

Member of the Association of Australian Decorative and Fine Arts Societies (ADFAS)

ABN 86 017 404 297 Group Member of NADFAS



Carlene Thompson *Carlene's Mamu – Spirit Figures, 2023*

From the Chair, ADFAS Geelong

From Claire Hewitt

Welcome everyone to our second edition of ADFAS Geelong Newsletter for 2023.

We have had a busy year so far with 7 most interesting lectures and 2 more to go, the launch of the partnership of ADFAS Geelong and Geelong Gallery in support of Conservation, and raising funds with our monthly popular Young Arts raffles.

Unfortunately, Dr. Paul Roberts is unable to undertake his lecture tour in Australia after all this year. The October lecture will now be presented by Dr. Anne Anderson speaking about: *HOW WE GOT IKEA! Scandinavian Design 1880-1960*, which promises to be fascinating.

Many thanks to former ADFAS Geelong Chair, Judy Cook, who continues to be invaluable as our Program designer and Newsletter editor. We are delighted to be printing copies of her attractive newsletter again.

As you may be aware, ADFAS Societies are keen, and highly encouraged by ADFAS National, to build membership numbers, so that we can share the opportunities we have to enjoy the cultural and social opportunities provided by our series of highly professional and enlightening lectures. We also need to remain economically viable and an increase in membership will help us in this regard.

We are forced to increase membership fees to cover costs of over \$4000 per lecture - which includes local and international lecturers, fees to ADFAS National, increased costs of Hall Hire, quality wines and sandwiches and technician.

In the year 2020, the fees were \$145. In respect to a commitment to our members during Covid lockdowns, the fees were reduced 30% for the 2 years of online lectures, and we maintained it again this year as a goodwill gesture despite being back to the usual live lectures and with significant cost increases.

The fees for 2024 will equate to \$17.50 a lecture and we feel at ease with this being on the lower fee scale charged by other societies and with our much hoped-for increase in numbers.

Do bring your friends along to ADFAS!

Next year there will be a few other changes:

- **CONSERVATION:** We are delighted to have partnered with the Geelong Gallery to support the Conservation of cultural items at the Geelong Gallery. We enjoyed a wonderful launch at the Barwon Heads Golf Club recently raising a considerable amount and thank you for your support of this new venture. We hope to raise the funds required for the conservation of all the initial items selected for us by the Gallery. Stay tuned for news on our next events.
- **LECTURES:** By popular demand there will one more lecture day in 2024 –a total of 10 for the year beginning in February: 6 overseas lecturers and 4 Australian.



From the Chair, ADFAS Geelong (Cont)

- **TWO TOPICS:** As we wish to increase the value and opportunities provided to our members, and, as we are one of only few societies to have 2 lectures in a day, it was suggested by the ADFAS National Lecturer Coordinator, Sally Louw, that we have 2 different topics on our lecture day, actually preferred by lecturers. If members wish to go to both lectures on the one day, there will be a much reduced guest fee of \$10 just to cover the costs of refreshments. This is a trial arrangement for 2024.
- **CHANGE of DAY:** ADFAS Geelong is on the Flinders Circuit, one of the 3 circuits taken by overseas lecturers. Our lecturers travel to Sydney, Melbourne, Adelaide and Perth and many regional towns in between on their 4-week tours and, to accommodate many factors, ADFAS National has regrettably announced necessary changes to the days that lecturers will be visiting each town. As a result, our lectures will be on a Wednesday next year.
- **TWO VENUES:** With difficulties securing available venues on a Wednesday that allow supply of our own refreshments fit our numbers, have the required facilities and technical requirements, the morning lecture will be at the Newcomb Hall, as this year, and the evening is back into the Geelong West Town Hall, our venue prior to Newcomb.

