



Claudia Moodoonuthi Four wheeler with Dog 2017

From the Chair, ADFAS Geelong

Greetings to all members and friends of ADFAS Geelong,

Welcome to the Autumn 2025 edition of our biannual ADFAS Geelong newsletter. You'll be able to pick up a hard copy at our lectures, and a digital version will be available soon. Please feel free to share it with friends, family, and anyone you know who may not have renewed their membership yet.

A heartfelt thank-you goes to our talented editor and former Chair, Judy Cook. Judy, your creativity and dedication to the arts shine through in this truly inspirational publication—thank you for your wonderful work.



Our Enriching Lecture Program

ADFAS Geelong continues to offer a rich tapestry of cultural and creative insights. This year, we've been thrilled again with the enthusiastic response to our expanded program—two topics per lecture day—offering a total of 19 lectures annually. This format was warmly applauded at the recent national conference in Sydney.

A special congratulations goes to Gillian O'Dwyer, who attended 18 out of 19 lectures last year! Who will be our most devoted attendee this year? It's always a joy to see our 'repeat offenders' at both morning and evening sessions!

We Are ADFAS

While ADFAS Geelong remains our operating name, you may notice that some societies have adopted the alternative name *ArtsNational*. Our website reflects both identities as part of the same mission: to celebrate and support the arts.

ADFAS Geelong Philanthropy

Thanks to your generous support, we continue to make a positive impact. Our contributions to *The Smith Family's SmArts Program* help young people explore their creativity through the arts. Last year's raffle raised an impressive \$1,500—thank you!

We're also proud of our partnership with the Geelong Gallery. Sales of our *Conservation Cards* support the preservation of fine and decorative arts, with \$5,000 donated last year. Be sure to pick up some cards at your next lecture—they make perfect gifts!

Acknowledging Our Sponsors

We gratefully acknowledge the support of the Community Bank—Bendigo Bank Leopold. Their contributions, totalling over \$8,000 in recent years, have helped fund valuable initiatives such as the printing of this newsletter.

I can proudly announce an additional most generous grant for this year of \$5,694.00 in support of our Membership Campaign. We are indeed fortunate that the Community Bank-Bendigo Bank Leopold recognises ADFAS as a unique and valued arts education charity of excellence in our region contributing much to the community. We value their support very much.

Our Supporters

We thank the Bendigo Bank Community Bank, Leopold for their grant again this year for the printing costs for our coloured, biannual newsletters and glossy lecture programs. We hope to continue our association with them again next year.

We thank the City of Greater Geelong for their generosity in giving us a 50% reduction in hall hire.



From the Chair, ADFAS Geelong

I would also like to thank the support of the Royal Geelong Yacht Club providing meeting spaces for us and Gaynor Ellis, Chair of Arts National Cairns for creating our promotional artwork (or 'Tiles' as they are called) for each lecture for us. Why not attend one of their lectures when next in Cairns?

Many thanks to Jeff Cunningham for his continuing, reliable and expert audio-visual support each lecture.

Membership Campaign

As we approach our 35th anniversary, ADFAS Geelong remains committed to connecting our community through high-quality arts education, support of young arts and conservation of the arts. With 35 vibrant societies across metropolitan and rural Australia, our collective mission is to grow our membership and secure a strong future.

This year, we are aiming to increase our 2024 membership by 25%. With your help, we know it's achievable! Here are some ideas of how we can all contribute:

- Forward our digital newsletters, lecture reminders and promotional artwork to your friends and share on your Facebook, Instagram and WhatsApp platforms if you have them.
- Share our hard copy programs and newsletters with libraries, community groups, and local organisations. They are available for collection at lectures.
- Encourage your friends and family to renew their memberships—retention is key!
- Invite a friend to a lecture—make it a special outing with lunch or dinner following, as many of you already arrange.

Do let us know if you would like to enjoy a lunch or dinner with our lecturers.

Any other ideas? Do let us know!

Let's not be the best-kept secret any longer!

ADFAS Geelong ...*'connecting us to the arts and each other'*

On behalf of our hard-working committee, and the many wonderful friends who support us, thank you for being a part of ADFAS Geelong. We look forward to sharing another enriching year of the arts with you.

