



ADFAS Gold Coast Inc.

NEWSLETTER

Spring 2023

Member of the Association of Australian Decorative and Fine Arts Societies Group and Associate Member of ADFAS



VIGNETTE: LYN BARNES Outback Artist – *The Wedding Trees*, pastel on paper

From the Chair

Welcome to the Spring 2023 Newsletter.

Congratulations to our intrepid Editor, Val Shooter and her contributors for yet another jam packed edition with varied and interesting stories across a wide range of topics. There's enough material in this issue to keep you entertained for a few hours. I sincerely hope you enjoy the read.

This is my last "From the Chair" as I step down from the Chairman's role after four years. My comments are brief for this issue as I want to profile our Editor who is stepping aside after ten years. I invited Val to write a farewell column and you can read her words below.

My sincere thanks go to Val and her contributors for their outstanding commitment to our Newsletter. Without them, this newsletter would not be possible.

My thanks to you, our Members and Friends, for your continued support for ADFAS Gold Coast, as we move to an exciting new period in our history!



Patricia

Patricia Ruzzene, Chair, ADFAS Gold Coast

In appreciation ... Patricia Ruzzene is retiring after a most demanding few years as Chair. The skills and expertise she brought to ADFAS Gold Coast were obvious to everyone closely involved with the society. Her humility and care for our society are an important legacy for all future committees to note.

No one could have expected the severe challenges that ADFAS Gold Coast experienced in 2020 and 2021 during Covid 19 restrictions. The society was blessed with a steadfast committee led by Patricia. With little assistance from outside agencies, Patricia and her committee plotted a pathway through the multitude of problems created by Covid 19. Important communication with members was maintained and financial misery was avoided. Previous experience of running an organisation in a pandemic was nowhere to be found. The relationships with stakeholders have all been enhanced despite the difficulties faced.

2022 and 2023 have been successful years of growth and development of the Society and Patricia is largely responsible for this. All the committee of 2023 will miss her guidance and wish her a serene retirement from the stresses of the complex issues facing us. We will miss her vision and optimism.

Gordon

Gordon Wright, Vice Chair, ADFAS Gold Coast



Newsletters change as times change. Covid certainly proved that when the established formula suddenly was no longer possible. To keep us sane we had to think outside the box and find arty items reflecting events unravelling in the world as well as exhibitions and events we could visit nearer to home during lockdowns.

(Past newsletters can be viewed on the ADFAS Gold Coast – soon to be the ArtsNational Gold Coast website.)

You, our members and committee, responded magnificently. One innocent word in my presence or on Facebook about anything interesting resulted in me twisting your arm and next thing you knew, you were writing something for the newsletter... and kindly allowing me to share your photos. You widened our outlook on the art scene.

Another positive in recent years is the explosion of technology and its impact on the arts.

We love our traditional arts and artists, but we now have an ever expanding field of creativity in ways we never previously imagined. It is exciting, and as an editor, your articles prompted me to research and add interesting links to your work. Thank you for broadening my knowledge and allowing my mind to wander to fascinating places when I was unable to go there physically.

As an example of expanding creativity, I recently visited Auckland's **Wētā Workshop Unleashed**, which the company advertises as: "*Our wildly immersive experience takes you on a journey through the wacky world of movie making. It's a mind-bending 90-minute hosted tour centred on three fully developed and original film concepts: a nail-biting horror, a fantasy epic, and a mind-bending sci-fi.*" <https://tours.wetaworkshop.com/>

After walking through interactive displays of make-up, prosthetics, 3D printing and scale model making; sculptures made from leather, alfoil (yes, alfoil and using a teaspoon), recycled junk and foam, and all the behind-the-scenes work that goes on years before the film is shot, I sat in front of a screen at a make-up table (above right) and my virtual face was changed bit by bit (prosthetic cheeks, makeup, droopy ears, whiskers and crazy teeth) into the face of a spooky dog – or was it a rabbit (below right)? Who would have dreamt this only a few years ago? Artificial Intelligence may be coming but the human mind's imagination and quirky wit will still be the mastermind.

Circumstances change and I now need to allocate time differently and hand over my hat as editor, but I'm still here to help if needed. Thank you for the opportunity to edit and produce ADFAS Newsletters for the past ten years and thanks to the ADFAS Gold Coast Chairmen who have written *From the Chair* for all the newsletters since I've been Editor: Sandy Fueloep, Carole Crowther and Patricia Ruzzene and past Chairs who add items about the history of ADFAS when we need them.



Goodbye – or should I say after my Wētā experience – Woof! Woof!

Val Shooter

COBAR SOUND CHAPEL

In planning our road trip to South Australia, there was a big question mark hanging over the night-time stopovers on the long haul from Broken Hill back to the Gold Coast. That was until we chanced upon an *ABC Compass* episode in May 2022 Coming Up: Cobar Sound Chapel - ABC Religion & Ethics just a few weeks before we were to set off. The sound chapel in a disused water tank was such a fascinating concept that the old mining town of Cobar was added to the itinerary with a visit to its Sound Chapel.

I am not a musician, artist, poet or architect so I won't comment further, other than to say this was another of those "What the ????" moments one comes across in life, and for me a very profound experience. Explore the links and plan a visit.

From THE CHAPEL (cobarsoundchapel.com) "The Cobar Sound Chapel is a permanent sound installation artwork completed in early 2022 and is a creation by composer and sound artist Georges Lentz in collaboration with architect Glenn Murcutt. The Cobar Sound Chapel is an intimate sound space, a marriage of music, architecture, art, poetry, light and nature. The 24-hour sound art changes from mysterious and other-worldly during the day – to much more edgy and intense at night. Important contributors also include Indigenous Cobar artist Sharron Ohlsen, the musicians of The Noise String Quartet as well as technical and creative adviser Oliver Miller."

