

Summer Release

South East Queensland
Arts & Creative Magazine

Edition 6



Pastiche

MAGAZINE

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Contents *Page*

Major Patricia Piccinini Exhibition at GOMA in 2018	4
Words From Our Mayor Mark Jamieson	6
Etherum: Bigger Than Internet?	7
The Sculpture of Life	9
Sunshine Coast Libraries	10
Alex Platt	11
Craft or Art from Local Artists	12
Karen Atkins: Montville Art	14
Featured Artists	16
More Than a Night at the Opera	20
Linsey and Lizzie Create Dangerous Song: Blue	22
The Creative Scene	24
Vanessa Perske	26
So What About Our Gallery Dealers	27
Gallery Hop with Skye Leong	28
South east Queensland Arts Map	33
Best Kept Secrets: Cath Returns to Create Art	34



Arts letter from *Skye Leong*

The festive season has arrived, the feeling of joy is on the rise, goodbye to 2017 and Hello 2018. Reflecting over the past twelve months, the highs and lows have been like a fast move rollercoaster ride. One I have truly enjoyed.

New galleries and artist retreats, festivals and creative hubs are opening all around the SE QLD region. So brave of these souls to step forward and support the creative mind. Life is a ever changing circle of adventure and self development.

There are no boundaries, as the tribe motto, has seen

Pastiche cover show off local visual arts and move to a four page spread of visual arts.

The Pastiche sixth edition, is packed full art and theatre. I visited a couple new for me galleries on my hop. I was impressed after nearly ten years away from the busy Brisby how refreshing it is to see the new and exciting theatre scene really spreading her wings, a must see is the old Wickham terrace water reservoir of Brisbane, 5 feet The Underground Theatre.

The New Year will see me gallery hop a little further north and a touch west to meet and

write about some of our more regional artist who we just don't get enough of.

Once again I am pleased to say our Pastiche tribe has new and dynamic collaborators on board who have bought a lifetime of experience skills but most of all pure passion to Pastiche.

I am sure you will see it in her .

Have a great festive season, buy local, stay loyal.

Skye Leong

art has no boundaries

The Pastiche *Tribe*

Skye Leong
Kate Lawrence
Rosemarie Van Haeften
Kiara Mraz
Kay Ridge
Jade Leong
Anthony Moxon
James Brown
Richard Waugh
David Duncan
Bobbie Richardson
Kris Randall
Ally Bing
Emelia Morrell

Arts Director
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MAJOR PATRICIA PICCININI EXHIBITION AT GOMA IN 2018

The most ambitious exhibition to date of work by Patricia Piccinini will open exclusively at Brisbane's Gallery of Modern Art (GOMA) next March, becoming GOMA's largest ever solo exhibition by an Australian artist.



Doubting Thomas 2008 McClelland
Sculpture Park + Gallery Collection, Langwarrin
Purchased in 2010, The Elisabeth Murdoch
Sculpture Foundation.

Premier and Minister for Arts Anastacia Palaszczuk said that she was proud to partner with GOMA to deliver another iconic exhibition.

Patricia Piccinini: Curious Affection will feature more than 50 new and recent works by the globally renowned artist.

Occupying all of the Gallery's ground floor galleries, including the Children's Art Centre, the exhibition will include sculpture, photography, video, drawing and installation, as well as never-before-seen commissions including entirely immersive environments.

The exhibition also considers the challenging world of science and genetic engineering developments and nature, and how humanity will face its future.

Ms Piccinini is one of the world's most popular contemporary artists and it is incredibly exciting that GOMA has been

able to work with her to produce this exclusive-to-Queensland exhibition featuring major new works.

Queensland Art Gallery | Gallery of Modern Art (QAGOMA) Director Chris Saines said Patricia Piccinini was one of the most interesting Australian artists working today.

'Piccinini explores the interrelationship of humanity and the natural world, and the social and moral impact of scientific research, genetics and biotechnology on people, animals and our planet,' he said.

'Working with a skilled team of collaborators and computer technology, Patricia's art collapses the boundaries between reality and artifice to create captivating environments populated by strangely compelling, often hybridised,

startlingly realistic sculptures, that are foreign and strange looking, yet seemingly familiar.

'The artworks in the GOMA exhibition will deliberately challenge our conceptions about what it means to be human and the power of empathy.'

The exhibition will run from 24 March to 5 August 2018 and will feature some of Piccinini's most recognisable life-like sculptures, among them The Bond 2016, a woman lovingly cradling an ambiguous creature, along with Big Mother 2005, The Comforter 2010, and The Carrier 2012.

It will include a large-scale, newly commissioned inflatable sculpture suspended in GOMA's atrium – a continuation of ideas the artist explored in the contro-



Patricia Piccinini Australia VIC b.1965 **The Young Family 2002** Silicone, polyurethane, leather, plywood, human hair 80 x 150 x 110cm Bendigo Art Gallery Collection, Bendigo. RHS Abbott Bequest Fund 2003 Courtesy the artist



Patricia Piccinini Australia VIC b.1965 **Balasana 2009** Silicone, fibreglass, human hair, red-necked Wallaby, clothing, rug 53 x 76.5 x 122cm. Ed. 1 of 3 Private collection, Melbourne Courtesy the artist

versial hot air balloon work titled The Skywhale, a commission that marked the Centenary of Canberra in 2013.

The GOMA exhibition will also feature a major new installation The Field, a landscape of some 3000 genetically modified flower sculptures that will draw visitors into a vast, multisensory environment.

For more information or to purchase tickets to Patricia Piccinini: Curious Affection visit www.qagoma.qld.gov.au.

