



ADFAS Gold Coast Inc.

NEWSLETTER

Summer 2022

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



Vignette: Jenna Robertson – Soprano

From the Chair

Welcome to our first Newsletter for 2022 and a very Happy 20th Anniversary to us all

This bumper Summer Edition celebrates all that is ADFAS Gold Coast with articles on a broad range of topics, written by our Members and other contributors, including our intrepid Editor, Val Shooter. Our 20th Anniversary Year marks the beginning of Val's 9th year as Editor. Congratulations Val and thank you!

Our 20th Anniversary recognises our achievements and the wonderful educational, cultural and social opportunities we have experienced and shared during that period. As ADFAS Gold Coast Members and Friends, we should be very proud of our Society and the important role it plays in our community.

We launched our 20th Anniversary Year with a wonderful luncheon at Home of the Arts (HOTA) here on the Gold Coast. Memories of the day have been captured and are shared in the Photo Galleries at the back of the Newsletter.

Right: One of the lovely Anniversary lunch table centerpieces made by Julie Romanin, Member and Volunteer



A 20 year history of ADFAS Gold Coast has been produced as part of our celebrations. Hard copies of the book can be purchased at our lectures in March and April. We have also published an electronic copy on our page on the ADFAS website. Click on the link below:

https://www.adfas.org.au/wp-content/uploads/2022/03/ADFAS-Booklet-Scan_Complete-A4_R1.pdf

ADFAS is run entirely by volunteers, and I congratulate you all for making ADFAS Gold Coast such a success over these many years.

It would be remiss of me not to mention the tough few months many of our ADFAS members and friends here in South East Queensland and our near neighbours across the border in New South Wales have experienced. We send our best wishes and support for all those affected by the recent terrible weather.

Enjoy reading the Newsletter and our 20 year history.

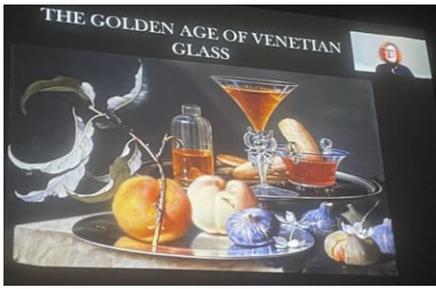
Patricia Ruzzene

TIP: To zoom in (+) and zoom out (-)

A black tool bar (see arrowed screenshot right) comes up on top of your screen to show + and - symbols. Click on these as many times as you like to keep enlarging or reducing the size of the page.



COACH TRIPPING: SIRROMET WINERY



Faced with the prospect of a digital lecture for our Special Interest lecture on 11 October, the committee agreed that to show John Ericson's *Art Inspired by Wine* at a winery would be something different to offer our members. We began exploring our options and finally Sirromet Winery at Mt Cotton was chosen as the one most suiting our needs, particularly for showing our digital lecture. With all systems go (and COVID restrictions permitting) we were advised that this lecture would no longer be supplied. So,

from the list of digital lectures available to AADFAS, as an appropriate substitute (we hoped) we chose *The Golden Age of Venetian Glass* by Jan Gardiner – 'the stylistic development of glass produced in Venice from the late 15th century to the late 17th century, seen through actual objects and through paintings'. Perhaps some varied and beautiful wine goblets and vessels would be featured. We were not disappointed. A virtual feast of rich and rare images appeared on the screen in the Barrel Room. The lecture and the preceding wine tasting were conducted there.



We took the opportunity to have a short wander in the spacious grounds of Sirromet before proceeding upstairs to Restaurant Lurleens for a most delicious two course meal accompanied by lots of chatter and laughter – such a lovely restaurant with extensive views over the vineyard and hills toward the coast.



Many visited the Wine Tasting Room to purchase 'souvenirs' before the trip home. It was another most enjoyable day out for 39 AADFAS members and friends.

Wendy Spencer



VIGNETTE: JENNA ROBERTSON – SOPRANO



When you think of operas you think of imposing opera houses, elaborate stage sets, tragedy, high drama and magnificent soaring voices filling vast auditoriums. Rarely would you think of the petite, high soprano principal as a Master of Chemical Engineering from Heriot-Watt University, Edinburgh and someone who has spent years working in the resources industry. Welcome to the world of Scottish-born Australian, Jenna Robertson...

