



# NEWSLETTER

Number: 2206 (143)  
June 2022



## From the chair



Dear Members and Friends,

We had a very successful lecture again at the end of May. Professor Sally Butler presented beautiful images that well illustrated the strong colours used by painters to capture the Australian landscape. I knew the work of Fred Williams, Albert Namatjira and Jeffrey Smart but the wonderful work of Mavis Ngallametta was new to me. Oh, to be able to achieve that intensity of colour!

We enjoyed hosting Sally. Carla Hill had organised a Heritage Walking Tour brochure on Camden and Sally took advantage of a beautiful afternoon (we do have them occasionally) to walk around historic Camden. She particularly commented on the Alan Baker Gallery and the Museum.

With all the work of the very efficient Committee, the lecture went very smoothly. Thank you also to Rosemary Beckinsale who gave much needed and much appreciated assistance. We've also greatly appreciated the offers of help from other members and will be following up on them.

Peter Claxton is continuing to give us support through his expertise with the newsletter and also our promotional materials. If you can think of places where we could get the word out or if you would like flyers to give to friends, other groups that you attend and so on, just let us know. We can always print more flyers.

The Committee have just met and planning is well under-way for 2023. The ADFAS central Lecturer's Committee have again organised for six specialist speakers from Britain plus we will have two Australian lecturers. That is the plan! More of all that later.

Planning is also well under way for our next lecture from Dr Rodna Siebels. As most of you know, Rodna will not be needing a map of Camden. She is very much a Camden local and also, fortunately for us, an expert Egyptologist. In the ignorance of youth (I like to think I've learnt a little since) I assumed that mankind is always making progress. We would have to be more sophisticated than our forebears, wouldn't we? After all, we've landed men on the moon and we have dish washers. Then I look at the amazing artistic designs of the ancient Egyptians, and I wonder.

Rodna is a very popular speaker at ADFAS Camden and I know you will all be looking forward to her lecture on the extraordinary Valley of the Kings.

*Linda*

Linda Inglis, Chairman,



### COMING PRESENTATIONS

#### LECTURE 4

### A HISTORY OF THE VALLEY OF THE KINGS

Presented by:

**Dr Rodna Siebels**

Dip Ed, BA, MA, PhD

In this lecture we will examine the burial ground of Egypt's New Kingdom Pharaohs, known today as the Valley of the Kings. From the first burials at the beginning of the 18<sup>th</sup> Dynasty to the last in the 21<sup>st</sup>, we will study the changes in architectural and artistic style, along with the meaning behind some of the enigmatic scenes portrayed in the tombs. Finally, we will look at the rediscovery of these tombs in the late 18<sup>th</sup> century and into the 19<sup>th</sup> century, including mummy caches and major archaeological finds

**Saturday 25 June 2022**

**11.30 am for 12.00 Noon**

**Carrington Recreation Centre**

Gate 2, 90 Werombi Road, Grasmere NSW 2570

For COVID and CATERING reasons BOOKINGS would be appreciated (See below for booking details)

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#### LECTURE 5

### MAGIC FASHION -

**Elsa Schiaparelli**

Presented by:

**Prof Peter McNeil, FAHA**

**Saturday 30 July 2022**

**11.30 am for 12.00 Noon**

**Carrington Recreation Centre**

Gate 2, 90 Werombi Road, Grasmere NSW 2570

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**For more information & bookings, contact:**

**Secretary: Gaylene Feld**

**Mob: 0417 659 587**

**Email: [gjfeld@bigpond.com](mailto:gjfeld@bigpond.com)**

## In this Edition

I trust you are looking forward to this month's lecture by our very own Dr Rodna Siebels – she has shared her vast knowledge of ancient Egypt with us on several occasions in the past and I for one am looking forward to her presentation on Saturday 25<sup>th</sup>.

This issue contains a trilogy of articles compiled by Gaylene Feld. They range from Lexicography (The Macquarie Australian Dictionary, Page 2) to Silo Art and the Glow in the Dark Barking Owl (page 3) and on to Fashion and the Performing Arts (Barbra Streisand, page 4). Thank you Gaylene!

As there was still a page or so to fill I thought I would share with you the rather unusual story of how I was initiated into the world of fine music and how that initiation led me to discover a rather unusual man who composed some heroically wonderful symphonies (Anton Bruckner, page 5).

