



PRESIDENT'S REPORT

Judy Hamilton



I am convinced that the world turns in mysterious ways. Sometimes, when we work in a volunteer capacity, we find ourselves confronting what can only be described as imminent disasters. A group with too few members to survive, or a group that needs to restructure itself to continue as a viable organisation, or even a new venture starting out, are just some of the pitfalls of trying to keep a group afloat. BVAC has some exciting times ahead as we assist some of our member groups through to better times.

I believe every group goes through cycles and it is just a case of riding out the negative cycles until they are replaced with positivity. The negative cycles usually mean lots of hard work by a few people to keep the group functioning; but in the good times it is easy to believe that there will always be someone available to carry our group through forever. It has been tough during the pandemic to keep things positive, but the BVAC Committee still keeps planning ways that we can make things better for our member groups.

Recently, news that groups, who have managed to secure and use the Hub as the centrepiece of their operations, have increased their membership numbers, has been very reassuring that BVAC is doing a good job. Now, we find calls on our space for groups who are re-evaluating and redefining their future operations. This is just one of

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WHAT'S INSIDE

FEATURE

BRISBANE PORTRAIT PRIZE 2021

BVAC NEWS

NOTES FROM THE BVAC MEETING
14th October 2021

BVAC POP-UP SHOP

BVAC CHRISTMAS MARKET

MEMBER NEWS

FLORESSENCE 2021
Botanical art...beautiful!

VISIONS IN CLAY
*Western Suburbs Clayworkers
Exhibition & Sale*

THE DAY OF THE TRIFFIDS
Growing things in the Studio

SUNSHINE BEADERS
Beading Workshops

ARTICLES

HOW THEY DAZZLE
An exhibition of student work

WORKSHOPS & OPPORTUNITIES

DIVERSE CONVERGENCE
Art Exhibition & Sale on Bribie Island

JEWELLERY WORKSHOP
Yurrara Art Studio & Gallery

FROM THE SOCIALS

*Cover image:
Brisbane Portrait Prize Winner
No Land in Sight by Beth Mitchell
Digital image
<https://www.bethmitchellphoto.com/>*

the purposes of BVAC and those groups are grateful that there is an organisation there to support them through difficult times.

Our BVAC Pop-Up Shop has been a favourite with many of our member groups since 2014. Until last year, when Covid reared its ugly head, we had run two each year. With Covid, this has been cut back to just a Christmas Pop-Up. Our ATASDA representative on the BVAC committee, before she was struck down with a severe case of shingles, also set up a One Day Christmas Market at St Matthew's Church Hall in Sherwood. Both will be valuable selling opportunities for our members.

Speaking of selling or valuing your services as an artist, a member recently posed the question on Facebook, "What is reasonable to charge for a one on one tutoring session? A range of answers emerged, but the following sets out a very good reason why this is a most important question to resolve.

When I teach one on one I charge \$85 per hour with a 2 hour minimum. Do not undersell yourself - there are people who make a living from running their ceramics education (not me) and it makes it extremely hard for them to earn their living when you undersell them. It also sets up unrealistic expectations about the value of ceramic tuition in the community. You have invested in yourself to gain your ceramics qualification, and you need to charge accordingly.

Something to think about as we approach this selling season.

Judy



The Brisbane Portrait Prize, 2021

by Judy Hamilton



*Amanda Penrose Hart
Reg
Oil on Canvas*

The Brisbane Portrait Prize, now in its third year, came from an idea from former Half Dozen Group President, Anna Reynolds. Working in collaboration with Brett Lethbridge from Lethbridge Gallery in Paddington, Anna put together a small but enthusiastic team to organise the competition, and bolstered it by calling for volunteers to help with the day to day running of the event.

I hope some of you will make time to visit the Brisbane Portrait Prize Finalists exhibition that is showing at the Brisbane Powerhouse from September 29 to October 31. The exhibition showcases the work of 75 artists who were selected as finalists from over 500 entries. This includes 71 entrants from the Open competition and four from the **Next Gen Competition** – the competition for artists under 18 years of age. With the requirement that the artist must have a connection with Brisbane, the exhibition has become a celebration of Brisbane artists and the characters who make our city.

