



PRESIDENT'S REPORT

Judy Hamilton



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June already, and the exhibition season is upon us. Australian Porcelain Art Teachers have already held their exhibition, the Half Dozen Group of Artists will hold their show later this month. Also in the mix are Sculptors Queensland whose indoor show may have concluded, but their outdoor exhibition of sculpture will continue at the Mt Coot-tha Botanic Gardens until the end of August. Synergy, a collaborative exhibition comprising prints, paper, glass, fibre, and metal, will feature in July. And then of course there is the EKKA in August. I hope everyone is ready to put their best work forward for these important shows.

Sadly, for the first time since I arrived in Brisbane in 2005, I have no new work to enter in any show. Normally, I would have had work in the Sculptors Queensland exhibition already, and be hard at work on my entries for the EKKA, Ceramic Arts Queensland, and the Western Suburbs Clayworkers shows. It is not that I don't have time. My work was heading in a new direction and suffered a setback. I am now working my way through this problem.

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HOUSEKEEPING

At BVAC, we are getting really excited about the prospect of having the interior of the Hub painted. This will remove the final traces of the very dirty Scout Hut we acquired in 2012. All evidence of the brown stained wall will be gone, and the new paint job will be on display at the BVAC Community Arts Expo in July.

We have had a wonderful response from our member groups for our Expo, and the event promises to be an extravaganza. Remember, if BVAC is ever offered a community opportunity for showing art - all members of your groups will be able to be part of it - and BVAC does the organising.

Anna-Margot Collins and I were surprised by the committee, who presented us, on your behalf, with tokens of appreciation for our efforts at the Home Show. What a lovely surprise. There are many, many people working in our groups, giving their time and energy freely, to allow our groups to continue to function as social and creative outlets for their many members. Thank you.

This month, your BVAConnex is definitely Brisbacentric. Kerrie and I are taking ourselves to the the ***Making Place*** exhibition and the ideas it has generated has led to such a lot of local thought. I'll end with one of the most popular paintings in the Queensland Art Gallery, ***Under the Jacaranda*** by the first curator of our state collection, Godfrey Rivers. Definitely defining a Brisbane place.

Judy



Making Place: 100 Views of Brisbane

Judy Hamilton

This month, I am thinking about an exhibition on at present at the Museum of Brisbane in the City Hall. Steve Norris, from Art West Community Gallery, sent me a clipping (yes, a clipping) of a story by Phil Brown, art critic for *The Courier Mail*, that I thought made a very interesting point. Imagine if ALL the artists from the past one hundred years had succumbed to the ethos that the only good art was, in fact, abstract art. While non-specific arrangements of colour on a canvas may be aesthetically pleasing and speak of inner emotions, it is representational art that celebrates a place.

With the Brisbane we know undergoing rapid urban development and its face seemingly shifting daily, this is the ideal moment to ask—what makes a place? Which sites are significant to us as individuals and communities and why? Are the landmarks we recognise as characterising the city today the same landmarks we'll see in the future? And can memories make a place?

To me, the Riverside Expressway is the place that makes Brisbane, Brisbane. Opened in 1976, to me it represents modernity in the city (and just quietly there is something of the Jetsons in it also). Another favourite spot of mine, also with a Jetsons' connection, is only visible as you drive along the architectural loops created for the Inner-City Bypass when entered from Lutwyche Road. I wondered if you, like me, have a strong attachment to one feature of our cityscape that says BRISBANE, and, no: I don't mean the sign at Southbank.

I asked some people for their "this is Brisbane" places.

Wendy Goode nominated the Bougainvillea Arbour at Southbank as well as the Kangaroo Point Cliffs; Perrin Millard is another who loves the cliffs at Kangaroo Point; for Peter Rayson it is "The Gabba" – in 1978 it was the first place in Brisbane that he visited as a child and was made more memorable because he collected Jeff Thompson's autograph; Kerrie White nominates

crossing the Gateway Bridge from south to north at sunset; and Steve Norris likes the view from Mt Coot-tha at night as it reminds him of Kobe, Japan. Pauline Stevens nominates another fleeting view – she loves the view from the south-eastern freeway when you are coming back to Brisbane. As you come over the rise at Klump Road, you can see the city high rise skyline. Pauline, Kerry and I will just have to drink in our favourite views as they flash past – we won't stop to admire them in detail. As a relative newcomer to Brisbane, Natalie Parish is still familiarising herself with Brisbane and still finds her work referencing Broome. Trevor Downes is a fan new Farm Park for its poincianas and jacarandas.