An introduction to the Art Gallery of South Australia (on page 7) followed by the regular update (page 8) on programs at other nearby ADFA Societies completes this edition. I hope you enjoy the read! Ed

## MEMBERSHIP MATTERS

**A very warm welcome to new members, PAULINE HAWKINS and NETA HOLYOAKE.** We look forward to catching up with both of you at our future lectures.

**Membership cards and name tags** will be available for members at the front desk at each Lecture. The name tags come in two sizes to fit both the large hanging tag holder and the small clip-on holder.

**Supplies of both holders** will also be available for those who cannot locate their old one(s) or who need a new one.

Just a reminder, too, for members to log on to the ADFAS website from time to time and catch up on news and updates from the Association.

The Association website address is:

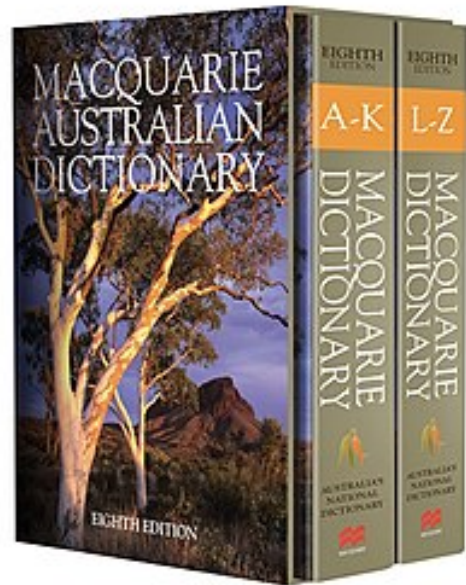
[www.adfas.org.au](http://www.adfas.org.au)

And don't forget to bring along a friend or relative, or both, to share our lectures and perhaps encourage them to join our Society.

## History of the MACQUARIE DICTIONARY

The Macquarie Dictionary is a dictionary of Australian English. Written by Australians for Australians, it was the first dictionary to provide Australians with a comprehensive coverage of the language they spoke. The first print edition came out in 1981 and has been online since 2003.

Its reputation has grown nationally and internationally and it is now regarded as the standard reference on Australian English. It also pays attention to New Zealand English. Initially it was published by Jacaranda Press (Brisbane) and now published by Macquarie Dictionary Publishers.



Overall, there have been eight editions from 1981 to 2020. The first seven editions were edited by lexicographer, Susan Butler. Susan joined the project in 1970 initially as a research assistant becoming chief editor by the time the first edition was published in 1981. She retired as editor in 2018 after 48 years with the publisher.

The original version of the Macquarie Dictionary was based on Hamlyn's Encyclopedic World Dictionary published in 1971. Since its first publication the Macquarie Dictionary's use has continued to grow and it now rivals much longer established dictionaries, becoming THE standard authority on the English Language in Australia.

### Brief History of the Development of Australian English

In the early colonial era, although most of the free settlers were of English origin, the developing 'Australian English' was heavily influenced by the language spoken by convicts, who came mostly from Ireland, Scotland, and Wales as well as England. The convicts' language was suffused with regional vocabularies, usages and pronunciations. Vocabulary was also borrowed from Europe's indigenous languages.

However, this convict form of English was not adopted by the European born settlers and middle class Australians who emulated the vocabulary and pronunciations of England.

The gold rushes of the 1850's brought many people from around the world, introducing new words and pronunciations.

In the 1890's *The Bulletin* put into print the colloquialisms of the bush.

People who served in the World Wars also added slang words and colourful expressions to Australian English.

From the 1950s each wave of migrants added new words to the language.

Planning and research for an Australian dictionary began in 1970, when Australia was starting to redefine itself culturally. Australia did not have a dictionary that reflected the national interpretation of English.

The main objective of the Australian Dictionary Project Team, led by Professor Arthur Delbridge, was to create a dictionary in which all the pronunciations, spellings and definitions were based on Australian English usage.



Arthur Delbridge (seated), David Blair, John Bernard, Susan Butler 1981

In 2006 author Thomas Keneally said of the 1981 publication of the Macquarie Dictionary,

*'Here was a dictionary of English as it was used on this great, eccentric continent ... we tended to see the emergence of the dictionary as a great nationalist monument, a visible sign of our maturity as a society ...'*

Macquarie Dictionary Online is a most comprehensive and up to date version of the dictionary available with new words, phrases and definitions continually added.

