



PRESIDENT'S REPORT

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The year seems to be progressing at lightening speed and the management committee for BVAC is looking forward to planning for 2024. But more on that later.

We combined our September management meeting with our first strategic planning meeting, moving into the next 3-5 year period. Thank you so much to members who were able to attend and for the open and frank discussion that ensued around our mission and vision statements. It is important for us to review our ideas regularly to ensure that they still reflect the essence of BVAC and reflect our journey over time. The management committee will continue to work on the BVAC Strategic Plan over the coming months and we would welcome ideas and thoughts you have being passed onto your representative on committee.

November brings with it the last POP UP Shop for 2023 and the BVAC management committee is keen to have an open forum on the morning of Thursday 9th November at the Auditorium at Mt Cootha Botanical Gardens. The forum will allow members to provide feedback and input into the 3 major events we have facilitated in 2023 – 2x Pop Up Shops, and an Open Day. Set Up for the Pop-Up Shop will happen from 1:00pm after the conclusion of the forum. A light lunch will be provided for participants of the forum.

WHAT'S INSIDE

.....

FEATURE

PRESIDENT'S REPORT

Happenings at BVAC

FEATURES

THE STREET OF THE TENTMAKERS

by Judy Hamilton

ELEMENTAL

QAC Annual Members Exhibition

BVAC NEWS

NOTES ON THE BVAC MEETING

14 September 2023

MEMBER NEWS

VISIONS IN CLAY

WSC Exhibition & Sale

ANNUAL EXHIBITION 2023

Watercolour Society Qld

AGM & WORKSHOPS

Sunshine Beaders Save the Date

ARTICLE

TWO ARTISTIC ICONS

by Greg de Silva

EXHIBITION

THE COAST

Yurara Art Exhibition

FINAL WORD

FROM THE HEART

Marc Chegall

Further details will be available in the October newsletter.

Updates relating to the BVAC building are as follows:

1. New instantaneous hot water system has been installed in the downstairs area through a grant related to clubs and energy efficiency
2. The double doors have been sealed to ensure no more creepy crawlies can enter
3. A grant seeking funding for air conditioning in the downstairs area has been submitted
4. A request has been submitted to council requesting a concrete path be installed from the car park to the building. Thank you member groups for your letters of support.
5. Wednesday 21st will be Tag and Test day as well as servicing of lift.

Please remember if you are seeking to do the professional development workshop on "Photographing your Work" please contact Anna Margot through bvac2015@gmail.com

Looking forward to hearing from you individually and/or through your organisation's representative on BVAC management committee regarding ideas you have for 2024.



hello Spring



The Street of the Tentmakers

Judy Hamilton

Recently, I had to go for something as mundane as a bone scan. Chatting with the “bone scanner”, she asked me what I had planned for the rest of the day. I told her that I was going to help set up an art show. Her response was interesting. “My uncle is an Art Historian”. As an art historian myself, I said tell me more.

She asked if I had heard of the Street of the Tentmakers in Cairo, and I said I hadn't. She explained that her uncle is an authority on khayamiya and the Street of the Tentmakers. She explained that her grandparents had lived for years in Egypt, and her grandmother had organized one of the first exhibitions of the art form in the USA. Her uncle, Sam Bowker, continued the family interest when they moved back to Australia and showed me his book on the internet.

Our textile groups will be quite familiar with khayamiya, but as a plebian potter, I knew nothing of this ancient art applique technique that like my own craft, dates as far back as ancient Egypt.

Khayamiya resembles our quilts, but they are really decorations for the interior of their tents, functioning rather like curtains. The colourful cotton applique is hand stitched to heavy cotton. Small pieces of fabric are cut to size as required. These pieces are created with pride and each piece of khayamiya is the work of one creator. Regardless of its size, the makers are protective of their designs, because copyists quickly recognize a successful design and rush to copy it.

From the early twentieth century and the discovery of Tutankhamun's tomb, the makers of khayamiya have taken the tourist into consideration and now include cushion covers, fashion bags and bedspreads. If you are travelling to Egypt, you will find the Street of the Tentmakers in the souk of Radwan Bey in Cairo.

