

From little things, Big things grow

PRESIDENT'S REPORT

Judy Hamilton



I would like to thank all those groups who supported BVAC by sending their representatives to our Thank You/Information day. Most opted to attend our monthly meeting, which was followed by my wrap up of our year's activities and Sandra Evans speaking about our plans for future development at the Hub. This was followed by a delightful light lunch co-ordinated by Lyn McGlade from Western Suburbs Clayworkers. She was ably assisted by her husband Bob, who also acted as a wonderful doorman, helping those with a physical disability up the stairs.

Why did they have to climb the stairs, I hear you ask. The answer is that the very expensive lift that was installed to overcome this problem was not working. Again. Hopefully, during the upcoming Christmas break, this will be totally fixed.

One of the great delights of the day was the opportunity to check out the Bookbinder's Bindery. There is no doubt that this is a workspace for artists, but it is well set out and smells fantastic. I definitely had "Tool Envy" as I looked at the tool stand a Men's Shed group had made for them. Each type of brass tool is displayed on its own perspex rack. Large unwieldy tools (they have long handles) are able to be displayed on an angle so they are easy to reach. The lovely glint of the bronze totally won me.

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At the other end of the scale is the Watercolour Society. When the group first moved into their space, it worked as an office, storage space, and library, but after 11 years their needs have changed and they are undertaking renovation of their space. Their original space looked very stylish. As a result of these renovations, they have an old copier and a solid round table to give away. Contact the group directly if you are interested.

As a result of preparing and serving lunch with drinks last Thursday, it became apparent that what was available to us in our own kitchen was largely unknown. If we don't know what is already available, it is likely that we will buy something - just to make sure. We will be doing a stocktake of what is in the kitchen, and consolidating our stock after the December meeting.

Those groups who regularly use the Hub and store their kitchen supplies in plastic boxes in the room need not worry. Your stuff is safe.

All we need now is someone who would be prepared to monitor the kitchen on a monthly basis. This could be a task for one of the floating members of our committee. Once we know what is there, we can make sure we don't buy things we don't need. If it is the responsibility of one person, life gets so much easier.

At this stage, it might also be good to mention that the BCC Kerbside clean up for Tarragindi is scheduled for May 23, 2023. If any group who uses the Hub for storage, wants to get rid of junk, this is your opportunity. Unfortunately, you do have to cart it to the kerb.

As a result of our calls for a new Treasurer, we have had expressions of interest from a couple of people. That is wonderful.

On a personal note, I have been asked to write a book on the history of Brisbane. However, I am not a native Brisbanite and have only lived here for a few years. In your lifetime, can you think of something momentous that happened in Brisbane. My golfing partner nominated the first tied cricket test against the West Indies. Another friend used the electricity strike of the 1980's as inspiration for a wonderful painting. Just a couple of examples to help you.

Have a creative month.

Judy



BVAC Thank You and Information Day.

Judy Hamilton

Welcome to our 2022 Thank you and Information Day. You are taking a small active part in BVAC by being here today as a representative of your group. Thank you.

The persistence and role of artist's groups in communities has intrigued me for years. Those that don't know what we do in art/craft groups often dismiss art/craft groups as collections of amateurs and not worthy of consideration.

But they're not. Groups are a community's repository of art/craft knowledge from deep in history and are as important today as they were in the past. We have professionals working alongside amateurs.

I used the word persistence because on many occasions various groups have come close to folding – some do: some don't. Why? Apathy? It comes down to the fact that groups survive because there are enough people in their membership who recognise the importance of the group to the community and themselves and are determined that the group will have a future.

BVAC has instigated these Thank You and Information days because very few groups really understand what BVAC is. BVAC is not a group – it is a community, and as such it requires physical support. There are no paid workers.

As a community, BVAC requires the input of all members – otherwise it is simply a small group of disinterested people telling your group what it needs and BVAC was never meant to be that. No uninterested – we are very interested in improving conditions for all members of our community. We make decisions that we think will benefit all groups.

