the Temples in Agrigento, Sicily; music is woven into everyday life throughout Cuba; classic automobiles from another era; and colonial architecture is dotted across Cuba.

SICILY

The Mediterranean's largest island is the perfect destination for the cultural traveller. Since the Greeks arrived, circa 750BC, successive waves of invaders sought to make the island theirs. Romans, Byzantines, Arabs, Normans, French and Spanish – they've all had a go. But all this has only served to strengthen the Sicilian character. After recurring waves of foreign incursions, it's no coincidence that the most famous line of Lampedusa's classic book *The Leopard* is, “If everything is to remain the same, everything must change.”

The visitor to Sicily is spoilt for choice. It's hard to know where to begin. Archaeologists can let their imaginations run wild wandering among some of the ▶



Three millennia of human achievement combine with outstanding natural beauty.

finest Greek temples in the world at Agrigento, while in classical times Syracuse was second only to Athens in importance and, according to Cicero, "the greatest Greek city and the most beautiful of them all". Even more intriguing are sites such as Segesta, Greek in style but built by the Elymi, an indigenous population with claims to Trojan ancestry.

If medieval entrepôts are your thing, then the spectacular multicultural achievements of the Norman kingdom of Sicily are not to be missed: intricate cedar ceilings carved by Arab masters, architectural forms derived both from the mosque and the Christian Church and, above all, expanses of glittering mosaics of exceptional artistic quality.

Overwhelmed by three millennia of human achievement? Then take time to marvel at Sicily's dramatic natural beauty. Landscapes are dominated by the volcanic peaks of Etna and the Aeolian islands, while glistening seas and rugged cliffs are front and centre of every coastal vista.

SARDINIA

For most of its 3,000-year history, Sardinia has flown under the radar. In a world where it is increasingly difficult to feel a sense of genuine discovery, Sardinia promises to become a refreshing destination for cultural travellers.

Like its southern neighbour, Sardinia has long been of interest to foreign adventurers. The Greeks did not get as far as Sardinia, but the Carthaginians and the Romans certainly did. They were followed by the Byzantines and then the Pisans and the Genoese, who used the island as a staging post for their maritime empires.

Local culture goes back a long way. Sardinia has about 7,000 surviving structures built by the Nuragic Bronze Age ancestors of modern-day Sardinians. The most common form is a wide, solid cylindrical tower, a *nuraghe* in local dialect. The earliest *nuraghe* are defensive structures dating from about 1500BC, but there are also examples

Above (clockwise from top left): Nuraghe dot the landscapes in Sardinia; mosaics in Roger II's Palatine Chapel in Sicily are among the most beautiful Byzantine art and *Ruins of Theatre at Nora Coast at Pula, Bay of Cagliari, June 1857*.

of monumental tombs and religious sanctuaries. The *nuraghe* complex at Barumini is listed as a World Heritage Site. The pre-historic art of this civilisation is also exceptional; principally stone carvings, intricate bronze works and ceramics.

Spain controlled Sardinia between 1323 and 1708 and consequently there is a distinctive Spanish flavour to be enjoyed throughout the island. This is felt most strongly in the coastal city of Alghero. Nicknamed "Little Barcelona", the town was established in the 14th century by the Aragonese and the Catalans. Defensive ramparts and sturdy towers were built, encompassing an inviting nucleus of narrow, winding streets with whitewashed palazzi, as well as many prominent examples of exuberant Baroque architecture.

Go off-season in April and you'll enjoy mild weather and have the cultural sites to yourself. But don't tell anyone. ●

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PT LEO ESTATE

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ART IN THE OPEN AIR

by GEOFREY EDWARDS

“SCULPTURE IS AN ART OF THE OPEN AIR. DAYLIGHT, SUNLIGHT, IS NECESSARY TO IT, AND FOR ME, ITS BEST SETTING AND COMPLEMENT IS NATURE.”

Henry Moore

AS ONE OF the oldest of all art forms, monumental sculpture has been presented in spectacular outdoor settings since antiquity. To wit: the colossal stone sculpture of ancient Egypt and the enigmatic moai on Easter Island. The great landscaped parks that surround the palatial seats of Renaissance and Baroque courts were also adorned with a liberal sprinkling of marble-carved water sprites and assorted mythical deities.

The idea of a park or garden conceived expressly for the display of mostly large-scale sculpture, however, is a modern phenomenon, with the earliest sculpture parks open to the public dating from the 1960s and 1970s. In the USA, there is Storm King in upstate New York; in England, there is the Yorkshire Sculpture Park; Louisiana in Denmark; the Kröller-Müller in the Netherlands; and Hakone in Japan.

In Australia, sculpture is displayed in the landscaped grounds around our national and state art galleries.

In Victoria, the Heide Museum of Modern Art has a sculpture park on the banks of the Yarra, while the McClelland Sculpture Park and Gallery presents sculpture in a bushland setting. The latter is located at the gateway to Victoria’s Mornington Peninsula, which, since October 2017, is home to Australia’s foremost destination of its kind: Pt Leo Estate Sculpture Park.

As Australia’s new and much reviewed entry into the “vine-art” movement, Pt Leo Estate combines a sculpture park with two restaurants and cellar door. The vision of prominent Melbourne-based philanthropists John and Pauline Gandel, the estate occupies former farming land overlooking Western Port Bay and towards Phillip Island. Towering cypress windbreaks are a remnant of

the former agricultural use of the land. They now serve to define a number of outdoor “rooms”. Serpentine paths run through these “rooms”, offering visitors the chance to take self-guided tours from between 40 minutes and an hour, or longer.

The sculpture park, and indeed the entire property, is conceived by the Gandels as an enduring legacy project for the enjoyment of all Victorians, Australians and overseas visitors.

In essence, the sculpture park is an outdoor gallery within 135 hectares of landscaped grounds that offer a gentle promenade – as opposed to a strenuous trek – around a network of winding paths. Visitors are led past some 50 works, which are mostly, but not exclusively, on a large scale. Artistic styles represented vary from geometric abstraction to figuration – a seven-metre-high cast iron head of *Laura* by Spanish artist

Jaume Plensa is one of the most popular exhibits. With a program of future acquisitions and prospective site-specific commissions, the park will remain a work in progress over the coming years.

Unlike other Australian sculpture parks accessible to members of the public, Pt Leo Estate Sculpture Park includes works by major international and Australian artists. The impressive rollcall includes George Rickey, Tony Cragg, Inge King, Boaz Vaadia, Tomokazu Matsuyama, Zadok Ben-David, Clement Meadmore, Deborah Halpern, Lenton Parr, Andrew Rogers and Ugo Rondinone. Each work has an explanatory plaque with details of the artist, a succinct account of their career and a short statement about the significance of the work. An app similarly enhances the visitor experience. I hope you enjoy your visit when opportunity arises. ●

Opposite (far left):
Tony Cragg
Luke 2008
Bronze
360 x 192 x 180cm

Opposite (left):
Augustine Dall’ava
Cosmic resonance 2011
Painted steel, aluminium
890 x 310 x 240cm

Above:
Lenton Parr
Vega 1969
Posthumously enlarged
and fabricated 2012
Painted steel
300 x 800 x 250cm

All photos courtesy
Anson Smart
photography

GEOFREY EDWARDS is Vice President of the Association of ADFAS.

