

# **hdg-artists**

## **SHERWOOD**

# **UPDATE**

**VOLUME 27, ISSUE 1b.**  
**APRIL-MAY 2022.**

[www.hdg-artists.com](http://www.hdg-artists.com)

## **NEW WORKSHOP**

## **PAYMENT SYSTEM**



**Treasurer, Jo Cochrane**  
**has implemented the**  
**NEW PAYMENT OPTIONS.**

The convenors have been briefed  
and will help. **IT'S SO EASY!**

This will save a lot of time and  
effort and be much more efficient.

**Session Fees can now be paid by**  
**CASH, CARD or ONLINE.**

The Convenors will show you how  
it all works ... there is a sheet  
giving all the details for you to  
read. You can pay for a single  
session or purchase a pre-paid  
bulk 5 or 10-session pass.

Thanks JO.

**\$\$\$\$\$\$\$\$\$\$\$\$**

## **HDG-ARTISTS SPECIAL ...**

## **MINI EXHIBITIONS**

Since the first mini exhibition ...

### **ANOTHER HALF DOZEN**

November 15 – 27, 2021.

### **COVID HALF DOZEN (7)**

### **SEASCAPES**

Jan. 17 – Feb. 11, 2022.

### **The 'LOONIES'**

### **QUIRKY PORTRAITS**

Feb. 14 - Mar 14, 2022.

### **TUESDAY GROUP**

Are next to exhibit.

**MAY 3 – MAY 31.**

## **WHO WILL BE NEXT?**

We have had three great  
"ANOTHER HALF DOZEN" shows  
and we are looking for more.

All it takes is one member to start the  
ball rolling and find another five  
members to join in and we will have  
the walls alive with paintings. The  
calendar to book is on the Studio  
notice board ... *book your date now.*

**DETAILS, Contact the Committee.**



## **ARTY TEACHERS UNITE!**

Derek Johnston, Wendy Allen and  
Helen Grant-Taylor would like  
another three "ARTY TEACHERS"  
to join them for an Exhibition.

## **WOULD YOU LIKE TO JOIN?**

Contact any of the above or ...  
Trevor ... phone 3399 3949 or  
[hdg.newsletter@gmail.com](mailto:hdg.newsletter@gmail.com)

# **2022 WEEKLY**

# **WORKSHOPS**

Contact ... Marie O'Flaherty

Workshop Coordinator...

[hdg.workshops@gmail.com](mailto:hdg.workshops@gmail.com)

Phone Marie on 0420 329 317.

37 Quarry Road, Sherwood, home of  
HDG-Artists - ([www.hdg-artists.com](http://www.hdg-artists.com))

**MONDAY Group:** 10am - 1pm  
(Portrait/ Life drawing).

**Convenor: Wendy Stevens.**

[wendy\\_s7@hotmail.com](mailto:wendy_s7@hotmail.com)

Mob. # 0418 821 837. \$15 / \$20

**TUESDAY Group:** 10am - 1pm  
(Do your own Art & Still Life on  
1st Tuesday of the Month).

**Convenor: Lin Hives.**

[linhives@gmail.com](mailto:linhives@gmail.com)

Mob. # 0403 889 711. \$5 / \$10

### **WEDNESDAY NIGHT:**

6pm -8.30pm (Life Drawing).

**Convenor: Heather Rae.**

[nightdrawingHDG@gmail.com](mailto:nightdrawingHDG@gmail.com)

Mob. # 0478 295 739

\$10 / \$15 / \$20.

**THURSDAY Group:** 10am - 1pm  
Portrait / Life Drawing.

**Convenor: David Pagendam.**

[david.pagendam@live.com.au](mailto:david.pagendam@live.com.au)

Mob. # 0488 763 296. \$15 / \$20

**FRIDAY Group:** 10am to 1pm  
(Life Drawing) \$15 / \$20

**Convenors:**

**Heather Rae / Clive Watson.**

[heatherishbel21@gmail.com](mailto:heatherishbel21@gmail.com)

Mob. # 0478 295 739

### **1<sup>st</sup>. FRIDAY OF MONTH:**

1:15 to 4pm. (Model with a  
difference). **Convenor: Helen**

**Grant-Taylor.** Register with Helen  
by Monday at [grnthe@gmail.com](mailto:grnthe@gmail.com)  
Mob. # 0402 436 394. \$15/\$20

**PLEIN AIR:** Last Sat. of the Month.  
Commences Sat, 26 Feb '22 - 8am

**Convenor: Helen Grant-Taylor.**

Register with Helen by Monday at  
[grnthe@gmail.com](mailto:grnthe@gmail.com) FREE.

# HDG-ARTISTS 2022

## PROFESSIONAL

## WORKSHOPS

### PORTRAIT PAINTING (WATERCOLOUR).

Wednesday, 11 May '22  
9.30am – 3.30pm. \$60 / \$70.

Maria Field.

### MIXED MEDIA (PHOTO TRANSFERS).

Sat 4 & Sun 5 June '22  
9.30am – 3.30pm. \$160 / \$180.

Tricia Reust.

### CHILDREN'S WORKSHOP.

'ANIMAL TOTEM'

Wednesday, 29 June '22  
9am – 1pm. \$30. Fiona Paterson.

### DIGITAL ART (DEMONSTRATION).

Wednesday, 13 July '22  
10am – 1pm. \$20 / \$30.

David Pagendam.

### DRAWING 'WOOLING THE WILLOW'

Wednesday, 10 Aug '22  
9am – 3pm. \$50 / \$60.