Biography

Patricia Piccinini was born in Sierra Leone in 1965 and grew up in Australia. The Melbourne-based artist represented Australia at the 50th Venice Biennale in 2003 with We Are Family, an exhibition that also toured to Tokyo and Bendigo. Her other solo museum surveys have included ComCiência, CCBB Sao Paulo in 2015, touring to CCBB Brasília, CCBB Rio de Janeiro, and CCBB Belo Horizonte in 2016; Relativity, Galway International Art Festival (2015); Hold Me Close To Your Heart, Arter Space For Art, Istanbul (2011); Once Upon a Time, Art Gallery of South Australia (2011); Relativity, Art Gallery of Western Australia (2010); Evolution at Tasmanian Museum and Art Gallery (2009); (tiernas) Criaturas/(tender) Creatures at Artium, Vitoria-Gasteiz (Spain, 2007); Hug: Recent Works by Patricia Piccinini, Frye Museum, Seattle, and Des Moines Art Centre, Des Moines (USA, 2007); In Another Life, Wellington City Gallery, Wellington (NZ, 2006); Call of the Wild, Museum of Contemporary Art, Sydney (2002); and Retrospectology, Australian Centre of Contemporary Art, Melbourne (2002).

Piccinini's work has also been featured

in Queensize at Me, Berlin (2015), Melbourne Now, National Gallery of Victoria, Melbourne (2013), Medicine and Art, Mori Art Museum, Tokyo (2009), The 2nd Asian Art Biennale, Taipei (2009), Global Feminisms, Brooklyn Museum, New York (2007), Uneasy Nature, Weatherspoon Art Museum, Greensboro, USA (2006), Becoming Animal, MASS MoCA, USA (2005), Biennial de La Ha-

bana, Cuba (2003) Face Up, Hamburger Bahnhof, Berlin (2003), Sydney Biennale (2002), Liverpool Biennale (2002) Berlin Biennale (2001) and Gwangju Biennale, Korea (2000).

In 2014 Piccinini was awarded the Melbourne Art Foundation Visual Arts Award and in 2016 she received a Doctor of Visual and Performing Arts (HonoraCausa) from the Victorian College of the Arts.

GOMA has established itself as a major player in the contemporary art world and this new exhibition by the renowned Patricia Piccinini will further cement Queensland's international reputation.



Patricia Piccinini Australia VIC b.1965 **The Bond 2016** Silicone, fibreglass, human hair, clothing 162 x 56 x 50cm Courtesy the artist, Tolarno Galleries, Melbourne; Roslyn Oxley9 Gallery, Sydney; and Hostfelt Gallery, San Francisco.

2017

Landmark Year For Sunshine Coast

Words
From Our
Mayor
**Mark
Jamieson**

Mayor Mark Jamieson has described 2017 as a landmark year for the Sunshine Coast thanks to the significant progress that has been made delivering economic, environment and community initiatives.

In his annual State of our Region address delivered at newly refurbished Playhouse Theatre at The Events Centre, Caloundra, Mayor Jamieson said the year's highlights had helped to create a future all Sunshine Coast residents could look forward to with confidence.

"I am always proud to highlight how our Sunshine Coast is performing and never prouder than at this point in our region's history," Mayor Jamieson said.

"I firmly believe that the pride our residents feel about their home, their region, their Sunshine Coast, is as strong as mine.

"We are delivering a future we can all look forward to with confidence because there is no other region in Australia offering the opportunities anywhere near that offered at the Sunshine Coast.

"Our council has been entrusted by our residents to continue to shape a prosperous future for our community which offers enduring employment opportunities, better access to facilities and services, greater connectivity between communities and an outstanding natural environment.

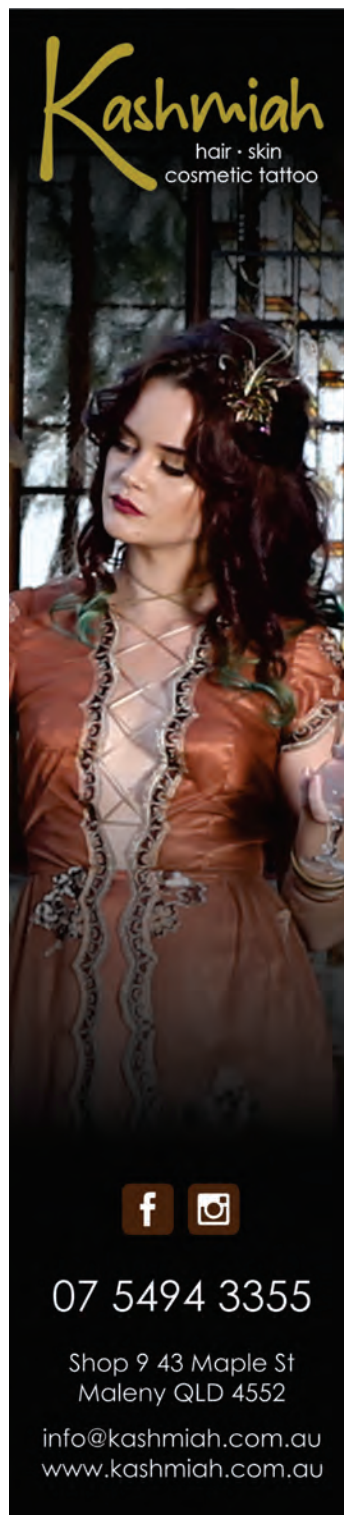
"In short, we are delivering a region - and a future - that is healthy, smart and creative."

Mayor Jamieson said the 50th anniversary celebrations had offered a great opportunity to reflect on the region's journey and assess where it is now.



"We can look forward to what I'm sure will be a remarkable next 50 years," he said.

"The anniversary celebrations have brought into focus how the community, back in the late '50s and early '60s, decided our former name, the Near North Coast, simply didn't help attract tourism and investment.

"They sought something more distinctive.