The reason for these thoughts is a free exhibition open daily at the Museum of Brisbane, Level 3 City Hall until 30 July: **Making Place: 100 Views of Brisbane.**

Artists featured in the exhibition at the Museum of Brisbane exhibition are a veritable who's who of Brisbane artists, past and present. They include **Judy Watson, Richard Randall, Noel McKenna, William Bustard, Vida Lahey, Jane Grealy, Danie Mellor, Kenneth Jack, Sam Fulbrook, Charles Lancaster, Robert Brownhall, Margaret Olley, Stephen Nothling, Margaret Cilento, Lloyd Rees, Paul Davies, Mia Boe** and more.

What would you add to the Brisbane places over the page?



Brisbane Places



Poinciana

Trevor Downes 2012



Derek Johnston and his Muse



Bridge History
Oil on Canvas

A Brisbane artist, who calls the Walter Taylor Bridge at Indooroopilly his muse, is Derek Johnston. Derek is a member of the Half Dozen Group of Artists and has done many paintings that feature the bridge.

Derek originally hails from Glasgow, in the shadows of the original Kelvin Grove Art Gallery and Museum. Derek spent a lot of time there in his youth, encouraged by his teachers, to really look at the collection. His first job was in the diplomatic corp working in cultural relations.

In 1972, he travelled to Australia as a ten pound Pom. Having always wanted to study art, his arrival in Australia was timed perfectly and he went on to spend six years, studying part time, at the Queensland College of Art, majoring in painting with a secondary major in sculpture. On completion, more study ensued as he gained his teacher qualification. A 30 year career as an art teacher was the result.



Indooroopilly Bridge Sunset
Oil on Canvas



Bridge Tryst
Oil on Canvas

Derek enjoys the way art and artists can change our way of “looking” and “seeing”. Influences on his work include the German Expressionists, Scottish painter Peter Howson, and Australian artists Lawrence Daws, Brett Whitely and Geoffrey Smart. The Walter Taylor Bridge has been a source of much inspiration and has resulted in a variety of views and interpretations over the years.

Derek is a member of the Half Dozen Group and also Western Suburbs Clayworkers. His clay sculpture is as individualistic as his painting. Derek says that art is one of the best things to engage in – and it is something to keep building on throughout life.

"Feeling of the Place: from here to there and back again" the continuing journey of Rex Backhaus-Smith

This is a stunningly curated and displayed retrospective exhibition of the career of this important Australian artist. The paintings are as intriguing as ever, but with the added bonus of being able to look through Rex's sketchbooks and travel albums. A true insight into the inspirations and processes behind the artworks.

Caloundra Regional Art Gallery,
Omrah Avenue, Caloundra, Qld.
Until June 26th



Reflections on a Country Town, 2004

Helena Jackson Lloyd

My practice is all about place. I am especially interested in wild places. These might be a dry creek bed, a coastal mangrove swamp, or an open grassy plain.

Helena is concerned not to create "a blandscape" where we have become blasé about place . . . meaning [we are] "indifferent to the distinction between things."

To study and connect with a new location, I work intensively *en plein air*. As she arrives, her focus is on being present and aware of her surroundings: walking, listening, feeling, surveying, and collecting things along my journey. She begins by making marks, loosely feeling the lay of the land with her pencil, and builds up the surface of the canvas with layers of mixed media and new marks. She paints, scratches, and erases and incorporates materials found on location, such as twigs, branches, feathers, and ochres.



