



SPRING HAS SPRUNG!

by ArtsNational Perth Chair, **Fiona Johnson**

I am sure you agree Spring is a delightful time in Perth with abundant wildflowers, carpets of green grass after the winter rains and mild temperatures. The many local and country Art Festivals also offer opportunities to engage with artists and get out-and-about in the Spring sunshine.

Behind The White Wall

Feedback was overwhelmingly positive from those members who attended *Behind the White Wall* to view the Holmes à Court collection with the curator Louise Dickermann, and we thank Janet Holmes A Court for her kind invitation. We also thank curator Connie Petrillo for being on hand to discuss the exhibition *TAFE to FAME: 125 Years of Art and Design in Perth*. Many thanks also to committee member, Debbie Thornton, for liaising with the gallery and doing all the behind-the-scenes work to ensure such a successful event.

His Maj Exclusive Visit, with Ivan King OAM – second visit scheduled

In a rare treat for our members, we're offering you the opportunity to join Ivan King OAM, a distinguished raconteur for morning tea, where he will share insights, gossip, personal stories, and highlights from his decades of experience as one of Perth's most respected theatre icons. Following the chat, there will be an opportunity to visit the Museum of Performing Arts housed 'Downstairs at the Maj' (recently re-named MOPA: The King Collection. The first tour sold out within days, and **we are now offering a second one on Thursday, 23 October 2025** at 10.30am. This is an exclusive Members Only event and special chance for theatre enthusiasts and history buffs. There are still a few places left – but you'll need to get in quickly – bookings via Try Booking [here](#).

Lectures



I think you will agree with me that the lectures by Chris Aslan were outstanding. Both lectures sold out online and there was a small group of members and guests ready on the day to fill any spare seats. Wasn't it interesting to learn about silk carpet making from feeding the hungry silkworms, to dyeing the silk, to designing the carpets based on images from illuminated manuscripts and inspiration from doorways and tiles in Khiva. It was as much an exploration of an art practice as it was a personal and business journey. I wonder how many members now have *The Golden Road to Samarkand* on their bucket list?



Upcoming Lectures

The lectures for the balance of the 2025 Program are remarkably diverse and I am sure likely to be popular. As they are again double lectures (Saturday, 4 October and Saturday, 1 November), I encourage members to register your attendance (booking links at top of next page*). If you have booked in advance and are unable to attend, **please let us know** (perth@artsnational.au) as this helps us manage the venue capacity.

I also encourage you to read [Insights](#), our national newsletter, which has a short article about John Francis and the exhibition he recently curated on English photographer James Ravilious. [Read more about James Ravilious here](#)

*Book for 4 October – [The Urge to Buy and the Art of Advertising](#) and [Diego and Frida](#) – John Francis

Book for 1 November – [Aztec and Maya Civilisations of Mexico](#), and [The Knights Crusaders](#) – Eileen Golding

Christmas Party – Venue Change



It has been necessary to change the venue for our Christmas Party – it will now take place in **The Lounge at the Globe Hotel**. The Globe is a short walk from the State Library, and is located near the corner of Wellington and William Streets. Date (1 November) and Time (4.30-6.30pm) remain unchanged. This is a free, Member Only, event – bookings via Trybooking can be made [here](#).

Our Bread and Butter

I am pleased to say our membership this year is over 200, with many returning members and membership from across Perth's metropolitan area (in fact, over 50 postcodes!). We gained around 30 new members (approximately the same number as those who didn't renew). Our finances remain stable and our committee comprises eight people with diverse skill sets.

Thank you to all members and guests for embracing our new QR codes for scanning entry into lectures. Together with use of Trybooking, Xero, Square Reader and Sharepoint we are really improving the volunteer experience. We have adopted a continuous improvement mindset, and we hope to keep refining and improving all aspects of our administrative work. I will continue to keep you posted in this regard.

