



Child In A Straw Hat Mary Cassatt c.1886

From the Chair, ADFAS Geelong



Dear Members,

What a wonderful year of varied and fascinating lectures we are enjoying together! I am delighted to share that 2026 promises to be just as exciting, with another excellent program prepared by your dedicated committee. The cultural immersion ADFAS Geelong offers enriches us all and it is an honour to serve as your Chair.

My time with ADFAS (also known as ArtsNational) has been truly rewarding and inspiring. I have gained so much from this role and greatly value working alongside a committee of tireless, committed volunteers. However, as has been the custom, my three-year term as Chair will conclude within the next 12 months, making 2026 my final year in this role. This year, I was delighted to join the National Marketing Committee, which has provided me with new opportunities to contribute to the organisation. I will remain actively involved with ADFAS Geelong, of course—but the question now is: *who will step forward next?*

Committee Positions Vacant

We warmly invite members to consider joining the committee. Positions available include:

- IT-savvy members to assist with social media, digital advertising, and online bookings;
- Secretary;
- Marketing support;
- General committee roles.

We are deeply grateful to our 'Friends of the Committee' for the many tasks they take on—preparing name tags, running raffles, washing dishes, thanking lecturers, and more. Our thanks also go to those who have generously hosted our lecturers, who have greatly enjoyed being welcomed into your homes. Our mantra—*"connecting us to the arts and to each other"*—is at the heart of all we do. We are proud to provide a warm, welcoming environment for guests and new members, and to be part of a network of 36 Australian societies, all not-for-profit charities dedicated to arts education, philanthropy and heritage projects. ADFAS Geelong is unique in offering 19 lectures a year (most societies offer far fewer), while also raising funds for Young Arts programs of The Smith Family and supporting conservation of decorative and fine arts at the Geelong Gallery.

We remain financially sound, but as you will appreciate, the cost of running our lecture program is significant—approximately **\$50,000 per year**. Membership fees, guest fees, and grants are essential to cover these costs. With 215 members, we have managed well, but due to rising expenses it is necessary to increase fees in 2026:

Membership: **\$195 per person**

Guest fee: **\$30 per person**

We trust you understand this adjustment is both modest and essential for the continuation of our program.

"When we say 'Bring a friend,' we mean it—welcoming new faces is vital to our longevity, and we truly enjoy sharing our events with them."

Finally, we would love to see more members join us socially with the lecturer after our lectures—please let a committee member know if you would like to join us for lunch or dinner after lectures, or if you would like to contribute to our newsletter, or just hand around a sandwich or two.

Kind regards,

Claire Hewitt
Chair
ADFAS Geelong

At the Lecture, ADFAS Geelong



Paris in Winter

In January 2024 I joined an Academy Tour of Paris and its surrounds – a cultural tour visiting the many art galleries, museums and palaces. Each was unique and different in it's own way. As much as I enjoyed each and every one we visited and explored with expert guides, there was much more to this tour, than I could have imagined!

Elizabeth Kraus

It was the grandeur and beauty of the inner city itself, modernized by Napoleon III, as Emperor (1852-1870) and Georges-Eugene Haussmann. The broad boulevards (wide enough to send a cannon ball down, so the story goes) the many scattered parks, the well designed and spacious

squares, the ornate and sturdy bridges over the Seine. Let alone the Eiffel Tower! I took a walk across the city to see it in all its glory on cold crisp, but misty afternoon and ventured to the final station at the top, the day before it closed in preparation for the Olympic Games.



Paris in Winter

But it is the little things that I noticed – the starkness of the dark leafless trees standing like sentinels silhouetted against the brilliant white snow-covered parks and walkways. The shiny blackness of the roads. The stillness of the steel grey skies often very clear - occasionally misty. The snow falling upon buildings and trees, settling in the crevices and covering them with an initial dusting, then gradually thicker. The way the snow settled on tops of branches of trees, bicycles and the like. The way the sky suddenly changed to a striking blue and little birds poked their heads out of snug holes in trees and bushes. The trail of footsteps and wheel tracks etched in the snow and the loneliness of single gloves on roads and pathways. And ... unexpectedly, for late January, the streets and shop windows were still decorated beautifully with Christmas decorations and displays. Even a Christmas Market was still operating near the Seine – a delight to enjoy! Besides the plethora of bakeries and pastry shops full of sculptured edible artworks and oozing with warmth, sugar and more.