Images from Visit Cobar Shire website <https://visitcobar.com.au/cobarsoundchapel>



Image credits L-R:

https://upload.wikimedia.org/wikipedia/commons/thumb/2/2d/Cobar_Sound_Chapel%2C_exterior_view_looking_west.jpg/200px-Cobar_Sound_Chapel%2C_exterior_view_looking_west.jpg

<https://upload.wikimedia.org/wikipedia/commons/thumb/3/3e/Interiorpic2.jpg/181px-Interiorpic2.jpg>

<https://upload.wikimedia.org/wikipedia/commons/thumb/d/db/CSC-nightfall.jpg/1024px-CSC-nightfall.jpg>

Wendy Spencer

ADFAS GC does the ARCHIE 100 – 1st August 2023



How fortunate is HOTA Gallery to be one of the chosen few to exhibit the ARCHIE 100: A Century of the Archibald Prize. Archie 100 is not about the victors from 1921 to 2021, though there are many winning portraits in the display, and it is not about selecting ‘the best of the best’. Through 11 distinct themes, the exhibition explores how approaches to



portraiture have changed over the years.



The man behind the inaugural prize, John Feltham (JF) Archibald (1856 – 1919) set aside one-tenth of his estate to the Art Gallery of NSW for the establishment of an annual prize for the best portrait ‘preferentially of some man or woman distinguished in art, letters, science or politics’. Controversy – for example, over the appropriateness of the sitter, residency of the artist and modern trends in art – is never far away.



Since 1921, over 6000 portraits from more than 32,000 submissions have been exhibited in the Archibald Prize, painted by artists from across Australia and Aotearoa New Zealand. 61 artists have won the prize. Because the prize is not acquisitive, the present location of the vast majority of works is not known.



Through three years of hard work, the Archie 100 research team can account for almost 1700 Archibald portraits.



Some have been destroyed and others are unexhibitable due to the ravages of time or their fragility. You may have a portrait with an Archibald history hanging on the wall or unceremoniously filed in the back of a cupboard. The Gallery of NSW would love to hear from you.



Our group was limited to 60 (3 x 20) and Gallery staff guided us through the collection, generously giving us a complimentary visit for another day, as time ran out and there was still much to see and ponder. Also, our lunch was waiting in the Panorama Room.



Wendy Spencer (written with the help of the book *Archie 100: A Century of the Archibald Prize* by Natalie Wilson with contributions by Ciara Derkenne)

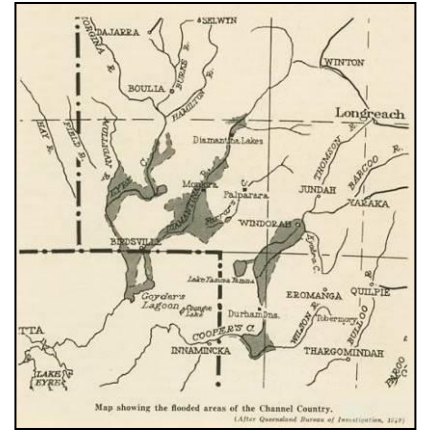
VIGNETTE: OUTBACK ARTIST – LYN BARNES



Covid lockdowns triggered a flurry of travel within Queensland and later, Australia. What we discovered was the beauty of our own country, especially the outback, as well as a multitude of artists who had been hiding in plain sight. One of these is Lyn Barnes (left), outback artist from Quilpie.

Home for Lyn is the Channel Country of southwest Queensland – often referred to as ‘heartbreak corner’ – and iconic names like Tibooburra, Innamincka, Nockatunga, Betoota, Windorah and the Diamantina, Maranoa and Cooper Rivers feature vibrantly in her artwork. In her pictures, Australia’s vivid red soil glows through stark, often parched, vegetation, accentuated by the vastness of blue skies and sometimes, ominous storm clouds.

Lyn is a prolific artist who works from her gallery in Quilpie and exhibits in Brisbane, regional Queensland and interstate. Her works have been snapped up by visitors and are now held in private and corporate collections in Australia and overseas. Some of her exhibitions have been inspired by Australian poets such as Dorothea Mackellar (1885-1968) *I love a sunburnt country* Exhibition and Mary Hannay-Foott (1846-1981) *Where the pelican builds* Exhibition.



Where the Pelican Builds

The horses were ready, the rails were down,
But the riders lingered still
One had a parting word to say,
And one had his pipe to fill.

Then they mounted, one with a granted prayer,
And one with a grief unguessed.
“We are going,” they said, as they rode away
“Where the Pelican builds her nest!”

They had told us of pastures wide and green,
To be sought past the sunset’s glow;
Of rifts in the ranges by opal lit;
And gold “neath the river’s flow.



And thirst and hunger were banished words
When they spoke of that unknown West;
No drought they dreaded, no flood they feared,
Where the pelican builds her nest!

The creek at the ford was but fetlock deep
When we watched them crossing there;
The rains have replenished it thrice since then,
And thrice has the rock lain bare.

But the waters of Hope have flowed and fled,
And never from blue hill’s breast
Come back – by the sun and the sands devoured
Where the pelican builds her nest!

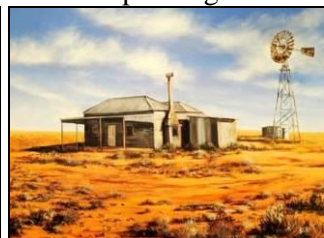
Mary Hannay-Foott

Top left: “We are going, they said as they rode away, where the pelican builds her nest”, oil on canvas

Above L&R: *Of Rifts in the Ranges 1*, pastel on paper; *Of Rifts in the Ranges 2*, pastel on paper

Right: Above: *The Creek at the Ford*, pastel on paper; *Tibooburra Landscape 1*, pastel on paper; *Pelicans at Innamincka*, pastel on paper

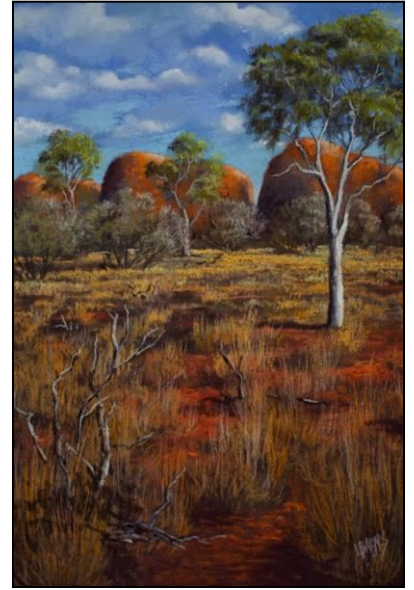
Although Lyn had been tinkering with painting for many years, it wasn’t until she attended watercolour and pastel workshops in 1990 that she realised the basics of technique, composition and colour were equally as important as the ability to draw. Famous waterholes and legendary homesteads, huts, hotels and ruins now live on in her pastels and oil paintings.