While at University, Jenna received a Music Scholarship for the duration of her studies and performed and travelled widely with the National Youth Choir of Scotland and Edinburgh University Chamber Choir. She worked as an engineer in Scotland and Russia until 2008, and then at the age of 24, she flew to Perth, Western Australia to begin a new engineering role.

Over the next few years she won industry awards for complex international industrial projects but singing and music gradually dominated her life. In 2011 she moved to Perth and became a founding member of opera company, **OperaBox**, eventually taking a leading role in the Artistic Directorship and growth of the company. She has won many singing awards and scholarships, performed fourteen leading operatic roles and has appeared as soloist with Festivals and orchestras Australia-wide. Her favourite role is Violetta in Verdi's *La Traviata*, which she has performed in NSW and WA.

Right: Performing *La Traviata* in Concert

After a year performing in Sydney and studying directing at NIDA, Jenna relocated to Yugambeh country at Lower Beechmont in the Gold Coast Hinterland from where she commutes around Australia for performances and to the Queensland Conservatorium of Music at Griffith University, South Bank, to complete her Doctor of Musical Arts.

In 2019, bushfires raged through the Gold Coast Hinterland and like so many others, Jenna had to evacuate to the safety of a Red Cross shelter. During this time, Jenna was exploring moving from performing and producing opera, to creating opera. From the experience of evacuation and engagement with the Lower Beechmont and Beechmont



community, the concept of an opera interrogating her experience with fire and her recovery emerged. A new opera, *Spirit Orphan* had been born.

"I'm an artist, an opera singer and a storyteller and I make works that help us make sense of the world, something that is needed now, more than ever," she said. "My home in Lower Beechmont remains, thanks to our incredible firefighters, and the memories of the fires and evacuations are still there. I allowed all of those emotions to flow into this project. Some of the beautiful words of the residents of Beechmont and Lower Beechmont who shared their memories with me will be woven into the opera. The process of engaging with community was a gift in that it was inspiring, helped me to feel more connected to the community, and helped me to understand my own story more. But as it's an autobiographical work, most of the words have been written by me."

The first live performance of an excerpt of *Spirit Orphan* was in March 2021 in the World Science Festival Brisbane, and the first performance of a completed scene was given in the Brisbane Music Festival in April 2021, with Jenna, chorus and chamber orchestra. The composer for the first completed scene was Dr Corinna Bonshek, and future work will also engage with other composers.

Chamber Opera in development, *Spirit Orphan* is a project of scale and is being produced with a number of supporting partners including Arts Queensland; City of the Gold Coast; the Australian Government through the Regional Arts Fund; the Brisbane Music Festival; World Science Festival Brisbane; Opera Queensland; HOTA and a growing number of private donors. Tax deductible donations are gratefully accepted and accessible via Jenna's website.

Operas take years to develop due to the scale of the creative work and fundraising, especially if they are created while working on other projects as Jenna does. *Spirit Orphan* currently sits at Stage 2 of development, which means that twenty minutes of text and music have been developed. The last stage of development of stage two is the continued development of the script/libretto, which will continue over 2022 and 2023. In addition to the opera,

a film is being made about the making of Spirit Orphan. A short film about the project has been internationally awarded and selected at numerous Film Festivals worldwide.

For many months of 2021, Jenna worked on another large-scale project of hers in Albany, WA, curating and producing a community-engaged *La Traviata*. She says it was a joy to perform her favourite traditional opera role with a favourite community in Australia and alongside her partner and dear friends.

Return to Planet Earth is another multi-media work she co-created, wrote and narrated for World Science Festival Brisbane 2021.

*To hear Jenna singing Puccini's *O mio babbino caro* with the Cuskelly Summer Opera, Brisbane, 2020 plus other assorted video clips, click on this link: <https://www.jennarobertson.com/singingvideos> Click to see details of Jenna's [performance biography](#) and [CV](#).

Jenna's website: www.jennarobertson.com Photos provided by Jenna Robertson
Val Shooter



MEMORIES of KIEV (also spelt KYIV) 1988



St Andrew's: Wikipedia – Konstantin Brizhnichenko – own work

Our hotel overlooked a busy intersection – one of the few roundabouts I saw in the U.S.S.R. at the time. Opposite the hotel was a four-storey building housing the Lenin Museum with its collection of memorabilia, dedicated solely to the life and times of Vladimir Ilyich Ulyanov – universally known as Lenin.

Streets were full of people making their way to underground tube stations. Along the echoing tiled passageways, peasant women sold lily of the valley and forget-me-nots. My husband conjectured that the underground passageways could be used as shelter in times of nuclear war.