Compiled by **Gaylene Feld**

Resources  
Macquarie Dictionary Publishers  
Wikipedia en. Wikipedia.org  
National Museum Australia: nma.gov.au

#### Editor's note

One of the most remarkable things about Australian English is its homogeneity. Compared with a country like the UK one can find very little evidence of regional dialects, rules of grammar are the same across the continent and although peculiarly Australian usages have arisen they have in general been adopted across the whole of the nation.

However language is continually evolving. We have adopted many words from regional aboriginal languages, frequently attaching our own meaning or interpretation to them. Words and expressions are also imported from other countries and languages. Having often been rebranded with new 'Australian' meanings and usages, they have then become resident in Australian English. And new words are being invented all the time as we cope with societal and technological changes.

Words and word usage may change in both time and place. Some regional differences in word usage do occur here but nothing like the regional dialectic differences found in the UK. What about attempting to interpret a Cornishman or a Yorkshireman, let alone a Scotsman? And just think back to your high school years and the struggle to understand some of the language used by Shakespeare when both time and place come into play (no pun intended)!

The Macquarie Australian Dictionary is a wonderful resource for the understanding of ever-evolving Australian English words and word usage.

For those of you who are interested in the English language more generally I can recommend David Crystal's excellent book, *The Cambridge Encyclopedia of The English Language*. The first edition was published in 1995 by BCA by arrangement with Cambridge University Press.

## The continuing story of Silo Art 'GLOW-IN-THE-DARK' BARKING OWL AVOCA, VICTORIA

You will remember we featured several stories about silo art approximately 2 years ago. It seems that this form of community art has become a cultural phenomenon and there are now about 50 examples of silo art nationwide.

Avoca decided to join *Victoria's Silo Trail* but they wanted to establish something with a difference. Mr Forster, president of Avoca's Community Arts and Gardens group was convinced that the Avoca silo had real potential as a gathering place at night, where films could be screened and art works projected as well as being a host for video gaming nights and concerts.

The ambitious desire to be different led to Jimmi Buscombe, a Warrnambool artist, being commissioned to adorn the silo with a giant barking owl that glows in the dark. Avoca's barking owl is Australia's first glow-in-the-dark silo mural and to complete the commission, Jimmi used approximately \$4000 worth of glow-in-the-dark paint specially purchased from the United States.

The Barking owl is painted on one side of the silo; on the other is a projection space

With the push of a button the mural comes alive at night. Flood lights can be turned on by the public at night which illuminates

the owl. The lights then turn off after a few minutes. The green paint glows for about five minutes while the blue paint will glow for fifteen minutes after the lights go out.

Avoca, north of Ballarat is the first of the art silos on Victoria's Silo Trail if travelling from Melbourne. Called Barking Owl Arts Precinct, the site also contains an art gallery and arts centre.



The owl on the silo (in daylight) – Jimmi Buscombe



At night-after the lights go out – Jimmi Buscombe



Followed by the blue afterglow – Jimmi Buscombe

**Resource**

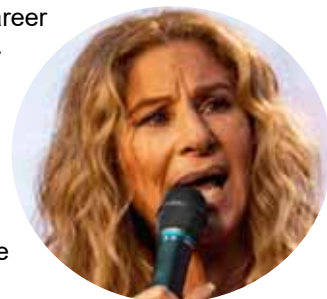
ABC Ballarat/ By Jeremy Lee and Rhiannon Stevens  
Posted Sun 20 Feb 2022, 8.49am

Fashion is the subject of our July lecture by Prof Peter McNeil so the following article seems to be an appropriate prelude.



Barbra Streisand recently celebrated her 80<sup>th</sup> birthday. *Your Life Choices* looked at how her style has evolved both on and off the screen.

Barbra Streisand has had a career spanning 70 years and is recognised as one of the biggest selling recording artists of all time. She is one of a few people who has won all of the major entertainment achievement awards (Emmy, Grammy, Oscar and the Tony).



**1960s *Funny Girl***



Born in Brooklyn, New York City, 1942 she began her career on the Big Apple nightclub scene, in the early 60's.

In 1968 she won the best actress Oscar for the screen adaptation of the musical comedy *Funny Girl* on Broadway. She shared the award with Katherine Hepburn.

