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BVAC CHATTER

BVAC is not a building it is a community of members.

Brisbane Visual Arts Community has had a very successful start to the year, but one thing that has popped up is our use of the acronym - BVAC to refer to the organisation. When we first started the Brisbane Visual Arts Community as a community of art/craft groups working together for our common good, we began to use the shorter BVAC to refer to the group. BVAC rolled off the tongue.

Just as McDonalds is shortened to "Maccas" and everyone still knows what you mean, BVAC would be the same. Wouldn't it? What we have learned is that McDonalds was McDonalds for a while before it became Maccas. Possibly because of our enthusiasm for the new organisation, we assumed that it would be obvious to members of groups what BVAC stood for and what it was about.

It hasn't worked out that way. BVAC has become one of those titles that people may have heard of - like OPEC, or WALL-E, or even SCUBA - but most don't know what the letters actually stand for. Talk at our recent meeting was that as an organisation, we need to build the concept of Brisbane Visual

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11th April, 2024

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THE LAST WORD

TRUST YOUR VOLUNTEERS

Arts Community as a valuable support asset that is working to support art, artists, and craftspeople who have chosen to join community arts groups.

In the time that it has been around, Brisbane Visual Arts Community has transformed a dirty, possum infested, limited access building into a well lit, air-conditioned facility that has become our Hub. The space works well if groups wish to organise larger workshops for visiting tutors (see what Sunshine Beaders are doing in May) with hire of the facilities provided at a reasonable cost. It is now a pleasure to work in, and provides a home base for some groups as well as storage space for irreplaceable collections of historical art works.

Brisbane Visual Arts Community is proud of the fact that we were invited to provide the one and only Art Gallery experience at the Brisbane Home Show in 2022. An amazing experience that we hoped might be repeated, but it was not to be. Struggling groups have found new life withing the walls of the Hub. Their membership has increased and the groups have stability - they can concentrate on building their programs of activities because time is not lost searching for facilities - they are here.

At our Open Weekend in July we are asking our groups to encourage more participation in the creative arts by providing simple activities that showcase what you can get from joining your group. It should mean more members for your groups - but equally, it could mean more people just supporting the visual arts in Brisbane - more people coming to our Pop-Up Shops.

So, until we become as well known as Maccas we will push for the use of Brisbane Visual Arts Community in the knowledge that as a community of art/craft groups we are providing a much more interesting environment of extended activities through our Pop-Up Shops than existed before we came on the scene.

BVAC = Brisbane Visual Arts Community. The answers to the other acronyms: OPEC = Organisation of the Petroleum Exporting Countries; WALL-E = Waste Allocation Load Lifter - Earthclass; SCUBA = Self Contained Underwater Breathing Apparatus.



The Great Escape

by Judy Hamilton

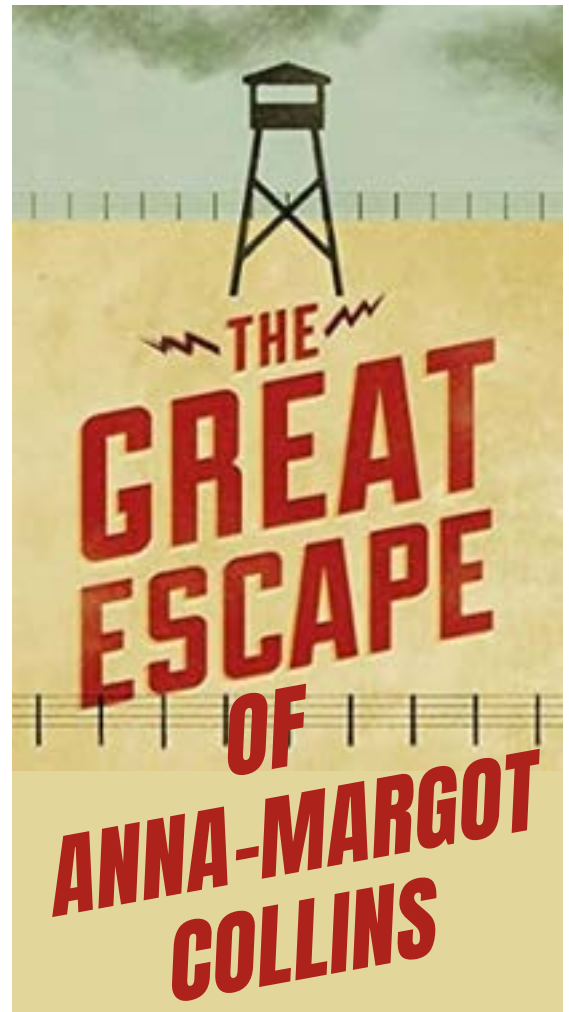
It was 9.15 on a miserably bleak Funday Monday morning and I was ferociously pulling weeds from my garden. I heard the phone ring in the distance. Would I/should I answer it? I'll check to see who it is, just in case. Oh! It was Anna-Margot. Better answer it then. "Hello, Anna-Margot." "Where are you?" she asked. "I'm at home," I said. "OK. We're locked in the lift at BVAC," she explained. Thinking quickly, I said "Leaving right now, but it will take me 30 minutes though." "OK. I'll try Susan and see where she is."

