

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

ABN 86 017 404 297 Group Member of NADFAS



Susan Sutton *The Littoral Edge (detail)*

# The social side



# From the Chair, ADFAS Geelong

Dear Members,

*Connecting us to the Arts and each other!*

**Welcome to our ADFAS Geelong Autumn 2024 newsletter.**

ADFAS Geelong is strong and getting stronger with our member and guest numbers steadily increasing which is important, not only to manage the increased costs since COVID, but to connect well with like-minded community members of the Geelong region with our wonderfully diverse and inspiring lecture series.



It is wonderful to see former members pre-COVID rejoining this year, new members having 'discovered' ADFAS recently and of course our loyal members and their guests continuing to enjoy our monthly experiences.

We continue to welcome new memberships at this stage of the year and at a reduced rate. Please invite your friends to join our wonderful world of ADFAS.

Enquiries: [geelong@adfas.org.au](mailto:geelong@adfas.org.au) or at the lectures.

We have hosted four very successful lecture days so far this year with the eight topics all very diverse and stimulating and look forward to equally enriching lectures during the year.

We thank Suzie & Jack Speirs for very kindly hosting our two UK lecturers-Clare Blatherwick in February and Roger Mendham in mid-May and Suzie as Young Arts Coordinator.

As you are aware, our changes this year have been:

**Name Change:** When you search ADFAS Geelong website you will see it named as ArtsNational, but it is still us!

ADFAS National has adopted this new trading name, as have many societies around Australia also, but due to so many of our changes this year we hesitated, as have the other Victorian societies, so as not to add to any more confusion members and the community may have already



**ARTSNATIONAL**

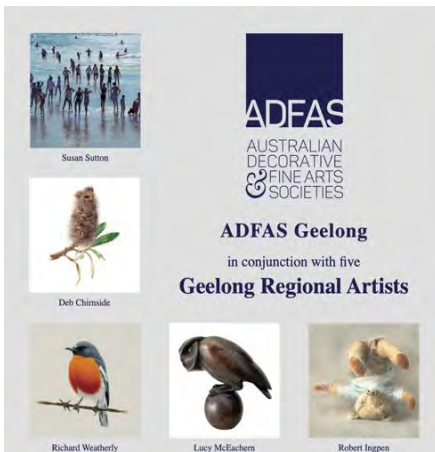
**Venues**-Newcomb in the morning and Geelong West Town Hall Main Hall in the evening;

**Change of day** from Monday to Wednesday, and

**Two different topics** per day. These are being received well and we thank you for your support.

.Jolly hard sometimes, I would agree, in deciding which topic to attend as our program is so rich in diversity and quality of content and we are delighted to see a number of members and guests at both lectures in the day.

# From the Chair, ADFAS Geelong



## Conservation:

*“Conservation is a significantly underfunded area of the Arts – ADFAS can make a meaningful difference to this vital work”*

Patricia Robertson, Founding ADFAS Chair and patron of the Arts.

ADFAS Geelong hopes to make a meaningful difference *locally* supporting the Geelong Gallery Conservation of the Arts.

Please continue to purchase our ADFAS Geelong cards (images kindly provided by acclaimed regional artists and members of ADFAS) profits of which go towards the conservation of the decorative and fine arts at the Geelong Gallery.

Cards are selling steadily and can be purchased at all lectures, the Geelong Gallery shop, the Heads and Tale bookstore in Barwon Heads, Tuckerberry Hill Berry Farm, Drysdale, at times sold by our tireless committee at the Queenscliff market and ADFAS Melbourne lectures. We are always looking for more outlets.

## Young Arts:

We continue to raise money for the Smith Family Young Arts program -SMARTS program with our monthly raffle coordinated by Suzie Speirs and kindly supported by members and guests.



**Proudly  
Fundraising**

**in support of**

**The Smith  
Family**



*ADFAS Geelong*

**Grants: Community Bank Leopold**

## Thanks to the Committee:

I wish to thank the committee who work enthusiastically and proudly to continue with the fine legacy of ADFAS, of which there are currently 36 societies around Australia with a few more in the planning stages. In particular for their work in support of ADFAS Geelong begun over 30 years ago.