Finally, thank you to our merry band of volunteers who work tremendously hard behind the scenes to make lecture days (and add-on events) possible. As chair again in 2025, I am amazed at how much work a small organisation like ours generates. This goes back to my earlier comments about streamlining rote activities and overall improving the volunteer experience so our volunteers will continue to have a rich and fulfilling experience with ArtsNational Perth.



However, as many hands make light work, increased volunteer assistance on lecture days would assist and ease the burden of relying on the same people throughout the year. So please raise your hand if can assist on lecture days and forward your expression of interest to perth@artsnational.au.

Enjoy Spring and all its abundance.

Fiona



YOUTH ARTS AWARD and ECU: Future Talent Award

by ArtsNational Perth Vice-Chair, *Kay Campbell*

Lincoln Fuller Hill is a passionate accomplished photographer and is the worthy recipient of the Future Talent Award sponsored by the Youth Arts Award of ArtsNational Perth. The award of \$4000 was presented to Lincoln on the opening night of the *Through the Lens* exhibition held at Edith Cowan University's (ECU's) Mount Lawley Campus. The exhibition has chronicled the Mount Lawley campus, documenting and interpreting its architecture, natural environment, and creative energy through photography.

The award was presented by Fiona Johnson and Kay Campbell from ArtsNational Perth to Lincoln, who is a current student. The university was most grateful for the award as was the recipient. Lincoln's work caught the attention of the judges with the images subverting a standard picture. He accomplished this by repeat exposure and moving one of the objects in the photograph or turning the image upside down. Lincoln ventured his fascination is with abstract art and ways of representing this in the digital / analogue medium.



Photograph: Duncan Barnes



Photograph: Duncan Barnes

Curated by Professor of Visual and Cultural Studies, Panizza Allmark, and Dr Duncan Barnes, the exhibition was the result of a call to ECU's Photomedia community to share their images of the campus. With the Mount Lawley campus being superseded by its city campus in 2026, esteemed Photomedia alumni and current students were encouraged to tell the campus's story, to building a bridge between the past, present and future of ECU. "This is a shared narrative that belongs to everyone who has walked these halls or created in these studios" said Professor Panizza.

The works were selected by an international panel of acclaimed photographers, including Jerome Jehel (Paris, France) and Associate

Professor Oh Soon Hwa (Singapore). The works on display showed a diverse mix of colour and black-and-white images that ranged from striking architectural compositions to evocative captures of the campus's gardens and community spaces.

Professor Allmark and Professor Matthew Allen, Executive Dean of the School of Arts and Humanities and Professor of Internet Studies of the university, thanked ArtsNational Perth for its support of the Future Talent Award and for our contribution to the capturing of these very special and historic memories of the beautiful Mt Lawely campus. Professor Allen summed up the exhibition as capturing "unexpected aspects of the campus, or the campus in unexpected ways". Lincoln Fuller Hill certainly accomplished this, and we look forward to Lincoln's fruitful career in photography.

The ArtsNational Perth Youth Arts Award is funded by the generosity of our members via raffle ticket sales at each lecture. If you would like to provide prizes for the raffles or, if you have any suggestions for organisations or individuals who may benefit from the Youth Arts Award please email Nancy Hourani at perth@artsnational.au

COMING SOON!

John Francis

Saturday 4 October
State Library of WA theatrette



1-2:30pm:

THE URGE TO BUY AND THE ART OF ADVERTISING: How does advertising influence our buying decisions?

The relationship of art to advertising had an early start. Sir John Everett Millais's painting of Bubbles (1885) was sold for £2,200 to help sell bars of soap. This lecture traces how the advertising industry became so successful and, in particular, why advertising is often thought of as art.

More info or to register/buy tickets, click [here](#)



3-4pm:

DIEGO AND FRIDA: THE REVOLUTIONARY COUPLE

Diego Rivera was a giant figure of the Mexican mural movement, while Frida Kahlo was best known for her self-portraits. We explore some of Diego's murals and ideas on democratic art in Mexico City and Detroit. In the work of Frida Kahlo, we will discover why she has become an icon of feminism and self-discovery. Recently, she became the most valued painter in Latin America after her self-portrait 'Diego and I' was sold for \$34 million at a major auction house in New York.