Wendy Allen.

### BOLD & BEAUTIFUL #2 (ACRYLIC).

Sat 20 & Sun 21 AUG '22  
9.30am – 3.30pm. \$160 / \$180.

Don Milner.

### ACRYLIC POURING #2 (DEMO).

Wednesday, 14 Sept '22  
10am – 1pm. \$20 / \$30.

Marta Blazsak.

### PORTRAIT (WITH MODEL)

Saturday, 24 Sept '22  
1pm – 4pm. \$20 / \$30.

Peter Fung.

### OIL PAINTING (Introduction).

Saturday, 15 Oct '22  
9am – 3pm. \$60 / \$80.

Ray Coffey.

### COLLAGE 'EXPLORING TEXTURE'

Saturday, 19 Nov '22.  
1pm – 4pm. \$35 / \$45.

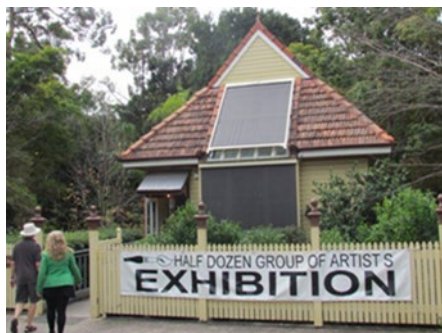
Rachel Walker.

Contact ... Marie O'Flaherty

[hdg.workshops@gmail.com](mailto:hdg.workshops@gmail.com)

Workshop Coordinator...

Phone Marie on 0420 329 317.



## HDG-ARTISTS

## 81st ANNUAL

## ART EXHIBITION

Fri. 17, Sat. 18, Sun. 19 June 2022.

**Richard Randall Art Studio**

Mt. Coot-tha, Botanic Gardens.

### ADD DATES TO DIARY.

Entry forms available: 6th May  
(4 weeks prior to deadline).

Entry form/payment deadline:  
3rd June (2 weeks prior to show).

Deliver Lambert Wall entries:  
10th June (1 week before show)  
to HDG STUDIO, Quarry Road.

Deliver artworks Richard Randall:  
9am -12 noon Friday 17th June.

Collect artworks Richard Randall:  
3pm - 5pm Sunday 19th June.

### DETAILS EMAILED SOON.

## WELCOME

## NEW MEMBERS!

**Amelia Tishler**

**Donnie Wilkes**



## LAMBERT WALL THEME

2011 ... CELEBRATION WALL

2012 ... BLUE

2013 ... MY PLACE

2014 ... A WIDE BROWN LAND

2015 ... B&W & DASH OF COLOUR

2016 ... EXPOSED - HUMAN FORM

2017 ... CHILDHOOD MEMORY

2018 ... UNDER QLD. SKIES

2019 ... INSPIRED BY MUSIC

2020 ... SOMETHING to make you smile

2021 ... WINDOW

2022 ... **WHAT WILL IT BE?**

We need to decide the theme  
for this year's Lambert Wall.

There is a sheet in the studio for  
your suggestions or email them to  
... Marie O'Flaherty ...

[hdg.workshops@gmail.com](mailto:hdg.workshops@gmail.com)



### TAKE A LOOK AT THE STUDIO!

Matt (the painter) is hard at work  
making the old place look smart.



When you go to the gallery and discover  
you've not changed in 430 years.



# Volunteer Spotlight

## Derek Johnston

Derek joined HDG-Artists in 2011 just after our move from Kangaroo Point to the Montrose studio at Corinda which was also before our current 37 Quarry Road Sherwood home. Derek is a very active member who volunteers across a variety of roles, most of which are generally 'behind the scenes'. Derek previously has been a committee member; a building manager and he also regularly assists with our annual exhibitions and the Lambert Wall exhibits.

Derek is originally from Glasgow, Scotland. His school and home were close to the Kelvingrove Art Gallery and Museum. He says his teachers at the time, were often well known artists who inspired their students through their love of art and also encouraged visits to the gallery, so Derek spent a lot of time viewing artworks in this gallery. Derek's first career in the UK, was in the foreign office, diplomatic service in their cultural relations department. He then worked for the Glaxo pharmaceutical company. In 1972, Derek travelled to Australia as a '10 pound pom' for a holiday and has been here since. He had always wanted to go to art college, so he went on to study for 6 years part-time at the Queensland College of Art (QCA) where he majored in painting. Sculpture was a second major. He says that at the time when he was a student, the QCA which was at Seven Hills, was known as the 'college of knowledge'. On completion of study, he then went onto full-time studies at Teacher's College to gain his teaching qualifications. A 30 year teaching career then followed as a high school art teacher.

Artistic influences have included Lawrence Daws, Peter Howson, the German expressionists, Brett Whitley, and Geoffrey Smart. Derek says he enjoys the way art and artists can change our way of 'looking'. Derek also works across a diverse range of mediums, and he also paints. The Indooroopilly bridge has been a source of inspiration and resulted in a variety of views and interpretations one of which was printed on local M.P. Graham Perret's distributed Xmas cards.

Derek has previously been a member of the Queensland Art Society. Currently, as well as HDG-Artists membership, he is a member of the Western Suburbs Clay Workers which is just across the other side of Hives Park, from our studio. At our 80<sup>th</sup> Annual Exhibition Derek's sculptures were quickly snapped up and sold. Derek's artworks include a range of mediums such as sculpture, pottery, paintings, and drawings. Derek says that 'Art is one of the best things to engage in' .... and 'it's something to keep building on throughout life'.

