



President's Report

Well this is a turn up for the books—one book anyway. Thanks to the Covid19 lockdown, I have been able to complete my book on the historical development of Brisbane's art world. **Glory Days** should be in bookshops soon. With that out of the way, I was happy to fling myself into keeping BVAC moving forward. I have been part of BVAC since before it became BVAC as Lena Tisdall and I met in various "McOffices" in 2010 to discuss the idea of a group that would assist in offsetting the difficulties experienced by many artists groups in Brisbane – no permanent home, hire of expensive facilities for workshops, and limited market arrangements.

I value the work done in our community by artists groups, and completed my PhD in Art History in 2015 researching the importance of artists groups in the development of Brisbane's art world. I am also a Ceramic Sculptor and mad golfer. I have been coordinator and secretary of BVAC's Pop-Up Shop committee for the past two years and editor of BVAC*Connex* since it began in 2012.

Because of the Covid lockdown, this week marked our first BVAC Committee Meeting since March, and there was a good attendance. It was wonderful to see even more positive changes in our Hub at Tarragindi. A disability access lift has now been installed by the BCC. BVAC has been working to get disability access for the Hub since we moved into the Hub in June 2013. Hopefully now the Hub can be utilised to its fullest extent.

While the lift is a great asset, it will add considerably to BVAC's operating costs. However, Peter Rayson has come up with a cunning plan. He has enrolled BVAC in the **Containers for Change** program, and if people could drop off a bottle (or two – no wine bottles) when at the Hub, we can offset some of the costs. Evidently is about 10c a trip in the lift and a bottle in the bin will cover it.

The presence of the lift also got me reflecting on the progress BVAC has made. Lena Tisdall initially whipped the fledgling organisation into shape by establishing its market tradition in the Pop-Ups. Peter Rayson then brought BVAC up to speed in the digital world. What will I bring? My interest is in marketing and exhibiting opportunities for our artists. One of the original ideas for BVAC as a group was to be able to develop a community gallery – a space hired at reasonable cost by individual artists and groups. In the meantime, we will continue to work on the Pop-Up Shops and possibly develop the Art/Craft Studio Sale idea.

As you are aware, prior to Covid lockdown, our Pop-Up for May had to be cancelled as BVAC just didn't have enough people for the organising committee. To keep our Pop-Up shops going please consider offering your services to the Pop-Up committee.

Onwards and Upwards BVAC.

Judy Hamilton

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Glory Days: Brisbane's Art World to 1970

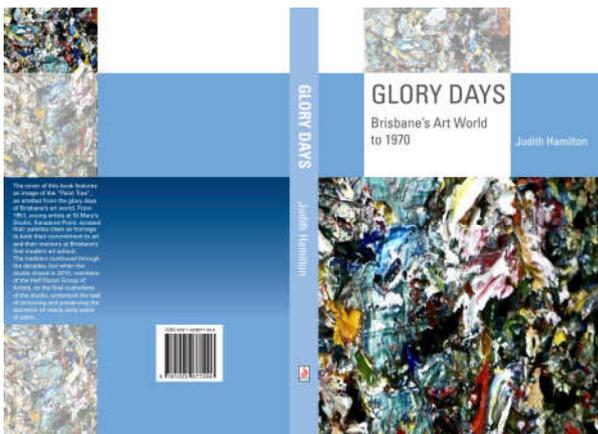
Wherever people create art there is an art world. Some art worlds are very successful, others less so. **Glory Days** tells the story of Brisbane's expanding art world after 1940 when artists groups finally took action to curb the inevitable drift of Queensland artists to the better resourced art worlds of Sydney and Melbourne.

The Royal Queensland Art Society (RQAS) decided that something needed to be done to keep a young Margaret Olley working here in Brisbane. It was a lack of art education facilities in Brisbane that drove Olley away in the end. Next, a member of the society decided that Brisbane needed more than one two week exhibition of art per year, so she, E Lilian Pedersen, set up a group for professional artists that became known as the Half Dozen Group of Artists. Both groups are still going strong.

Two more groups developed in the 1940s. Miya Studio's interesting experiments with modern art created controversy after they split from the Younger Artists Group that had been set up by the RQAS in 1945. Miya Studio was interesting enough to lure Sydney Nolan and Charles Blackman to come to Brisbane to work for a time.

Painting became a world wide craze in 1950 and Brisbane finally got an alternative to the very academic Central Technical College Art Branch in George Street. St Mary's Studio in Kangaroo Point became the alternative centre for art in Brisbane with a series of artist/mentors providing a modern art education. The studio eventually gave rise to the Contemporary Art Society that was influential in the 1960s.