I congratulate and thank our wonderful ADFAS Geelong Committee of Management for their successful collaboration and dedicated work: Sally Birrell, immediate past Chair, Vice-Chair and Secretary; Suzie Speirs, Young Arts Coordinator; Sharron Dickman, Communications and Membership Coordinator; Margie Gunn and others on the Financial team; Julie Jeremiah, Gerra Gurry, Margaret Montgomery, Liz Aitchison, Catriona Simmonds, Anne Maslin and Carmel Apted. Ever-reliable and versatile they have hosted, chauffeured, been tour guides and dinner hosts, and tireless workers on lecture days amongst many other things. We meet at the Royal Geelong Yacht Club on a monthly basis.

I know some of you have considered Committee participation, and some who can identify members who would be great Committee people. Please have a word with them. We don't want to be missing out on their talent! Please approach me or anyone on the Committee and we will sign you/them up!

The much-anticipated 2024 program will be printed soon and available at our November AGM.

We look forward to your continued association with ADFAS Geelong as it moves proudly into its 32nd year.

Kind regards,

Claire Hewitt

ADFAS Geelong, Chair



Some of the committee pictured above: From left to right: Gerra Gurry, Catriona Simmonds, Claire Hewitt, Carmel Apted, Sally Birrell, Anne Maslin, Suzie Speirs. Absent: Julie Jeremiah, Margie Gunn, Margaret Montgomery, Sharron Dickman, Liz Aitchison.

Lecture by Ian Gledhill

The Jazz Age at Queenscliffe Historical Museum Rosemary Brown

My reflections on Ian Gledhill's lecture on **Art Deco and the Jazz Age** on 8 May led me to investigate the collection of the Queenscliffe Historical Museum. Considering the widespread poverty of the 1920 to 1930s, did the people of the Borough purchase anything of interest in that time that has found its way into the Museum? It seems as if they did. It is a mantel radio.

In 1934 the Amalgamated Wireless Australasia company produced a Bakelite mantel radio which was officially named 'The Fisk', but is often referred to as 'The Skyscraper' or the 'Empire State'. The moulded case has Art Deco elements inspired by the stepped silhouette of the Empire State skyscraper in New York.

The A.W.A. 'Fisk Radiolette' table model (came in a narrow range of colours and sold for £16/17/6. Our cream example, model 32, below) was manufactured in 1936 and was donated by Audrey Baker of Point Lonsdale.

It will be on show in the next temporary display being prepared now in the Historical Museum in Wirrng, Wirrng, in Hesse Street, Queenscliff.



Members' Travel

Our travelling correspondent goes to Africa.....

Amazing Africa

Fourth attempt lucky! We were beginning to think we were never meant to go to Africa. First trip was cancelled because of illness, then there were two false starts scuppered by Covid, but we finally made it to Kenya, Botswana, Zimbabwe and South Africa in August. We had hoped to time the visit to coincide with the wildebeest great migration and we were so lucky to be able to actually see them (over one million of them!) on their annual trek.

We also spent many hours watching the Big Five – lions, rhino, leopards, elephants and Cape buffalo. We spent an afternoon watching seven tiny lion cubs, tracked a cheetah hunting, and had to beat a hasty retreat when five young male rhinos were fighting amongst themselves but moving rapidly in the direction of our vehicle.

In addition to time in the Masa Mara and in five separate safari camps, a highlight was our visit to Giraffe Manor in Nairobi where the breeding program for the nearly extinct Rothschild Giraffe means it is possible to get VERY up close and personal with the breeding group of animals. It's the one photo that a lot of people were sure we had photoshopped. But we really did have breakfast with the giraffes.

Sharron Dickman



Members' Travel—Africa



More images from Sharron's African holiday

AUSTRALIAN DECORATIVE AND FINE ARTS SOCIETY GEELONG INC.

Member of Association of ADFAS Group Associate Member of NADFAS ABN 86017404297

NOTICE TO MEMBERS 2023 A.G.M

The 31st Annual General Meeting of ADFAS Geelong Inc. will be held on Monday, November 13, 2023 at 5.30pm at the Newcomb Hall, Wilsons Road, Newcomb.