I thank Millie Birrell for her wisdom and experience who so well steered us through the lockdowns and continues to be so supportive as Vice-Chair and Secretary.

We have been delighted to have finally 'acquired' a Treasurer! Margie Gunn is already an invaluable asset to the team.

We continue to be grateful to Sharron Dickman as Memberships and Communications Manager for her outstanding highly informative and newsy communications and lecture reminders to you all.

Our team works so well together and it is a pleasure to work with everyone.

## Committee:

Liz Aitchison

Julie Jeremiah

Geraldene Gurry

Anne Maslin

Julie Heath

Catriona Simmonds

# From the Chair, ADFAS Geelong

We are delighted to have so many 'Friends of the Committee' who kindly contribute in many ways.

Judy Cook (Publications Editor), Susan Sutton (Conservation: cards) , Lauraine Luckock (Conservation), Alison Inglis (Conservation), Suzie Speirs (Young Arts Coordinator), Jack Speirs, Rick Aitchison, Susie Wood, Jen Stewart, Annie Butler, Jane Loughnan, Georgie Dawe, Rhona Tomlinson, John Birrell, Tony Gurry, Graham Hewitt.

If you would like to join our General committee or the 'Friends of the committee' please approach any one of the committee. We would be delighted to have you 'onboard'. We do encourage any members happy to assist with refreshments am. or pm. Don't hesitate - please pass around a tray of sandwiches or two!

I do hope you enjoy reading our Autumn Newsletter and perhaps some of you may be inspired to contribute to our next edition in Spring!

I look forward to meeting with you at our forthcoming lectures.

Kind regards,

Claire Hewitt, Chair, ADFAS Geelong

## A big thank you

"Thank you **Community Bank Leopold** for your grant for printing our 2023 and 2024 lecture programs, membership cards and information sheets.

We are incredibly thankful for your support and encourage others to use the services of Community Bank Leopold so they have the funds to invest in community groups such as ours."

Claire Hewitt - Chair - ADFAS



Enjoy inspiring lectures by our recent ADFAS lecturers at no cost and on **youtube!**

Our April lecturer, Sylvia Sagona, specialising in the art, literature and society of the 19<sup>th</sup> century France presented two fabulous lectures: the Wallace Collection and The Invention of the Restaurant in 18<sup>th</sup> Century Paris. She has invited us to find her huge collection of free and inspiring lectures on youtube.

Click on the link: <https://www.youtube.com/@SylviaSagona>

Also Marie Conte-Helm, who spoke about the art of the Japanese Gardens late last year also offers some free videos you can find -click on the link.

<https://viking.tv/my-viking/professor-marie-conte-helm>

# Exhibitions: Leonardo da Vinci @ Lume



## *Leonardo da Vinci – 500 Years of Genius*

We entered the exhibition through several interconnected small galleries, with displays describing features of Leonardo's enormous range of work. We see anatomical drawings, studies for paintings, discussions of his patrons, diagrams of weapons of every sort and, models of his flying machines .

Original paintings by Leonardo are not to be seen. Rather there are talking points about features of his works...painting, science, anatomy etc....illustrated by photographs. One such discussion is about the Mona Lisa's apparent lack of eyebrows and eyelashes.

The Leonardo da Vinci experience includes 40 "machine inventions", painstakingly crafted by, and on loan from, Rome's Museo Leonardo da Vinci. Italian artisans were commissioned to study and construct a range of inventions from Leonardo's sketches, using, where possible, techniques and materials that would have been available in fifteenth-century Italy.

There is one very large viewing space. fitted with divans around the sides from which people could relax to watch the changing scenes, where the entire space, walls, floor and ceiling are illuminated.