Broke no speed limits but the traffic was light on the Southside, so I was there in 20 minutes. Good, the lights were on upstairs in the Hub, but was Anna-Margot safe? I went upstairs and found Susan calmly working on a beautiful piece of embroidery. "Oh, hi Susan. Is Anna-Margot still locked in?" "Yep. The technician said he would be here in 15 minutes - that was 20 minutes ago." The lift stood implacably solid. We pushed buttons but nothing happened. Game on.

Finally, the technician arrived. He looked in the control box and said "Hmmm..." It was a long "Hmmmmmmmm...". Then he began to work his technical magic on the recalcitrant lift. Selecting a huge screwdriver from his tool-box, he fearlessly approached the door of the lift, and lifting the screwdriver high, he rammed it with technical precision into where the door should open. Nothing could resist that jab. Using technical know-how and great force, slowly, bit by bit, the door reluctantly opened.

Our heroines were liberated at last. Yes, heroines. Anna-Margo and Allie strumbled into the light, and went up the stairs to make sure that Funday Monday could go ahead as scheduled.

Although this is a fun story in hind-sight, it can be very scary to be trapped in our lift. We have had many problems with it although it was a very welcome gift from the Brisbane City Council. We hope we have now have a more reliable company looking after our lift and it's problems will be minimal. The lift has a phone inside but in case it doesn't work in such a situation, please make sure you have your mobile phone with you.



Our heroine released.

Re-Arranged: The Art of the Flower

by Judy Hamilton

Once upon a time and not so long ago, anything to do with flowers was seen as the prerogative of the female artist, and in the hierarchy of “art” subjects, it was ranked in the “we know you are a lady painter and thank you for trying” class. It was way down the list of subjects for art with a “big A”.

You didn't know that there was a hierarchy of subjects in art? Well, there is. Or maybe that is, there was, once upon a time. And that includes crafts. Now there are craft crafts (absolute perfection in what has been done many times before) and art crafts (where crafters are really pushing the boundaries using age old techniques to create something entirely new).

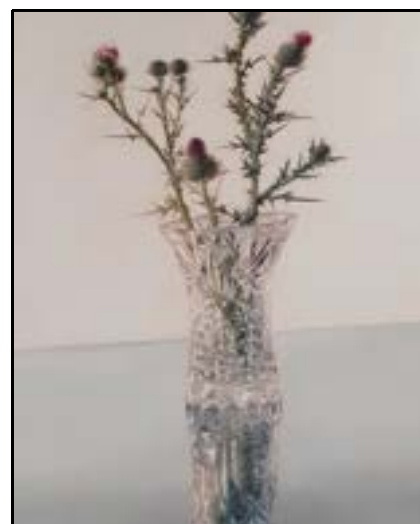
In the Middle Ages, the only paintings that really mattered were Religious Paintings which morphed into Historical paintings in the Renaissance when people rather than God became important in daily life (15th – 16th Cent.) With the rise of the individual (after the 16th century), came portraits. Because portraits only recorded the important figures from their time, they were politically important.

Paintings were often large because they were commissioned by either the Church or the Government. They had the money. Next down the list was genre painting – everyday scenes of everyday people doing everyday things - think of Vermeer. Right down the bottom came Landscape painting and finally, Still Life.

