

BVAC Connex

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December 2020: Issue 93

Presidents Report



As we start back for another New Year, I hope you all had a relaxing break over the holiday period and didn't get caught on the wrong side of too many border closures. For me, summer is always the time I clean and organise my studio. It is still in pristine condition so I had better get to work soon and see about messing it up again.

We began the year with bad news for BVAC. Our Secretary, Helen Trochoulias, has had to resign (effective immediately) because of serious health issues. Helen has been a valuable member of the BVAC team for three years, and we wish her a speedy recovery. This leaves BVAC without a secretary. It's not an onerous job—organising the agenda, taking the minutes, and filing correspondence. If you would like to make a difference, why not step up and try.

We also lost one of our most colourful members—Elizabeth Heber from Liz and Friends passed away in January. Many of you would have met Liz at our last Pop-Up Shop. BVAC would like to convey our deepest sympathy to her friends and family.

BVAC has a full calendar of events for the Year of the OX. Our first event is on April 17-18, when we embark on our **Open Weekend**. The **Open Weekend** seeks to demystify BVAC for individual members of groups. BVAC's committee is made up from representatives provided from the ranks of our member groups, but there still seems to be some confusion about our role. Come and see how some groups use BVAC to their advantage either as a landlord, for storage, for workshop space, or participation in our Art & Craft Pop-Up Shops. The flow on from the activities planned for the weekend is that each member group will have the opportunity to showcase what they do and how we might all benefit each other and the broader arts community. BVAC is about so much more than just two Pop-Up Shops every year and every dollar earned by the group is reinvested in making Brisbane's art world better.

The first **BVAC Art & Craft Pop-Up Shop** for 2021 has been moved away from the Mother's Day log-jam of events to July 9—11. This "dead of winter" event is hoped to rejuvenate the Pop-Up shops. It is to be rebranded as the "**BVAC Art & Craft Pop-Up Shop**"—so people will not be coming in looking for orchids.

Recently, all the groups should have received notes that came from a really interesting Webinar on Volunteering I recently tuned in to. Volunteers are the life blood of our organisations, and attracting new people can be difficult in this digital world. A good volunteer can really lift a group out of the doldrums. Could you be that person. This year, I would really like to highlight the work of some of our volunteers and recognise the contribution they make to our organisations.

Judy

Notes from BVAC Meeting 11 February.

Venue: The Hub

Meeting opened: 9.50 am

Attendees: Judy Hamilton (WSC), Peter Rayson (WSQ), Liz Horrigan (ATASDA), Joanna Faber (Papermakers), Wendy Goode (Scattered Arts), Sandra Evans (APAT), Pauline Stevens (Sunshine Bead- ers), Anna-Margot Collins (Q. Enamellers), Allie Collins (Q. Enamellers).

Apologies: None

President's Report: Thank you to Helen for her wonderful work over the past three years as Secretary. She has tendered her resignation (effective January 2021) as the result of ill health. We wish her a speedy recovery. Anna-Margot took the minutes of the meeting.

Please remember that your usage of the Hub can affect others. Make sure you leave the Hub clean and tidy each time you leave.

Peter Rayson will accompany Judy to the Wynnum studio of Graham W. Smith to select a small painting by Smith that has been donated as a raffle prize.

RQAS directed to approach CAQ about plinth hire.

The meeting approved a proposal put forward by Judy to post a message on FB asking for volunteers. "Want to sign up as a volunteer? Send an email to bvac2015@gmail.com".

Facebook results January: 2988 views (+371%); 646 engagements (+503%); 12 new page likes (+50%).

Information from Artisan regarding exhibitor stand registration at a planned Artisan Craft Exhibition in June. **Judy to follow up.**

Email from Zoe Nelson re: establishing a children's art class. Directed towards HDG.

