

HALF DOZEN GROUP OF ARTISTS

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2015 Annual Exhibition

One of the last paintings Audrey Gibbs painted before she died was of her grand daughter, Anna, *pictured right*, with the painting, at this year's HDG Annual Exhibition.

Anna says she feels privileged to be the subject of one of her artist grandmother's final paintings. She and her family were special guests at this year's opening, which was a tribute to Audrey, and also the HDG's longest serving member, Charles Ludlow, who passed away the week before the exhibition opened.

Both Charles and Audrey were well known and well loved members, whose contributions were considerable, and who will be missed. See inside for more details.



The Lambert Wall



The 2015 Annual exhibition was a great success, with 52 artists exhibiting, and a total of 105 works, excluding the Lambert Wall. The work was of a high quality, and received plenty of complimentary comments from artists and visitors.

This year's Lambert Wall was a major highlight. The wall, with the theme, ***black and white with a splash of colour***, contained a huge variety of work.

The raffle, which was a painting donated by Col Watford, was a huge success. The winners were delighted with their prize.

The people's choice was also very popular, with many visitors, and members enjoying the process of looking closely at all the work, to choose a favourite.

The voting for people's choice was very close, with lots of people voting, and lots of artworks voted for.

And the winner is....**Wendy Stevens**, with her *Portrait of Pam*. Second place was shared by **Carolyn Farbach**, *Wyuna* and **Col Watford**, *The Silent Splash*. Third was **Gaye Cook**, *Dragon with Attitude*, and **Gaye Cook**, *Come on in the water's fine*.

A huge thanks to Ruth Jaskolski, who did a brilliant job of getting everyone else organised, and the committee. We also had lots of help from members through the week, and on opening night, which was a real bonus. And even if you are not specifically named, we know who you are, really did appreciate your help.

It's always a nightmare to put together, but a pleasure to behold. This year, thanks to Ross Smith, Derek Johnston, and John Kelly, who put in the hard yards assembling the pictures, and then hanging them at the Richard Randall.



Smiling after the event, but suffice to say adult language may have been heard as some of the issues were tackled over the course of a the few days it takes to get the structure up. They did a great job, as did Wendy Allen, who curated the wall, (and the exhibition itself.)

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Opening night was a great success, with 60 members and guests enjoying the wine, food, company and chatter. We were lucky to have Trevor Webb cater again, and this year, Kent Farbach, a composer, and husband of HDG member Carolyn, on the keyboards. And thanks to everyone who helped throughout, Wendy Allen, Dell and Julie Harrington, Jan Neilson, Elaine Ireland, Wendy Johnson, Adele Dingle, Col Watford, Maureen Neil, Irene McKeon, Sue Victorsen, Krystyna Naraneicki, Helen Grant-Taylor, David Pagendam, and more.



Samford visit

A busload of members and friends left the Studio at 9 am on Saturday 27th June bound for several pre-selected destinations of interest along the popular Samford Art Trail.

First stop was for a lovely devonshire morning tea in Samford Village and a visit to the first studio on the trip.

We visited several studios and spoke with artists who exhibited a range of inspiring works, including ceramics, felt weaving and dyeing, wood and resin turning, traditional paintings and mixed media works.

The final stop for the half day was at Mag's lovely home and studio where a sausage sizzle and salad lunch awaited us. Many thanks to Pat Hunter for organising the trip, Mags and her husband Dave for their wonderful hospitality and to Alan, our bus driver for the day. A bonus on the day was the lovely scenery through which we travelled.

- *Chris Matanovic*



A Bar at the Quarry Rd Studio



The Monday group enjoyed a great event recently when they recreated the famous Manet painting, *A Bar at the Folies-Bergère*, complete with mirror, bottles, and some outstanding costumes, both on the model, and the artists! Linda did an outstanding job with her costume, and thanks must go to the wonderful model, Kirra-Lea, and to Dell Harrington for organising it. It was very popular, and the resulting paintings and drawings will be on show in the front room in coming months.