L-R: *Sandhill at Jimmo’s Waterhole*, *Mt Leonard*, pastel on paper; *Nulla Hut*, oil on canvas; *Planet Downs*, oil on canvas; *The Betoota Hotel*, oil on canvas

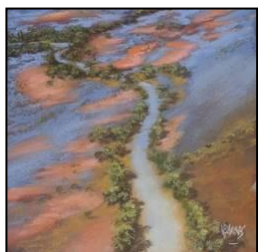
These days she is an established artist with her own gallery, and is passionate about passing on her knowledge through regular pastel workshops in Roma, Charleville, Quilpie and Yowah.

Apart from landscapes, Lyn portrays life on cattle and sheep stations, Australian wildlife and the diversity of vegetation in the outback – along with the community events and social occasions which attract crowds of people normally separated by vast distances.



Life in the outback – Top left clockwise: Cornflowers at Congie 2, pastel on paper from Bulloo to Beach 2023 Exhibition; They Came One and All to the Centenary Ball, oil on canvas; In the Red Centre, pastel on paper; Campdraft Competitor at Brunette Downs, NT, pastel on paper; Looking Back – Quilpie Centenary Tribute limited Edition Print 10/25; Autumn Lunch on TU Creek, pastel on paper; Racing in the Red Country, pastel on paper

Dorothea Mackellar expressed her love for Australia in verse. She resented the way people in the 1800s-early 1900s referred to England as “home”, discrediting the variety and natural beauty of the Australian landscape. Clearly, these sentiments resonate with Lyn, as her Dorothea Mackellar Exhibition demonstrates.



The Dorothea Mackellar “I love a Sunburnt Country” Exhibition L-R: “Core of my heart, my country...” Cooper Basin I pastel on paper; “I love a sunburnt country...” Near Docker River NT pastel on paper; “Of droughts and flooding rains” The Prophets pastel on paper; “A stark white ring-barked forest, all tragic to the moon...” pastel on paper; “Her beauty and her terror...” West MacDonal Ranges NT, pastel on paper



Lyn’s current exhibition is the *Bulloo to Beach 2023 Exhibition*, where masses of wildflowers like Billy Buttons, Paper daisies, Poached Egg daisies and cornflowers carpet red sand hills, and ghost gum and mulga plains – before morphing into the blue sea, white sands and lifestyle of Mooloolaba.

Left: Paper Daisies, pastel on paper Right: Surfer at Buddina Beach, pastel on paper



Lyn is also a councillor with Quilpie Shire Council and prior to becoming a full time artist she was economic development officer covering the four shires of Quilpie, Bulloo, Paroo and Murweh – so she knows the country, its remoteness and its people well.

She is keen to promote anything to do with art in the outback so it comes as no surprise to discover she helped children much further east of Heartbreak Corner, when Quinalow State School on Queensland's Darling Downs wanted to participate in Dairy Australia's *Picasso Cows Program* (image right). Information about the Picasso Cows Program follows. **More information and images of Lyn's art:** <https://www.lynbarnes.com/>



Val Shooter

...and while we're in the CHANNEL COUNTRY – EROMANGA



108 kilometres west of Quilpie, is Australia's farthest town from the ocean – Eromanga. This part of Queensland's Channel Country is home to Australia's largest dinosaur fossil discoveries, the 95 million year old Eromanga dinosaurs – some of the world's largest dinosaurs – are

now exhibited at the Eromanga Natural History Museum. Eromanga also boasts a tourist picnic spot, *Knot-A-Saurus Park*, with a spectacular dinosaur sculpture of a mother Sauropod and her two babies, made out of 100 metre lengths of twisted aluminium. The Queensland Government commissioned this sculpture for the G20 in 2014 who then donated it to the "Outback Gondwana Foundation" (ENHM's governing body). The Eromanga community is working to make this park into a tourist attraction. Currently there is a picnic table and shaded area. Future gardens are planned.



Above left image credit: <https://c2k828tftud.exactdn.com/wp-content/uploads/2022/05/Eromanga.png?strip=all&lossy=1&resize=800%2C600&ssl=1>

Information from: <https://www.visitquilpieshire.com/attraction/eromanga/>

Sculpture image credit: <https://imagesizer.static9.net.au/soTMhjlKK9P9tmxL.UtmMjFHBfZY=/106x0:899x446/1000x0/https%3A%2F%2Fprod.static9.net.au%2Ffs%2F5057e106-0773-4e2f-be2f-2b48e89f6c83>

Knot-A-Saurus Park information: <https://www.outbackqueensland.com.au/attractions/eromanga-knot-a-saurus-park/>



While mustering cattle on their Eromanga property in 2006, Robyn and Stuart Mackenzie found what they thought was a rock. More "rocks" were found and it became evident that these rocks were in fact, huge bones. The site was excavated between 2006 and 2009 by the



Eromanga Natural History Museum (ENHM), with the scientific and technical support of the Queensland Museum. After 15 years of

delicate excavation and the discovery of more bones, the skeletal remains of the largest dinosaur ever discovered in Australia was confirmed and scientifically named *Australotitan cooperensi*. This dinosaur is estimated to have been between 5 and 6.5 metres tall and 25 to 30 metres in length and is nicknamed *Cooper* because it was found near Cooper Creek. The plant eating dinosaur was as long as a basketball court and as high as a two-storey building and ranked among the world's true giants, a rare accolade previously attributed exclusively to the giant titanosaurs of South America. **Left: Cooper was so large it is considered a titanosaur, previously only discovered in South America. Image credit: Eromanga Natural History Museum)**

Information from <https://enhm.com.au/museum/dinosaurs/cooper/>

What a difference 95 million years makes to the country where the Eromanga dinosaurs roamed! See Lyn Barnes' landscape of present day Eromanga (left). *On the Eromanga to Quilpie Road, Oil on Canvas by Lyn Barnes*