Geoffrey Edwards advises public and private collections on sculpture and is widely published in the field. Formerly Senior Curator of Sculpture at the National Gallery of Victoria, he was Director of the Geelong Art Gallery from 1999 to 2016. He was responsible for major national and international surveys of contemporary sculpture presented under the Australian Sculpture Triennial series and is a member of the Curatorial Advisory Panel for Sculpture by the Sea.




Welcome to Country takes readers on a comprehensive journey through Indigenous Australia. Author Marcia Langton explores sites, attractions, national parks, tours and galleries in all states and territories and reveals fascinating aspects of Indigenous culture.

In this edited extract, Langton offers guidance on buying authentic Indigenous artworks:

The best places to buy authentic art are the Aboriginal communities that have their own art cooperatives, such as Papunya Tula and also the Buku-Larrnggay Mulka Centre in Yirrkala. As well, there are important art fairs that specialise in Aboriginal art, presenting hundreds of works by established and emerging artists working in all the local and regional styles. In Alice Springs in Central Australia, Desert, an Aboriginal art organisation representing the community art centres, hosts the Desert Mob art fair at the Araluen Arts Centre each year. It opens in early September and closes in late October or early November. In Darwin, the capital of the Northern Territory, the Darwin Art Fair exhibits works from over 60 Aboriginal and Torres Strait Islander art centres at its annual event, held for two weeks in early August.

The Cairns Indigenous Art Fair, held in early July each year, is also a spectacular event showcasing the artworks of the many Indigenous cultures of Queensland. The Cairns Indigenous Art Fair is the best venue for buying works by Torres Strait Islander artists. Some of the local galleries mount special exhibitions during the art fair and provide a window on the leading artists and the innovations from this remarkable archipelago. Look out for screen-print and linocut works by Brian Robinson, works in various media by Ellen Jose, and the fascinating sculptures modelled on traditional headdresses by Ken Thaiday Sr, and others. Their works are collected by major institutions such as the Queensland Art Gallery, the National Gallery of Australia in Canberra, and the Art Gallery of New South Wales.

Many artists are represented by galleries in the major cities, and their works can be searched online. If you are interested in modernist, post-modernist and conceptual artists, such as Tracey Moffatt, who represented Australia at the Venice Biennale in 2017; Brook Andrew, whose work has been shown in galleries in Europe and Asia; and Warwick Thornton, whose work has been shown at Documenta, you can see



Left: Art on display as part of the Desert Mob Art Fair in Alice Springs. Image by Steve Strike (Tourism Australia).

Opposite page: (from top): Explaining traditional artworks to visitors at the Buku-Larrnggay Mulka Centre, Yirrkala, NT; Indigenous painter creating artworks at Maruku Arts, Uluru, NT. Images by Shaana McNaught (Tourism NT).

WELCOME TO COUNTRY

“This country does talk to me. It talks in a language as old as humanity. This is a language that lives in art and music and story. If we open ourselves up, it will speak to us all.”

Stan Grant



their work in private galleries in Sydney and Melbourne. Check these artists' websites for details.

Traditional ownership of inherited styles

Establishing the authenticity of an artwork is important for both the Aboriginal and Torres Strait Islander artists and the purchasers of their art. All reputable and ethical commercial galleries and art cooperatives document each piece and the artist, and provide certificates of authenticity. Even so, fraudsters have copied works or made works in the style of famous artists and sold them to naive buyers. The art cooperatives represented at the Indigenous art fairs are backed by groups such as Desert and the Association of Northern, Kimberley and Arnhem Aboriginal Artists, which are governed by elected councils of Aboriginal artists and advocate for their members. Protection of Aboriginal artists' rights has been the subject of government inquiries, court cases and campaigns over several decades.

Crudely manufactured goods made in China or Indonesia, and sold to tourists as 'Aboriginal art', 'boomerangs' and 'didgeridoos' fill souvenir shops and galleries in the tourist precincts of Australia. This trade causes immense harm to Indigenous artists and their families, and brings Indigenous art into disrepute. After several copyright cases in the courts, it was a fraud case in Victoria in 2007 that finally delivered justice to the Aboriginal artists whose works had been copied. In the first successful prosecution of art fraud, Pamela

Yvonne Liberto and her husband Ivan Liberto were found guilty by a county court jury. They had conned the major art auction houses into selling fraudulent copies. It was reported in *The Age* newspaper in 2007 that 'The Libertos received more than \$300 000 after forging and selling four paintings, supposedly by renowned artist Rover Thomas, whose work is keenly sought by collectors across the world and attracted a record price when the National Gallery of Australia purchased *All That Big Rain Coming from Top Side* for \$778 000 in 2001. Scientific examination of the paint and materials to date the works, carried out by the University of Melbourne's Centre for Cultural Materials Conservation, provided the evidence of fraud.

Fraud leads to financial losses for the artists and their families, and the artists themselves often feel that their soul has been stolen. Some artists have refused to work again after they discovered copies of their works sold under their name. Clans or traditional land-owning groups own their traditional designs, and often one person in the group is authorised by their father or mother, or grandparent to execute the designs of their people. These designs are inherited, and even though the work of art is intended for the market, the artist feels that they are offering it to the world as a gift with the spirit of their ancestry and special places. Also, the traditional works often depict religious content. In further copyright cases in the 1980s and 1990s, aggrieved artists gave evidence to this effect but these cases did little to protect their rights. ●



This is an edited extract from **WELCOME TO COUNTRY** by Marcia Langton, published by Hardie Grant Travel [\$39.99].



ADVICE

The official Tourism Australia website, australia.com, offers advice on buying authentic Indigenous art.

ADFAS Travel is currently devising a Central Desert Tour. adfasttravel.com.au

Talking art

Each year, ADFAS invites highly qualified and sought-after speakers to undertake an ADFAS lecture circuit. Lecturers for 2019 have been selected to reflect the extraordinary diversity of the decorative and fine arts. Several of them are returning to Australia by popular demand.