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Ethereum Bigger than the Internet?

By *Kris Randall*

'Ethereum' sounds like the title of a sci-fi movie, and rightly so. Kris Randall reveals new technology that may dispense with lawyers and middlemen in law and commerce, and revolutionise how business is conducted in the 21st century.

I remember the first time I saw the World Wide Web. It was 1994, and I was in my first year at university. I was sitting next to my best friend Michael in the computer lab.

'Look, this is the Internet. I can see the football scores in England,' he said. 'Why on earth would I care about the football scores in England?'

What I didn't immediately grasp, but Michael did, was that simple, instantaneous, global digital communication had the potential to completely transform our world. He couldn't see Google, PayPal, YouTube, GPS devices and phones with video chat, but he saw that this World Wide Web held epic potential.

There is technology in infancy right now that I believe holds the potential to transform our lives as dramatically as the World Wide Web has done over the past two decades. Ethereum (pronounced e-theory-um) is a technology that offers an easier, better way to do things like legal contracts, trading, and governance. It's built on an existing technology called 'blockchain' that can be considered an absolutely secure and unalterable ledger. Ethereum adds to this secure foundation the concept of smart contracts, which are decentralised computer programs able to make transactions based on specific conditions being met.

Basically, what Ethereum offers is recordkeeping and communication that can be trusted. Money, trading, law,



voting and governance can exist in a pure way that has never been possible before; results require community consensus, they cannot be changed once determined, and processes are transparent, although it's still possible to work anonymously with this technology.

Consider legal contracts that are not open to contention: for example, a will. Keeping the will in the Ethereum blockchain could remove any doubts about the final version of the will, as well as any confusion as to how it was to be interpreted. A smart contract would execute a will immediately once an appropriate authority had verified the death, and would transfer the ownership of assets

and wealth automatically, based on the rules that are defined in the will. No human executor would be required.

Another application provides a digital power of attorney. Social or commercially based communities could band together by placing their legal authority to act on a specific issue into the hands of a chosen representative. For example, if 100,000 people want to own an electric car, they could digitally mobilise and pool their shared consumer wishes into a single legal instrument to create a real market that would not be ignored by car manufacturers. In fact, the balance of power would shift to the consumer

group that could now force manufacturers to compete for this huge sales contract. The manufacturer could be guaranteed sales, removing some risk from the process for them.

Ethereum also has the potential to greatly increase awareness and political engagement in the population by empowering people. Everyone could have the ability to directly control their own civil and legal rights. We would see an Internet that allowed sharing of knowledge that was not monitored by government agencies, and without bombardments of advertising. The Internet would be what it was once intended to be; providing the free ability for all mankind to share ideas and communicate with each other, as well as allowing unrestricted and ethical global trade.

If these ideas sound a little grandiose, try to remember what life was like before you were first introduced to the Internet, or, if you have grown up with the Internet, ask your parents. Many of the things that we take for granted today were unimaginable 10 years ago, including social changes enabled by technological advances. As monitored as the Internet is, we're still able to communicate openly and have access to multiple news sources for free. This has immense social value when almost all traditional media are controlled by a very small group and used almost exclusively for promoting political and financial agendas. Try to imagine what the world might be like if the only news source available to people was the Murdoch press.

It's still early days for Ethereum, but there is a lot happening. Here on the Sunshine Coast there are entrepreneurs working with the technology. 'Sicoor', based in the Innovation Centre at the University of the Sunshine coast, are creating a health care records platform to allow doctors and patients to interact globally. I am certain that we will see big changes in our lives, and that they'll be more exciting than the football scores in England.


For more information see the links at the bottom of this article on the website:

<http://pastiche magazine.com.au/tech/ethereum>

Apologies to English football fans.



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The Sculpture of Life

By Bobbie Richardson

Driving Macca

Large-scale iconic sculptures run through the veins of this man. Chris McKenzie or 'Macca' realises his passion as an artist by living in the moment.

Macca had a yearning to draw from a very young age. In those days a grandfather would give a child a knife to whittle wood and learn the ways of handling sharp objects. For Macca those beginnings would shape his choice of tools of trade for the future. He was moved and inspired by other Indigenous artists who were able to express raw simplicity in their work. Large scale classical Roman and Greek paintings and monumental sculpture excited him the most.

Life lessons

Macca lists his many professions as sculptor, painter, teacher, boxer, and Executive Director of The National Save the Bilby Foundation (self appointed, he says with a chuckle). But he sees his greatest achievement as discovering the art of creating his own life. Learning self-love and how to live in the moment has helped him drive away old demons. His key life lessons are about giving thanks, praising others, and creating instead of criticising, complaining and destroying. Hard work and endurance, and never shying away from a challenge are also keys to his success.

In living by these principles Macca has found himself becoming a teacher, helping to shape other peoples' lives, in the same way as he sculpts the stone and rock of his artwork. He uses his life lessons to support young people and help them to realise their creative potential. Macca has incorporated these lessons into a system called 'The Five Creative Acts', which is sought after by companies wanting to develop their leaders.

Macca's Art

Macca creates very large stone sculptures aimed at businesses seeking to invest in the arts. He creates unique monuments that he is able to imbue with the essence, beauty and energy of the world around him, while still producing very high quality pieces that will withstand weather and time.

Macca would like to see the Australian government philanthropy and corporate sector supporting artists to create large scale artworks as is the case in Europe, Asia and the United States, as this would raise the profile of this type of work. But he also recognises the need for Australian artists to step up and become more professional in order to be taken more seriously by the business world. He is a strong advocate of the notion 'think globally, act locally'.

The crazy side

As we chat in the local pub I'm moved by Macca's humility, and I also observe threads of commonality with other artists who operate from that 'other' dimension, somewhere on the edge of reality. He confides he can sometimes come across as a little 'out there', as he plays with and challenges social conformities. But this edgy personality is what our logical society needs to push the limits and make the changes needed, if we humans are to evolve beyond past social limits.