Kind regards,

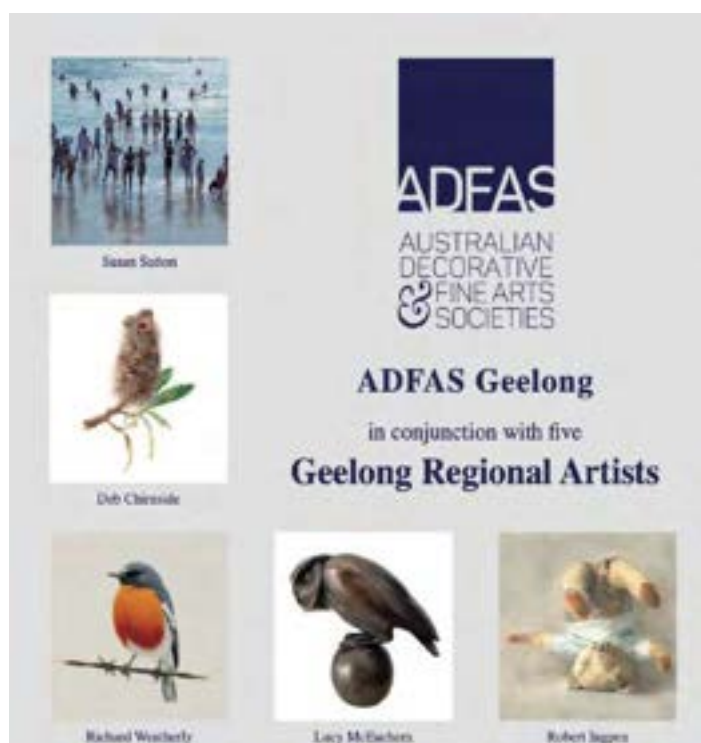
Claire Hewitt

Chair, ADFAS Geelong

Conservation Cards available at lectures, the Geelong Gallery shop and other outlets.

**IN PARTNERSHIP WITH THE GEELONG GALLERY
RAISING FUNDS TO SUPPORT CONSERVATION OF
THE DECORATIVE AND FINE ARTS AT THE
GALLERY**

**ALL PROCEEDS GO TO THE GEELONG GALLERY
CONSERVATION PROJECTS**



In the audience of ADFAS Geelong



In the audience of ADFAS Geelong



Meet the Committee of ADFAS Geelong



Left to right: Claire Hewitt, Chair; Catriona Simmonds, Marketing and Promotions Manager and Halls Liaison; Gerra Gurry, ("Friends of the Committee") Name Tags and Hosting; Kerry Mentha (Our newest Committee member).



Left to right: Sharon Dickman, Membership and Communications Officer; Julie Jeremiah, Accommodation and refreshments (am); Anne Maslin, Committee; Margie Gunn, Treasurer; Millie (Sally) Birrell, Vice-chair, Public Officer and Secretary

'Friends of the committee': Suzie Speirs: Young Arts Raffle Manager; Susan Sutton: Cards; Linda Carr: Articles; Judy Cook: Newsletter and lecture program; John Birrell & Graham Hewitt: Refreshments pm; Jerry Dickman: Membership support; Cathy Mahar; Suzie & Jack Speirs, Lee McDonald, Rhona Tomlinson: Hosting; Claire Bolster MC support.

Darren Baillieu Christening Mug 1903

A silver christening mug given to Darren Baillieu in 1903 is now on display in the Queenscliff Historical Museum. Edward (Ted) Baillieu, former Premier of Victoria, Patron of the Queenscliff Historical Museum, and son of Darren Baillieu made the presentation at the 50th Anniversary of the Museum in 2016.

A generous financial donation and an extensive archive of documents given by Darren Baillieu was instrumental in the opening of the Queenscliff Historical Museum in 1974. The Baillieu cup was made by Walker and Hall silversmiths, Sheffield, U.K. and purchased from a showroom in Melbourne. A2012 is on permanent loan.



James Baillieu (1832 – 1897), the great-grandfather of Ted Baillieu, arrived in Queenscliff from Wales in 1853. With his wife Emma Pow, the Baillieu family of 13 children contributed greatly to the development of the Borough and to Melbourne. With borrowed money they built Baillieu House at 42 Gellibrand Street. In 1882 Emma gained a liquor licence and with the help of her son George she ran a hotel. This became the Ozone Hotel which is now apartments. The Queenscliff Historical Museum, 49 Hesse Street, is open every day from 11 am to 3 pm. Entry is free. Donations welcomed.

Rosemary Brown



You can find our brochures at these establishments/businesses...

In town

Geelong Gallery
Geelong Library and Historic Records Centre
Luminal art and photography space
Court House Platform Arts
Holiday Inn hotel and apartments
Vue Apartments (Ritz)
Geelong Botanic Gardens art space

Belmont

Allied Health
Library

On Pako

Bookbird
Hahndorf Chocolates
Boom Gallery
Sodi Cafe
Zambrero
Iconiko
Geelong West library
Geelong West Neighbourhood House
Geelong West Toy Library

Grovedale

U3A @ Cobbin Farm

Newtown

Library
Dental on Aberdeen
Geelong Art Society@ Shearers Arms

Newcomb

Library

Leopold

Community Hub
Library

Queenscliff

Library and historic museum
Seaview Gallery
Salt Contemporary art gallery
Queenscliff gallery

Aireys Inlet

Eagles' Nest Gallery

Anglesea

Art House
Art Space (CoGG)

Lorne

Qdos

Proposed

The Hive
Anglesea Community House
Barwon Heads Community Hub
Central Arcade
A&B Music
Moorabool Antiques

Agnes Goodsir

ADFAS Geelong has recently donated funds to the Geelong Gallery for Goodsir's work *Still life: study of lemons* (c.1930 oil on canvas) to be conserved.



