



**ADFAS Gold Coast Inc.**

# NEWSLETTER

**Winter 2022**

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



**Vignette: Textile Artist, Fashion Designer and Painter LISA SORBIE MARTIN – *Sky Weave***

## From the Chair

Welcome to the Winter Edition of the ADFAS Gold Coast Newsletter in this our 20th Anniversary Year.

Winter has hit the Gold Coast with a bang and this wonderful celebratory edition is perfect to curl up with in a sunny corner and a tippie of your choice to enjoy the read!

You'll travel in time and place from Australia to New Zealand, Boston and New York – even the Ukraine – covering all of the Arts, including Indigenous, Visual, Performing and Creative.

For those of you who were unable to attend our HOTA hosted Coffee and Conversations with Indigenous artist, Lisa Sorbie Martin, enjoy reading her story in this edition's Vignette. You will recall that as part of our 20th Anniversary celebrations, we contributed to the purchase of her stunning *Eterne* installation in the HOTA Gallery.

On behalf of ADFAS Gold Coast, thank you to all our contributors – there wouldn't be a Newsletter without you.

Very special thanks goes to our Editor, Val Shooter, who is to be congratulated not just for compiling so many interesting and varied stories, but also for writing and contributing articles as well. Margot Davies, a long term ADFAS member, wanted to particularly thank Val for her assistance in writing the piece on her mother, Australian Contralto and later Mezzo Soprano, Thelma Bridget Turner.

A big thank you as well to Barbara Midwood, Past ADFAS Chairman who recently donated a copy of our 20th Anniversary Book "*Celebrating 20 Years of ADFAS Gold Coast 2002 - 2022*" to the Gold Coast City Council's Local Studies Library in Southport. This library is a repository for important information about Gold Coast City's past. Much is stored electronically but there is also a growing collection of books relevant to the early days of the Gold Coast. The library is extensively used by researchers, particularly students, seeking documented facts about our city's history. Barbara's initiative and generosity ensures a proud record for posterity of the significant contribution made by ADFAS to the cultural life of the Gold Coast in the last twenty years.

**Right: Vanessa, Gold Coast Local Studies librarian holds a copy of 'Celebrating 20 Years of ADFAS Gold Coast 2002 – 2022' which was presented to the library by Barbara Midwood**



I really do hope you enjoy this Winter Edition of ADFAS Gold Coast Newsletter.

**Patricia Ruzzene**  
**Chairman**  
**ADFAS Gold Coast**

**VIGNETTE: Textile Artist, Fashion Designer and Painter LISA SORBIE MARTIN**



Lisa Sorbie Martin from the Moa and Murray Islands in the Torres Strait is an artist and designer, creating visual art, textile design, wearable art, ceramics and public installations. Her work has been included in a number of major group exhibitions including *Great South Land* at the New Parliament House in Canberra in 1999 and the 2000 exhibition *Ilan Pasin* at Cairns Regional Gallery.

Her passion is inspired by her family, faith and culture, allowing her work to be enjoyed by people from all walks of life and across various artistic mediums. She is a saltwater woman who was named after her Grandmother, Sorbie, whose name means Wild Water Cherry.

Lisa has been an artist for 25 years and says, "Art is not a separate thing for Indigenous people. It is part of us – we live it and breathe it every day, whether it's weaving or painting."



Left Textile art: L-R: meticulously printed, hand stitched and crafted...inspired by South Stradbroke Island; indigenous species Australia/golden flora; *Living Water* – recycled materials – in the dry seasons in life there is always an oasis to tap into and drink from.

Her first piece of public art was *Stillness in Time* (right) for the Swell Sculpture Festival in 2016. The sculptures represent red eucalypt trees standing



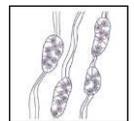
proudly like her ancestors who built a culture worthy of pride and honour. In Lisa's words, "My work was inspired by a social interaction that naturally takes place in a peaceful, vibrant, soul nurturing and invigorating place for creativity and memories." She encourages people to nestle on the sand under her red eucalypt sculptures and think who they are and where they come from.



*Stillness in time* was followed by designing and creating the *Sky Weave* installation at Burleigh Heads for the 2020 Bleach Festival. *Sky Weave* (left) was the largest and most complicated collaborative hand-woven installation by Aboriginal and Torres Strait Islander women in South East Queensland. It floated six metres above an area of 100 square metres and had special lighting effects at night. The artistic brief was to create a work that represented sunrise, sunset or anything about the heavens, the stars, the Milky Way and the constellations – and in a modern way, it blends the sky with stories of their homes, culture, ancestors and language.

Recently Lisa was commissioned by HOTA Gallery to create a new artwork for *SOLID GOLD: Artists from Paradise*, the gallery's opening exhibition. The result (right) was *Eternè* (2021) Lisa's most significant work to date; a light-based sculpture which now hangs in the new HOTA Gallery foyer. The Gallery purchased the artwork and ADFAS made a donation to the Gallery, specifically to fund the purchase.

To create this piece, Lisa's team sourced products from local firms and manufacturers. The sculpture represents rivers coming down from the mountains to be embraced by salt water. Cross hatched etchings represent basket weaving done in the Torres Strait and it includes sayings from significant people like Martin Luther King Jr: *The quality, not the longevity, of one's life is what is important.* *Eternè* is an ancient poetic word for eternal, meaning unchanged forever; time that never ends and existence outside of time.



Streaming from the polished stainless steel semblance, fibre optic strands filter gracefully, creating a glowing canopy, casting ghostly shadows which represent the brevity of life. Lisa hopes that thinking of eternity encourages modern day people to appreciate the loved ones who are part of their lives.

Lisa is one of six Indigenous artists involved in the City of Gold Coast-supported *Yeien* project which produces an authentic local Indigenous brand. 'Yeien' is the Yugambeh word for 'rising tide'. Her range of products includes beautiful linen tea towels. *Trade Routes* above right

She also designs and produces Indigenous-inspired wearable art and ceramics.