All the bones are housed in the Eromanga Natural History Museum which is dedicated to discovering, conserving and showcasing the fossil, natural and cultural heritage of the upper Murray/Darling and Lake Eyre/Cooper basins. The incredible diversity of Outback Australia's

natural history is on display – from the tiniest fossils the size of a sugar grain to the mightiest dinosaurs Australia has ever seen. **Information on the museum, dinosaur digs and photos of the exhibits and their preparation for display:**

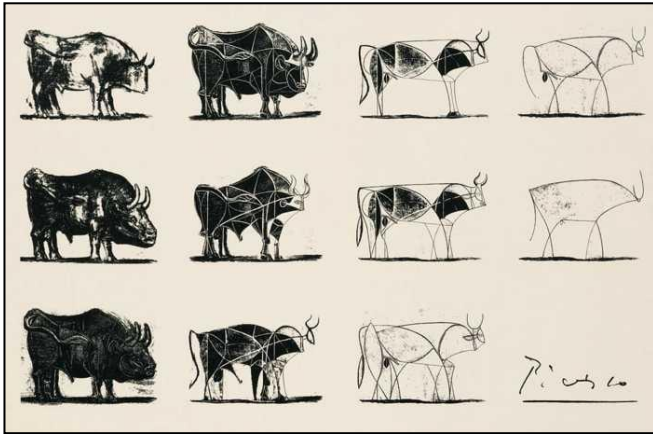
<https://enhm.com.au/> **More information** <https://www.abc.net.au/news/2021-06-07/qld-australias-largest-dinosaur-discovered-eromanga-outback/100196458>



In our Spring 2020 Newsletter when Covid lockdowns prevented overseas and interstate travel, Carol Little wrote *BEYOND the BLACK STUMP (and BACK)* – an interesting report about her trip, including her visit to Winton and the *Age of Dinosaurs Museum*. In pre-historic times, much of inland Australia was covered by an inland sea and amazing discoveries of dinosaur remains are continually being earthed.

To read this report again, click on: [ADFAS Spring 2020 Newsletter final.pdf](#)

PICASSO COWS PROGRAM



Inspired by Pablo Picasso's 1945 lithographs, *The Bull*, Dairy Australia launched its *Discover Dairy Picasso Cows Program* to "educate primary school children from kindergarten to Year 6 about the Australian dairy industry and the health and nutrition benefits of dairy foods as part of a balanced diet".

Left: Pablo Picasso, *The Bull*, 1945

Image address: <https://drawpaintacademy.com/wp-content/uploads/2019/06/Pablo-Picasso-The-Bull-1945-2.jpg>

Pablo Picasso's *The Bull* is a series of eleven lithographs created in 1945. It depicts the bull at various stages of abstraction, starting with a fairly realistic representation and ending with nothing but a few lines.

The Picasso Cows Program runs during terms 2 and 3, and schools are invited to take delivery of an almost life-size fibreglass cow which is pre-coated with a white base primer.

The statue comes ready for children to decorate in whatever medium they choose: acrylic paint/mosaics/ papier-mâché...

The second part of the project is to produce a personal or class learning journal and present it as a book or video/power point presentation etc. As the project is a popular competition, teachers have to submit art proposals and there is an 8-10 week timeline to get accepted projects ready for judging.

Quinalow State School's Agriculture teacher, Brooke Cuddihy, co-ordinated her school's project and Outback/Channel Country Artist, Lyn Barnes, painted a patchwork pattern on their Picasso Cow ready for the children to decorate. The patchwork represents an aerial view of grain farms in the Quinalow district. Yellow – sunflowers; pink – sorghum; dark green – lucerne; light green – oats; brown – fallow land. The students then painted their family onto a farming patch which indicates the main crop grown on their farm. Children living in town were able to choose whatever coloured patch they liked.

Quinalow presented a video journal of activities and integrated learning subjects (English, maths, health) undertaken by the children during the 8-10 weeks.

Ms Cuddihy invited all families past, present and future to a special 'Painting the Picasso Cow' Afternoon Tea. Cheese and biscuits continued the Dairy theme and Norco kindly donated milk for the event.

One of the most exciting activities for the children was looking after a few calves for three weeks and writing care programs for them.

More information on the Picasso Cows Program: <https://www.dairy.edu.au/information/picasso-cows-program>

Val Shooter



LISMORE EISTEDDFOD 2023

Our ADFAS Winter 2022 Newsletter* carried an article by Margot Davies on the life and times of her mother, Thelma Bridget Turner (right). Following the discovery of her beautiful Mezzo Soprano voice in the 1925 Lismore Eisteddfod, Thelma went on to become a well-known artist on ABC Classical Radio and in the Sydney Music World. The article also included how all Lismore Music and Eisteddfod Society's records were destroyed by the devastating floods of 2022 – along with Thelma's data, photos and memorabilia which had been sent to the Eisteddfod Secretary just prior to the floods.

*Winter 2022 Newsletter <https://www.adfas.org.au/gold-coast-winter-2022/>

When news of this catastrophic situation reached Margot she felt immediate action was necessary and prior to the Government Assistance Program, she donated generously to help the Society stabilize its depleted bank account.

Following four years' absence due to Covid and the floods, and in order to give hope to a community still recovering and rebuilding its historic town, the Society worked towards re-establishing the Eisteddfod for September 2023. In the classical or semi classical section, the *Thelma Graeme Trophy* was created especially for an outstanding female vocalist.



After being introduced as benefactor and Patron of the Society, Margot presented the *Thelma Graeme Trophy* and her prize money to the winner – a young 17-year-old soprano who hopes to use the money to further her career. Vice President, John Devoy, also mentioned that without Margot’s financial input, the Musical Society would not have been able to present the 2023 Eisteddfod.

Right: winner of the Thelma Graeme Trophy and prize money, Isla Gray, pictured with Margot who is holding a photo of her mother, Thelma Graeme



Margot says it was rewarding to see so many young contestants appearing in various categories ranging from instrument, dance and vocal throughout the competition. They had all been brought together by their great love of music. May these traditions still live on!