Nomination forms for the election of Committee members must be received by the Honorary Secretary two weeks prior to the meeting.

AGENDA FOR THE ANNUAL GENERAL MEETING 2023

1. Welcome by the Chairman
2. Apologies
3. Minutes of the previous AGM held on 9th November 2022 to be approved and signed by the Chairman
4. Chairman's Report
5. Treasurer's Report
6. Election of Office Bearers and General Committee
7. Meeting Closed.

.....cut here.....

NOMINATION FORM COMMITTEE OF MANAGEMENT 2024

This form should be sent to the Honorary Secretary, Sally Birrell by Monday 13th November 2023

We the undersigned, propose as a Committee Member:

Name _____

Signed – Member 1 _____

Signed – Member 2 _____

Signed – Proposed Committee Member _____

Member page



NEW YORK METROPOLITAN OPERA at the Pivotonian

11/11/23	Dead Man Walking <i>Jaje Heggie/Terrence McNally</i>
2/12/23	X: The Life and Times of Malcolm X <i>Anthony Davis/Thulani Davis</i>
13/01/24	Florenzia En El Amazonas <i>Catan</i>
03/02/24	Nabucco <i>Verdi</i>
24/02/24	Carmen <i>Bizet</i>
23/03/24	La Forza del Destino <i>Verdi</i>
20/04/24	Roméo et Juliette <i>Gounod</i>
18/05/24	La Rondine <i>Puccini</i>

Session times: Saturdays at 10am and the following Wednesday at 10am.

The 2024 season can be viewed here:

<https://sharmillfilms.com.au/met-opera-live-in-hd-from-new-york/>

THE TEN TENORS THRILL THEIR GEELONG AUDIENCE

Julie Jeremiah was at **The Ten Tenors.....**

There wasn't an empty seat as fans flocked to Costa Hall recently to experience the globetrotting **Ten Tenors**. It was the first visit to Geelong for the group which first formed in 1995.

These highly talented singers deliver beautiful harmonies and a slickly choreographed performance supported by competent musicians, lighting and sound technicians.

Anyone expecting a night of opera may have been disappointed as we were also treated to musical theatre, pop and rock numbers. The popular opera standards included *Funiculi Funicula*, *Figaro*, *Granada* and *Nessun Dorma*.

The pace changed with an excellent Jersey Boys segment and a set of Australian song including *I am Australian* and *I Still Call Australia Home* may have brought a tear to some patriotic eyes.

The great Pop Divas were acknowledged in a medley featuring hits from Cher, Adele, Kylie, Madonna, Tina, Britney, Dolly and others.

The second half brought us some American crowd pleasers including Simon and Garfunkel's *The Boxer*, *Proud Mary* and Michael Jackson's *Billie Jean*.

My top picks for the evening were the sublime *Bohemian Rhapsody*, *Unchained Melody* and *Nessun Dorma*. The highly successful evening ended on a high note with the crowd out of their seats dancing to *The Time of My Life* from Dirty Dancing.

The TEN Tenors are an Australian music ensemble first formed in 1995. The group has performed extensively in Australia, overseas and on television, and their signature brand of music featuring 10-part harmonies has been enjoyed by more than 90 million people.



Wonderful Stained Glass Windows

Suzie Speirs describes her fascination with Stained Glass in Adelaide and Western Victoria...

I think my love of stained glass windows began when I saw the magnificent Tiffany windows in St Paul's church on Pultney Street in Adelaide, as a child. My Grandmother's family were generational members of the congregation of St Paul's and my parents were married there.

The story told to me was that Granny's grandmother, Ada Ayers, had lost 6 children in the diphtheria epidemic, and her husband, who died in 1905. On their way home from a trip to England, Ada and her surviving children, called in to stay with relatives in America. It was during this time that Ada met and commissioned American stained glass artist, Louis Comfort Tiffany to create 'Faith' and 'River of Life'- one of only 6 pairs of stained glass windows he ever made.