Art practice, as we understand it today, revolves around artists who make art based on what interests or inspires them, or what they want to explore; but this is quite a new concept. Artists relied on their reputation and they would be commissioned to create something that the buyer wanted. For much of history, materials were very expensive and therefore artworks were produced as commissions with prices quoted depending on how much of the most expensive colour—blue—was to be used. Artists didn't produce works and then put them up for sale until the advent of The Salon in Paris or the Royal Academy in London.

Today, portraits represent a very special field in the art world. Thanks to photography, artists are freed from the need to create a visual likeness, but while the photograph, with its absolute mimetic capabilities might be seen to displace the painted portrait, it is the psychological explorations through a painting that make the modern painted

The Brisbane Portrait Prize

portrait important. Interestingly, this year's winning work for the Brisbane Portrait Prize is, in fact, a photograph. In both the painted and photographic portrait, artists are now free to infuse their own personality into the way they complete the image of a person. The possibilities of allegory and complex meaning have become the focus of the portrait rather than just a likeness.

Beth Mitchell's winning work, **No Land in Sight**, is a self portrait, but is very far removed from the classic photographic studio portrait. It encapsulates drama, confidence, and beauty, making it a stunning and captivating self-portrait. Mitchell's unwavering gaze from the centre of the work is directed straight at the viewer. The blue translucent backdrop of a moody sky and sea contrasts perfectly against the heavy Kabuki style makeup upon the floating face. Together, the chemistry between the water and the body seems symbolic of our shared fragility and strength. The judge for this year's prize was Karen Quinlan, Director of The National Portrait Gallery. Did she get the decision right when she awarded The Lord Mayor's Prize of \$50,000 to Beth Mitchell's photograph, **No Land in Sight**?

When an artist sets out to depict a person, they make decisions around what story to tell about that person. Why does Beth look so angry in **No Land in Sight**? There is no such thing as a neutral portrait; every portrait artist will make certain choices about what to show and how to position their subject. This is why many people find portraits fascinating: they not only tell us something about the subject, but can also tell us how that subject wanted to be depicted, or how the artist wanted to depict them.

To help you navigate your way through the Finalists Exhibition, here are some things you might like to consider when looking at the paintings. Now the winners have been announced, you might like to start with them.

As you begin to look more closely at the pictures, it is a good idea to take in the whole work before honing in on specifics. How has the artist painted the background? Some portraits have a neutral background that pushes the sitter into prominence. Others tell you something about the sitter. Is the painting low key or high key? Low key colours range from mid-tones to black; high key colours range from mid-tones to white.

Why do you think the colours used have been chosen?

Does the colour, texture, shapes and tonal key of the painting affect the way you react to it? What factors might make this painting unique? One of the joys of interpreting a portrait is trying to imagine what the subject's expression means and for whom it was intended. Where is the subject looking? Is it at you? Or away from you? Why has the artist done this? What if the entire purpose of the painting is to envelop the viewer in an intimacy that would not normally be possible? The detective work of taking in a painting could be the single most captivating thing about portraiture.

You might like to use the above formula to help you to interpret **Reg**, the winner of the Performing Arts and Music Award. Reg Mombassa sits to the left of the large canvas painted a bland brownish green and stares morosely at the viewer. The artist, Amanda Penrose Hart, has produced a number of portraits of Mombassa, all with the same waif like imagery. But this version of Reg has caused consternation amongst Brisbane viewers as there is a single, very obvious dribble of darker paint running from the upper right edge. Was the painting damaged in transit? No. It is simply a painterly device to balance the picture.