Left: Lisa models one of her creations; with footballer Lachie Curry who is wearing her specially-designed jersey for the Gold Coast Rugby League Representative team, *Cyclones*. The design acknowledges Aboriginal and Torres Strait Islander and Yugambeh Nation People, the Aboriginal Country, Love and Respect for those who fought and died in wars and the Land on which we stand. Right: Ceramics Above: *Black Opal Rice Bowl*; Below: *Forest Moss Rice Bowl*





Inspired by the Broadwater location of the Gold Coast Marathon's finish area, Lisa designed *Ebb and Flow* for the 2022 event's Finisher Medals. The design represents tides lapping the foreshore area where generations of First Nations Peoples welcomed other tribes for gatherings and feasting. Rob de Castella's accolade on GC Marathon's Facebook page: *Congratulations... What a beautiful acknowledgment of First Nations culture and value, especially during Reconciliation Week.*



Below: *Earth and Spirit* was inspired by Pope John Paul II who wrote about Australia's First Nations People – 'You lived your lives in spiritual closeness to the land, with its animals, birds, fish, waterholes, rivers, hills and mountains. Through your closeness to the land you touched the sacredness of man's relationship with God, for the land was the proof of a power in life greater than yourselves'. The Gowonda (dolphin) Dreamtime story: Dolphins herding a shoal of mullet to the beach so people can spear them. To hear the story as told by the late Kombumerri Traditional Custodian, Uncle Graham Dillon OAM, and read the transcript, click on this link: <https://kombumerri.togetherproject.com/digital-resources/gwondo/>



In Lisa's words, "I think for Artists, it's important to find your true north – you've got to find your signature." And with such diversity of talent across a wide variety of mediums, I think Lisa has well and truly found her signature.

Google *Lisa Sorbie Martin* for more information on her artwork and also Instagram: [https://www.instagram.com/sorbie\\_collections/?hl=en](https://www.instagram.com/sorbie_collections/?hl=en)

Carol Little

### [A GLORIOUS VOICE – the life and times of Thelma Bridget Turner](#)



Thelma Turner was born in Temora where her father owned a Pharmacy but the family, mother Sarah and younger sister Doreen, regularly moved between his other Pharmacies in Ballina, Lismore and Orange. Thelma completed her schooling at Santa Maria Convent, Orange, at the age of 13.

Coming from a musical family, it wasn't long before Thelma's beautiful natural Contralto (later Mezzo Soprano) emerged and she started winning competitions. On the 28<sup>th</sup> September 1925, her name appears in the Lismore Festival and Eisteddfod Society brochure after receiving high marks in the Contralto Solo competition. Her other talent was playing golf, winning her first Championship aged 15.

Her vocal talent was being noticed and she was offered a scholarship to study at the Sydney Conservatorium with prospects of furthering her career overseas.

Marriage intervened when she met Union (later ANZ) Bank Manager, Harry Tyrrell Graeme in Lismore where they married. Music was a big part of Harry's life too, as he played the flute and had a fine singing voice. They had much in common, including a love of golf. Harry won the Northern Rivers Championships

five years in a row and he and Thelma were often golfing partners. All the Trophies won by Harry, Thelma and her sister Doreen are on display at the Ballina Golf Club in a purpose built show case.

Above: the photo of Thelma was taken by well-known Sydney Photographer, John Lee, at the request of the ABC Weekly to advertise Thelma Graeme, who recorded (26) – 20 minute solo recitals with the Dorian String Trio – as per Thelma's writing on the back of the photo.

Family photo below right – Joan with Thelma's golf bag and combined family's trophies in Ballina Golf Club

Thelma and Harry moved to Sydney where their first child, Joan Catherine, was born. Assistance from live-in help and Thelma's mother was available when their second daughter, Margot, arrived four and-a-half years later. Thelma Graeme – now her professional name – continued with her musical career. In the early forties A.B.C. Classical Radio Station engaged her to perform as one of their regular guest artists. She also appeared on commercial channels in the fifties in programs such as *The Jack Davey Show*, *Australia Sings*, *The Colgate-Palmolive Radio Show* and *Vanity Fair* where she was named "The Kate Smith of Australia" after the famous American singer. Palings Music Company would regularly give her new music to introduce on the programs. Two of them, *Once in a while, will you try to give one little thought to me* and *Little old lady passing by* became very popular with the public. Thelma's reputation became well known in the Sydney music world, leading to appearances at Hopewood House, Darling Point, to raise funds for Bomb Victims in England during the 2<sup>nd</sup> World War and also at concerts to entertain the troops. Many invitations from well-known music supporters in Sydney followed, including from Mr. Vivian Chalwin (below) which resulted in Thelma singing in his concerts and arranging programs for his specially designed outdoor theatre in Castlecrag (below right).



Images: <https://www.mosmancollective.com/wp-content/uploads/2021/04/A-rare-photo-of-Vivian-Chalwin.jpg>

<https://www.mosmancollective.com/wp-content/uploads/2021/04/Vivian-Chalwin-spent-30-years-building-his-fairytale-Cremorne-castle.jpg>



After enrolling for a three term study session with Mr. Leo Demont, Senior Teacher at the Conservatorium of Music, Thelma made regular Concert appearances. Following her audition, Mr. Demont said, “This is the most beautiful and exciting voice I have heard in years”. Thelma remained in the music world for the rest of her life and belonged to several committees including Women’s Pioneer Society, Pymble Legacy Club Musicale,



Royal Commonwealth Society, Deaf and Blind Children, Lindfield View Club, Lady Mayoress’ Relief Fund, Penguin Club, Australian American Association, The Victoria League, and Metropolitan Opera Auditions (in co-operation with the Metropolitan Opera, New York). On one occasion she arranged a musicale for charity at the Killara Golf Club in Sydney and engaged a young unknown artist, Joan Sutherland, to perform – long before she developed into the famous “Diva” the world remembers so fondly.

When Harry passed away in the early sixties, Thelma, now retired, embarked on her first trip to England to fulfil a long held ambition to attend concerts, opera and ballet at Covent Garden. She also travelled around the UK and the Continent, as she had encouraged her daughters to do on their overseas journeys in the fifties. Margot and Joan were forever thankful they had been introduced to the wonderful world of music by their parents, particularly as Thelma had contributed so much during her lifetime.

Thelma passed away in the mid-seventies, her daughter Joan in June 2021 – and I, Margot, was responsible for the disposal of family memorabilia including sheet music, photos and programs dealing with Thelma’s life. **Right: Joan and Margot photographed during a cruise to New Zealand in 2016**

In 2013, the Sydney Conservatorium received a quantity of Thelma’s sheet music for their archives so that students could study music from the 20s to the early 50s, but other items of historical value associated with Thelma’s career still needed to be preserved.

