

<p>February 12th</p>	<p>Programme Launch (Free to attend) An opportunity for members, guests and those new to ADFAS Rockhampton to hear about the 2022 committee, lecture programme and our visiting speakers. Find out what ADFAS Rockhampton offers and the parent organisation The Arts' Society (UK). As always, all with our delicious morning tea. Presentation: TBA</p>
<p>March 5th Kenneth Park AU</p> 	<p>Where East Meets West: Istanbul Istanbul where East meets West, once called Byzantium and later Constantinople, is an ancient city with a rich history that today is blessed with a tremendous ensemble of architecture and monuments - Hagia Sophia, Topkapı Palace, the Grand Bazaar, Pera Palace Hotel, Theodosian Walls and much more. It is spectacularly located on the strategic Bosphorus Strait. Founded in 660 BCE, and renamed as Constantinople in 330 CE, the city grew in influence on the Silk Road and is one of the most important cities in history. It served as an imperial capital for almost sixteen centuries, during the Roman/Byzantine (330–1204), Latin (1204–1261), Byzantine (1261–1453), and Ottoman (1453–1922) empires. Join this stunning visual tour of Istanbul.</p> <p><i>KENNETH W PARK's tertiary studies include political science, administration, museum studies, industrial relations, fine arts, history, and international relations. Kenneth has served as Curator of Collections at Wesley College, Melbourne for over thirty years where he is responsible for the school's extensive art and archival collections. Kenneth also consults in both the corporate and public sectors in all aspects of philanthropic fundraising. An avid traveller, tour leader and lecturer, Kenneth works across the globe. He lives by the motto: 'Life is a grand tour so make the most of it'. Kenneth has a passion for travel, food, wine, arts, architecture, history, and good conversation ... essentially the good life!</i></p>
<p>April 9th Dr Bill Platz AU</p> 	<p>Working from Life: Puppets, Lay Figures and Strange Studios Until quite recently, it was commonplace for artists to populate their working spaces with odd studio puppets called 'lay figures'. These disconcerting figures were beautiful pieces of ingenuity and craftsmanship and they enabled artists to pose and study the body when bodies were otherwise unavailable or inconvenient. Lay figures allowed artists to work 'from life' without the living. In this lecture, Dr William Platz will use his artwork and his research into studio puppets to shine light into this obscure corner of art practice and to demonstrate the continuing relevance of studio puppets in contemporary art.</p> <p><i>Dr William Platz is an American-Australian artist, teacher and researcher with a disciplinary focus on Drawing who exhibits and publishes regularly in the US, Europe and Australia. With research concentrations in life drawing, portraiture and pedagogies of drawing, his recent work confects drawing, the body and puppets. Dr Platz resides in Brisbane and is currently Head of Drawing at Queensland College of Art, Griffith University. Dr Platz completed his BFA and MA degrees in New York and his PhD in Australia.</i></p>
<p>May 7th Gavin Fry AU</p> 	<p>Peter Indans: From Donny to Rocky Peter Indans had a long, satisfying and successful artistic career, one that in many ways was the opposite to what many might have predicted. Arriving in Melbourne as a small refugee child from Europe, he made the most of every opportunity that came his way. As a promising young artist, he then chose to turn his back on Australia's 'art capital' to build a career in the North. Along the way he made a considerable contribution to art in Rockhampton, both as a teacher and working artist.</p> <p><i>Gavin Fry is a writer, artist and museum professional with fifty years' experience working in curatorial and management positions in Australian museums, galleries, and educational institutions. He is the author of twenty-five books on Australian art and history and many catalogue and journal essays. In retirement Gavin has returned to his art training and exhibits as a painter in Newcastle and Melbourne. As well as working as a professional writer, he also designs and publishes books on behalf of other writers and artists. Gavin holds the degrees of Bachelor of Arts [Hons] and Master of Arts from Monash University and Master of Philosophy from Leicester University.</i></p>
<p>June 25th Robert Ketton AU</p> 	<p>Turner – The Explorer Whilst Robert talks about the life and times of JMW Turner, Catherine will take to the easel with oil paint, rags, scrapers and brush to give us a glimpse of Turner's style and technique.</p> <p>Joseph Mallord William Turner RA lived at a time of great social change and scientific invention. More than anyone else he recorded, in thousands of works of art, the transition of Britain from a rural to an industrial society. Turner was a fascinating character, secretive, driven, penny pinching and generous, chaotic in his private life and fiercely patriotic. He is regarded as one of the greatest nineteenth century painters, and his works are exhibited in galleries the world over. His likeness appears on the twenty pound note a tribute that would have appealed to his vanity but contradicted his need for anonymity.</p> <p><i>In 1976 Robert was appointed as a Lecturer in Theatre at the University of Southern Queensland. Over the next thirty-three years Robert taught acting and directed dozens of plays for the university's Performance Centre until he retired as senior lecturer in acting in 2009. Robert then worked for GP Connections and Medicare local. In 2011 he established "Floodlight" a federal government funded organisation aimed at helping flood victims. Robert has published books and plays and is currently working on an illustrated children's book with his artist wife, Catherine. Robert has two grown up children and is inordinately proud of his grandchildren. Catherine Ketton took her first adult art lesson in 2004 and soon completed ten thousand hours of practice (generally regarded as the time needed to transform from student to practitioner). Amongst the many highlights of her painting career are: a spell at the</i></p>