During this time she sported well known fashion and beauty trends (bouffant hair, cut-grease eyeliner, miniskirts, go-go boots).



Starring in *Funny Girl* (Alamy/PA)

### 1970s *A Star is Born*

In the 70's Streisand starred in *The Way We Were* (with Robert Redford) and *A Star Is Born* (opposite Kris Kristofferson). She was awarded her second Oscar for best original song in *A Star Is Born*.



Starring in *The Way We Were*.  
(Alamy/PA)

She started showing off her naturally curly hair in movie and stage roles.

### 2000s *Timeless*

Returning to acting in 2004 Streisand appeared in the comedy *Meet the Fockers* alongside Dustin Hoffman. She also went on two world tours and released a live album *Timeless: Live in Concert*.



On stage Streisand wore sweeping gowns with glossy, blow dried honey hair and manicured nails.

### 1980s *Woman in Love*



During the 80's Streisand scored a number of hit albums including *Guilty* which featured *Woman in Love*.

1983 she wrote, produced directed and starred in the musical film *Yentl*, about a Jewish girl who disguises herself as a boy in order to attend orthodox school.

In London for the charity premiere of *Yentl* (PA)

On the red carpet she adopted the 80s glam look with sequined dresses, big shouldered suits and curly hair.



At the 1984 Golden Globes  
(Alamy/PA)

### 1990s *Back to Broadway*



She continued to focus on directing and landed her first directional nominations in the 90s. Streisand released her 26<sup>th</sup> studio album, *Back to Broadway* in 1993. In 1998 she married actor James Brolin.

Her style at this time was an unveiled sleek, shoulder length blonde locks with a side swept fringe. She chose power suits and glam gowns on the red carpet. She often wore impressive jewellery.

### Now *Encore*

In recent years Streisand has become a vocal activist appearing at the 2017 Women's March in LA.

She performed in London in 2019 and her on-stage ensemble was markedly different from the all black outfits. She wore a colourful poncho and wore her hair loose and tousled.



Performing at a Happening at Hyde Park in London July 2019  
(Alamy/PA)

Resource  
Your Life Choices: [yourlifechoices.com.au](http://yourlifechoices.com.au)  
Writer Katie Wright May 25 2022

**To ANTON BRUCKNER**  
via a somewhat unusual introduction  
to fine music

Peter Claxton

I spent my university years on a veterinary science cadetship, courtesy of the NSW Department of Agriculture. One of the obligations imposed by this arrangement was for me and other cadets, of which there were six each year, to spend all of our university vacation time gaining 'experience' on Departmental Research Stations or private farms or as interns with veterinary practitioners, of whom there were relatively few in the late 1950s and early 1960s.

Somehow, at the end of first year and again at the end of second year I found myself spending two or three weeks before Christmas on a smallish (5.4 Ha) poultry farm in Box Road, Miranda. The farm was one of a string of small holdings along Box Road which was then on the very fringe of Sydney, but today is just part of the Sydney suburban sprawl. I must have been pretty fit as to get to the farm each day I had to ride my bike (no gears) the 10 km from Carlton through Blakehurst to the Princes Highway, across Tom Ugly's bridge and down to Box Road. The traffic, being much lighter than today, was not a problem and the morning trip was mostly downhill, so the absence of gears was also not a problem. However the trip home each evening was much more of a test of endurance as it was uphill all the way.

The period before Christmas was the busiest time of the year on the poultry farm. Apart from learning some basic facts about raising chickens, my task was to pluck and clean freshly despatched chickens from morning to late afternoon, after which the farmer would load his van with the fruits of my day's labour and make his delivery round to his local customers.



One evening we were having a quiet cup of coffee after the day's work and the farmer's wife happened to mention that many years ago, her husband had played the violin. He still had the instrument and after some urging he rather reluctantly got it out and played a rather rusty tune. Somewhat embarrassed with his effort he suggested we should listen to 'proper' violin music and put a record on his player. This was my first real exposure to good music and I was captivated so much so that the farmer gave me the record as a Christmas present. The record was of violinist David Oistrakh and the Philadelphia Orchestra conducted by Eugene Ormandy, playing Mendelssohn's violin concerto and Mozart's violin concerto No. 4 – and I still have that record to this day.



