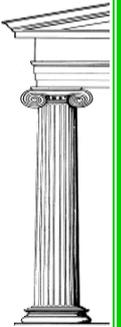




ADFAS Gold Coast Inc.

NEWSLETTER Spring 2018

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



Vignette: Glass artist, Holly Grace – *Leaf Forms Green*

From the Chair

Dear Fellow Members,

It's hard to believe we're at the end of another year with the AGM and Christmas Cocktail Party fast approaching! How time has flown and how much has transpired since our Winter Newsletter. I attended the usual AADFAS Council Meeting in Sydney in September accompanied by Committee Member Sandi Fueleop as our official observer. It was a busy and productive day and a half and is always a wonderful opportunity to network and gain inspiration from what our other groups are organising for the enjoyment of their members. It always brings home what a vast and all-encompassing organisation AADFAS is and what an important role it is playing in promoting cultural appreciation across Australia with its international affiliations allowing us to access presenting lecturers of the highest calibre. This Council Meeting was special for me as I was the recipient of a presentation (pictured right) made by our National Chairman, Caroline Boehm, to outgoing Society Chairmen who are retiring at the end of 2018. We all felt honoured, but a little sad also, on this particular occasion.



Closer to home, I've had the honour to represent ADFAS Gold Coast on a number of sponsorship-related occasions since our Winter Newsletter. These have included attending the uplifting, polished *Gold Coast Youth Orchestra* concert this week, the energetic and inspired *Voices in Paradise* Concert in July (pictured left) and the *Royal Queensland Art Society Awards* in August. We had been unable to award our usual *Pamela Rainger Stipend* award since HOTA discontinued the *Border Art Prize* indefinitely while its



new gallery space is being completed, so to keep this alive, we awarded [under a temporary different title] the *ADFAS Acrylic Award* at the RQAS this year to worthy recipient David Sturmer – don't miss his interesting

story further on in the newsletter. (Photo right: Mayor Tom Tate, David Sturmer and Carole Crowther) Other special 'duties' for me have included attending a special *Riverfire* function in Brisbane – excellent viewing (Photo below right: Peggy McKeon, Karl and Sandi Fueleop and Carole Crowther) and the chilling and claustrophobia-inducing HOTA *Youth Theatre* production of *The Woman in Black*. Photo left: Carole



Crowther with *Women in Black* lead actor, Cameron Hurry, and Carole Sulzer

ADFAS Gold Coast partially funded this production as part of our current Young Arts Programme, so generously sponsored by all of you through donations, raffle proceeds and accrued funds. You can feel justifiably proud of being part of this. The local talent being fostered is truly amazing! At the same time, you know that our AADFAS objectives are being fulfilled nationally through programmes by Gold Coast ADFAS and other societies right across Australia. Our most recent award was presented by me at Griffith University Gold Coast Campus just over a week ago, the *ADFAS Qld. College of Art Honours Award*. This year, judges were unable to separate two of the entrants so, for the first time, we have two extremely talented winners, Kirsty Gordon (pictured left) for her work

in Graphic Design and Riley Sheehan (below left) for his work in 3D Design. You'll hear more about these gifted young awardees at our AGM in December.



I'd like to make mention of one of our long term members, Diane Cecil, (pictured right) who has written an article on Baroque Art in this Newsletter. Most of our members know Dianne as a Past Chairman and Life Member of the ADFAS Gold Coast Society. Not as many realise she has a Bachelor of Fine Arts degree from the QCA [Griffith] and is about to complete a further degree, Bachelor of Art [majoring in Art History] from UQ. Dianne already conducts Watercolour Painting classes on Royal Caribbean Cruise ships and hopes to take on shipboard lecturing on Art History after she completes her further degree. As part of this, she has enrolled in a course called *Art and Architecture of Venice*, to be held in Venice next year during the *Venice Biennale*. Lucky Dianne to be able to



combine study with travel and pleasure! Sincere congratulations from us all on your achievements to date. We look forward to welcoming you as our very own ADFAS lecturer sometime in the future.

On a more serious note, very shortly you will receive Renewal/Application for Membership forms and our Programme for 2019. You will notice that membership dues have increased this year by \$5 per couple and that the subscription to the *Arts Society Review* is now \$35. The charge for SIA attendance has also increased by \$5 to \$40 per person. The Budget Committee regrets these increases, but our overheads have increased significantly for venue hire, technical services and catering. AADFAS has increased our capitation fees again this year. They have increased Lecturer's Fees again also. In our Budget for 2019, we have tried to reduce the impact on members as much as possible while still maintaining our expected high standards of comfort and service. We are offering the usual free Guest Passes again in 2019 for prompt renewals and it should be noted that our dues continue to be extremely competitive when compared with other ADFAS Societies many of whom, like us, are experiencing heavy increases in overheads.