	<p><i>Florence Academy of Art learning classical painting techniques, being part of an arts co-operative, teaching oil painting both freelance and for U3A, exhibiting her work widely and receiving several art prizes. Robert and Catherine have lived in Toowoomba for over forty years have two children and two grandchildren.</i></p>
<p>July 30th Dr Grace Cochrane AM AU</p> 	<p>Australiana in a Changing Context: an Infrastructure for Contemporary Craft Practice</p> <p>This lecture discusses and illustrates the evolving changes in crafting practices, education, museums and galleries, organisations and events relating to Australiana: art, decorative arts, antiques, historic items, collectables, buildings and sites, and portable heritage made in, or relating to, Australia. It reviews the history of the Australiana Society, an incorporated association of collectors, researchers, dealers and auctioneers devoted to collecting, studying and preserving Australiana, and its role in the development of contemporary crafts and design in Australia.</p> <p><i>Now an independent curator and writer, until 2005 Grace Cochrane was a senior curator of Australian decorative arts and design at the Powerhouse Museum, Sydney. She is the author of The Crafts Movement in Australia: a History (NSW University Press, 1992), and for over 45 years has spoken about crafts and design, written for a range of publications, been a board member of a number of professional organisations and spoken at many conferences. Within the Powerhouse Museum she was co-ordinating curator for the collection-based gallery, Inspired! Design across time (2005); and external curator for many exhibitions. Born in New Zealand, she has a BFA, MFA (1984, 1986) and PhD (1999) from the University of Tasmania; and in 2007 was awarded a D.Litt by the University of New South Wales. In 2010 she was appointed an Adjunct Professor at the Charles Sturt University, Wagga Wagga. She received the Australia Council's VACB Emeritus medal in 2001 and was awarded an AM in 2013.</i></p>
<p>August 27st Jolyon Warwick James AU</p> 	<p>The Origins of Hallmarking and the Assay Office in Australia</p> <p>This lecture traces the development of hallmarking in England (and Europe) and explains both what hallmarking is, and what makes it effective. We ask: who would want hallmarking and why? and then explore the history of the gold and silversmithing industry in Australia, and how hallmarking eventuated. Where did the impetus for its implementation come from and what form did it take?</p> <p><i>Jolyon James is a professional consultant on antique silver, based in Sydney. Educated at London University, he has acted as a lecturer, valuer/appraiser, and adviser on English, European, Colonial and other silver with museums, auction houses, Government bodies, collectors, and educational organisations within Australia and overseas. He has published widely on international silver collections and practices, including a reference manual on Australian gold and silver hallmarks.</i></p>
<p>September 24th John Broadley AU</p>  <p>NB Bally Griffin Cultural Centre, St Ursula's Yeppoon</p>	<p>Little Irene: A Portrait by Renoir, the story of a painting and its subject</p> <p>In 1880 Pierre Renoir was commissioned to paint a portrait of the young Irène Cahen d'Anvers, eldest daughter of wealthy Jewish bankers. Neither the parents nor the sitter liked the portrait, and it was passed among family members until WWII, when it was coveted by Goering, the Nazis' second-in-command. The painting became part of the greatest art plunder in world history. The issue of looted Nazi art is ongoing to this day. Brought back to France at the end of the war, the painting was ultimately returned to Irène, who promptly sold it to a German-Swiss businessman. The painting remains in Switzerland today. In this lecture, the complete provenance of the painting is outlined and an account is given of Irène's sad life. Great wealth could not prevent a tragic fate for two of her children, with her daughter and grandchildren perishing in Auschwitz.</p> <p><i>John Broadley is a historian of Australian colonial architecture, French culture, and relationships between Australia and Europe. He holds an MA in Cultural Heritage Studies from Charles Sturt University. John has worked in conjunction with heritage architects on conservation management programs for numerous significant heritage properties in New South Wales and has published on the historic houses of New South Wales.</i></p>
<p>October 22nd Prof Michael Scott-Mitchell AU</p> 	<p>All you wanted to know about Sets, but were afraid to ask</p> <p>This lecture will focus on a selection from about 200 stage shows, musicals and operas Michael has designed over a 38-year career. Forty of these have been for the Sydney Theatre Company, twelve for Opera Australia, eleven for the Bell Shakespeare Company, and the rest scatter gunned across Australia and the globe. Michael's stage designs for the Sydney Theatre Company include Suddenly Last Summer, King of Country, Storm Boy, As You Like It and Pygmalion. As set designer for Opera Australia since 1996, Madame Butterfly, Carmen, and Tosca are among some of his work.</p> <p><i>For thirty years Michael Scott-Mitchell has been a formidable force within the performing arts making a major contribution both within Australia and internationally. Musicals have been an ongoing part of Michael's body of work and these include theatrical productions of Jesus Christ Superstar and the Johnny O'Keefe musical Shout! Michael has designed an impressive number of world-renowned productions including the Sydney 2000 Olympic Cauldron. He found himself at the forefront of digital explorations in design for performance. He designed Madame Butterfly the first fully fledged digital design for Opera Australia, UAE48 National Day Celebrations in Abu Dhabi, parts of World Expo in Dubai, and the Australian Brandenburg Orchestra's Christmas season – Noël, Noël at the Angel Place Recital Hall. These works embrace digital technology, which in turn Michael is enfolding into his research as Professor of Practice, UNSW Art and Design. Digital Landscapes are a part of the future, and his interest is how to incorporate this technology to enhance performance. Not always as easy as you might think...</i></p>
<p>November 26th</p>	<p>AGM & Local Speaker TBC (Free to attend)</p>

ADFAS Rockhampton Membership/Renewal for 2022: **\$125 single / \$250 couple: (after 05.03.22)**
Early bird special: **\$100 single/\$200 couple: (by 05.03.22)**
Visitors: **\$25 per lecture (\$15 child/other ADFAS society members)**

Please complete a Membership Application Form and return with your payment. Form and Payment details on website.

Further information: www.adfas.org.au or email: rockhampton@adfas.org.au or  [ADFAS Rockhampton page](#)