



ADFAS Gold Coast Inc.

NEWSLETTER

Winter 2021

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



Vignette: *The Little Pocket Bushfire Recovery Group*

From the Chair

Hello Everyone

A very warm welcome to the Winter 2021 edition of ADFAS Gold Coast Newsletter.

Winter has certainly hit the Gold Coast in the last few days, so I'm hoping our Newsletter will provide lots of interesting and entertaining articles you can wrap yourselves in, perhaps accompanied by your favourite warming tipple.

Our Editor, Val Shooter, has produced yet another bumper edition with a number of articles, covering a wide range of topics from many contributors.

These topics include:

- a local creative approach to the devastating 2019/2020 bushfires
- Griffith University (South Bank)'s unique degree in Contemporary Australian Indigenous Art
- the American/ Realist Modernism Movement
- the Albertina Museum, Vienna
- the new Gold Coast Sculptors' Gallery, Benowa

In addition there are two reports on our "sell out" 2021 Special Events to date:

- Guided tours of QCA Brisbane Campus and GOMA Gordon Bennett Exhibition
- Special Event Lecture and Tour of the new HOTA Art Gallery

Our next Special Event – June 17 Tour of Historical Ipswich and the Ipswich Art Gallery is also sold out.

Val has included a couple of notifications for your interest – the stunning European Masters Exhibition at GOMA – attracting local and international attention – and an International Quilt Exhibition which closes on June 20.

Finally, have fun checking out the various photo galleries which I know you all do!

In my June "Keeping in Touch", I highlighted 2022 as being ADFAS Gold Coast's 20th Anniversary. Ann Dean, former ADFAS National Vice-Chairman and ADFAS Gold Coast Chairman, has kindly agreed to head a small Committee to organise a celebratory function to launch our Anniversary year. I am grateful to Ann and her team for all the work they have done to date.

2022 will be a wonderful year for ADFAS and we look forward to celebrating all year long.....

Finally my thanks to Val and her contributors for this great Winter edition of ADFAS Gold Coast Newsletter and to you for your continued support of ADFAS Gold Coast.

Enjoy the read; stay warm, safe and well.

Best wishes
Patricia

Patricia Ruzzene
Chairman ADFAS Gold Coast

VIGNETTE: THE LITTLE POCKET Bushfire Recovery Group

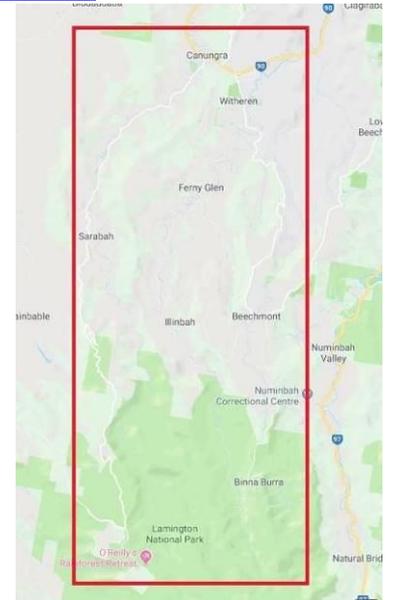
The Little Pocket is a grassroots environmental organisation based in Beechmont



in the Gold Coast hinterland – but what are Pocket Neighbourhoods? Pocket Neighbourhoods are not limited to Australia and can be formed in any urban, suburban or rural area, and include groups of people sharing a common space (and in this case, an extensive area hit by catastrophic bushfires).



They are important networks for providing support in times of need when established networks of family and friends are not on hand and a listening ear or helping hand is not available when it is most needed.



In September 2019, the Sarabah bushfire in the Gold Coast hinterland was the worst of about 80 fires that raged across Queensland and it destroyed many hectares of Lamington National Park, millions of animals, eleven homes and the historic Binna Burra lodge, in what became the start of Australia’s Black Summer.

Above top: Sarabah Fire Image credit: <https://live-production.wcms.abc-cdn.net.au/9d3d3915129e30c5f7f3087dd24ecb4a?src>

Above below: Binna Burra Lodge after the fire: <https://www.racq.com.au/Living/Articles/Binna-Burra-Lodge-to-re-open-after-catastrophic-bushfire>

Right: Map showing the area affected by the 2019 bushfires Emergency Warning Source QPS from my GC.com.au

In September 2020, a group of local residents decided to rebuild their shattered community under the banner of *The Little Pocket Association*.

With help from the *Creative Recovery Network*, and support from the Scenic Rim Regional Council, the Queensland and Federal Governments’ Recovery Funding and the Foundation for Rural and Regional Renewal, a three-day ‘Regeneration Day’ event was held at Beechmont. By bringing the



community together to acknowledge feelings of grief, loss, pain and disconnection, it was hoped to revive their community by reconnecting people through sharing stories and dreams for the future, and building resilience through shared creative projects.



The workshop was attended by local residents impacted by

the fires, local artists, Indigenous elders, counsellors from the Scenic Rim region, and professionals from the Arts, Health and Community Sector.