The Glory Days of Brisbane's art world also include the investment in Queensland art by the Carnegie Corporation of New York; the Johnstone Gallery, which at one time was the largest commercial gallery in Australia; the department store gallery in Finney's Department Store; and the Permanent Exhibition of Queensland Art with its hire purchase scheme for buying paintings.



The cover shows "The Paint Tree", an icon of Brisbane's art world. Between 1951 and 2010, many artists added paint to the surface as they cleaned their palettes at St Mary's Studio. The book will be available soon from bookshops at a cost of \$34.95.

I also will have copies for sale.

Judy Hamilton

Recovery; Restoration; Renewal

Art and Craft Competition

2020



Are you a Queensland painter, jeweller, textile and fibre artist, sculptor, keen upcycler or school student? Then you are invited to enter the 2020 Scattered Arts – Art and Craft Competition.

Theme: *Recovery; Restoration; Renewal - The possibilities in how you express your interpretation of these words artistically are endless. Think relationships, the environment, the landscape, personal growth: whether it be after the devastation of flood or fire, the regeneration of the land after mining, or a personal journey of some kind – let your imagination free.*

Competition Categories:

1. Painting – Oil, Acrylic, Watercolour, Pastel or Mixed Media
2. Jewellery
3. Textile and Fibre
4. 3D
5. Upcycled Accessory
6. Student – (a) Primary and (b) Secondary

Closing Dates:

5pm Thursday 15th October– (a) Entry payment; (b) Entry form and (c) Artist “Theme” statement due

12 – 4pm Thursday 22 October– Entries delivered to Jolly Centre Seven Hills Community Hub, 28 Tallowood Street, Seven Hills.

Prizes:

\$1000 Best in Show - Sponsored by Brisbane Visual Arts Community

\$500 BVAC Prize - New Prize - Sponsored by Brisbane Visual Arts Community

Total Prize Pool - \$3000

Website: www.scatteredarts.com.au: Email: competition@scatteredarts.com.au



2020 Major Sponsor

2020 Scattered Arts – Art & Craft Competition Entry Form

Theme: Recovery; Restoration; Renewal

Competition Categories: 1. Painting – Oil, Acrylic, Watercolour, 4. 3D
Pastel or Mixed Media 5. Upcycled Accessory
2. Jewellery 6. Student – (a)Primary and
3. Textile and Fibre (b)Secondary

Closing Dates: Entries: 5pm Thursday 15th October 2020

Delivery: 12 – 4pm Thursday 22nd October 2020

Terms and Conditions:

1. You must be a Queensland resident to enter. Entries must be recent original work of the entrant.
2. Size of entries must not exceed 40cm x 40cm.
3. For entries that require hanging, this size applies to the image area only. (This EXCLUDES the frame and/or matt). For all other categories, entries must fit within the volume of a pretend 40cm cube of space for display purposes. Entries must not have additional pieces/folds/stands/backdrops etc. that protrude beyond the space.
4. Entry form/s are to be emailed to competition@scatteredarts.com.au by 5pm Thursday 15th October.
5. Relevance to the theme will factor in the judging process. Entrants must provide an Artist "Theme" Statement of up to 50 words by email to competition@scatteredarts.com.au by 5pm Thursday 15th October
6. The entry fee of \$20 per entry for adults and \$10 per entry for students is to be made by 5pm Thursday 15th October 2020. Entry fees can be made by Direct Debit (DD) see details below, or by Credit Card (CC) or Cash (C) at Scattered Arts at 6 Newman Avenue Camp Hill. Entry fees are non-refundable. The Creativity Centre Inc BSB: 064 107 Account No: 10213918 Reference: (Entrant's name MUST be included here)
7. Entrants may submit up to three works in total, over all categories.
8. Entries are to be delivered to the Seven Hills Theatre and Community Hub, 28 Tallowood Street, Seven Hills on Thursday 22nd October 2020 between 12 noon and 4pm. Entries must be suitably presented for safe display. A completed entry form is to be attached to each entry. (See below) Entries must be securely wrapped when delivered to avoid damage.
9. Winners will be announced at the Opening event to be held at the Seven Hills Theatre and Community Hub, 28 Tallowood Street, Seven Hills. (Corner Tallowood Street and Griffith Place).
10. The Opening event is on Friday 23rd October 2020 from 6 – 8pm. Finger food and a complimentary glass of sparkling wine/ juice will be provided.
11. The judges' decision will be final and no correspondence will be entered into.
12. Scattered Arts will charge 25% commission on all sales.
13. Exhibitors will allow their work to be reproduced for publicity purposes before, during and after the exhibition.
14. Entries are accepted, displayed and returned at the owner's risk. Freight and insurance are the owner's responsibility. All care will be taken, but no responsibility will be accepted for loss or damage.
15. Entries may ONLY be picked up on Monday 26th October between 11am and 3pm from the Seven Hills Theatre and Community Hub. We take no responsibility for work remaining after this time unless by prior arrangement.