There was to be a memorial service in honour of the twenty million men in the U.S.S.R. lost in World War Two – they called it the Great Patriotic War. Many women carried flowers to lay at the feet of the monuments.

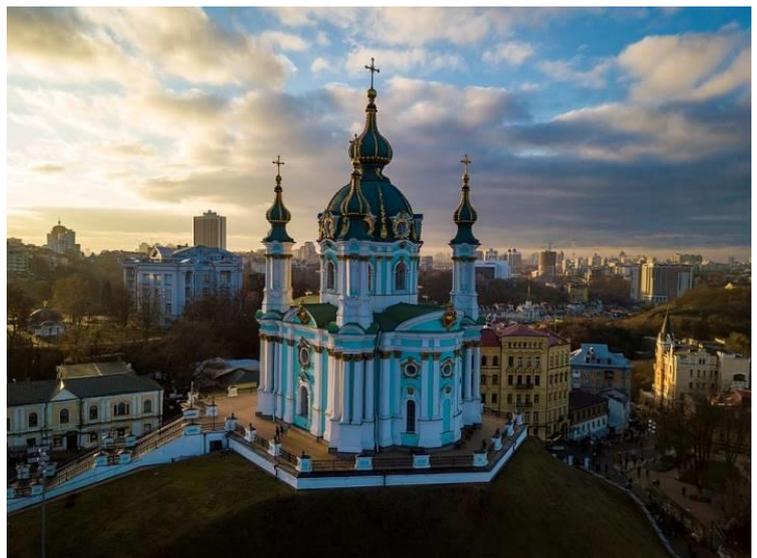
Shops were gloomy and unattractive. A large G.O.M store offered very little but absolute essentials to those with roubles in their pockets. Row after row of rough, badly made shoes and heavy, lumpy jackets all looked the same. A woman in the street told my friend Anna who spoke Russian, that the people had very little to eat. Vegetables from the country were hard to obtain.

Our guide, Lucia, was young, articulate and immaculately dressed in a vivid blue overcoat which had obviously been bought on the black market. Black marketeers offered us many roubles in exchange for dollars. Children knew instantly that we were foreigners and called for biros and chewing gum.

A pretty city with wide, plane tree-lined streets greeted us after a bumpy flight on Aeroflot.

Overwhelming the trees and buildings were monuments towering above the city – huge statues paying homage to the nobility of soldier and worker. Behind these, less conspicuous but far more beautiful, rose the golden domes of St Sophia's Cathedral (left) and the elegant, fairy-tale magnificence of St Andrew's Church (below right), designed by the Czars' favourite architect, Italian, Francesco Bartolomeo Rastrelli. At the time of our visit, cathedrals and churches were not used for services but instead were "museums" of the "quaint" faith of Russian Orthodoxy which had been all but extinguished by the might of a powerful secular state.

Photo credits: St Sophia: By Rbrechko – Own work, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=75877963>



Anna, large and graceful, was of Russian origin. After a lifetime spent in Western Australia, she was returning to the country of her birth, accompanied by her two huge sons. She told us how Stalin had murdered her kulak* father and she and her sisters were forced to flee from Russia. Before she left, her mother had sewn gold coins into the hem of her dress. As a young girl in the refugee camp, she was easily tricked into exchanging the coins for very little.

After leaving our keys with a concierge in charge of our floor, we wandered the dimly lit streets. The Chernobyl disaster was fresh in our minds and there were problems with the power supply, but how the Ukrainians loved to dance... All the frustrations of their narrow, pinched lives were forgotten on the dance floor. Their folk dancing was unforgettable: the ribbon dance resplendent with beautiful traditional costumes and wild athletic Cossacks demonstrating their whirling feats of strength – old dances from happier times.



A large crowd watched a film of a safari in Africa – a new experience for them. Most people knew they could never leave.

Our guide showed us the internal passport which allowed him to move freely around the country. A thinking man, he spoke bitterly of “The Revolution”. ‘In Russia we see the results of revolution,’ he muttered. And yet there seemed to be hope – the woman who spoke to Anna; the cheerful faces of the women in the market now allowed to sell their excess produce; even the boldness of the currency hawkers. Gorbachov was on his way to China and the old Cold War Alliances were beginning to crumble. In the streets of Kiev, the Ukrainian flag was often in evidence. The following year, the Berlin Wall came down.