But what has this all to do with Anton Bruckner?

The World Record Club had recently come into existence and I immediately joined up, purchasing one or two records a month, selected fairly randomly as I knew very little about the classical music scene. Among my early purchases were a couple of symphonies by someone who was totally unfamiliar to me: his name was Anton Bruckner and among my early purchases, I am not sure in what order, were his 4<sup>th</sup> and 8<sup>th</sup> Symphonies.

I became quite taken with his works and eventually acquired recordings of all of his symphonies along with some others of his works.

A few years later, while studying in London, I befriended a fellow student and his wife and we occasionally attended concerts together; recitals at Wigmore Hall and orchestral works

at Festival Hall. At one of the program included Bruckner's 7<sup>th</sup> symphony. I must have expressed my appreciation of Bruckner's work to my friends as their gift to me when I left England to return home was recordings of all of Bruckner's symphonies.



I did not have the heart to tell them that I now had two sets.

Which in a rather long-winded way brings me to **ANTON BRUCKNER, the man and his works.**

Along with his other works, Bruckner composed eleven symphonies which Brahms unkindly described as 'Symphonic Boa-Constrictors' largely because of their length. Sir Donald Tovey more kindly and more aptly called Bruckner "a man who continually stormed the gates of Heaven only to pull up in awe at the moment they opened before him. His symphonies are distinguished by Rhinegold breadths and Götterdämmerung climaxes".

For much of his life his music was little appreciated in his native Austria but his later years saw recognition and honours finally come his way. In 1886 at the age of 62 he was honoured with the Franz Josef order and the following year he became an honorary member of the Dutch '*Maatschappij tot Bevordering der Toonkunst*'. Two years later he became an honorary member of the *Richard Wagner Verein*.

Finally in July 1891 the University of Vienna bestowed a much coveted honorary PhD on Bruckner, and during the following celebrations the then Rector Magnificus of the university, the famous physicist, Franz Exner, began his address to the new PhD with the words:

"Where science has to call a halt, where insurmountable barriers bar its progress, there the realm of art begins which is capable of expressing those experiences from which knowledge remains excluded. Thus I, the Rector Magnificus of Vienna University, pay humble homage to the former assistant teacher of Windhaag...."

Just who was this former assistant teacher of Windhaag?

**ANTON BRUCKNER** was born on 4 September, 1824 at Ansfelden, near Linz, Austria, the eldest of eleven children of Anton and Therese Bruckner. Anton sr. was schoolmaster in Ansfelden and also an organist. He was the young Anton's first music teacher and he learned to play the violin and the organ from a very early age. He was apparently dedicated to the latter, and it is said that he practiced on it for up to 12 hours a day.

After his father died in 1837 Anton was admitted as a chorister to St Florian's monastery school and three years later began training as a teacher in Lenz. In 1845 he returned to St Florian's to join the teaching staff where he remained until 1855 when he was appointed organist at Linz Cathedral, continuing his music studies in Vienna. He was a devout catholic and during these years he wrote a considerable amount of what has been described as workaday music for the church.

In 1865 he met Wagner for the first time at a performance of *Tristan und Isolde*, an experience that, at the age of 40, was to dramatically affect his own music and approach to composition. He became a passionate admirer and friend of Wagner and took to writing 'heavyweight symphonies of epic proportions'. By 1868 he had been appointed Professor at Vienna conservatory, the same year in which he experienced a very disappointing premier of his Symphony No 1.

In 1861 he had begun studying with Otto Kitzler, who favoured the new Romantic composers such as Beethoven and Mendelssohn. However Bruckner began to chart his own musical path and his transformation from an old-fashioned church composer to an innovative one whose music became suffused with originality and vitality was complete following his exposure to and meeting with Richard Wagner who amazed him with the way that a composer could so daringly break the rules of formal composition and still create beautiful music.

In 1875 he was appointed professor of music at the Vienna University, having continued to compose symphonies and huge works such as his three Masses. However, it was not until 1884 that true musical success came for him, at least in Austria, following the performance of his Symphony No 7. He died in Vienna on 11 October, 1896 while working on the fourth movement of his Symphony No 9 which is now called 'The Unfinished' and is performed as a quite remarkable three movement symphony.