As a volunteer, both as a tour guide and working on the check in desk, we meet a wide cross-section of the population and

The Brisbane Portrait Prize

many people come to us with their reactions to various works. All sorts of people visit the exhibition. As the old adage goes, "Some don't know much about art, but they know what they like". One gentleman became quite choleric over the fact that a photograph had won the major prize. He could not believe it. Essentially, his problem was a belief that photography was only a secondary art form. But to take a photograph of that quality and creativity, spoke volumes about the talent and invested knowledge of the artist. I wonder how fair the judging system was this time given that even the high-resolution images on the web gallery do not justice to the layered details of many of the paintings. Because of Canberra being in lockdown, the judge had to pick from photographs.

Other prizes include the \$10,000 Accenture Prize for Digital Portraiture, which was won by Russell Shakespeare for his portrait of **The Artist Judy Watson**. The \$5,000 Sylvia Jones Prize for Women artists was won by Trish Lineham's watercolour, **Path of Focus: Portrait of Cate and Bronte Campbell**. The packer's prize of \$5,000 was won by the amazing work by Birrunge Wiradyuri - **Burundhang Gunhungurran (Night Rainbow)**. The Next Gen Prize (\$2,000) for artists under 18 years was won by Grace Naveikata for her photograph, **The Climber**.

The Brisbane Portrait Prize is all about celebrating Brisbane portrait artists and their sitters, as well as encouraging public engagement with the arts.

If you can't make it to the Powerhouse in October, you can check out the 2021 Finalists Exhibition and the Next Gen Finalists at:

<https://www.brisbaneporraitprize.org/gallery/2021-gallery/>

Brisbane Portrait Prize is at the Powerhouse until 31st October

*A painting is not a
picture of an
experience,
but is the
experience.*

Mark Rothko



Notes from BVAC Meeting October 14th, 2021

Attendees: Anna-Margot Collins (QEG); Peter Rayson (WSQ); Wendy Goode (SA); Shirley McCormick (Leathercrafters); Julie Brims (WSQ); Judy Hamilton (WSC); Sandra Evans (APAT); Joanna Faber (PAQ); Liz Horrigan (ATASDA).

Apologies: Sandra Pearce (PAQ); Marilyn George (QBG); Pauline Stevens (SB).

President's Report: Life has been quiet. Contact with Scattered Arts regarding their increased use of the Hub. Also with Perrin Millard, new owner of Lilly-Lee Gallery, regarding the use of the Hub for classes next year. There is quite a full schedule of bookings for the Hub next year.

Treasurer's Report: BVAC has recently spent nearly \$10,000 on upgrading air-conditioning, lighting, at the Hub, and also paid for our participation in the Artisan Exhibition next year.

Event's Coordinator Report: BVAC Christmas Pop-Up Shop is fully booked. Covid paperwork is nearly ready to be submitted. Information packages will be emailed to groups later this month. Our Weekend Notes advertising is continuing.

One Day Christmas Market by BVAC needs more participants. See flyer in this issue of BVAConnex. Wendy will be preparing an entry for Weekend Notes at the beginning of November. Email photos to bvac2015@gmail.com to help with advertising.

Building and Maintenance: The roller door has been serviced following a recent incident. There was nothing wrong with the door but pushing the buttons too often messes up the program. Sandra will tape off buttons that should NOT be used. Also, if light switches are taped and labelled "Don't turn off" then don't. These may be sensor, safety lights that come on at night—they won't come on if they are turned off. Bookings for next year are really filling up.

Building a Better BVAC Project: Launch of the Building a Better BVAC will be on Thursday, November 11. All member groups will be invited to an information session after which they will be able to ask questions. All groups will be supplied with our up-to-date information booklet prior to the event. We would like 2 representatives from each group. A covid safe lunch will be provided.

Scattered Arts Update: Scattered Arts lease on their Newman Avenue, Camp Hill premises ends in January. They are planning to run the gallery as an online shop from January, 2022. They will be using the Hub for their group workshops, gallery days and market days which means a lot of pushing of the Hub as a venue. This is very much in keeping with BVAC's policy of promotion of the Hub.