More info or to register/buy tickets, click [here](#)



Eileen Golding

Saturday 1 November
State Library of WA theatrette



November 1

1-2:30pm:

AZTEC and MAYA CIVILISATIONS of MEXICO:

The beliefs and rituals that shaped worship of Mexico's ancient gods

Human hearts, blood and children's tears were all necessary to quench the hunger of the bloodthirsty gods of Mexico. If their needs were not satisfied the consequences for the nation would be catastrophic. Discover some of their ancient gods and learn about the religious rites designed to appease them.

More info or to register/buy tickets, click [here](#)



3-4pm:

THE KNIGHTS CRUSADERS: From Jerusalem to Rhodes: The Orders of Knights and their Rivals

The Orders of Knights helped keep the Kingdom of Jerusalem safe for Christians who settled and prospered on islands in the Mediterranean such as Rhodes. Learn of the exploits of the Hospitallers and Templars, their legacies and the notorious Assassins.

More info or to register/buy tickets, click [here](#)



TRAVEL TALES



THE KING'S FOUNDATION SCHOOL OF TRADITIONAL ARTS Degree show July 2025, The Garrison Chapel, London

*by ArtsNational Perth committee member, **Nancy Hourani***

It was with great excitement that we made our way to The Garrison Chapel in London for the Degree show. The master's students at The King's Foundation School of Traditional Arts were exhibiting their final pieces. Our second son, Yusef, is one of the students at the school. The venue was full, and the sound of excited chatter filled the air.

The School of Traditional Arts works to ensure the traditional arts will continue to inspire future generations. The two-year program introduces students to a variety of skills fundamental to the arts and crafts of the great traditions of the world together with an understanding of their underlying philosophy. The ten master's students bring their own unique skills and experiences to the program; the students are from different parts of the world, and their individual expertise and background is varied which I found fascinating.

Yusef Hourani

Yusef Hourani is originally from Perth, studied the classical method of academic drawing and painting at the Florence Academy of Art. While there he also studied Iconography under the private tutelage of Sister Giselle Cappuccini. For his final piece he chose the Blessed Virgin Mary as his subject: "I was able to bring many of my artistic interests together: taking inspiration from the early Marian icons and mosaics found in Rome and Byzantium, the Tuscan masters of Gothic iconography and the refined Fatimid and Mamluk illuminators."



Frederick Dodson

Frederick Dodson is a British artist, making unique pieces of furniture inspired by the Icon and Illuminated manuscripts and traditions. His primary tool is the Kanna, the Japanese hand plane. He learnt to use this tool during a traditional apprenticeship under the master craftsman Toshio Tokunaga in Japan. My favourite piece of Frederick's is a chair made from yew and oak. Beautifully designed and executed and functional!



Marzieh Kaviani



Marzieh was born and brought up in Shiraz, Iran, and graduated with a BSc in Biology followed by a MSc in Bio-technology. Throughout her time studying science, she continued making things with her hands across a range of creative practices. During her time at The King's Foundation School of Traditional Arts, Marzieh dedicated the two years of the MA Program to the exploration of traditional geometric patterns across multiple traditional art disciplines.

While drawing patterns Marzieh explained that she observed a connection between the movement and interaction of the shapes with past observations of cells under a microscope. Finding similarities between pattern creation and the cell division. My favourite piece of work from Marzieh is a parquetry panel featuring a Shahgeree pattern, chosen from the Topkapi scroll. The panel was several metres in length and width, made up of thousands of pieces. It would have taken great patience and precision to fit all the pieces together.