In 1909, Ada Ayers had the windows installed at St Paul's church, in memory of her husband, Harry Ayers and the 6 children who died young.

For many Christmases, while at church with my extensive family, I spent much of my time gazing at these mesmerizing windows. Lit by the morning sun, I imagined the life of Ada Ayers and her beautiful little children who had died. Images of 6 cherubs in 'River of Life' are based on the faces of the surviving children (illustrated below).



The windows remained in St Paul's, built in 1863, for 80 years but when the old church was deemed by the church as unrepairable in 1983 it was closed, deconsecrated and became a nightclub.

The windows were housed in various places until they found a home in the chapel at Pultney Grammar School.

In 2001, worth \$1,000,000, they were placed in the Art Gallery of South Australia.

The windows are quite enchanting and available for all to see downstairs in the Gallery on North Terrace, Adelaide. Their beautifully displayed presence, with all the elegance, wonderment and story are the only example of Louis Tiffany's windows in Australia.

River of Life window
Louis Comfort Tiffany
Art Gallery of South Australia



Wonderful Stained Glass Windows

John Orval Stained Glass

After marrying in 1978, I went to live at 'Satimer', a family property in the regional area of Nareen, in far South Western Victoria.

Imagine my surprise when, while visiting St David's Church at Nareen with Lesley, my mother in law, I was shown the John Orval stained glass window, commissioned by her, to commemorate the settling at 'Satimer' by John and Francis Speirs in 1906. Once again, the sun pouring through that window gave me cause to imagine the lives that had gone before me.

In September last year, Hamilton Art Gallery hosted a bus tour to some of the churches in that area that had been adorned with John Orval stained glass windows. I was privileged to see the magnificent exhibition at the Hamilton Art Gallery before boarding the bus to visit the remote sites where many of the actual windows were placed.

After visiting St Mary's, St Andrew's and the Lady Chapel, Christ Church in Hamilton, we drove out to Coleraine to quietly appreciate John Orval's contribution to the beautiful stained glass collections in the local churches.

After a lovely lunch in the sun at Nareen station, we called into St David's, the little white weather board church on the hill, that had been so much part of my country life. It was with great interest that I listened to the story behind John Orval's significant amount of work here – 8 windows in all.

On our way back to Hamilton, we visited the red bricked, buttressed, St Peter's church, built in 1881 on Murndal estate, Thara in 1861. In this dear, but very impressive church, was a John Orval window, commissioned by the Winter Cooke family in memory of William Lempriere Winter Cook.

Being surrounded by such knowledge and commitment for our day discovering John Orval was exemplary. So many on board had stories to tell of familiarity with the area and went home delightfully enlightened.

The land of stained glass is a fascinating one. On a wonderful sun filled day, a cloudy winter's day, in the coming light of dawn or the fading light of dusk, the windows tell a different story every time you see them. Whether recording history, family and social significance, religious dedication or the freedom of art, this form of expression utilises natural light to bring its motivation and appreciation to the fore.



Window at St David's Church, Nareen

Conservation Partnership



Launch of the Partnership between ADFAS Geelong and the Geelong Gallery.

Capacity numbers of members and guests attended our launch held at the Barwon Heads Golf Club of the partnership between ADFAS Geelong and the Geelong Gallery, in support of Conservation .

Founding Chair and current Patron of ADFAS, Patricia Robertson, has long recognized that conservation is a significantly under-funded area of the Arts and believes that ADFAS can make a meaningful difference to this vital work.

ADFAS Geelong feels that it can contribute locally to the vital work of Conservation of cultural objects-with support for the Geelong Gallery.

Following a brief welcome by Claire Hewitt, ADFAS Geelong Chair, on behalf of the ardent ADFAS Geelong committee and Jason Smith, Director and CEO of the Geelong Gallery, Dr. Alison Inglis, ADFAS Geelong Member, recent ADFAS Geelong lecturer and Honorary Fellow in Art History and Curatorship at the University of Melbourne, introduced our keynote speaker, Michael Varcoe-Cocks, Head of Conservation at the National Gallery of Victoria.