Above left: Creative Recovery Training weekend in Beechmont for the Regeneration project. Photo by Scott Chrisman

Right: Collating common experiences – what people packed when ordered to ‘leave now’

From The Little Pocket Facebook pages Below L-R: the old Beechmont School, headquarters of *The Little Pocket* – Caring and sharing is key to resilience; notice boards are available for members to post sticky note suggestions e.g. what workshops and projects they would like to have; what



sort of murals they would like to see; ideas for locations for mural painting; one possibility



The importance of art as an aid to recovery from disaster was the subject of the ABC's March 15 *Australian Story*. Presenter, Magda Szubanski concluded, 'Art changes the brain. It regenerates neural pathways that have been broken by trauma.' To see the whole episode, follow this link: <https://www.abc.net.au/austory/an-unlikely-match/13238402>

Katrina Walker from *The Little Pocket* says, "We are now finalising applications for local mural projects that celebrate our connection to place and represent shared experience of the bushfires, a memoir publication of stories, poems, interviews and photographs.

At the Old Beechmont School last March there was a workshop for our mural artists hosted by *All City Walls*. The old amenity block site (right) now looks resplendent with our colourful test designs – but it is just the start. Our enthusiastic artists will start work on their own murals in the coming months.

A *Community Creative Support Day* will be held at the Old Beechmont School on May 22, with artists helping the community with their murals and exhibitions. Little steel-cut butterflies will be painted and added to the new *Beechmont Butterfly Trail* which will lead from mountain landmarks and lookouts to the *Richmond Birdwing Butterfly Installation* at Timbarra bus stop. Nikki Tervo will be showing and teaching us a variety of mediums we can use to make up our *Community Quilt Wall Hanging*. Wiradjuri woman, Kim Walmsley, will be designing a mural for the site.

There will be an exhibition showcasing themes of recovery, resilience and regeneration at The Centre, Beaudesert, from 11th September (opening night) until 30th October, 2021."

<http://liveatthecentre.com.au/Exhibitions-2021-Regeneration-pg33159.html>



Above L-R for the Regeneration Exhibition: A piece from Claire Beck's series of work; Artwork by Kuweni Above right: Dave Groom says, "This was done immediately after the fires. It flowed out and was a form of therapy for me."

For more information: www.thelittlepocket.com.au/regeneration

Follow our journey: facebook @regenerationcreativeproject and instagram @regeneration.creativeproject

Katrina Walker for *The Little Pocket* and Val Shooter

COACH TOUR – 23 Feb 2021 – QCA (South Bank) & GORDON BENNETT Exhibition (GOMA)



Art, Design, and Visual Art. Image above *Unfinished Business*:

https://www.qagoma.qld.gov.au/_data/assets/image/0009/231579/2.SOURCE-exh-banner_BENNETTgordon_NotesToBasquiatJacksonPollockAndHisOther_2001.jpg

Over a delectable COVID-safe morning tea that Dee had put together for us (individually plated French pastries, strawberries, and made-to-order coffees from the café across the road) we chatted with very welcoming members of staff (Queensland College of Art Director **Professor Elizabeth Findlay**; Contemporary Australian Indigenous Art (CAIA) Program Director, **Dr Carol McGregor**; Visual Art Program Director, **Dr Julie Fragar** – Julie was a recent Archibald Prize finalist with her portrait of Australian Artist, Richard



Bell; Design Program Director, **Dr Petra Perolini**; QCA International Convenor and Design Lecturer, **Ms. Rae Cooper**).



Dee led us through the various exhibitions in the galleries and, in one, we were fortunate to have the artist herself, Lucienne Fontannaz (left and photos of her work) to give us an insight to her art.

Left: *The Mill of Old Wives and Manufactured Beauty* – illustrating body image stereotyping in an elderly 17th century woman; a Hans Bellmer female doll-like figure and a 20th century ‘ideal travelling companion’ Right: *Medusa and the Ultimate Betrayals*, where the image explores the tension between three female character types, each possessing the power of the gaze



We were privileged to have Dr Carol McGregor (left) lead us through the CAIA creative space and to speak with one of the lecturers, Warraba Weatherall who is standing beside her and Dylan Mooney, an emerging artist in the program. (See Editor, Val Shooter’s article on CAIA)

Griffith University Art Museum (GUAM)

Director, **Angela Goddard** explained that GUAM is custodian of the Griffith University Art Collection, a significant public art collection in Queensland. Angela (right, standing in front of Gordon Bennett’s *Diptych 1987*) has co-edited a new GU publication *Gordon Bennett: Selected Writings* and after lunch at GOMA Café Bistro, she took us on a personal tour of the exhibition, *‘Unfinished Business: The Art of Gordon Bennett’*.



It was the first large-scale exhibition of Bennett’s work and featured 200 artworks ranging from installation and sculptural assemblage to painting, drawing, video and ceramics. In his lifetime, Bennett was widely regarded as one of Queensland’s, and indeed one of Australia’s, most perceptive and inventive contemporary artists. Angela’s commentary on many of his often-confrontational works was excellent. (It turned out that Angela, educated on the Gold Coast, was a previous student of two former teachers in our group!)