Sue Mansfield

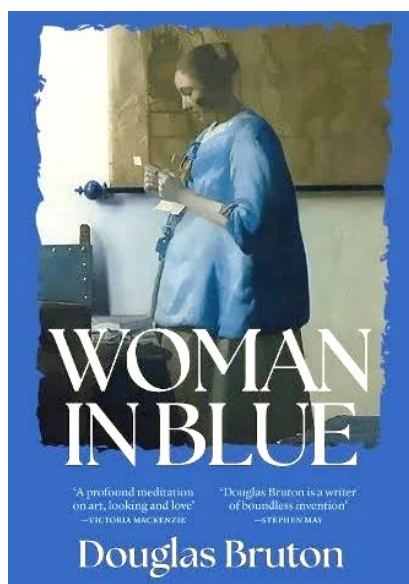
Sue has a background in healthcare; she sees the importance of nourishing the soul using art, poetry and symbolism as part of holistic health. In 2014 she studied under Bulgarian iconographer Marchela Dimitrova for one week. Sue has evolved her love of painting into iconography and stained glass art. I found Sue's pieces moving in the portrayal of The Sacred Feminine which was her MA project. Sue explored how the Sacred Feminine has been portrayed and how she is depicted in ancient wisdom stories about the soul's descent.



The exhibition was held in The Garrison Chapel, which has been beautifully restored and added to the ambiance of the exhibition. I was interested in the Chapel's history and found this information on their website: 'The Garrison Chapel is in the former Chelsea Barracks in West London. For approximately 130 years, the Chapel provided spiritual and education services for four companies housed in the Chelsea Barracks: the Grenadier, Irish, Welsh and Scots Guards. As the only remaining building from the original barracks of the 1800s, the chapel is considered to be a good example of a mid-19th Century Romanesque-Byzantine style, with Venetian Gothic elements. Its design is unusually stylish, and it is one of the few surviving chapels of its kind in London.'

It was a great experience to see the exhibition, and in such beautiful surroundings

BOOK REVIEW



WOMAN IN BLUE by Douglas Bruton

by Sam Taylor, Manager, The Lane Bookshop

In the Winter Newsletter, I reviewed Douglas Bruton's *Blue Postcards*, an atmospheric tale that delicately intertwines three narratives and timelines, including the story of Yves Klein's arrival in the Paris art scene. I was so taken by Bruton's writing that I sought out his latest novel, *Woman In Blue*, published in 2024. Like its predecessor, it weaves art history into the plot, makes extensive references to the colour blue, and finds an unusual way of examining how infatuation and love can befall us. Unlike *Blue Postcards*' use of postcard-length notes to tell its story, *Woman In Blue* follows a more conventional form, although it still uses some non-traditional elements.

The story is structured in alternating chapters using two different narrators. The first is an unnamed man, a writer, who makes a daily trip to Amsterdam's Rijksmuseum to gaze at the Vermeer painting that gives the book its title, *Woman In Blue Reading A Letter*. The second narrator is the woman in the painting, who recounts her

experience with Vermeer, in which the relationship between artist and subject changes to that of lovers. The woman also tells us what it's like to be looked at within the painting: how it feels when the writer, and other visitors to the museum, stare at her.

The man's descriptions of his visits capture in great detail the intricacies of the painting itself: "I notice the way the young woman's hair is pinned up so that, with her head bent over the letter she reads, her neck is bare and her hair falls in clotted curls onto one cheek." Bruton also evokes the intimacy of looking at art: "What I like about the painting - one of the many things I like - is how cleverly the artist has included me in it and made me complicit in the looking." There is a nod here to the woman being under the male gaze, but it is just a nod. Bruton is more concerned with the emotional resonance of art than the politics of it.

As the story progresses, we learn that the man keeps his visits secret from his wife out of fear of his infatuation with the painting being misunderstood, particularly as she views it as the "sexiest" of Vermeer's works. The married couple have drifted apart, not irrevocably or damagingly, but in the way many longterm relationships do. The painting becomes the subject of the man's unexpressed affection for his wife. It seems that art created with love can also inspire love or become a vessel for a love that isn't put into words.