Old Macrocarpa Trees 2: Bull Bay Bruny Island
Mixed Media on Paper



Coastline 2022
Gesso, acrylic, ink, pigment on stitched canvas

Notes from BVAC Meeting June 9th, 2022

Attendees: Peter Rayson (WSQ), Judy Hamilton (WSC), Warren Hann (Liz & Friends), Susan Hoy (ATASDA), Wendy Goode (Scat Arts), Julie Brim (WSQ), Lyn McGlade (WSC), Glenda Hennig (PAQ & Migaloo), JoAnn Fear (BGQ), Sandra Evans (APAT), Kirsten Farr (CAQ), Anna-Margot Collins (QEG).

Apologies: Shirley McCormick, Christina Davidsson, Chris Bryant, Pauline Stevens, Perrin Millard.

Business Arising from Previous Minutes:

- The Exhibition Box is ready with a list of items attached to the box for maintenance. (Perrin)
- Plumbing has been completed for the outside sink, including an S-bend etc to stop the sewerage smell. (Perrin)
- Lilly-Lee sign has been fixed to the external wall of Hub. Provides good visibility with many students getting photos and selfies in front of the sign for social posts. (Perrin)
- Google address has been changed! Perrin Millard contacted the postal distribution centre and the google pin for 140 Weller Rd, BVAC, is now correct. No longer in the forest.
- Painting quote is organised and painting starts June 30th and will be done by July 5th
- Lift is working. Thank you Peter.
- Marilyn from Bookbinders is still seeking a maintenance person from her group.

President's Report: Another quiet month. Good news is that Art West have found a new home from July 4th they will be at Kenmore Village. A very agile group. I have been to a few exhibitions and keeping up with what the art community is doing.

Treasurer's Report: Everyone is paying on time and all accounts are running smoothly.

Building and Maintenance:

- Fire Audit was completed. Doors to the outside upstairs and down will all be getting lever type handles to make it easier for everyone to open them. Fire safety advice is being revamped and there will be a new checklist posted by each of the fire evacuation signs up and down stairs so when they are up please familiarize yourselves with them. We need to purchase a White Helmet to be worn by the Fire Warden present.
- Lift is fixed
- Toilet downstairs is fixed.

Exhibition Coordinator:

- **BVACCommunity Art Expo:** Marquee has been booked, extra tables and chairs hired and schedule for workshops nearly finalised, table allocation is done and a floorplan will be sent out today. Flyers are being updated with the extra information and will be distributed soon, Music is being organised and will be confirmed at the next meeting along with the food truck.
- **November Pop-up Shop:** 25th-27th of November at Mt Coot-tha, Auditorium.

GENERAL BUSINESS:

- Please check the back door upstairs when you finish your workshops etc, it needs to be locked and checked every time, and the top hasp in place,
- Email from a possible new member group, A group of tufters (Rug Makers) is interested in joining, they will be invited to the Community Arts Expo to see what we are all about. Judy to email information.
- Bev Pearman is recovering from major injury and extensive surgery, but she is using the Do Art program for her rehabilitation through a group called Embrace. At the same time, she is helping 48 intellectually disabled and Asperger's sufferers on the Redcliffe peninsular. She is hoping that help in the form of donations of Art equipment etc for the Do Art Program will enable her to continue. If you would like to help Bev, contact her on 0408 210 961.

- A voucher was presented to Judy Hamilton for her hard work in getting the Home Show display together and doing all the talks each day to promote BVAC, The voucher is for clay so she has no excuse not to get back into the workshop. (*Thank you so much for this very kind thought. JH*)
- Allocation of wall space and showcase in the Hub for the next 6 months. It was decided that the cabinet will be allocated to a different group each month running from meeting to meeting. I have the list for the first 6 months, if you wish to have the use of the cabinet in the second 6 months please send me an email and I will put you in the next random draw. The second display cabinet belongs to Scattered Arts.

July-August:- APAT

August - Sept: ATASDA

Sept - October: Ceramic Arts Qld

October - Nov: Qld Enamellers Guild

Nov-Dec: Papermakers and Artists Qld

Dec-Jan: closed for Christmas Holidays

Feb - March: Bookbinders Guild

- Following requests for the use of wall space outside rooms the spaces have been allocated as follows. From front door: Kitchen mesh doors can be used to display work.
 1. Scattered Arts: Small wall closest to kitchen plus middle wall section outside their room.
 2. Watercolour Society: Both side walls at the rear of the room.
 3. ATASDA: Middle wall outside their room.
 4. APAT: Small wall outside CAQ room and wall above the two front windows.