Quite by chance, I contacted the Lismore Musical Society and the Secretary, Val Axtens, indicated that she and her committee would be delighted to receive this data for their collection. The Society was about to celebrate 114 years of its foundation and the historical information was to be put online for the public. On the 21<sup>st</sup> February 2022, a large box of precious contents was sent to Lismore, care of the Society but on the weekend of the 27<sup>th</sup> February 2022, the town of Lismore and neighbouring areas suffered the worst floods in living memory. Unfortunately, all the data I sent to Val was destroyed and she escaped eventually from her flooded home into temporary accommodation and since then has been moved three times! A great deal of information on the society was also destroyed including her computer so it is a very sorry situation. The Ballina Golf Club where Thelma and Harry’s golf trophies were displayed was also flooded, but luckily, all the family trophies were untouched, and I still have some items to donate to the Lismore Museum when they reopen in a few months’ time.



This situation in no way compares with the devastation of properties and the loss of lives during the deluge, but it is just one of many stories that will emerge in the aftermath.

## Margot Davies

### [A TRIP DOWN MEMORY LANE – the WAR YEARS](#)

Margot Davies’ memories of the life and times of her mother, Thelma Graeme, paint a picture of a gracious era filled with music and song, part of which included the Second World War. Margot contacted the Canberra Library and Sound Archives in an effort to retrieve some of her mother’s recordings, but despite considerable effort, nothing could be recovered. Nevertheless, Margot is hopeful something may turn up in the future...

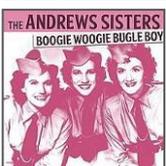
As we couldn’t include any of Thelma’s actual recordings, we found other memorabilia from this era which we



hope you will enjoy. Glenn Miller and his band, Fred Astaire and Ginger Rogers plus other legendary Hollywood stars will get you in the mood with a wonderful compilation of music and dancing. How many actors do you recognise?

Following Glenn Miller are the Andrews Sisters and two songs which Thelma made popular in Australia: *Once in a While* by Frank Sinatra and the Tommy Dorsey Orchestra; and *Little Old Lady Passing By*, words and music by Stanley Adams and American composer, pianist, singer, actor and bandleader Hoagy Carmichael. This 1958 version of *Little Old Lady* was recorded by Julie Andrews in the film *The Princess Diaries*.

Images: [https://upload.wikimedia.org/wikipedia/commons/thumb/1/d/Glenn\\_Miller\\_Billboard.jpg/800px-Glenn\\_Miller\\_Billboard.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/1/d/Glenn_Miller_Billboard.jpg/800px-Glenn_Miller_Billboard.jpg)  
[https://upload.wikimedia.org/wikipedia/en/5/57/Boogie\\_Woogie\\_Bugle\\_Boy\\_-\\_The\\_Andrews\\_Sisters.jpg](https://upload.wikimedia.org/wikipedia/en/5/57/Boogie_Woogie_Bugle_Boy_-_The_Andrews_Sisters.jpg)  
<https://upload.wikimedia.org/wikipedia/en/a/ae/Irememberthommy.jpg>  
[https://upload.wikimedia.org/wikipedia/commons/2/20/Kate\\_Smith\\_Billboard\\_4.jpg](https://upload.wikimedia.org/wikipedia/commons/2/20/Kate_Smith_Billboard_4.jpg)



All recordings presented in *A Trip Down Memory Lane* are from YouTube. Click on the links and then click on ‘Browse Youtube’. You can bypass the ads by clicking on ‘Skip Ads’. Sometimes similar songs pop up and if you would like to listen to them, click on those links.

- **Glenn Miller:** *In the Mood:* [Glen Miller.... In The Mood - YouTube](#)
- **The Andrews Sisters:** *Boogie Woogie Bugle Boy of Company B:* [Andrews Sisters Boogie Woogie Bugle Boy - YouTube](#)
- **Frank Sinatra and the Tommy Dorsey Orchestra:** *Once in a while will you try to give one little thought to me:* <https://www.youtube.com/watch?v=aBiXIwq0QPY>
- **Julie Andrews:** *Little Old Lady Passing By* <https://www.youtube.com/watch?v=eX8Kw1bH2m4>

The next recording is of **Kate Smith** (right), whose singing voice was similar to that of Thelma Graeme. Whereas Kate had an American accent, Margot says her mother had ‘a beautifully modulated, more English style speaking and singing voice.’



- **Kate Smith:** *There'll Be Bluebirds Over The White Cliffs Of Dover 1942* <https://www.youtube.com/watch?v=X5xKDXpD9gA>

Apart from Churchill’s inspirational speeches, popular British singers, Vera Lynn and Gracie Fields were regarded as the best morale boosters during WW2. The following recording is from ‘*The Forces’ Sweetheart*’, Dame Vera Margaret Lynn CH DBE OSTJ.

Images: <https://i.ytimg.com/vi/8Nzy1cfnKh4/maxresdefault.jpg> [https://m.media-amazon.com/images/I/51T2eDtnEFL\\_AC\\_SY450\\_.jpg](https://m.media-amazon.com/images/I/51T2eDtnEFL_AC_SY450_.jpg)

- **Vera Lynn:** *We'll Meet Again* <https://www.youtube.com/watch?v=8Nzy1cfnKh4>

The iconic farewell song by Dame Gracie Fields DBE OSTJ was recorded in the Spring of 1940. Sadly, many of the men you hear singing in the audience died or were wounded in the following weeks.

**Gracie Fields and the British Expeditionary Force:** *Wish Me Luck As You Wave Me Goodbye*

<https://www.youtube.com/watch?v=pxovMENJGOE>



Europe took years to recover from World War II. While there was little money and little food, there was the radio, and one of the most popular singers of this era was ‘The Little Sparrow’, **Edith Piaf** (left). She gave hope and love not only to France, but to most of Western Europe as well. One fan wrote: *My father was born in Marseille in 1929. He had the privilege of seeing Edith Piaf perform in Paris in 1949. He mentioned how tiny she was and that she wore a simple black dress – nothing like costumes today with all the bells and whistles. Her voice penetrated everything and went straight to your heart. When I listen to her it reminds me of my father and what it must have been like to see her live. It makes me happy to know that so many people have discovered her through TV shows or by word of mouth. C'est merveilleux!*

- **Edith Piaf - Non, Je ne regrette rien - YouTube**

Performed live in concert for the first time in 1946, "*La Vie en rose*" became a favourite with audiences. It was the song that made Piaf internationally famous, its lyrics expressing the joy of finding true love and appealing to those who had endured the difficult period of World War II.

- **Edith Piaf - La vie en rose (Officiel) [Live Version] - YouTube**

Image: <https://i.ytimg.com/vi/kFzYiYkZAz4/hqdefault.jpg>

Marlene Dietrich’s original version of *Lili Marlene* was sung in German.