Left: http://artasiapacific.com/image_columns/0010/5193/gordon-bennett-possession-island-1991.jpg

During the day we saw the Queensland Quarantine Quilt which is now hanging in the front window of the State Library. (An article about that was in last year’s Spring



Newsletter. Craig Zonker and Loretta Ryan of 612 ABC Brisbane invited Queenslanders to create textile squares illustrating what made them happy during COVID Lockdown. The photo above right shows Yvonne Ritson and Queensland Spinners, Weavers and Fibre Artists Group President, Kym Textor, after the group stitched the squares together.)

As has come to be tradition, the day ended with bubbles, cheese and crackers, this time at Kangaroo Point Lookout with its unbeatable views of Mt Coot-tha, the Botanical Gardens, Brisbane River and the CBD. We thanked Dee for her invaluable assistance in putting together a great itinerary for us and we look forward to future opportunities of connecting with QCA.



Wendy Spencer (Events Committee)

***NEXT COACH TOUR (tour numbers now filled): 17 June 2021 – Historic Ipswich Tour & Ipswich Art Gallery.**

INTERNATIONAL QUILT EXHIBITION June 17-20, 2021 Gold Coast Convention and Exhibition Centre, Broadbeach

This is the world premiere of *Opposites Attract* by Studio Art Quilt Associates. This exhibit from the USA has been on hold since 2020 and finally it's on display on the Gold Coast.

The exhibition also features a Stitches and Craft, Scrapbook, Papercraft and Art Expo; and Linocut print making. You can watch demonstrations of the latest craft materials and take part in art and craft mini workshops. The usual Covid regulations apply to attendees.

For more information: <https://www.gccec.com.au/stitches-and-craft-and-scrapbook-papercraft-and-art-expo.html>



CONTEMPORARY AUSTRALIAN INDIGENOUS ART



In September 2018, receding tides of the Brisbane River revealed five filing cabinets on the riverbank beside GoMA – part of a temporary art installation by Aboriginal street artist and sculptor, **Warraba Weatherall** (right) from the Kamilaroi Nation of south-west Queensland. Naturally, at high tide, the only visible parts of the filing cabinets were the tops (below left). At the time, Warraba was completing his Honours at Griffith



University's Queensland College of Art. His installation, *Single File* was part of the *BlakLash Project*, which was aimed at informing Australians that, since colonisation, Indigenous stories, artifacts and ancestral remains were regarded as possessable, and had been collected without permission. There are currently 660 human remains stored in the Queensland Museum and many more held in museums, archives and institutions worldwide. Left above: *Single File* (2018) installation by Warraba Weatherall. Photograph by Naomi O'Reilly Photo above right: https://traceart.com.au/assets/images/_med/Warraba-Weatherall.jpg

Warraba's installation tells of his shock and sorrow at seeing a number of anonymous indigenous human skulls stored in hessian bags in museum cabinets. To illustrate this sight, he removed drawers from his installation filing cabinets so that viewers could see hessian he had placed in the bottom drawers. His artwork aimed to encourage conversations around cultural repatriation.

It also illustrated another confronting and mostly unknown fact from early colonial days.

In 1825, subtropical rainforest where GoMA now stands was cleared to establish the Moreton Bay Penal Settlement Farm, but the aborigines living there continued their millennia-old hunting and gathering traditions, and in so doing, collected food from the farm area.

Warraba explains, "The Commandant, Captain Patrick Logan, attempted to prevent the raids by setting up an armed watch to protect the crop. It was also around this area that blackfellas were taken to the water's edge and strung up to a small jetty and they would drown as the tides came up. This site (and the installation) has historical significance."

Fast forward to 2021 ...

Warraba Weatherall is now a lecturer at Griffith University at Southbank, and Griffith is the only University in Australia offering a degree in Contemporary Australian Indigenous Art (CAIA), a course only available to Aboriginal and Torres Strait Islanders. This degree is planned in accordance with Aboriginal and Torres Strait Islander principles and philosophies, and teaching methods respect Aboriginal protocols concerning the ways in which techniques and images may be used.

After a first year studying art, culture and contemporary Australian Aboriginal and Torres Strait Islander issues, the following years are spent researching and interpreting a student's own family history and traditions, and how this can be incorporated into personal artistic styles.



Apart from Warraba, the Griffith CAIA staff consists of experienced professional Indigenous artist/lecturers who are led by Queensland College of Art lecturer **Dr Carol McGregor** (left), whose work as a painter, printmaker and sculptor has been exhibited across the country. Dr McGregor is of Wathaurung (Kulin Nation) and Scottish descent and is the recipient of the 2020 John Mulvaney Fellowship for her work in reviving the ancient art form of traditional

Indigenous possum skin cloaks. Originally it was a way of connecting her to her Wathaurung great-grandmother.