If your group needs to use a screen, it is stored in first accessible toilet. Please don't handle anyone else's art works.

BVAC is looking at purchasing a pull down screen permanently attached to the ceiling.

Meeting finished: 11:20 am

Next Meeting July 14, 2022 9:30 am

Demonstrators Wanted for the EKKA

Sue Gordon, of Papermakers and Artists of Queensland, has been asked on behalf of the RNA to assist with sourcing presenters for the demonstration stage for the upcoming EKKA in August. Demonstrations can be of any art or craft, and presenters will be able to promote their own business and workshops.

If anyone would like to become a demonstrator at the EKKA, contact Sue Gordon 0439395670.



THE HALF DOZEN GROUP OF ARTISTS
invites you to our

81st ANNUAL EXHIBITION

SATURDAY 18 & SUNDAY 19 JUNE 2022

RICHARD RANDALL ART STUDIO - MT COOT-THA BOTANICAL GARDENS, TOOWONG

FREE ENTRY

OPENING HOURS

SATURDAY: 9:00 am – 5:00 pm / SUNDAY: 9:00 am – 3:00 pm



The Richard Randall Art Studio is a heritage listed gallery space, located in the Bamboo Grove at the beautiful Brisbane Botanic Gardens, Toowong.

Our artists will be exhibiting a wide range of original artworks for purchase and your viewing pleasure. Entry to our exhibition is FREE and open to the public.

HDG-Artists has evolved from a group of 6 founding members who wanted to create an environment where artists could develop their skills and techniques. Today, HDG's 100+ members along with non-members, enthusiastically attend weekly untutored sessions as well as a range of professional artist led workshops. Our members have opportunities to exhibit artworks in a range of exhibitions and events organised by the Group. HDG-Artists embraces all, from beginners and aspiring artists through to the many professional artists who make up our membership. Workshops are held at our 37 Quarry Road, Sherwood studio.

Find out more about HDG-Artists and their remarkable history at <https://www.hdg-artists.com>

HDG
ARTISTS
[hdg-artists.com](https://www.hdg-artists.com)





*Exhibition of
Hand painted
Oils on Porcelain*

May 29th – June 24th

Opening 12.30pm Sunday

29th May

Royal Queensland Arts

Society Gold Coast Inc

25 Broadbeach Boulevard,

Broadbeach

Opening Hours

10 am-3 pm weekdays

9 am – 5 pm weekends

Featuring Framed and 3D pieces for sale

apatqld@gmail.com



Australasian Porcelain Art Teachers Qld





Synergy

A collaboration of print, paper, glass, fibre,
and metal.

Richard Randall Gallery
Botanical Gardens, Mt Coot-tha, QLD

June 21st - 26th **Tue-Fri: 10 - 4PM**
Sat: 9 - 4PM
Sun: 9 - 3PM

For more information find us on Facebook
at - *Synergy, a collaboration of print, paper,
glass, fibre, and metal.*

Vale Graham Radcliffe (1934 – 2022)

My work stands in the gardens which I have created and dedicated to world Peace.

A most gifted artist with an international reputation for his talents, Graham Radcliffe was a true local. Born in Brisbane in 1934, Graham started his working life as a fitter and turner at the age of 15. He had no aspirations to be an artist until well into his forties, when he began to paint. However, he quickly moved into sculpture.

Graham was self-taught, and his first sculptures dating from about 1968 were created from sandstone and wood. Although in recent years he returned to painting, he remained committed to sculpture until his death on May 19, 2022.

Although new to sculpture, Graham committed himself fully by becoming a founding member of the "Society of Sculptors Queensland" in 1970. Now known as Sculptors Queensland, it was through this Society that he was involved in various local exhibitions including the prestigious "Transfield Prize" in 1971, before being invited to participate in the "Flotto Lauro Prize" in 1972.

In 1987, he visited Pietrasanta in Italy, a world centre for marble, and so began his life-long passion for this beautiful material. He spent six years in Italy honing his talents. By working there, he was able to experiment with a unique range of exotic marbles and onyx. Marble became the cornerstone of his artistic endeavours. His work was valued by the Italians and he was asked to donate a model of his work "Winged Messenger of Love" to the Bozzetti Museum in Pietrasanta.