The Museum of Brisbane is currently showing an interesting exhibition, **Rearranged: the Art of the Flower**. The exhibition shows what can be accomplished with creative thinking. The first room displays a classic salon of paintings for young and old to appreciate. These works, some from the Museum's Collection, welcome you into a space full of floral arrangements so vibrant you can almost smell their perfume.

The paintings offer an insight into the painting of flowers by Brisbane artists through the decades.

As I looked at these paintings, and they were all spectacular, one stood out for me. The spikiness of the Scotch Thistles, is reflected in the sharp planes of the cut crystal vase. It came as a surprise to find that it was painted by Brisbane artist, Michael Zavros. I have always associated him with portraits but, Michael Zavros is a multi award winning Brisbane artist. To me, he has no equal in his field. Since 1996 he has been here, there, and everywhere in art..



Crystal Thistle
Michael Zavros 2024
Oil on canvas

We have inherited the idea that artists should be critical; that they should reject received ideas, shock the bourgeoisie, rock the boat. This avant-garde cliché is ingrained in the way we talk about art; every aspiring art-school student is trained to cast their work as a critique of something or other. And yet, these days, some prominent art seems to be on an entirely different track, preferring instead to be appealing, entertaining and affirmative. We are experiencing what art historian Rex Butler has described as a 'post-critical' turn.

From Robert Leonard “Michael Zavros: Charm Offensive”

https://www.michaelzavros.com/wp/wpcontent/uploads/2014/04/AA_Essay_M.Z_lores.pdf

In amongst the paintings was an example of Clairry Laurence’s ceramic work. A feature of Clairry’s work is her inclusion of small, delicate flowers.

This was a great start, but the exhibition was wide ranging. It included a room devoted to digital art which. I have to confess, left me cold and I was happy to leave it for the emotive qualities of the textile art of Milomirka Radovic. Milomirka spent her working life as a textile technology engineer specialising in quality control and production of both natural and synthetic fibres. She managed the Morris Woollen Mills at Redbank in the 1990s. Now in her 80's and living in an apartment in The Valley, she creates her own gardens in acrylic yarn. Her imagination, combined with her technical knowledge. allows her to create her cornucopia of colour as flowers come to life in her apartment. A great solution with no weeding.



Garland Harmony
Milomirka Radovic
2023

“Crochet and knitting have the unique ability to connect lovers of art and craft across generations“.. (Millie Radovic)



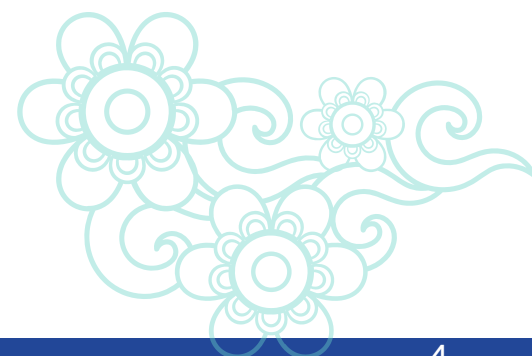
This exhibition shows that the still life is not confined to textiles or painting. As a ceramic artist, I have challenged this idea in my own ceramic sculpture. The sculpture of the exquisite forms of flowers and fruit has also intrigued Sarah Rayner. In *Flowerbones of Meanjin*, Rayner has used porcelain to examine the sculptural forms within flowers. Interestingly, Sarah majored in textiles and printmaking at the University of Southern Queensland rather than in ceramics or sculpture.



Flowerbones of Meanjin
Sarah Rayner
Ceramic 2023

A very different interpretation of the still life can be found in the work of another ceramic artist, Jaishree Srinivasan. Jaishree’s south Indian heritage is emphasised in her arrangement of individual pieces in an installation that is governed by both personal and historical significance. It invites viewers to participate in her south Indian heritage in her work, “Where to from Here?”.

Featuring many small forms in the shape of the petals imagined from jasmine flowers, the work evokes the heady perfume of the jasmine that transcends all other memories linking her back to her homeland of Chennai.