Community art still rests at the bottom of the pile in Brisbane. Recently, the Cairns art community was presented with a FULLY RENOVATED Court House for use as an art gallery space. They are calling for volunteers to man the gallery – sadly, it is too far for us to commute.

Treasurer's Report: Cheques from WSC presented at meeting. BVAC still in a strong position.

GENERAL BUSINESS

Open Weekend: Groups are reminded that they have until the end of February to indicate their interest in this event. The event is to promote use of The Hub but can also promote what the groups offer.

Artisan Craft Exhibition: This is possibly an Expo type event. Judy to meet with Artisan before next meeting.

Pop-Up Shop Coordinator: Anna-Margot is unavailable to coordinate the July event because Q. Enamellers have an event at the same time. A coordinator needs to be elected next meeting. Can be a remote position (done by email).

Scattered Arts/BVAC Art Competition: Scattered Arts is taking the lead in this competition that was postponed from 2020. Wendy and Judy have had to step down from the organising committee this year. Scattered Arts is seeking a replacement coordinator before March meeting. BVAC needs to provide a new representative on the sub-committee.

Carpark/Building: Annual inspection by Brisbane City Council took place this morning. Upstairs has not yet been painted, as Sandra is having difficulty finding a handyman who is available. Liz Horrigan asked if the floor downstairs could be levelled as it is dangerous.

Watercolour Society of Queensland: All correspondence to be directed to WSQ Secretary, Jo Ann Lim, <watercoloursocietyqld@gmail.com> Three easels have been left downstairs at the Hub by WSQ. Other groups may use.

Meeting closed: 11.20 am

Next meeting: March 11, 9.30 am, The Hub.

Vale—Elizabeth Catherine Anne Heber (nee Inglis)

Elizabeth Catherine Heber (nee Inglis) was educated at Clayfield College, Brisbane where her love of art was fostered. As a child, Liz filled her days with painting, music and reading.

However, she went on to study science gaining a Science Degree from the University of Queensland. Liz went on to work in microbiology at Greenslopes Hospital.

Later, Liz would go on to have a second illustrious career as a teacher with some of the highlights culminating with her time as Vice Principal of her *alma mater*, Clayfield College. She taught at other prestigious schools including St Hilda's College, Southport; Craigslea High School, Thursday Island High School where she was Senior Mistress, and Vice Principal of Caboolture State High School.

Elizabeth loved to travel, and spent many years studying and teaching internationally. She has had solo exhibitions of her art in London, Munich, Toronto, and Mendocino, as well as group exhibitions in Hawaii, and Melhus (Norway), and 30 shows around various Brisbane venues and regional Queensland.

She retired from teaching in 1996, and devoted her life to her art, her silk painting, promoting the works of fellow artists, and fundraising for various charities.

Liz's work since 2005 was inspired by her visits to Prague, Venice, Burano, Salzburg and Russian cities along the Volga (including Moscow), and along the Rhine and the Danube. In 2012, she travelled to Barcelona. Influences from all of these cities' influences feature strongly in her art and silk paintings.

Liz started "Liz and friends" in 2001, and has continued to work up until her last exhibition in December 2020. Liz was a colourful addition to BVAC's Christmas Pop-Up Shop at Mt Coot-tha Auditorium last November. Each day she drove down and back from Beachmere to mind the stand of Liz and Friends.

She is sadly missed, by all her knew her.

16/08/1934 – 14/01/2021

86 years young.





ART CLASSES FOR 2021

By Julie Maddocks
At 16 Jacob St Dinmore

FIRST SATURDAY OF EACH MONTH

DRAWING 9.30am to 12.30pm **\$30per class**

Beginners or Advance students welcome

Learn the techniques involved to produce good drawings.

Explore what can be done with different equipment and supports.

Drawing covers many types of products from the obvious pencil and paper to pen, charcoal and pastels, and from black and white to color.

Learn how we shade with line, block shading or using tone, types of line and what to draw are also considered.