He explained “The conservation of cultural objects is an integral part of the care for public collections that ensures access for current and future generations. Conservators bring technical expertise that informs the understanding of individual works and helps navigate any required treatment.” His most interesting talk gave technical insights and the treatment of key works from the NGV’s collection as an introduction to the field of art conservation.

Following our lunch, ADFAS Geelong member, former ADFAS Kyneton Chair and Geelong Gallery Conservation Ambassador, Lauraine Luckock, introduced Jason Smith, Director and CEO of the Geelong Gallery, Lisa Sullivan, Geelong Gallery Senior Curator and Dr. Barbara Inglis, ADFAS Geelong member, Board member and Honorary secretary of the Geelong Gallery.

Jason discussed, “the unending need for art museums to prioritise conservation as an essential aspect of collection management: maintaining a constant review of objects and conservation priorities – as essential to the custodianship role we undertake when we work with collections. They have to outlive us!”

Conservation partnership (cont.)

Lisa and Jason presented images of 3 items in need of conservation all of which ADFAS Geelong will hope to fund in the next year.



1SPODE British, 1784–1833
Jardiniere with stand c. 1815
hand-painted and gilded porcelain



NANTGARW British, c. 1814–20
'Kenmore, and Taymouth Castle' plate c. 1818
hand-painted, gilded and embossed porcelain

All attendees were able to vote on their choice for the first ADFAS supported conservation project.

Agnes Goodsir

Still Life with Lemons

was the winner by a big margin and will be conserved first!

HAZARD, Hortense de Heuse
Italian/French, c. 1839–1887
I am left alone 1871 marble



GOODSIR, Agnes Australian, 1864–1939

Still life: study of lemons 1930 oil on canvas



Conservation partnership (cont.)

Letter gratefully received from Jane Smith, ADFAS National Chair who flew from NSW to attend the launch:

“My hearty congratulations on the Launch of your Conservation Partnership agreement with the Geelong Art Gallery, held on Wednesday at the Historic Barwon Heads Gold Club. The event was “a triumph”, to quote Dr Alison Inglis.

The committee came up trumps: all rallied supportively in their various ways.

Your Society achieved its goal of selecting an item to conserve, and they now have a vested interest in seeing its restoration, which will, in turn, bring people into the Geelong Gallery.

The Golf Club looked splendid, the floral arrangements were so attractive, the Keynote speaker Michael Varcoe-Cocks’ slides, and story were quite inspirational, and learning the story of the items needing conservation opened our eyes to the value of Conservation. A letter to the 37 Chairs of ADFAS, Australia wide from Peter McGinley, National executive, also a guest at the launch:

“It is a delight to share the news of a most successful launch of the Partnership between ADFAS Geelong and the Geelong Gallery and their Conservation activities. A capacity attendance of 130, with some 20 on a wait list, enjoyed a fine lunch at the heritage listed Barwon Heads Golf Club. The launch was a very fine example of a great idea for a Partnership, plus thorough and creative implementation. As we well know great ideas often fail to be realised due to poor implementation.”

The launch received meaningful support by the attendance of our tireless National Chair and the Chairs of the Melbourne and Yarra Societies.

Excellent and relevant speeches around conservation were rounded off rather neatly by us voting on a preferred item, from a list of 3 items selected by the Gallery, for the first ADFAS supported conservation project.

Significantly, of the 130 attending, less than half were ADFAS members, which means the exposure to those in the Geelong community should benefit the Society’s future viability and growth.

Hearty congratulations to the Geelong Society; the Committee; and indeed the members, for everything that went into such a successful launch. Your achievement is much admired and appreciated.”