Art groups come and go. They don't survive just because they seem like a good idea at the time. Times change. No group – no matter how much they are needed – can survive inattentive blindness – when individuals fail to see the value of something that exists all around them. Our founder groups – Bookbinders, ATASDA, SA, Embroiderers Guild, Pastel Society, and Sculptors Queensland – saw the value of groups



working together, whether it is to provide a home base, a meeting place, workshop space, but all at a reasonable cost.

Not all groups are lucky enough to be awarded a Brisbane City Council space. It's not easy and competition is fierce. Because BVAC exists, the future for Papermakers and Bookbinders: Lilly-Lee Gallery and Art School has used its residency downstairs at the Hub to consolidate its position. Scattered Arts – has been thinking creatively this year to make the move away from their commercial premises work for them. BVAC is so proud to have been able to help these groups – just by being here.

We are now in the very pleasant position at BVAC that rentals from the Hub now provide the majority of our income allowing us to think about broadening our activities. Initially, commission on sales from our Pop-Up shops were our major source of income.

We will still continue with the Pop-Ups at Mt Coot-tha but we are now working to build the Hub as a known art destination. This won't be easy, but we have made a good start through our Open Weekend program.

The BVAC Community Arts Expo held at the Hub in July provided a space where groups could demonstrate their art, talk to the public, and gain new members. Often the public is not aware that our art groups even exist.

I think Bookbinders were especially surprised at the interest shown in their craft. This year's event was the largest by far that we have held at the Hub, which polished up well with a large marquee to house extra workshops.

This was an event where all costs were met by BVAC. The process was a learning experience for us and we thank the wonderful groups who eagerly supported the program.

If your group didn't participate this year, it would be nice to see them in action at next year's event. Start thinking now what kind of creative contribution your group could make to an Art Expo. Eventually, it would be fantastic if all groups took advantage of this carnival weekend.

BVAC was justifiably proud to be asked by the management of the Brisbane Home Show to provide an art space at their event at the Entertainment and Convention Centre in April. We were given less than a month to prepare for this show, but you would have thought that we had had 12 months by the display we produced.

It quickly became very clear that groups that had representation on the BVAC committee had a distinct advantage over those who did not. Their groups understood exactly what was being offered by the Home Show and they jumped at the opportunity it provided.

BVAC is well aware that our long-standing Pop-Up Shops cater for craft groups to the detriment of painting groups. But the Home Show, with 100 metres of hanging space for paintings – for free – was heaven sent for our painters – but the painting groups largely failed to respond. No painting group has regular representation on our committee. I know committees have a lot of demands on their time, and it is true, that sometimes BVAC requires an organiser from within a group – for an activity, but sometimes BVAC just needs access to artists – as with the Home Show. The EOI email clearly stated that groups just needed to get the information to their members.

Access to this show was a direct benefit of membership of BVAC. No single group could have accomplished the feat. The message finally did get to the painting groups with the Art West Community Gallery providing the majority of artists. We were hopeful that this opportunity might be ongoing, and, as you only ever get one chance to make a good first impression we pulled out all stops.

Although we made a fantastic impression, sold lots, I think that the space offered to us in April was snapped up by paying customers in September.

I would like to thank CAQ for providing the plinths for the 3D work and Art West Community Gallery for providing a hanging team – the necessity of which BVAC had overlooked in the organisation.

We are trying to get the Hub known as an art destination – if you want something different in art/craft go to the Hub. Consideration is being given to the presentation of exclusive art/craft markets at The Hub. The idea is that every two months (or so) we hold an exclusive market at the Hub. For example: Only ear-ring makers need apply: only painters need apply: only ceramicists or porcelain artists need apply; only textile artists need apply. If we can build the Hub in the manner of the Richard Randall Gallery, artists will feel confident in being able to hire the Hub for a weekend solo show. Parking is not an issue. But it will take work to get us there.