Graham went on to exhibit in a number of European cities including Munich, Stuttgart, Cadolzburg, Zurich and Monte Carlo. He had solo exhibitions in Munich (1988) and Cadolzburg (2001). As a consequence, his works are in private collections around the world.



Graham and his wife Margit bought a piece of virgin bush at Mt Glorious in 1987, and he began work on what became the famed Phoenix Sculpture Garden and Gallery at Mt Glorious. The two hectare rainforest garden came about as the realization of Graham's vision to combine nature's beauty with his life work. The garden is dedicated to Peace and is obviously a labour of love. Featuring over 100 sculptures in marble, onyx and bronze, displayed both indoors and out, The Phoenix Sculpture Garden is a creative paradise that is privately funded and has been open to the public on Sundays since 1995. A beautiful spot.



Graham also created a sculpture for the Whitehorse City Council, Melbourne. Named "Spirit of Whitehorse", it is aptly a magnificent white horse created in Italian Carrara marble.



The Phoenix Sculpture Garden is at 59 Fahey Rd, Mount Glorious QLD 4520. It has now reopened. Support Graham's legacy to Brisbane.

Samford Arts Trail and Open Studios

Each weekend in June, from 10am to 4pm, you can participate in the Samford & Surrounds Arts Trail & Open Studios 2022.

This year marks the 8th iteration of the Arts Trail and Open Studios event. This is your opportunity to visit local artists in their studios, meet the makers, learn about their stories and techniques, and enjoy some exceptional art.

The Samford Arts Trail stretches across a wide region from Dayboro to Samford Valley. So plan for a day - or a whole month of weekend drives. There are picturesque studios, friendly cafes, lovely parks, and many places of interest to see.



www.creativesamford.com

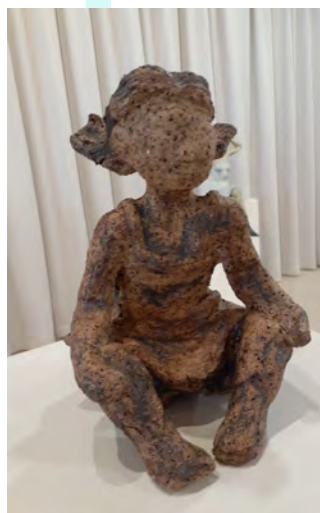
Brisbane Sculpture Festival 2022

It wasn't the best day to go tramping around the Mt Coot-tha Botanical Gardens on a sculpture walk, but as the cold westerly winds blew May into June, it was still worth it. The Brisbane Sculpture Festival 2022 began on May 27 and while the Indoor Sculpture Exhibition closed on June 1, the Outdoor Sculpture Exhibition continues until August 31.

Held in the Auditorium at the gardens, the show kicked off with a gala opening event on the Friday night. With around 80 entries spaced throughout the venue, it was immediately obvious that here was work that spanned a wide range of sculptural techniques and visions. Prizes are awarded in a number of categories but the ultimate prize is the Shillam Award – dedicated to two great 20th century Queensland sculptors and founding members of Sculptors Queensland - Kath and Len Shillam.

Steve Bodrog's early employment with the prestigious Aston Martin company gave him the metal fabrication skills that allow him to create his complex sculptures in sheet metal. His work **Crystalline** combines metal and glass. Also impressive, but possibly from the other end of the technical skill scale is the work of Craig Fynmore. Craig takes recycled timber and applies the element of fire to transform his figures into other realities. **Stepping Forward** creates movement by using multiples of the same form - think Marcel Duchamp.

Stepping Forward
Craig Fynmore



Just Looking
Raeann Shields

Raeann Shields work is characterised by the movement she is able to encase in her expressive clay forms based on the human figure. **Just Looking** depicts the barely contained excitement of a little girl as she watches. Another work that contemplates contemplation is **Above the Abyss of Thought** by Janna Pameijer. As it sits atop craggy outcrop, there is absolute stillness in this beautifully modelled figure, which is cast in bronze.