We are so grateful to a team of ‘ADFAS Geelong Conservation Friends’, Annie Butler, Georgie Dawe, Mandie Mitchell and member Jane Loughnan, for the beautiful native flower arrangements on every table; the Barwon Heads Golf club, catering Manager Anton Sergent and staff for our most enjoyable afternoon; our ever-reliable audio-visual technician Jeff Cunningham and our dedicated committee.

A number of plans are well underway for other fund-raising events which will be announced shortly.

Thank you all for your wonderful support of ADFAS Geelong’s new venture into Conservation.

Claire Hewitt

ADFAS Geelong Chair.

Conservation Partnership Launch



Vice Chair ADFAS Geelong Sally Birrell, ADFAS Melbourne Chair Jane Simms, National Executive member, Peter MCGinley, ADFAS National Chair Jane Smith and Claire Hewitt ADFAS Geelong, Chair



Michael Varcoe-Cocks, Head of Conservation, NGV



Left right: Dr. Alison Inglis, ADFAS Geelong Member and Honorary Fellow in Art History and Curatorship at The University of Melbourne; ADFAS Geelong member, Lauraine Luckock former ADFAS Kyneton Chair and Geelong Gallery Conservation Ambassador; Michael Varcoe-Cocks, Keynote Speaker and Head of Conservation at the National Gallery of Victoria; Jason Smith, Director and CEO of the Geelong Gallery, Claire Hewitt, ADFAS Geelong Chair,; Dr. Barbara Inglis, ADFAS Geelong member, Board member and Honorary secretary of the Geelong Gallery and Lisa Sullivan, Geelong Gallery Senior Curator



Above: Jane and Norman Kennedy, Claire Hewitt

Right: Annie Butler, florist du jour



Suzie Speirs and Anne Maslin with the raffle which made \$988.95 and was won by Jane Simms and Jane Bennelick



Conservation Partnership Launch



Members of ADFAS and the Geelong Gallery and barwon heads enjoying lunch at the Barwon Heads Golf Club, for the Conservation Partnership



Members Treasures: Sally Birrell



Sally Birrell is not a collector of art as such, but couldn't resist the small piece of porcelain by Dunkeld artist and ceramicist Anne Fleming. It captures a modern phenomenon familiar to us all.

Sally's piece is "Catching up", by Anne Fleming, a beautifully white-glazed piece which at first appears to be two young women sitting having coffee, until you look more closely. One is talking on her mobile and the other is checking her mobile, which is how many young people catch up these days.



Catching Up glazed porcelain, **Anne Fleming**

Anne Fleming is a painter and ceramicist who works from her home studio in the main street of Dunkeld and who operates a small gallery there.

In her gallery, finely glazed ceramics are displayed alongside Anne's often-dramatic oil paintings inspired by the landscape: not just that of her immediate surroundings, but those of her extensive travels in remote Australia. There is a drama and movement in Anne's sculptural work but these, unlike most of her paintings, are influenced by observing people rather than places.

Members Treasures: Sally Birrell (cont.)



Anne Fleming in her gallery

She was introduced to ceramics when she did a Visual Arts Degree at Deakin University. She makes functional wheel thrown stoneware and porcelain pottery, and hand modelled sculptures. Anne develops her own glazes, relying on them and her gas and wood-fired kilns to give beautiful or interesting surfaces. The sculptures are of people or animals and often convey a sense of movement. She also uses them to comment on contemporary life.

Anne now sells her art mainly through her studio gallery but began her exhibiting career with solo and group exhibitions at other venues. She has won awards for her sculptures and is represented in the Hamilton Gallery collection with a painting and a ceramic installation; in the Barwon South-West Womens' Health and Wellbeing collection with a sculpture; and in significant private collections.



Nigretta Falls oil on canvas

What's On at Salt Contemporary Art Queenscliff

Piriyakutu (Springtime) – New paintings and ceramics from Ernabella Arts 28 September –22 October

Piriya is the Pitjantjatjara name for the warm, steady wind that arrives in the APY Lands of South Australia from the north and the west in September and which heralds the season of regrowth and renewal. Animals start to breed, and many food plants begin to flower, fruit and seed.