Carol has gone on to facilitate contemporary possum skin cloak workshops with many Indigenous communities across Australia. She uses ochres and charcoal to decorate her cloaks (right) and like the traditional cloaks, the stories and designs are deeply considered.



“After making my family possum cloak I understood the powerful cultural significance of skin cloaks,” she said. “Traditionally, a small possum skin cloak was created for an individual at birth and skins were added throughout the wearer’s lifetime. Personal and tribal designs were inscribed on the inside of the skins. A person’s cloak was unique to them, being a significant form of personal identity.”

CAIA Graduates are now making names for themselves as professional artists, blending traditional indigenous values with individual contemporary flair.



The Ipswich City Council commissioned a pair of Griffith alumni to create an eye-catching Aboriginal and Torres Strait Islander art trail through Ipswich’s city centre. Features include hanging fish traps (right), a family of platypus sculptures (below) and a mural representing Indigenous trade routes (left). To create this, Graduates **Kim Ah Sam**, a proud Kaku Yalanj and Kalkadoon woman and her Quandamooka niece **Kyra Manktelow** (right) responded to a range of concepts and designs the Ipswich Council and Elders needed and wanted to portray.



Kyra says, “We managed to incorporate a lot of their ideas – our sculptures are all of animals native to this area and the mural represents the song, dance and stories that were traded along these routes, keeping people connected. I love doing conceptual gallery work, but public art commissions give you a chance to connect with a different audience. My time at CAIA taught me how to create work with meaning; work that reflects our culture and knowledge. To work with family and mob is great – Kim and I really bounced off each other.”



Latest news is that Kyra has gone on to the CAIA Honours program. Left: Working on platypus sculptures for the Ipswich Art Trail

Queensland artist **Dylan Mooney** is forging a unique new art style that blends comic-style characters and contemporary queer culture with ancient Indigenous artefacts and storytelling. Dylan (left) is a proud Yuwi man from Mackay, now living in Brisbane. (Photo: ABC Tropical North: Angel Parsons)



Armed with a rich cultural upbringing, he now translates the knowledge and stories passed down to him through art.

“I guess it is an extension of me and where I would like to be as a First Nations person,” he said. “It’s about telling that story of resilience, thriving, survival, how far we’ve come as a people, what we’ve achieved ... and where will we be in the future.”

Aboriginal, Torres Strait Islanders and South Sea Islander people are the heroes of Dylan Mooney’s work, and it involves digital and hand-drawn illustrations and public murals. Commissions allow him to make a living from his passion.

Sexuality and acceptance were also messages important for him to include.

“I am a queer man, and it’s great to be able to put that into my artworks to show my identity within my work,” he said. “I didn’t have to come out to my family. I think mum had an idea, she just asked me and I said yes. So it’s been great to have that encouragement and support from my family.”

Through his work, Dylan Mooney hopes to empower Indigenous and queer communities. Art supplied by Dylan Mooney

Val Shooter



And now... for something completely different...

WHO'S WHO BEHIND the MASKS?

Forget Paris! Forget Milan! Forget New York! This is our very own fashion runway at Shark's Club, featuring trendy designer Covid face masks, and YOU – the beguiling ladies and suave gentlemen of ADFAS Gold Coast – are stars of the show! Naturally, it is artfully photographed by our on-the-spot ADFAS photographer, Helen O'Reilly (pictured right outside the new HOTA Gallery).



Helen O'Reilly

ADFAS SPECIAL EVENT LECTURE and TOUR of the new HOTA GALLERY



After viewing our Digital Lecture at the Lakeside Terrace, sixty ADFAS members were escorted to the new HOTA Gallery where we met our guides (photographed left), Gallery Director, Tracy Cooper-Lavery (right) and Bradley Vincent (left), Curator, *Solid Gold – Art from Paradise Collection*.

Prior to the start of our tour, we presented Tracy and Bradley with a Bottle of French Champagne as a thank you gift for devoting their time to showing us around the new Gallery.

We were divided into two groups for the tour. One group went with Tracy to Galleries 2, 3 and 4 to view the works in *HOTA COLLECTS- HIGHLIGHTS FROM HOTA'S COLLECTION* on the second floor.



Left: Tracy speaking in front of William Robinson's *The Rainforest*

The gallery on the second floor is where you can view Robinson's *The Rainforest* as well as the purchased acquisitions donated over the past 19 years by ADFAS Gold Coast.

The other group went with Bradley to view the works in *SOLID GOLD – ARTISTS FROM PARADISE* and the first volunteer guide we met was our own ADFAS Life Member, Dianne

Cecil. Afterwards we had time to wander through the Gallery to see sections of the Gallery not covered by the tours.

Parent and Grandparent alert! The *Children's Gallery* on Level 1 is set up with colourful, interactive screens that children (and adults) can manipulate by moving their hands or bodies around images projected on the floor and walls. Crayons and pencils are available on tables for children to create their own art. Kids will love it and so will their parents and grandparents.