You will be receiving quite a lot of information relating to our AGM and Christmas Cocktail Party being held on 5th December, so please make sure you empty your email mailboxes regularly and check your 'Junk Mail' files so you don't miss out on receiving these vital communications.

In conclusion, I'd like to pay tribute to the hardworking ADFAS Gold Coast Committee members who have worked so tirelessly during the year to make the aims and ideals of ADFAS attainable for the Gold Coast Branch. Thank you, one and all, for your experience, wisdom, support, inspiration and professionalism during my three years as Chairman of the Gold Coast Society. I can't believe how quickly the time has gone and how much I have enjoyed working with you all.

There are other volunteers to be recognised and thanked – Julie Romanin, Alan Midwood, Lynda Dowse, Karl Fueleop and Robert Dean, who are not on Committee but who help out on a regular basis to make sure our Saturday lectures are even more enjoyable. As well, we've been assisted in Home Hosting 2018 lecturers by Nicola Wassell and Mike McCauley. I thank them all on behalf of ADFAS for their generosity.

Finally, I look forward to seeing you at our AGM and Christmas Cocktail Party to celebrate another successful ADFAS year with a festive toast. You'll find the details of these functions on the last page of this Newsletter.

With very best wishes,

Carole Crowther, Chairman



[PAMELA RAINGER STIPEND AWARD](#)



On Friday 3rd August, 2018, The Royal Queensland Art Society, Broadbeach, celebrated the Opening of its Annual Royal Art Exhibition in the presence of a large sparkling audience and former RQAS Patron, Mayor Tom Tate. For the first time, ADFAS Gold Coast contributed to this year's prize pool by awarding the Pamela Rainger Stipend to an exhibiting artist of RQAS, under the title of *ADFAS Acrylic Award 2018*. Chairman Carole Crowther presented the winner, Mr. Dave Sturmer, (pictured left) with a voucher for art material from Musgrave Arts, to the value of \$1000. Normally presented to a young artist participating in the Border Art Exhibition held biennially at HOTA, this



year offered no such opportunity as HOTA undergoes much re-organisation. It was meant to be.

The winning artwork **Brett Hunt – Singer** was selected without hesitation, from many wonderful pieces in the show but it was the reaction of the artist and background story of his work which almost moved us to tears. Immensely honoured and humbled by his prize, artist Dave Sturmer explained the reason for his brilliantly expressive work on Brett Hunt.

The story dates back to the Vietnam War in 1969, where Dave fought alongside Brett Hunt's dad, Frank, who was seriously injured in a Land Mine incident – the day Mankind landed on the Moon – July 1969. The song *I was only 19* performed by Brett, tells the story. The lyrics to this beautiful song can be found on

<https://www.1000manifestos.com/john-schumann-i-was-only-19/>.

Not only this, receiving the ADFAS prize offered Dave great encouragement to continue painting and provided materials with which to create a new body of work.

Congratulations to Dave. We look forward to enjoying more of his beautiful art.

Carole Sulzer



ADFAS BUS TRIP to BRISBANE: ST MARY'S ANGLICAN CHURCH

On the 14th August I joined a group of ADFAS members and friends who visited Brisbane. First

stop was St Mary's Anglican Church, an historical and visual landmark in Kangaroo Point. Getting to the church entailed a short stroll along the spectacular cliff top walk overlooking the Brisbane River, the Botanical Gardens and the city (pictured above right).



On arrival we were welcomed by the rector of the parish and then treated to Devonshire tea in the Church Hall provided by congregation members, and as

one of them is a chef, the scones were delicious. We then proceeded to the church for a talk on the history of St

Mary's and later had time to explore.

St Mary's was the first Church recorded by ADFAS Church Recorders and the ADFAS book was made available for all to see.



The beautiful St Mary's Anglican Church was consecrated on 5th November 1873. R G Suter was the Brisbane architect who

designed the church and as an early, intact religious precinct of church, hall and rectory, it is one of only two surviving stone churches by this designer. The porphyry stone used in its construction was locally sourced and the builder was Alfred Grant. St Mary's Anglican Church was registered on the Queensland Heritage Register on 21 October 1992. **Above left: Interior of St Mary's**

On the ceiling of the sanctuary can be seen three paintings (**photo right**) by noted artist, R. Godfrey Rivers, who immigrated to Australia from England in 1889. He was president of the Queensland Art Society from



1892–1901 and 1904–08 and honorary curator of the Queensland National Art Gallery from 1895 to 1914. Restoration work was being carried out on the Sanctuary during our visit.