Groups have, on the whole, been keen to join BVAC since we began, but this resulted in a few people doing a lot of work for the benefit of many. Last year we reviewed the idea of allowing anyone to join, and now require prospective member groups to let us know what their group/membership will bring to BVAC. We also now ask groups to provide one active member for the BVAC committee on a yearly basis.

It is nice to know that the Hub is fully utilised at the moment. Groups who have taken up residence at the Hub have continued to strengthen their positions. The Lilly Lee Art School operates downstairs five days every week. Our space is full, but BVAC has expansion plans for the Hub that mean that the space will continue to grow, and I will ask you to consider helping us to reach this goal.



Notes from BVAC Meeting November 10, 2022

Attendees: Amrita Deshpande, Tracey Forster (**Watercolour Society**), Anna-Margot Collins, Greg Russell (**Qld Enamellers**), Judy Hamilton, Lyn McGlade, Bob McGlade, David Bartholomew (**Western Suburbs Clayworkers**), Andrew Lee, Joanna Fear (**Qld Bookbinders**), Sandra Evans, Michelle Renshaw (**APAT**), Glenda Hennig, Anna Bonshek (**Migaloo**), Warren and Jude Hann (**Liz and Friends**), Susan Hoy (**ATASDA**), Pauline Stevens (**Sunshine Beaders**), Pat Jefferies, Helen Reid (**Scattered Arts**), Katrina Jackson (**Creative Glass**), Steve Norris (**Art West**).

Apologies: Peter Rayson (**WSQ**), Shirley McCormick (**LCQ**), Wendy Goode (**Scattered Arts**), Natalie Parrish (**DRH**), Vanessa Brugioni (**CGG**), Di Woods (**Art West**), Yuko Sherry (**WSQ**),

Correspondence:

Email: Sent out change of date for Pop-Up shop, received confirmations and inability to attend from various groups.

Joined Even Brite and listed the Pop-Up shop as an event.

Floor resurfacing booked and confirmed for December 17th, colour chosen.

Lease application submitted and confirmation of application received.

Applied for and confirmed membership in Brisbane Sustainability Group

Request for membership from **Art from Within**, new group in Ipswich.

President's Report: A quiet month. Enquiry from **Art From Within** regarding joining BVAC.

Treasurer's Report:

Rental revenue at an all time high. This is significant as we used to rely on the Pop Up Shop for this revenue; now we don't. Much less pressure on all concerned.

Spending on building maintenance has increased by 500% but net profit is as high as it's ever been. This highlights, as stated above, we are no longer reliant on external one-off events to fund our activities. Cash at bank has not changed in two years despite a large increase in spending. Financially, BVAC continues to go from strength to strength.

Building and Maintenance:

A variety of electrical repairs were carried last month on items deemed unsuitable by the council including putting in the plug downstairs and the screen was included in work, so we have saved a few dollars there.

The floor downstairs is being resurfaced and painted with a protective coating in a nice neutral finish.

Bookings for next years calendar are now being added, so if your group wants workshop time next year send your request to wellershillartshub.bookings@gmail.com or through the link on the website.

November Pop-up Shop

Advertising is well under way with Susan Hoy and Wendy Goode doing a great job, but please remember to send off photos and short blurbs of items your group will have at the pop-up shop, Susan needs them **NOW**, send to bvac2015@gmail.com and they will be used on Facebook and Instagram.

Catering : we have a coffee van coming that will supply Coffee, tea and cold drinks along with a selection of sweet and savoury items, and they will be there all 3 days.

Banners have arrived - we now have 2 generic banners that can be used at any BVAC events as there are no specific dates, but wonderful and bright, Thank you, Sandra.