Lilly-Lee Art School at the Hub: Lilly-Lee has been a privately owned gallery and art school that has operated for over ten years in Sherwood and is a victim of Covid. The school's present home is being renovated and Perrin Millard, the new owner of the enterprise, is planning to utilise the facilities of the Hub during renovations. Perrin is willing to work around regular hirers of the Hub. They will be using the Hub around regular users 3-4 days a week.

Meeting Closed: 10:05am

Next Meeting: The Hub, November 11th, 2021, 9.30 am



Brisbane Visual Arts Community

Invites you to our:

ARTS & CRAFT POP-UP

SHOP 2021

Friday 19 Nov 10 - 4

Saturday 20 Nov 9 - 4

Sunday 21 Nov 9 - 3

Mt Coot-tha Botanic Gardens

“The Auditorium”

100% Queensland Designed

100% Queensland Made

bvac.org.au - bvac2015@gmail.com

[facebook.com/BVAConlineHub](https://www.facebook.com/BVAConlineHub)

Instagram: [brisbanevisualartscommunity](https://www.instagram.com/brisbanevisualartscommunity)



**Brisbane Visual Arts
Community**

Invites you to our:

**One Day CHRISTMAS
ARTS & CRAFT MARKET**

Saturday 4 December
9am-1pm

**St Matthews Church
Cnr Sherwood & Oxley Rds
Sherwood**

**100% Queensland Designed
100% Queensland Made**

bvac.org.au - bvac2015@gmail.com

[facebook.com/BVAConlineHub](https://www.facebook.com/BVAConlineHub)

Instagram:brisbanevisualartscommunity

Botanical Artists' Society Queensland Floressence 2021



innovative approaches • workshops • classes • exhibitions • displays • conducting exhibitions of

pursuing excellence in botanical art, embracing both classical and

Christmas bells by Jennifer Foster-Hamilton, watercolour, 2020

Floressence 2021

an exhibition of botanical art

Friday 12 – Monday 15 November
9am – 4.30pm daily

The Auditorium, Brisbane Botanic Gardens, Mt Coot-tha

featuring works from members of the **Botanical Artists' Society Queensland**
as well as Queensland Herbarium Scientific Illustrator **Nicole Crosswell** and
2021 Brisbane Botanic Gardens Artist in Residence **Michelle Pujol**

All welcome



For more information, please email:
floressence@botanicalartqld.com.au

botanical art, liaising with botanic gardens / clubs and herbaria

Western Suburbs Clayworker 2021 Exhibition & Sale *Visions in Clay*

18-19 December 9am to 4pm daily

Supporting the Sherwood Neighbourhood Centre

Richard Randall Art Studio Gallery

Mt Coot-tha Botanic Gardens



Western Suburbs Clayworkers 2021 Exhibition and Sale
Original works for sale by local artisans

The Day of the Triffids *by Judy Hamilton*

Being an artist, you come to expect the unexpected and learn to work around it. In the process you will learn new things. I have been going through a very productive period recently as I have explored my version of Tang horses. But like all good things, this productive period has come to an end. Where to go with my work from this point?

I start my work by using a very basic mould shape and cut, shape and add as I go. As the saying goes, a journey starts with a single step. OK. Step one. Make a basic shape. At this stage I realised I had no idea what Step two was going to be, so, I wrapped the shape in plastic, and left it for two months. Even after that, I still was not sure so I revisited an earlier shape and decided that texturing the surface might help.

It didn't. So, I wrapped the shape up again and left it for another two weeks. Finally, I came up with an idea and was ready to try it. As I peeled back the plastic wrap, I got a shock as it seemed that my piece was covered in white

spiders—no, not white spiders—just sprouted split peas. I had used them to texture the piece as they would burn out in the first firing. I've removed the sprouts but not the texture and the form has morphed from the abstract to a figurative piece—a human in Judy's sculpture—not possible. Maybe that is for Western Suburbs Clayworkers' exhibition.