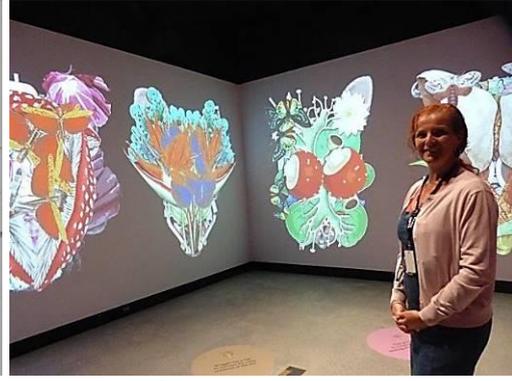
Below left: In SOLID GOLD, Bradley describes *Nerang River Lace* made from single-use plastic waste. Below right: a helpful volunteer guide standing in front of one of the colourful, interactive images that can be manipulated in the *Children's Gallery*



MARY ELIZABETH BARRON

Nerang River Lace

Mary Elizabeth Barron employs traditional craft techniques in unusual ways. Using recycled, single-use plastic waste, she has created a large-scale bobbin lace that charts the course of the Nerang River from the hinterland to the ocean, running the length of the artwork. The river is at first surrounded by plants, the endemic species of sweet myrtle, long-flowered mistletoe and arrowhead violet are represented in intricate lace detailing. Then tiny lace houses appear and grow denser, only to be replaced by the Gold Coast's famous skyscrapers. Finally, the river spills out into the Pacific. This is a contemporary portrait of the city, one created using a centuries-old technique and the detritus of our modern lives.



Views of the Gold Coast from the 5th Floor *Exhibitionist Bar* were spectacular.



We were impressed with the Gallery and so proud that at last our City has an Art Gallery of International standard which will attract acclaimed exhibitions normally only seen in Capital City Galleries.

After the tour we had a special treat – a section of the Lawn Bar, with tables and chairs roped off for us to enjoy our wine or champagne and individual cheese and



cracker boxes – much like Wendy's Coach Tour bubbles and cheese – except this time we were entertained by a very good Jazz Band!

What a delightful afternoon we had. Everybody loved the whole experience.

Sandi Fueleop

[CHRISTINA'S WORLD and AMERICAN GOTHIC](#)

[CHRISTINA'S WORLD](#) Andrew Wyeth 1948 Tempera on Board Museum of Modern Art, New York
Realist/Modernism Movement Painted in Maine, USA



Christina's World (left) might be seen as a simple painting: the openness of the landscape; a house far away on the horizon and the sparse and sprawling environment. We see the curve of the land and that of Christina's posture. The colours are subdued: the sky a pale blue; Christina wears a pale pink dress and she is some distance from the buildings.

There is a large mown area, car or machinery tracks in the top right hand corner, ladders leaning against the house and an item of clothing drying. Contrasting light and shade indicate this scene is set in the later afternoon. The painting has an almost photographic quality with a great sense of detail and texture. We see corn stalks and Christina's wispy hair.

But it is Christina with her reclining body who speaks to the heart. We view only her back, her arms are thin but strong and she appears alert, however we are reminded of her affliction and know that her horizon is limited. She is staring at the farmhouse and the barn. Her view is of a stark, treeless landscape.

The title of the painting *Christina's World* indicates that what she is seeing is indeed her whole world. But why is Christina in that field? Is she trying to escape her situation indicated by the distance from the house? Is she looking back at her home for the last time? Could it be that her unseen face shows a sense of calm and serenity, perhaps even of acceptance as she confronts the reality of her life? Unable to explore her full potential, is she now fully recognising the limitation of her world?

While the viewer cannot see her face which might ordinarily give a clue as to what she is thinking, we see her alone, isolated from human contact, perhaps even excluded from society. Is she feeling vulnerable and overwhelmed by a sense of hopelessness?

This painting speaks to us. It resembles reality. We empathise and connect with it and we can relate to Andrew Wyeth's ideas which are strongly conveyed by his art.

The woman in the painting is Anna Christina Olsen who had a degenerative muscular disease. She was unable to walk and refused to use a wheelchair, instead using her arms to pull herself around.

This is a favourite American icon on par with *American Gothic*. In popular culture, *Christina's World* frequently appears in movie backgrounds e.g. 'A Space Odyssey' and the 'Texas Chainsaw Massacre'.

AMERICAN GOTHIC Grant Wood 1930 Oil on Board Institute of Art, Chicago



An example of art known as 'Regionalism', *American Gothic* (left) was painted during the Great Depression in a folksy, realism style inspired by the artist's upbringing in Iowa, in Midwest USA. The painting was submitted to the 1930 Annual Exhibition at the Institute of Art in Chicago where it won the Bronze medal plus US\$300. The Institute of Art bought the work at that time and continues to display it.

'Regionalism' opposed European abstract painting, favouring the depiction of rural American subjects shown in a detailed and representative style although many initially believed the painting was mean-spirited and insulting to the Midwest population.

The man and his wife are standing in front of their cottage, looking stoic and somewhat standoffish, indicating that their house is private, that no permission to enter will be given. The pitchfork symbolises the farming community, depicting hard labour and the pioneering spirit, but the art also shows the confines of the Midwestern culture, the claustrophobic and restrictive nature of life during the Great Depression in small-town America.