Opposite page: Snow in Versailles garden

Above: Garden at Versailles

Below Left: Chocolatier in the city

Below: Pâtisseries



Paris in Winter

Perhaps the most special of memories though, is the day I chose to visit Versailles. A typical wintry day, which held no challenges – just to visit Versailles Palace and return in time to join my tour in the late afternoon. Well, unfortunately, it was the day it was closed! So I decided to walk the grounds instead and I am so glad I did! I began with the grand entry, walking down the stairs into a view of ponds with statues, small and secluded gardens, forested areas and beyond to the far end. How magnificent it would have been in the warm weather, yet the grey skies and mistiness added a different dimension. Few people were about – mainly joggers and dog walkers, all essentially in their own worlds, as it was a Sunday. I was happy to pause and admire the beauty and detail of each of the ponds (no fountains flowing) and their accompanying statues. In some areas, there were lines and groups of statues, mostly exposed to the weather.

The more delicate, especially the gilded horses, were removed and undercover in marquees. As I strolled along, I saw ducks and other birds in full flight, met some lovely people, and became fascinated with the grand scale and design of the ground themselves. In the end I walked the length and breadth of it all, at the same time, following the course and imaging what Equestrian events for the forthcoming Olympic Games were to be held there. As the morning became the afternoon, I was captivated by the fluttering of snow, as it fell upon my warm fur hat, scarf, gloves and handbag. It just lay there and sparkled in the low sunlight – just magical! Serenity! By the time I returned to the ponds and elegant urns and statues I had passed earlier, some was now covered in a blanket of snow. Each was now enhanced by snow falling amongst the crevices.

Oh, what a wonderful time to be in Paris!

Fountain at Versailles



What's on in our region



The Coorong & Other Meanderings

October 2 – October 26, 2025

New paintings and ceramics by David Beaumont

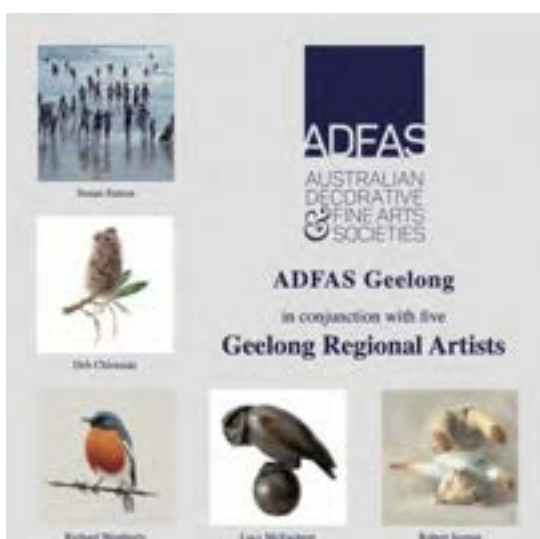


Salt Contemporary Art exhibits the works of Contemporary Australian Painters, Sculptors and Ceramicists.

Address: 33 -35 Hesse St

Queenscliff Victoria 3225 Tel: +(03) 5258 3988

Email: info@salt-art.com.au



FRIENDS OF GEELONG



BOTANIC GARDENS INC.

The Friends support a range of programs and activities within the Gardens and beyond:

a quarterly newsletter [Jubaea](#)

the Trustee of the Friends of Geelong Botanic Gardens [Gift Fund](#)

the Friends' [Geelong School of Botanical Art](#)

the Friends' [Plant Nursery](#)

the Botanic Gardens [Library](#)

New members are always welcome. Member benefits include priority information on workshops, tours, lectures and other events, regular newsletters, and members discounts. If you would like more information, please contact the Friends' Office or apply for [membership online](#).

For More information: Ph. 03 5229 0071

info@friendsgbg.org.au

www.friendsgbg.org.au



East of Melbourne: Wilsons Promontory and Yarram



Catriona Simmonds hiked the magnificent Wilson's Prom. She tells us:

"We experienced breath taking views over forest and beaches towards the Southern Ocean from the heady heights we climbed.

We were also delighted to walk amongst the amazing rainforest at Tara Bulga National Park where we saw many lyrebirds. Wombats grazing by the roadside were frequent sights.

How lucky do we feel to live in this beautiful country!"