Comments posted on Youtube: ...*This song is nearly 80 years old. So am I. It is still powerful enough to tear my heart open.*

...*A small, fairly unknown WW2 story that happened two weeks after D-Day...This song was played by a captain after a day's battle. He wanted to play his trumpet but was instructed not to do so as there was a sniper in the area. The captain figured the sniper was a scared, young and lonely man like himself so he played this song. The young German sniper thought of his fiancée, his mother and father and sisters and brothers and surrendered. The two men shook hands. It's not a rah rah rah USA story, but a story of how we all have good in our hearts and how music reminds us of the good we have and what good there is in life.*



- **Marlene Dietrich - Lili Marlene** <https://www.youtube.com/watch?v=O56QzGcAKZc>

Image: <https://img.cdandlp.com/2020/04/imgL/119900364.jpg>



The last artist is another Australian. Affectionately nicknamed, ‘Our Glad’, Gladys Moncrieff (left) was born in Bundaberg and attended several schools in North Queensland before travelling and achieving fame on the stage in Australia and overseas.

In 1938 she was severely injured in a car accident and her career was put on hold until 1940 when she returned to perform musical comedy and to entertain Australian troops fighting at home and in New Guinea during the Second World War. She became very active raising funds for war-related charities and in 1952 she was made an Officer of the Order of the British Empire for services to patriotic and charitable movements. After her final performance in 1962 she retired to the Gold Coast. Her house was located on one of the canals behind Surfers Paradise and canal cruise boats regularly passed by her home. As they spoke about her and played her arias over their sound systems, Gladys always walked outside to wave to the passengers. She died at Pindara Private Hospital on the Gold Coast at the age of 83. One fan wrote: *Words are hard to find describing this wonderful Australian. I always remember her rendition of "Love will find a way" in a voice as good as the best of sopranos. It was a disgrace that she was not honoured by being offered the chance to be made a Dame. She went to entertain the troops during WW 2, as did many others, and they all deserved such recognition. She has been remembered by the naming of a Federal political division on the Gold Coast in her honour – Moncrieff.*

- **Gladys Moncrieff:** *Love Will Find A Way* <https://www.youtube.com/watch?v=tdoXcKbtBN8>  
[https://en.wikipedia.org/wiki/Gladys\\_Moncrieff](https://en.wikipedia.org/wiki/Gladys_Moncrieff)

Image: [https://upload.wikimedia.org/wikipedia/commons/thumb/a/a9/Gladys\\_Moncrieff\\_2.jpg/330px-Gladys\\_Moncrieff\\_2.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/a/a9/Gladys_Moncrieff_2.jpg/330px-Gladys_Moncrieff_2.jpg)

**Val Shooter**

**BARBARA'S ARTY TRAVELS: Hundertwasser Art Centre, Whangarei NZ**



The Hundertwasser Art Centre is at Whangarei, two hours' drive north of

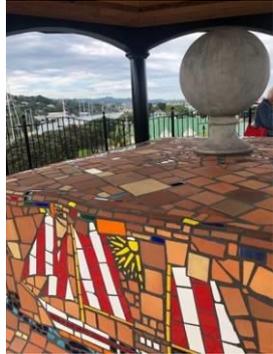
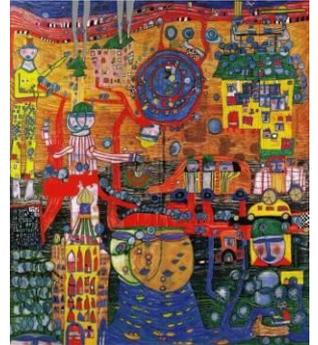
Auckland. Estimated to be worth 33 million dollars, it opened in February with financial support from public donations and the Hundertwasser Foundation in Vienna.



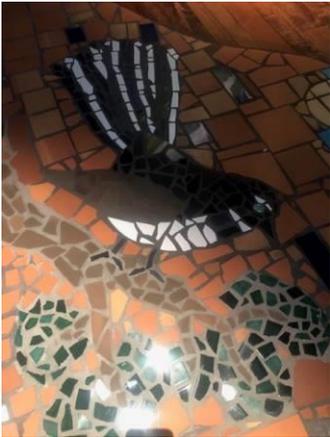
*Friedrich Stowasser (1928-2000), better known by his pseudonym Friedensreich Regentag Dunkelbunt Hundertwasser (left) was an Austrian-born New Zealand artist, architect and environmental protector. He started working as an architect at the age of 55, having already built up his reputation as a painter in bright colours and mosaics. He stood out as an opponent of "a straight line" and any form of standardization in building design.*

Right: Paintings by Hundertwasser:  
[https://miro.medium.com/max/1400/1\\*ROp-9ZvA1FNIPcUbd3v\\_bg.jpeg](https://miro.medium.com/max/1400/1*ROp-9ZvA1FNIPcUbd3v_bg.jpeg)  
[https://miro.medium.com/max/1400/1\\*hTKsp\\_c15fAlldAJS2mmow.jpeg](https://miro.medium.com/max/1400/1*hTKsp_c15fAlldAJS2mmow.jpeg)

Photos below L-R: Tower with cupola; mosaics beneath the cupola; Barbara walking up the ramp to the restaurant on the second floor



Internal architecture, rooms and decorations L-R Fantail mosaic; spiral staircase; one of the bathrooms



Below: photo of Hundertwasser standing in the home he built



The Hundertwasser Art Centre is an amazing place to visit and it reminds many of Gaudi's *Park Güell* in Barcelona. *Park Güell* was designed and built by Antoni Gaudí between 1900 and 1914, at the request of Eusebi Güell. Much-loved internationally and by the people of Barcelona, it was declared a UNESCO World Heritage Site in 1984.

<https://www.casabatllo.es/en/antoni-gaudi/park-guell/>



Hundertwasser regularly travelled back to Austria but on one of his homeward trips aboard the QE2 he died. In his honour, the Hundertwasser Art Centre was constructed.

His final project was a set of public toilets in the small New Zealand town of Kawakawa where he spent his last years, and those toilets are still open for "business".