We received a letter from Anna at Christmas. She had returned to the village she left so long ago, and there she found the daughter she had been forced to leave behind. I could just imagine the gentle giants, George and Ivor, with their long-lost sister. At that time, it was a new beginning for them and for their country.

I hope the people of Ukraine aren't forced to live under Russian law once again.

Images: Flag and dancers sourced from Wikimedia

Margaret Hamilton

**Kulak*, also *kurkul* or *golchomag*, was the term which was used to describe peasants who owned over 8 acres of land towards the end of the Russian Empire. In the process of collectivisation, around 30,000 kulaks were killed and 2 million were forcibly deported to the Far North and Siberia.

<https://en.wikipedia.org/wiki/Kulak>

COACH TRIPPING: VAN GOGH ALIVE



At the request of several ADFAS members to do a coach trip to *Van Gogh Alive* when it came to Brisbane, and gauging quite a bit of interest from others, the committee agreed to squeeze in a visit before the end of the year.

A coach of 44 set off on 18 November to see for ourselves “the most visited multi-sensory experience in the world”. It lived up to all our expectations, and committee member and watercolour artist, Margaret Hamilton, even painted sunflowers on our name badges in honour of Van Gogh’s many paintings of his favourite flowers, sunflowers. The website accurately describes the experience:



“Van Gogh’s works have been exhibited and admired for over a century – but never like this. Created by Grande Experiences, *Van Gogh Alive* gives visitors the unique opportunity to immerse themselves in Van Gogh’s artistry and truly venture into his world.



From start to finish, visitors are surrounded by a vibrant symphony of light, colour, sound and fragrance that has been called an ‘unforgettable’ multi-sensory experience’. Van Gogh’s masterpieces come to life, giving visitors the sensation of walking right into his paintings, a feeling that is simultaneously enchanting, entertaining and



educational.”

A bit of retail therapy in the VGA shop concluded a very satisfying morning. Now we were hungry and thirsty... So next stop, the iconic and historic ...



BREAKFAST CREEK HOTEL... The BCH is arguably the most famous watering hole in Queensland. It’s more than just a venue – it’s a major destination in Brisbane, one of the best-loved in the city. Its steaks are legendary! The hotel was built in 1889 – in the French Renaissance style popular at the time – by a former Lord Mayor of Brisbane, William



McNaughton Galloway. The Cavill family leased the hotel for a long period, more than 70 years, much longer than the traditional period of a hotel lease.



As the website says, ‘much of the hotel’s popularity can be



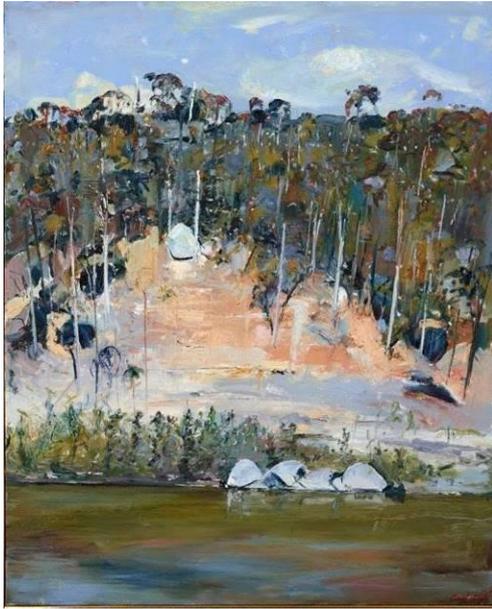
attributed to the stability of these lessees, which allowed traditions to develop and generate the goodwill which is essential to the success of any business’.



For many of us it was wonderful to revisit this pub several decades after we used to frequent it, and to find the steaks still amazing and cooked to perfection! For a Thursday lunch time, we were surprised to see there were not many spare tables. Just as popular as ever! Well done BCH!

Wendy Spencer

THE NEW ARTHUR BOYD Bundanon Art Gallery



In 1993, six years before his death, Arthur Boyd, one of the forefathers of Australian modernism, gifted his and his wife Yvonne's property, Bundanon, and a parcel of other properties (1000 hectares in all) to



the nation. The word Bundanon means deep gully or deep valley. The historic 1800s sandstone homestead near Nowra in the NSW south coast hinterland sits on the banks of the Shoalhaven River. In his later years, Boyd painted hundreds of landscapes of his river view.