Community Bank
Leopold

Bendigo Bank

ADFAS Geelong is deeply grateful for the generous financial support from the Community Bank, Bendigo Bank, Leopold. Their significant contribution has enabled the production of our newsletters, the 2025 lecture program, and promotional billboards. We greatly value their commitment, not only to us, but also to many other community not-for-profit initiatives.

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

East of Melbourne: Wilsons Promontory and Yarram



Barn and water tower painted by Heesco in Yarram

The nearby town of Yarram was transformed between 2020 and 2023, adorned by its rural subject murals and silo art, painted by world renowned Heesco.

Heesco painted 25 prominent murals in the town of Yarram in Victoria's South-East Gippsland. The project was dubbed "Heesco Town" and it was a collaborative effort between local residents, business owners and Heesco in an effort to help establish a tourist destination to the area long suffering due to the effects of bushfires in the surrounding area, followed by COVID19 pandemic. The project was successful and garnered national and international news coverage. Known by the artist name Heesco®, Khosnaran Khurelbaatar is a Mongolian-Australian muralist and fine artist.

Born in 1979 in Ulaanbaatar, Mongolia, Heesco moved to Australia in 1999. He graduated Sydney College of the Arts with a Bachelor of Visual Arts degree in 2005. Heesco relocated to Melbourne in 2010, where he has established himself as one of the leading contemporary mural artists.



Heesco is one of Australia's most prolific silo artists. Other notable projects include a mural for World's 50 Best event in Melbourne; curating a 100m mural for the United Nations in Ulaanbaatar.

Aside from his art, Heesco is the President of [Lantuun Dohio Australia](#) - an ACNC registered non-profit charity organisation dedicated to eradicating child abuse and human trafficking in Mongolia and internationally.

**Proudly
Fundraising**

in support of

**The Smith
Family**

NGV KIMONO

The Kimono exhibition at the NGV has been a wonderful study of the history of the Japanese kimono for the past 1000 years. Traditional decorated kimono worn by performers, soldiers and merchants in the Edo period lead us towards the C19th styles showing some western influences, and then to modern day haute couture and street fashion.



The exhibition displays the garments in a number of themes, all with interesting and relevant historical and social information.

Some of the themes are: kimono in ukiyo-e prints; samurai mens' fashion; noh theatre; childrens' kimono; ingenuity ; the magic of indigo blue; ; the art of kimono; kimono in the modern age; Japanese influence on Western fashion; the kimono and impressionism; living national treasures; Tokyo street fashion.

Alongside unique examples of kimono and kimono inspired costume the exhibition features paintings, posters, wood block prints, magazines and decorative arts. It presents the diverse skills mastered by traditional artisans including *shibori* tie dye, rice paste resist designs and indigo blue dyeing, and highlights the numerous materials used for textile production throughout Japanese history, including silk, cotton, metallic thread, paper, elm bark, banana tree fibre and deer leather.

Below: Pattern books



JOHN GALLIANO, London (fashion house)
John GALLIANO (designer)
Coat 1985
{The ludic game collection, autumn-winter 1985–86} screenprinted cotton flannelette), plastic (buttons)
158.0 cm (centre back) 70.0 cm (sleeve length)
National Gallery of Victoria, Melbourne
Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2023

NGV KIMONO



The website is also richly detailed with many beautiful garments and much information.

Included in the gallery are variations of kimonos worn by everyday people, some which show how the garment has been modified for different professions, such as the Edo period fireman's coat made with deerskin leather.

See falcons dash across a bright blue sky in a late Edo period kimono that was likely made for a high-class samurai woman, and the striking colours of autumn flowers in a Noh theatre robe made for the stage. Tigers adorn a late 19th century kimono made for *Tan-go no sekku* (Boys' Day), while puppies are frolicking leisurely on a c 1925 – 1935 garment that speaks to the early development of Japan's [kawaii](#) culture.