### Below: Hundertwasser Toilet Block in Kawakawa NZ

Left – Exterior: [https://upload.wikimedia.org/wikipedia/commons/2/21/Hundertwasser-WC\\_aussen.JPG](https://upload.wikimedia.org/wikipedia/commons/2/21/Hundertwasser-WC_aussen.JPG)

Right – Interior: [https://img.locationscout.net/images/2019-08/hundertwasser-public-toilets-new-zealand\\_1.jpeg](https://img.locationscout.net/images/2019-08/hundertwasser-public-toilets-new-zealand_1.jpeg)



*Covered in the artist's signature multi-coloured tile collages and undulating lines, the toilets resemble his other architectural works but in miniature. The facilities opened in 1999, welcoming waves of photo-happy tourists and art lovers who wanted not just to relieve themselves but also, to record the experience. Recycled bottles and tiles are embedded in the concrete of the facilities to create the psychedelic designs. In addition to the standard men's and women's stalls, the centre of the toilets has a living tree growing up through the roof of the pavilion that blends with the native grasses growing on the roof.*

His best known work is the Hundertwasserhaus in Austria's capital, Vienna. It has become a notable place of interest, characterised by imaginative vitality and uniqueness. <https://en.wikipedia.org/wiki/Hundertwasserhaus>

Right: Image of Hundertwasser by Hannes Grobe - Own work, CC BY-SA 2.5, <https://commons.wikimedia.org/w/index.php?curid=930973>

To see the 1990 New Zealand Television interview of Friedensreich Hundertwasser, click on this link: <https://www.nzonscreen.com/title/living-treasures-friedensreich-hundertwasser-1990>  
*Living Treasures - Friedensreich Hundertwasser*

*Television (Full Length Episode) – 1990 approximately 25 min*

*In this documentary, Austrian/Kiwi artist and designer Friedensreich (Friedrich) Hundertwasser talks to Ian Fraser about his philosophies and ecological approach to painting and architecture.*

*Hundertwasser fell in love with Northland, where he lived and worked for the last 30 years of his life. He is best-known for the koru flag, an alternative New Zealand flag resembling an uncurling fern frond (below right) — and his idiosyncratic redesign of a public toilet block in Kawakawa in 1999, which attracts thousands of international tourists to the town each year. To him, spirals symbolise the start and end of life. He tells people to sit back and let nature tell you what to do, as nature is the teacher. He also says people mistakenly think they should live complicated lives. The basic house he built sits in the middle of the land he bought and then allowed to revert to its natural state.*



Other interesting sites to view: Exposition Art Blog:

[www.milenaolesinska.blogspot.com](http://www.milenaolesinska.blogspot.com)

<https://milenaolesinska77.medium.com/friedensreich-hundertwasser-4d304769a91c>

<https://www.atlasobscura.com/places/hundertwasser-toilets>

The plaited tree trunk (left) sits proudly in the grounds of the Hundertwasser Art Centre. Friedrich Hundertwasser would heartily approve of its spiralling branches – especially as there's not a straight line in sight.

**Barbara Corrigan**

### [TWO CONTRASTING ART MUSEUMS IN BOSTON AND NEW YORK](#)

Powerful patrons, usually spiritual or secular rulers, have supported creative artists through the millennia. It is only in recent history that private citizens have achieved great wealth and it's hardly surprising that these individuals would wish to support art and artists. The United States of America has created the greatest wealth for settlers in history, particularly in the late 1800s. Individuals accumulated great fortunes for themselves and their families. These included the Rockefellers, the Vanderbilts, the Carnegies and the Astors. Philanthropy and support for creative artists took many forms and our recent visit to two iconic museums highlight important differences in emphasis.

There are some similarities and many differences between the Isabella Stewart Gardner Museum in Boston and the Whitney Museum in New York.



Both were heavily influenced by their founders Isabella Stewart Gardner and Gertrude Vanderbilt Whitney.

*Above: Whitney Museum New York City*

The driving ambitions of these two amazing women are still felt by these institutions today. Both women are captured by outstanding portrait artists of the day and are on display in the museums. The artist John Singer Sargent and Gardner were introduced by Henry James in London in 1886 and subsequently Isabella Stewart Gardner became his most important American patron.



His portrait of her caused quite a stir at the time because it was considered unflattering but highlighted her powerful direct gaze. *Left: John Singer Sargent's portrait of Isabella Stewart Gardner 1888*

Because of the controversy, her husband asked her not to display the portrait again during his lifetime. It remained in her private rooms until her death. Gertrude Vanderbilt Whitney's portrait by Robert Henri in 1916 shows her in a relaxed, reclining pose on a chaise lounge. The image oozes confidence and rebellion. She is dressed in green pantaloons – an unusual masculine fashion not typical of the era. She was a sculptor of note. *Below: Robert Henri portrait of Gertrude Vanderbilt Whitney 1916*

The museums they created seem to have evolved over time rather than through meticulous planning. The Isabella Stewart Gardner Museum was built 1898-1901. The museum was described as a shared dream of Isabella and her late husband Jack. After Jack's death, Isabella bought land in the Fenway area and built a modern building based on Venetian palaces of the Renaissance period. She seems to have designed much of the building and William



Sears, the architect, considered he was only a structural engineer on the project. The building held her huge collection and additional works were purchased to complete her vision.



*Left: Courtyard Isabella Stewart Gardner Museum*

Gertrude Vanderbilt Whitney had a studio initially in West Fourth Street, Greenwich Village. She moved to West Eighth Street and formed a club for local artists to develop their work. She also created a contemporary collection there and prominent artists including Georgia O'Keeffe and Edward Hopper were represented. The contemporary work was offered to the Metropolitan Museum in 1929 and rejected. This prompted Whitney to develop her own Museum. The Museum was established in 1931 and there was ardent support for contemporary American artists. Biennial exhibitions commenced

in 1932. The location of the museum has changed since its inception and is now located in an award winning, purpose-built structure in Gansevoort St (see photo on the previous page). This building is in the vibrant Meatpacking district between the end of the Highline and the Hudson River.

In many ways the ambitions of these two women were similar but their vision and approach were radically different. The Isabella Stewart Gardner collection is international and reflects diverse cultures. The main focus is on Renaissance art. Many of the major acquisitions were purchased on European visits. The Whitney collection is exclusively American and modern. Both reflect the vision of the founders. The independent approach has continued with both museums and the successors have resisted mergers with other institutions. In fact, her daughter Flora Miller Biddle rejected an invitation to merge with the Metropolitan Museum of Art soon after Gertrude Vanderbilt Whitney's sudden death.

In the post lockdown era when ADFAS members are considering travel again we offer these thoughts. If you visit Boston – a gentle walk along the Freedom Trail allows you to visit 16 historic sites including Benjamin Franklin's birthplace and Paul Revere's grave. The Isabella Stewart Gardner Museum is worthy of a visit but the on-line entrance should be done in advance as it is a very clunky program to negotiate. The Titian Room is the highlight and Isabella is said to have spent two hours per day looking at Titian's famous painting, *Rape of Europa*. This painting was purchased in 1896 for a world record price.