ABOUT THE PAINTING: Édouard Manet,

A Bar at the Folies-Bergère, 1881-82. Oil on canvas, 96 x 130 cm,

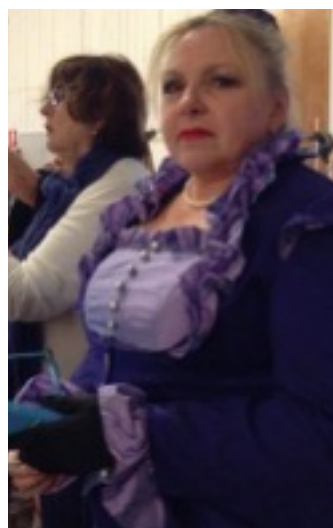
This painting was Manet's last major work. It represents the bustling interior of one of the most prominent music halls and cabarets of Paris, the Folies-Bergère. The venue opened in 1869 and its atmosphere was described as "unmixed joy". In contrast, the barmaid in Manet's representation is detached and marooned behind the bar.

The Folies-Bergère was also notorious as a place to pick up prostitutes. The writer Guy de Maupassant described the barmaids as "vendors of drink and of love".

Manet knew the place well. He made a number of preparatory sketches there but the final work was painted in his studio. He set up a bar and asked one of the barmaids, Suzon, to serve as his model.

The painting was first exhibited in 1882, at the annual fine arts exhibition in Paris, the Salon. Visitors and critics found the composition unsettling. The inaccuracy of the barmaid's reflection, shifted too far to the right, has continued to spark much debate.

<http://www.courtauld.ac.uk/>



Welcome to new members

A very warm welcome to those members who have joined over the past 12 months. We hope you are enjoying being involved, and please feel free to contact a committee member or convenor if you have any queries at all, or would like to become more involved. A big welcome back to some members who have rejoined. A group like the HDG is as good as it's members, and that means the quality is, as usual, exceptionally high!

Thierry Auriac

Margaret Frost

Vivienne Poon

Loralie Braithwaite

Alistair Graham

Sudabeh Ramhormox

Carol Cain

Anne Just

Patricia Schmith

Gloria Clay

Peter Kennerely

Wendy Stevens

Adele Dingle

Bernadette Lynch

Mike Taylor

Gayle Fleming

Linda Mazzeth

Leigh Wagner

Corolyn Farbach

Jan Massey

Maaret Webb

Suzie Foster

Kevin Mc Donald

Sarah Frost

Sonja Pluta

YOUR COMMITTEE

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NOTE RE COPYRIGHT

Your art group is trying to communicate in many ways, including the newsletter, the website, and facebook. You will note that we need photos of members, and their work, for promotional purposes, and also to let members know what is happening in the workshops they can't attend.

If you do not want your picture, or pictures of your work, used for the above mentioned purposes, please contact Anna, acrey62@gmail.com, or 0401997099.

DATES FOR NEXT YEAR

MAY FOLIO SHOW

April 29, 30, May 1

ANNUAL EXHIBITION

July 4th to July 10th

NOVEMBER FOLIO SHOW

November 11, 12, 13

Studio Update

You will have noticed serious work being done to improve the back steps. Thanks to David for project managing this. It will make access much easier and safer. And for getting rid of the possums! This is a considerable achievement, and has taken lots of work, and strategic thinking!

Please ensure when you use the studio you use the electrical appliances, including the heaters, only when needed.

And great to see the front room being used as a gallery. It will be rotated through the workshop days on a monthly basis.

Plein Air details

AUGUST

5/8 Brisbane Forest Park. Meet at café. Contact Maggs 0430619453

19/8 Repeat Brisbane Forest Park

SEPTEMBER

2/9 Old Brisbane Road, Goodna for Jacaranda blossoms. Meet at Royal Mail Hotel . Contact Rudi 32714502 mob 0417717739