But why Gothic? Grant Wood's painting has little in common with the Gothic paintings of the 12th Century, a period when art was infused with Christian symbolism and emotional intensity. The house is a contrast in architecture and we might think somewhat absurd, but it was a style known as 'Carpenter's Gothic'. It was wooden, simple and affordable; the quaint architecture developing during the Depression years.

Wood used his sister Nan as the model for the wife and persuaded his dentist to take on the role of the man with the pitchfork. They were painted individually and Nan and the dentist were photographed together standing underneath the painting some ten years later. The original Gothic style house remains standing and is currently a museum.

While the painting is a loved American icon, Grant Wood did not take out copyright on *American Gothic*, so the painting was used frequently in advertising and cartooning in the 1930s and '40s.

Carole Byron

The ALBERTINA MUSEUM, Vienna



One of the most interesting and unusual art galleries to visit in the centre of Vienna is the **Albertina Museum**. Situated at Albertinaplatz 1, 1010, the *Albertina* is part of an 18th Century Palace which forms the Augustinian Wing of the Hofburg Palace, now the official residence and workplace of the President of Austria. Within ten minutes walking distance is the *Albertina Modern*, at Karlplatz 5, 1010, Vienna.

Left: Albertina image by Hannes Sallmutter - FOTOREPORT.at, CC BY-SA 3.0,

This Baroque palace was built in 1744 and gifted to the nation in 1794 by the son of Archduke Albrecht, Duke of Saxe-Teschen. Duke Albrecht enlarged the gallery with the so-called *Hapsburg Staterooms*, twenty one rooms of which were richly decorated and

inspired by the Palace of Versailles. He used the building as his residence but it was originally an Augustinian Monastery, later a palace and then a bastion helping to secure the **Hofburg Palace**.

The Founder of the museum, Duke Albrecht, was a victorious general of the Austrian-Prussian war of 1866 which resulted in Austria's exclusion from the German Federation which in turn, opened the way for Prussia to reunite a new Germany under Prussian rule. It was his collection of prints and graphic works that formed the original collection.

The museum showcases four collections dedicated to Modern Art, Graphic Art, Architecture and Photography. Of these four collections, the Albertina houses the largest and most important graphic collections in the world. It owns about 65,000 drawings and about a million graphic reproductions. From Michelangelo and Dürer to Rembrandt and Rubenstein, to Picasso and on to Richter and Lessing, the Albertina gives us a rich overview of 600 years of Art History.

In early 1919, ownership of both the building and the collection passed from the Hapsburgs to the newly founded republic of Austria. The name **Albertina** was established in 1921. In March 1945, the Albertina was heavily damaged by Allied bombing but after the war, the building was rebuilt and refurbished. Further modernisation

occurred from 1998 to 2003 when a distinctive roof was added. In 2018, the Albertina acquired the *Essl Collection* of 1323 contemporary art works including works by Alex Katz, Cindy Sherman, Georg Baselitz, Hermann Nitsch and Maria Lassnig. On 27th May, 2020, the **Albertina Modern** opened as a new museum for Modern Art and encompasses over 60,000 works by 5,000 artists.

Reopened in 2003, the **Graphic Art Collection** now owns more than 50,000 drawings, sketches and watercolours, as well as some 1.5million sheets of printed works and etchings. Raphael, Rembrandt, Dürer, Rubens, Bosch, Bruegel, *Cézanne*, Picasso, Matisse, Michelangelo and Da Vinci feature in this collection.

Because Graphic Art is very vulnerable and sensitive to light, (and due to the sheer size of the collection), only a small part is on display at any one time. The **Architectural Collection** is composed of drawings, blue prints, sketches and models from the 16th century to the present day. The Photography collection contains more than 100,000 photographs dating from 1850 onwards.

My visit to the Albertina Gallery was quite some time ago and my most lasting memory was of the Graphic collection and the works of **Albrecht Dürer**. The collection of Dürer's drawings is most significant because their provenance can be traced back to 1525 with no gaps, having been held together for over 500 years. **Above: Albrecht Dürer self portrait**

https://upload.wikimedia.org/wikipedia/commons/thumb/8/88/Albrecht_D%C3%BCr%C3%A9r_Selbstbildnis_mit_26_Jahren_%28Prado%2C_Madrid%29.jpg/300px-Albrecht_D%C3%BCr%C3%A9r_Selbstbildnis_mit_26_Jahren_%28Prado%2C_Madrid%29.jpg



Pictured left, Dürer's great nature studies of the early 16th century such as *Young Hare 1503*, *The Large Piece of Turf 1503*, and the 1495 watercolours of Innsbruck (*Innsbruck Seen Across the River Inn 1495*) demonstrate his consummate drawing and painting skills, as does *Praying Hands*.