We experience the life of this amazing polymath, and learn about his patrons, his life, and his achievements, in a very visually exciting setting illustrating stages of his life. Scenes change from countryside to palaces, medieval towns to bridge, battlefields and theatres. Works by his peers including Michelangelo and Raphael add context, as does the glorious accompanying Italian opera. *"Ultimately, THE LUME provides a new point of interest and approach to Leonardo da Vinci's work."ArtsHub*



# Fanny Green at Queenscliff

## Fanny Green, Telegraphist and Artist

*Frances (Fanny) Green (1841-1912) lived with her uncle Captain John Preston in Point Lonsdale, overlooking the Rip.*

Their house was close to the telegraph mast on which Fanny and her uncle hung the flags for the incoming ships to read. It is a very windy point so sensibly the house is sited just below the Bluff with its back to the south westerlies.

We know all this because in the early 1860s Fanny did a painting of the house and the telegraph mast which you can see in the Queenscliffe Historical Museum. She also painted her horse Polly and her dog. Fanny was a competent painter: judge for yourself.



Not only did Fanny paint and hang out the telegraph flags, she learnt to transmit electric telegraph Morse code from Samuel McGowan, Canadian immigrant. In 1861 the twenty year old Frances Green was appointed the first female telegraphist at Point Lonsdale Telegraph Station. In 1862 she joined the Civil Service and taught her skill of telegraphy to many other young women.

A true pioneer.

**Rosemary Brown**

**Queenscliffe Historical Museum** in Wirring Wirring, Hesse Street, Queenscliff. Hours of opening are 1 to 3 daily.



### PARIS: IMPRESSIONS OF LIFE

Bendigo Art Gallery provides an opportunity to view over 170 works of art rarely seen outside France in the Gallery's current exhibition, *Paris: Impressions Of Life 1880 - 1925*.

Drawing mainly on works from the museum devoted to the history of Paris, Musée Carnavalet, the exhibition presents a wealth of paintings and works of decorative art created mostly during the Belle Epoque, when Paris was emerging as one of the world's great modern cities, and as a centre of artistic expression.

Seven major themes run through the exhibition - from "The Seine" to "The Champs-Élysées" to "Bohemian Life In Montmartre" - the works depicting daily Parisian life and labour, entertainment and the grandeur of the city's buildings, monuments and bridges.

Highlights for me included a series of theatre and cabaret posters from the era, several Impressionist paintings from the likes of Maurice Utrillo and Paul Signac, worth looking at up-close, and many paintings by the prolific Jean Béraud, capturing Parisian streetlife and nightlife in fine detail.

The exhibition runs until July 14.

More at the Gallery's website :

<https://www.bendigoregion.com.au/bendigo-art-gallery>

Philip Touzel, ADFAS Melbourne.

Posters *Marigny Chevalier des fleurs* Alfred Choubrac 1880-1900

*Hippodrome Boulevardde Clichy* Manuel Orazi;



### A Trip to Paris via Bendigo.

What a lovely way to spend a day, wandering around the Bendigo Gallery immersed in life in 1880 through to 1925.

A lighthearted, beautifully hung (presented) exhibition showing many facets of life in this wonderful city.

The collection comes from the Musée Carnavalet, a museum of the history of Paris. Paintings, posters, early scraps of news-reel, fashionable gowns, streetscapes, markets, cabarets and a very busy art scene.

Two thoughts.

One: the extraordinary change in woman's clothing over the turn of the century from heavily, highly impractical corseted gowns to simple shifts that would not look out of place today.

Two: It must rain a lot in Paris. Wet roads suit pointillism. There are some wonderful examples of pointillist painters in the show.

Carolyn Herrick

Carolyn Herrick, Anne Carroll and Leslie Robinson



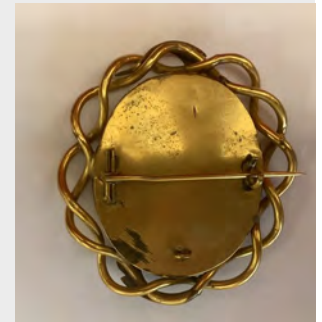
# Members' Treasures

## Judy Cook: Victorian miniature ?



### Can anyone tell me more about this?

I bought it from Kosminsky in Melbourne about 40 years ago....and know nothing about it...not even its age. The actual image is an oval 4 x 5 cm and with the outside ornamentation it is 5.5 x 6.5 cm. Condition is pretty good, and I would love to know more about it.