The work was gifted to the Geelong Gallery in 1947 by Rachael Dunn, Goodsir's partner and muse. Goodsir worked mainly in oils and was best known for portraiture, although at various points in her career she painted beautiful still life works such as the *Study of lemons* (1930), *Still Life* (1925) and *Roses* (1920) that are all part of the Geelong Gallery Permanent Collection. Her skills in this medium can clearly be seen in these three works. Her ability to depict these mundane settings, exploring colour combinations which draw the eye and the person into her everyday life is astonishing. I find myself wondering about the significance of the objects on the table in *Still life* (1925), particularly in my case wondering about the beautiful ceramics on

display and the incredible reflections on the surfaces depicted in *Roses* (1920s) and *Still life: study of Lemons* (c 1930).

Above photograph: Agnes Goodsir, Public domain, via Wikimedia Commons https://records.ancestry.com/Agnes_Goodsir_Irvine_records.ashx?pid=161050343



Agnes Goodsir *Still life: study of lemons* c.1930 oil on canvas Geelong Gallery Gift of Mrs Rachael Dunn, 1947 Photographer: Andrew Curtis



Agnes Goodsir, *Roses* 1920s, oil on canvas, Geelong Gallery Gift of Mrs Rachael Dunn, 1947. Photographer: Andrew Curtis

Agnes Goodsir



Girl with Cigarette (1925) Public domain, via Wikimedia Commons

https://commons.wikimedia.org/wiki/File:Agnes_Goodsir03.jpg

Goodsir was born in Portland in 1864. She came to art late in life and studied at the Bendigo School of Mines. Her tutor, the artist Arthur Woodward introduced methods and syllabi based on the European art scene. He had studied in Paris and Antwerp, before migrating to Victoria in 1889, for health reasons. Because of these experiences he encouraged his students to widen their perspectives to include international cultural circles. Goodsir decided to venture to France and the UK. She raised funds for this in part by raffling some of her artworks in Bendigo. As a mature student at the age of 36, she enrolled at the Académie Delécluse in Paris. She also attended the Académie Julian and the Académie Clarossi.

She gained significant attention when as a recent graduate, her work was exhibited in the Paris Salons, resulting in a steady flow of commissions. In her career Goodsir painted portraits of the author and journalist Banjo Patterson, the actress Dame Ellen Terry, Mussolini, Tolstoy and Dame Nellie Melba amongst others. However, the portraits of “Cherry” (Rachel Dunn) are those for which she is most known. Goodsir established a reputation for female portraiture but also continued painting still life subjects using her own domestic interiors such as *Still Life* 1925. Her success and love of the Bohemian lifestyle kept her in Paris and Europe for most of her life as an artist. Goodsir moved to London in 1906, where she exhibited at the Royal Academy and the Royal Institute. In 1921, she settled in rue de l’Odeon on the Left Bank in Paris with her partner, Rachel Dunn. During this time Goodsir painted many portraits of cosmopolitan women. Cherry featured in many. *Girl with Cigarette* is a good example: she is shown as a confident, stylishly dressed sophisticated woman enjoying a coffee.

In 1927 Goodsir returned to Australia for several months returning to Paris the same year. She brought with her a large selection of work for solo exhibitions in both Melbourne and Sydney. In the 1930s, deteriorating health saw her confined to her studio and she turned her attention to still-life painting.

Agnes Goodsir

Still life: study of lemons was completed about this time. In it Goodsir experiments with reflective surfaces, light and shadow. Her skill in producing this work that clearly depicts reflections of the bowl, platter, vase and ginger jar in such incredible detail is entrancing.

In May 1938, she held her last exhibition in London, where she showed 64 paintings, 56 being still-life subjects. Goodsir died in Paris in 1939, leaving the majority of her estate to Dunn.

Karen Jackson



Agnes Goodsir, *Still life* 1925, oil on canvas, Geelong Gallery
Gift of Mrs Rachael Dunn, 1947. Photographer: George Stawicki



Agnes Goodsir: *Zinnias, Paris* 1925

"On the bonny bonny banks....."

Catriona Simmonds on the unique West Highland Way, in Scotland. This iconic long-distance trail stretches approximately 96 miles (154 kilometers) from Milngavie, just north of Glasgow, to Fort William, nestled in the shadows of the mighty Ben Nevis, the UK's highest peak.

Destination Tarbet, on Loch Lomond, Day 1 of our walk on the West Highland Way.

These photos prove that it doesn't rain all Summer in Scotland, but when it did, we needed more protection than our \$2 footy ponchos. .

We walked sections of the Way in August, travelling by train along the West Highland Rail, to small towns along the WHrail, which were also on the West Highland Way. Both the West Highland rail and walk rate among the most beautiful in the world. Our quest- to enjoy the natural beauty of Scotland and to spot West Highland cattle...Mission accomplished!