The winner of the Shillam Award was Gabe Parker with his fascinating assemblage, The Screenless Transmission.

If the day is beautiful, take yourself out to the Botanic Gardens and enjoy a walk around the gardens and see how many of the 17 outdoor sculptures you can find.

Brisbane Botanic Gardens Mt Coot-tha
152 Mt Coot-tha Road, Toowong
27th May - 31st Aug, 2022





Be Part of the 2022 Brisbane Portrait Prize

Entries for the 2022 Brisbane Portrait Prize now open.

Any artist with a connection to Brisbane is invited to enter and be a part of this unique cultural prize. All entrants will be eligible for the \$50,000 Lord Mayor's Award which is supported by Brisbane City Council. A further \$37,000 of category prizes is also available.

The Brisbane Portrait Prize is unique in that it is all about celebrating Brisbane portrait artists and their sitters, while encouraging public engagement with the arts.

In 2022 the prize will once again consist of two key competitions:

- The Main Competition - Open to all entrants 18 and over
- The Next Gen Prize - Open to entrants 18 and under (\$2000 prize)

Entries close AUGUST 14 at 6 pm

2022 Artwork Requirements

- An original artwork, entirely completed and owned outright by the submitting artist
- All artwork must be 2 dimensional
- All artists must have the Subject's consent to enter the artwork in the Competition, including ensuring they understand the artwork may be displayed to the public.
- Portraits must have been completed within the 3 year period leading up to the Prize entry date
- Artworks must not have won first prize in any other major portraiture competition
- All artists must have done at least one in-person live sitting with their subject.

Artwork must be:

- A maximum size of 2 metres high by 2 metres wide, including the frame
- A maximum weight of 15 kg, including the frame
- Wall-mountable, including use of D Rings and hanging wire.
- May be multi-panelled, but combined size must fit within the above restrictions.
- Original and not infringe the copyright, moral rights or other rights of any third party.

For Digital artworks:

- The submitted portrait may be produced using photographic elements, manipulation of the image is welcomed, and this may be in the pre or post production of the image
- Selection weight will be given to those entries that display a clear artistic and creative approach to the subject
- All digital mediums are eligible, but must be presented in a 2D printed form that can be hung in display.
- Videos and other forms of display requiring power cables are not eligible.

<https://www.brisbaneporraitprize.org/2022-prize/>

Final Words

Final Words this month deals with some housekeeping issues. As you know, our BVAC Hub is home to an extended family of artist/craft groups. It's a "share house" where groups come together to lessen the costs of rental accommodation. But as with any share house, it has common spaces and private spaces. Private spaces are used by their renters as they like.

In using common spaces, we must be more circumspect. A common rule in a shared pottery studio is "Don't touch/move other people's work". This is also a rule of BVAC. We expect groups using the facility NOT to touch work displayed on the walls and to leave the place clean and tidy after use - with ALL the doors locked. As groups have embraced the hanging display system, more and more groups are looking to use it. Please DON'T dismantle a display - unless it belongs to your group. At the moment, ATASDA, Scattered Arts, APAT, and the Watercolour Society have designated hanging spaces. Respect them.

And the final Final Word comes in regard to the Disabled Parking bays. Please respect these designated parking spaces. You do need a permit to park in those spaces. Unfortunately, there is not always someone from the BVAC Committee in attendance to sort out the problem. If you are able bodied, please consider leaving the paved section for the elderly or infirm, rather than ignoring the signs altogether.

BVAC COMMITTEE CONTACTS

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LeatherCrafters AQ: *Shirley McCormick*
Lilley Lee : *Perrin Millard*
Migaloo Press : *Glenda Hennig & Jenny Sanzar*
Papermakers Artists, QLD : *Chris Bryant*
Scattered Arts : *Wendy Goode*
Sunshine Beaders : *Pauline Stevens*
Watercolour Society, QLD : *Julie Brimms*
Q Bookbinders Guild : *Joanna Fear*
Art West Community Gallery : *Christine & Paul Benseman*
Down the Rabbit Hole : *Christina Davidsson*
WS Clayworkers: *Lyn McGlade*