Jasmine is significant to Jaisree in that it assures the safety of all guests including female guests at her home. The many imagined petals of the jasmine are created in gentle ceramic shell like forms. Her mother continued the practice of stringing together garlands of Jasmine flowers for many and this is Jaishree's interpretation of the practice.

Though the still life may appear simple, it can also portray complex themes. Some celebrate life and its pleasures by showing off food, wine, and material riches. But look carefully—there are always signs of a human presence nearby. The wine glass is only half full and the bread is torn, as though someone has just taken a piece and then vanished.

Where to From Here
Jaishree Srinivasan
Ceramic 2023

**"Re-arranged" is on at MOB
until 29 September 2024**

The MoB exhibition illuminates diverse perspectives, and acknowledges that flowers have long been cared for by Aboriginal and Torres Strait Islander communities as an integral part of Country, as well as forming a significant subject in the work of artists of European descent.



Art and Controversy

When artists want to sell their work, an idea, or an exhibition, nothing helps like a controversy. The French Impressionists used this tool to encourage people to attend their early exhibitions. In Australia, the portrait of Joshua Smith caused an enormous controversy when it was awarded the Archibald Prize in 1943 for artist William Dobell. Historical controversies are interesting but really, were they valid?

So now, let us consider a controversy in our own time. A man, visiting MONA (Museum of Old and New Art) in Hobart, objected to his exclusion from the work, **Ladies Lounge**.

Those of us of a certain vintage are very familiar with the term Ladies Lounge. This was the section of an Australian Pub that was deemed suitable for females. Drinks and food were expensive in this area. The Public Bar was the exclusive domain of men. Women were excluded except for working behind the bar.

Ladies Lounge was created by Kirsha Kaechele. It is a tremendously lavish space in which women are indulged with decadent nibbles, fancy tipples, and other ladylike pleasures—hosted and entertained by a fabulous butler.

In this artist's work, the visitor is always an active participant in a living installation, and in this work the woman's experience is pampering and luxury while the men's experience is rejection.

At a hearing on March 19, MONA's counsel, Catherine Scott, sought an exemption to the Anti-Discrimination Act on the grounds that the **Ladies Lounge** provided equal opportunity for women, who had faced historical discrimination and exclusion from many public spaces.

Several years ago, when visiting Flinders Island, Kaechele and a girlfriend were advised by male patrons that they would feel "more comfortable" retiring to the ladies lounge. This comment inspired the work.

During her defence, Kaechele ran through a timeline of Australian women's lived experience of discrimination and exclusion, including being barred from working in the public service sector once married, and receiving lower pay than men for the same work. But judgement went against her.



Notes from BVAC AGM Meeting, 11 April 2024

Attendees: Anna-Margot Collins (QEG), Pauline Stevens (SA), Judy Hamilton (WSC), Kirsten Farr (CAQ), Susan Hoy (ATASDA), Helen Medland (SB), Lyn McGlade (WSC), Tricia Smout (ATASDA), Joanna Fear (QBG), Merla Hynes (PSQ), Sandra Evans (APAT), Perrin Millard (LL), Malissa Johnston (ATASDA).

Apologies: Joanna Faber (PAQ), Wendy Goode (SA).

President's Report: The annual AGM for BVAC was held at the last meeting and election of new office bearers completed. Peter Rayson our outgoing treasurer was unable to attend due to work commitments. I'd like to take this opportunity to sincerely thank Peter for his support of BVAC over the past years. The treasurer's job is one most of us balk at taking on, but Peter has handled this very professionally even though he could no longer attend meetings. At the AGM Joanna nominated to become treasurer and was elected unopposed. Thank you to Joanna for taking on this role. Perrin Millard from Lilly-Lee accepted the role of Property and Maintenance co-ordinator. I look forward to working with the new committee in the 2024-2025 year. Welcome to new representatives of member groups who took over at the AGM. It is important that we work collectively and share the load so thank you in anticipation of your support going forward.

The first of the Monday FunDays have happened with variable responses from members. We will continue to trial this initiative and support those who have nominated to be there to open and close on the day. Please encourage your members to take advantage of this opportunity.

Planning is in hand for our Open Weekend in July. Please let us know soon what support your group is going to give Brisbane Visual Arts Community at the Open Weekend. Once we have this we can work on advertising and load it onto Eventbrite.