Sunshine Beaders

Join us to find out the latest about weekend workshops, new beads and join a fun interactive community

Find us on Facebook and Instagram or at www.sunshinebeaders.com

To book any of the workshops below use the Sunshine Beaders Website www.sunshinebeaders.com



*Polymer Clay - Pen
Workshop by: Gill Scott*

Polymer Clay Pen by Gill Scott

Participants will learn how to condition the clay for the pen blank, slice polymer clay flower canes, apply flowers to pen blank and smooth, how to use baking temperatures, sanding and finishing the pen to a beautiful smooth finish.

\$85 members
\$95 Non Members



Mini Roma Bracelet, Beadweaving by Linda Harris

In this workshop you will learn a beginner beadweaving technique which you will use to assemble this pretty and simple beadwoven bracelet, everything will be supplied to complete this lovely bracelet including the clasp,

Ideal for beginner and intermediate beaders

\$70 Members
\$80 Non Members



Lost Wax Jewellery by Anna-Margot Millton

In the lost wax workshop you will learn about the different types of waxes used in the process and create 2-3 pieces in wax they can all be rings or you can do other items such as clasps or focal pieces, these are then posted by me to my casting company in Sydney to be turned into metal, I usually recommend silver but we can have them cast in bronze or even gold if you are so inclined, I will be able to give you an approximate cost of the metal of your choosing on the day, you are welcome to incorporate stones into your work and we can design the pieces around your gems,

\$120 Members
\$130 Non Members

A Dazzling Display of Colour & Imagination

Many, many different mediums have been used and covered in the “Senior Students Art Showcase” held at the **Queensland Academy, Science, Maths & Technology (QASMT)**, during August/September at the school’s campus. Media ranged from acrylic paint, digital art, sculpture, pastel, pen, lino prints, photography, to animation and collage. Homage was paid to Pop Art, as seen in Keona Adina’s *All the Same*, with large colourful lips cut out and placed on an intense dotted background. It reminded me of the works that American artist Roy Lichtenstein produced during the 1950’s and 1960’s.

Each student based their work on a particular theme or a memory of their culture. The use of structured shapes and hard edges enhance the work of Tzu-Yi-Liao, many of these works show the strong feeling for pattern, design and colour such as *Over the Mirrors Edge*, using both paint and collage.

In *Synesthesia*, soft delicate lines merging and crisscrossing each other, colours changing from warm to cool. The dark background adds to the effectiveness of the work. The most striking of the works is *Dimensions* using electrical tape on a painted ground. The tape cut into various shapes, differing in size, and length, creating geometrical design and hard-edge abstraction. The black on white is more effective than the white on black, quite stunning.

“The Empowerment of Women” is the theme used by Nilsh Etheram, focusing on strong women from history, such as Mexican artist Frida Kahlo. The use of the lino print mixed with other mediums is very good, with *Goddess of Free Voice* and *Goddess of Social Justice* standing out. “The Home” features in Harsha Jacob’s works with *Foundations*, a series of small drawings of various home and kitchen items done on tiles and cabinet wood samples. In the watercolour, *Blinding Light* we have vertical lines, done as both warm and cool hues, the light coming from behind creating the most interesting pattern of shapes and shadows in a delicate design. Even a small animation titled *Rotation* has been displayed. It gives the viewer a front load washing machine, with the colourful cloths going through its cycle.

Although quite primitive it shows what you can do with a little imagination and a lot of determination.

Images of a modern world as seen through architecture as viewed in *Home Reflection* by Kira Craig gives us strong line on a white ground, again looking at possibly objects or furniture used in the household. It also has that feeling of a city and could be interpreted as a modern cityscape. If colour and pattern is your thing then look no further than Angel Babu’s images. In *Pot of Water*, we have a large piece of calico printed with a lino print design, this design has also been painted on the outside of the ceramic pot. The cloth has been placed in the pot a certain way, as if the contents of the pot is flowing out. This leads the eye up the pot to the material then out again, visually it is very clever. In *Spin* we have paper cut, painted and folded into various sizes, as to represent, according to the artist’s statement, Kathak Skirts, seen spinning and twirling, as viewed from a high perspective. But these images can be seen as other things. For me they looked like brightly coloured parasols, also twirling, maybe all getting together on a rainy day, that’s what makes art interesting, as different folk see something different in the same artwork.