Name:	Payment: (DD); (CC) or (C)
Email:	Category:
Telephone:	Title of Work:
Address:	
I am member of a BVAC group: YES or NO	
BVAC Group:	Price:

Digital Art with Julie Stirling

Last month, I touched on the work of digital artist, Julie Stirling from Art West Community Gallery. Julie had been experiencing “Painter’s Block” and had briefly lost her way in her art. But what had brought it on? I think the answer lies in the fact that most artists working in our community are not professional artists, constantly working at their art in order to create a brand for themselves and fully support themselves through the production and sale of their art.

I am constantly amazed at the output of professional artists like Vipoo Srivalasa and Brisbane’s own David Hinchliffe. This kind of commitment is greater than most of us can manage—and still keep our creativity intact.

A digital artist is one who makes use of digital technologies in the production of art, and digital art is an artistic work that uses digital technology as part of the creative or presentation process. Andy Warhol was the initial creator of the first digital art in July 1985, when an image of Deborah Harry was captured in monochrome from a video camera and digitized into a graphics program called ProPaint. Warhol then manipulated the image by using flood fills to add colour to the work. Digital art a field of contemporary art and is now placed under the larger umbrella term of new media art.

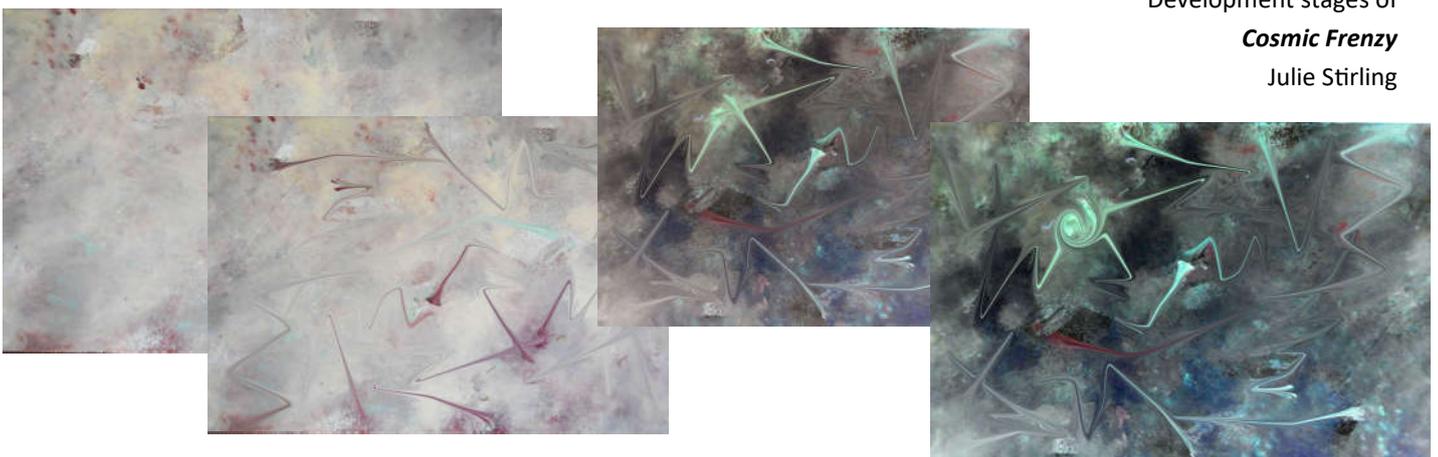


Julie Stirling
New Reality
Digital painting

Julie loves walking and uses the activity for her thinking time. Armed with her camera on these occasions, she says she is constantly on the lookout for interesting textures and shapes to use in her works. In her work **New Reality**, Julie has started with an image of a piece of bark. She releases her creativity using the digital tools available on her computer, often with the thought, “What will happen if I do this?”. When Julie found herself under pressure from work commitments, she set herself a challenge of making something entirely different in the form of “wallpapers”. Describing these as terrible, but a lot of fun to do, she found the hand-brake on her creativity released. Experimenting with a variety of backgrounds—the equivalent of putting down a base colour for a painting—and then using digital tools to create effects like palette knife and spray painting. Julie continues to work and experiment until the work resolves itself.