Treasurers Report: A motion was passed to present Peter with a gift card to recognise his hard work for BVAC. He continues to support us through our Facebook page. Joanna suggested consolidating our bank accounts into one, and investing \$30,000 in a term deposit. We are tracking the same income this year but have substantially higher expenditure due mainly to lift repairs.

Building and Maintenance: Our grounds (such as they are) need more looking after. A grounds person will be hired to keep us looking shipshape. The double doors downstairs will be painted with a mural in outdoor house paint - soon. Perrin will get a quote for a larger awing above the double doors downstairs. The present awning does not protect the new double doors.

Some hirers of the space are not leaving the premises secure when they leave. Irreplaceable items are stored at the Hub. We don't want to encourage vandalism of our Hub because some groups do not take their responsibility to secure the premises when they leave seriously. Check the doors and lock the gate when you leave. As extra security, Perrin will check each day and log those in breach of their leasing agreement. Please refer to the checklists before you leave and use your common sense.

Website: Nothing to report. The new server is running smoothly. Just remember to open it from your browser and delete any "OLD" favourites and start again.

Pop-Up Shop: June 6-9. An advertising budget of \$500 was agreed upon. At our next meeting we will have a presentation on social media management. We are looking to hire to help with our social media management.

BVAC Open Weekend: Hire of Marquee, tables, etc from Abbey Rents for Open Weekend.

GENERAL BUSINESS:

- Available grants will be investigated to replace the dodgy (rusting) pipes at the Hub. These were revealed as part of the resilient Brisbane investigations.

Next Meeting: May 9, 2024. 9.30 am The Hub.

Mad Hatters' Crafty Tea Party

Saturday 18 May 2024
Wynnum Manly Leagues Club



This post was created with the assistance of Freepik



There is great excitement for this event.

We have new tutors from Adelaide, the Hunter Valley, and Hervey Bay as well as locals and our regular Victorian favourites.

Running for 3 full days over the long weekend 4th - 6th May.





THE PASTEL SOCIETY OF AUSTRALIA
Annual Awards Exhibition 2024
Wednesday 19th June - Sunday 23rd June
 Mt Coot-tha Botanic Gardens Auditorium, Mt Coot-tha Rd, Toowong Brisbane

CALL FOR ENTRIES
CALL FOR ENTRIES
CALL FOR ENTRIES

CATEGORIES
 People • Animals • Scapes • Still Life • Abstract • Alexandra Award

ENTRIES CLOSE Sunday 2nd June 2024
 Follow this link to find all the details and to register your entry:
<https://pastelsocietyofaustralia.com.au/annual-exhibition/>

Pastel Society of Australia - Annual Awards and Alexandra Awards Exhibition

19 to 23 June 2024



The Pastellist of the Year is chosen from among the artists who place first in the categories from the Exhibition option, and the judges will be asked to assess a consistently high standard when viewing the other entries by these artists.

Therefore, the Pastellist of the Year will need to have made more than one submission in the Exhibition option.



Black and White with Julie Maddocks

Saturday 1st June 2024

from 10am to 3pm

Cost is \$120per person.

Learn the techniques of Scratchboard.

You may remember as a kid you used crayons and paper now contemporary artists are using black Kaolin artist quality boards to produce stunning images of mystery and intrigue.

Julie will teach you the different techniques and marks to create feathers, furs, scales, and shading required to make this artform come alive in black and white.

Julie will provide the equipment and a trial board to experiment with.

Also, a 5 inch by 7inch board to produce your own piece of art.

Bring your own photos with as much detail as possible and a 5inch x 7inch photocopy in black and white.

This process is fun and relaxing and suitable for everyone.

Julie is providing the boards and scratch tools for you to keep.

Morning tea is provided.

Julie Maddocks

Julie calls herself an interstitial artist who pushes the boundaries of normal practice. She is a multi-media practitioner with pieces of her art in the Museum of Brisbane collection, overseas and interstate council collections and is represented in several galleries. She has enjoyed several wins at the EKKA over the years in many classes as well as Grand Champion prizes. She now judges several categories.

Julie teaches and runs workshops at her gallery in Dinmore and has imparted her skills at several locations around Australia. She is and has been represented in several galleries around Australia.