The complications of love are also central to the woman's story. Each of her chapters start and end with either "[h]e loves me" or "[h]e loves me not." The identity of the "he" might be the man staring at the painting in the museum, the artist, or both, while the woman is both the subject of love and a person who desires love. These various ambiguities arise from a simple plan she concocted with her mother's housekeeper, Katrijn, to make money: "He [the artist] will pay me just to sit and look pretty, you'll see." The plan, inevitably, proves not to be as simple as first thought. The woman and Vermeer fall for each other, to varying degrees. Once again, while there are politics in the background - Vermeer's position as a wealthy man employing a poor woman - they are worn lightly in the text. The relationship is not abusive and both people derive at least part of what they wanted when they embarked upon it.

As the novel progresses, the man's story remains largely static, events consisting largely of his visits to the gallery. But this stasis provides space for contemplation of the book's themes. It's the woman's storyline that provides the book's momentum and most of the plot points. What will become of her and Vermeer? What is her relationship with Katrijn, and what do they plan to do with the money? Bruton paints the stories beautifully, with small observations of scenery and behaviour that draw us into two different worlds. One of his great strengths as a novelist is his questioning of the nature of art itself. The novel asks: "How honest can a painting be when it tries to catch a moment, to still time to something frozen? This moment, the moment of the painting, is something that in reality stretched over months." It wonders whether "[i]deas, writers' ideas at least, are so fragile sometimes and so without shape that they are not something that can be easily held in the hands." Such questions ask us to reflect on the spatial, temporal and material aspects of painting in particular and art in general.

The maxim that "[w]riting about music is like dancing about architecture" can also be easily applied to visual art. Bruton's deep love for the medium - both the craft that creates it and the emotions it generates - is communicated so gently, deftly, and irresistibly, that he could make a dancefloor out of any gallery. *Woman In Blue* is layered and thoughtful. It will encourage you to visit an exhibition to gaze on paintings and imagine the stories that might lie behind them.

Pre-order copies [here](#).



Official ANP raffle prize provider

MEET OUR NEWEST COMMITTEE MEMBER

by **Debbie Thornton**

I have always had an interest in music, reading and the performing arts; however, it was not until travelling in the UK and Europe as a young adult, that I developed a strong interest in the visual arts. The opportunity to see the wonderful masterpieces in the major galleries was amazing, and I remain drawn to visit art exhibitions and galleries when travelling.

Unlike me, two of my sons are creative and studied art while attending Hale School. The school has a long-standing history of holding an Annual Art Exhibition to support their visual arts program. These exhibitions were organised by parents, and I was very pleased to be able to add my support to this committee, ultimately becoming the Director.

Like many members of ArtsNational, I was previously a Friend of the Art Gallery of Western Australia, where I volunteered in the office and then became a committee member. During this time my friend Jo and I took on the role of organising and



hosting visits to the studios of numerous Western Australian artists. We enjoyed organising the visits even more than the guests enjoyed attending!

Several members of Friends were instrumental in forming ADFAS WA (now ArtsNational Perth) and encouraged me to join in the first year. This was a wonderful opportunity to enjoy the company of like-minded friends and be broadly educated about a wide range of creative arts. I have continued to enjoy volunteering at lectures and hosting (with Jo) occasional studio visits.

I thank those who have retired from the committee this year, and look forward to working with our current committee members to ensure ArtsNational Perth continues to grow.

ARTSNATIONAL PERTH contacts and info links

Catch up on past event images [here](#).

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ARTSNATIONAL PERTH INFORMATION

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ABOUT US

ArtsNational Perth Committee members are:

Chair:	Fiona Johnson
Vice Chair:	Kay Campbell
Treasurer:	Aislyn Shepherd
Secretary:	Tammy Powell
Membership Secretary:	Di Ingelse
Youth Arts Award:	Nancy Hourani
Committee members:	Bridget Parker, Debbie Thornton

New members (and sponsors) are *always* welcome, for details email us [here](#).

ArtsNational Perth is a wholly volunteer-run organisation. If you would like to help, please [get in touch](#) as many hands make light work.



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