Kimono with frolicking puppies in the snow (1925-1935)
silk, cotton

136.5 cm (centre back) 125.0 cm (cuff to cuff)
National Gallery of Victoria, Melbourne



Above: Rag kimono Meiji period 1868-1912
cotton 140.7 cm (centre back) 129.5 cm (cuff to cuff)
National Gallery of Victoria, Melbourne
Purchased, NGV Asian Art Acquisition Fund, 2014

Left: Women's kimono with spiral and stripe design and accessories c. 1930

silk, cotton, rattan bamboo, enamel, plastic and metal
(meisen textile)

(a) 145.0 cm (centre back) 132.0 cm (cuff to cuff) (kimono) (b) 386.0 x 30.0 cm (sash) (ob) (c) 22.5 x 8.5 x 4.0 cm (each) (sandals) (d) 33.5 x 36.0 x 23.0 cm (basket) (e) 4.5 x 1.5 (brooch) 107.0 x 0.8 cm (cord) (f) 16.0 x 17.0 cm (hair piece) (g) 12.5 x 4.5; 9.0 x 5.5 cm (each) (hair pins)

National Gallery of Victoria, Melbourne Purchased NGV Foundation, 2016

<https://www.ngv.vic.gov.au/exhibition/kimono/>



NGV Kimono



Set of matching kimono and accessories



Mother with Child, okimono

Haha to ko okimono Meiji period (1868-1912 Japan)

Ivory, ink

Gift of the Cleland Family in memory of Alan Rex and Joan Muriel Cleland 2018

Sri Lanka, Paradise Island

Our trip to Sri Lanka, which name translates to Paradise Island, targeted several UNESCO World Heritage sites.

As with most adventures and travels to new destinations, you have no idea of what you don't know! We were amazed to see how daily life played out in the ancient and modern cities and villages of Sri Lanka.



Anuradhapura

Anuradhapura was a major intellectual centre for Theravada Buddhism since the year 500, and has been a pilgrimage destination for thousands of years.

It is the site of one of the oldest still living trees in the world, the Bodhi Tree, 2000 years old, planted at the stupa. (see right). We were impressed by this massive banyan tree and beautiful white Stupa, and by the many people making a pilgrimage, bringing beautifully coloured floral offerings, as well as packages of food for the monks.



We witnessed a parade of vigorous dancing and very loud drummers, following a young person blowing a trumpet style instrument, as they proceeded around the stupa. We were impressed by the extent of the archaeological excavations, seeing the living quarters for the 5000 monks. *Catriona Simmonds*

At Nagombo fishing village

Fish are laid out to dry on woven grass mats on the sand. Fish markets and stalls have no refrigeration



Preparing the daily catch, in windy conditions, temperature above 30 degrees. Today's catch is mackerel.



Offerings and Buddhist celebrations at the stupa.



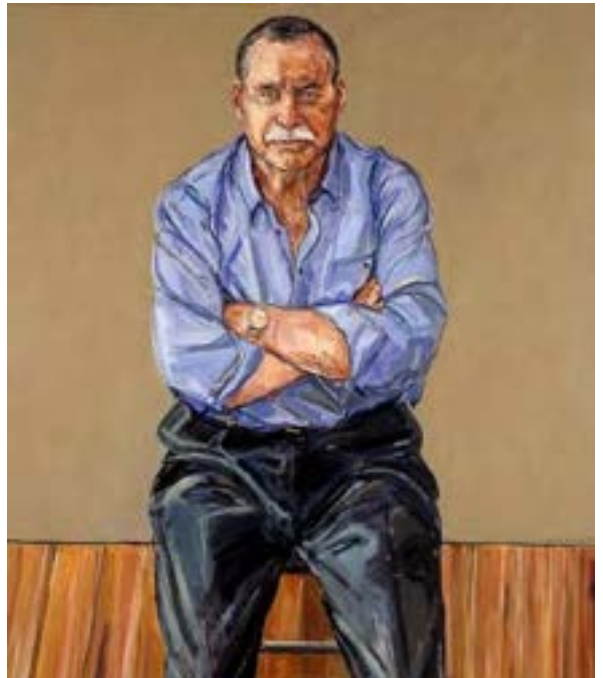
The Archibald Prize

The Archibald Prize is an Australian portraiture art prize for painting, generally seen as the most prestigious portrait prize in Australia. It was first awarded in 1921 after the receipt of a bequest from J. F. Archibald, the editor of The Bulletin who died in 1919.

By 2005 there have been over 37000 entries and more than 6000 have been chosen to compete.

Artists need to be resident in Australia for a year prior to entering. One third of entries have been of women.

Up to and including 1945, every entry was hung and there was no limit to the number of works an artist could submit. From 1946 to 2002 every artist could submit two works, and since 2003 there is a limit of one work per artist.