While the downside to creating digital works may be “mouse wrist” (repetitive strain injury for the uninitiated), the advantages are that “Delete” or “Control Z” fixes any absolute horrors; there is no clean up; and there is no cost until Julie has decided it is finished and it has been printed.

Julie Stirling currently arranges the exhibitions at Art West Community Gallery and also has a three year contract with Aspire Gallery in Paddington.



Development stages of
Cosmic Frenzy
Julie Stirling

Watercolour Society of Queensland Inc Social Day Trip

Includes: Morning tea, Delicious lunch, Guided Tour

Date: Saturday 4th July 2020

Register your interest NOW

wsqworkshops@gmail.com

0419 760 993 or 0428 320 066

DEPARTURE: Northshore Hamilton pontoon
9am. Returns 3.00pm (approx) Guided

Cost
\$ 60 All
inclusive



St Helena Island National Park Historic Area

Sketch and Paint the Island in Watercolour

St Helena is located in Moreton Bay 5 km from the mouth of the Brisbane River and about 8km north-east of Manly.

This picturesque island in Moreton Bay has a turbulent history as the site of Queensland's first penal settlement. Its most significant period was when it functioned as a high-security colonial prison from 1867. It is now a national park. Find out more: www.sthelenaisland.com.au





Catherin Bull, *Eucalyptus platyphylla*, poplar gum (detail), watercolour, graphite on paper, 2019.

Artistic Endeavour: Contemporary botanical artists' response to the legacy of Banks, Solander and Parkinson

Saturday 13 June 2020 | 10:00 AM

We are excited to reopen with a new exhibition featuring Queensland's unique plants - flowering, fruiting and full of life!

To commemorate the 250th anniversary of the HMB *Endeavour's* voyage along the east coast of Australia, members of the Botanical Artists' Society of Queensland have created more than 60 original botanical artworks - some delicate, some bold, all highly detailed and scientifically rigorous. Featuring original specimens collected on that voyage, this exhibition is an innovative exploration of the artistic, scientific, environmental and cultural significance of this chapter in Queensland's botanical heritage.

Join us for -

Saturday artist demonstrations:

On Saturday between 10.00 AM - 1:00 PM

13 June 2020 | [Dale Farnell](#)

27 June 2020 | [Florence Joly and Penny Watson](#)

11 July 2020 | [Kay Sullivan](#)

Workshops:

Bookings required, limited numbers, \$10

20 June 2020 | 10:00 AM – 11:30 AM or 12:00 PM – 1:30 PM

[Introduction to realistic botanical art using graphite](#) with Eva Richards

4 July 2020 | 10:00 AM – 1:00 PM

[Introduction to botanical drawing](#) with Anne Hayes

7 July 2020 | 10:30 AM – 11:30 AM

[Teens workshop: Draw an insect](#) with Dr Nita C Lester

Our priority is protecting the health and well-being of the community as much as possible. Visits to the museum will be limited to 20 people for 30 mins. For more information about Moreton Bay Regional Council's response to Coronavirus (COVID-19), visit our [website](#).

[Artistic Endeavour](#) exhibition is on display Saturday 13 June - Sunday 6 September 2020.

Thinking Outside the Square

As artists, we are always trying to come up with a new angle to look at something from. Up in the Burdekin area, just south of Townsville, one artist has come up with a very individual idea using a by-product of the sugar cane industry that is synonymous with the region—black snow. The product is very distinctive for the region as it is the only remaining area to burn the cane fields before harvest.

Black snow is the cane ash from the sugar cane fires that are used to clear away excess foliage so the leaves do not clog the cane processing machinery or block irrigation channels, but during the harvest season, the black snow covers driveways, roofs and lawns—and laundry.



Tamika Savorgnan started making jewellery from cane ash as a joke. (ABC North Queensland: Nathalie Fernbach)

From this nuisance by-product, Tamika Savorgnan creates distinctive resin products. While making jewellery from sugar cane ash started out as a joke for Tamika, she is now working to keep up with demand, embedding cane ash in resin keychains, coasters and pendants.