After all you've achieved, what drives you now, Macca?

Enjoying life and having the courage to find that joy within, instead of seeking it in other things, other people and other places. Seeking enjoyment in the now!



Sunshine Coast Libraries'

Story seat brings the magic of children's literature to Pioneer Park

Families and children have even more reason to visit Pioneer Park at Landsborough with the launch of Sunshine Coast Council's inaugural First 5 Forever Story seat featuring artwork from the popular children's book I'm a Dirty Dinosaur.

A fun, rollicking rhyming story from award-winning author Janeen Brian and award-winning illustrator Ann James, I'm a dirty Dinosaur is about a cheeky dinosaur who loves to play in the mud.

The rhyme and repetition throughout the book strikes a chord with young and older readers and is matched with unique and colourful illustrations created using a magic pencil, real mud from a dam and watercolour.

As part of the First 5 Forever family literacy program, families with children are invited to head to Pioneer Park to explore the magic of children's picture books at the purpose-built Story seat.

Division One Cr Rick Baberowski said the Landsborough Story seat was the first of 10 to be installed in parks across the region.

"The Story seat is a colourful, engaging

and positive way of encouraging parents and caregivers to play a proactive role in the development of their child's early literacy skills," Cr Baberowski said.

Community Portfolio Councillor Jenny McKay said Sunshine Coast Libraries had been granted \$1 million over four years by the Queensland Government to implement the First 5 Forever program.

"The aim of this universal family literacy program is to support strong language and literacy environments for young children from 0–5 years and their families," Cr McKay said.

"We have already implemented a number of programs through this initiative.

"We are now starting to install innovative Story seats in parks across the region which will be a visible and interactive way of inviting families to engage in sharing stories, playing, singing and talking together.

"The seats, designed by council's Parks and Gardens area, reinforce the message, 'the first five years last a lifetime'."

Story seats will be rolled out progres-

sively across the region in the following parks:

- Pioneer Park Landsborough
- Nelson Park, Alexandra Headland
- Power Memorial Park, Mudjimba
- Muller Park, Bli Bli
- Russell Family Park, Montville
- Kenilworth Town Park, Kenilworth
- Maroochy Lions Park, Maroochydore
- Shelley Beach Park, Shelley Beach
- Grahame Stewart Park, Currumbindi
- Brightwater Community Lake Park, Brightwater.

In 2018, families will be encouraged to obtain a map and head off on an adventure to find all 10 Story seats, take a picture with the seats and share on social media using the hashtag #Storyseat.

First 5 Forever is a universal family literacy program aimed at supporting stronger language and literacy environments for young children from 0 to five years and their families.

The program is funded by the Queensland State Government and is being delivered by 320 public libraries across Queensland.

Visit council's library website for more details and join the #Storyseat conversation by following Sunshine Coast Libraries Facebook page.



Living the dream.....

Australian born but now living abroad, Alex Platt is living the dream in an artist's paradise! In 2016 Alex moved to Rouen in France where she is painting her way to great recognition and becoming a highly collectable artist. Her recent exhibitions have been received with much anticipation and have achieved critical acclaim.

Since moving to France Alex's work has evolved, showing a balance of two very different worlds. The raw familiarity of homeland Australia is mixed on her palette with the historical and cultural richness of a very different and new way of life abroad.

Her illustrative style is dreamlike with a quirky edge of surrealism...her chosen medium, acrylic on canvas. Using a variety of techniques, Alex creates poetic representations of her romantic ideas and emotions with an almost water colour softness.

Flowers, clocks, pencils, paint brushes, glass jars, bricks and quaint European houses repeat themselves as story telling themes throughout the work. Undoubtedly



the artist's inspiration is drawn from her own colourful life.

'My desire to physically paint stems from a fascination with an undefinable sort of beauty, and through the movement, texture and colour of paint I am sometimes able to find that.'

Though painting every spare minute of the day, Alex has also managed to master

the beautiful language of love...French!

Alex has been exhibiting her art since 2004, and now in 2017 has had three successful French showings - in Rouen, Osny and Paris.

In Australia, Alex's work is available at Holloway Gallery in Moffat Beach on the Sunshine Coast. The Gallery exhibits a selection of originals on canvas and framed prints on paper.

www.hollowaygallery.com.au



Craft or Art

from Local Artists



Virtus
David Mackay Harrison



Gary Field
www.garyfieldwoodcarver.com



Mr. Hempy
www.mrhempy.com



John Tudehope
www.facebook.com/JohnTudehopeWoodArtisan



Jen Banks - jenbanksjewellery.com.au

Mayfield Gallery Montville



Cath Johnston
Secrets on the Lake Gallery



Peace of Green
www.peaceofgreengallery.com

Karen Atkins

Montville Art Gallery



Karen lives in a crooked cottage on Sydney's North Shore where her studio overlooks parklands dotted with the headstones of Sydney's early settlers. Amidst an array of random curios amassed because they are interesting, and accompanied by her pug Bronte, she paints worlds that explore connections and disconnections.

Karen's narratives are profoundly personal, yet invoke universal themes of feelings and experiences.

Prior to living in Sydney, Karen lived on an isolated farm in North Western

Victoria, a land of huge clear blue skies and endless expanses of flat red soil. The soundtrack of her life then was sheep, birdsong, sheepdogs, cattle, the whinny of horses, distant rumbles of headers and tractors and the wind singing through the she-oaks.

She has painted obsessively her entire life, filling sketchbooks with great menageries of animals. Some paintings begin as landscapes of places she knows well that have an emotional resonance, and she uses these as 'theatres' for her characters to tell their stories. Every aspect of Karen's paintings has symbolic meaning for her.