2000 Lewis Miller **Ronald Dale Barassi**

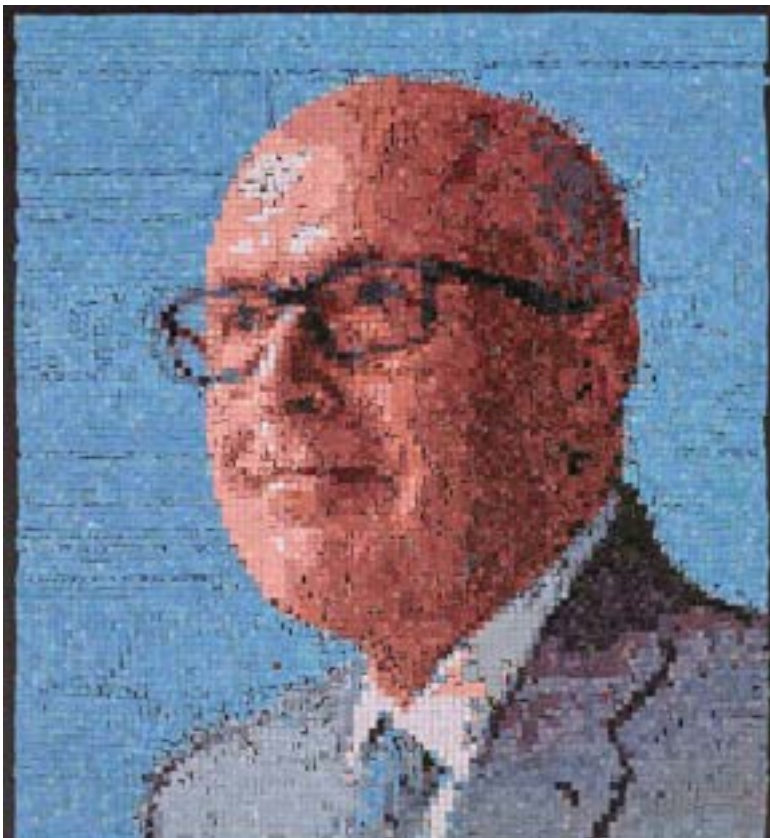
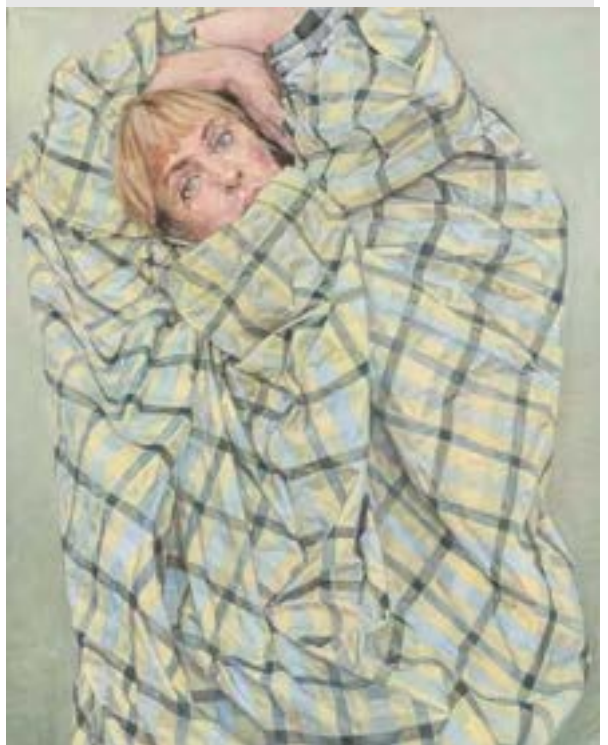
oil on canvas

In 2000 a Sporting Portrait prize was awarded to commemorate the Sydney Olympic games .

2005 Clare Thackway **With the shadow**

oil on linen

Born in Canberra, Thackway now lives in Paris, France. She is known for her intimate portraits and figurative paintings in which she explores ideas to do with psychology, feminism and the history of art.