So glad that my young scanner was proud of her uncle and introduced me to the art of khayamiya.



The Street of the Tentmakers

Elemental - Annual Member's Exhibition CAQ

By Judy Hamilton

President of Ceramic Arts Queensland, Di Peach Members Annual Exhibition, referenced the challenges facing the world of Ceramic artists today at the opening of the CAQ annual member's exhibition – Elemental – held at the Metcalfe Gallery in Windsor. Creating pottery uses quite a lot of energy – apart from the work done by the potter, but potters have always been mindful of using their energy sources wisely. Since prehistoric times, the Oaxacan people of Mexico are known to have regulated the size and frequency of their firings according to the amount of wood fuel available to them. The latest energy crisis is already being factored into work produced as mid-fire glazes replace stoneware glazes in gas and electric kilns. Traditional kilns used wood as their fuel, but gas and electric kilns have brought the craft to many more people.

The 2023 CAQ member's exhibition is an impressive exhibition by any standards. A record number of entries is just the start. Traditional blossom jars rub shoulders with quirky ceramic sculptures. Hand building techniques such as coil are celebrated for their ability to add to form by creating pattern while slip casting is combined with the creative use of decals to enhance the story telling aspect of ceramics. What I really like about this exhibition is the opportunity to see how an artist takes a simple idea, works through it and develops it into a body of related works. Curatorship in the exhibition is excellent.



Juliet Van Oirschot

To me, it seems that Juliet Van Oirschot has taken a Viking longship as a starting point for a wonderful body of related works. The longship, created in some detail, gives rise to a series of nautically inspired totems before evolving into highly decorated, medieval inspired vessels.

The work of Magaly Martell is another collection that allows the viewer into the development of her work. Taking a simple Picasso inspired shape, and a very limited palette, Magaly has, through inspired use of line and repetition developed an intriguing collection of vessels in "Bocetos". Again, great curating ensures the pieces have a strong voice in the exhibition.



Magaly Martell
Bocetos



Bronwyn Doherty
Cloud Surfing with my Dragon Friend

Another body of work I found interesting in its development was the collection by Bronwyn Doherty, with my favourite piece being "Cloud Surfing with my Dragon Friend". Using cast parts to create her sculptures of a female form in various settings, she has not been frightened of using strong colour to create this piece. Very individual work.

Elemental - Annual Member's Exhibition CAQ



Paul Sternberg's sculptural work, ***Fertility (and Partner)***, boldly uses the coiling technique to both create the form as well as the surface decoration of the piece. Colour is air-brushed onto the surface.



Paula Bowie's beautiful traditional blossom jar form, ***Repose***, is enhanced by a strong free-form glazing plan.



(Above) ***The Jerry Can Factor*** by Cecily Willis is a great example of decoration enhancing the form.

(Right) A little bit of whimsy from Carys Martin in her ***Fairy Ring Vase***. This piece shows her versatility with clay moving from wheel thrown sections to evocative hand built sections.



Notes from BVAC Meeting September 14, 2023

Attendees: Judy Hamilton (WSC), Lyn McGlade (WSC), Pauline Stevens (SB), Susan Hoy (ATASDA), Joanna Faber (PAQ), Stephen Norris (AWCG), Merla Hynes (Pastel Society of Australia), Joanna Fear (QBG), Priscilla Gibbs (WSQ), Kirstin Farr (CAQ).

Apologies: Peter Rayson (WCQ), Wendy Goode (SA proxy to Pauline Stevens SB), Anna-Margot Collins (QEG).

Business Arising from Previous Minutes: None

President's Report: Nothing to report.

Treasurer's Report: I'm proud to say that there are no overdue invoices. BVAC has grown its worth by 30% in the last four years. This is a credit to all concerned. We should be very proud of our efforts. Peter.