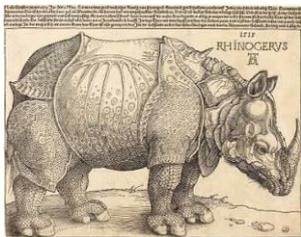
Image credits *Young Hare* and *Large Piece of Turf*:

<http://www.albrechtdurer.org/Great%20Piece%20of%20Turf%20Albrecht%20Durer.jpg>

<https://i.pinimg.com/originals/7b/7f/21/7b7f21e176aa26ad4c546150e8745d3c.jpg>

Praying Hands is a moving tribute to Albrecht's brother, Albert, who sacrificed his own burning desire to study art because the family (of eighteen children) was so poor they could only afford to send one son to art school. The two brothers made a pact that one would work and the other would study, and after four years, the roles would be reversed. With a toss of a coin, Albrecht left for Nuremberg to study art and Albert left to work to support the family in the hazardous mines nearby.

Albrecht's art was an immediate sensation and by the time he graduated he was earning considerable fees for his commissioned works. When it was time to change roles, a triumphant



celebratory family meal ensued. Albrecht raised his glass to toast his brother, finishing with these words, "And now, Albert, blessed brother of mine, now it is your turn. Now you can go to Nuremberg to pursue your dream, and I will take care of you."

Albert's poignant reply was, "No, brother. I cannot go to Nuremberg. It is too late for me. Look... Look what four years in the mines have done to my hands! The bones in every finger have been smashed at least once, and lately I have been suffering from arthritis so badly in my right hand that I cannot even hold a glass to return your toast, much less make delicate lines on parchment or canvas with a pen or a brush. No, brother... for me it is too late."

As an enduring tribute to his brother's selfless sacrifice, Albrecht painted Albert's damaged hands in prayer position.

Other works by Dürer include *The Rhinoceros* (1515), etching, and *Open book – a silverpoint work*.



Dutch artist, **Cornelius Escher** (1898-1972) demonstrated his fascination with perspective. He is famous for his so-called impossible drawings such as "*Ascending and Descending*" and "*Relativity*." He played with architecture, perspective and impossible spaces. During his lifetime, Escher made 448 lithographs, wood cuts and wood engravings and more than 2,000 drawings and sketches, many of which are represented in the Albertina Collection. His excellent observation of the world around us and the expressions of his own fantasy, show us that reality is wonderful,

understandable and fascinating. Left: Lithograph by M.C. Escher: *Ascending and Descending* was first printed in March 1960

https://upload.wikimedia.org/wikipedia/en/6/66/Ascending_and_Descending.jpg

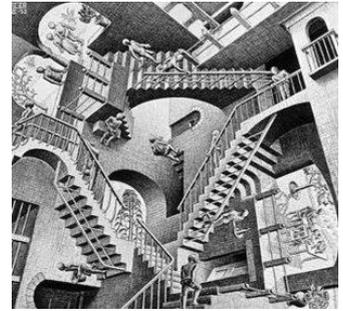
Right: *Relativity* by Escher first printed in December 1953
https://upload.wikimedia.org/wikipedia/en/a/a3/Escher%27s_Relativity.jpg

Favourites from the post 1945 collection in the Albertina Gallery include *The White Horse* by Toulouse Lautrec (1881), *The Waterlily Pond* by Monet (1917-1919) and work by Cézanne, Klimt, Picasso, Jackson Pollock, Andy Warhol, and Anselm Kiefer.

Prints and paintings may be purchased online from the Albertina Shop.
 For a 1.13 min YouTube glimpse of the Albertina Museum:

https://www.youtube.com/watch?v=XQNSiV_4a1o

Margaret Hamilton



Remember Jasmin Ellis, the young artist we featured in our Summer 2021 Newsletter?

Her impressive list of achievements continues...

She received two Art Awards at Rosny College's Ceremony for grade 12 Visual Arts graduates: *Art Theory and Criticism 3* and the *Achievement Award – Excellence in Visual Arts* and is currently studying Certificate 3 in Media Studies part-time at Rosny College. She has just completed a commission to paint a large canvas of *Mount Everest Base Camp* (right) for a mountain climber from Brisbane. It will be interesting to see what happens next in Jasmin's career.



Performing Arts are also part of the Beechmont art scene.

Lower Beechmont resident, opera singer, performance maker and creative producer **Jenna Robertson**, is creating a new opera titled *Spirit Orphan* in response to her experience with bushfire and evacuations in 2019. Excerpts of *Spirit Orphan* were performed earlier this year in the 2021 World Science Festival Brisbane, Gold Coast Film Festival and the Brisbane Music Festival. In the ADFAS Gold Coast Spring 2021 Newsletter, we will be including an article about Jenna and her opera in development. **Right:** Lower Beechmont artist, Jenna Robertson.



THE NEW GOLD COAST SCULPTORS' GALLERY at BENOWA

It was a throw-away line to the president of Gold Coast Sculptors, Lainie Cooper, "You really need to do something with this building. It is going to waste", that shot Gail Mayr (right) into piloting last month's opening of the spacious, light filled Sculptors' Gallery.