Our plans nearly came unstuck when, having booked into a Tarbet accommodation, with views over the water, we discovered that the water would have been salt water, and this Tarbet was not on the famous Loch Lomond.

A cautionary tale for anyone wishing to book into Tarbet, either one, or any of the other 15!

Luckily the Tarbet Hotel on Loch Lomond had one room available at very short notice.



Geelong Ladies' Reading Circle



"An informative and interesting meeting": The Geelong Ladies Reading Circle 1891 - 2025

One Geelong evening way back to 1891, ten women met together in the home of one of their number to read books. In doing so they were keen to discuss literature, encounter plays, consider world events and places far from their town of Geelong on Corio Bay.

Meeting monthly in each others' homes, they arrived for the gathering wearing evening dress. Now, circa 2025, the Geelong Ladies' Reading Circle (GLRC) meets in the afternoon. The dress code is much, much simpler! The books though are still non-fiction.

The GLRC today is one of the longest-running reading groups in Australia, though the group claims they are most likely the oldest.

In 1969, an article in *The Age*, commented that the Ivanhoe, Melbourne Reading Group was celebrating 50 years of meeting. Not to be surpassed, the then secretary of the GLRC, wrote back to *The Age's* editor informing him that the Geelong Ladies Reading Circle had been in existence for longer than the Ivanhoe group. In response an article that reported on the longevity of the GLRC was published in *The Age* on the 29th November, 1969." (An article, 'An interesting and animated discussion': The Geelong Ladies Reading Circle, 1890 – 2022; by Dr Jacquelyn Baker, Kim barne thaliyu/ Geelong Heritage Centre, 2022.)

The collection of the GLRC's minute books, dating from 1907, is held in the Geelong Heritage Centre. Looking through them one finds the lists of titles chosen and notes comments made about them by the members at their monthly meeting. Browsing through these archives becomes a voyage into history – the reader is alerted to the impact of two world wars and its aftermath and on to travelling to the moon.

So, in 1904, the topic/text was "Early Victorian Statesmen" (gentlemen like Lord Melbourne, not the State of Victoria colonial fellows, one presumes). A little later the ladies tackled Robert Browning's epic poem in five sections, "Paracelsus" that would have been a hard slog. In 1909, they turned to the then young Winston Churchill's, *My African Journey*. In 1914, when "readers took part" it was the tragedy "Hamlet". And what a tragedy that year was. In 1918, the topic of the book was "Early Flemish Painters" – and surely those women, in 1918, knew about Flanders and its fields where red poppies grew?

Post-war and the 'country' selected for discussion in 1920 was "Our New Possessions: German New Guinea", which had been assigned to Australia as a Protectorate, in 1919 by the Treaty of Versailles.

Geelong Ladies' Reading Circle



Left: Mary Lewis and Marilyn Carr

Above: Display of Geelong Ladies Reading Circle Minute Books at Kim barne thaliyu / Geelong Heritage Centre, 2022. Photograph

A hundred years ago, 1924, the country spoken about was China: Life and Customs... with, then, the emphasis on gems and jade! Into the 'Thirties, in 1931, a topic was *"Cape to Cairo by Road, Rail or Air"* which the secretary had recorded as "an informative and interesting meeting."

Maybe a parallel aspect of that long ago start-up of the GLRC is that, consistent with what was occurring politically in Australia at large, the Reading Circle, too, wrote its own small Constitution on how the group should be managed. One might surmise that, with the then current interest turning towards the forming of a constitution to unite the separate states into what became the 1901 Australian Federation, some local Geelong women followed suit when setting up their reading group.

This, the GLRC's constitution, states that membership will be limited to 12; that chosen books be limited to non-fiction, except for one novel each year and, annually, a different country ought to be selected for review. For the final pre-Christmas meeting, members are invited to present a piece of their original writing.

This has led to the GLRC's archive, held at the Geelong Heritage Centre, containing some quite beautifully written pieces of prose and poetry composed by members. One such piece relates to her recently-married mother's fraught war-time train journey from Victoria to Queensland determined to catch up with her new husband if only for a day or so. The writer of the piece was the result! And another poignant piece told a of large Geelong entity's response to the loss of a loved employee killed in the Port Arthur massacre in 1996.

In 2022, part of the Geelong Ladies' Reading Circle's archive at the Heritage Centre was presented in a display cabinet at the centre and the members themselves were privileged to be part of an Oral History Project. This formed part of the doctoral work for a team member at the Heritage Centre.

The GLRC is still viable after 134 years. It is entertaining, questioning, educational and collegial. Its future looks assured.