Images: Left: *River bank and four rocks 1993* Artist: Arthur Boyd, Oil on canvas Signature & date Signed l.r. corner, red oil "Arthur Boyd". Credit Bequest of Mollie and Jim Gowing 2011

Right: Photo of a section of the river at Bundanon, which inspired many of Boyd's paintings (ABC News: Brendan Esposito)



Completed in 1866, Bundanon Homestead (below right) was constructed using well detailed machine-sawn timber in the roof, floors and ceilings. Machine sawn hardwood joists are visible below the stairs while the wide boards of the cedar ceilings downstairs show large diameter machine saw marks in some places.

Images: *Yvonne and Arthur Boyd at Bundanon; Bundanon Homestead;*

Image credit: https://live-production.wcms.abc-cdn.net.au/5f106c1e3026cb20bd1979fced2e351?impolicy=wcms_crop_resize&cropH=2588&cropW=1940&xPos=0&yPos=205&width=862&height=1149

Succeeding generations of the Boyd family include painters, sculptors, architects and other arts professionals commencing with Arthur Boyd's grandparents, accomplished oil and watercolour artists Arthur Merric Boyd and Emma Minnie Boyd. Their children were the potter Merric, landscape artist



Penleigh, writer Martin, and painter Helen. Children of Merric and his wife, Doris, were ceramicist Lucy, painters Arthur and David, sculptor Guy, and painter Mary. Today's Boyd family continues the arts tradition.

Deborah Ely* became Chief Executive Officer of the Bundanon Trust and under her leadership, the property became a national site of Indigenous, environmental and art historical significance, and a regional hub for cultural and creative interaction and scientific endeavour. Bundanon Homestead housed some of Australia's most precious artworks, conservatively worth \$43 million.

**Deborah has been an Honorary Professorial Fellow in the University of Wollongong's Faculty of the Arts, Social Sciences and Humanities (previously the Faculty of Law, Humanities and the Arts) since 2014, and in 2018 was made a Member of the Order of Australia (AM) for her significant service to the visual arts and art education.*

On January 4, 2020, as fire tore along the ranges surrounding the homestead, a decision was made to evacuate all the art to the safety of Sydney. Ms Ely said that although fires torched the outlying acreage, the homestead with its gallery and adjacent buildings was saved due to the determination of the local firefighters who put "significant resources" into protecting the property.

By the time the fire was visible on the ridgeline it had been impossible to evacuate everything of value. Left behind and later discovered in a drawer was a sketch by Picasso, as well as a work on paper by John Olsen and two sketches by Sidney Nolan.



Above: The truck with millions of dollars of artwork from the Bundanon Trust, leaving Riversdale Property (ABC News: Brendan Esposito)

It was decided to construct a new fireproof gallery but the gallery had to remain in the bush because people wanted to see in situ, the incredible landscapes Arthur Boyd painted. That meant a rethink about how to protect vulnerable art collections for posterity. After two years of construction, the new Bundanon opened on January 29, 2022.

Designed by Kerstin Thompson Architects, Bundanon's new fireproof facilities offer spectacular views of the surrounding landscape. "Bundanon's new Art Museum and the Bridge for creative learning address how buildings and landscapes can be both resilient and resistant. The Art Museum has to be resistant to fire. The Bridge has to be resilient and let floodwater flow unimpeded. This project is a celebration of those forces on the site." – Kerstin Thompson

Below: *The new Bundanon art gallery is built into the hillside to protect it from bushfires (ABC Illawarra: Justin Huntsdale)*



Above: *Kerstin Thompson stands beside the new fire and flood resistant Bundanon gallery and bridge she designed. (ABC Illawarra: Jessica Clifford)*

The new Bundanon is embedded in the landscape and at its heart sits a subterranean Art Museum. The Museum houses changing programs of contemporary exhibitions and unique cultural experiences, with events and concerts presented across the site. Accommodation is also available at Bundanon, with packages including curated explorations of the natural environment and tours of the new Art Museum all complemented with dining experiences that champion locally sourced produce.

The red dot on the map below shows the location of Bundanon and the Shoalhaven River.