*Right: Titian's Rape of Europa*

There are many great museums in New York but the Whitney Museum is worth a visit. The collection featuring Hopper, O'Keeffe and Pollock, reflects the superb location of the Museum. The evolution of modern American art is well represented. The proximity to the Hudson made us think of the ditched landing on the Hudson River of US Airways Flight 1549 in 2009 and the great Tom Hanks movie about "Miracle on the Hudson". Superb nearby restaurants are another reason for visiting this part of New York City.

More information: Isabella Stewart Gardner Museum: <https://www.gardnermuseum.org/>  
Whitney Museum: <https://whitney.org/>

**Gordon and Naomi Wright**

## [YARNBOMBING – Warwick’s Jumpers and Jazz Festival](#)

“Oh what tangled webs we weave...” but in this instance, there is no intention to deceive, only to highlight and beautify. Visit Queensland’s quirkiest winter festival, the Warwick Jumpers and Jazz Festival in July.

The very first time I beheld yarnbombing/graffiti knitting was when I (together with my indomitable travel companions) visited Blarney Castle and, true to our Irish heritage, attempted to kiss the Blarney Stone whilst precariously hanging upside down. Along the manicured pathway to the castle, and before the entrance to the Poison Garden, we promenaded past a series of brightly bedecked deciduous trees. I had to go back and revisit a few of these. A lover of scarves, I was a little envious of the brightly coloured patterns of the knits and crochets that festooned the bare winter limbs of the trunks, branches and twigs and made them such a feature of the landscape.



Photos L&R: Indomitable travellers, Jacqui and Colin, at Blarney Castle

\* To see an interesting website featuring a visit to Blarney Castle, its Poison Garden and visitors kissing the Blarney Stone, click on this link:

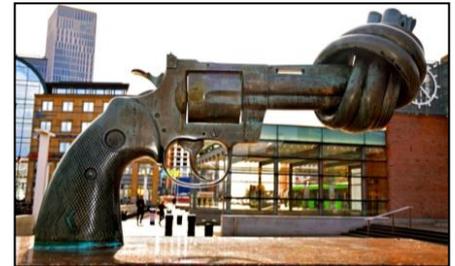
[https://wherewebe.com/index\\_2016\\_07-25\\_blarney.html](https://wherewebe.com/index_2016_07-25_blarney.html)

Such was my introduction to yarnbombing! Cut to the present and a request for me to write a feature on this very topic, particularly on the popular Warwick Jumpers and Jazz Festival held every July. My interest was immediately piqued.

Imagine my incredulity on finding this fabulous innovation, ‘guerrilla knitting’, had spread across the USA after Texan, Magda Sayeg, placed some knitting over her doorknob, followed by a wrap over the ‘Stop’ sign near her house. The ‘bombs’ grew and soon encircled poles, trees and everyday objects, over telephone lines, and even around a bus, in a gesture of goodwill, rather than dominance and the aggression which often accompanies graffiti.



*From KnitHacker.com: Yarn bomber Magda Sayeg visited Malmö, Sweden as a participating artist of Artscape 2014. She covered Swedish artist Carl Fredrick Reuterswärd’s famous “Non-Violence” sculpture with yarn (left) and the results still reverberate around the world today. Reuterswärd created this over-sized revolver with a knotted barrel and the muzzle pointing upwards (right) as a response to the shooting of his friend, John Lennon. Today the sculpture is a symbol of The Non-Violence Project, and currently there are 22 copies of the sculpture around the world, twelve in Sweden!*



Images Above left: [https://knithacker.com/wp-content/uploads/2018/07/cfd44ef0-e277-11e3-8625-731e277dea00\\_pa-19901020-1024x658.jpg](https://knithacker.com/wp-content/uploads/2018/07/cfd44ef0-e277-11e3-8625-731e277dea00_pa-19901020-1024x658.jpg) Above right: Revolver with knotted barrel sculpture [https://live.staticflickr.com/8686/17329658942\\_87e59aac01\\_c.jpg](https://live.staticflickr.com/8686/17329658942_87e59aac01_c.jpg) Below: [https://streetcolor.files.wordpress.com/2013/03/486086\\_427846617290566\\_827529608\\_n.jpg?w=608&h=&zoom=2](https://streetcolor.files.wordpress.com/2013/03/486086_427846617290566_827529608_n.jpg?w=608&h=&zoom=2)



On the other side of the globe, London Kaye took up the mission and invited knitters to create a huge beautifying community piece. In Dresden, Kristina Kroemer, in a definitive anti-militaristic gesture, knitted over a whole army tank.

The original reason people began yarn bombing was threefold: street art/tagging, protest and subversion. This art form can be used for protest, and to subvert traditional ideas associated with conventional forms of knitting and crochet. Eons ago, my sole knitting achievement was an extremely long

college scarf for a boyfriend, so I was intrigued with this new practice for the ubiquitous wool form.

This amazing art movement has been embraced with delicious abandon by the rural city of Warwick in Queensland’s Southern Downs, with individuals and community groups vying with one another to produce the most innovative and complex patterning, not only on trees but also on poles and often more unusual ‘objets d’art’. This began in 2004, when the Warwick Art Gallery (façade right) formulated the idea to decorate the bare deciduous trees of the city with woven crocheted and knitted patterns as part of a tourist drive to celebrate art, music and food.



Image: [https://www.warwickartgallery.com.au/images/stories/slideshow/banner\\_3.jpg](https://www.warwickartgallery.com.au/images/stories/slideshow/banner_3.jpg)

Past exhibits have included a full retro kitchen (right) a VW beetle, a golf cart, a western wagon, and over one hundred trees. **Step inside the Kitchen:**

[https://www.abc.net.au/reslib/201407/r1305386\\_17904505.jpg](https://www.abc.net.au/reslib/201407/r1305386_17904505.jpg)

A different theme is chosen annually and over one hundred volunteers – incorporating local schools, community groups and professional textile artists, as well as entries from all over



the world – work on their outdoor gallery displays, with

some locals dressing the same tree for up to fifteen years (left) from the Warwick Daily News:

<https://content.api.news/v3/images/bin/e022982823c07f3e47fbe4fbcd1b5371>

This year the Festival will be held over ten days from 21st – 31st July and this year’s theme is ‘Ripple’. Past themes include ‘Mamma Mia’, ‘The Front Room’, ‘Connections’ and ‘Bohemia’. Beginning with a quirky ‘tree jumper’ project, the mission has blossomed into the ten-day event it is today, incorporating recycled materials used in ground-breaking ways, in knitting, crochet, felt work, doll making and weaving.