## THANK YOU, Derek

Have a look at some of Derek's diverse range of artworks on the following page.



# Volunteer Spotlight

Artist: Derek Johnston



Title: *Indooroopilly Bridge Sunset*  
Oil on board



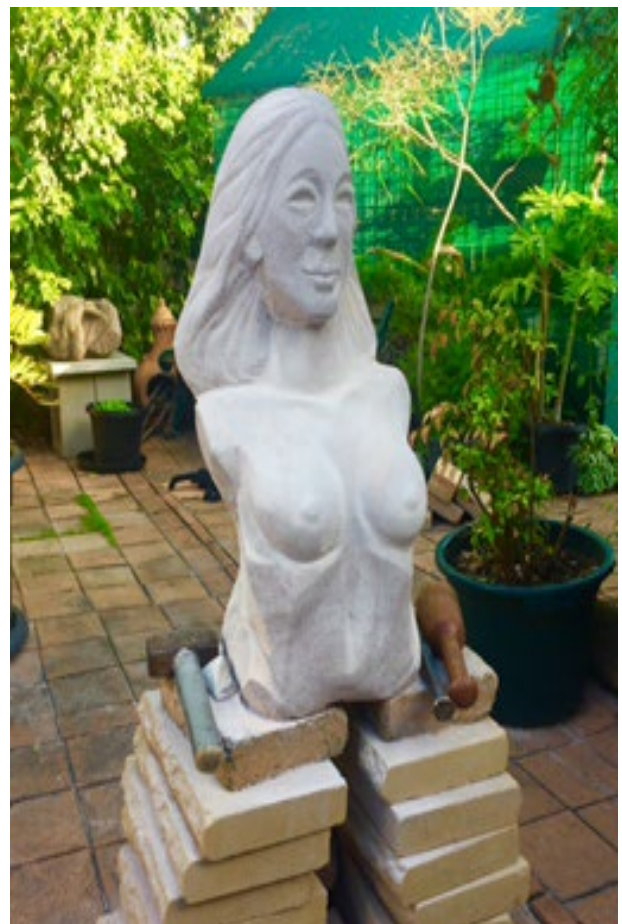
Title: *The Line Out*  
Charcoal on Arches paper



Title: *The peloton*  
coloured Lino print.



Title: *Carved sgraffito wheel thrown vase.*



Title: *Esmeralda*  
carved Helidon sandstone.



# **LIFE DRAWING WORKSHOP** with **OLIVIA REA** - 12.03.2022

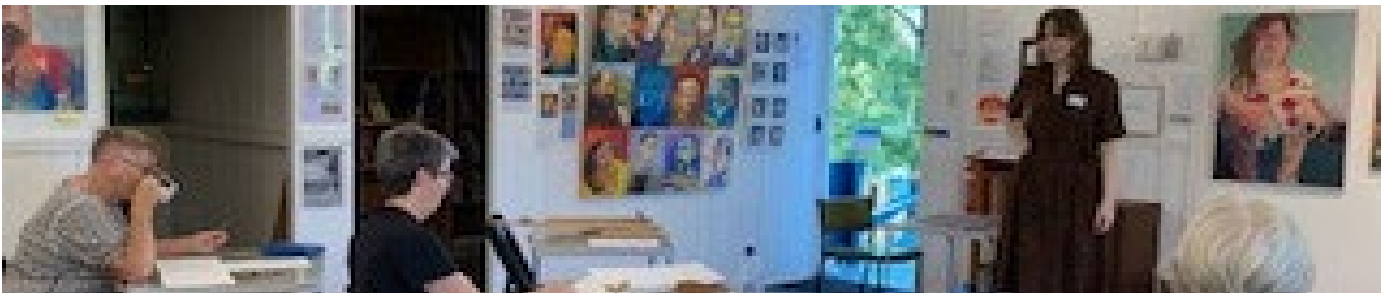
The **Life Drawing Workshop** with HDGA Member **Olivia Rea** was very well received by participating artists. Olivia is a great teacher who is well organised and paced herself to meet the needs of the participants. After the introductions there was a discussion on **Gesture, Line of Action** and **8 Parts of the Body**. This first session was prior to the arrival of the model and the tutor demonstrating different ways of holding a pencil, and some of the 'foundation' shapes. Drawing from the arm and not the wrist for example ... the Quality of Line – long, light and loose.



The artists were guided through each step. They were shown how the **'Line of Action'** is the key to **'Gesture'** (the opposite of Structure) as it is a guideline to drawing the form of the body. Gestural drawing provides motion and life and thus movement when capturing poses. You need to look for the curve of the spine and draw in the flow of the body. This can then be built upon with the **'Eight Basic Parts'** moving from the general to the specific. For the body parts it is recommended that you use circles or ovals to indicate the head, rib cage, pelvis and limbs. The use of lines creates rhythm, with the vertical line of balance for limbs (structure) followed by curves (muscles) for shape. The position of the shoulders and hips are very important as they show the **'Line of Action'**. Structural drawing on the other hand focuses on showing forms accurately and consists of three-dimensional shapes which are fixed.