There is a strong Naval Connection to St Mary's Church, and a memorial (left) and plaque (right) in the grounds on the top of the cliff commemorates the sacrifice made by men and women who served in various Maritime and Naval Forces. In the past there was a stairway connection to the Naval Stores below the quarry face.

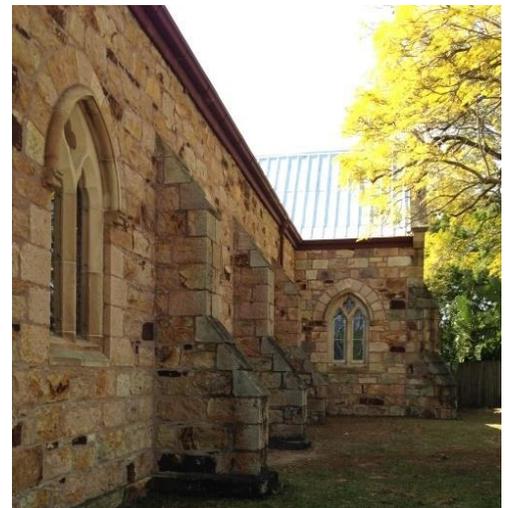


The pipe organ (below left) was installed in 1876 and is the oldest in Queensland. It bears the maker's name on the nameplate: 'H.C. Lincoln,



Organ Builder to the King, London'. A cyclone unroofed the church on 2nd April, 1892, and the resulting repair included a more substantial roof together with a transept of two bays which now accommodates the organ and provides extra seating for the congregation. Early repairs on the organ were carried out by Messrs Whitehouse & Marlor of Brisbane however it is now in need of very extensive repairs. Fortunately there is also an electric organ and a piano available for use in the church for the many musical events and services.

The Bell Tower, separate from the church building, was erected in memory of former rector and World War I army chaplain, Reverend William Maitland Woods, after his death in 1927.



St Mary's Kangaroo Point, as it is often referred to, is extremely popular for weddings because of its historical significance as well as its idyllic, cliff-top, picturesque position overlooking the Brisbane River and cityscape. Many generations have worshipped here and celebrated baptisms, marriages and funerals. This traditional Anglican Church with its magnificent porphyry stonework (see photo above right) will continue to welcome the expanding population of central Brisbane for generations to come.

Naomi Wright

HOTA YOUTH THEATRE PROJECT



As long-standing supporters of Young Arts Programs, ADFAS GC committee members are invited every year to attend the preview of HOTA's latest Youth Theatre Project. On 2nd October, this year's performance held in the new Outdoor Stage theatre – Intimate Mode – was based on the eerie masterpiece, "The Woman in Black" from the novel by Susan Hill and performed in London's West End since 1989. With a small cast of



actors, atmospheric lighting and ghostly props, the creepy play held everyone in suspense. Lead actor, Cameron Hurry, was an absolute delight with his versatile mastery of English dialects. We are constantly surprised and immensely impressed by the raw talent which emanates from our local young artists. It is a pleasure on behalf of ADFAS GC to support them.

Photos: Cast, Crew and Production Team responding to questions from the audience after the play. Other photos: Cameron Hurry (L) and David Austin (R)

Carole Sulzer



VIGNETTE: GLASS ARTIST, HOLLY GRACE



Perth-born glass artist, Holly Grace (left), now based in Melbourne, majored in glass at Monash University, graduating in 2004 with a BA and a Masters of Fine Art (First Class Honours). Along the way she collected a Certificate in Art and Design at Claremont School of Art, Perth. She has been granted mentorships and studio assistant positions with prominent glass artists in Australia, Denmark, Sweden and the UK and has regularly experimented with glass blowing and design techniques at the Glasmuseet, Ebeltoft, Denmark.

Holly says that even as a child she held a fascination for glass and when she was first introduced to it at art school, she knew instantly it was her medium and its possibilities were endless. Another subject to claim her interest during her school days was history and this has become the subject of a spectacular body of her later work.

All of Holly's work is blown glass and she creates interesting shapes while the glass is molten. Most of her early 2000s *Design Range* (below) is characterised by smooth, crystal-clear, vibrantly-coloured shapes. She also experimented with glass paint and with sandblasting to create textured surfaces.



Above (L-R) Leaf Forms Green 2005, Fish Forms Cobalt Blue 2005, Leaf Forms Red 2005, Fish Forms Iris 2003, Cloud Forms 2004. Holly explains that the colour in Cloud Forms comes from internal coloured glass that expands as you blow it. Sandblasting gives a matt finish and is done cold after the piece has been blown.