Bundanon is situated in an ancient landscape and the Traditional Custodians of the land on which the gallery is located are the Wodi Wodi and the Yuin people. Arthur Boyd often stated that 'you can't own a landscape' and his wish was that others might also draw inspiration from this area. To honour Boyd's beliefs, Bundanon developed a partnership with the local Mudjingaalbaraga Firesticks team, the National Firesticks Alliance and the NSW Rural Fire Service. The first year of the partnership involved extensive walks across Country as the Indigenous fire practitioners read the land. Several small burns were implemented to begin treating the Land and to establish Bundanon's confidence in the practices. It also aimed to empower young Indigenous people to learn from mentors and leaders.

Dozens of Indigenous men, women and children participated in these activities alongside members of the Bundanon team and over subsequent years the partnership strengthened. Cultural burns have been implemented each Autumn/Winter when conditions were right. In 2019 the partnership successfully gained funding from the NSW Environmental Trust's Restoration and Rehabilitation Program to incorporate cultural burning into a range of practices to restore the endangered Riverflat Eucalypt Forests at Haunted Point.

In 2018, the National Indigenous Fire Workshop was held outside of Cape York for the first time in its ten-year history. Hosted on Yuin Country by the Mudjingaalbaraga Firesticks team, the workshop was held at Bundanon over four days, bringing together participants from Napranum, Cape York to Truwana in Tasmania and as far west as the APY* Lands in Central Australia to share Cultural knowledge, techniques and understanding. Workshop participants learned first-hand how to read Country, animals, trees, seasons, and understand the cultural responsibility of looking after Country. (* Anangu Pitjantjatjara Yankunytjatjara)

The new Bundanon provides extensive art and cultural experiences for Australians and International visitors ... but Arthur Boyd must have the final say:

- *You can't own a landscape*
- *We (the Boyds) all had a faith in creativity, and that implied continuity. Creativity was a family vocation: you were sent these talents, so you should use them.*

Information sources and for additional information:

<https://www.abc.net.au/news/2020-01-17/bushfire-risk-triggers-arthur-boyd-picasso-art-relocation/11871004>

<https://www.abc.net.au/news/2022-01-29/arthur-boyd-fire-and-flood-resistant-art-gallery-opens/100785796>

<https://www.bundanon.com.au/>

Val Shooter

THE KELLY BAG



As an iconic fashion item for some decades, the Kelly handbag was designed by the Paris-based luxury goods manufacturer Hermès. In 1923 Émile-Maurice Hermès (left, photo from Wikimedia) and Ettore Bugatti designed a product for Hermès' wife which was particularly noted for the use of a zipper. The design contrasted with the handbags of the time which resembled envelopes, small and flat. In the 1930s Hermès' son-in-law designed a spacious travel bag, the 'Sac à Dépêches' which was redesigned several times over before it was popularized by and named after Princess Grace of Monaco (right).



Alfred Hitchcock is credited with bringing this product into the limelight as he encouraged the costume designer Edith Head to purchase Hermès' accessories for the film 'To Catch a Thief' starring Grace Kelly. According to Miss Head, Grace immediately fell in love with the tasteful accessory. In 1956 Princess Grace was famously photographed for Life Magazine using the handbag to cover her first pregnancy. This became known as the 'Kelly Bag' although it was not officially renamed from the 'Sac à Dépêches' until 1967.



Photo credit: Grace Kelly carrying the Kelly handbag:

https://www.telegraph.co.uk/content/dam/fashion/2017/11/13/TELEMMGLPICT00000575982_trans_NvBQzONjv4BqqquVf0V04Z4ZBCymlYSLtw6Zs2yevjLj0r7ji2lir_o.jpeg

Photo credit billboard poster: <https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GeSgD0FYUvHeZM9cvjirN1HVmXfiGCYMGXsif0WxzGFSqDjHrWIFY>

The design and quality of the Kelly bag remains, and Hermès' best seller comes in more than 10 sizes, 20 materials and fifty shades of colour. Its unparalleled excellence requires the same craftsmanship as did the earlier Kelly's, each taking 2,600 hand stitches and some 25 hours to complete. The trapezoidal shape, handle and detachable strap for shoulder use are its special features. It closes using a cut-out flap together with two exterior buckles, a padlock, a deluxe lining and four studs on the base.



The Kelly creation has become an expensive status symbol. The Hermès' atelier in Paris takes orders twice a year only. After the style, colour and material are chosen, the new merchandise may take twelve months from the initial order before delivery. Due to the exceptional waiting time, the second-hand market has flourished, with auction prices well exceeding the price of a new handbag. Currently a new Kelly costs between £8000 - £37,000 (\$14,557 - \$67,326 AUD) and a second-hand collector's item may cost £65,000 (\$118,284 AUD). Princess Grace's original



Kelly bag has been on loan from the archives of Monaco Palace to London's Victoria and Albert Museum.