Mary Lewis

Marilyn Carr 2025

In January I went to see the NGV Dogs and Cats exhibition which is on at Federation Square. Artists include Rembrandt, Bonnard, Durer, Goya, Lionel Lindsay. Works from many countries are shown and there are a number of works of aboriginal artists. *By Judy Cook*



Drawn from the NGV collection, Cats & Dogs features over 250 artworks spanning the globe and all periods – from international historical artists such as Rembrandt van Rijn, Pierre Bonnard and Eileen Mayo to current Australian artists, including Claudia Moodoonuthi and Atong Atem.

The dogs and cats that share our lives are shown with respect, beauty and humour, thanks to the expertise of co-curators Laurie Benson and Imogen Mallia-Valjan.

Very few artworks feature dogs and cats together, says Mallia-Valjan, which may reflect something of their perceived relationship in real life.

“The split is not 50-50 in terms of the number of works because there were just more dogs in the collection,” she says.



Poster for The Company of the Black Cat
(Prochainement la plus illustre Compagnie du Chat Noir) 1896



The Black Cat 1922 Lionel Lindsay

Cats and Dogs

For I will consider my cat Jeffry. (Extract)

For first he looks upon his forepaws to see if they are clean.
For secondly he kicks up behind to clear away there.
For thirdly he works it upon stretch with the forepaws extended.
For fourthly he sharpens his paws by wood.
For fifthly he washes himself.
For sixthly he rolls upon wash.
For seventhly he fleas himself, that he may not be interrupted upon the beat.
For eighthly he rubs himself against a post.
For ninthly he looks up for his instructions.
For tenthly he goes in quest of food

Christopher Smart c 1722-1771

Russian Blue 2012 Elad Lassry



“[That’s] because they’re often in the background of large paintings and in all artworks, there are a lot more dogs that are just small, whereas the cat works are a lot more intimate and close up and focused on the cat.”

In the etchings of Rembrandt and the aquatints of Goya, the demonic cat joins witches and other powers of darkness. The cat in many cultures is also associated with seduction, debauchery and eroticism. The NGV exhibition is particularly rich in examples of this category. While the cat may be omnipresent, its actual participation in the events surrounding it frequently remain ambiguous. As the great observer of human behaviour, Sir Walter Scott, once commented: “Cats are a mysterious kind of folk”.



Louis Wain *We won't go home till morning* 1900-1910

Cats and Dogs

The Christian tradition saw cats as sinister while dogs are noble and above all else designate fidelity. The dog is a symbol of faith, protection and companionship.

In Dürer's *Saint Eustace* (ca.1501), the dogs are not only noble witnesses to the conversion of the Roman general to Christianity, but the five dogs are shown from different angles and positions to celebrate the beauty of the canine. This is one of the great dog studies of Western civilization.



Durer *Saint Eustace* 1501

Cats and Dogs

A Japanese kimono from 1925-35 with frolicking puppies hangs beside Jeff Koons' porcelain *Puppy (Vase)* (1998), both commenting on our companion animals as a symbol of wealth and status.

The exhibition presents dogs and cats in working environments, in spiritually significant roles, and as companions.

For millennia, artists and designers have been inspired by the enduring relationship between humans and their feline and canine friends. From Egyptian antiquities and Islamic and Hindu iconography, through to European paintings and contemporary First Nations art, cats and dogs are universal subjects.



Above: Venkat Raman Singh Shyam, *The world of the Gonds*, 2017.

Below left: Trevor Turbobrown *Getting their photo taken by tourists*, 2007.

If you go back to ancient Rome, you find that even then dogs were the natural stimulus for poetry that drew on our most private reflections. Martial wrote more than half a century before the birth of Christ; he is the author of the first poem ever written about a lap-dog, Issa, owned by his friend, Publius.

When her bladder's full to bursting,
She won't let a drop touch the sheets, instead
Nudging him with her pawpad so that, when
Roused, he sets her on the floor, and lifts her
Back on the bed when she's done. Innately
Chaste and modest, she's a stranger to love,
No mate being equal to the tender
Young bitch. Lest the Grim Reaper remove all
Trace of her, Publius paints her portrait
Which is more lifelike than the dog herself:
Place them side by side, and you would suppose
Both the real thing or both works of art.

<https://www.theguardian.com/artanddesign/gallery/2024/nov/02/cats-and-dogs-ngv-celebrates-the-good-boys-and-complicated-kitties-of-art-in-pictures>

<https://theconversation.com/cats-and-dogs-shaped-our-world-and-art-the-ngv-gives-us-the-definitive-exhibition-241365>

<https://www.artshub.com.au/news/reviews/exhibition-review-cats-dogs-the-ian-potter-centre-ngv-australia-2757401/>

<https://www.smh.com.au/culture/art-and-design/this-ngv-show-celebrates-the-greatest-love-stories-our-pets-20241017-p5kj3s.html>

<https://lithub.com/the-best-dog-poems-reveal-the-good-and-the-mischievous>

Yayoi Kusama at the NGV

Yayoi Kusama is one of the world's most celebrated living artists. Her polka-dotted pumpkin and flower sculptures are recognised globally, and her infinity mirror rooms are pivotal to the twenty-first century's turn towards art as an immersive experience. (National Gallery of Victoria)



Yayoi Kusama



Trees in St Kilda Road, opposite the NGV

Yayoi Kusama was born in Japan in 1929. In her troubled childhood her art was discouraged by her mother. She began to have hallucinations when she was 10, described by her as “flashes of light, auras or dense fields of dots.” The works showing vast fields of dots or “infinity nets” were taken directly from her hallucinations.