PAINTING. 1.30pm to 4.30pm **\$30per class**

Learn the skills you need to produce a good painting

Learn how colour can change the mood of a painting

Techniques for application, design and composition will be taught at your pace.

Choose your subject, medium and style and I will teach you the techniques involved.



WEEKLY CLASSES Thursday

CHINA PAINTING (On-glaze painting) 9.30am to 12.30pm

Learn the traditional art of on-glaze painting on porcelain cups, plates, vases, etc., creating modern artworks that are permanent can be used everyday.

Grandma's Royal Dolton dinner set and beautiful Chinese heirloom vase is created the same way using many firings to create permanent decoration.



PAINTING or Drawing 1.30pm to 4.30pm
(see Saturday classes for information)

NEW Art Class for 2021

Evening Class from 5.30pm to 7.30pm \$30per class

This class is a general art class you choose your subject and techniques

This class will allow you to explore what you are interested in. You can choose your own subject to draw, or paint using your chosen medium. The tutoring is tailored to each student so you follow your own journey or we can progress step by step until you find your passion.

Contact Julie on 0408 158 356 for more information or to reserve a space.

See regular updates including up coming workshops and more on Julie's

Facebook: <https://www.facebook.com/julesarts>

Or Website: www.julesart.net.au



Declaring 2021 as the Year of the Volunteer

We should never take our groups for granted. The Half Dozen Group of Artists was formed in 1941 to provide Brisbane artists with the chance to exhibit at an extra annual art exhibition. Ever since, it has found within its membership enough stalwart volunteers to take on committee positions to keep the group going. Many of BVAC's member groups were begun in the late 1960s to develop specialised skills in arts and crafts, locally. Founder members of those groups often resorted to mortgaging their own houses in order to buy a club premises in which the group could meet. That's commitment. Groups, including BVAC, are still being formed as the result of a perceived need in a local community.

We join the groups that we do for a number of reasons.

- Best of all reasons is the social desire to connect with like minded individuals who are interested in the same things that we are.
- We might find the tools we need to create our art/craft masterpieces are expensive. By joining a group, we can use tools that have been bought communally.
- We might want to exhibit and sell our work but don't feel confident enough to approach a gallery. Most groups have an annual members' show for showing and selling our best work; and BVAC runs the market style Pop-Up Shops for more everyday lines.

The thing is that these community groups are not just simply there. Volunteers provide leadership in our groups and must nurture and maintain the structure if the groups are to survive through the years. Without the volunteers, the structures eventually break down, the annual exhibition doesn't happen, and the group slowly disintegrates. If you are a member of a group, consider taking that next step to becoming a volunteer for the group.

Volunteering allows you to connect to your community and make it a better place. Even helping out with the smallest tasks can make a real difference to organizations in need, and can help you to make new friends, expand your network, and boost your social skills. By giving back to the community, you'll see how good it feels to help other people and enact change.

By measuring hormones and brain activity, researchers have discovered that being helpful to others delivers immense pleasure to us. At a recent **CAQ Raku Experience**, I was not the only one to comment on the high endorphin levels. Most human beings are naturally hard-wired to want to give to others. Doing good for others and the community provides a natural sense of accomplishment. Your role as a volunteer can also give you a sense of pride and identity. And the better you feel about yourself, the more likely you are to have a positive view of your life and future goals. Older adults, especially those who have recently retired or lost a spouse, can find new meaning and direction in their lives by helping others. Whatever your age or life situation, volunteering can help take your mind off your own worries, keep you mentally stimulated, and add more zest to your life.

So when BVAC's or your own group's AGM comes up, don't hide, but volunteer to help even in a small way. Any small help makes life easier for those who take on leadership roles. Volunteering makes a difference and it feels good to help other people enact change.