When shading an area to create shape the **'Terminator Shadow'** is strong and is created by placing a light section next to a very dark area. This is followed by the **'Occlusion Shadow'** ending where the object or body part touches another limb or the ground and is followed by creating a cast shadow which lightens as it is affected by ambient light. It is possible to do shadow mapping again moving from the general to the specific once the outline of the body has been sketched. Shading can also be achieved by using hatching (straight lines) or cross-hatching (checked affect) or dots which follow the form. Highlights on the other hand are to be found on part of the forehead, and on parts of the nose, lips and eyes in a portrait as well as in life drawing poses depending on the light.



Finally. The methods of **'Gauging Proportion'** were discussed. A study of the face will reveal that the brow-ridge is approximately half-way down from the top of the head while the face itself makes up two-thirds of the front of the head. The eyes are evenly spaced in the face between the temples. While the drawing of the pelvis, collarbone, ankle and wrist provide starting points for the thigh, breast, hand and foot. The artists were given time to practise the theory and apply the different techniques and ask questions regarding various aspects of life drawing.

**A great time was had, and the feedback was very positive as everybody learnt a great deal ... thanks to Olivia.**  
*Thanks Marie O'Flaherty, Workshop Coordinator, for the overview and photos of the workshop session ... Trevor.*





**2022 Convenors and Committee Lunch at the 100 Acre Bar, St. Lucia Golf Club. 09.04.2022.**



**Celebrating with our three Life Members ... Del Harrington. Wendy Allen and Val Waring.**

**HDC**  
**ARTISTS**  
hdg-artists.com

CREATING TOGETHER SINCE 1941





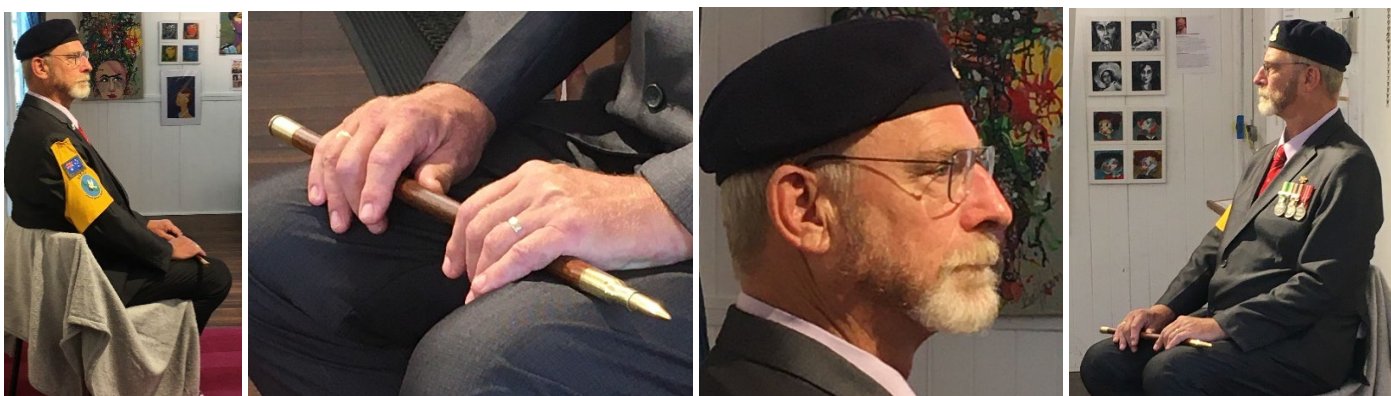
**Studio ... Thursday March 10 ... model "RAY" ... work in progress.**



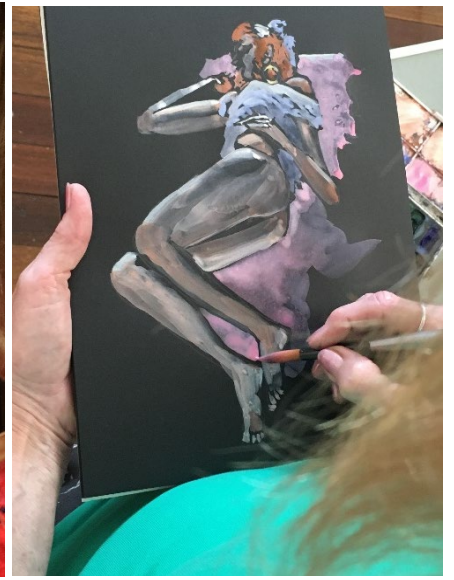
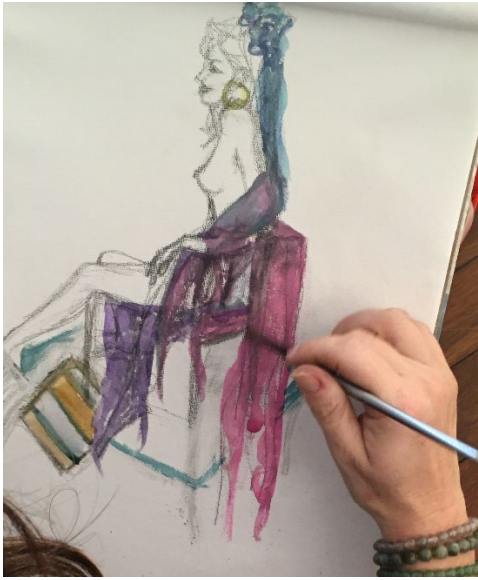