Kusama moved to the United States in 1957 where she quickly established her reputation and became a leader in the avant garde movement. During her time in New York she made soft sculptures, wore colourful fashions, and continued her Infinity room installations, purpose built rooms with mirrored glass lined with countless neon balls, creating an illusion of never ending spaces.

In 1973 Kusama returned in ill health to Japan, writing poetry, novels and short stories. In 1977 she checked herself into a Tokyo hospital for the mentally ill, and she has developed a large body of work from her studio there

She became the most expensive living female artist selling an Infinity Net painting (White No 28) for \$7.1 million in 2014.

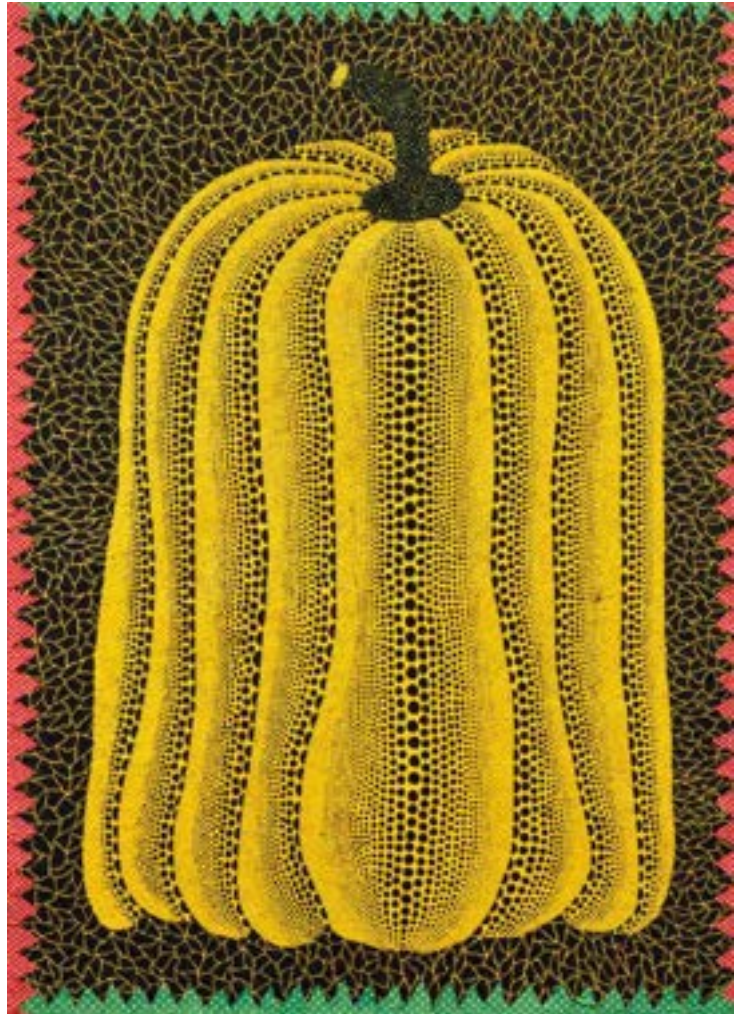
https://kids.kiddle.co/Yayoi_Kusama

Yayoi Kusama at the NGV



Travelling Life 1964

In 1962 Kusama began to cover everyday items with sewn stuffed fabric forms she called Aggregations or Accumulations,,,,,and describes the fabric forms a “phalli” which she obsessively created as a means of dealing with her fear of sex”