Volunteer of the Month



Rachael Torepe is a talented potter from Western Suburbs Clayworkers (WSC). She joined the group as a total novice clayworker in 2015, constantly trying new ideas and her work kept improving. She has the unique achievement of a first day sellout, the first time she brought her "Totems" to BVAC's Pop-Up Shop. That is the kind of confidence booster we could all use. The totems were a very clever idea as they allowed Rachael to experiment with lots of different forms, decoration and glazes on small objects. The themed totems proved very popular.

A couple of years after she became a member of WSC, Rachael was asked if she would run the Brisbane City Council Growing Old Living Dangerously (GOLD) pottery classes for WSC—a big ask of an inexperienced potter. With her mother, WSC member Daphne Morgan, to help, Rachael provided well structured forays into clay for those with little knowledge of claywork. She wasn't confident, but she started simple and let the experiences grow.

Rachael has returned to full-time work, but she continues to volunteer for WSC. With no experience under her belt, Rachael took over the organisation of WSC's annual exhibition and now, along with the wonderful exhibition team that she has assembled, has three successful exhibitions under her belt. She coped with changes brought about by COVID last year and presented a new style of exhibition, which WSC members regard as the best yet.



One of the joys of having Rachael in the group is that if she has an idea, she offers it to the group. In this way, the group has gone from having one dedicated studio day each week, to having two week days, plus a Thursday night group, and now a weekly Saturday morning group. These extended hours allow more people to enjoy pottery at WSC. The Thursday night group is highly experimental—they find a technique and work together in the studio to “nut” it out. Rachael has topped all of this off by becoming one of the famous “firing fairies” of WSC. In pottery groups, unfired work is placed on shelves by all who use the facility, and the next time you come to the studio it has miraculously been fired—hence the title “firing fairies”. Physically loading and unloading the kiln, dealing with firing disasters, and working out firing costs for individuals are all part of the job description.



I think you will agree that this is a pretty impressive schedule of volunteering for anyone but Rachael works full time, has two teenaged boys and has just moved house. Didn't miss a beat. The axiom, “if you want something done, ask a busy person” applies in spades to Rachael who continues to expand her knowledge of decoration and firing techniques. An amazing volunteer.

We All Have to Start Somewhere

Just before Christmas, I chanced on a Facebook post—a chance to view a Masterclass with sculptor Jeff Koons. I shared it on my FB page so I could get back to it whenever I liked. I noted in the post that I loved Koons' work and added a rider that I also loved the work of Claes Oldenburg. The first response to the post informed me that Oldenburg's ***Icebag—scale B*** was purchased by our very own National Gallery in 1974 by then director, James Mollison—also responsible for the astute, but still controversial, purchase of Jackson Pollock's ***Blue Poles*** in 1973.

With works such as ***Icebag—scale B***, Oldenburg was at the forefront of the avant-garde sculpture that transformed art in the 1960s. He wanted art that did more "than sit on its arse in a museum". ***Icebag—scale B*** moves almost imperceptibly in its exhibition space: slowly winding and undulating this way and that, and creating the rather eerie sensation that it is following the viewer around the room. The soft, amorphous folds of bright yellow nylon lend the object an organic feel as it gently, almost reassuringly, 'breathes'.

But we all have to start somewhere. In Chicago in 1953, while working in an art library, Oldenburg set up his first studio. His first recorded sales were when five pieces sold for a total of \$25 at the **57th Street Art Fair**. Imagine that. What, where, or when was your first sale. I remember mine was at a McGregor Summer School in Toowoomba in 1980. After taking a ceramic class with Vince McGrath, I sold a small piece for \$10. Vince McGrath's reaction: "You didn't sell it; you gave it away". This simple statement taught me to value the unique skills I bring to what I make.

Abstract Expressionism had come to dominate the art world in the 1950s, but Oldenburg revolutionized his art world in 1957, when he began toying with the idea of soft sculpture. Sculpture was historically made of bronze or stone—materials worthy of monuments. Oldenburg's work was colourful and described as "brilliant," due to the reaction that the pop artist brought to a "dull" abstract expressionist period.