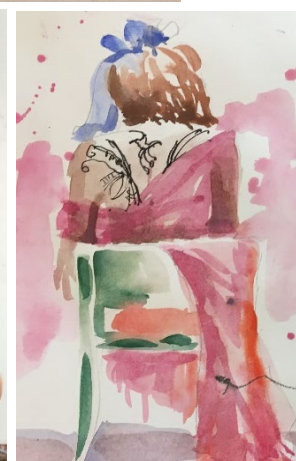
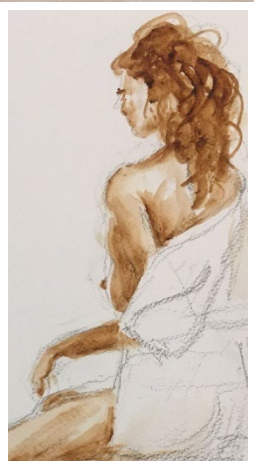
**Studio ... Monday March 14 ... model "RAY" ... work in progress.**



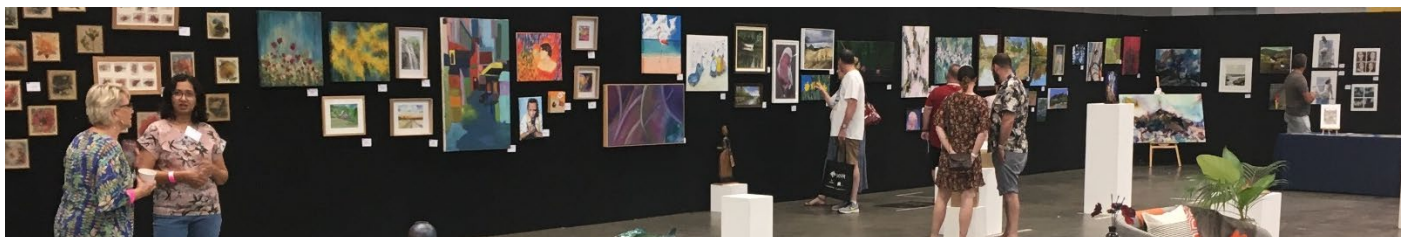




**Studio, Friday pm April 1 ... model "JAELITH" ... work in progress.**



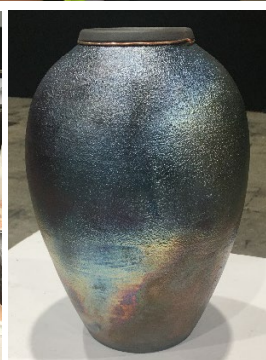




## The **HOME SHOW ART EXHIBITION** with **BVAC**.



**Thank you BVAC for asking us to join in the HOME SHOW ART EXHIBITION.**





# MOB



## 100 Views of Brisbane.

A free salon hung exhibition featuring works of some of Brisbane's most iconic landscapes from the 1820s.

**Eleven artists who have exhibited with our hdg-artists group, have twenty-eight of their paintings on display.**



**BROWN, Vincent.**



**CELENTO, Margaret.**



**COOPER, George Wilson.**



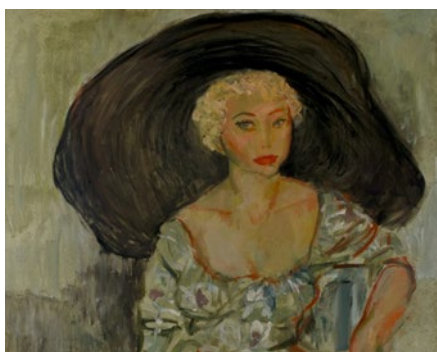
**De SILVA, Frank.**



**HAYSOM, Melville.**



**LAHEY Vida.**



**MOLVIG, Jon.**



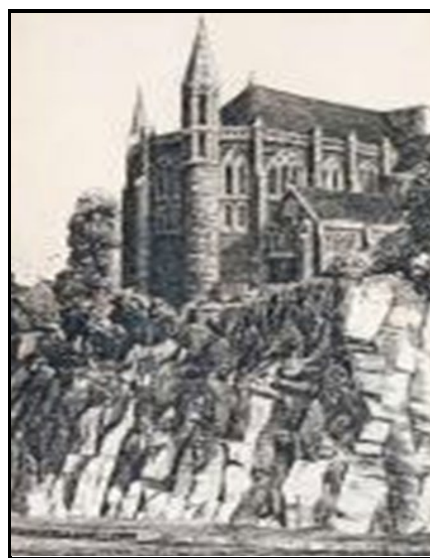
**OLLEY, Margaret.**



**REES, Lloyd.**



**ROGGENKAMP, Joy.**



**SHELDON, Vincent.**

This is a must-see exhibition at City Hall's Museum of Brisbane.

*It will be open all year.*

*\$5 parking on Sat & Sun at the King George Square Car Park.*

**HDC**  
**ARTISTS**  
[hdg-artists.com](http://hdg-artists.com)

*These examples are not in the show but are to acquaint you with the eleven artist's work. Trevor.*



# Brothers In Arms Memorial Project - Australia is at Fundere Sculpture Foundry.

**11 minutes past 11am on  
the 11th day of the 11<sup>th</sup>  
month every year is  
Remembrance Day.**

It is the day that the guns  
stopped firing on the  
Western Front marking the  
end of World War One.

In those years of fighting,  
so many people lost their lives.  
Families were stricken by grief,  
and many were tormented by  
never knowing how or where  
their loved one died.

That loss continues to be  
felt by many today.

At 11am November 11 we  
remember all who have served.  
We thank those who continue to  
serve, and we pay tribute to the  
families for their love and support.