Pumpkin 1981

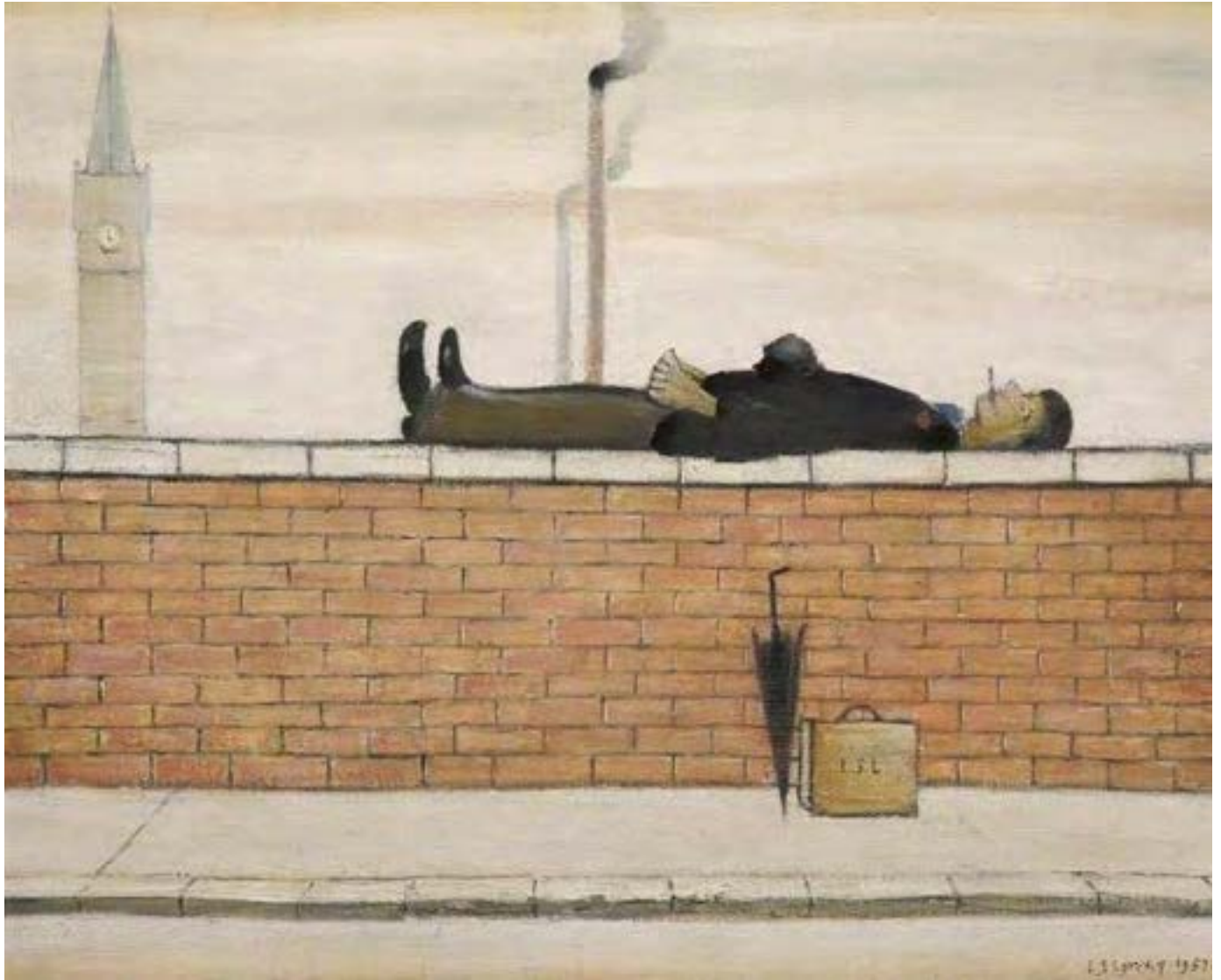
Kusama designed her first *Orgy* and *See Through* dresses in 1968. These large, sacklike garments were covered in circular cut outs exposing parts of the naked body. Each dress could accommodate several bodies, encouraging intimate contact.



Sea (B) 1985



L.S. Lowry: Images of loneliness



Man lying on a wall 1957

Laurence Stephen Lowry RBA RA (1 November 1887 – 23 February 1976) was an English artist. Many of his drawings and paintings depict Pendlebury, Lancashire, where he lived and worked for more than 40 years, and also Salford and its surrounding areas.

An only child, Laurence Stephen Lowry was born in Stretford, Lancashire, on November 1, 1887. Lowry never married or had a girlfriend, and spent his life thinking that he had failed his mother. She was relentlessly critical and manipulative, and the crueller she became the more Lowry tried to please her. He did not make friends at school, never passed his exams and was both gauche and shy. Nevertheless his parents sent him to art classes in the evening to find out if this, at least, could be something he was able to do. He took it seriously, became a first-rate draughtsman and painted a remarkable portrait of his father in 1910, and of his mother two years later. He had no thoughts of becoming a professional artist and he became a rent collector, painting at night from memory: a routine he maintained for 40 years.

In his scenes of life in the industrial districts of North West England in the mid-20th century Lowry developed a distinctive style of painting and is best known for his urban landscapes peopled with human figures. He painted mysterious unpopulated landscapes, brooding portraits and the unpublished "marionette" works, which were only found after his death. He was fascinated by the sea, and painted pure seascapes, depicting only sea and sky, from the early 1940s.