Building and Maintenance:

- Tagging and testing will take place next Wednesday 20th Sept. Please leave your electrical equipment out to be checked out for Joanna and the tagging team.
- New hot water systems (upstairs and downstairs) have been installed. They heat heat on demand, but they do drip. Don't worry if you see this: it is part of the design.
- The double doors downstairs have been sealed against wildlife. sealed.
- Air conditioning grant has been approved.
- The Lift has had another hiccup. **If you experience difficulties with using the lift, please bring to attention of Anna-Margot via email. With emails, we can build up a file of complaints to check lift access issue via emails. By bringing the problems of lift to the attention of the BCC, we may get it fixed.**
- Downstairs fridge has died. New fridge arriving next week.

Website Report: Some people are having issues getting onto our website especially by phone. When accessing via mobile, unwanted sites pop up instead of BVAC, Mike will look into it.

Pop-up Shop: Pop-up shop November 10-12, 2023. Still open to bookings. Advertising banner for front entrance: Susan to follow up. Each group to add pictures to an advertising line leading to the Auditorium. The committee was enthusiastic about an idea of a promotional slogan to go with these and that would cover the whole event.

Advertising and Publicity: Still need a dedicated person. We will try Volunteering Q.

GENERAL BUSINESS:

- Next **Professional Development Workshop:** Photography 23rd September. Cost of \$25 per person. Steady bookings. Lead by Richard McLaren, this is an important skill if you wish to further your exhibiting career. Please promote workshop within your groups.
- The first of the BCC webinars shared by BVAC discussed the changes next year to the constitution rules. This will affect all groups. Discussion followed. If you have an issue with an out of date constitution please be aware.
- Tablecloths: Our lovely system does not work. Groups are returning them in wrong bags, too many per bag, etc. This means a lot of extra work for Pauline to sort out for the next group to borrow. The BVAC committee is made up of volunteers who do not work permanently at the

NOTES FROM BVAC MEETING cont'd

HUB so please try to lessen their workload. It was decided that groups borrowing should be responsible for taking extra time before returning them. Failure to return borrowed items as set out in borrowing requisites will incur a \$25 fee to your group.

Strategic planning meeting for 2024 followed this meeting.

Meeting closed at 10.20am.

Next Meeting: October 12, 2023 ~ 9:30 am at Wellers Hill Arts Hub.

Brisbane Institute of Art

We are fortunate in Brisbane to have a wonderful facility like the Brisbane Institute of Art (BIA). Since its inception in 1976, BIA has embraced a wide range of visual arts practices in its classes, and caters for students just starting their foray into art to those who want to push themselves further. Tutors for the classes are active and respected artists in their own fields.

Beginners classes:

- Painting
- Watercolour
- Illustration
- Drawing
- Portraiture
- Printmaking
- Experimenting with Drypoint
- Ceramics A-Z
- Decorative Ceramics
- Jewellery Fundamentals
- Metal Sculpture
- Introduction to Enamelling

If you are already an experienced practitioner, there are classes to refresh your ideas and challenge you.

Advanced Classes:

- Drawing towards painting
- Painting 2
- Painting 3
- Studio Painting
- Creative Figure Painting
- Collage
- Advanced Watercolour
- Studio Etching and Mixed Media