Left: category winners – Lismore Eisteddfod 2023 with Adjudicator, Ann Whale

who adjudicates eisteddfods in NSW, Qld and music festival in Sydney

HOW LISMORE EISTEDDFOD BEGAN: (from <https://lismoreeisteddfod.com.au/about-lismore-eisteddfod/history-of-eisteddfod/>)



The Festival story begins in 1907 where Messrs Paling & Co. “with a view to stimulating local interest” gave a valuable gold medal to the competitor gaining the highest distinction at the Toowoomba Austral Musical Festival in November. North Coast representative, Mr. Harry Burge, took the medal to Toowoomba but after his visit, Mr Burge could see the



importance and far reaching influences that such an annual function would have on his own district. He lost no time in bringing his ideas to the attention of Dr A.J. Cahill who practised medicine in Coraki. After months of hard work, Alderman J. Quilty, Mayor of Lismore, called a public meeting on February 27th 1908 and *The Lismore Festival Society* was formed, with the Mayor elected as President.

Image top right: Festival Committee 1908

The first Musical Festival was held over 4 days commencing September 4th in the Recreation Grounds, now Oakes Oval, under the largest marquee in the Southern Hemisphere, lit by gas. The program consisted mainly of instrumental items on piano, organ and string, as well as vocal performances in solo, duet and choral. There were sections for action songs and of course the maypole dance.



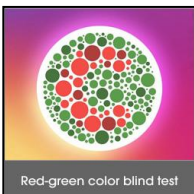
Right: Children in NSW public schools performed maypole dancing from the 1870s to 1960s at sports carnivals, picnic days and special events such as Empire Day and the Annual Combined Public Schools’ Display at the Sydney Cricket Ground. Maypole Dancing image from NSW Schoolhouse Museum of Public Education <https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcSemOXsBP5sWh9IuTRCMCyDOP99XmgYNxx0A&usqp=CAU>

The type of dancing now associated with the Festival was not introduced until 1911. There were two sections, one for the girls (Graceful Dance) and one for the boys (Dance Highland Fling). Now dance is the major part of the Festival calendar. In 2019, the Nicholson Award Lyrical Dance Championships and Musical Theatre Sections were added. The main instrumental sections in 1908 were piano and violin, whereas now there are sections for piano, string, woodwind and brass, with vocal sections for solos, duets and choirs.

For a century the Lismore Eisteddfod was always called the Musical Festival or The Festival. It began life in 1908 as a Festival of Grande Annual Competitions but these days we call it the “Lismore Eisteddfod”. With the support of competitors, sponsors and the invaluable input of volunteers, a high standard of excellence is attained in all categories.

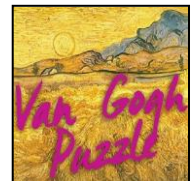
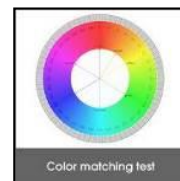
Margot Davies

**Remember our September lecture presented by John Ericson?
– THE FASCINATING WORLD OF COLOUR AND HOW WE SEE IT**



John mentioned a variety of colour blind and colour matching tests – so if you would like to have some fun trying these and/or testing how good your perception of colour is, click on this link and discover your score:

<https://www.colorlitelens.com/color-blindness-test.html>





SWELL SCULPTURE FESTIVAL GOLD COAST

<https://www.swellsculpture.com.au/>

From <https://www.swellsculpture.com.au/history/>

Based in Currumbin, the SWELL Sculpture Festival is

SWELL

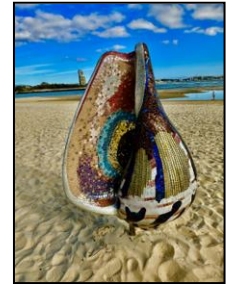
a multifaceted arts organisation connecting people, art, and place. Since 2003, there have been 873 Sculptures and installations displayed along Currumbin Beach.

In 2002 and while their four small children played in the sand alongside them, Natasha Edwards and Kylie Mitchell-Smith shared the idea of creating a new art experience for everyone. Their idea was bold, challenging and about creating a free outdoor sculpture exhibition in an accessible environment.

On a sunny September weekend in 2003 and with over 6000 people wandering around the 23 sculptures on display, their idea had blossomed into the first not-for-profit arts organisation known as the SWELL Sculpture Festival. Natasha Edwards continues her role as co-Founder, Artistic Director and Curator of SWELL.

Over the years the festival extended to ten days with a growing number of local, national and international artists exhibiting small to large scale installations on wide-ranging themes loosely connected to the sea. Themes ranged from serious comment on the environment to quirky and humorous interpretations of matters of concern.

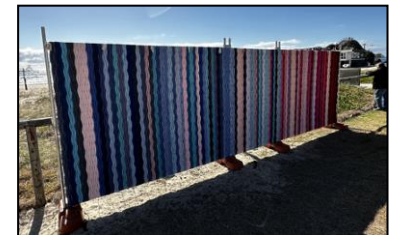
Signs (above right, *The Giant Conch*) beside the installations and sculptures explain the artists' thinking behind their works, and if it's for sale, price tags (some of which are very healthy) are included. This year's festival was held from September 8-17 and featured over 75 sculptures and mixed media technique installations set along the beachfront as well as in pop-up exhibitions



scattered across the Gold Coast. With thousands of daily visitors, parking and Park and Ride facilities have now been established and awards such as the Environmental Awareness Award, Emerging Artist Award and the Gold Coast City Council Acquisition were introduced. This has led to a sculpture trail around the Coast with SWELL works a predominant portion of this trail.

Committee Member, Jacqui Marchant kindly photographed a selection of this year's works.

Left: SWELL Sculpture Festival 2023 People's Choice Award Winner *Fork'n Australian Animals* by Vaclav Horacek & Ben Wilkinson
Vaclav and Ben are two work friends from the Gold Coast with a love for art, who wanted to test their fabrication and welding skills by creating a one-off piece of art consisting of used stainless steel knives, forks and spoons, each piece of cutlery overlapping the next. Their plan was to create a large wedge-tailed eagle swooping down and picking up a large python snake. The base of the snake's body is contracted from stainless steel rod with the heads carved from a solid block of aluminium.