Horses are a subject she returns to over and over, a profound love in her life, symbolic of freedom and power, and a link to her Scandinavian heritage and the horses of Norse myths.

Karen's pugs have been constant companions throughout her life, and appear in her paintings regularly, always happy to model and pose. Their absolute loyalty, tragic faces, and clownish behaviour make them irresistible subjects.

Many paintings begin with a fragmentary image that lodges in Karen's mind. She will often wake in the morning with a remnant of a dream that demands painting, and so she will begin, weaving threads of love, loss, strangeness and wonder that she has gathered over time.

Karen's paintings are shown permanently at Montville Art Gallery, 138 Main Street, Montville, and are also shown on the gallery website:

www.montvilleartgallery.com.au



www.lilymhats.com.au
Sunshine Coast

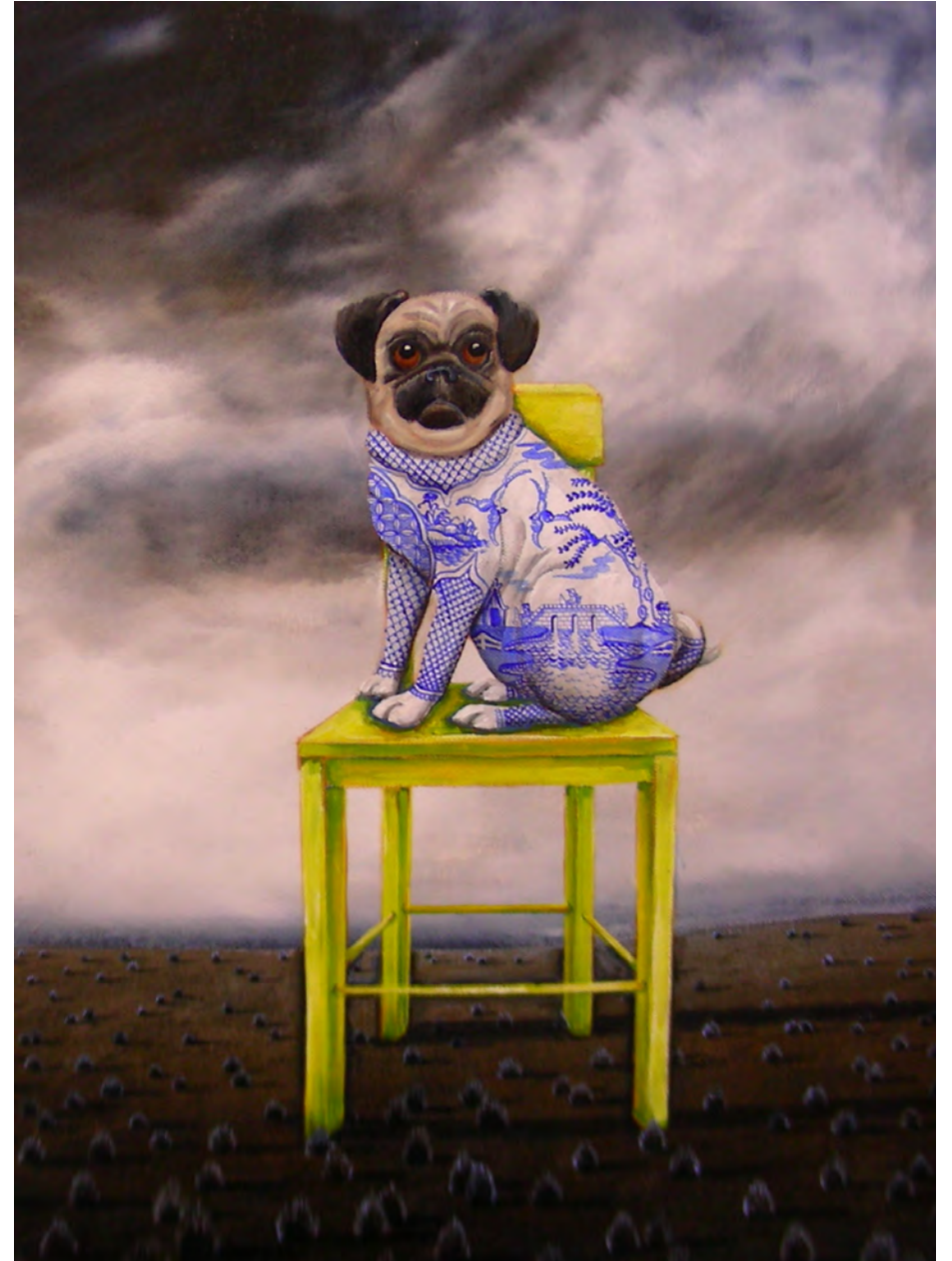
Featured

Artist Works



Family Affair

By Cath Johnston - www.cathjohnston.co



I'm a Big Girl Now

Oils on canvas by Karen Atkins - www.montvilleartgallery.com.au



The Jewellers Bench

The Phoenix Collection by Ronald Wright - www.thejewellersbench.com.au



The Bathroom

Oils on canvas by Alex Platt www.hollowaygallery.com.au

More Than a Night at the Opera

By *Emelia Morrell*

Many of us have experienced the world of opera, whether we're singers ourselves, avid spectators or only watched it on television. However, few people can say they've had the privilege of viewing opera in an underground mine, cave, or abandoned reservoir. This is where Bruce Edwards and the Underground Opera Company comes in.

The Early Stages

The Underground Opera Company began in 2007 when Bruce Edwards, a former miner of 25 years, stumbled upon the incredible potential that mines and underground caves have to offer in the world of opera.

The choice to change from a miner to the founder of an opera company seems to be a leap of the imagination, but Edwards explained his early exposure to the world of the arts.