It is a shame that the more traditional aspects of art, such as portraits, figurative, still life and landscapes weren’t explored, as this type of art is what most folk gravitate to. But in saying that, this exhibition is an exploration into the various styles, techniques and subject matter that go into contemporary mark making and the students, I’m sure with a little help and encouragement from their teachers have presented a dazzling and delightful exhibition, sure to please. Well done.

Greg de Silva: FRQAS

© Greg de Silva: September 2021



Nature's quilt (detail) by Gail Ferry

Diverse Convergence

Art Exhibition and Sale

5 October – 17 October 2021

At

**Matthew Flinders Art Gallery
Bribie Island**

**Five Sunshine Coast Artists invite you to
their unique, exciting and diverse visions
and styles juxtaposed into one exhibition**

Robert Mortimer

Christine Hopkins

Gail Ferry

Tricia Wheatstone

Jonathon Jones



Jewellery Workshop

with Ann & Jorgen De Voss

Jorgen has lectured at Qld College of Art, Griffith University, TAFE, and most recently in Sweden, before returning to Australia.

See their beautiful work on Instagram [boda_silver](#)

In time for Christmas

Sat 13 & Sun 14 November 2021

10am - 3pm



At this "Christmas Special" workshop for beginners, you will choose what to make on the day from the pieces in Ann and Jorgen's display. Please book and pre-pay the fee for the workshop to Yurara and then pay for your materials on the day - rings from \$20, bracelet from \$45 etc



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

COST: Members \$65 per day Non-members \$75 per day

Tea and coffee provided BYO cup, plate, food etc due to COVID

Please contact: Danielle Bain 0417 239 911 07 3206 6

daniellebain@ozemail.com.au for booking & payment



From the Socials

Printmaking for Beginners
Mon 15th Oct - Mon 29th Nov
Scattered Arts Gallery

Earring Making for Beginners
Sun 24th October
Scattered Arts Gallery

Pastel Seascapes
Sat 16th & Sun 17th October
HDG Artists Workshop
Sherwood

Faeries & Angels
with Natalie Parish
Sat 23rd October at The Hub
www.trybooking.com/BTOKM

Abstract Art Class - Old Book
with Christina Davidsson
Wed 20th October at The Hub
www.trybooking.com/BUNVD

Creative Textile Art
Sat 30th October
Scattered Arts Gallery

Florals Workshop
with Jan Lawnikanis
30th & 31st Oct at The Hub
0403520422

Spiral Mandalas
Fusible Glass Enameling
24th October
Creative Glass guild

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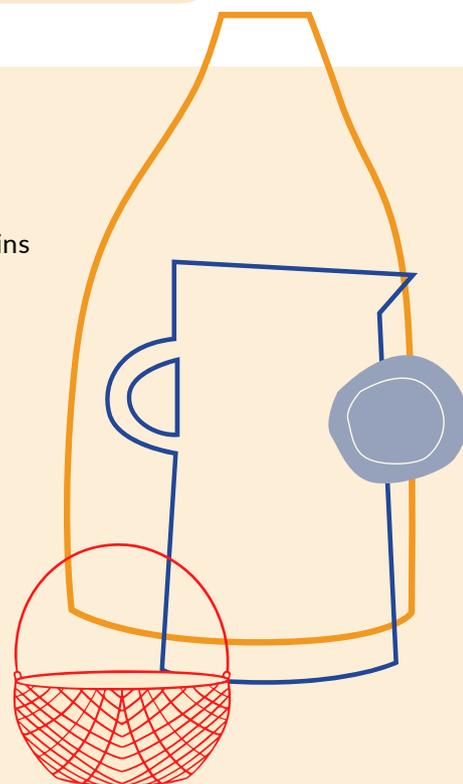
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