Open Studio in Jewellery



Brisbane Institute of Art
41 Grafton Street
Windsor

www.brisart.org
enquiries@brisart.org



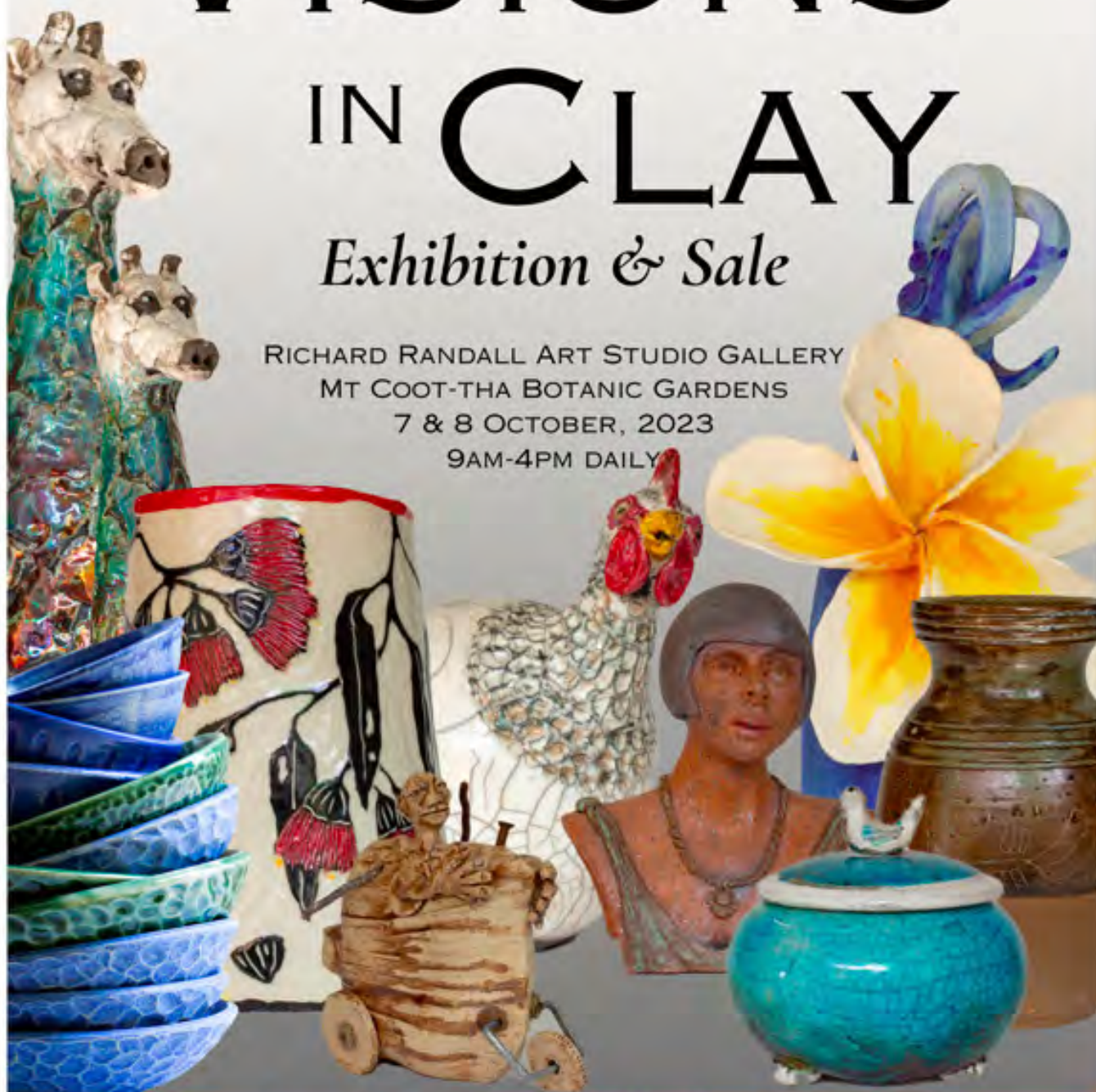
Western Suburbs Clayworkers

www.wsclayworkers.org.au

VISIONS IN CLAY

Exhibition & Sale

RICHARD RANDALL ART STUDIO GALLERY
MT COOT-THA BOTANIC GARDENS
7 & 8 OCTOBER, 2023
9AM-4PM DAILY



Supporting the Sherwood Neighbourhood Centre

Watercolour Society Annual Exhibition

Graham W. Smith

For anything to do with boats and boating, you can't go past Afloat Magazine, and in their August issue, an article was published that featured an item which included an oil painting of a Seal Rocks fishing boat "*Denise*", done by Graham W. Smith. Graham is a member of the Watercolour Society of Qld and a Fellow of Royal Queensland Art Society.

This painting was one of several images from Graham's eight-page tutorial "Mix 'n' Match" that appeared in issue No. 247, January 2003 of the "Australian Artist" magazine. Over a 21 year period, this magazine has published over 100 articles/tutorials about Graham, including his "Art Tips" column that ran for 5 years from 2009. His last tutorial, "Inspiration From the Sky" was a 6 page article in issue No. 429 in the magazine in March 2020, just prior to it ceased publishing, in May 2020.