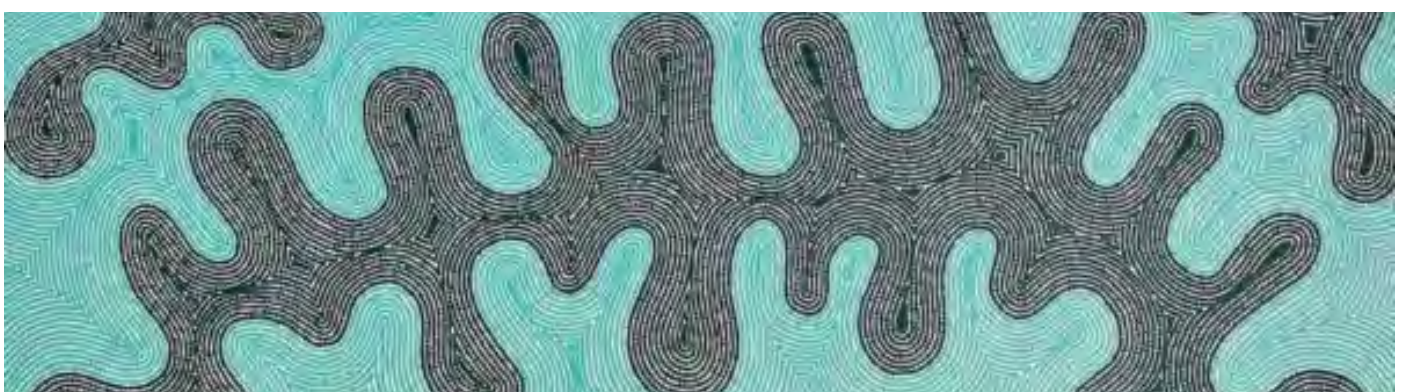
In this exhibition 22 painters and ceramicists from Ernabella Arts – Australia's longest continuously running Aboriginal art centre – have created a special body of paintings and ceramics to celebrate this season.

Featuring works by Alison Lionel, Alison Milyika Carroll, Atipalku Intjalki, Carlene Thompson, Derek Jungarrayi Thompson, Freddy Ken, Imiyari (Yilpi) Adamson, Inawinytji Stanley, Janice Stanley, Langaliki Lewis, Lynette Lewis, Melissa Lewis, Mukayi Baker, Nicole Rupert, Renita Stanley, Rupert Jack, Tjimpuna Williams, Tjunkaya Tapaya OAM, Umatji Tjitayi, Vivian Pingkayi Thompson, Yaritji Jack, Yurpiya Lionel.

Top: Tjunkaya Tapaya *Kungkarangkalpa/Seven Sisters*, 2023 (detail)

Middle: Atipalku Intjalki *Tjukurpa Mulayangu*, 2023 (detail)

Bottom: Tjulyata Kulyuru *Tjukula/Waterholes*, 2023 (detail)



Our travels to Europe and The Great Clock of Rouen

In May and June this year, my husband Graham and I travelled to Europe and began an adventure enjoying a variety of modes of transport!

We began with train travel discovering the Normandie and Occitane regions of France, punctuated with a sail on a converted grain transporter, *Serenity Barge*, taking us through the beautiful French countryside of the Champagne region, to charming villages and historic cities with walks and bike rides visiting vineyards, wineries, gardens, chateaux and enjoying it all with a good dose of Champagne!

Following France, we took a bus tour to the fascinating Iberian Peninsula and Morocco.

A must-see stop for us early in our trip was in Rouen, Normandy.

I wanted to stand on the spot where, in 1874, my great, great grandfather, Thomas Dibdin, no doubt set up his easel and painted the magnificent Gros-Horloge (English: Great Clock), the “pride of Rouen”, a 14th century astronomical clock installed in the Renaissance arch crossing the Rue du Gros-Horloge, the cobblestone street leading away from Rouen Cathedral.