Since Grade 10, Edwards had played drums in a band, and after a short stint in university he became a representative for Brady Drums. Through this, he recounts meeting Prince, Billy Joel and INXS, reminiscing on what was an exciting time in his life in his early 20s.



However, the rise to stardom would stop short when Edwards decided to enter the mining industry as a means of earning good money. He recalls the startling difference between the 9-to-3 school day

with frequent breaks compared to the harsh '12 hours a day, 7 days a week...23 days on, 5 days off' regime the mines had to offer.

It was during this long haul in the mines that Edwards discovered the theatre. In the mid-90s Edwards moved to Sydney and began his own company specialising in ground support for tunnels and mines. At this time, his girlfriend was involved in an

period of time. Meanwhile, word slowly spread around the mine of his involvement in the theatre. It was at this point that he was told about the Tasmanian Symphony

Orchestra conducting a show at Renison Mine. Edwards was immediately enthralled by the idea of bringing music into the deserted areas the mines occupied. His wonder was only intensified when the orchestra's show was mentioned to him again whilst working a remote job between Darwin and Kakadu. It was the popularity of the Renison Mine show that sparked Edwards into action.

From this point, Edwards went into a

'closest thing to a perfect acoustic [he'd] found anywhere in the country'. It was the high-quality performances paired with the stunning natural stages that had both local and international audiences travelling to experience Edwards' shows.

Carols in the Reservoir

When asked about his upcoming projects, Edwards outlined the Carols in the Reservoir that takes place between December 1st to the 17th this year. Funnily enough, despite its annual occurrence, this show is the one that Edwards looks forward to the most. He loves Christmas, and states that a simple snow machine in the roof ignites smiles on the faces of everyone in the audience, regardless of age. He recounts the hands of spectators reaching into the air in hopes of snatching a snowflake

and the grins on their faces. It's obvious that audience experience plays a huge role in Edwards' passion for performance.

The Place of Dreams

Australia offers an incredible range of caves, mines and tunnels to perform in, but Edwards also has endless aspirations for overseas shows. His list of dream destinations includes the Roman catacombs, overseas salt mines and the Batu Caves in Malaysia.

Edwards also speaks fondly of the United States, and is drawn in not only by the

possibilities it holds for staging his operatic pieces, but also by the kindness of the people he met while vacationing there.

Of course, he also couldn't go past the 'older civilisations' such as Europe and China, which he believes would host some of the most amazing stages he could imagine.

Unsurprisingly, Edwards proves to be a trend-setter when it concerns his choice of staging.

He dislikes 'going into something that's already there', such as performing in an underground cave that exists only to hold concerts, plays and other shows. Instead, Edwards thrives in 'turning these spaces into venues', such as the Swan Bank power station, which had never seen anything akin to an opera show before Edwards and his company discovered its potential.

The Audience is What Matters

Bruce Edwards thrives in 'creating experiences for people' by taking them from the 'sterile' theatres.

One of Edwards' pet peeves are singers who simply stand and sing and expect audiences to be entertained. Because of this, Edwards says that he can hardly sit through an opera without taking a nap halfway through. This may seem odd for the founder and director of the highest-ranked opera company in Australia, but it's this peeve that inspires Edwards to make the best shows he possibly can.

By placing his audience as his top priority, he constantly delivers world-class entertainment. Due to the size of Edwards' venues, audience numbers are often limited to approximately 90 people. This makes for an intimate, close-up view of the singers, who Edwards describes primarily as 'performers'. Because of this intimacy, audiences experience a 'personal interaction' between themselves and the onstage performers, hence breaking down the fourth wall and creating a mutual 'relationship'.

Collaborative Inspiration

Many people dread the question, 'where does your inspiration come from?', but it had to be asked. Edwards admits that his cast has a far broader knowledge of opera than he does, and when he is seeking to create a new show he will often consult them. Through viewing videos that his cast send him, Edwards sifts through until he finds one that is just right.

'I certainly use myself as a demographic for our shows', he claims. Edwards' theory is that if he can enjoy his shows then most concert-goers certainly will.

This tactic certainly seems to have worked in his favour, as the Underground Opera Company has earned itself the Best Arts, Music or Cultural Event Award and a Silver Award at the National Trust Heritage Awards. These achievements are well-deserved when considering the company's stunning settings, intimate performances, world-class singers and overall dedication to entertainment.

Be sure to book tickets to the Underground Opera Company's Carols in the Reservoir, which begins on . .

Thursday 1st December.

www.undergroundoperacompany.com



“few people can say they've had the privilege of viewing opera in an underground mine, cave, or abandoned reservoir..”

amateur theatre company and persuaded him to audition for their show Carousel. It's obvious this experience stuck with him, as he continued this creative path in Brisbane. In 2001, he performed in the chorus of a musical theatre piece, and claims that it was his 'first introduction to musical theatre and opera'. By the time he landed a leading role in his third show, Edwards was gaining a strong interest in the opera scene.

Edwards had a longing to produce his own concerts, and this lead him to running a local musical theatre company for a short

partnership with a friend in the opera industry. 'He was with me for my first show...and he's basically been my tenor for the last ten years', Edwards enthused on his friend. Their first show was at a small gold mine in Kilkivan and was extremely well-received, which led them to pursue other spaces to perform. The ensuing destinations involved the Jenolan

Caves in the Blue Mountains, the Spring Hill Reservoir, the Swan Bank power station and the Rockhampton Capricorn Caves, which Edwards claims were the



Linsey and Lizzie Create Dangerous Song: Blue

Ally Bing

Musician Linsey Pollak thought of using the calls of endangered animal species for the purpose of making electronic music over ten years ago. He does it through the use of a “midi wind controller”, an electronic device that looks and is played like a wind instrument, albeit one connected to some powerful sound programming on a tablet.