Facebook – [julesarts](#)

Website – [Julesart.net](#)

Instagram – [jule.s.art](#)

Workshop is held at Julesart Gallery – 16 Jacob St, Dinmore, Qld 4303

Contact Julie on 0408158356 for more details or to secure your place with a 50% deposit.



Brisbane Sculpture Festival 2024



SCULPTORS QLD
YOUR SUPPORT SHAPES OUR PATH

ON THE BACKS OF
GIANTS - 55
YEARS -
PRESIGIOUS
SHILLAM AWARD

INDOOR - May 24th
- June 1st

OUTDOOR - May
24th - August 24th

Open 10:00am - 4:00pm
Mt Cool-tha Botanical
Gardens Auditorium
Outdoor daily (opening times)

REGISTER NOW TO ENTER

 www.sculptorsqld.org.au

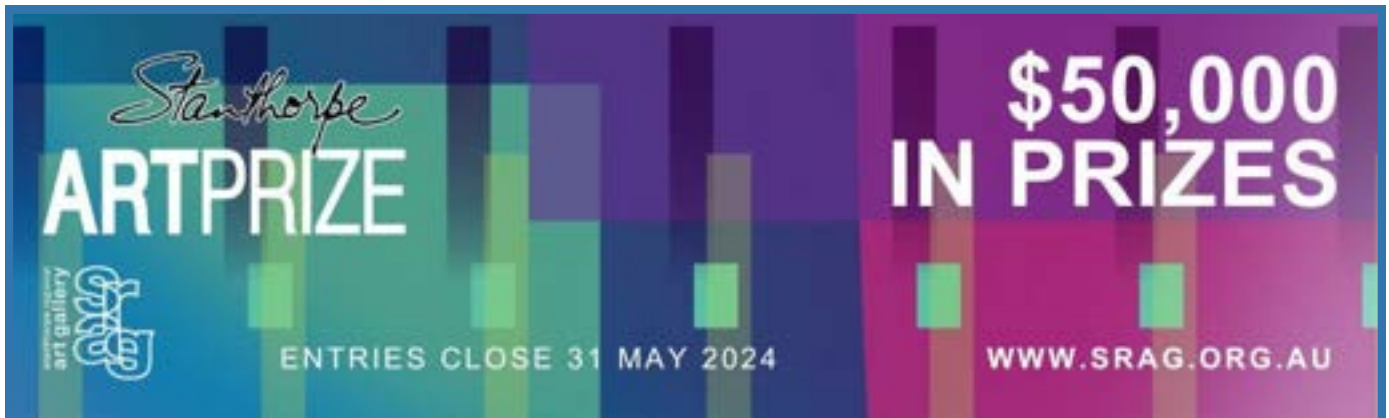


For More Details

 [FACEBOOK](#)

 exhibitions@sculptorsqld.org.au

 [Instagram](#)



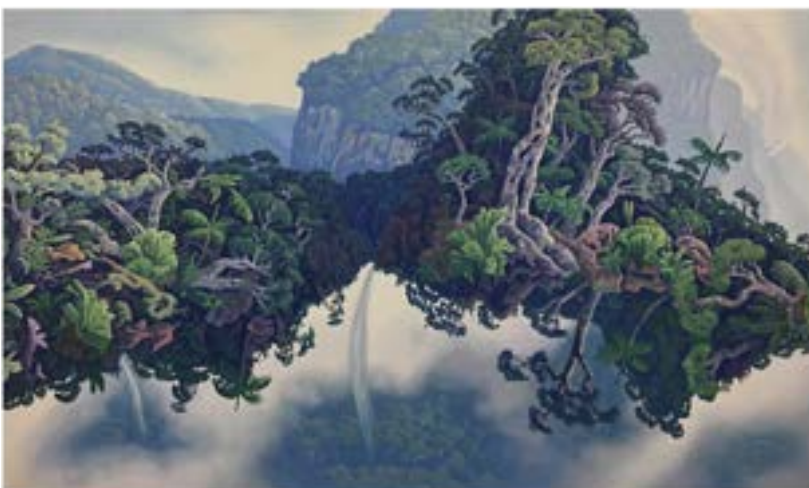
The 2024 Stanthorpe Art Prize is now open for entries.