At the Watercolour Society's Annual Exhibition at Mt Coot-tha Auditorium 8-10th September, Graham will be demonstrating watercolour landscapes, seascapes and street scenes from 10am to 12.30 pm on Sunday 10th September 2023.

*Save the
date.*

**SATURDAY
NOVEMBER 4TH**

**WORKSHOPS
& AGM.**

Sunshine Beaders

Combine their AGM with
a selection of workshops on the
4th November
at BVAC upstairs all day.

Workshops include:
Kumihimo necklace,
Loom worked bracelet
Polymer clay note book
Candlemaking and
Beaded necklace & earring set.

Morning & afternoon tea provided.
Visit www.sunshinebeaders.com
for the full details.



Two Artistic Icons join Forces

by Greg de Silva

The work of two giants of the Queensland art scene were joined recently in a charming exhibition entitled, **Visions of Land and Sea**, which was on show (24 July-22 August 2023) at the CA Art Gallery at Coolum.

The families of both John Rigby (1922-2012) and Joy Roggenkamp (1928-1999) sifted through their estates to present works that reflected the essence of the title of the exhibition. Both artists throughout their lives frequented the areas in the Sunshine Coast and surrounding areas for holidays as well as painting excursions, many times overlapping from holiday to painting. Their careers began in the late 1940's, with both artists gaining success from the 1950's onwards.

John Rigby's work has been part of numerous exhibitions held at the Red Hill Gallery, as well as a large retrospective at the Royal Queensland Art Society in November 2022. This exhibition acknowledged 100 years since Rigby's birth.

Many of the paintings in this show have been seen before at both Red Hill Gallery and the RQAS, and included two early works, **Boat and Bay** (1955) and **Waterhole and Bird** (1964). Both these works reflect Rigby's earlier style of muted tonal works to his use of the palette knife in the early 1960's. The remainder of the works cover a period from 1978-2008.

Images have been selected to show us glimpses of the Sunshine Coast, Noosa, Coolum, Stradbroke Island and Sunshine Beach. In these sundrenched images Rigby has used figures exploring the rocks, water and enjoying the sun and sand. In **Fossickers Noosa** (1988), two figures explore what may be hidden amongst the rocks, and the sea. The distant shoreline and mountains complete the composition. Although the subject is similar, **Rock Explorers**, Coolum (c.2003), gives us the rocks from a closer perspective, with multiple figures and the incoming ocean lapping the beach as seen through the rocks.

The combination of sea and rocks is used again in **Rocks and Sea** (Late 1990's), a painterly composition using both cool and warm hues, so essential in good painting.

Golden sands, colourful beach umbrellas, and folk soaking up the rays, and probably getting burnt to a crisp, is exactly what you encounter in **Beach Summer Haze** (c. 1978), you can almost feel the intensity of the sun. In **Beach People** (1996), there are figures, golden sands, and water, but the composition has been simplified. Despite the sun shining down, there are no shadows. This type of simplification was often used by Rigby in his later landscapes and seascapes as seen in **North Coast Beach** (2000) and **Coolum Rocks** (2007). Dark outlines break up the intense colours.

Rigby was inspired by Matisse, and **Land of the Sun** (1988) certainly reflects the colourful collages that Matisse created in his later years. Rigby has overlapped colours and shapes, almost as if the paint was coloured paper and placed in a certain order. I have not seen this type of work from Rigby before, and I was intrigued as this was not his usual style of painting. It also reminded me of the work of Queensland artist the late John Coburn. The exhibition also shows some contemporary works from the swirling colours in **Cosmos** (c. 2004) to the delightful application of paint and colour in **Abstract** (1992).

For me the painting of the show was **Landscape and Orange Trees** (c. 2008). The painting was well balanced with the orange used from the dead tree in the foreground, through the foliage of the trees in the middle ground and behind, to slightly lighter tones in the area behind that. The patchwork foreground of orange, yellows, greens and mauves lead the eye into the landscape, as you follow the contours back to the distant range painted in blue and a painterly lighter blue sky and pinkish clouds. This was the icing on the Rigby cake.