Spoonbridge and Cherry

In 1965 he turned his attention to drawings and projects for imaginary outdoor monuments. Initially these monuments took the form of small collages such as a crayon image of a fat, fuzzy teddy bear looming over the grassy fields of New York's Central Park (1965), and ***Lipsticks in Piccadilly Circus, London*** (1966). In 1988, he created with his wife and work partner, Coosje Van Bruggen, the iconic ***Spoonbridge and Cherry*** sculpture for the Walker Art Center remains a staple of the brilliant Minneapolis Sculpture Garden.

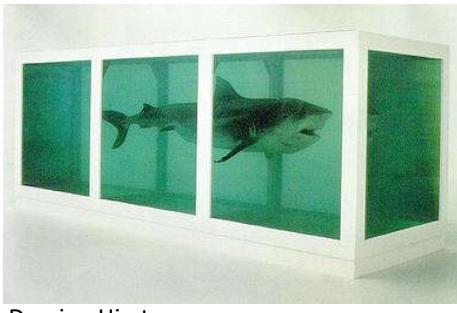
Jeff Koons was selling memberships at MoMA in New York when he began his career as an artist. Like Marcel Duchamp in the early 20th century, Koons took cheap everyday objects—in his case cheap, vinyl, inflatable toys—and turned them into installations. Collectors didn't like them and they failed to sell (we all know that feeling), and Koons was nearly lost to the art world when, disillusioned by his failure to connect with patrons, he began selling commodities on the stock-market on Wall Street. His plan was to continue in art eventually, but in order to make the art that he



Three Ball Total Equilibrium Tank

Jeff Koons (1983)

Tate Liverpool



Damien Hirst

**The Physical Impossibility of Death
in the Mind of Someone Living**

1991

aesthetic power. It is considered so iconic because of the incredible balance that Koons achieves between the specificity of the casting—the fine detailing of the crimps, the puckers of the plastic—and with its abstraction: the blankness of the face, the missing printing on the vinyl. The tension created between fine detail on the one hand, and a blankness on the other, is incredibly mesmerizing.

Rabbit, in stainless steel, provides a dazzling update on Brancusi's perfect forms, even as it turns the rabbit into a space-invader of unknown origin. The once simple object that was mass-produced in inflatable plastic has been transformed into a object that insists on being viewed. **Rabbit** wed high and low art, kitsch and beauty, in a way that would usher in a world where those categories are forever blurred. A highlight of my artistic career is when an artist/judge once said to me when awarding my work a prize, "This piece goes in one side of kitsch and right out the other".



Rabbit

Jeff Koons

Stainless Steel

1986

he contributed work to a group show at Ileana Sonnabend's gallery in New York's SoHo. It included, *Rabbit*, an exact stainless steel copy of the inflatable bunny toy work Koons had lived with in his apartment six years earlier.

The work was an immediate hit. A former curator at MoMA, later recalled, "There are just a few occasions in my art experience in New York where I've been sort of knocked dead by an object instantly."

The piece (pictured below) was gripping simply because of its

aesthetic power. It is considered so iconic because of the incredible balance that Koons achieves between the specificity of the casting—the fine detailing of the crimps, the puckers of the plastic—and with its abstraction: the blankness of the face, the missing printing on the vinyl. The tension created between fine detail on the one hand, and a blankness on the other, is incredibly mesmerizing.



Princess X

Constantin Brancusi

Bronze

1916

Like with many of his works, Koons's *Rabbit* was made in an edition of three, with one artist's proof. Koons held onto the proof, and the other three were sold for \$40,000 each. Charles Saatchi from the Saatchi Gallery in London and a pioneer of the white cube style gallery made a 2,375% gain on his original investment when he sold his copy.