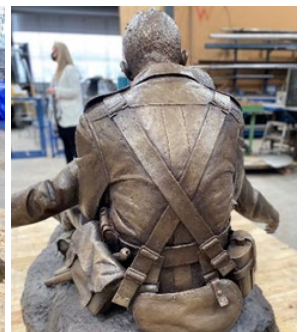
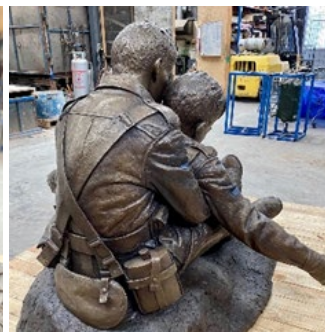
It is somewhat fitting that the now  
completed "Hunter Brothers"  
sculpture was farewelled at  
Fundere Sculpture Foundry by a  
small group before commencing  
its journey to Belgium with  
project supporters, DHL Global  
Forwarding.

Louis Laumen, Sculptor,  
your work is exquisite.

**Brothers In Arms Memorial  
Project.** We look forward to  
seeing this magnificent sculpture  
when it is unveiled at your  
Memorial Park in Zonnebeke.  
**Lest We Forget.**

<https://www.facebook.com/funderefoundry>

<https://www.facebook.com/brothersinarmsMPAustralia/photos/pcb.428665122006423/428656695340599>



**Brothers-In-Arms Memorial Project** was founded by a couple of Great War enthusiasts. They wanted to build a memorial park to commemorate all brothers and sisters who were killed in the First World War. The memorial is at the edge of the battlefield of Polygon Wood in Flanders Fields, Belgium.



## PAINTED 42 YEARS AGO



When I helped my son, Brady, paint this model, I didn't realise that it would be one of his 62 models displayed for the RAAF Centenary at Fort Lytton. **Trevor.**

### RAAF Centenary 1921-2021 Queensland Military Historical Society

The **Royal Flying Corps (RFC)** was the air arm of the British Army before and during the First World War until it merged with the **Royal Naval Air Service** (a similar unit for the Navy) on 1 April 1918 to form the **Royal Air Force**.

## MODEL MAKER'S STORY

In the late 70's, I was lucky enough to discover Biggles! I loved reading of his adventures, but always wanted to know more about what Camels, SE5s, Albatrosses and Triplanes looked like. Whilst my father was kind enough to buy me Purnell's The First War Planes, photos were never really enough for my imagination. I would scour every model shop I came across hoping to find aircraft I didn't have in my collection. Most have come from Australia but there are some from England, Canada, mainland USA and even one (the Fokker EIII) that I found in Anchorage, Alaska, and carried in my backpack for a month. Things are much easier now with the internet. My latest kits came from Russia – although it took them over 6 months to get here due to COVID.

I have included some replica Australian Flying Corps and Royal Australian Air Force wings, along with my own Air Force Cadet wings that I received quite some time ago. Also, a Princess Mary Christmas Gift Tin (given to all the British soldiers in 1914), along with a replica trench whistle and WWI lead figures (all gifts from my mother).

Lastly are replicas of my grandfather's medals. Unfortunately, he passed away before I was born, but I have often wondered if he saw the Red Baron when he was in the trenches in 1918. **Brady Downes.**



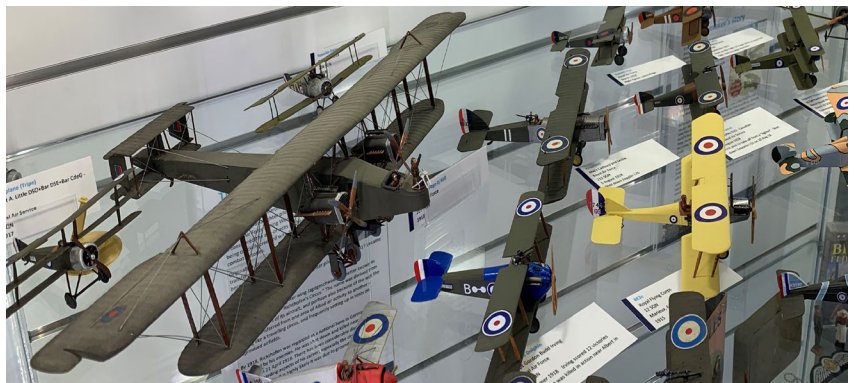
**Queensland Military  
Historical Society Inc**



Three generations ... Brady, Trevor and Noah Downes at the display.



The result of 42 years of model making ... and still more to come.



<https://qmhs.com.au/>

<https://www.facebook.com/QMHSInc/>





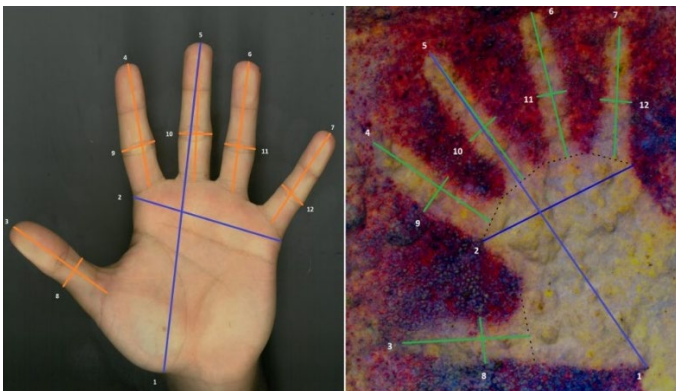
## A Study of Prehistoric Painting Has Come to a Startling Conclusion: **Many Ancient Artists Were Tiny Children.**

Researchers also believe that the painted handprints contain coded signals. *Sarah Cascone, March 14, 2022.*



New research is shaking up our image of artmaking in Paleolithic times, arguing that children or even toddlers may have been behind some of world's earliest known art. The findings suggest that ancient rock painting was actually a family-oriented group activity, not a solitary male pursuit.