Flanking the Gros-Horloge is the Gothic belfry, which houses the bells linked to the clock’s movement.

My scan here of the original 1874 painting by Thomas Dibdin, now owned by my brother, depicts the beautiful clock, archway and belfry tower, and there am I standing in front of it all in May, 2023 enjoying a variety of modes of transport!



The Great Clock of Rouen



The Gros-Horloge at Rouen, Normandy c.1832, by J. M. W. Turner. Tate Gallery

Experiencing this moment, piqued my interest in my ancestor, Thomas Dibdin, who I share with a number of his other descendants in the Geelong region, so I did some “googling”.

“Thomas Colman Dibdin (1810-1873) was a London-based painter of landscapes and picturesque architectural views in England, northern France, Belgium and Germany.

His watercolours are notable for their heavy admixtures of bodycolour and gum arabic, a deliberate attempt to blur the distinctions between oil and watercolour painting. In the Gallery’s work – The Butter Tower of Rouen Cathedral 1879 – the areas with liberally applied gum have darkened and cracked with age. The watercolour was purchased from the British section of the Sydney International Exhibition in 1879, where it was awarded a first degree of merit.

Dibdin exhibited at the Royal Academy, the Society of British Artists (Suffolk Street), the British Institution and the Royal Hibernian Academy, Dublin, from the 1830s to the 1870s. He also worked as an illustrator and drew the lithographic plates for James Fergusson’s *The rock-cut temples of India* (1845). In 1883 his eyesight failed him and he was obliged to abandon painting. He was the author of *Dibdin’s progressive lessons in water-colour painting* (1848).”

*Adapted from Victorian watercolours, Art Gallery of New South Wales, Sydney 2017”

The Great Clock of Rouen (cont)



The Gros-Horloge has featured in paintings by J. M. W. Turner and the French impressionist Léon-Jules Lemaître.^[1]

The Gros-Horloge at Rouen, Normandy c.1832, by *J. M. W. Turner*. *Tate Gallery*.

That same day, we visited 'one of the most outstanding public collections in France', the famous Musée des Beaux-Arts de Rouen, established by Napoléon Bonaparte in 1801. While viewing the magnificent paintings, sculptures, drawings and objets d'art from every school, ranging from the 15th century to the present day, we saw one more Gros-Horloge painting by another English artist, *William Parrot* (1813-1869).

Kungka Kunpu (Strong Women) 21 October—25 February

Drawn from AGSA's collection, *Kungka Kunpu (Strong Women)* showcases major contemporary works by celebrated women artists from the Anangu Pitjantjatjara Yankunytjatjara Lands (APY) – cultural custodians of an oral tradition that epitomises the art of storytelling.



Working individually and collaboratively, these women leaders share an irrepressible desire to create ground-breaking works, deeply embedded with cultural knowledge and rich in ceremonial song and performance.

An Art Gallery of South Australia touring exhibition

Rise 21 October 2023 to 11 March 2024

RISE is a collaborative installation produced by the artists who attend genU's James Street Gallery and Eastern Hub studios. Composed of modular boxes, the totemic structures represent the unique practice of each maker, while an audio component provides insights to the artists' creative practices. The structural whole signifies a community that can rise through mutual support while celebrating and encouraging diversity.

A Geelong Gallery and genU exhibition | Free entry



John Nixon—Four Decades, Five Hundred Prints

18 November 2023 to 11 March 2024

Printmaking was a vital part of artist John Nixon's celebrated oeuvre of abstract art. Nixon's inventive use of varied techniques ranged from simple woodcuts and potato prints, to more complex screenprints, stone lithographs and etchings.

Nixon freely bent printmaking convention, for example by using collage, or by printing his abstract motifs onto everyday objects such as paper bags or newspapers.