NOTES FROM BVAC MEETING cont'd

General Business:

Specialist Weekend Markets: To build The Hub as an art destination in the style of Richard Randall Gallery. It might be possible to hold Specialist Weekend Markets at The Hub. This is something we could do at BVAC. A weekend Market (upstairs) that sells only textiles; or a weekend market that sells only jewellery; or a weekend market devoted entirely to ceramics or clay products including porcelain artists; or a weekend market selling just paintings. We could hold one every couple of months. Feb; April; June; August; October. It would hopefully bring people to The Hub and get it better known. Hire of tables would be the income for BVAC to cover the rental costs (rather than just giving it away all the time) but no commission. The BVAC rep from groups involved could do the organising. Could be good. Discussion ensued and members were interested in the idea with the Watercolour group possibly leading off with an event earlier in the year.

Roadside Sign: ATASDA asked whether we could make the sign out the front larger as it is hard to see from the downside of the hill due to cars parked on the road. This has to be approved by council so I will inquire as to the possibility.

BVAC Arts EXPO 2023: July 22 and 23 July are the dates for BVAC Arts Expo. Set-up on Friday 21. If any of your group members has an interest in running a 3-hour workshop on either day, expressions of interest are already being sought. The workshops were very popular this year.

Getting to the Hub: People are still having issues finding the Hub on Google maps. If you try putting in BVAC or Brisbane Visual Arts Community it should take you to our side of the hill. Seems to be working 70% plus of the time, or alternatively 138 Weller Road gives you the house out the front.

Kerbside Pick Up: May 2023 there will be a Kerb side pick-up for Weller Rd. If any groups are planning to clean out their rooms and will have larger items to get rid of we will keep you informed of the dates so you can get in on the action.

Also if any groups have items they are wanting to dispose of we are happy to mention them in the newsletter, such as the Watercolour Society has an old printer that isn't working plus a sturdy round table to give away.

Next Meeting: December 8th, 2022 9:30 am

After the meeting we had a yearly wrap up of what's been happening in and around BVAC, and what we have planned for the future. A delightful lunch, coordinated by Lyn McGlade and her hard working husband Bob, followed. Many, many thanks to the clean-up crew and dishwashers. Many hands do make light work.



Brisbane Visual Arts Community
invites you to our

ARTS + CRAFTS POP-UP SHOP

Friday 18 Nov	10 - 4
Saturday 19 Nov	9 - 4
Sunday 20 Nov	9 - 4

find us at

**The Auditorium
Mt Coot-tha
Botanic Gardens**

**100%
QLD**



BVAOnlineHub



brisbanevisualartscommunity

bvac.org.au

bvac2015@gmail.com

Hanging by a Thread: Mosaics for Afghan Women



Hanging by a Thread: Mosaics for Afghan Women is a worldwide project to increase awareness of the plight of Afghan Women.

Creative Glass Guild members, Suzi and Lyndall, were “Artists in Residence” recently at the Brisbane Square Library demonstrating mosaic techniques and chatting to people about the Guild's participation in the global initiative, “Hanging by a Thread: Mosaic for Afghan Women Project”.

This was a collaborative project across Queensland and includes 34 pieces made by members of the Creative Glass Guild. It has been on display at the library for all of September and finished in October.

Afghanistan is a diverse country with over fourteen ethnic groups who each have their own traditional outfits. The traditional dresses are beautiful and colourful. They feature

intricate patterns, rich colours, golden embroidery, and all are emblematic of Afghan culture.

As a result of seizure of power by the Taliban who entered Kabul in August 2021, Afghan women and girls are once again confronted with the ultra-rigorous application of Islamic law. Art, poetry, music, and colourful clothing have been banned since the return of the Taliban. Afghan women and girls face many forms of violence, they are deprived of education, work, and their human dignity hangs by a thread.

It was from these facts that the idea of "Hanging by a thread" was born, with artists from around the world asked to make mosaic panels inspired by the traditional Afghan costumes that women are now banned from wearing in Afghanistan.



hdg-artists.com SHERWOOD

FOLIO ART SALE



The works illustrated are produced by HDG-ARTISTS MEMBERS and are a visual guide only and may not be on sale.



SATURDAY, NOVEMBER 26, 2022.