COOK CIRCUIT

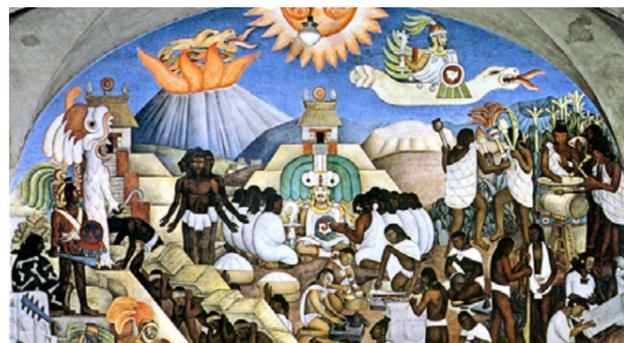
Paul Bahn studied archaeology at the University of Cambridge and completed his Ph.D. thesis on the prehistory of the French Pyrenees. His main research interest is prehistoric rock art of the world, particularly Palaeolithic art, as well as the art and culture of Easter Island. In 2003 and 2004, Paul led the search and discovery of the first finds of Ice Age cave art in Britain.

Chloë Sayer is an independent scholar, writer and curator who specialises in the art and culture of Latin America. She has carried out fieldwork in Mexico and Belize and made ethnographic collections for the British Museum. She recently co-curated an exhibition for the Royal Ontario Museum, *¡Viva México! Clothing and Culture* and authored the accompanying

book. She has worked on several television documentaries about Mexico and Peru and regularly leads cultural tours to Mexico.

Viv Lawes is a lecturer, curator, author and journalist with 25 years' experience in the art market. She leads the Modern and Contemporary Unit of the East Asian Art Semester Programme at Sotheby's Institute of Art and teaches the History of Western Design at the City & Guilds of London Art School. She also teaches at the University of the Arts and L'Institut d'Etudes Supérieures des Arts (IESA) in London. She is the UK consultant to the One East Asia gallery in Singapore and has co-curated many exhibitions of South East Asian modern and contemporary art in Britain and abroad.

Leslie Primo holds a B.A. in Art History and an M.A. in Renaissance Studies from Birkbeck College, London. He



specialises in early Medieval and Renaissance art, including Italian Renaissance Drawing, Art and Architecture in Europe (1250–1500), Medici and Patronage, Narrative Painting in the Age of Giotto, the work of Peter Paul Rubens (focusing on his paintings of the Judgement of Paris), and Greek Myth in Painting. Leslie works as a lecturer and guide for the National Gallery, the National Portrait Gallery and the City Literary Institute in London.

Christopher Bradley has had a lifelong interest in Art Deco and is also an expert in the history and culture of the Middle East and North Africa. He has authored and taken photographs for a dozen travel guidebooks of that region, with many of his photographs held in the collections of leading institutions such as the Royal Geographical Society. He has 30 years' experience as a tour guide and leads tours to Ethiopia, Iran, Turkmenistan and Uzbekistan. He has walked the 500 kilometres of Wadi Hadhramaut in Yemen; ridden a camel from Aqaba to Madaba in Jordan; climbed Mont Blanc and finished the Ironman triathlon. His knees are showing signs of wear and tear.

Marilyn Elm is a qualified landscape architect and interior designer who has been involved with art and design for over 40 years. Marilyn works as a freelance lecturer for a number of organisations and universities, including the National Trust and the Royal Horticultural Society.



FLINDERS CIRCUIT

Hilary Kay is an antiques expert, lecturer, broadcaster and author best known for her many appearances on the BBC's *Antiques Roadshow*. Her obsession with antiques began when she was a child. Hilary's first job was working for fine art and antique dealers, Spink & Son. In 1977 she helped create Sotheby's Collectors' Department and later that year became head of the department. Hilary became the company's youngest ever auctioneer at the age of 21.

Martin Heard studied History of Art at Manchester University before joining a fine art publishing company. His career took a detour into the world of information technology, during which time he lived and worked in both continental Europe and North America. Martin devotes his time to researching mainly English 18th and late 19th century French art and architecture.

Gavin Plumley is a writer and broadcaster, appearing on BBC Radio and contributing to *The Independent on Sunday* and *The Guardian*. He is an expert in the music and culture of Central Europe during the 19th and 20th centuries. He has lectured at the National Gallery, the British Museum, the Neue Galerie, New York and the Royal Opera House.



Sue Rollin is an archaeologist, interpreter and lecturer. Her linguistic repertoire includes three ancient Near-Eastern languages and several modern European ones. Sue has taught at London University and at Cambridge, worked as an interpreter for the EU and UN and co-authored two books with Jane Streetly: *Blue Guide: Jordan and Istanbul: A Travellers' Guide*.

Anthony Russell is a cultural historian, writer and artist. Anthony spent several years leading American university students on bespoke tours of Europe and regularly lectures for The Arts Society. He also worked as a consultant for Luke Hughes, advising on the furniture needs of prestigious buildings in Britain.

Tom Duncan studied History of Art and Ancient History and Classical Archaeology at Trinity College in Dublin. He studied for his Masters in the United States, and moved to England in 1984 to complete his Ph.D. Tom has lectured widely and leads tours to his major areas of interest, including Ireland, Italy, the Middle East and musical and opera festivals.

ADFAS LECTURE CIRCUITS

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Gold Coast
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Brisbane River
Noosa
Sunshine Coast
Toowoomba
Rockhampton
Cairns

FLINDERS
Fleurieu
Adelaide
Geelong
Melbourne
Central Victoria
Canberra
Molonglo Plains
Riverina
Murray River
Ku-ring-gai
Camden

HUME
Bowral
Shoalhaven
Pokolbin
Scone
Armidale
Tamworth
Narrabri
Sydney
Mudgee
Dubbo
Orange
Blue Mountains
Newcastle



LECTURES 2019
Full details of the 2019 program can be found at adf.org.au.

HUME CIRCUIT

Jacqueline Cockburn is the Managing Director of Art & Culture Andalucía. She works in London as a freelance lecturer and runs residential courses in Spain on the art and culture of Andalucía. Jacqueline's specialist field is Spanish art, but she also lectures on European art (1790–1950). Her doctoral thesis was on Federico García Lorca's drawings as gifts, citations and exchanges.

Bernard Allan has a B.A (Hons) in History and an M.A (Distinction) in History of Art. Following a career in business, he spent several years teaching art history for the Workers' Educational Association (WEA) – the UK's largest provider of adult education – and is an independent art history tutor. Bernard lectures for The Arts Society, specialising in American art and European women artists. ▶



David Rosier lived and worked in East Asia for over 25 years where he assembled a collection of predominantly Qing Dynasty, Imperial and related textiles, costume and dress accessories. David lectures on Chinese Imperial Government, Insignia and Costume, and Qing Dynasty Emperors.

Andrew Prince has passion for jewellery tracing back to the time, aged three, he swallowed one of his mother's pearl earrings hidden from him in her jewellery box. Andrew has worked with *Antiques Roadshow* expert Ian Harris and contemporary jeweller Elizabeth Gage, and received celebrity commissions from Michael Jackson and Shirley Bassey. In 2002, the V&A Museum commissioned a collection to accompany its exhibition *Tiaras, Past and Present*. Andrew's jewellery has featured in film



and television including *Mrs Henderson Presents*, *The Young Victoria* and *Downton Abbey*.