Right: *Warming Stripes* by Kate Jefferay This woven artwork is an interpretation of Professor Ed Hawkins' *Warming Stripes* graphic. The weave visually represents the change in average annual temperatures in Australia from 1910 to 2020, with each year being represented by a vertical stripe. Blue tones represent annual temperatures below the average, while red tones are temperatures above the average. The resulting work visually highlights the extent and pace of global warming, prompting reflection on our current trajectory. All fabrics are second-hand and mostly donated by supporters of this project.

Left and Right: *Living Together* by Nadine Schmolli

Living Together is an ephemeral homage to symbiosis, the biological relationship of algae found in communities of corals. The installation embodies a colony of larger-than-life coral polyps with the forms produced by sculpting waste polyethylene with heat, water and sand, coloured by algal pigment. Over the time of the festival, the colour fades symbolising what happens when coral is exposed to sunlight and its colour bleaches.

This poses questions about our world's environmental challenges. How can we live together with animals and plants in more mutually beneficial relationships? Right: Detail from Facebook



Left: *Sea Turtle Series* by Al Phemister

The turtle is a sacred figure in some cultures, as it symbolises Mother Earth. The meaning of the Turtle symbol signifies good health, fertility and long life. However, since the 1940s, mass produced plastic has increasingly become a part of turtle diets with devastating effects, from stunted growth, reduced reproduction and even death. A single ingestion of plastic has long lasting consequences.



Right: *Watch Your Step* by Jo Norton
Keep Clear...Stand Still...Wait Quietly

Sea turtles face a wide range of challenges that threaten their survival. First, they have many natural challenges, such as the survival rate of their young and how rarely they can breed. Beyond this, sea turtles also face a variety of threats caused by human actions. Jo uses clay in her sculpture as a metaphor for permanence and fragility; nature and human intervention.

Below right: *Plover's Protest* by David Hickson

This is a sculpture of a pair of plovers made from reclaimed/recycled materials – mostly wood from a discarded bed base – and depicts a pair of Plovers (Masked Lapwings). Following unprecedented flooding in our region, a pair of plovers nesting beside the artist's local canal squawked and flapped around in the night as the rising flood water engulfed their eggs – a microcosm of a disaster that unfolded right before their eyes. We need to do all we can to prevent the worst extremes of climate.





Left: *Méduse* by Sophie Gilbert represents an age-old, natural organism that was once considered ‘The Lung of the Ocean’. By capturing the jellyfish in anthropogenic plastics, the focus is on oceanic toxic contamination and the important role jellyfish play in filtering microplastic nanoparticles. This translucent sea creature may have no brain, no blood, no heart but it represents hope, despite destructive human activities that do environmental harm.

Right: *Surge* by Art forARTsake

The latest intergovernmental panel on climate change warned we have 12 years to act to limit global warming to no more than 1.5°C. Art forARTsake creates an immersive experience - a canopy creating undulating waves of decorative forms casting interesting shadows on the sand below. The canopy is suspended on poles carrying text with statistics about global ice melts and encroaching seas. Listen and you will hear soft tinkling bells warning us we need to wake up, take stock and make changes: re-cycle, reuse and refuse.



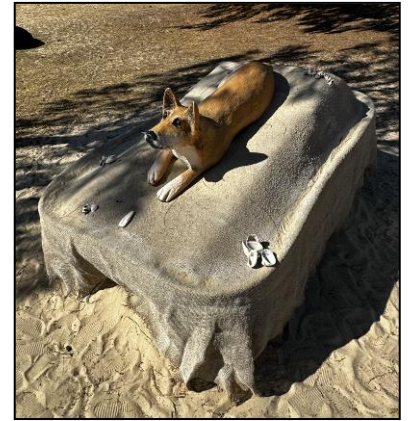
SWELL strongly supports First Nations Arts, encouraging the sharing of stories through visual and performing arts.

Right: *Jarriparilla Nugum The beginning of the end* by Matthew O'Connor

In this sculpture, Barney sees first contact through the eyes of a dingo that lived on the Gold Coast over 200 years ago. His innocence was lost as his habitat diminished along with so many other native species including the Kombumerri tribe itself. Barney was top of the food chain on the Gold Coast but could not survive the invasion of his lands.

The real Barney is a part Dingo that visits Matthew's Indigenous mother Patricia, who is now blind and 95 years old. These two survivors share a silent affinity with the arrival of Europeans, as both have lost habitats enjoyed by their ancestors for over 60,000 years. Barney never barks yet Pat somehow knows when he arrives. She feels his presence. Some things never change when it comes to nature.

Little did Jarriparilla Nugum know that the sails of Cook, Flinders and Oxley, floating across the horizon, were portents of devastating change and loss of a culture thousands of years in the making. By the 1870's the colonisation of the Gold Coast was in full swing and Aboriginal people were being dispossessed of their land, dispersed and on occasions massacred. Dingos co-habituating with Aboriginals also disappeared from the landscape. Some aboriginals survived the invasion and their descendants live on in the region to this day. The word Jarriparilla means Narrowneck Main Beach which was a well-known camp for the Gold Coast Kombumerri clan and Nugum means "dingo" in local Yugambah language.



Left: *Banam Bowai* by Banam Bowai TSS Students, Ken Brown & Matt Dalton

Dreamtime stories explain how the universe and all living things come to be and are connected. The Dreaming interconnects the past, present, and future simultaneously.

The *Banam-Bowai* TSS artwork presents an Indigenous Australian philosophical contribution of practicing a 'two-way-learning' between Elders and younger. The solid lines are representative of masculine and feminine energies merging into the non-binary sacredness of the two-spirit way. The finer work depicts two-eyed-seeing, an approach where people come together to view the world through an Indigenous lens (perspective) with one eye, while the other sees through a Western lens.

When asked, many artists who have exhibited at SWELL say the experience has been life-changing in ways they never imagined, as they have had the opportunity to express themselves through installations and large-scale sculpture for public

exhibition. The Gold Coast and greater Queensland community is proud of SWELL as an organisation, and year after year, SWELL Sculpture Festival builds civic pride and a greater sense of belonging.

Life is meant to be fun so humour also plays a part in the SWELL Festival.