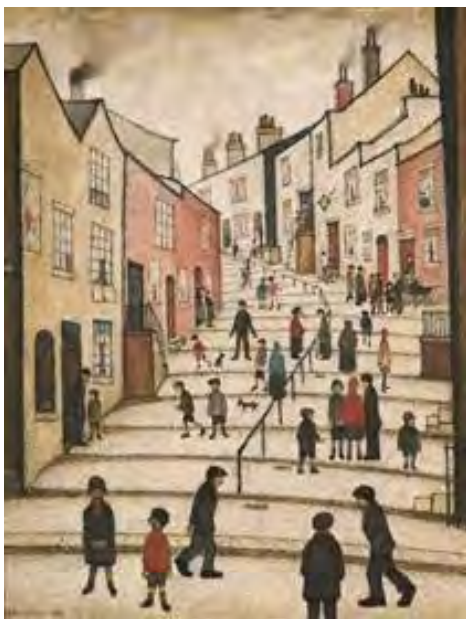
L.S. Lowry: Images of loneliness



The Cripples 1949

His use of stylised figures which cast no shadows, and lack of weather effects in many of his landscapes led critics to label him a naïve "Sunday painter". His crowds of matchstick people hurry through the northern industrial landscapes of his childhood, visions of shared activity tinged with individual loneliness.

'All my people are lonely,' Lowry once said, 'and crowds are the most lonely thing of all.'



Crowther Street, Stockport, Cheshire 1930



The Funeral Party 1959

L S Lowry: Images of loneliness



Derelict building 1941



The Empty House 1934



A Landmark 1936

He was 70 when he received a letter from a twelve year old girl, Carol Ann Lowry in 1957. On impulse he turned up unannounced on her doorstep in Heywood, Lancashire. A friendship began that was to last a lifetime. It changed the course of her life and the two Lowrys - although not related - formed a friendship that was part uncle and niece, part mentor and pupil. The relationship satisfied a need in both of them. Lowry discovered someone he could care for and about, and who, perhaps, satisfied his longing for a family, while Carol found what she describes as a 'fairy godfather who came along with gifts, not merely material gifts, but gifts of character and education'.

Lowry offered to pay her fees at the convent she attended, helped with the rent and arranged for her to attend Saturday morning classes at Rochdale College of Art. She became a teacher and married and he continued to visit, ultimately leaving her everything he had when he died in 1976.

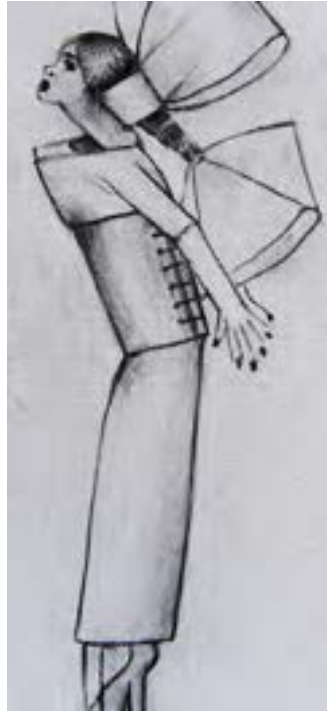


L S Lowry and Carol Ann Lowry

Below: In his studio



L.S. Lowry: Images of loneliness



Discoveries about Lowry's work since his death in 1976 are making him seem more complicated and expressive than had been suspected.

Many of his drawings appear to contain some element of force, or even violence. There is a degree of sexual fantasy behind these works but also beauty and design.

These strikingly geometric compositions depict young women constrained into bizarre, restrictive costumes, their soft flesh turned into machinery by impossible clothing.

Their bodies are corseted in tube-like contraptions; their collars rise, cutting into their cheeks and faces. Sometimes an enormous Edwardian bow rises, concealing their faces like a gag.

They are full of his desire and pain.

A collection of his work is on display in The Lowry, a purpose-built art gallery on Salford Quays.



The Lowry Gallery, Manchester



The Beth Brown and Tom Bruce AM Gift comprises a wide range of ceramics that highlight the history, breadth, and expansive possibilities of modern and contemporary studio pottery. Thoughtfully and skilfully acquired by Beth and Tom over many decades, the gift comprises over 140 works by 70 Australian and international potters and ceramic artists. The collection includes works by many of Australia's most important practitioners including Stephen Benwell, Gwyn Hanssen Pigott, David Ray, Hiroe Swen and Prue Venables.

There are 60 works by 37 artists included in this exhibition.



Upper left: David Pottinger, *Small nerikome vessel* 2015, porcelain. Gift of Beth Brown and Tom Bruce AM through the Australian Government's Cultural Gifts Program, 2023

Upper right: Klytie Pate Vase c. 1955 earthenware, glaze. Gift of Beth Brown and Tom Bruce AM through the Australian Government's Cultural Gifts Program, 2023

Lower left: David Pottinger Vessel 2005, porcelain. Gift of Beth Brown and Tom Bruce AM through the Australian Government's Cultural Gifts Program, 2023

Lower right: Stephen Benwell, *Decorated cylinder* 1995, stoneware, glaze, stains, oxides. Gift of Beth Brown and Tom Bruce AM through the Australian Government's Cultural Gifts Program, 2023

FRIDA KAHLO

IN HER OWN IMAGE

Australian first
Exclusive to Bendigo

15 March - 13 July 2025

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MUSEO
FRIDA
KAHLO
BENDIGO