Gail put her curatorial and exhibition skills to good use assembling a wide range of local artists' sculptural works (and paintings) in a variety of materials and themes. She says the timing of the gallery, which coincides with the Gold Coast's new HOTA regional gallery, gives another focus to the growing awareness of the importance of art to the Gold Coast.

Gail's background includes 35 years teaching art at secondary and primary level and winning a string of local art awards including the 2018 Marymount College Art Award. With her father an art teacher and Lloyd Rees, Australia's benighted landscape artist a great uncle, it was a natural progression that Gail studied sculpture at Prahran College under David Wilson and Australian sculptor and environmental art pioneer, John Davis*.

Gail completed a four year Bachelor of Arts and Crafts degree at Melbourne State College. Throw into the mix one year teaching in Yukon, Canada, and a lifetime devotion to surfboard riding and this feisty woman was the right candidate "to help get this gallery sorted and running." Her father Jock Duffy was an early president of the Gold Coast Sculptors Association, so Gail's directorship of the gallery is tantamount to 'following in the footsteps'. **Above left: Country Girl Annette Kimberly; Modesty Eric Green Above right: Sabriel (hero of God) and Lamassu (Demon) Gail Mayr**



Above L-R: Focus Gail Mayr; Timber circular Alan Frenz; Mermaid Lainie Cooper; Wedge and Freedom Vessel David Houston; Taluhla Tony Cross; Ceramic wall hangings Art by Anko

Right: Cockies June Cummings; In the year 2020 (painting) Maria Padilla.



The Gold Coast Sculptors' Gallery is in the Old Schoolhouse Gallery on the corner of Benowa Road and Carrara Street, Benowa. It is open every Saturday from 10am to 2pm and members are on hand to discuss works.

If you visit the gallery you might even find the perfect piece to enhance your home or garden.

June Cummings



***John Davis (1936-1999) Australian sculptor and pioneer of environmental art**

Left: *Tree Piece* <https://cs.nga.gov.au/images/2400/112116.jpg> is one of three gelatin silver photographs which honours the work of John Davis, Australian exponent of *Arte povera*, the “poor” or “impoverished art” movement of the 1960-70s.

This movement rejected traditional techniques and made use of “poor materials” such as soil, wood, iron, rags, plastic and industrial waste. For the Mildura Sculpture Triennial in the early 1970s, Davis created *Tree Piece* by encasing trunks of several trees growing on the banks of the Murray River with alternately, papier-mâché, mud, latex, coiled string, plastic cling wrap, and twigs bound together. His impermanent work was photographed for posterity before being allowed to weather and rot away. Taking his cues from Aboriginal artifacts, Davis later became chiefly known for assembled works made of natural materials such as leaves and twigs. It was intended to highlight the fragile beauty of nature.

EUROPEAN MASTERPIECES FROM THE METROPOLITAN MUSEUM OF ART, NEW YORK

12 JUN 2021 – 17 OCT 2021

GOMA | GALLERY 1.1 THE FAIRFAX GALLERY, GALLERY 1.2, GALLERY 1.3 ERIC & MARION TAYLOR GALLERY | TICKETED



Spanning 500 years, ‘European Masterpieces from The Metropolitan Museum of Art, New York’ offers a breath-taking journey from the 1420s and emerging Renaissance to conclude at the height of early twentieth century post-impressionism. This once-in-a-lifetime opportunity also allows visitors to experience works by painters such as Rembrandt, Rubens, Turner, Dégas, Renoir, Cézanne, and Monet, direct from The Met’s collection – one of the finest collections of European painting in the world, the majority of which rarely leave permanent display in New York.

Highlights of the exhibition include Fra Angelico’s finely painted altarpiece *The Crucifixion* c. 1420–23; Titian’s poetic *Venus and Adonis* of the 1550s; the immediacy and drama of Caravaggio’s *The Musicians* 1597; Rembrandt’s painterly *Flora* of c.1654; Vermeer’s beautifully observed *Allegory of the Catholic Faith* c.1670-72, and van Gogh’s idyllic *The Flowering Orchard* 1888.

‘European Masterpieces’ includes portraiture, still-life, landscape and figure studies and will be a must-see for audiences of all ages, art-lovers and anyone with an interest in history, society, beauty, religious iconography, mythology and symbolism.

Above: TEMPLATE-E_TITIAN_VenusAndAdonis1560s Right: TEMPLATE-E_DEGASedgar_DancersPinkAndGreen_c1890

Read more about the artworks on the QAGOMA Blog | [Watch](#) the exhibition highlights on YouTube:

<https://www.youtube.com/watch?v=dKr4b7iqgzk&list=PL OplOD58Kphnz5h5giKggqbqNC3z -Res&index=2>



PHOTO GALLERY



Photos: The Little Pocket community, Dee Rennie and CAIA, Wendy Spencer, Helen O’Reilly, Sandi Fueloep, Val Shooter, Jasmin Ellis, Gail Mayr and GC Sculptors’ Gallery, and numerous acknowledged sources.