If you are a traditionalist, you may not like these works. Indeed the follow up response to my post was that the Jeff Koons Masterclass was a real turn-off for artists creativity. Whatever your viewpoint, we must understand that art undergoes seismic shifts every so often. When the Ancient Greeks began to use bronze for their sculptures, the works both in bronze and stone, changed. As the Middle Ages gave way to the Renaissance in art, I imagine there were people who deplored the devaluation of the art forms with which they were familiar. Embrace change but not for the sake of change.



STILL LIFE EXHIBITION

**Come and visit us every Saturday and
Sunday 10am to 4pm**



**FROM 13TH OF FEBRUARY 2021
TO
7TH OF MARCH**



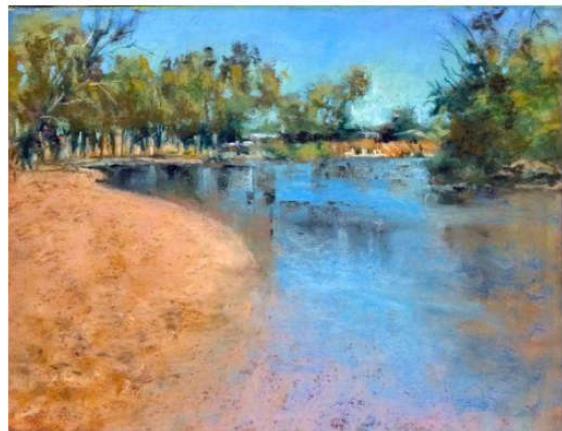
**WHERE: YURARA ART STUDIO AND GALLERY, PINKLANDS
RESERVE, 264—266 CLEVELAND-REDLAND BAY RD
THORNLANDS**

WEBSITE: REDLANDYURARA.COM.AU



ABOUT COLOUR AGAIN

with Millie Simic



Sat 6 March 2021

9.30am (for a 10 o'clock start) - 3.30pm



**Redland Yurara Art Studio & Gallery,
Pinklands Reserve, Cnr Dinwoodie Rd,
190-262 Cleveland-Redland Bay Rd,
THORNLANDS 4164**

Continue learning about colour and applying what you learn to a landscape you have started or start a new one on the day. Don't forget your colour wheel and bring whatever you need.



COST:

Members \$75

Non-members \$90

Tea and coffee provided

BYO cup, plate, food etc due to COVID

Please contact:

Danielle Bain

0417 239 911 or 3206 6185

daniellebain@ozemail.com.au

for enrolment & payment





WORKSHOPS LIST

Enquiries: Please contact Danielle Bain
0417 239911 daniellebain@ozemail.com.au

OUR WORKSHOPS USUALLY RUN FROM 10am - approx 3pm

VENUE:

Redland Yurara Art Society Studio & Gallery
Pinklands Reserve
190 - 262 Cleveland-Redland Bay Rd
THORNNLANDS Q 4164

Millie Simic ABOUT COLOUR AGAIN Saturday 6 March

Members \$75
Non-members \$90

Anita Mangakahia MONO-PRINT

Sunday 21 March
Members \$90
Non-members \$110
Some materials supplied

Val Bartholomew MOSAICS

Sunday 13 June
Details to be arranged

Scattered Arts News

Scattered Arts Gallery reopened on February 1 with a fresh new look. To keep up to date with classes and what's in store, check out the Website www.scatteredarts.com or like Scattered Arts on FB or Instagram. Or call into the Gallery at 1/6 Newman Avenue Camp Hill from Monday to Saturday 9am – 2pm.



BVAC Committee Contacts

President

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Western Suburbs Clayworkers

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APAT

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Art West Community Gallery

Committee

Sunshine Beaders

Anna-Margot Collins

Allie Collins

Scattered Arts

Wendy Goode

Restitch

Lena Tisdall

Papermakers Artists Qld

Joanna Faber

Watercolour Society. QLD

Jenny Loveday

Marilyn Revell

LeatherCrafters AQ

Shirley McCormick

ATASDA

Liz Horrigan