Portrait miniatures first appeared in European royal courts in the 16th century, and flourished during the reign of Queen Elizabeth I. By the 18th century their popularity was widespread. Miniatures were particularly sought after by soldiers and sailors who wanted to leave their loved ones with a likeness to cherish in their absence.

In the 16th and 17th centuries portrait miniatures primarily served as diplomatic gifts; tokens of love, which were sometimes exchanged during marriage negotiations; or By the 18th century miniatures were often worn as jewellery, on a gold chain around the neck, or set into a ring or bracelet. Sometimes they would contain a lock of hair sealed in the reverse. Portrait miniatures were often commissioned by wealthy individuals and ornately embellished. Settings could be made of gold and finely decorated with enamel and embellished with jewels, such as pearls and diamonds.

Early miniatures were usually painted in watercolour on vellum. Towards the end of the 17th century a new form of miniature emerged — the plumbago. This monochrome portrait was created using graphite on parchment or vellum. The early 18th century, which is widely considered the 'Golden Age' of portrait miniature painting, saw vellum replaced by ivory. The preparation process was much less complex than that required for vellum. Ivory remained the most common medium for portrait miniatures until its decline towards the end of the 19th century. In the 18th century enamel came to be seen as a more robust alternative to ivory. The increasingly popular portrait enamels — painted on metal, usually gold or copper — were fired in a kiln and required a great level of skill and time to execute.

<https://www.christies.com/en/stories/a-brief-introduction-to-portrait-miniatures-c2f61224f0ff4c1e8a7809730ec483d0>



Anne of Cleves, portrait miniature, by Hans Holbein the younger, 1539, England. © Victoria and Albert Museum



Member of the Barbor family, portrait miniature, by Nicholas Hilliard, about 1590, © Victoria and Albert Museum

# 5 X

ADFAS CARDS

ADFAS CARD ARTISTSr

QUESTIONS



Robert Ingpen



## Robert Ingpen

Robert Ingpen was born in 1936 in Geelong, and now lives and works in Barwon Heads. He was educated at The Geelong College and later studied art and book illustration at The Royal Melbourne Institute of Technology (now RMIT University). After graduation he was employed in 1958 as an illustrator and communication designer with the CSIRO.

In 1968 he began his long career as a freelance illustrator and storyteller publishing well over 100 books on Australian life, history and conservation, but mostly illustrated stories for children such as *Storm Boy* (with Colin Thiele) and *The Idle Bear*. His most known, at least in the Geelong region, is *The Voyage of the Poppykettle*, a folk story that emerged as the enduring annual festival for children.

In 1986 he became the only Australian to be awarded the international Hans Christian Andersen Medal\* for his contribution to children's literature as an illustrator, and has been honoured with a Doctor of Arts of RMIT, and with Membership of the Order of Australia.

More recently he has illustrated the acclaimed series of children's classics, of which there are now sixteen titles that continue to be published in many editions worldwide. Titles like *Peter Pan*, *Treasure island*, *The Jungle Book*, *Wind in the Willows*, *A Christmas Carol*, *Alice in Wonderland*, *Alice Through the Looking Glass*, *Tom Sawyer*, *The Secret Garden*, *Pinocchio*, *Around the World in Eighty Days*, *The Jungle Book*, *The Wizard of Oz*, *The Nutcracker*, *Robinson Crusoe* and in 2021 *Gulliver's Travels*

To celebrate this remarkable series and his 80th birthday in late 2016, publisher Palazzo Editions, Bath, UK and The National Library of Australia published *Wonderlands – the Illustration Art of Robert Ingpen*.