It's not easy to harvest the ash as even her breath can destroy the fragments. Picking it up with your fingers is impossible so Tamika uses tweezers and stores the super fine fragments in take away containers. Even when making her creations, she says the resin can destroy the ash at a touch. With the bigger pieces like coasters, she looks for bigger pieces of ash that are quite stable — thicker and denser, but for smaller pieces, like earrings, she chooses the very delicate curly pieces that look pretty.



Harvesting black snow from the lawn. (ABC North Queensland: Nathalie Fernbach)

Tamika's idea of using cane ash as the basis for a distinctive range of jewellery was initially laughed at but now, it's not only the cane farmers wives snapping up the distinctive jewellery, but she has sent pieces to Scotland, Canada, the USA, the UK. Well done Tamika for seeing the intrinsic beauty in the black snow and having the idea to marry it with resin—like the ancient creatures preserved in amber.

Vale Christo



Bulgarian-born artist Christo, who died on May 31 aged 84, changed Australian art history when he installed **Wrapped Coast** for 10 weeks in Little Bay, Sydney in 1969.

Wrapped Coast took four weeks to install with a former army major overseeing a team of 15 mountain climbers, 100 labourers and 11 art and architecture students.

It was Christo's first large-scale environmental artwork, and was at the time the largest single artwork that had ever been made.

Have a Cuppa

"Have a cuppa" - my time I'll share -
I've time for you because I care.
Time to listen when problems reign,
time to comfort loss or pain.
Long hours of waiting, anticipating,
moments of joy, of celebration,
companionship and conversation.
Ease the loneliness, break the ice,
refresh, relax and get advice.
"Have a cuppa."



Sculpted by Ros Haydon

© Ros Haydon

A wonderful sculpture by former Sculptors Queensland President, Ros Haydon. The work is made from teabags and is approximately 60 cm in diameter.

The sculpture is not so much about the tea, but the gesture of caring and communication on a very personal level. For earlier generations, having a cuppa was the cure for everything. Today, tea has largely been replaced by coffee but the message is the same—sharing a coffee with friends offers a chance to connect and communicate.

Have a Cuppa won Ros a \$2000 prize.

Exhibiting takes Courage

A young artist exhibits his work for the first time...

A well known critic is in attendance...

The critic approaches the young artist...

"Would you like my opinion of your work?" he asks...

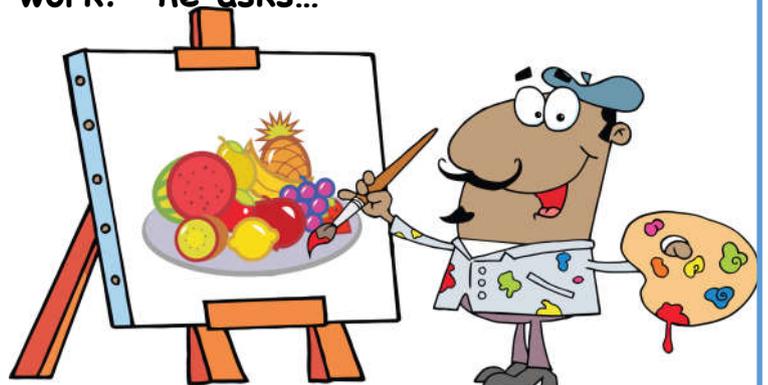
The young artist responds...

"Yes. Yes, I would"...

"It's worthless," says the critic...

"Yes, I know", says the artist,

"But I would like it anyway".



Graydon Gallery—an Artist Hire Space



Exterior of the gallery

Graydon Gallery is a Contemporary Art Gallery Rental Space in the heart of New Farm, Brisbane.

The gallery is situated in Brisbane's recognised art precinct and only a short walk from New Farm Village, the centre of a vibrant community with a strong interest in the arts.

The gallery has been established for over 30 years and has a dedicated following of artists and patrons. Its well appointed contemporary exhibition space is available for short term hire and is suitable for exhibitions by painters, sculptors, ceramics, jewellers, photographers, furniture designers and out of town galleries seeking exposure to the Brisbane market.



Well appointed contemporary exhibition space.



Main gallery space

Graydon is delighted to be able to open for the remaining portion of 2020.

Graydon Gallery now welcome artists, artisans & those seeking the opportunity for a "pop up" retail space to enquire about the hire of the space for two week time periods. Adherence to the health and safety requirements specified by the Queensland State Government is expected of those hiring the space. Increased cleaning measures will be put in place and exhibitors must also monitor physical distancing.

For booking enquiries please contact:

Cath Nicholson - 0418 740 467
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