Later on, Holly started using digital photography to capture scenes from the natural environment which she translated into glass art in her studio. She says that glass is her lens to explore the complexity of the natural world and for over a decade she has drawn inspiration from her many visits to Scandinavia and her walks around Thredbo, Perisher and Hall's Creek in the Australian Alps.

Right: Panorama Series – Thredbo, 2014

Holly also likes working on very large landscape

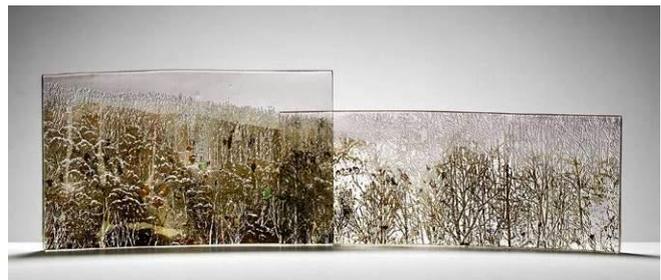


pieces as she feels they are more representative of the scale of the

landscape she has been photographing (see photo left taken last year at Canberra Glassworks). She says large pieces require a team of 4-5 people to manhandle them. The process takes 2 to 3 weeks depending on the piece: heat the glass; blow the glass to size; check; blow again; and repeat the process until she's happy with the size and shape. Then she adds any handles or bases needed before she lets the glass cool. Imagery from the photos she takes while bushwalking are then sandblasted into the glass. Painting and decoration complete the work.

During her time in Scandinavia she was influenced by the softer light and colours of northern Europe, and with the addition of techniques such as engraving and painting, her work has become more complex and decorative and has an almost antique effect. The overriding requisite, however, is for light to filter and sparkle through the glass and this is sometimes aided by incorporating modern technology – LED light.

The objects below are made up of two layers of glass: an inner core and an outer



layer that can be peeled back to reveal the original surface. The pattern is engraved or sandblasted into the glass and then coloured with glass paint, glass powders and gold leaf. The result is stunning and individualistic.



Above L-R: *Ebeltoft "Winter" 2007; Mt Stillwell, 2014; Charlotte Pass II, 2013*



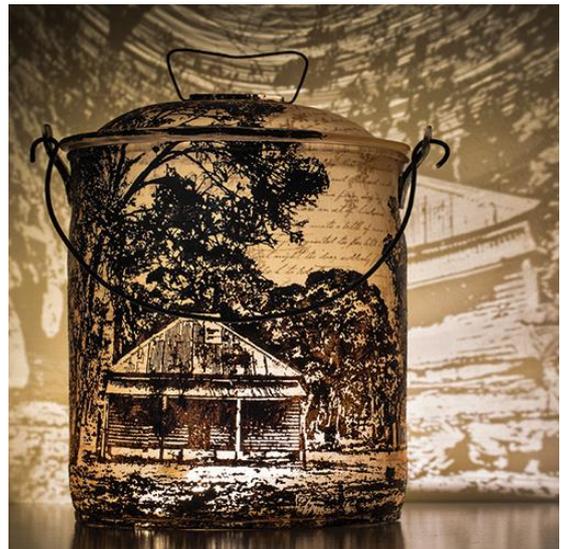
Right: *Gulf Hut – The Story of Jimmy Gavel, 2018*

This is one of three glass billycans of varying heights (recreations of originals still remaining in Gulf Hut) which tell the death of Jimmy Gavel, whose ghost, according to legend, still resides in the hut. Blown glass in the form of billycans was embellished with decal imagery and enamel glass paints. The surfaces were silver stained and gilded, and then authentic metal handles were attached. Every billycan is illuminated by a single LED light source.

Historic Huts of the Snowy Mountains' High Country (below) are similar 3D testaments to history:

History is recorded in some of Holly's more recent creations. The disastrous Victorian bushfires of 2009 are portrayed (left) in *Kinglake 2009*.

Illuminated glass is a spectacular medium to document history. Blown glass objects are engraved and painted, and then an LED light source is placed inside so the pattern is illuminated and cast onto the wall behind it.