Open 10:00 am to 3.00pm.

All welcome to our Sherwood Studio/Gallery.

37 Quarry Rd., Sherwood, next to train bridge.

FREE ENTRY

SAUSAGE SIZZLE. COLD DRINKS.

TEA & COFFEE. CAKES & BISCUITS. 12 to 2pm.

Plenty of Parking! Great Bargains! Demonstrations by artists!

Our artists will hang two framed works and present their many unframed works in folios or displayed on their tables.

Many small affordable works to select from ... see you there.

Creative Collage

'Exploring Texture'

with Rachel Monique Walker



The Artist

Rachel is an artist living on Jagera and Turrbal countries who synthesises colours and textures taken from fashion magazines into Collage artworks. She is a Creative Industries Fashion graduate from QUT who brings a design sensibility to her art practice.

Her Collages currently adorn the Brisbane offices of Timpson Immigration Lawyers and feature on the double album *I Will Leave This Town While There's Still Light/ Recorded, Stored, Absorbed, Ignored* by local freak-folk band, [A Country Practice](#). She has created and facilitated Vision Board workshops for New York Health + Hospitals, the Museum of Brisbane, Conrad Gargett and the Anglican Church of Southern Queensland. These Workshops enable organisations and their staff to creatively reflect on their culture and mission. She has also run Card-making Workshops at an Avid Reader Bookshop and Zine-making Workshops at various high schools in Brisbane.

Originals of Rachel's work can be purchased by commission and prints can be ordered from her online shop at www.rachelmoniquewalker.com.

Registration is required by 11th Nov '22.

Registration forms are on the website @www.hdg-artists.com. Alternatively, Contact the Workshops Coordinator, Marie O'Flaherty @ hdg.workshops@gmail.com or call Mob. #0420 329 317.

A list of materials will be provided on registration.

hdg-artist Workshop

All welcome at our Studio
37 Quarry Rd, Sherwood, 4075.

A Saturday afternoon Workshop Event.

Sat 19th November from 1pm to 4pm
Members \$35 - Non-members \$45
(Maximum number of participants 12)

About the Workshop

In this workshop, Rachel will share her unique, painterly Collage technique, enabling participants to build textural Collage artworks from old paintings and magazines. Rachel herself is inspired by unexpected colour combinations, while being in the 'flow state' where time feels abundant. She thrives on the challenge of bringing disparate items together into a unified work and will lead you on a creative journey of your own. She also loves flowers and typography.

Brisbane Portrait Prize 2022

The Brisbane Portrait Prize celebrates the people of Brisbane and their city. As a condition of entry into the Brisbane Portrait Prize, both the sitter and the artist have to have a connection with Brisbane. The result is the inside story – the diverse array of people who help to create our city's unique character.

A few years ago, such a condition may have been seen as parochial provincialism, but times have changed, and this is seen as an opportunity to examine issues of identity and how we construct ideas about who we are here in Brisbane.

Now in its fourth year, the competition continues to attract both emerging and experienced artists. An excellent adjunct to the main exhibition at the Powerhouse is the Salon des Refuses held at the Petrie Terrace Gallery of the Royal Queensland Art Society. Space is limited at the Powerhouse, but it is sad that only four Next Gen were on display.



Go online to see all the entries for the up and coming talent from the under 18s at <https://www.brisbaneportraitprize.org/gallery/2022-next-gen/>

I have found it interesting that many ladies from my golf club have come up to me this year wanting to talk about the exhibition as a whole – but most wanted to know why the winner was chosen. I'm sorry but that question I can't answer because I have no idea. For anyone wanting more information at the exhibition, volunteer guides are available to take you through

Below are this year's award winners.



Artist: Stephen Tiernan.
Taking the Lead
Performing Arts and Music Award

This is a small, intense portrait of Zenin Smith, lead guitarist in rock band, Sunday Sesh. The richness of the paint and wonderful gestural brushstrokes are a big part of the work. Sunday Sesh is an up and coming band, who have played many gigs in Brisbane and have a loyal following of fans.