Colin Davies is an architect, a former editor of *The Architects' Journal* and a regular contributor to architectural magazines. He was the former Professor of Architectural Theory at London Metropolitan University. His books include *A New History of Modern Architecture* and *Thinking about Architecture* as well as several monographs on the work of architects such as Norman Foster, Michael Hopkins and Nicholas Grimshaw.

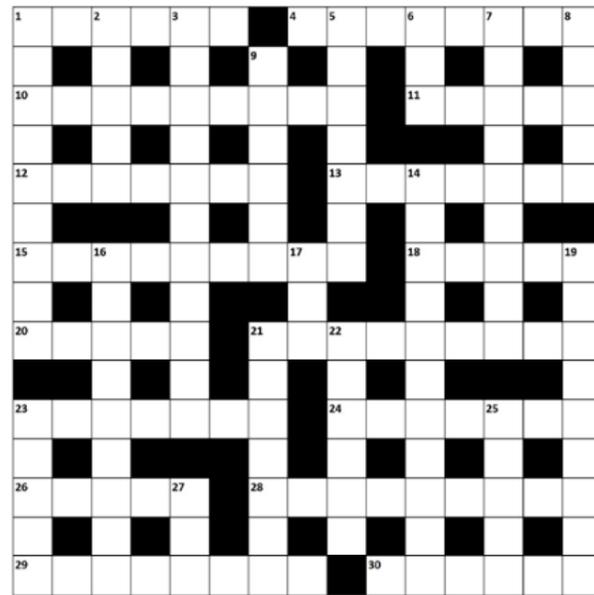
Anthony Russell will undertake two consecutive ADFAS circuits. Popular lectures for his tour of Hume and Flinders include the Venice of Canaletto, the Agony and Ecstasy of Blenheim Palace, and the Mystery of Holbein's Ambassadors.



ARTLIFE CROSSWORD NO. 5

BY ECHIDNA

A copy of *Australian Art: A History* by Sasha Grishin will be given to the first entry drawn from all correct solutions received.



ACROSS

1. Singular phrase denoting angelic elite (6)
4. Last chair has nine ways to get to Venetian festival (8)
10. Old schemes get one hundred words of clarification (9)
11. Initially he restrains (5)
12. Call a good chap a student of transparent, regular structure (7)
13. Gathered the remains of a legend (7)
15. The nous to inform Europe about the end of the stint? (9)
18. A number of very big Australian heads (5)
20. Local archaeological site rearranged for Catalan concreter (5)
21. My French ascent has me put in a trance (9)
23. Border of infinite intricacy (7)
24. Heloise prefers her lad bare (7)
26. Jones resolves to enter (5)
28. Stage dubious ties with one or more physicians (9)
29. The young first dropped acid, we hear, standing before a church altarpiece (8)
30. Postmen caught in the act by the last theorem proponent (6)

Post, scan or email answers to:

artlife@adf.org.au or P.O. Box 373, Kyneton, VIC 3444

Please include your name, address and the ADFAS society to which you belong. Entries close 1 December 2018.

DOWN

1. Chant about two-master going about preparations (9)
2. Backchat about layer (5)
3. Seurat, for example, is the reason a bad outcome is the beginning (11)
5. Visible realization? (7)
6. Important note has a point (3)
7. In a notion, Michelangelo (9)
8. Duchamp is at least partly to blame, as Edmund said (5)
9. Old spice to send to the French (6)
14. Evade a green issue for a typical suburbanite (4, 7)
16. A turning I miss for a Tasmanian princess (9)
17. Sign to start or end an alfresco grill (3)
19. Chaps present twice at date change (9)
21. A ton in a brief match at the MCG sounds sweet (7)
22. Mark a black bug (6)
23. Split feet with one German trick (5)
25. Cleave Manx ground (5)
27. In Yorkshire, anything is less than nothing (3)

IF THE SHOE FITS

BY WOMBAT

To which person or painting does the featured footwear belong? A mystery prize will be given to the first three entries drawn from all correct solutions received.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____



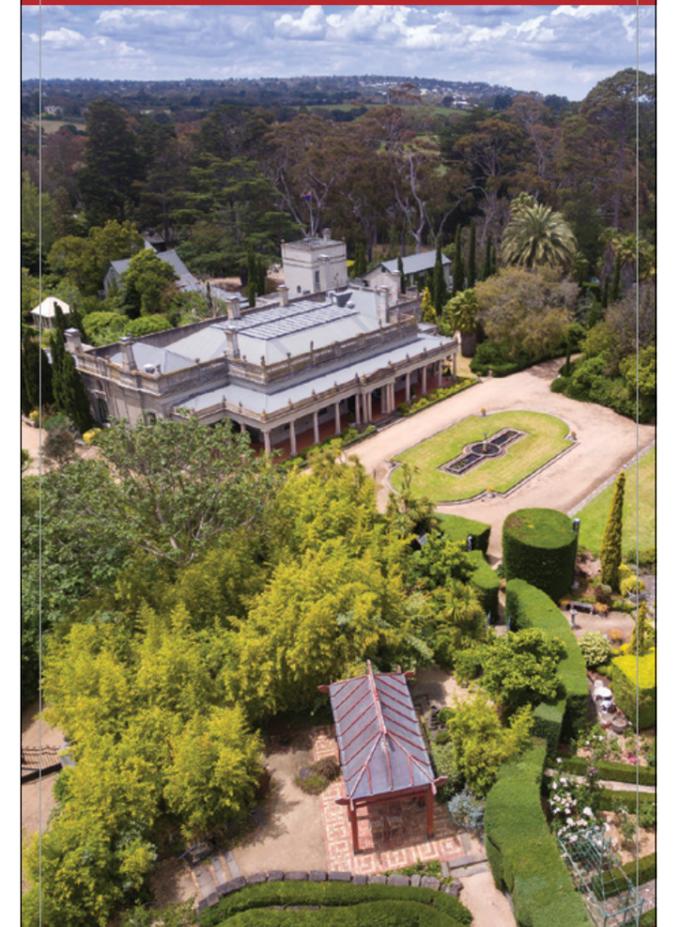
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Photography - Christopher Groenhout

ADFAS in the community

Societies all around Australia are actively working on a variety of projects in the arts, benefiting communities far and wide.



Ballet dancer Scarlett O'Reilly successfully auditioned for The Australian Ballet School. Above right: The acquisition of a commercial screen printer allowed students in the Sunshine Coast to create inspirational works.

YOUNG ARTS

EVERYONE'S A WINNER

The generosity of munificent ADFAS societies towards Young Arts projects in dance, music, theatre and art continues – there is certainly no other organisation that has taken up the banner so extensively on a national basis for encouraging, supporting and connecting young people with the arts.