Photos above from <https://www.collectorsquare.com/en/bags/hermes/kelly/>

Hermès Kelly

Left: 28 cm handbag in black porosus crocodile £ 41,090 (\$74,752 AUD) Right: 32 cm handbag in gold epsom leather £7,210 (\$13,117 AUD)

Carole Byron

HANDCRAFT for SURVIVAL



During last year's drought, farmers in outback NSW were struggling to keep orphaned and rejected lambs and calves alive and warm during the cold winter months. Not only were farmers stressed after years of coping with drought, but a lot of ewes were having twins and were unable to feed them. Like human children, animal babies also have trouble regulating their body temperature, so knitting clubs came to the rescue to knit or crochet jumpers to provide

comfort and warmth for needy animals. Photos: Lamb Jumpers "Helping Our Farmers" – Facebook

Within days of the cry for help and posting 'how to make' patterns on Facebook, hundreds of colourful lamb jumpers started arriving at



distribution centres. Farmers were overwhelmed by the knowledge that people cared enough to make something by hand for their animals. It gave them a much needed lift during the double whammy of drought and Covid.

Below left: Baby goats didn't miss out. Patterns for them: <https://gollygeegoats.tumblr.com>

Image credit: <https://i.pinimg.com/236x/ba/c2/a2/bac2a21cbd6f16229e6d1a9173a14e2e.jpg>



Above right: Lambs in their jumpers after feeding time at a Moora farm. A full tummy, a cosy jumper and the close comfort of friends... apart from a mum, what more could orphaned and rejected lambs need...? (Photo: Sue Middleton)

Following the devastating 2019-20 bushfires that claimed the lives of well over one billion native and domestic animals, people around the world made pouches and blankets for Australia's orphaned, injured and homeless wildlife from koalas, kangaroo joeys, wombats and sugar gliders to reptiles, bats and birds. Templates were posted on the internet and people given free range to create as many items as they could for rescue centres. More information and to see a 9 min CNN interview in which Terri and Robert Irwin describe animal rescues during the 2019-20 fires and how Australia Zoo helps rescued animals. Some footage shows animals wrapped in colourful handmade pouches:

<https://edition.cnn.com/2020/01/07/australia/australia-volunteers-sew-kangaroos-koalas-fires-trnd/index.html>



Images above: from the CNN report (Tawny Frogmouth; koala and kangaroo joeys, cosy in crocheted/knitted/sewn pouches)

Val Shooter

BRUSSELS FLOWER CARPET



The Flower Carpet is a biennial event in Brussels, in which volunteers from around Belgium convene at the Grand Place, the historic centre of the city, to weave a carpet-like tapestry out of colourful begonias. Landscape architect E. Stautemans initiated the first Flower Carpet in 1971 and starting in 1986, the event has been held in August, coordinating with Assumption Day. Nearly a million flowers are required to create the ephemeral 1,800 square metre (19,000 square feet) carpet. The Tapis de Fleurs de Bruxelles Association was then created at the initiative of the City of Brussels in

cooperation with the Province de Brabant and Les Franc-Bourgeois, a central Brussels traders' association.

Above: Honouring Mexico – 2018 Image credit: <https://c0.wallpaperflare.com/preview/424/876/903/belgium-brussels-grand-place-flower.jpg>

The new association laid down regulations: every two years the event was to be held for 3 to 4 days on the weekend of 15 August. It could be enhanced by sound and lighting, fireworks, a jazz concert and traditional folk entertainment. The tapestry always exhibits begonias, one of Belgium's major exports since 1860. Each year of the Flower Carpet, organisers select a theme for inspiration.

2008: patterns inspired by 18th-Century French designs and colours.

2010: historic Belgian symbols alongside the European Union logo

honoured first president of the European Union, Herman Van Rompuy

2012: colours of Africa were featured, inspired by traditional fabrics and tribal costumes

2014: world-famous kilim designs paid tribute to the 50th anniversary of Turkish immigration to Belgium. In 1964, both countries signed a bilateral treaty welcoming immigrants during the economic boom.

2016: Japanese designs celebrated 150 years of friendship between Belgium and Japan.