2017 Boys of Sydney Grammar Edgecliff Preparatory School **Goodbye, Sir!** acrylic on wood

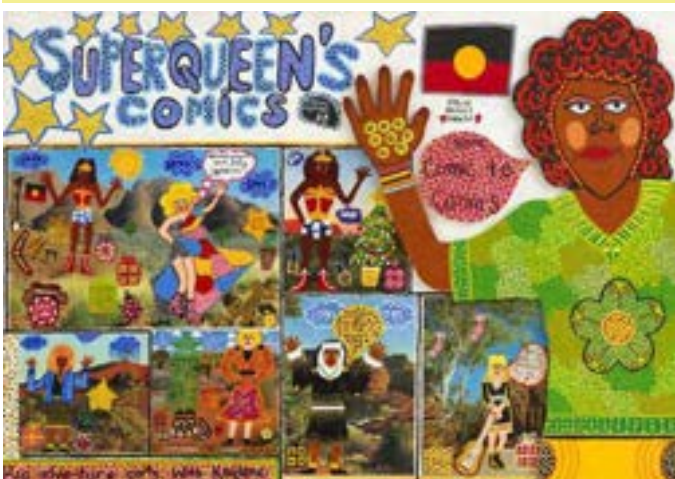
A collaborative portrait by students from Sydney grammar school boys aged 5-12 is of Dr John Valance headmaster, who retired in April after nearly 18 years as headmaster of Sydney Grammar's three campuses. The portrait, consisting of 11,000 blocks, was painted by 301 boys, aged five to 12.

The Archibald Prize 2025 Geelong Gallery



2025 Madeleine Kelly ***Diana through threads***
oil and synthetic polymer paint on polyester

Diana Wood Conroy is a textile artist, painter and emeritus professor of visual arts at the University of Wollongong who has created hundreds of tapestries, connecting ancient and modern art.



Kaylene Whiskey ***From comic to canvas***
synthetic polymer paint and book pages on plywood

"I painted this work on old photo books from second-hand shops to make my own *Superqueen's comics*. I want to show the young girls that women are strong."

Sassy Park ***Casey*** porcelain slip on terracotta, underglaze and glaze

Sassy Park's subject is Casey Chen, a ceramic artist who blends nostalgia with East Asian ceramic traditions, applying imagery from folklore, mythology and pop culture to hand-thrown plates and vases.



Jeremy Eden ***Felix Cameron*** oil on canvas (cropped)

Australian actor Felix Cameron is known for playing Eli Bell in the Netflix series *Boy swallows universe*, based on Trent Dalton's award-winning novel.



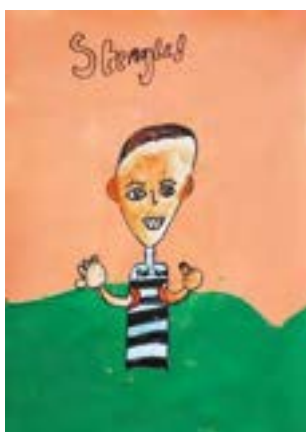
The Archibald Prize 2025 Geelong Gallery



Brittany Jones **New Madonna** oil on linen
New Madonna suggests a move to encompass the diversity of modern motherhood.



Linda Gold **Still standing and fighting** oil on canvas
I was inspired by Neale's determination to continue fighting despite the disease robbing him of speech and upper body movement,' says Linda Gold .



Who's Who Portrait Exhibition

Saturday 30 August to Sunday 9 November 2025

This annual exhibition of the work of local students honours Jules Francois Archibald, after whom the Art Gallery of New South Wales' famous portrait prize is named, and his very special connection to Geelong as his birthplace.



Mary Cassatt: the American Impressionist

The only American artist Associated with the French Impressionists, Mary Cassatt remained staunchly American although she spent her life in France.



The Boating Party 1893-94

Mary Cassatt was born in Pennsylvania USA in 1844. She travelled in Europe with her family, visiting many galleries, until she was sixteen when she returned to Allegheny and began attending the Pennsylvania Academy of Fine Art. She found conditions for women there unsatisfactory and the male teachers and students patronising.

In 1866 Cassatt went to Paris with her family where she had lessons at the École des Beaux Arts. She copied paintings at the Louvre, travelled to the countryside to paint *en plein air*, and in 1868 a painting *the Mandolin Player* was accepted for the Paris Salon.

The Franco Prussian war began in 1870 and she returned to the USA where she became deeply dissatisfied. When in 1871 she was commissioned to paint in Italy she returned to Europe and in 1874 settled permanently to Paris.