Images above by Peter Gunders, ABC Southern Qld, 27 July 2019: L-R Warwick’s deciduous trees are dressed up every year for the Jumpers and Jazz in July festival; artists have filled garden beds with knitted delights such as pineapples; More than a hundred artists helped to create the knitted cabin in the Warwick Art Gallery foyer; Colourful characters can be found all over Warwick.

To paraphrase the old quote: “If it moves, shoot it; if it doesn’t, cover it.”

No longer is this habitually women’s activity performed behind closed doors and even, in its activist form, under cover of darkness; here, it is a glorious display of pomp and pageantry, of colours and charisma, of brilliance and bluster, as anything not moving runs the risk of being covered.



Left above: 2015 – entry from the Dollie Birds Doll and Craft Group <https://frankiebeane.files.wordpress.com/2015/07/2dolliebirds.png>

Right: <https://content.api.news/v3/images/bin/b42de4475a947238925847bdca927028>

“Great art manifests beauty and elicits strong sentiments. Art is essential to the human spirit. It makes you think and takes you places. When you walk by art, you have to look at it and wonder.”

A weekend in Warwick is barely time to absorb the vibrant sights and sounds the Festival manages to create for its community and visitors alike. I guarantee that locals have their favourite artists they identify with alacrity, while visitors can wander (and wonder) wide-eyed and open-mouthed amongst the visual spectacular so brilliantly presented. A glass or two of the local red and a foray into the jazz haunts and concerts would not go astray either but you will need to book early for these...

While the skills and sheer joy of graffiti knitting has cemented (or, more appropriately, woven) its way into the Australian vernacular and our consciousness, Warwick has made it an artform. Personally, the sprawling country city evokes images of the iconic “Clancy of the Overflow.” Droughts have seen green paddocks turn into dustbowls, farmers reduce their stock, and extreme but obligatory water restrictions generated – but Warwick bounces back with the eclectic mix of events comprising the Jumpers and Jazz Festival.

“... and the bush hath friends to meet him, and their kindly voices greet him  
In the murmur of the breezes and the river on its bars,  
And he sees the vision splendid of the sunlit plains extended,  
And at night the wondrous glory of the everlasting stars...”

I exhort you – take yourself to the cool climes of a Warwick winter, absorb the fresh country air and the clear blue skies, cast your eyes through the myriad displays of talent enveloping the trees and other inanimate objects. Savour and enjoy... and as John Keats significantly noted:

*When old age shall this generation waste,  
Thou shalt remain, in midst of other woe  
Than ours, a friend to man, to whom thou say'st,  
"Beauty is truth, truth beauty,—that is all  
Ye know on earth, and all ye need to know."*

Image right: <https://static.wixstatic.com/media/5e76b4.jpg>

Jacqueline Marchant



## THE BEAUTIFUL VYSHYVANKA EMBROIDERY of UKRAINE



With Ukraine so much in the news and in our thoughts these past weeks and months, you might be interested to learn a little about the beautiful Vyshyvanka garments so closely identified with the people of Ukraine.

Vyshyvanka is the general name for the embroidered shirts which are a fundamental element of Ukrainian folk costume. They are regarded as festive clothing and are worn by both sexes of all ages. Many of us will recognize the style of clothing from the attached photos. Some of us may even remember wearing similar ‘peasant’ blouses which were so popular in the 1970s. The photos reflect the many different clothing items and styles which can incorporate these remarkable embroidered patterns.

Above: Ukrainians celebrating Vyshyvanka Day: [https://images.unian.net/photos/2018\\_07/1531387587-2906.JPG?0.8244034671640375](https://images.unian.net/photos/2018_07/1531387587-2906.JPG?0.8244034671640375)

**History...** Made from locally produced fabrics, Vyshyvanka garments are embroidered with silk threads and decorated with beads in accordance with local embroidery features specific to Ukraine.

Tradition has it that centuries-old techniques involved using items from nature, including natural dyes from oak bark, leaves, elderberry, buckthorn and other flowers and berries to colour the thread, thus closely identifying the different styles with the local environment.

The colours black, red, and white are basic in Ukraine embroidery whereas yellow, blue, and green are supplementary colours. The white-on-white, or frost, pattern was common on clothes worn by people who could not afford dye.

Right: Portrait of a woman in Ukrainian Vyshyvanka, 1821: *Girl from Podolye* by V Tropinin via Wikimedia



Left: Designs: L-R:  
Plant and floral  
embroidery | © Viktor O.  
Ledenyov/WikiCommons;  
Geometric  
embroidery | ©  
OpenClipart-  
Vectors/Pixabay;  
Geometric and  
zoomorphic (animal)  
embroidery | ©

Designs are often intricate and brightly coloured and may represent plants, animals and scenes from the varied



geography of a country which spans forests and steppe, prairies and river canyons. Over time, different techniques and styles, patterns and colours evolved to suit local tastes. As a result, Vyshyvanka garments may reflect not only their essential Ukrainian origin but the styles can distinguish particular regions.

Left: Embroidered Ukrainian Map showing regional embroidery styles | ©Qypchak/WikiCommons

Vyshyvanka is also regarded by some as a talisman which protects the wearer as well as telling a story.

**Influence outside Ukraine...** It is thought that the migration of Ukrainian settlers from as far back as the 17th century was a significant factor in

influencing the clothing fashions of southern Russia and neighbouring countries which are known for their bright, multi-coloured garments.

In recent years Ukrainian fashion designers have introduced Vyshyvanka as a modernized version of bohemian high fashion whilst still retaining the traditional shirt form. Some of these designers have received coverage in top fashion magazines such as Vogue, Harper's Bazaar and at Paris Fashion Week. To view one of the beautiful, colourful, modern Vyshyvanka fashion websites: <https://sl-shop.com/index.php?route=common/home> Click on "Translate" to convert the text into English



Left and right below: Modern fashionable Vyshyvanka clothing from the Ukrainian Recipes website: <https://ukrainian-recipes.com/where-to-buy-best-vyshyvanky-10-astonishing-ukrainian-brands.html>

Embroidery remains an important craft within Ukraine and is recognized worldwide for its high level of artistry.

**Vyshyvanka Day...**The idea of *Vyshyvanka Day* was suggested in 2006 by a female university student called Lesia Voroniuk.



Hoping to preserve the Ukrainian folk tradition of creating and wearing these ethnic embroidered clothes, she suggested that her classmates and other students all wear Vyshyvanka shirts on a certain day.