Artist: Brianna Gittos.
Self Portrait (I stare at the Sun)
Emerging Artist Award

The bold use of colour and the treatment of light shows the artist confronting the viewer.

The artist wanted this portrait to show that some things need to be confronted rather than avoided.

Brisbane Portrait Prize 2022



Artist: Bianca Beetson.
Maid, Monsters of Men
Digital Award

Beetson's work is the embodiment of her story. She playfully tries to reconcile her family history of mixed parentage - a daughter of a colonial settler and Aboriginal mother. It can be a challenge to try and understand where you belong.



Artist: Martina Clarke.
Jonathon Sri - The Guardian of Highgate Hill
People's Choice Award

Clarke made a deliberate choice by placing the colourful Councillor Sri in a popular West End park. It is symbolic of Sri's realistic yet hopeful approach to a greener future for Brisbane.



Artist: Pat Hoffie.
Jennifer Herd - Warrior Woman #1
Sylvia Jones Prize for Women Artists

Jennifer Herd is a Mbabaram artist from FNQ who lives and works in SEQ. Hoffie notes that Jennifer is an under-sung hero. A woman who is prepared to ask the tough questions – and that's what I've done my best to capture – her wonderful hands open in a plea for better recognition as she looks you straight in the eye."



Artist: Liam Nunan
Remy
Packer's Prize

Liam Nunan has captured actor, Remy Hii, who grew up in Brisbane, in a reflective moment.

Nunan captures lockdown speculations as to how and when life will get back to normal. The silver lining of lockdown was time to reflect and recharge. An albeit enforced respite from our self imposed timeframe for success. A moment to contemplate who we are when we can not be what we do.

Brisbane Portrait Prize 2022



Artist: Tara Bursic.
I Created the Storm (self-portrait)
Emerging Artist Award

Conscious of arousing a storm through her father's anger when she bought a cat, Bursic remembers that a lightning storm was symbolic of the chaos she created through her actions.



Artist: Ting Jiang.
Tongue Tied
Next Gen Prize

A self-portrait looking at communication barriers of an immigrant. Jiang never interacted with her peers simply because she didn't know how to. Being at a loss for words highlights the vulnerable state of immigrants in a completely new world.



Artist: Darren McDonald.
Like a Bridge.
2022 Lord Mayor's Prize

This portrait is a portrayal of the artist's mother, who lives in aged care in Burpengary. It shows a floating figure, dressed in yellow playing a banjo.

This work is supposedly typical of the artist's style. A quick application of paint, creating an immediate, fluid and non fussy, freshness with clean lines, and a solid linen background. The work relies as much on what is not there as what is included.



And then there was Brad. Rebecca Livingstone from ABC radio issued a challenge for listeners (and others) to paint a portrait of "**Brad - The Traffic Guy**". The winning entry was hung in the finalists' exhibition.

Alex Weil was thrilled to be named the winner. His portrait of Brad was painted on cardboard with car sale adverts referencing the traffic. The competition was judged by Brisbane Portrait Prize founder and chairwoman Anna Reynolds, ABC Radio Breakfast host Loretta Ryan and ABC Radio Drive host Steve Austin.

Rigby Show

There have been many who have touched our lives over the years, in the world of the visual arts in Australia, and without really knowing it, Queensland artist, John Rigby was one of those rare shining lights.

A man small in stature, but he was a giant in the art scene in Queensland and nationally for more than 70 years. This Retrospective, John Rigby's Lifetime of Art acknowledges a century since his birth and takes us on a journey from his work during his teen years to his final work, a sensitive drawing of his wife Margaret (2012) done the year he passed away.