\*The Hans Christian Andersen Award is the highest international recognition given to an author and an illustrator of children's books. An award recognizes lifelong achievement and is presented to an author and an illustrator whose complete works have made an important, lasting contribution to children's literature.

# Robert Ingpen

## 5 QUESTIONS

### 1. *How did you begin your artistic life?*

I have always wanted to draw. I started when I was young and am still drawing and painting.

### 2. *What people have inspired or influenced you?*

Scientists have always impressed me by the way they think. The A scientific environmental colleague at the CSIRO, Dr Geoffrey Kesteven, is a wonderful example and he was influential to me in my work at CSIRO, which was to illustrate scientific works in a way that made them accessible to more people.

### 3. *What places have meant to most to you ( most meaningful, lifechanging, memorable)?*

My favourite place is Robe, South Australia. I first went there on a holiday and for many years since I have set about recording the old, rundown buildings there.

### 4. *What achievement/ artwork has given you greatest satisfaction?*

I am most proud of being awarded the Hans Christian Andersen medal. Patricia Wrightson and I won in 1986, and we are the only Australians to have won. Winning the medal has gained me international recognition.

### 5. *What are your future plans?*

My future plans are to complete and publish a book on the Brothers Grimm. Popular culture and children's filmmakers have provided simplified and inaccurate versions of these stories and I want to restore the original magic of these wonderful and traditional folk tales.



*'The Magic Bookcase' mural (detail above) has been donated by Robert to the National Library of Australia under the Cultural Arts Program of Australia.*

# 5 X

ADFAS CARDS

ADFAS CARD ARTISTS

QUESTIONS



Richard Weatherly



*Forest Flight (detail)*

## Richard Weatherly

For over 55 years Richard has been a professional artist and environmentalist. He studied with eminent wild life artists and has travelled the world combining skills in painting and drawing wildlife with scientific study and environmental activities.

In the seventies and eighties he was involved with developing techniques for direct-seeding of native vegetation, initially on his property near Mortlake for his merino stud enterprise. He established over a million trees and many wetlands, building biodiversity and production. He became a consultant in direct-seeding native vegetation and ecosystem development.

In 1989-90 he was in Antarctica, working with Adelie penguins to establish an ecosystem monitoring program with the Commission for the Conservation of Antarctic Living Resources.

As a member of many community and advisory groups, Richard has made an enormous social contribution, and in 2015 was awarded an OAM for his work in the visual arts, conservation and the environment.

# Richard Weatherly

## 5 QUESTIONS

### **1. How did you begin your artistic life?**

I always drew as a child. After school I studied history at Cambridge, and had an opportunity to go to the Royal College of Art, but was advised to learn from artists I liked.

### **2. What people have inspired/influenced you?**

Robert Gilmore introduced me to David Reid Henry, a renowned wildlife artist in Sri Lanka. He taught me invaluable techniques and ideas for my art.

### **3. What places have meant most to you (most meaningful, lifechanging, memorable)?**

Growing up on a farm in Mortlake was immensely important and has influenced my work in environmental sustainability. Also important was my time in Rhodesia working with John Condy studying diseases of wild animals.

### **4. What achievements have given you most satisfaction?**

Learning more and more and developing sustainable land use practices. In my art, one of my favourite paintings is of the yellow tail Cockatoos in the Grampians.

### **5. What are your future plans?**

Mainly, to spend more time with my family.



*Over the Range (detail)*

# 5 X

ADFAS CARDS

ADFAS CARD ARTISTS

QUESTIONS



Susan Sutton



## Susan Sutton

Susan has a strong background in the trained visual arts.

Working from her Geelong West studio she paints significantly detailed, researched oils on linen and is well recognised for her images of particular places, social observations and outdoor sports in the Geelong and Surfcoast regions.

Apart from creating works for specific projects, Susan presents major collections annually and to date has held twenty successful major solo exhibitions, and an equal number of shared exhibitions by invitation.

Works have been acquired and are held in significant public collections such as the Geelong Regional Gallery, The National Sports Museum/MCG Fine Arts Collection, National Library in Canberra, Victorian State Library, The Gordon Foundation Geelong and the Surfcoast Shire.