16/9 Repeat Old Brisbane Rd, Goodna

OCTOBER

7/10 Colmslie Beach Reserve. Contact Trevor Downes 3399 3949). Colmslie Road

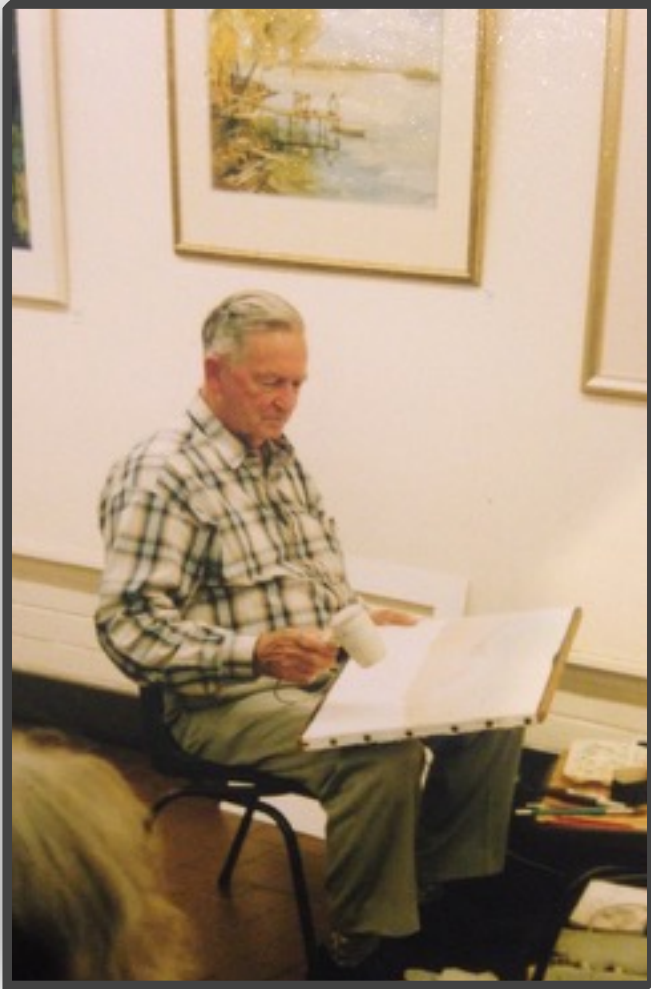
21/10 Repeat Colmslie Beach Reserve.

NOVEMBER

4/11 Sherwood Forest Park, Arboretum. Jolimont St. Meet in carpark.

Contact Helen 0402 436394

Charles Ludlow



by Robyn Boadle-Young

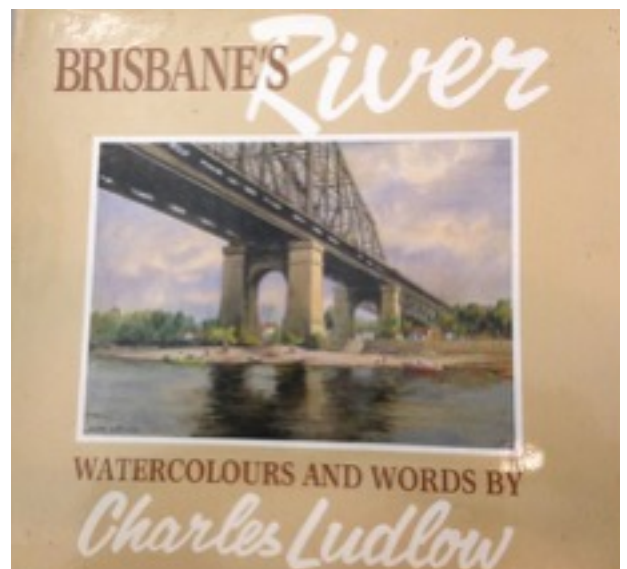
Charles has been one of our most respected, devoted and long standing members in the Half Dozen Group of Artists. He joined our group way back in 1969 and was made a Life Member in 2003. He was, in past times, known affectionately to some of us, as Chas.

Charles was an extremely talented watercolorist who demonstrated a true generosity of spirit in sharing his knowledge through workshops and folio demonstrations for our members and the visiting public.

He consistently gave of his time in such pursuits, and also in loyally assisting with group exhibition hangings and recording exhibitions photographically. I'm sure that many HDG members, as I do, own his beautiful book of masterful watercolours and poetry, *pictured below*. And left, Charles giving a demonstration at the RQAS.

Charles' wife Ada was also a member, and was amazing in her pursuit of collating and recording our group's history and archives, which was imperative in that many of our founding artists were famous and important names in Australian art. Also the philosophy of nurturing and encouraging aspiring new artists lives on through the dedication and ethos of our group's members.

Charles would often take the time to share quiet conversations with me on a variety of topics, naturally including art, but also the joy and fulfilment he found through his penchant for actually inventing and making aids for people with disabilities.





Watercolours by Charles Ludlow of scenes of the Brisbane River, taken from his book, published by Booloamong Publications



I remember that many of his inventions sounded quite complicated and insightful, but Charles' sole pleasure in calling on his obvious technical talents for such activities, seemed to me, to be derived from the gift of being able to help those in need.

If my memory serves me correctly, recipients were sometimes children, wheel chair bound people, and those challenged with body function problems. So yet again, I felt humbled by his giving spirit.