Early photograph



Portrait of the artist 1878



The Mandolin Player 1872



Mary Cassatt: the American Impressionist

Settling in Paris in 1874 and becoming a regular at the Salons, she met founding Impressionist member Edgar Degas, who invited her to join this avant-garde group of French artists. She was the only American officially associated with the group, and participated in four of their eight exhibitions between 1879 and 1886. *Little Girl in a Blue Armchair* (1877–1878), originally rejected from the Exposition Universelle in Paris (likely on account of Cassatt's free brushwork and her young model's devil-may-care attitude) was shown in an 1879 Impressionist exhibition.

After this time she began to produce paintings of women and children, portrayed with rigor and tenderness. Parisian society in the late 19th century was highly stratified and class-conscious. There were expectations about what a genteel woman artist like Cassatt ought to depict. She turned to subjects that were both accessible and acceptable. She painted women and children in her sphere (her sister Lydia, nieces, nephews, children of friends, and the women who cared for them). Intellect, and inner lives of women by showing them deeply engaged in their pursuits.



Summertime 1894



The Cup of Tea 1880



The Child's Bath, 1893; in the Art Institute of Chicago.

Mary Cassatt: the American Impressionist



Mary Cassatt *The Letter* (recto) 1809 Black Crayon and graphite



Mary Cassatt *The Letter* (verso) 1890 soft ground
Cleveland Museum of Art



Mary Cassatt *The Letter* (detail) 1890-1892 Colour drypoint and aquatint on laid paper Philadelphia Museum of Art

Her most productive time followed in the 1890s. In 1890, she attended an exhibition of Japanese wood-block prints and was inspired by the colors and patterns she saw. Using Western techniques, Cassatt set out to produce similar effects, pioneering a new method of **printing in colour on copper plates**. The prints in her "Set of Ten" (1891), made using this method, are considered some of her most significant works and among the most inventive in the history of modern printmaking.



Breakfast in bed 1897



Children Playing on the Beach 1884

During this time she began advising students and art galleries in the USA about purchasing art from Paris, and as her eyesight began to fail in the new century she became a role model and advisor for young American students, and advised purchases on behalf of American Institutions and patrons. In 1904 Cassatt was recognized for her cultural contributions by the French government, which awarded her the order of Chevalier of the Legion d'Honneur. .

In her personal life, Cassatt was known for her blunt character and fierce feminism. She was an active worker for women's suffrage. She died in 1926.

References: nicole marat <https://www.crossroadsgazette.com/p/mary-cassatt-the-american-impressionist>
<https://www.cassatt-mesnil-theribus.org/fr/node/26>; <https://www.famsf.org/stories/5-things-to-know-impressionist-mary-cassatt>
<https://www.metmuseum.org/essays/mary-stevenson-cassatt-1844-1926>; <https://nga.gov.au/stories-ideas/daily-rituals/>

Art Classes at the Papermill

Elizabeth Bell Ceramics

About Elizabeth Bell

After falling in love with the art form whilst honeymooning in Japan, Elizabeth set out to learn pottery from masters around the world. Traveling through Europe, Asia, and Africa, she honed her trade in all corners of the globe from Nepal to London.

She loves creating long-lasting pieces for your home and passing on her passion through teaching, hoping she can bring joy to others through ceramics. She hosts interactive workshops and term classes for people of all skill sets, based out of her studio in Geelong, Victoria.

As a business, Elizabeth is making conscious efforts that aim toward running a low-impact, sustainable business, to ensure its environmental impact is as minimal as possible.

<https://elizabethbellceramics.com/>



The Papermill Gallery

About John Hughson

I studied art at the Geelong Fine Art School in the 1990's under Patricia Semmler. I also studied watercolour painting under Peter Eggleton at the same time.



Watercolour has become my main medium. The spontaneity of transparent watercolour painting is particularly suitable for "en plein air" painting and I have completed many visual diaries over the years. I took up painting seriously at the age of 40 and I have put a lot of time into it over the last nearly 40 years. When you paint, you look at things in much greater detail and with awe at the beauty and complexity of nature. It's as if you haven't really been observing in the past.

The Gallery has been going for 7 years. I started the Gallery with the help of local Artist Julian Cornish. The goal was to have somewhere to teach, display our work and support "The Arts" in our region.

The Fyansford Papermill has been a wonderful venue to do this. I hold regular watercolour workshops, and the details are on our website.

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