Private collectors in Australia and many overseas countries are keen followers of her work.

Inspiration for her works is usually a response to personal involvement in an event or a situation.

Susan paints best what she knows and understands in this region where she has always lived.

Apart from detailed images of nature, her paintings often contain figures which convey a social narrative.

General characteristics include a strong interest in mood which is established through light and atmospheric effects.



Freshly picked lemons

# Susan Sutton

## 5 QUESTIONS

### 1. *How did you begin your artistic life ?*

As a very young child discovering reproduced artworks, drawings and paintings in my parents' books—particularly images of people in situations which seemed like narratives to me.

I was immediately absorbed and I never looked back ... my life became filled with the need for art and artistic interests.

### 2. *What people have inspired or influenced you ?*

Mostly my inspiration and influence has been self motivated. I have researched and studied great artists and styles throughout my life, too many to mention !

### 3. *What places have meant most to you ? [meaningful, lifechanging, memorable]*

Life in Geelong, but particularly the Surf coast where I have been inspired by the ocean and the surf culture. This became deeply ingrained early in life from my annual family holidays at Ocean Grove ... later in life Lorne, the Great Ocean Road and the Otways.

### 4. *What achievement/ artwork has given you the greatest satisfaction ?*

There are a number of 'standouts' ;

Firstly the 2014 Entrance Foyer MURAL in the new St.John of God Hospital in Geelong '*Love and compassion*' [1.2 x 7.2 metres]. Given the brief, I am very proud and satisfied with this commissioned work.

Then a number of personal works created for, and shortlisted for, the National Gallipoli Art Prize have expressed deep emotions. The 2015 Gallipoli centenary work, '*Out came the Sherrin*' .. and the WW2 double portrait of my parents '*Love, loyalty and separation*'.

### 5. *What are your future plans ?*

I expect to continue painting most days in my studio. My focus will be not so much on Exhibitions as in the past, but working specifically with clients and creating works for my own pleasure.

Some of my most profound works have been created from my heart for my own personal interest ... this could be my 'future' !



*Out Came the Sherrin (detail)*

# 5 X

ADFAS CARDS

ADFAS CARD ARTISTS

QUESTIONS



Deb Chirnside



## Deb Chirnside

Deb Chirnside says that she has drawn since she was a small girl. Her grandmother was a very good painter and she has a clear memory of her grandmother teaching her how to draw a tree. She obtained a Bachelor of Education degree and taught art until the responsibilities of four daughters and farming with her husband in the countryside near Geelong, , became her main focus.

Deb now lives in Geelong, where she has a beautiful big garden and aims to have something flowering or of interest all year round. She loves old-fashioned plants and her garden is varied and hardy as it needs to be in the Australian environment.

Deb studied art in Melbourne and majored in silver-smithing. It was not until later that she discovered botanical art and she has gone on to practice as a botanical artist since 2003. She has participated in exhibitions both nationally and internationally. Deb regularly exhibits in Melbourne and Sydney. Her work is in the Florilegium collection of the Royal Botanic Gardens, Sydney and the State Botanical Collection at the National Herbarium in Melbourne. Deb has received two Celia Rosser Honourable Mention Awards at The Art of Botanical Illustration exhibitions 2010 and 2018.



*Miscanthus sinensis* 'Zebra grass'



## 5 Questions

### 1. *How did you begin your artistic life?*

My earliest memory of drawing, is when my grandmother, an artist, taught me to draw a gum tree, with branches .... not the broccoli variety!

Art continued to be a constant interest throughout school and I went on to study secondary teaching, in the arts and crafts stream, at Melbourne State College. The course covered eight core creative elements including painting, ceramics and printing. I majored in silversmithing, which on reflection is a discipline that requires similar attention to fine detail as botanic art. I returned to the country and enjoyed my career as an art teacher, until a busy family life on the farm became my focus.