The earliest works date from the late 1930's and early 1940's, when Rigby was in his late teens. A quirky work *Awakening of Day* was one of Rigby's first attempts at using oils. It was later exhibited in the Royal Queensland Art Society 55th Annual Exhibition in October 1943. *Boy with his dog* painted when he was 19 is quite a skillful work, and showed even from an early age, his ability as a draughtsman was evident. The painting *River Walk* (1941) was Rigby's first sale. Shown at the Royal Queensland Art Society 53rd Annual Exhibition, it was painted from a high perspective looking down on a path meandering along the river. Foliage hangs down and dominates most of the top half of the picture. Strong light reflects off the foliage, the water and a small number of boats moored in the river creating a truly charming painting.

His work from the 1950's were strong studies in tone, and a number of these were from his period painting in Italy, including the work that won him the Italian Government Travelling Scholarship. *Italian Family* (in North Queensland) painted in 1955 is a simplistic image of a father, mother and infant set against a stark landscape, painted in mostly browns, ochres and muddy whites. In this period, he used different planes or blocks of colour, along with strong verticals. In this instance, dead trees, gave his work extra vibrancy.

These strong verticals can also be seen in *Wynnum Creek* (1958), which was a finalist in the 1958 Wynne Prize. It was also exhibited in the Caltex Centenary Art Prize in 1959. Intense blocks of warm and cool hues, broken by dark lines are seen in *City Abstract* (1959/60). A totally abstract composition, this work still gives the impression of a modern city scape.

A rather grand painting, *St Stephen's, Brisbane* (1960) is an impressive work, both in design and structure. The patterning of the bricks below the fence mirror the same bricks in the façade of the building, which is beautifully painted. The inclusion of some figures gives the image a human inner glow, as this is a place of worship.

Another delightful work of bushland in the Pinjarra Hills area is *Autumn Landscape* (1962), painted in a loose contemporary way, the white tree trunks balancing the composition, and although it is a traditional scene, it still retains that abstract quality.

From the mid 1980's Rigby travelled widely, both in Australia and overseas to gather subject material. Kakadu, Brampton Island, North Queensland, Central Australia as well as overseas destinations Bali, Egypt, Spain, Italy and France. Although he had used colour extensively throughout the 1960's, 1970's and early 1980's, it was from this period that his canvases really exploded.

The jewel-like greens, reds and oranges along with the whites representing waterlilies capture the essence of *Billabong, Kakadu* (1985). Something a little different from Rigby is *Light on the Escarpment* (1985). The pink, mauve cliffs against a dense foliage of trees in dark green, with a sliver of light highlighting a small patch of trees as the last rays of sun disappear, quite a moody image. Joyous colours: reds, yellows, greens, blues and oranges were used to their full extent in many of the tropical places visited, in which the lush vegetation and brilliant blue seas were just meant for Rigby's palette.

This lushness can also be seen in *Coast Road, Amanave Bay, American Samoa* (1989), *Life on Fafa Island* (1989), *Plantation Rarotonga* (1989), *Out of Mosman* (1997), *Palm Island, Long Bay* (2006) and *Deadman's Beach, Stradbroke Island* (2009).

John Rigby was always a painter of the human form, and there are numerous portraits and figurative works in this show that highlight that talent. An early *Self Portrait* (1954) is a tonal work: the paintwork lush and thick. His wife, Margaret was always his favorite model, and he painted her many times. The *Artist's Wife* (1957) is a competent portrait, the face and the hands beautifully composed. Another painting, *Margaret* (1974) shows her dressed in a brightly coloured kimono, set against a tropical background. I think Margaret was also the inspiration for *Nude on a Balcony* (1965).

The most challenging portrait in the show is *Pat Hoffie Decorative* (1979). The figure is draped in highly decorative shawl and trousers, but is set against a very patterned backdrop and floor rug. Yet at no time does the figure get lost in the design. Other excellent figurative paintings include *Bush Girl* (c. 1961), *Red Nude* (1969), *Miner, Collinsville* (1981), *Island Decoratif* (1989), *Sideshow Alley, Brisbane Exhibition* (c. 2004) and the enchanting *Girl in a Field* (c. 2006), which is based on the painting that won him the 1968 David Jones Art Prize.