Left: *Horse Camp Hut, KIGA (Kirra Galleries Illuminated Glass Art prize entry) 2014* and Right: *White River Hut 2015* Sizes of the huts vary but are about 30 cm x 30cm and height 28cm

Holly has held international solo exhibitions (the Glas Galerie, Leerdam, The Netherlands, and Gaffer Studio Glass, Hong Kong), and in Australia (Beaver Galleries ACT and Sabbia Gallery NSW). Major exhibitions include the Melbourne Art Fair, London Art Fair, Art Taipei and Sofa Chicago, USA. Her work is represented in various private collections as well as in the



National Gallery of Australia, Parliament House Art Collection, National Glass Collection, Gallery of Western Australia, Kerry Stokes Collection, the Kaplan/Ostergaard Glass Collection, USA, and in one of the world's unique collections of contemporary glass, Denmark's Glasmuseet Ebeltoft.



Previous page right: *Summertime 2013 – 3 piece set*

Left: *Mt McKay I, II & III 2014*

Below R: *Spring – Pretty Valley 2014*

Holly's dreams for the future are to have more time to travel and take photos of remote and beautiful locations in the Australian wilderness, and research the history of those places and the people living there. Otherwise she says she's living her dream by getting to make glass art every day. She never has time to get bored and loves being her own boss.

While pursuing her love of art and history, Holly Grace has become one of Australia's most talented young artists. We look forward to seeing what she will create in the future.



Val Shooter

Holly is holding three exhibitions next year:

*The Hotshop - MASTERS OF GLASS 2019: Sabbia Gallery, 120 Glenmore Rd, Paddington, NSW – January 30 - February 23, 2019 Holly's *Gavel's Gulf Hut (Billycan)* will be on sale at this exhibition.
www.sabbiagallery.com

*Solo Exhibition "A Grain Of Gold": Beaver Galleries, 81 Denison St, Deakin, ACT, 28th February - 17th March 2019
www.beavergalleries.com.au

*Solo Exhibition "Holly Grace - New Works In Glass": Sabbia Gallery, 120 Glenmore Rd, Paddington, NSW – July 24-August 17, 2019

If you are interested in learning glass art, contact the Creative Glass Guild, Brisbane: www.creativeglassguild.com.au

BAROQUE ART



Baroque Art, in Europe, was an art movement or style that developed in the 17th Century following the Renaissance. The term Baroque, which was derived from the Spanish word 'barocco', meaning a miss-shaped pearl, was never used during the 17th Century and it was not until the 18th Century that the neo-classicists used it in derogative terms as it insinuated excess and extravagance.

It is the style of the art that defines Baroque as it captures the idea of exaggeration and over-the-top qualities which later the classicists found overly theatrical, ornamental and distorted. It was a period in Art History following the

Renaissance, for irrationally false values, moralizing and the extreme.

Italian Baroque first developed in Rome and Bologna and spread throughout Europe, so, even though we use the term to suggest excessive ornamentation, it was a very vast movement that characterised various styles of the art of the 17th Century. In general terms, Baroque art featured open composition, elements placed or those that seems to move diagonally in space, loose free technique and dramatic contrasts of light and dark.

Historically, in the early 16th Century Martin Luther instigated the Reformation in which the Catholic Church was criticized for collecting indulgences, and, for worship of relics and saints and veneration of images. The Protestant movement was established to protect against the wealth and extravagance of the Catholic Church, and the attack of the papacy in Rome was perceived as an attack on the values and ideology of the Church.



So, the Council of Trent was called in 1545 – 63, in which the papacy deliberated how best to challenge the Reformation. The Church wished to re-assert its primacy by using images, and artists were called upon to be advocates for the church. The Counter-Reformation Popes wanted to renew, remarket and rebrand the city of Rome and glorify the Church. As a result, they developed piazzas with ancient obelisks that demonstrated the wealth and papal power. Artists, architects and engineers were hired by the Catholic Church and its patrons to beautify the city with elaborate architecture and illusionist ceiling paintings.

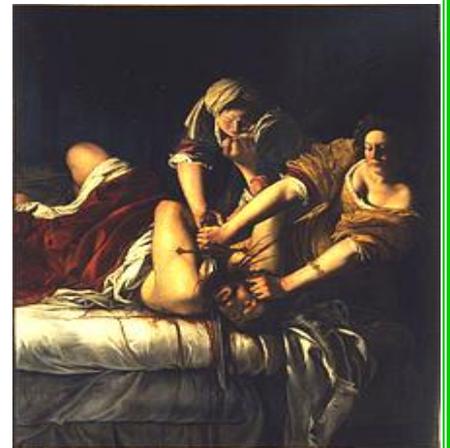
In Rome, **Gian Lorenzo Bernini** (1598 – 1680) was the most important sculptor. Bernini used the Baroque style in his multi-media works of Theresa of Avalon in Ecstasy in which he combines painting, sculpture, and architecture to include the spectator and heighten the emotional immediacy of the work. **Main picture, previous page: Ecstasy of Saint Theresa (1647-54) Gian Lorenzo Bernini, Santa Maria della Vittoria, Rome**