The Pauline Hopkins Cup is awarded annually in recognition of Young Arts projects. This year's recipient was ADFAS Sunshine Coast, who invested in a range of projects, including a contribution of \$3,000 towards the cost of a commercial screen printer. This enabled less academically inclined school leavers to acquire skills that could help them to find employment. In a few short weeks, students created inspirational and original work and were excited to discover their hidden talents.

HITTING HIGH NOTES: MORNINGTON PENINSULA

IN 2017, ADFAS Mornington Peninsula organised a music teachers' masterclass led by Richard Gill, a passionate advocate of creativity in the classroom.

There have been several benefits from the event, including the establishment of a mentoring program for music teachers. This, in turn, inspired one of the attendees to organise and run

a two-day live-in music camp for six schools in the area.

In addition, the Mornington Peninsula 2018 Young Arts program supports a choral workshop for about 60 selected students in Years 5 to 8. ADFAS Mornington Peninsula will fund the fee for the workshop presenter, Kate Saddler, who is a recognised master singing teacher, choral composer and director.



YOUNG ARTS GIVING TREE

In 2017, ADFAS societies donated a total of \$87,969 in grants, awards and scholarships.

Congratulations to ADFAS Launceston and ADFAS Noosa for their commendations.

ADFAS Launceston funded the innovative Strings on the Move Program at Invermay Primary School. Twenty four students participated in introductory group lessons, first on foam violins and then on real instruments. The program culminated with a concert performance. The school was immensely supportive of the program, and parents were delighted. "If even only one child develops a love of music through this program, it will have had an amazing impact," says Invermay Primary School principal Tony Brazendale.

Two further ADFAS Launceston sponsorships enabled 30 students to visit the Glover Prize Exhibition in Evandale, Tasmania, and three rural schools to participate in Launceston's Singfest choral celebration.

ADFAS Noosa supported students of The Dance Centre, Peregian Springs, with student Scarlett O'Reilly attending an international ballet competition in New Zealand (NZ) and successfully auditioning for The Australian Ballet School as a result of this sponsorship.

A second ballet student, Alfie Shacklock, won his section at the competition in NZ and direct entry into the Youth America Grand Prix (the world's largest global network of dance) finals in New York. Additional grants were awarded to a graduate clarinetist, Sacha Gibbs-McPhee, and Suzie Mansley, to continue her Visual Arts bachelor's degree.

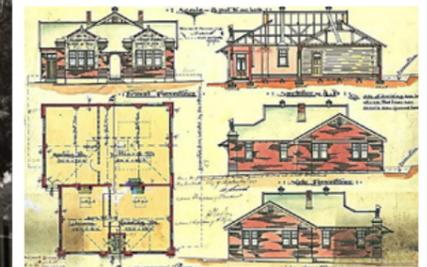
JOHN BROADLEY,

ADFAS in the Community Executive Officer



Below: Plans for the Scone Soldiers' Memorial School of Arts by W H Pender of Maitland.

Left: Scone School of Arts, NSW (1868–1916).



SOA GIVING TREE

In line with one of ADFAS' primary aims – the preservation of our national heritage – ADFAS members engage in researching significant cultural buildings in their local area.

Remembering the Scone School of Arts

NEW SOUTH WALES



MUSIC TO THE EAR: ADFAS BRISBANE

MEMBERS OF ADFAS BRISBANE were fortunate to attend Queensland Symphony Orchestra (QSO) rehearsals (pictured above) as part of a new partnership.

The QSO, under its fabulous new musical director, Alondra De la Parra, opened rehearsals to people within the QSO family: sponsors, chair donors and now ADFAS Brisbane.

Thirty members attended the two-hour rehearsal, which concluded with drinks with the musicians in the ABC Brisbane studio foyer. Attendance at the rehearsals was free, but generous contributions were made to the ADFAS Brisbane Young Arts fund.

After a warm welcome by QSO CEO David Pratt, ADFAS Brisbane Chairman Fran Maitland announced a grant to enable a regional student to attend music lessons in Brisbane.

Schools of Arts, Mechanics' Institutes and Literary Institutes were an integral part of the early fabric of Australian society. Nearly every country town had a School of Arts and many still exist, reflecting their continuing role as centres of community activity.

Two examples are the Scone School of Arts (1868–1916) and Scone Soldiers' Memorial School of Arts (1917–1954).

The Scone School of Arts was formed in 1868, and although there was a Scone Book Society formed in 1841, it is one of the earliest of such groups to be established in New South Wales.

In September 1873, the local press reported that the Scone School of Arts was officially opened "with a large and fashionable crowd assembling every seat in the hall was occupied". Visiting lecturers offered practical topics such as science in agriculture, bee keeping and mining and famous speakers such as Mark Twain and Banjo Paterson addressed the packed hall.

During World War I, the Scone School of Arts was compulsorily acquired by the Defence Department to be used as a drill hall by local soldiers.

Subsequently, it was decided to erect a new building for the school.

In 1921, a site was found in a convenient location on Kelly Street and the local branch of the Returned Soldiers' and Sailors' Imperial League of Australia donated £100 towards the fund, with the stipulation that they should have the use of the lobby to display their honour roll.

The new building was officially opened on 24 March 1924. In August that year, a memorial to the soldiers of the district who did not return from the Great War was unveiled by Lieutenant-Colonel Donald Cameron (DSO and Bar), a popular and respected member of the community who had led the 12th Light Horse Regiment into the Battle of Beersheba.

The building is now a private residence.

SARAH HOWEY

SARAH HOWEY has been a member of ADFAS Scone since its inception. For a full record of Sarah's research projects, visit adf.org.au/what-we-do/adfas-in-the-community/school-arts-mechanic-institute

CHURCH RECORDING

ST. JAMES' ANGLICAN CHURCH, MENANGLE

This small but historic Anglican church in "Macarthur Country", south of Sydney, is situated on land originally set aside by the Macarthur family on the crest of a hill overlooking the village of Menangle.

The first stage was completed in 1876. It was essentially a family chapel to which the inhabitants (mainly Macarthur estate workers and their families) of the small village of Menangle were encouraged to attend.

In 1896, Mrs Elizabeth Macarthur Onslow (granddaughter of John and Elizabeth Macarthur) engaged prominent Sydney architect John Sulman for the design and construction of the beautiful and distinctive brick chancel, apse and bell tower, together with organ chamber and vestry. Apart from its interesting design, the interior of the church is remarkable for the very fine timber panelling and woodwork throughout, and for the heraldic decorations and memorial panels in the apse, detailing the lineages of the Onslow and Macarthur families.

The church remained the property of the Macarthur Onslow family until 1923, when it and the surrounding land and road access were ceded to the Anglican Diocese of Sydney.