2018: cultural elements from the state of Guanajuato, Mexico included symbolism from Chupicuaro, Otomí, and Purípecha cultures. In addition to begonias, the carpet included dahlias, the national flower of Mexico (see image above right of volunteers adding dahlias to create the Mexican patterns). Image credit: https://www.carnifest.com/wp-content/uploads/2018/10/Brussels_Grand_Place_Flower_Carpet_0.jpg

In 2020, the event was cancelled due to Covid-19 but has been rescheduled for August 11,12,13,14 and15, 2022. Let's hope when borders reopen, visitors once again enjoy the magnificent display of the Brussels Flower Carpet.

Ann Dean

More information and images: www.flowercarpet.be (You can change the text to English by clicking on Translate)

[THE GRAND-PLACE, a UNESCO WORLD HERITAGE SITE](#)



The Grand-Place is the historical heart of Brussels. Here Gothic style can be seen adjacent to opulent baroque, neo-classical and neo-Gothic. The Grand-Place is regarded by its admirers as “the most beautiful central square in the world”. Its construction began in the 15th century, with halls, guild houses and a Town Hall. In 1695, it was virtually razed after three full days of bombardment by troops of Louis XIV of France, yet was rebuilt in less than 5 years, notably by the different guilds. The tower of the Town Hall is 96 metres high. Every two years, the Flower Carpet offers a chance to (re)discover this architectural and cultural heritage jewel. Since 2000 the entire Grand-Place has been listed as a UNESCO world heritage site.

More information: <http://www.flowercarpet.brussels/en>

Above 2014: Turkish Kilim Image credit: https://static.onecms.io/wp-content/uploads/sites/13/2016/08/27/carp2014_14088e3b0105rec7pps8sp3ns.jpg

SOME UPCOMING EVENTS: Gold Coast, Brisbane, Interstate and International



Beyond the Sand (formerly known as Sand Safari Arts Festival) will transform Surfers Paradise into a beachfront gallery of colour, movement and music from the 12 - 20 March 2022. The free multi-medium arts festival with large-scale, bold works from the gallery to the beach; national and international contemporary and abstract artists; installations and entertainment; art and culture across a variety of mediums.

<https://www.beyondthesandgc.com/>



HOTA GC Art Gallery What's on: <https://hota.com.au/>

STITCHES & CRAFT SHOW – GOLD COAST 2022: June 17 - 20, 2022 Gold Coast Convention and Exhibition Centre – Craft and Sewing Show.

Discover new craft materials, tools, gadgets and machines to inspire your creativity and experts to help you get started

<https://www.eventseve.com/fairs/f-stitches-craft-show-gold-coast-28198-1.html>



<https://craftevents.com.au/>



Bookings are now open for the **Oberammergau Passion Play**, the world's biggest, most famous and spectacular, once-in-a-decade Passion Play, which is staged in Oberammergau, Germany. Performances will begin on 14 May 2022 and continue until 2 October. The event which was scheduled to be performed in 2020 had to be postponed for two years due to the coronavirus pandemic. In 1633, the townsfolk of Oberammergau promised to perform a Passion Play every decade if their lives were spared from the Bubonic Plague (the Black Death) which was ravaging Europe.

History and information about the Oberammergau Passion Play was covered in the ADFAS Gold Coast Winter 2020 Newsletter, which can be found on our website: <https://www.adfas.org.au/societies/gold-coast-bundall/> All major travel

companies touring in Europe during Passion Play season have set dates in their itineraries which include guaranteed seating, dinner during intermission plus accommodation in either Oberammergau or Garmisch-Partenkirchen. Bookings and accommodation are also available through the official website:

<https://www.passionsspiele-oberammergau.de/en/home>

***Acknowledged images, links and videos in the newsletter have been sourced by Editor, Val Shooter**

***Contributing Photographers: Helen O'Reilly, Wendy Spencer, Val Shooter, Sandi Fueloep, Robert Dean**

PHOTO GALLERY: ADFAS Gold Coast 20th Anniversary Luncheon (4/03/22)



Cutting the 20th Anniversary Cake: Past and present Chairs of ADFAS Gold Coast – L-R: Barbara Midwood, Dianne Cecil, Ann Dean, Patricia Ruzzene (present), Sandi Fueleop, and Carole Crowther



Photo far right: Our ADFAS Gold Coast Anniversary Subcommittee – L-R: Wendy Spencer, Margaret Hamilton, Ann Dean, Sandi Fueleop and Ann McCallum



AGM and HIGH TEA Nov 2021