### 2. *What people inspired/influenced you?*

I have always found beauty and inspiration in nature, but I clearly recall my “lightbulb moment”. About 25 years ago I was at a ‘Friends of the Gardens’ lunch where Jenny Phillips, a renowned Melbourne botanic artist, was guest speaker. I was absolutely intrigued with her work, in particular a superb painting of a blue agapanthus. I left the lunch thinking ‘that is what I want to do’. I immediately enrolled in Botanic Art classes at the Geelong Botanic Gardens, with Margaret Muffet, my first work being a pumpkin in watercolours. Since then I have regularly attended the classes at Geelong Botanic gardens where in particular, artist and teacher John Pastoriza Pinol has taught for 20 years. John is a major inspiration to me and has encouraged me to enter all sorts of exhibitions including New York.

Other botanic artists who have inspired me are Susannah Blaxill and Dianne Emery. Susannah’s work is extraordinary, she would be one of the best botanic artists in the world; I’ve been fortunate enough to participate in her workshops in Mittagong. Dianne is renowned contemporary and natural history artist and teacher at the Friends of Royal Botanic Gardens Melbourne.

### 3. *What places have meant most to you ? (most meaning / life changing / memorable)?*

My favourite place is in nature whether it be the garden, the bush or just observing a plant, walking down a path and seeing something beautiful.

The natural world holds the most meaning for me.

### 4. *What achievement/artwork has given you the greatest satisfaction?*

I am most proud of being awarded two ‘Celia Rosser’ Honorable Mentions, in the bi annual exhibition held by the Friends of the Royal Botanic Gardens Melbourne. The Celia Rosser awards are in honour of Celia Rosser OAM, a world renowned Australian botanic artist who is recognized for her achievement of painting the entire genus of Banksias for Monash University.

The ‘honourable mentions’ were for an early work *Miscanthus sinensis* ‘Zebra Grass’ and a work that remains one of my favourites: the wonderful banksia with ‘grumpy’ eyes, *Banksia serrata* ‘Old Man Banksia’.

The process of submitting a piece of botanic art for exhibition is always challenging. The significant exhibitions are ‘juried’ and strict criteria and standards must be met to qualify.

### 5. *What are your future plans ?*

At the moment I am at a creative ‘crossroads’, and am immersed in a ‘non botanical’ work of “Magpies’ Eggs in a Nest”. I am finding creative pleasure in working on a piece for joy ... pure pleasure, not being conscious of having to meet criteria for exhibition.

Concurrently I am preparing works for two major exhibitions, the Melbourne Botanic Art Exhibition in October and then The Botanical Art Worldwide Exhibition in Canberra, 2025. The ‘World’ exhibition is a series of curated botanical art exhibitions that are held simultaneously around the world. The focus of the exhibition is to bring attention to each country’s native plants, their biodiversity and their importance to humanity.

*Solanum lycopersicum* ‘Heritage Tomato’



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ADFAS CARDS

ADFAS CARD ARTISTS

QUESTIONS



Lucy McEachern



## Lucy McEachern

Lucy McEachern is a renowned, bronze sculptor drawing inspiration from her rural Australian surroundings. Brought up in the South West of Victoria on a farming property, Lucy has developed a deep affinity with the enchanting birds that dwell in the local landscape. Lucy's tactile sculptures not only capture her subject's individual characteristics, but also invite the viewer to feel its contours in a celebration of their majestic presence. Lucy McEachern's sculptures can be found in galleries throughout Australia and collections worldwide.



Lucy working on *Vera*



*Spoonbill*

# Lucy McEachern

## 5 Questions

### **1. How did you begin your artistic life?**

At school art was my favourite subject. A year 11 excursion to a foundry was the inspiration that led me to casting my first bronze, a horse of course, in Year 12.

An open day visit to the RMIT ceramic department led to me studying ceramics at Monash then onto studying sculpture.

I was awarded a scholarship to study sculpture in Prato, Italy with Monash University for a semester. It was an incredible experience from so many perspectives.