ADFAS CAMDEN

ST. JOHN THE EVANGELIST CHURCH OF ENGLAND

St. John's, the oldest surviving church in the Newcastle district, stands on land donated by the Australian Agricultural Company. The architect of the church was Edmund Blacket and the foundation stone, since lost, was laid on 27 September 1856. The church was consecrated on 20 February 1860.

The church is Victorian Gothic in style, with paired stone lancet windows, and constructed in the classic "cross" shape. Original red sandstock bricks soon weathered and so the exterior was rendered in 1864. The inner roof is timber lined, supported by hammer beams and trusses, and the roof is corrugated iron.

In 1926, a chapel was created in the northern transept. Further changes to the interior occurred in the 1950s: the two side aisles were replaced by a wide central aisle, while the sanctuary was enlarged and both the sanctuary and chancel were raised.

The 1989 earthquake in Newcastle

caused considerable damage to the church, which necessitated much restoration work. The exterior render was removed to enable masonry repairs, revealing the original appearance of the church which has since been re-rendered. Steel rods were installed to stabilise the building and the windows were restored.

Several of the memorial windows in the church are by the Ashwin firm of stained glass manufacturers of Sydney, with a few by John Radecki, a master designer for, and later owner of, the firm.

Other major interior features are the organ, by J. W. Walker of London, installed in 1866 and restored in 1971, and the stone font, also installed in 1866; the cedar font cover was donated by St. John's congregation in 1979. Two elaborate cedar gothic chairs were a gift to the church from the diocese in the 1850s, with one designated to be used as the bishop's chair.

ADFAS NEWCASTLE

ST ALBAN'S CHAPEL AT THE SOUTHPORT SCHOOL

Founded in 1901, The Southport School was established by the Reverend Horace Henry Dixon as an Anglican day and boarding school for boys on the Gold Coast. This was the first chapel at the school. A larger St Alban's chapel was built and opened in 1921, in memory of the "old boys" who died serving their country in World War I.

ADFAS GOLD COAST

CHURCH STUDY

ADFAS recently launched a Church Study option, designed as an abridged alternative to a full-scale Church Recording. A study may be a brief general history or concentrate on one particular aspect of a church: windows, furniture, organ, memorials, cemetery or an interesting person buried there. St Laurence O'Toole Catholic Church at Wollar, Mudgee, NSW, was documented as a Church Study, and is available online. adfas.org.au

SAINT LAURENCE O'TOOLE

was a 12th century Archbishop of Dublin. Conspicuous for his piety, learning and strict observance of austerity, "his prayers brought about many miracles, including the return to their senses of those who had become alienated, a miracle rare in the history of religion." (*Les Petits Bollandistes: Vies des Saints*, Msgr. Paul Guerin, 1876). ●



CHURCH RECORDING GIVING TREE

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

The number of recordings completed by ADFAS volunteers currently stands at 35 with two more in progress.

From above: St. John the Evangelist Church of England, NSW; St. James' Anglican Church, Menangle, NSW and St Alban's chapel at the Southport School in Queensland.



The Patricia Robertson Fund



The Patricia Robertson Fund (PRF) is a major philanthropic initiative of ADFAS. The fund invests in the skills that are vital to the preservation of Australia's cultural collections and materials by providing financial assistance to conservators as they extend their professional expertise.

In 2017, ADFAS entered into a three-year partnership with the Australian Institute for the Conservation of Cultural Material (AICCM). Under the terms of the agreement, the Patricia Robertson Fund is currently used to award three annual grants: one scholarship of \$1,000 to each of the student conservators of the year from the University of Melbourne and the University of Canberra University, and one scholarship of \$2,000 to a mid-career conservator with a minimum of 10 years' practice in the field.

Right: Danica Auld unpicks the threads of history stitched into an unusual find.

Far right: Rare fresco-painted pavement panels from the ancient Egyptian capital of Amarna.



Robyn Ho, the recipient of The ADFAS Scholar award from the University of Melbourne, outlines how she will use the ADFAS award.

I will use the award to undergo the Basic Welding short course conducted by the Kangan Institute of TAFE in Melbourne. The course provides an overview of steel welding processes and techniques commonly used to construct steel sculpture. Undergoing practical training will give me a deeper understanding of the materials and techniques involved when constructing steel sculptures to better characterise construction and diagnose degradation. Improved technical awareness will provide greater confidence and understanding to effectively consult and collaborate with fabricators. Steel fabricators are invaluable resources to help determine the artwork's original artistic intent that ethically guides the subsequent conservation approach, especially if the artist is no longer alive. The generous support of the Patricia Robertson Fund will help me develop an interdisciplinary outlook that is essential for the preservation of contemporary artworks.

Danica Auld, recipient of the ADFAS Scholar award from the University of Canberra, specialises in textile conservation and is working on a fascinating project in Tasmania.

Danica's Honours project explores an unusual group of handmade textiles from the former Willow Court Asylum in New Norfolk. Discovered under a verandah in the Ladies Cottage on the site, the textiles, which include a group of embroidered aprons, appear to have been secretly deposited for reasons which can only be imagined. Danica is using this project to push the boundaries of conservation, exploring the construction and decoration of the aprons through both technical examination and empathetic recreation. Information from these and other sources build a story that may



PRF GIVING TREE

Donations exceeding a total of \$5000 have been received from the following ADFAS Societies:

Adelaide, Armidale, Brisbane River, Central Victoria, Hobart, Ku-ring-gai, Mudgee, Murray River, Narrabri, Noosa, Pokolbin, Shoalhaven, Sunshine Coast, Sydney, Toowoomba and Yarra.