I am sure the reader will have noted that although Bruckner composed 11 symphonies, the last was No 9. Where do the missing two fit in? The first symphony he composed was the so-called *Study Symphony* in F Minor which he completed in 1863. Despite his endless amendments, to which he treated all of his works, he eventually rejected outright the score of the Study Symphony in F minor. In 1864 he wrote a Symphony in D minor which went through the same process before being eventually marked as 'rejected' and 'not valid'. However he ascribed it the number '0' which it gave it some semblance of validity. Despite his opinion of both of these early works they have in fact entered the repertoire of Bruckner's works.

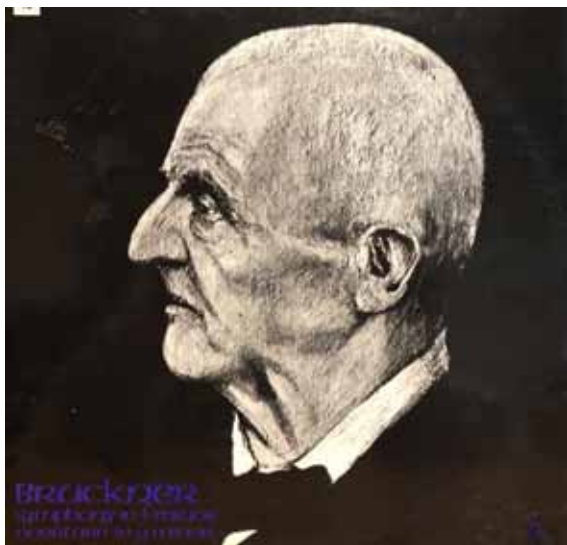


Image of Anton Bruckner on the sleeve of the World Record Club pressing of the Symphony in F minor (the Study Symphony) performed by the London Symphony Orchestra conducted by Ely Akum Shapira, 1972

One writer has commented that Bruckner has not been easy to categorise, as a composer or as a man. All of his life and even into his later years when he enjoyed considerable success, he remained a product of his early life. He continued to dress and behave in the manner of a simple countryman. He was quite devoid of social graces and humble in the presence of the high and mighty when moving in sophisticated Viennese circles, 'exhibiting a degree of naivety and childlike fragility, very much at odds with his muscular music'.

*Much of the information I have presented has been drawn from sleeve comments on my vinyl records. There is also a very good commentary on Anton Bruckner on Wikipedia if you would like to look further into this interesting and, to me, very remarkable composer.*

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## AGSA Art Gallery of South Australia

The Art Gallery of South Australia claims to have one of the largest art museum collections in Australia, comprising around 47,000 works of art that span two millennia. This extensive collection includes paintings, sculpture, prints & drawings, photographs & videos, textiles & clothing, ceramics, glass, metalwork, jewellery and furniture.



A visit to the AGSA is well worth the time and effort involved. At the moment about 46% of collection records are also on line and regular updates are undertaken through research and documentation. The Gallery takes great pains to research and establish the history and ownership, or provenance, of works of art in its collection.

The gallery also boasts a wide range of exhibition catalogues and books which are available through the Gallery shop and many of them can be viewed on the website.

The AGSA is in North Terrace Adelaide, forming part of a boulevard of historic cultural institutions. When it was established in 1881 it occupied two rooms in the library/museum complex before moving to the Jubilee Exhibition Building. It moved to the current site in 1900, when a dedicated building was constructed to house the collection which grew massively after pastoralist Sir Thomas Elder bequeathed a large sum of money for acquisitions.

That 1900s stone building is now the Elder Wing of Australian Art.

Following Sir Thomas' lead a number of other benefactors have provided substantial funds to further expand the collection and allow the construction of increased accommodation to cater for that expansion.

The early emphasis was on works by European and Australian male artists but over time an excellent collection of Asian art has been added along with works by Aboriginal artists, the Gallery being the first state gallery to acquire such works. The early acquisitions have now expanded into a quite significant collection of art by the nation's First Peoples.

The AGSA has, for a long time, fostered contemporary art and since 1990 has staged the Adelaide Biennial of Australian Art. This is the longest running survey of Australian contemporary art and since 2017 involving the Ramsay Art Prize, Australia's most generous prize for young contemporary artists.

So there is something for everyone at the AGSA and you can enjoy a visit in person or spend some time at your computer to scroll through the on-line offerings.