Initially several dozen students and some faculty members participated in the event. In following years, support grew to an all-Ukrainian level. This included the worldwide Ukrainian diaspora and other supporters of Ukraine. The day of celebration was intentionally set on a weekday and not on the weekend to emphasise that the Vyshyvanka is "a component of the life and culture of Ukrainians, and not an ancient artifact".



Image addresses L-R: <https://media.gettyimages.com/photos/people-wearing-vyshyvanka-traditional-ukrainian-embroidered-blouses-picture-id688939104?s=612x612>; From Wikimedia At Vyshyvanka parade – a popular event in modern Ukraine [https://upload.wikimedia.org/wikipedia/commons/thumb/5/56/Vyshyvankas\\_roundelav.jpg/1024px-Vyshyvankas\\_roundelav.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/5/56/Vyshyvankas_roundelav.jpg/1024px-Vyshyvankas_roundelav.jpg); Bukovina-style Vyshyvanka By Vladimir Yaitskiy - Flickr: Solomiya, CC BY-SA 2.0, <https://commons.wikimedia.org/w/index.php?curid=31323504>; Girl wearing traditional Ukrainian dress: [https://upload.wikimedia.org/wikipedia/commons/d/d8/Girl\\_wearing\\_traditional\\_ukrainian\\_dress.jpg](https://upload.wikimedia.org/wikipedia/commons/d/d8/Girl_wearing_traditional_ukrainian_dress.jpg)

Today the event is an international one celebrated as the *International Day of Vyshyvanka* and takes place on the third Thursday of May each year. Its purpose is to unite Ukrainians all over the world, many of whom wear Vyshyvankas to demonstrate commitment to the idea of national identity and unity and to show their patriotism. State officials, including municipal, court, government officials and the head of the state also often participate in the celebration.

Right: From The Ukrainian Weekly, June 3, 2016: Canada shows support for Ukraine on Vyshyvanka Day, 2016: Prime Minister Justin Trudeau, Liberal ministers and MPs, Ukraine's Ambassador to Canada Andriy Shevchenko, and interns from the Canada-Ukraine Parliamentary Program proudly wear Vyshyvanka.



The most recent Vyshyvanka Day on 19 May 2022 had a very emotional significance to the people of Ukraine struggling as they are with the ongoing invasion of their country by Russia. On that day many thousands of Ukrainians proudly wore their traditional embroidered clothing. The Ukrainian President Volodymyr Zelenskyy rallied his nation and endorsed the celebration by saying: "This is our sacred talisman in this war. Happy Vyshyvanka Day, Ukraine!"

Vyshyvanka is more than just an embroidered shirt; it is a unique symbol of the Ukrainian nation.

**An Australian perspective...** Guido van Helten is an Australian born visual artist and photographer who is internationally recognised for his contemporary street art. Typically his art explores the themes of community and identity generated through photography and large-scale mural installations.

In 2015 Guido Van Helten was invited to participate in The City Art project in Kyiv in Ukraine. This involved creating huge painted photo images on the sides of high-rise and other buildings. He works from the top down, using cranes as a work platform. His works are truly amazing and original. The commissioned work in Ukraine drew on traditional Vyshyvanka embroidery in Ukraine, its symbolism, meaning and connection with identity.

The artist commented as follows: "The Vyshyvanka is a design which features on traditional clothing noted in Belarus, Ukraine, Russia and other parts of Eastern Europe. Traditionally a geometric pattern woven in the past by

adding red or black threads into the light threads is believed to have the powers of protection and features in modern times as a symbol of national identity and varying cases of unity within Belarus, Ukraine and in former Soviet states.....the wearing of the Vyshyvanka can be seen as radical, a symbol of protest or a symbol of national identity.'

Examples of Van Helten's wonderful murals can be found at the following site:

[https://www.guidovanhelten.com/projects/kviv\\_ukraine](https://www.guidovanhelten.com/projects/kviv_ukraine)

Right: From Guido Van Helten's website. Photos by Guido Van Helten

<https://www.guidovanhelten.com/projects/kyiv1>

*Ковчег (Lily of the Valley) painted as part of CityArt project in Kiev, Ukraine. The title of this work comes from the first poem published by famous Ukrainian poet, Lesya Ukrainka. The image was inspired by archival imagery while researching images of the Ukrainian 'Vyshyvanka' national dress. As a result, viewers found in the work a resonance in the memory of the famous writer, one of Ukrainian literature's foremost writers, best known for her poems and plays. She was also an active political, civil, and feminist activist.*

If learning a little about this wonderful Ukrainian folk tradition has made you think about buying an item of Vyshyvanka clothing you might visit one of the many online sites where they can be purchased.

**Bernadette Fulton**



### [GIANT SUNFLOWER QUILT destined for bombed buildings and mass grave sites of Ukraine](#)



In the hope of turning a horrible situation for the people of Ukraine and especially the children, into a bright burst of hope, Scone artist, Janno McLaughlin, along with Scone and District CWA President, Lyn Tout, are co-ordinating the making of a gigantic, colourful quilt of sunflowers – Ukraine's floral emblem. It will be a huge art installation to be draped over mass graves, bombed buildings and train stations so the Ukrainian people realise the outside world knows what is happening and they are not alone. **Left: Scone and District CWA president Lyn Tout (left) and local artist Janno McLaughlin are sitting on the quilt in progress**

**Right: Artist Janno McLaughlin has big hopes for the massive sunflower quilt. Photos: (ABC Upper Hunter: Bridget Murphy)**

The aim is for 1000 quilt patches, and they are constantly arriving not only from Australia but also from New Zealand, South Africa, the USA, England, church groups and artists worldwide. It is planned to get the quilt installation to Ukraine by August 24, Independence Day.

**If you would like to take part in the project** send your 30cm by 30cm patches to:

Janno McLaughlin

PO Box 746

Scone, NSW 2337

**More Information:** <https://www.abc.net.au/news/2022-05-17/artist-scone-cwa-make-giant-sunflower-quilt-for-ukraine/101069996>

**Val Shooter**



\*Acknowledged images, links, recordings and videos in the newsletter have been sourced by Editor, Val Shooter. No copyright infringement is intended. The intent is to make our members aware of the wide variety of artists and art websites online so they can access additional information.

\*Contributing Photographers: Helen O'Reilly, Barbara Corrigan, Margot Davies, Jacqueline Marchant, Naomi Wright

### [PHOTO GALLERY... Photographer: Helen O'Reilly](#)

**Photos from March, April and May Lectures and Coffee and Conversations with Lisa Sorbie Martin**