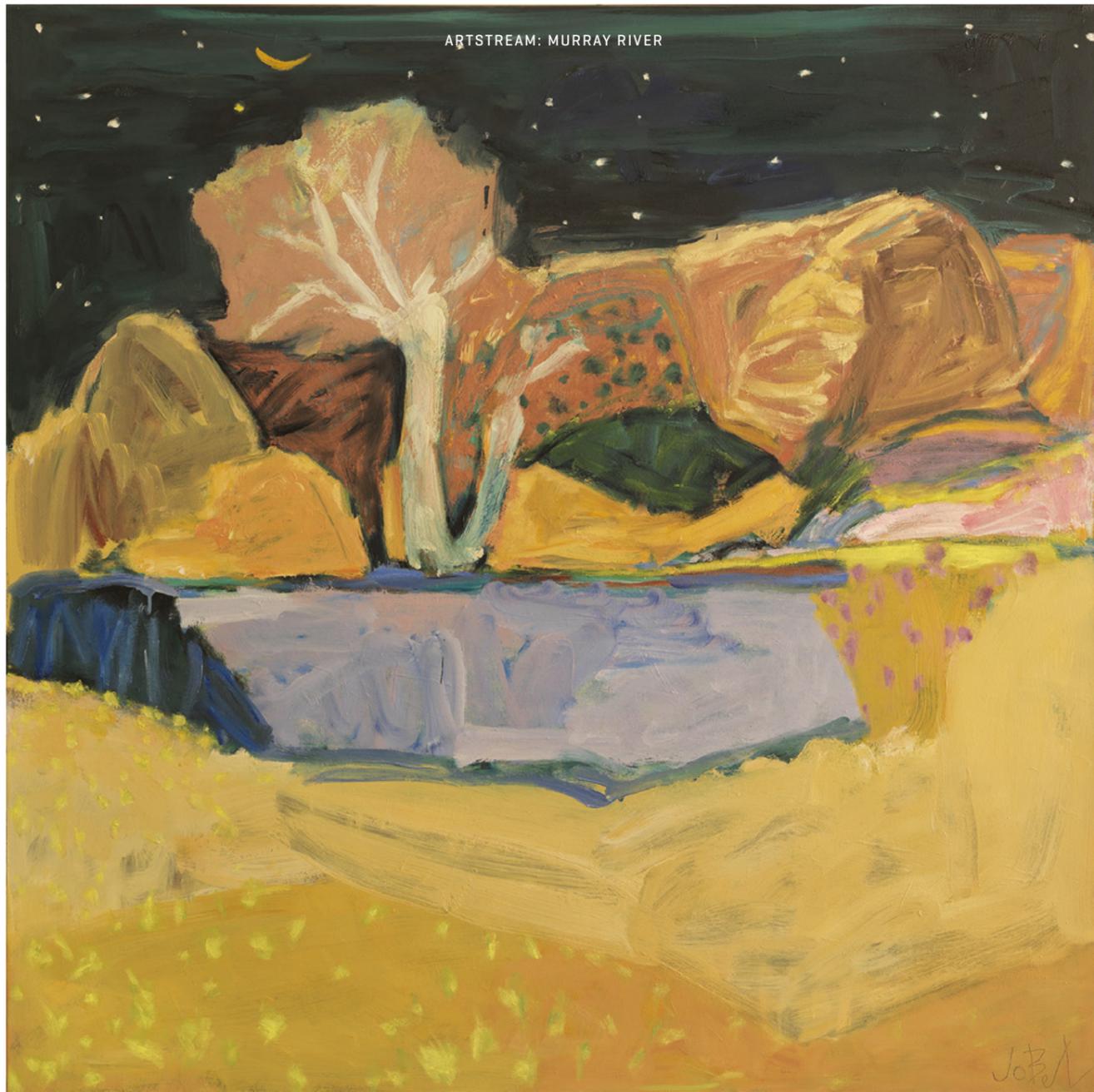
portray a gentler side of an institution with a chequered past. The Patricia Robertson Fund enables Danica to spend more time researching this intriguing find.

Dr Wendy Reade explains the significance of winning the inaugural ADFAS-AICCM Mid-Career Scholarship.

To receive the award is important on different levels. Firstly, it is an honour to be acknowledged by two of my key industry associations for the conservation of a rare fresco-painted pavement panel from the ancient Egyptian capital of Amarna, held in the collection of the Sydney University Museums. As conservators, we are each a part of a team in our workplaces, but our work is often solitary. It is both significant and encouraging to be recognised by my peers across the country.

On a practical level, this award made it possible for me to travel to Munich in April 2018 to present a conference paper, exhibiting Australian expertise to an international audience at the triennial International Congress on the Archaeology of the Ancient Near East, one of the largest such gatherings. The conservation process revealed the artisans' methods, adding important new information and correcting previous misinterpretations. The personal and professional benefits of interacting with peers in both archaeology and conservation at this meeting were invaluable. ●





ART AS INVESTMENT

ADFAS member Sally Louw is part of a group of collectors who are investing in learning and art.

 Nearly 10 years ago, I was invited to join an art investment group based in Albury, New South Wales. The invitation was the start of a wonderful journey in the company of a diverse group of people interested in buying art.

The concept of art investment groups has been successfully developed and managed by the Bett Gallery in Hobart, and there are approximately 20 such groups currently operating throughout Australia. Our particular group, Artstream, was initiated by current chairperson Gill Sanbrook, who approached friends and associates in our region to join.

Artstream Pty Ltd is a registered company that complies with member fund

regulations. There are 20 unit holders in the company, and most of the unit holders are couples. Unit holders contribute a set amount annually, with the combined funds used to purchase artworks. Acquisitions are rotated among members every six months.

In 2019, at the end of the 10-year term, the art will be sold at an in-house auction. All members will have the opportunity to use their unit holding to bid for pieces collected during the buying period.

Through my involvement with Artstream, I have been afforded the enormous privilege of visiting artists' homes, as well as viewing the private collections of significant art collectors. I've met important Australian artists, including Elisabeth Cummings, John Wolseley, Mandy Martin, Jo Bertini, Jeff Makin, Jon Cattapan, Aida Tomescu and Amanda Penrose Hart. I've viewed a wide range of art and learned a lot about the industry, the skills involved and the joy that art brings to our lives. As a group, we've held workshops, where, with encouragement from established artists, we've attempted to create artworks ourselves.

Each year, seven members form a buying group to make the annual purchases. This buying group researches artists, with consideration given to the investment potential of a work and its relevance to our group. Our aim is to purchase works from Australian artists whose practice reflects the world in which we live. Most of the

THROUGH OUR INVOLVEMENT WITH ARTSTREAM, WE'VE BEEN AFFORDED THE ENORMOUS PRIVILEGE OF VISITING ARTISTS' HOMES, AS WELL AS VIEWING SIGNIFICANT PRIVATE COLLECTIONS.

Opposite: **Jo Bertini**
Big Gum Swamp 2015
Oil on canvas
122 x 122cm
Purchased 2016
© Jo Bertini

Below: John Wolseley in his studio (with permission of the artist).
All photos courtesy Richard Janson



artworks in our collection are inspired by landscapes, places and the response of the painter to that place. To date, we have purchased over 40 works, with our final exhibition to be held in March 2019.

Over the past 10 years, we have had two artist-in-residence programs with artists Jo Bertini and John Wolseley. In 2016, Jo held a wonderful exhibition of her interpretation of our landscape at the newly reopened Murray Art Museum Albury. John's visit to our region happened to coincide with Antony Penrose's lecture to ADFAS Murray River in March.

As it turned out, the two of them had many stories to share: John knew Antony's father, Sir Roland Penrose, and recalled a moment in the early 1960s sitting in a bar in the Paris neighbourhood of Montparnasse when Roland walked in accompanied by Picasso.

In 2017, we were privileged to visit John's studio in the forest on the outskirts of the Greater Bendigo National Park to see his work-in-progress, *Distant glimpses of the great floodplain seen through a veil of trees and hanging vines*, a large triptych commissioned by Canberra's National Museum of Australia where it was displayed earlier this year.