John Rigby
Landscape with Orange Trees
2008

Joy Roggenkamp's talents lay in her use of the watercolour medium, using broad bold washes to create her images. Like Rigby, she also simplifies the image to get the impression of the landscape, as well as the clever use of the paper. Atmospheric images such as *Impending Storm* show dark clouds rolling in around the Glass House Mountains and into the shadowed valley below the fence line. Crisp images of trees reflected in still water in *Winter Weather around Currimundi*. Children feature heavily in her works from flying kites to dancing around maypoles; maybe she was remembering her own childhood as this was not something that would have been common, even when her children were young.



Joy Roggenkamp
Suburb with Storm Approaching
Watercolour (c 1960s)

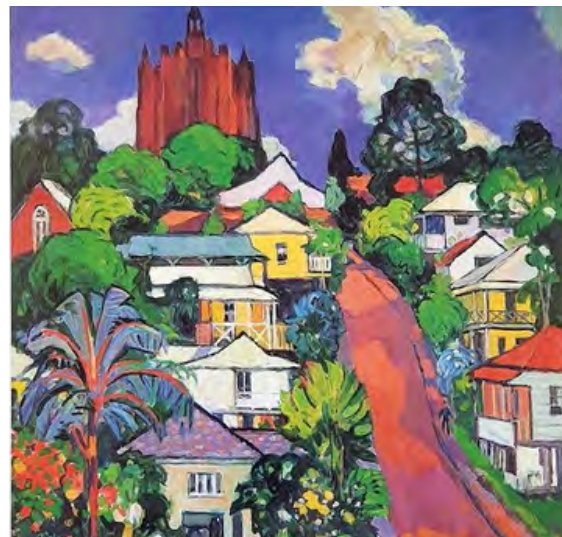
One of the more delightful watercolour works by Roggenkamp is *Quiet Afternoon*. Her use of overlapping green washes and the white of the paper highlight the book pages and the white cat, which lies comfortably in the cool green pasture as the young girl reads to it. She was, in my opinion, a somewhat underrated artist, but like so many of her generation was a leading figure for women, a maverick who forged ahead with her art and encouraged many to follow her lead.

The exhibition was an enchanting foray, focusing on the talents of these two exceptional artists. The CA Art Gallery needs to be commended in going ahead with exhibitions like this, because it reminds us that artists like John Rigby and Joy Roggenkamp were important figures in the post war period, not only in Queensland, but in Australian art as well.



Joy Roggenkamp
Currimundi
Watercolour, 1972

John Rigby
St Brigid's, Paddington Brisbane
1993



MAJOR SPRING ART EXHIBITION

THE Coast

**FROM SATURDAY 9th SEPTEMBER TO
SUNDAY 1st OCTOBER**



**Formal Opening on
Friday 8th September at
6 pm with wine and food**



OPENING SPEAKER: COUNCILLOR PAUL GOLLE

**Artworks to be judged by Jan Laing,
Justine Noble and Chrys Caruso**

**YURARA MEMBERS' SPRING EXHIBITION
REDLAND YURARA ART GALLERY
Pinklands Reserve,
Cleveland-Redland Bay Rd
(300 m south of Dinwoodie Rd)
THORNLANDS**

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

**Family, Friends and Visitors are all welcome
website: www.redlandyurara.com.au**

The Last Word

*"If I create from the heart,
nearly everything works;
if from the head,
almost nothing."*

Marc Chagall

BRISBANE VISUAL ARTS COMMUNITY (BVAC) COMMITTEE CONTACTS

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Lilley Lee :	<i>Perrin Millard</i>
Papermakers Artists, QLD :	<i>Joanna Faber</i>
Scattered Arts :	<i>Wendy Goode: PO Box Monitor</i>
Sunshine Beaders :	<i>Pauline Stevens: Tablecloths</i>
Watercolour Society, QLD :	<i>Theresa Skirving</i>
Q Bookbinders Guild :	<i>Joanna Fear: Building & Maintenance</i>
Art West Community Gallery :	<i>Steve Norris</i>
WS Clayworkers :	<i>Lyn McGlade</i>
Art from Within :	<i>Richard McLaren</i>