Shark Rod by Michael Brown

Shark Rod explores the relationship between the 1970s classic Australian manufactured motor vehicles (Holden, Valiant and Ford) and the love of beach life. Sharks are one of the most powerful fluid creatures of the ocean and these common characteristics can be found in our very own muscle cars. The gills are reminiscent of the GTS Holden Monaro flutes and the shark's head and nose echo

the sloping front guards of the mighty XC GT Ford Falcon. The muscular tail is made from Valiant Pacer fenders as this creature masterfully navigates its way over sweeping bitumen to delight and bedazzle its onlookers.... this beast just had to be built!

Right: *Circus in the Suburbs* by Russell Solomon

Russell Solomon's artworks always give us time to ponder, to question and feel what's really important. In *Circus in the suburbs*, Solomon reminds us of the value of play.

Through the representation of (wire) magpies joyfully hanging from the laundry, whimsically entertaining and interacting with each other, the installation evokes fond childhood memories of swinging on the Hills Hoist in the Australian back yard.

Russell said this sculpture brings him joy and a giggle, and given the past few years, he wanted to share this with you. **Left: Detail from Facebook**

From Safety to Whimsy, SWELL captures it all, often repurposing pre-loved junk...

Left: *Lighthouse* by Amigo & Amigo

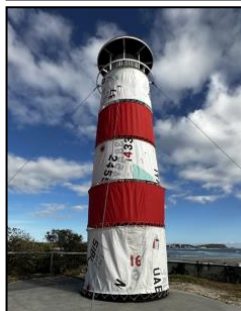
Towering at 10.5 meters tall and featuring an animated, rotating light at its peak, Amigo & Amigo have created the lighthouse as a symbol of overcoming adversity, salvation and safety. The artists have explored traditional boat fabrication techniques and materials.

Right: *Banjo* by Dean Anderson

Banjo (named after the great Banjo Paterson) is made primarily of discarded and unwanted materials collected over the years from scrapyards and farms. Most pieces that create this Aussie icon are Australian-owned and made.

I want my first entry for SWELL to be an Australian animal that would really catch the viewer's eye and what better than a

Kangaroo. I'm sure our international visitors especially will love him.



Nineteen years on, SWELL continues to connect people, art, and place. The concept has expanded to include guided twilight walks through the artworks, live music and comedy, artist talks beside their work, masterclasses and workshops. More images and information: <https://www.facebook.com/photo?fbid=856121309408290&set=pcb.856121382741616>

Jacqui Marchant

QUEENSLAND BALLET and Derek Deane's *STRICTLY GERSHWIN*



Earlier this month I attended the Queensland Ballet production, *Strictly Gershwin*, at the Queensland Performing Arts Centre (QPAC).

From Artistic Director – Li Cunxin AO:

Created in 2008 for the English National Ballet, Derek Deane's production is a spectacular tribute to George and Ira Gershwin and the big band era of the thirties, evoking the silver screen magic of Fred Astaire and Ginger Rogers and the glamour of the golden age. The challenging choreography demands impeccable technique and versatility from our dancers, with the much-loved music paired with tap, ballroom, musical theatre, jazz dance, and classical ballet.

It has been wonderful watching the dancers enjoy the challenge of this production – some of them for a second time, having performed in our sold-out 2016 season. These dancers were thrilled to give the audiences the chance to witness the wonder of it once again.

Ref: [Welcome - Strictly Gershwin 2023 Behind the Curtain \(maglr.com\)](http://maglr.com)

The Gershwin Legacy

The Gershwin brothers have long been celebrated for their ability to create popular music that transcends time and captivates generations. Loved by performers and audiences alike, their compositions are renowned for their sheer brilliance and musicality. George and Ira Gershwin were regarded as the foremost popular music writers of the 1920s and 30s. The quality of their tunes could be adapted for many different styles of dance while still maintaining the melody along with the warmth and heart of the song.

Beyond George's instrumental genius, a significant part of the Gershwin legacy lies in Ira's poetic lyrics, which breathes life into the melodies.

After George's untimely passing, Ira became custodian of the Gershwin legacy, diligently preserving his brother's work and generously donating manuscripts to the Library of Congress, ensuring their music became an integral part of America's cultural heritage.

The Gershwins remain synonymous with the vibrant sounds and styles of the 1920s - 30s America yet, even today, their music continues to take centre stage.

An overview of the evening's performance

Strictly Gershwin was a celebration of the Gershwin legacy with music adapted by Gareth Valentine. Derek Deane's choreography was a sensational match to their larger-than-life Broadway creations and seductive Hollywood tunes.

Jazz, Broadway and debonair dance routines seamlessly combined with hits such as *Rhapsody in Blue*, *Summertime*, *Strike up the Band*, *Someone to Watch over Me*, *S Wonderful*, *Shall We Dance*, *I Got Rhythm* – all projecting the romanticism of post war America. *An American in Paris* provided a sparkingly 'Parisian' finale to Act 1.

The production was a stunning showcase of creative talent: the choreography impeccable, highlighting the dancers' technical prowess and emotional depth; and the costumes and set design encapsulated the storytelling. To add ambience, images of the big stars of the silver screen appeared in the background.

A wave of nostalgia transported me back to my childhood – and the memories of my grand-parents and parents and of me sitting on the living room floor, sorting through all our 33 & 78 vinyl records. Wonderful memories.

Strictly Gershwin was a truly enchanting and unforgettable artistic experience.

Sharon Duffy

Act I: Gershwin on Broadway Overture

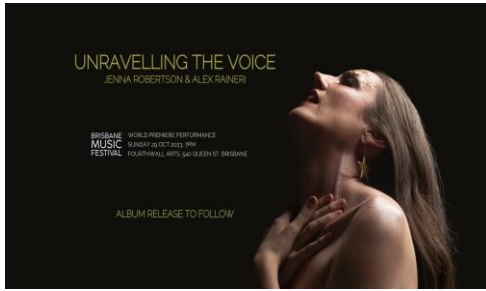
Someone to Watch Over Me
Fascinatin' Rhythm
Shall We Dance?
The Man I Love
'S Wonderful
Embraceable You
An American in Paris

Act II: Gershwin in Hollywood

Rhapsody in Blue
Gershwin Interlude
Oh, Lady Be Good
But Not For Me
It Ain't Necessarily So
Strike Up the Band
Who Cares?
A Foggy Day
Summertime
I Got Rhythm
Fascinatin' Rhythm Finale



UPDATE – JENNA ROBERTSON UNRAVELLING THE VOICE



Our Summer 2022 Vignette Artist, Soprano, Jenna Robertson is presenting her world premiere live performance debut album, *Unravelling the Voice* at FourthWall Arts, 540 Queen St, Brisbane on Sunday 29 October from 7 - 8 pm as part of the Brisbane Music Festival. It has been funded by the Queensland Government through Arts Queensland and private donors. Tickets are \$25.