So on a personal note, having shared countless meetings with Charles, my impression of him could only be described as a true gentleman. He was always gentle, kind, attentive and quietly considered. Even when I last saw Charles at the nursing home when he was challenged by the inevitable ageing process, like my own darling Mum is at present; his true gentle character and passion for the art world shone through.

Our Half Dozen Group are certainly most privileged to call him one of our own. Thank you Charles, from all of us, for your friendship and outstanding contribution to our group.

The above is a copy of a tribute Robyn delivered at Charles Ludlow's funeral, on behalf of the HDG, at the request of the family.

Audrey Gibbs

By Patrick Gibbs, Audrey's youngest son, who delivered the following address at the opening of the 2015 HDG Annual Exhibition

It's lovely to have the chance to say a few words to you on behalf of Audrey, she always was eager to participate in any Half Dozen Group events. I'm sure she would love to be here tonight, though she wouldn't be too excited about the attention upon her.

Many of you would know Audrey's self effacing style and that she was good at deflecting attention away from herself

I believe that she had a long association with the HDG, first joining in about 1980. Of course, for the first 30 years of her membership, your rooms were under the hall of St Mary's church at Kangaroo point, where I was fortunate enough to attend several annual exhibitions and experience the very hands on, nitty gritty art feel. This was a real artist's workshop with copious amounts of leftover artist's paints both in

their tubes and out, usually a model at work being drawn or painted, interesting light and a slightly decadent feel, high above the river overlooking the city.

I'm sure there were many interesting conversations and experimentation aplenty with composition, colour and light at this venue. Audrey loved it.

Audrey always was a drawer, it was her meat and potatoes, as soon as she saw an interesting subject, she would be out with the charcoal or pencil and sketchbook and into it. Once she had created and finished a book full of work,



which was often fairly quickly, she would flick through to see which were the interesting drawings that she might turn into a painting.

As a child, I accompanied her to numerous art events and exhibitions and she would usually quickly sum up the quality of the work. While never openly criticising peoples work, she would definitely praise the ones she loved and describe to me just what they had done to deserve praise.

Though not born with the drawing gene, I was privileged to witness her at work and the experience of her understanding left me able to enjoy art immensely.



I have mentioned that Audrey's fundamental talent was to be able to draw, which she learned at a very young age.

However, before she could develop her talent further, she had to wait until firstly the war and then mundane tasks such as marriage and the raising of six children were over before she had the time to really develop her talent. Being the youngest of those six children meant that I was around during critical phases of her development and I was privileged to witness her transformation into a mature artist and have many conversations about what was interesting her artistically at the time.

As many people do in their lives, Audrey went through phases, being strongly influenced by a number of different artists from the rich tapestry of artistic movements of the late nineteenth and early twentieth century; including of course, the impressionists, early expressionists and art nouveau.

She had a succession of passions for different painters, probably starting with all the impressionists really though mostly Claude Monet and Edouard Manet's beautiful soft paintings and the portraiture of Mary Cassatt and probably her favourite impressionist, Edgar Degas.

She had a strong art nouveau phase experimenting with the styles of Gustav Klimt and Aubrey Beardsley.

After discovering Gustav Klimt she found Egon Schiele, who I think she would say was the best drawer ever to walk the planet, together with Walter Sickert.





Pictured: Audrey, on her 93rd birthday, a selection of her paintings, and Patrick, pictured with his wife, Susan Cullinan, and children, Anna and Harry, on opening night.

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Also, while the English painter Turner is best known for his landscapes, Audrey found that he had created a few interior scenes and she particularly admired these for their tonal values.

In later years a huge influence were the post impressionists Edouard Vuillard and Pierre Bonnard. Then she discovered Gwen John, whose mastery of tonal values made her probably one of Audrey's strongest influences in creating her own style. I do know that she would be happy to see you all here and would love to mingle with you to discuss the drawings.



Farewell Robert Sharpe



It is with deep sadness that we advise the passing of long standing member Robert Sharpe. Bob passed away peacefully in his sleep on the evening of the 19th July in Greenslopes Hospital after a minor fall. He joined the Half Dozen Group of Artists in February 1986. He soon became a regular at Monday's session at St. Mary's Studio with his good friend Robert Houston. The "Two Bobs" as they were known, liked to go to the city to visit the latest art exhibition. One would often bump into them at one of the galleries, perusing one of the paintings, discussing its merits and or faults. Bob will be remembered with affection by all those who knew him. May he rest in peace.



- Dell Harrington