An inventor (and accomplished player) of countless wind instruments, Linsey also admired technology's enablement of new and intriguing ways of creating music. He thought to use animal calls as looping samples, figuring they'd connect better emotionally than your average electronic, insentient, noises. Linsey started concert

performances, entitled The Extinction Room, in the Hinterland region of the Sunshine Coast. In these sessions, the audience participated in an intimate experience, each blindfolded and wearing a set of headphones. There was no other sound but for the animals' cries, calls and requests, translated into rhythmic looping and layering, creating harmonies, and enhancing a musicality in the voices of animals that was really there all along. In this way, Linsey entered a role of advocacy for threatened and endangered species he continues to fulfil today.

Linsey soon felt the human voice, so important in creating that emotional connection with listeners, was missing from this project. While he originally imagined a small group of voices might

be appropriate accompaniment, one voice came to stand out: Lizzie O'Keefe. Linsey met Lizzie through a bandmate of The Unusual Suspects, Linsey's fantastic 23-piece Balkan dance music ensemble, at the Woodford Folk Festival. She was also performing on the program that year, and the Suspects, a band of already outrageous proportions, invited Lizzie to hop on a microphone during one of their sets. The song she sang with them was typically uproarious and featured a typically bizarre time signature. It did not faze her. There was no denying her inherent feel for music, which she says was born with her and nurtured by a musical family. Lizzie so easily improvised vocals over eastern European-reminiscent scales and kept up with the twists and turns of the odd rhythm that Linsey

understood her talent immediately, and when the moment came up, asked her to be involved in a unique musical endeavour — and Lizzie said, absolutely.

Today, the project now known as 'Dangerous Song' has proved to be more than simply musical and more than an awareness campaign. Linsey and Lizzie created their first album (Dangerous Song: Black) that was performed both in concert and, with the help of local photographers and multimedia artists, over a projected multimedia display of photographs and cinematography encapsulating the natural world. Beyond all else, the music and visualisations touch the heart and core of the soul. Lizzie's beautiful timbre, pure, raw, emotion-drenched sound, paired with the contemplative rhythms and voices heard through Linsey's "breath-controlled animal calls" (which are looped live in performance), demand the listener to pause for reflection, and deliver a catharsis that is as hopeful as it is devastatingly sad.

Lizzie says she views Linsey as a mentor. To this, Linsey replies, it has been a joy. At the same time, they agree the working relationship is one of two musical equals who have found kindred, harmonious spirit with which to compose easily and joyfully. “Sometimes,” Lizzie says, “when we’re playing, we’ll be improvising, and we’ll end up singing exactly the same thing at the same time; that’s how in tune we are.”

For their latest album, Dangerous Song:

Blue, the pair used cinematography given by David Hannan of the Ocean Ark Alliance to inspire a score focusing awareness on the plights of what Linsey calls “the heart of the planet”: oceans. Alongside Lizzie's voice, the album features humpback and beluga whales, walruses, the bearded seal, the sounds emitted from a fish nest, and a fair few terrestrial species as well, as “everyone is affected” by ocean extinction issues. The album debuted at the 2016 Woodford Folk Festival, and since then, has toured throughout Australia and New Zealand. Their exploits include collaborations with environmental organisations such as the Australian Marine Conservation Society and the Australian Coral Reef Society. Dangerous Song received funds from Creative Partnerships Australia through the Australian Cultural Fund to record Dangerous Song: Blue over this past year. The duo chose to release Dangerous Song: Blue, not encased in the plastics of a CD, but by designing a handsome, reusable tote bag with an accompanying download code to the music. The method of album release quietly remarks on the pair's working manifesto: should people choose to listen and be moved by the stories of those in need, positive action and change can, and will, certainly come in on the current.

Look out for Dangerous Song: Blue at this year's Woodford Folk Festival

January 28th–30th, and on February 18th and 20th at Metro Arts Theatre in Brisbane.

Head to

www.dangeroussong.com
for their latest album, Dangerous Song: Blue.

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The Creative Scene



DECEMBER

The Newsmakers Exhibition

This is an exhibition that celebrates the 50th anniversary of the naming of the Sunshine Coast, by highlighting some of the many, many headlines and stories that have appeared in the local and national newspapers over those 50 years.

Landsborough Museum, 4 Maleny Street, Landsborough.

www.landsboroughmuseum.org.au

Woodford Folk Festival

The Woodford Folk Festival, an event of international standing, is held annually over six days and six nights from 27 December through to 1 January. More than 2000 performers and 438 events are programmed featuring local, national and international guests. This year will be the 31st Woodford Folk Festival and the 23rd held at Woodfordia.

The festival programme features concerts, dances, street theatre, writers' panels, film festival, comedy sessions, acoustic jams, social dialogue and debate, folk medicine, an entire children's festival, an environmental programme featuring talks, debates and films, art and craft workshops, circus performances and workshops, late night cabarets, parades, and special events including a spectacular fire event.

Within the festival village you can find 35 performance venues, of which 18 are all weather. The festival streets are lined with restaurants, cafes, stalls, bars, street theatre and parades. Tree-filled campgrounds, butterfly walks, ponds and wildlife complete the picturesque site.

27 December, 2017 – 1 January, 2018.

www.woodfordfolkfestival.com/the-festival/about/

JANUARY

The Australian Ballet presents Storytime Ballet: The Sleeping Beauty

A beautiful princess must sleep for 100 years – until woken by true love's kiss.

Experience all the dazzling wonder of The Sleeping Beauty in a live, interactive production created especially for children aged 3 and up. Fairies in glittering tutus, storybook characters, and a prince's quest – all set to Tchaikovsky's hum-along score.