Our journey has taken us to art galleries, art fairs and artists' studios. Together we have travelled to Melbourne, MONA and Manhattan, where we engaged the services of an art guide to select galleries for us to visit and take us to fascinating places way off the usual tourist trails.

The philosophy of our group is investment, education and friendship through art. The big question is, will our art investment group make a profit? We will have that answer in 2019 when the collection is sold. Whatever the outcome, we have all been immeasurably enriched by the journey we have taken together.

If you are interested in starting an art investment group, do it! You don't need any knowledge of art, just a willingness to learn. And there are galleries, like Hobart's Bett Gallery, that are willing to help you take the first steps. ●

FOR FURTHER REFERENCE:

To view the collection, visit artstreamalbury.com

To view John Wolseley's work for the National Museum of Australia, visit collectionsearch.nma.gov.au/object/247390

ADFAS around Australia

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



1 ADFAS Bowral committee members celebrate the conclusion of another successful year with a bush barbecue.

2 ADFAS Pokolbin's Kennedy White House Dinner raised \$11,000 for its Young Arts program, thanks to the generosity of members and guests. Guest speaker Adrian Dickens (far left) and committee members made a stylish arrival in a pink Hummer.

3 ADFAS Camden Chairman Carla Hill congratulates young artist Nicholas Wakeham in front of his Marjory Baker Memorial Youth Award winning painting, *Menangle Shed*, at the 2018 Camden Art Prize Exhibition and Competition. Carla was so taken

with his work that she purchased it on the night. ADFAS Camden sponsors this prize as part of its Young Arts program.

4 St Mark's Church in Buderim, Queensland, celebrated its 100th anniversary by holding a Christmas tree exhibition. ADFAS Sunshine Coast created a tree using artists' paintbrushes as its branches, from which they hung medallions of famous works of art. The tree received a special mention on the opening night and was placed at the entrance to the church.

5 ADFAS Ku-ring-gai members enjoyed a tour of historic Parramatta, Australia's second European settlement. The group

visited St Patrick's Cathedral, built on the site of Australia's first official Catholic mass in 1803. The original cathedral was destroyed by fire in 1996. Since then, the church has been rebuilt, retaining the old cathedral as a chapel combined with a modern extension where art, architecture and furnishings create a harmonious whole. Pictured: a whimsical detail from the sculpted entry doors of the cathedral.

6 ADFAS Melbourne members visited the Jewish Holocaust Centre in April. As well as its collection of photos and artefacts, the museum houses many artworks



depicting individual responses to the horror and tragedy of the Holocaust. Pictured from left: excursions co-ordinator Allison Waddell, Holocaust survivor Jack Fogel and ADFAS Melbourne Chairman Anne Prior.

7 Griffith University alumnus Kaecee Fitzgerald, designer of a 3D model relating to the evolution of the human heart process, was a recent guest at a special ADFAS Gold Coast morning tea. Kaecee brought along her 3D printer and gave a demonstration of this marvellous technology.

8 ADFAS Canberra lecturer and author Antony Penrose entertained students from St Benedict's Primary School with tales of his two wonderful children's books, *The Boy Who Bit Picasso* and *Miró's Magic Animals*. The children were eager to ask questions about Antony's inspiration for writing the stories, who the people were, and how old everyone was.

9 Have you ever privately thought that some artwork in galleries is just not art? This question was discussed at the ADFAS Central Victoria "What is Art?" inaugural Arts Forum "What is Art?" inaugural Arts Forum (not pictured). A panel of arts professionals posed such questions as: What defines Art? Is some Art really craft, or a skilled technique? Must Art be beautiful? The event prompted lively debate, with a second Art Forum planned for 2019.

10 ADFAS Sunshine Coast is delighted to be the recipient of the 2017 Pauline Hopkins Cup (story on Page 50).

11 ADFAS Hobart committee members attended a lecture titled *Grimstone and Savery: Australia's first novelists reinterpreted through contemporary art*, presented by renowned Hobart-based artist Brigita Ozolins. From left: Barbara Edwards, Brigita Ozolins and Jill Stevenson enjoying refreshments after the lecture.

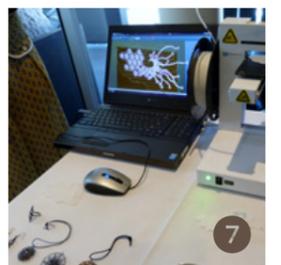


12 ADFAS Rockhampton Co-Chairman Lyn Harrower presented the society's first bi-annual Central Queensland University TAFE student prize (an encouragement award for visual arts students, which covers drawing, painting, printmaking and jewellery) to 18-year-old art and printmaking student Kimberley Evans-Barlow during a special ceremony at the TAFE.

13 ADFAS Newcastle celebrated its 30th anniversary in November with a lunch to honour past and current chairmen. The group shared an afternoon of reminiscence and laughter with eight special guests. Pictured from left: Jane Smith, Kath Chapman, Heather Berry, Pam McDonald and Gwen Hamilton. Seated left to right: Gai Le Marchant, Neroli Jordan, Pamela Peschar and Lindy Henderson.

14 ADFAS Noosa held an *Antiques Roadshow* themed lunch in February at Peregrin Springs Golf Club, with British antiques expert Paul Atterbury as the guest of honour. About 150 members and guests were enthralled by Paul's entertaining talk. Pictured from left to right: Gail Thoms, Denise Turkington, Paul Atterbury, Felicity Mauger and Sharon Hyde.

15 In March, an eclectic group that included local dignitaries and a Member of Parliament, met on the beach at Lorne, Victoria. Among them was Margaret Montgomery, Chairman of ADFAS Geelong (second from the right). Onlookers were amazed to see the formally clad group march into the water holding umbrellas to be photographed by the surrealist photographer Andrew Baines, one of Australia's most recognisable and collectable contemporary artists.



NEW MEMBERS WELCOME

Anyone with an interest in the arts is welcome to join our ADFAS community.

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Jessie, Lady Eyre Williams
(née Gibbon, 1815–1903), daughter
of an Aberdeenshire clergyman,
came to Australia in 1842, about a
year after her marriage to barrister
and judge, Edward Eyre Williams
(1813–1880). Williams was

admitted to the colonial bar soon
after his arrival in Melbourne and
by 1852 he had been appointed to
the Supreme Court. He was active
in a number of community spheres,
such as the establishment of the
Melbourne Hospital, and spoke in
support of the abolition of convict
transportation. Edward and Jessie
had two sons and two daughters;

their son Hartley followed his
father into the law and joined
the bench of the Victorian
Supreme Court in 1881.

Portrait of Lady Eyre Williams
(Jessie Gibbon) 1833
by Claude-Marie Dubufe
oil on canvas
Purchased 2009

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