For a study published in the *Journal of Archaeological Science*, researchers from Cambridge University and Spain's University of Cantabria examined 180 hand stencils painted in Spanish caves some 20,000 years ago. The study used 3-D models of hand paintings in Spain's El Castillo, Maltravieso, Fuente de Salín, Fuente del Trucho, and La Gama caves, created by the Handpas Project.



These prehistoric images would have been made by blowing pigments through a hollow reed or bone onto hands placed against the cave wall—a process that would have made the outlines slightly larger than the hands themselves.



Accounting for that difference, the researchers found that up 25 percent of the hand marks were not large enough to belong to adults or teenagers. They guessed that they came from children between two and twelve years of age, with the majority of those likely made by three to ten-year-olds.

**A)** The photogrammetry process of making measurements using photographs.

**B)** Experimental hand stencil.

**C)** Experimental hand stencil 3-D model.

**D)** Modern sample of scanned hands.

Photo courtesy of Verónica Fernández-Navarro.

***"Many more children's hands came out than we expected,"*** lead author Verónica Fernández-Navarro told the Telegraph. ***"It would appear that artistic activity was not a closed activity closely linked to male individuals and the survival of the group, as had been thought until now."***

Because the smaller children would not have been able to blow the pigment hard enough to create the markings, we can assume that other adults were helping them. Painting could have been an important communal activity for Paleolithic peoples.

Fernández-Navarro is now working to further analyze the hand markings to determine if the gestures made in some images carry any meaning. She suspects that bent fingers in some of the hand silhouettes, which seem to appear in recurring patterns, could have been used as a form of non-verbal language.

***"We want to find out if it is a code that they knew how to interpret, in the same way that we today interpret a 'stop' sign,"*** she added.

Children also believed to be responsible for what could be the world's oldest art, a set of ancient hand and footprints found in Tibet last year that were made between 169,000 and 226,000 years ago.

*Thanks to Christine Groh for the article ... Trevor.*



**AN ART HISTORIAN ASKED  
2,000 BRITONS TO NAME  
THREE WOMEN ARTISTS.  
Only 30% of them could.**



**Art historian Katy Hessel conducted the poll ahead of announcing the release of her upcoming book, The Story of Art Without Men.**

*Sarah Cascone, Artnet News.  
March 8, 2022.*



**Frida on a White Bench (1939).**  
*Photo courtesy of the Jacques and Natasha Gelman Collection of 20th Century Mexican Art and the Vergel Foundation, ©Nickolas Muray Photo Archives.*

**How many women  
artists can you name?**

If you're reading Artnet News, hopefully quite a few ... but the results of a recent survey of 2,000 British adults suggests the general public remains woefully ill-informed about the subject.

Only 30% of those queried could name three female artists, according to Katy Hessel, the art historian behind the popular Instagram account @thegreatwomenartists. She conducted the poll ahead of announcing the release of her upcoming book, **The Story of Art Without Men**, due out September 8, 2022, from Penguin.

**The results of the YouGov survey, published on the occasion of International Women's Day, celebrated on March 8, were particularly troubling among young people. Of those aged 18 to 24, 83% failed at the task. Half of those surveyed said they had not learned about women artists in school.**



**Tracey Karima Emin, CBE, RA,** born 3 July 1963 is a British artist known for her autobiographical and confessional artwork.

**The most commonly named artists were Frida Kahlo, Tracey Emin, and Barbara Hepworth.**



**Dame Barbara Hepworth DBE** (10 January 1903 – 20 May 1975) was an English artist and sculptor. Her work exemplifies Modernism and in particular modern sculpture.

"So often, when listing the artists typically said to 'define' the canon, names such as Michelangelo, Monet, or Van Gogh appear. But so many people are unaware of [Artemisia] Gentileschi, [Augusta] Savage, [Ruth] Asawa, [Lee] Krasner, or [Ana] Mendieta," Hessel told the Times of London. "If we aren't seeing art by a wide range of people, we aren't really seeing society or culture as a whole."

Hessel isn't the first to highlight the lack of recognition of women artists and their contributions to society.

In 2016, the National Museum for Women in the Arts in Washington, D.C., launched the social media advocacy campaign #5WomenArtists. Since then, Twitter users have shared the hashtag 87,000 times, with an additional 40,000 Instagram posts. The campaign has been embraced by over 1,800 cultural organizations in 57 countries on all seven continents.

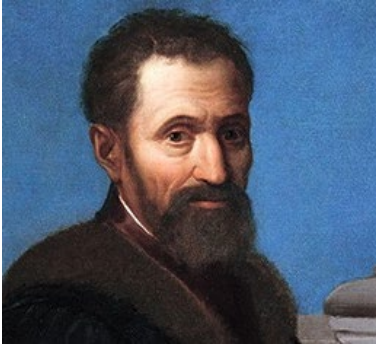
**But representation of women in the art world continues to lag.**

*A 2019 Artnet News research study found that from 2008 to 2018, women artists made up just 11% of acquisitions and 14% of exhibitions at 26 American museums. Auction results were even more discouraging, with works by women accounting for only 2 percent of international art sales during the period.*

*Thanks, Christine Groh for the story.*



# STONE!



Michelangelo walked through the market where marble was sold. He saw a beautiful stone and asked about it.