In collaboration with extraordinary pianist and friend Alex Raineri, *Unravelling the Voice* features traditional opera, contemporary Australian opera, Scottish folk songs and original contemporary songs Jenna co-wrote

with Emma Dean and James Dobinson.

More information: <https://brismusicfestival.com/jenna-robertson-soprano/>

SOMETHING for the GRANDKIDS: ASSEMBLE YOUR OWN 3D CARDBOARD EUGY PUZZLES



To see pictures of all the models: <https://www.eugy.com/shop/ALL-PRODUCTS-c34516003>

Background information from eugy.com:

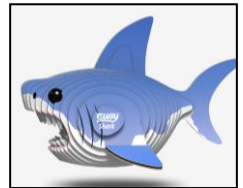
When New Zealander and company founder Hoon, a professional travel writer who has featured in multiple documentaries trekked up Mount Everest, he saw piles of plastic waiting hundreds of years to decompose, and thought something had to be done. With fond memories of playing around in nature as a kid, he wanted to protect it, but knew this wasn't a one-man job. So his mission began: to help connect people to nature and the wild so we could all work together to protect our beautiful planet.

Upon his return to New Zealand, he visited his local recycling centre and found stacks of cardboard – one of the most recyclable materials! In his basement garage he glued layer upon layer of gradually enlarging shapes until they became three dimensional animals, and after

testing, the 3D cardboard animal puzzles were born. Created with a spoonful of cuteness, EUGYs are sustainable, fun, safe, and educational! As a world's first invention, this original idea has been protected by multiple patents worldwide.

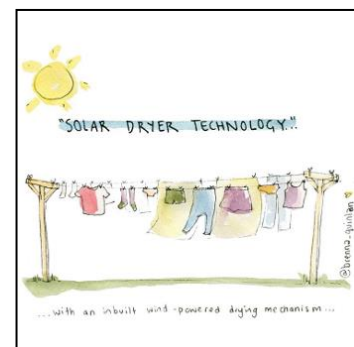
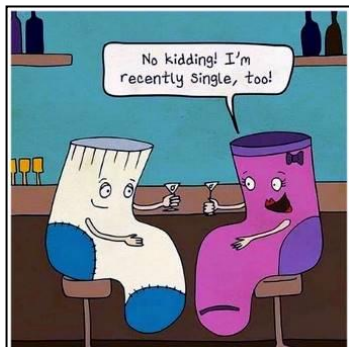
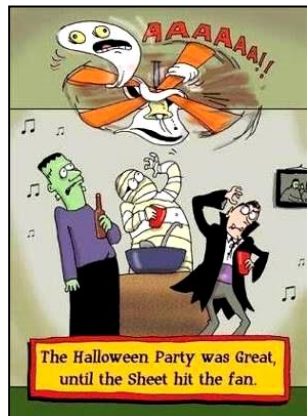
Above: some of around 100 Eugy animals Right: the Penguin, Parrot and Shark Eugies

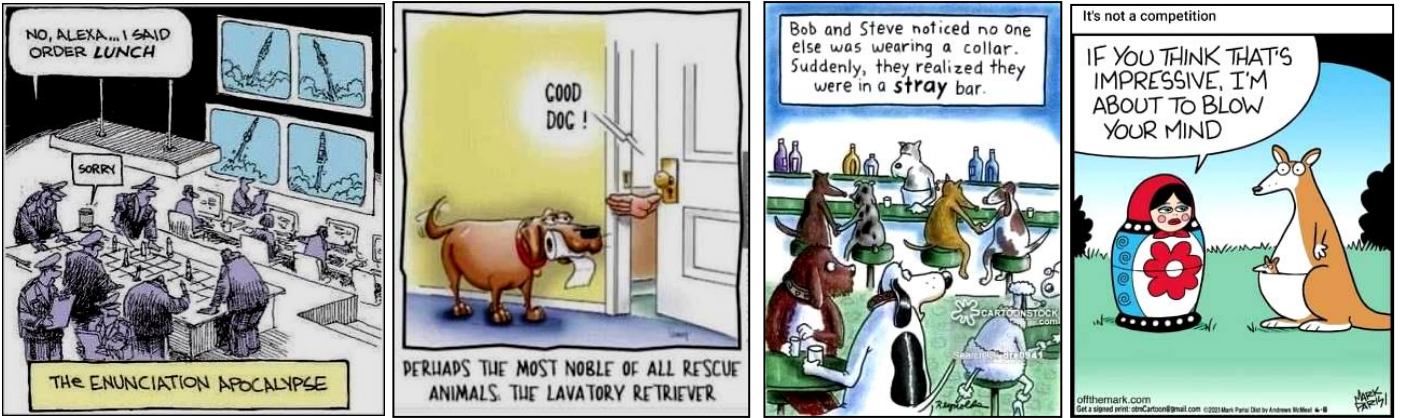
*To see how to make these cute puzzles click on <https://www.eugy.com/about-eugy>



CARTOONS

Why Artificial Intelligence will never replace man's ability to translate the wit and complexity of the human mind into pictures
Cartoons from Facebook





* Acknowledged images, links, recordings and videos in the newsletter have been sourced by Editor, Val Shooter. No copyright infringement is intended. The intent is to make our members aware of a wide variety of artists and websites so they can access information of personal interest. Contributing Photographers: Lyn Barnes, Lismore Eisteddfod, Jacqui Marchant, Helen O'Reilly, Picasso Cows Program, Val Shooter, Wendy Spencer

PHOTO GALLERY from our END of YEAR LUNCH