On completion of my sculptural studies I completed a teaching degree at Melbourne University and went to the UK teaching at Bryanston, which I absolutely loved.

I then returned to the family farm, and taught graphics in Colac for a while ..... but my sculpture was "taking off".

I left teaching and began working on the farm. I have successfully since juggled dual roles as sculptor and farmer!

### **2 What people have influenced you?**

Growing up on the farm I was surrounded by the natural world and my father's love and knowledge of birds and the environment has inspired and influenced me.

Artists who have significantly inspired me include Tessa Pullan, Rich Weatherly and Vida Pearson.

I had the opportunity to work under Tessa Pullan, who is now one of Britain's renowned animal sculptors working in bronze and wood. She was extremely influential from both a creative and business perspective; I was impressed that Tessa made a living as a sculptor. Her work then was generated primarily through horse, dog and war commissions. Under Tessa's guidance, I applied clay, wax and casting techniques focussing on anatomy and scale.

Rich Weatherly was a huge inspiration, not only his beautiful bird art, but that he could be successful as both an artist and a farmer.

Bird artist Vida Pearson is wonderful artist, her work is unique. She is both extremely talented and business minded.

### **3. What places have meant most to you? (Most meaning /life changing/memorable)**

There are three places that immediately stand out:

-The farm and our home have formed the basis of my creativity and love for the natural world.

-Italy, my time as student was life changing. There is an abundance of beauty. I was in awe of the beauty, detail in design of everything, from a door in the street to the grandeur of the Uffizi.

-As my career in sculptor has progressed, it was life changing to have my work selected to exhibit at the Leigh Yawkey Woodson Art Museum: 'Birds in Art' Exhibition in Wisconsin U.S.

It is a juried exhibition and very competitive. Eight hundred entries from all around the world are accepted and only 80 pieces selected for exhibition. 'Birds in Art' is likened to the Bird Olympics! It accepts all genre of bird art except photography and it is an amazing place to visit. I love going there, surrounded by amazing bird art. The first time I was selected and travelled to Wisconsin was in 2010, and I have been successful seven times in total since then. My most memorable piece being chosen is the yellow billed spoonbill which they have in their permanent collection.

# Lucy McEachern (continued)

## 4. What achievement /artwork has given you the greatest satisfaction?

Of all my birds, the half swan gives me the most satisfaction as I cannot find a flaw in it.

My greatest achievement though, has been creating the statue of Dr. Vera Scantlebury Brown OBE. It is simply called *Vera*. She was one of the first women to complete a medical degree in Victoria; she went on to be a WW1 war surgeon then to become a leader in maternal and child health. The statue is 1.75 tall bronze and is now standing in Linton Avenue of Honour. It was commissioned as part of the Victorian Women's Public Art Program. *Vera* is product of a community driven and funded project and celebrates a remarkable woman.

## 5. What are your future plans?

I am planning to 'hang up my farming hat' ! It's a very exciting change in my career. I am making the transition from farming and sculpture to sculpture and sculpture garden. Having had such a wonderful and inspiring experience creating *Vera* I would like to further explore the human form.

My ultimate goal is to one day design and create a properly landscaped sculpture garden inspired by Henry Moore's Sculpture Gardens in Hertfordshire, where the landscape and sculpture are as one.

Saturday 23 March to Sunday 28 July 2024



*Prescience* Dianne Fogwell (detail) 2021; linocut, woodcut, burn drawings, pigmented on Hanji paper; unique state.



Dianne Fogwell's multi-panelled installation, *Prescience*, presents a panoramic view of the Australian landscape, highlighting both its beauty and its precarity due to climate change. Through fifty-six exquisitely detailed hand-printed panels, Fogwell creates an immersive experience of the bush, emphasising the interconnectedness of the natural world, humanity's central role in its destruction, and the cycle of regeneration that follows natural disasters such as fire. The installation is accompanied by a musical composition by Reuben Lewis taking inspiration from the choreography and sounds of the natural world.

## ADFAS CONTACTS

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