- Where:** North Terrace, Adelaide SA 5000  
**When:** 10 am to 5 pm every day except Christmas day  
 Open until 9 pm on first Friday of each month  
**Shop:** Open 10 am to 4.45 pm  
**Restaurant:** 10 am to 5 pm every day except Christmas day  
 Open until 9 pm on first Friday of each month  
**Admission:** Generally free. May charge for some exhibitions  
**Access:** Wheelchair friendly and wheelchairs may be borrowed free of charge. (ring 08 8207 7000)  
**Parking:** Readily available; fees apply  
**Phone:** 08 8207 7000  
**Email:** [info@artgallery.sa.gov.au](mailto:info@artgallery.sa.gov.au)  
**On line:** [www.agsa.sa.gov.au](http://www.agsa.sa.gov.au)

## WHAT'S ON AT OTHER SOCIETIES?

### ADFAS Blue Mountains:

**Next lecture:** Friday 24 June at 2.00 pm, Wentworth Falls School of Arts. Great Western Highway, Wentworth Falls.

**Adrian Boddy** will present '*Max Dupain: A snapshot of Australia's pre-eminent photographer*'.

(Contact: [bluemountains@adf.org.au](mailto:bluemountains@adf.org.au))

### ADFAS Bowral & District:

**Next lecture:** Wednesday 27 July at 5.00 pm Bradman Museum 7 Cricket Hall of Fame, St Jude St, Bowral.

**Prof Sasha Grishin** will present '*Australian printmaking and artists' books*'

(Contact: [secretary@adf.org.au](mailto:secretary@adf.org.au))

### ADFAS Canberra:

**Next lecture:** Monday 18 July at 6.00 pm at The National Library of Australia.

**Dr Peter McNeil** will present '*Gilded Youth: Fashion, Photography and Glamour in Inter-War England*'.

(Contact: [adfasmembershipcanberra@gmail.com](mailto:adfasmembershipcanberra@gmail.com))

### ADFAS Ku-ring-gai:

**Next lecture:** Wednesday 27 July at 10.30 am and at 6.00 pm at Zenith Theatre, Chatswood.

**Dr Peter McNeil** will present '*Dressing Sydney: The Jewish Fashion Story*'.

(Contact: [kuringgai@adf.org.au](mailto:kuringgai@adf.org.au))

### ADFAS Molonglo Plains:

**Next lecture:** Thursday 21 July at 2.00 pm at the Queanbeyan Bicentennial Hall, 253 Crawford St. Queanbeyan.

**Dr Peter McNeil** will present '*Dressing Sydney: The Jewish Fashion Story*'.

(Contact: [adfasmembershipmolonglo@gmail.com](mailto:adfasmembershipmolonglo@gmail.com))

### ADFAS Newcastle:

**Next lecture:** Monday 25 July, at 6.30 pm at the Hunter Theatre, Hunter School of Performing Arts, Lambton Rd, Broadmeadow

**Susan Scollay** will present '*Off the Page: Persian Arts in the Medieval and Pre-Modern Islamic World*'

(Contact: [Secretary@adfnewcastle.org.au](mailto:Secretary@adfnewcastle.org.au))

### ADFAS Pokolbin:

**Next lecture:** Monday 4 July at 6.45 pm in Cessnock Performing Arts Centre, corner of Vincent St & Aberdare Rd, Cessnock.

**Dr Alastair Blanchard** will present '*Seven Wonders of the Ancient World*'

(Contact: [secretary@adfaspokolbin.org.au](mailto:secretary@adfaspokolbin.org.au))

### ADFAS Scone

**Next lecture:** Friday 24 June at 6.30 pm at venue TBA.

**Dr Kate Bishop** will present '*The culture of Youth and Childhood: origins, influences and environments*'

(Contact: [scone@adf.org.au](mailto:scone@adf.org.au))

### ADFAS Shoalhaven

**Next lecture:** Thursday 28 July at 7.30 pm at the Uniting Church Hall, 71-77 Alfred St, Berry.

**Sasha Grishin** will present '*Art and Revolution – Russian Art of the Revolutionary Period*'.

(Contact: [shoalhaven@adf.org.au](mailto:shoalhaven@adf.org.au))

**Programmes & contact details for ALL Societies are available on the ADFAS website: [www.adfas.org.au](http://www.adfas.org.au)**

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