Annibale Carracci developed a painterly style that breaks with mannerism, a Counter Reformation artist who draws on his High Renaissance predecessors especially Michelangelo and Raphael. He is well known for his frescos for public churches and private villas and creates many religious/mythological scenes in line with Counter Reformation ideology. **Previous page above right: The Assumption of the Virgin, Oil on Canvas, 245cm x 155cm, Santa Maria del Popolo, Rome**

Caravaggio is another Italian Baroque artist who adds forceful naturalism to religious scenes through his extreme chiaroscuro (strong contrasts between light and dark). He used 'real' models for religious figures which he always did on panels. He never worked in fresco.

Left: The Calling of Saint Matthew (1599–1600), Contarelli Chapel, San Luigi dei Francesi, Rome



Another successful artist of this period is the female artist, **Artemisia Gentileschi** who portrayed emotional intensity in her paintings. **Right: Judith Slaying Holofernes (1614–20) Oil on canvas 199 x 162 cm Galleria degli Uffizi, Florence**

The Baroque style of painting spread throughout Europe and in Spain, **Diego Velazquez** was a very notable artist of the Baroque period of the 1600s to 1700s with the main patrons being the Court and the Church.

Left: Diego Velazquez, Las Meninas, 1656. Oil on canvas, 318 x 276 cm Prado, Madrid

Flemish Baroque is best seen in the works of **Peter Paul Rubens** which are the ultimate in Baroque style as they inspire and evoke emotion in the viewer and they are lavish, opulent and awe inspiring.

Right: Peter Paul Rubens, Raising of the Cross, 1610. Oil on panel, 460 x 430 cm (centre panel), 460 x 150 cm (wings) Antwerp Cathedral.

Dutch Baroque was influenced by the fact that the patronage was the rising middle class of merchants whose wealth was gained from the trade of the Dutch East India Company. Genre paintings of self-portraits, still life and



landscape as well as traditional history paintings became popular. The church was no longer a demanding force in Protestant Holland and artists were able to establish a 'free market' and introduced new methods such as engravings and etching which could be widely spread and reproduced. Frans Hals, Rembrandt, and Vermeer were important artists of this era.



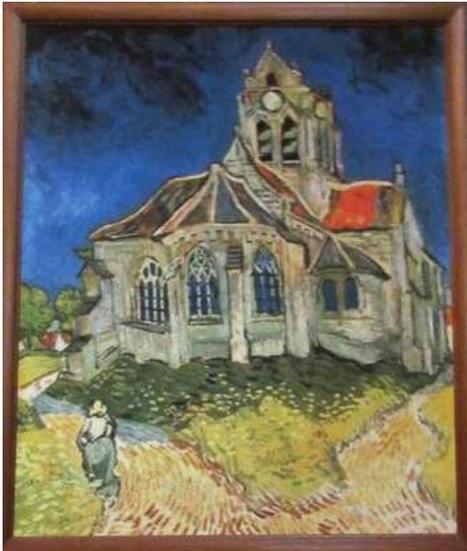


Left: Jan Vermeer, *Girl with a Pearl Earring*, c.1665 Centre: *The Night Watch*, Rembrandt van Rijn 1642 Oil on canvas, 363 cm × 437 cm (142.9 in × 172.0 in) Amsterdam Museum on permanent loan to the Rijksmuseum, Amsterdam Right: *The Laughing Cavalier*, Frans Hals, Wallace Collection, London

So, it was the Baroque art of the 16th and 17th centuries that offered delighted exuberance, dynamic boldness and surprising spectacular effects after the intellectualism of the Renaissance. The artists provided new values of movement, impetuosity, strength, contrast of form and structure, light and colour. All of this can be seen throughout Europe today in Baroque architecture, painting and sculpture.

Dianne Cecil

BARBARA'S ARTY TRAVELS: VINCENT'S FRANCE



Vincent Van Gogh is a favourite of mine and earlier this year I travelled through France, visiting some of the places where he had lived. First stop was Auvers-sur-Oise, about 1.5 hours NW of Paris. This is where the great artist died and is buried, and the town now celebrates his life in many ways.

The church he painted (left) is still there – but now surrounded by scaffolding. So too is



the town hall (right), now looking much less romantic and gaily bedecked than the building which Vincent portrayed in the rural setting of the 1890s.

Above: Embedded in the footpath is his signature etched on a brass circle. I found the cemetery where Vincent and his brother Théo are buried.



Photo below right: Barbara holding a sunflower and standing beside Vincent's headstone.