The most unusual work in the exhibition would be *Kakadu Ancient* (1988), showing a large Sand Monitor (Goanna) crossing the golden sand set against a deep blue sky.

The exhibition is just a peek at the art of this extraordinary artist. His family need to be congratulated on presenting a thoughtful, insightful and tender display of his work and achievements that highlighted his existence on the planet. We, the viewer, can soak in the colour, creativeness and magic that is John Rigby's Lifetime of Art, an experience that should not be missed.



John Rigby's Lifetime of Art

John Rigby's influence spanned across the Australian and Queensland art scenes for much of the 20th century and into the 21st.

John Rigby's three children – Mark, Renée, and Tony – will be in attendance and have drawn from their personal collections of paintings (many for sale) and ephemera as they reflect on the 10th anniversary of their father's passing and celebrate the 100th anniversary of his birth.

Rigby joined the Royal Queensland Art Society and first exhibited as a member in its 1941 Annual Exhibition. He was made an Honorary Member in 2001.

The exhibition will range from the human image, Brisbane scenes, landscapes as diverse as Queensland and coastal islands, Kakadu and Central Australia, South Pacific locales, Bali, Italy, Egypt, Greece, and more.

For more on John Rigby, visit johnrigbyart.com.au

The exhibition continues until Sunday 27th November 2022. Not open on Mondays.

RQAS Petrie Terrace Gallery
Unit 3, 162 Petrie Tce, Brisbane Qld 4000
Ph: 07 3367 1977
Tues – Sun 10am – 3.30pm

Greg de Silva: FRQAS ©
Greg de Silva: October 2022

YOUR FAVOURITE PLACE IN THE



WORLD



ART EXHIBITION



**Come and visit us every Saturday 10am to 4pm
and every Sunday 11am to 4pm**

**FROM SATURDAY
12th NOVEMBER**

**TO SUNDAY
4th DECEMBER**



**WHERE: YURARA ART GALLERY,
PINKLANDS RESERVE, CNR DINWOODIE RD,
262 CLEVELAND-REDLAND BAY RD, THORNLANDS**

Website: www.redlandyurara.com.au



Final Words

Strangely enough, when a group of leaders from any community groups gather together, the conversation inevitably turns to the difficulties of getting volunteers to take the groups forward. So here is a poem for all of us who belong to a group.

I'm a Member of a Group

Are you an active member? The kind who would be missed?

Or are you just content that your name is on the list?

Do you attend the meetings and mingle with the crowd?

Or would you rather stay at home and complain both long and loud?

Do you give a little time and help to make things tick?

Or leave the work to just a few and talk about the clique?

There's quite a program scheduled, which means success, if done,

And it can be accomplished with the help of everyone.

So come to all the meetings and help with hand and heart.

Don't be just another member but take an active part.

(Author unknown)



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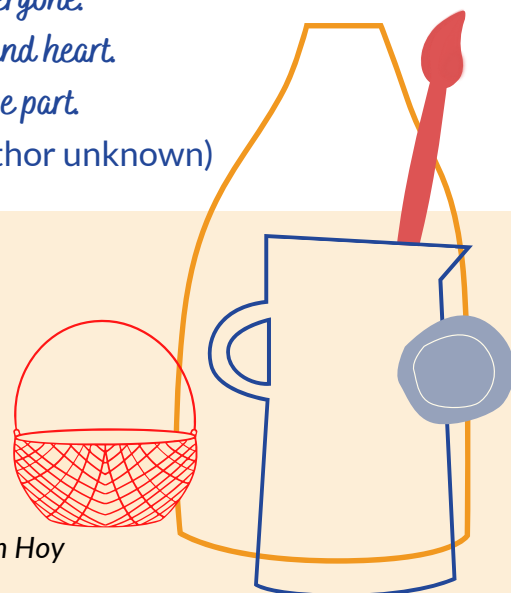
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