The owner said ...

*"If you want this stone, take it for free, because it just rolls around and takes up space.*

*For twelve years no one even asked about it. I don't see any potential in this stone".*

Michelangelo took the stone, worked on it for almost a year and created, perhaps, the most beautiful statue that exists. A year later, when Michelangelo finished the work, he invited the owner of the shop, because he wanted to show him something.

The owner couldn't believe his eyes and said, *"Where did you get this beautiful marble?"*

*"You don't know?"* said Michelangelo, *"This, is the same ugly stone that had been waiting in front of your store for twelve years".*



*This marble sculpture by Michelangelo "Lamentation of Christ" or "Vatican Pietà" created by twenty-four-year-old Michelangelo in 1498/9. It is stored in St. Peter's Basilica in the Vatican, Rome.*



*Left ... Michelangelo's David. Close up showing the detail on "Pietà".*

Gaston Batistini



# HIDDEN TREASURE

Krystyna Soler (past member) often posts on FB happenings at **Monte Lupo Arts**. Diana and I had to go to Garden City and as it's not far to 296 Padstow Road, Eight Mile Plains, we went for a look see.



*Surrounded by a bevy of beauties, Monte Lupo Arts.*

Easy to find, plenty of parking, gallery and pleasant coffee/lunch café space. There is a display gallery with a variety of work. We purchased our coffee and delicious lunch at the café and sat at a table with one of the artists. It didn't take long before we were offered a tour of the studio.

## Giving artists with disabilities employment opportunities, is just one aspect of MONTE LUPO ARTS STUDIO.

"Seventeen assisted employee artists create ceramic and textile artworks and homewares, personally managing every step of the production process.

Everyone in the studio is a valued team member and plays an important role in creating each piece, through creative collaboration.

This approach has been enormously successful across a wide range of roles, empowering artists and service staff of all abilities. **Monte Lupo** artists gain a special sense of purpose, creative expression, and engagement with the wider community".

## 30 YEARS OF CREATING JOBS AND ARTWORK.

In 2021, **Monte Lupo** celebrated 30 years of creating jobs and beautiful artwork. The milestone year saw the renovation of the 296 Padstow Road, Eight Mile Plains Art Studio and the expansion of the Online Store.

**Monte Lupo** continues to gain national recognition for its stunning array of artwork and is a springboard for many of the artists to launch their own individual careers. The Online Store offers a wide range of products with all proceeds going back into supporting the artists.

To find out more, get in touch at 1300 135 886 or visit ...

<https://www.multicap.org.au/montelupo/>

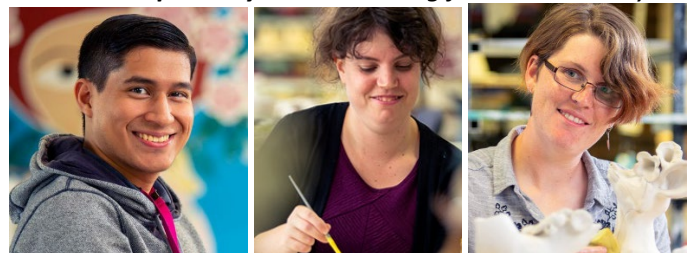
*NOTE ... Fiona (General Manager Creative Arts) was once a model at the St. Mary's Studio ... a small world indeed.*



*Our tour guide is hiding behind a half-finished pottery sculpture. On the right unpainted ceramics and Diana in the background of the studio watching everyone hard at work. [What a great atmosphere to work in.](#)*



*Zodiac "Scorpio Lady" in the making for Mother's Day.*



*Some of the seventeen artists and their fantastic work.*





## Rockhampton unveils \$36.5m Museum of Art, largest gallery in regional Queensland.



**Millions of dollars' worth of priceless art hidden in storage for decades, will finally be on display, thanks to the opening of the largest regional Art Gallery in Queensland.**



DEL KATHRYN BARTON



JOHN RIGBY



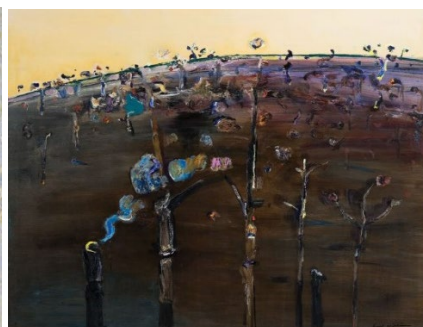
BEN QUILTY

**The Rockhampton Museum of Art houses a nationally significant collection of more than 3,000 pieces. Most have been unseen as there hasn't been room to display them.**

The new gallery was opened in 26.02.2022. At almost six times the size of the old gallery, established in 1976, the Rockhampton Museum of Art has space to showcase a collection that's among the richest in the country. *"Rockhampton is very, very lucky in terms of the sheer size and importance of the collection,"* gallery director Jonathan McBurnie said. *"There are a lot of works that have never been seen, so it's a very exciting prospect."* The collection, described as "one of the finest in regional Australia", is largely attributed to the vision of former Rockhampton mayor Rex Pilbeam, who took advantage of a federal government scheme to purchase about \$500,000 worth of art for just \$60,000 in the mid-1970s.



CHERRY HOOD



FRED WILLIAMS



SAM FULLBROOK