Calling all artists!

The prestigious Stanthorpe Art Prize is back, and it's time to showcase your talent to the world. Whether you're a seasoned professional or a budding newcomer, this is your chance to shine on the artistic stage. We are thrilled to announce that submissions are now open for this renowned competition.

Entries open now

- Entries close Friday 31 May 2024
- Artists informed by 17 July
- Delivery of artworks to the gallery: 17-23 August
- Judging 4-5 September (judges make their final selections in person at the gallery)
- Opening Night & winners announced Friday 6 September 2024
- Exhibition open 7 September - 10 November
- Artists collect unsold artworks 12-18 November 2024



Living on a dry forest ridge, barely escaping fires that burnt around us, we witnessed nature's revival, as the rain returned, shrouding the rainforest to the south of us in cloud, waterfalls flowing, some for just a day or two. An event that becomes more precious as the fires burn closer.

QUOTA JIMBOOMBA INC. PRESENTS

2024 ART SHOW



SCAN THE QR CODE FOR SUBMISSION DETAILS

14TH-16TH JUNE

OPENING NIGHT 6.30PM
ENTRY \$20 ADULTS, 16 AND UNDER \$5
SAT 9AM-4PM, SUN 9AM-12.30PM
FREE ENTRY

MAJOR SPONSOR COUNCILLOR SCOTT BANNAN



FAMOUS PEOPLE

ART EXHIBITION

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



**FROM 13th
APRIL**

**TO 5th
MAY**

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

website: www.redlandyurara.com.au



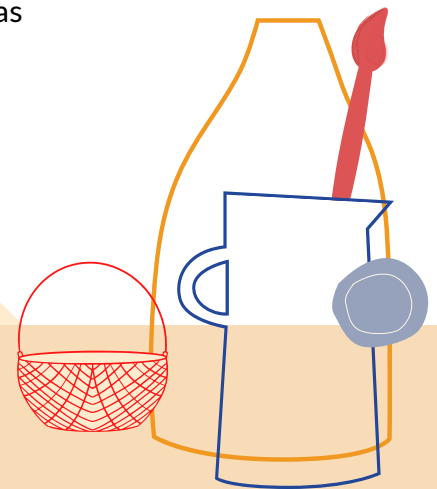
The Last Word - Trust your Volunteers

Most of us are control freaks - just an observation. In groups we often have trouble getting people to volunteer for positions, but once they have volunteered we need to remember that they are adults and they feel that they are capable of fulfilling the task ahead of them. Let's not undermine their confidence by constantly checking up on them. If you are President of a group, you can ask for a report on progress at your monthly meeting. We all work in different ways.



The positions of Exhibition Coordinator and Pop-Up Shop Coordinator come to mind in this regard. One (or maybe two) people in a group undertake to organise participation of the group in a BVAC event. This person, and only this person, makes enquiries on behalf of the group. Recently, an authorised volunteer was taken to task by administration at Mt Coot-tha Botanic Gardens because she was the third person seeking the same information. If you have a question, ask your Coordinator.

Anna-Margot is the font of all knowledge regarding the organisation of BVAC events. If you are your group's Coordinator for the event, you can contact her and she will help. We don't want multiple people from a group taking up her time. Trust the person who has volunteered to get all the information needed.



BRISBANE VISUAL ARTS COMMUNITY (BVAC) COMMITTEE CONTACTS

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Ceramic Arts Queensland :	<i>Kirstin Farr: Website</i>
Creative Glass Guild, QLD :	
Lilley Lee :	<i>Perrin Millard: Building & Maintenance</i>
Papermakers Artists, QLD :	<i>Joanna Faber</i>
Scattered Arts :	<i>Wendy Goode: PO Box Monitor</i>
Sunshine Beaders :	<i>Helen Medland</i>
Watercolour Society, QLD :	<i>Theresa Skirving</i>
QLD Bookbinders Guild :	<i>Joanna Fear: Treasurer</i>
Art West Community Gallery :	<i>Steve Norris</i>
WS Clayworkers :	<i>Lyn McGlade</i>
Pastel Society AUST :	<i>Merla Hynes</i>
HDG :	