A statue of Vincent with his easel stands in Van Gogh Park. (Photo left, with my friend, Rhonda)

The city has now passed a law that all buildings must conform to the style of the Van Gogh period, and because so many coaches now travel to Auvers, everything seemed to be having a face lift.



Another stop on the Van Gogh Route is the town of Saint Rémy de Provence, a delightful town with avenues of 100 year old Plane trees and narrow boutique shops. Cafes surround the town square and in one of them a singer was strumming a guitar. Daytime temperatures reached 30C and at 9.30pm it was still 24C, so summer had arrived.

After coffee, I visited the Tourist Bureau, popped into St Martin's church to admire its amazing yellow pipe organ, meandered through the alleyways, window-shopping and wondering if I could possibly find room for anything more in my suitcase, before driving on to visit Saint Paul's, the asylum Van Gogh checked himself into for a year.



Left: reconstruction of Vincent's bedroom at Saint Paul's

The *Saint-Paul Asylum, Saint-Rémy* has been since renamed the *Clinique Van Gogh*, and during his stay from May 1889 until May 1890, Van Gogh was confined to the grounds of the asylum. When he was well enough to paint, he painted landscapes, scenes of the garden, flowers, trees and the enclosed wheat field (right) he could see from his room as well as some portraits of people in the asylum.

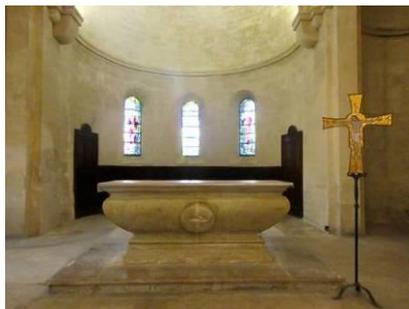


Still surrounding St Paul's asylum are the olive, lavender and poppy fields (pictured below) which feature in Vincent's many paintings.



The building was originally an Augustinian priory dating from the 12th century, and has a chapel (below centre) and a particularly beautiful cloister (right) which no doubt would have been a place of solace for Vincent.

He wrote at the time that the food was poor and he generally ate only bread and soup. His only apparent form of treatment seems to have been the twice weekly, two-hour bath sessions held in a very uninspiring bathroom (see photo below left). Other reminders of Vincent's austere year at St Paul's are the old wheelchair and the Nun's kitchen which had been recently cleaned up for a movie starring Juliet Binoche (centre and right below).



The asylum still functions as such and, like Van Gogh so many years ago, I heard an inmate screaming – one of today’s troubled souls – and the unnerving sound brought Vincent’s troubled life into even sharper focus.

I wandered through the gardens and could see the white limestone of the Alpilles mountain range that dominate the west (another one of Van Gogh’s artistic subjects), complete with its spectacular castle on the top.

On the outskirts of Saint-Rémy-de-Provence is the antique Greco-Roman city of Glanum with its triumphal arch celebrating Caesar’s conquest of the Greeks, and a Mausoleum dating from about 30BC. It lay buried for 17 centuries and was only discovered and excavated in 1921.

What would Vincent have painted had he known about Glanum? I can only imagine how it would look when painted in his vibrant, colourful, impasto brush strokes.

Right: Barbara standing beside a statue of Vincent holding sunflowers

For more information on the Van Gogh Route in Auvers:

<http://www.vangoghroute.com/france/auvers-sur-oise/>

Barbara Corrigan



[BARBARA’S ARTY FACTS](#)

QLD:

HOTA Gold Coast Energies 2018 – Secondary school students work from across GC 14/9-14/10

Josephine Ulrick & Win Schubert Photography Award 2018 20/10-25/11

Museum of Brisbane (Town Hall) *Designers Guide Easton Pearson Archive*

GoMA Brisbane *APT 9 – 9th Asia Pacific Triennial of Contemporary Art* 24/11- 28/4/19

NSW:

Tweed River Gallery celebrating their 30 years of collecting 24/8 - 30/6/19

NSW Art Gallery *John P Russell*, Australian impressionist and friend of Van Gogh until 11/1/19 *Masters of modern art from the Hermitage* 13/10 -3/3/19

White Rabbit Gallery *Contemporary Chinese art* (Closed Monday & Tuesday)

MCA Contemporary Art Find out the guided tour times as it makes quite a difference

Powerhouse Museum Ultimo Often forgotten about but really interesting 400,000 items and many displays

ACT:

National Gallery of Australia *Love & Desire Pre- Raphaelite Masterpieces from the Tate Gallery London* 14/12 - 28/1/19

Artists Faces and Places Display of artists and studios from 27/10

VIC:

National Gallery of Victoria *Ken Unsworth*, senior OZ artist/sculptor 14/9 - 17/2/19

Designing Women in jewellery, architecture & fashion until 24/3/19

Federation Square *Baldessin/Whiteley parallel visions* ticketed show. Until 28/1/109

Rigg Interior Design Prize 24/10 - 24/2/19

Point Leo Sculpture Estate Park Mornington Peninsula – privately owned by Gandel family

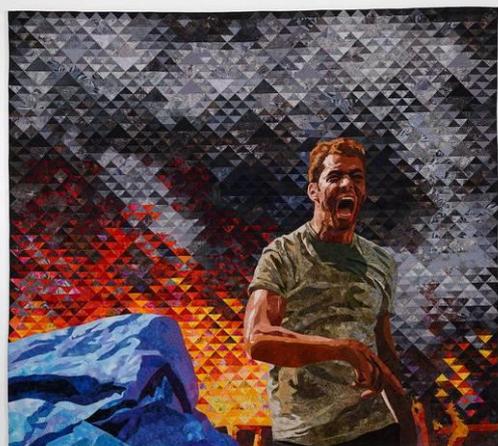
Open daily 11am - 5pm (Excellent sculpture in the vineyards. Great restaurant also)

WA:

WA Art Gallery *Desert River Sea* Portraits of the Kimberley Large exhibition – opens 9th Feb

[UPDATE from JENNY BARKER, our Winter 2018 Vignette Artist](#)

Jenny says, “Thank you so much for your article in the 2018 ADFAS Gold Coast Winter Newsletter. The timing is great as I had a wonderful June. I was awarded an *Officer of the Order of Australia* on the Queen’s Birthday weekend, and then I won the *Best of Show* at the *Sydney Quilt Show*. Your article is the cherry on top.”



The story behind Jenny’s quilt: “I was lying in bed, as it was night in Canberra when the shooting started in Rabaa el-Adaweya Square in Cairo. We were reading Twitter which had come to life as people tweeted from the squares. One tweet has burned into my brain – *Write your phone numbers on your arms as we can’t identify bodies*.”

Shawkan Zeid and Mosa’ab Elshamy were two young photojournalists in Rabaa Square that



day. Shawkan never came home – he was gaoled for being there and is still in gaol. Mosa’ab was then a freelance photographer. As people died around him he realised that his camera might be a target so he went from the Square to the mosques where bodies were being taken. He took hundreds of photographs. His record, on his website, is spectacular but heartbreaking. It was on his site that I saw the image I have worked with to make this quilt.”

Quilt (and face detail) by Jenny Bowker, from a photograph by Mosa’ab Elshamy
Quilt Photographer: Andrew Sikorski

Jenny Bowker

More information and story behind the making of Jenny’s prize-winning quilt:

<http://www.jennybowker.com/postcards/>



PAM’S REPLICA RAJAH QUILT

Our Winter 2018 *Vignette* Artist, Jenny Bowker, won the Rajah Award for quilting, and since featuring the quilt in our Newsletter, Pam Rosenberg was inspired to create a ¼ size replica. The original *Rajah Quilt* was sewn by convict women during their sea voyage to the infant colony of New South Wales.



So we could see the intricate needlework and quilting which occupied the time of ladies of the 1770s, Pam kindly displayed her quilt at our

October Lecture. Photo above shows Pam and her beautiful replica Rajah Quilt.

PHOTO GALLERY from the OCTOBER LECTURE





AUSTRALIAN DECORATIVE & FINE ARTS SOCIETY GOLD COAST INC



**CHAIRMAN, Carole Crowther and COMMITTEE
Invite
Members & Friends
To**

Christmas Cocktails

WEDNESDAY, 5th DECEMBER, 2018 at 6pm

(Preceded by the AGM at 5pm)

Panorama Suite, HOTA [formerly The Arts Centre, Gold Coast]

Welcome Drink, Canapés, Cash Bar

Tickets: \$25

RSVP: Wednesday 28th November, 2018

Pre-payment only. Tickets held at Door

Enquiries: Maree Ph: 5526 7440

carolalittle@bigpond.com

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

ADFAS Gold Coast Inc.

PO Box 7737 Gold Coast MC, Qld 9726

Member's Name 1).....

Member's Name 2).....

Phone/Email

Guest's Name 1).....

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Total Cheque or on-line Bank Receipt: \$.....

Payment Options: **Cheque** made payable to: **ADFAS Gold Coast Inc.** or

Direct Transfer to NAB: Account Name: ADFAS Gold Coast Inc. BSB: 084 307 Account No: 531127641