Running for under an hour, and packed with favorite characters like Red Riding Hood and Cinderella, this narrated version of The Sleeping Beauty will have both boys and girls dancing all the way home. Don't forget to dress up in your favorite ballet-inspired outfit!

10 – 11 January, 2018.

www.queensland.com/en-us/event/the-australian-ballet-presents-storytime-ballet-the-sleeping-beauty

Sunnyboys – special guests The Celibate Rifles

'To think we have now been together again as a band longer than the early days, is amazing. We did not set out to do this of course, it just happened!' - Peter Oxley.

It's remarkable to believe that the 2017 edition of Sunnyboys (featuring all original members) have existed longer than the brightly-eyed young men who burned so brightly back in the eighties, but also burned-out so fast. This time around,

without the pressure of scheduling and the demand for chart hits and with a mutual love and respect for the music they made, Sunnyboys can just do what they do best, play live.

The band will be performing material from across their entire catalogue including their three albums for Mushroom, the infamous debut EP on the Phantom label, and even the odd b-side or rarity. For the Sunnyboys, every show is a celebration.

Aussie World, Palmview. Saturday 27 January, 2018.

www.aussieworld.com.au/the-shed/live-events

Jimeoin - Ridiculous

From the ridiculous to the hilarious... come and see Jimeoin's new show as he takes you into the brain of one of the world's best stand up comedians and masters of observational humour.

The J Noosa

Wednesday 17 January 2018

www.thej.com.au

FEBRUARY

Mooloolaba Beach Festival

Welcome to the new Mooloolaba Beach Festival! The new-look weekend of events is a celebration of sand, surf and beach culture on the Sunshine Coast.

We've put together a program of



'Exhilarating... ridiculous-ness'. Age, Australia

'Jimeoin excels at observational comedy...funny and real' **.** Herald Sun

'Jimeoin is a true comedy legend doing what he does best....finding the funny in everyday situations' **1/2.** The Advertiser

events that offers a range of experiences, including premium ocean swims (some old and some new!), paddling events that both elites and weekend paddlers will enjoy, and community events that the whole family and all ages can participate in.

Join us for an action-packed weekend on the Sunshine Coast, from sunrise to sunset.

Saturday Events: Sunrise Yoga, 5.0km Grand Prix, 2.5km Alex to Mooloolaba, 5km Paddle Race, Outdoor Cinema.

Sunday Events: Beach Yoga, 300m Junior Giants, Mooloolaba Half Mile (800m), Mooloolaba Mile (1.6km).

The Esplanade, Mooloolaba.

17-18 February, 2018.

www.worldserieswims.com.au

MARCH

Rattler Rail Project Postponed from December–till March 18

APRIL

Gold Coast 2018 Commonwealth Games

The international spotlight will be on the Gold Coast in 2018, when the city hosts one of the largest multi-sport events in the world. The Commonwealth Games is transforming the city's sport infrastructure and catapulting the Gold Coast onto the global stage. The festival will span the length of the coast from Coomera through to Coolangatta, with two festival hubs in Broadbeach and Surfers Paradise operating day and night across the 12-day festival.

4 - 15 April, 2018.

www.gc2018.com

Vanessa Perske



'Having a painting of flowers on the wall is a truly beautiful way to brighten your day - whilst it's not always possible to keep a vase of fresh flowers, a painting can put a smile on your face.'

This is something Perske always strives for – to bring some happiness into people's lives through her paintings. This series of oil paintings appeals to the senses on many levels because the lavish richness and abundance of texture and finish.

New luxurious works by Vanessa Perske are currently on show at the Maleny Art Direct Gallery. This exhibition presents a brand new series of works using palette oils, quite a change from her usual mixed media style.

There are still the beautiful bright bold colours we expect to see from Perske, but the creativity achieved through the freedom of the palette knife is very apparent.

Vanessa says, 'I feel this new technique and change in style gives me freedom; a chance to break from my usual painting sequence, by using a freer hand with the palette knife and oil paints. Inspired by my love of Australian native flowers, there is a drive to express those feelings and really paint from the heart.'



“ I feel this new technique and change in style gives me freedom; a chance to break from my usual painting sequence

So what about our gallery dealers

Tanya Hoddinott Artist and Director of Stevens Street Gallery, Yandina.

Tanya is a painter and sculptor who trained at RMIT, Melbourne. She has exhibited at Arthouse Gallery, Sydney; Metro Gallery, Melbourne; and Schubert Gallery, Gold Coast for the last 25 years.

She has an extensive bibliography and her work can be found in both public and private collections.

Tanya returned to the Sunshine Coast after 30 years in Melbourne, to open a small but bright and smart Art Gallery in the beautiful historic town of Yandina. The gallery has been open for 12 months, and in that time has brought together the works of mid to late career artists, both local and national. It is a fresh new space for artists working in all mediums.

The next exhibition will be new work from Tanya Hoddinott, along with two younger artists also from Yandina, Sarah Handley and HerbRobert. Both artists work in new and innovative ways with an emphasis on linework.

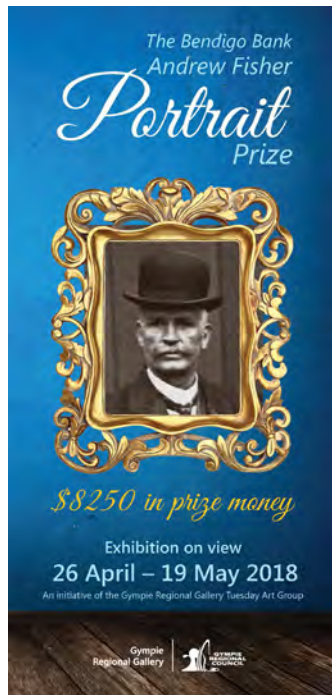
Lines, Outlines and Boundaries is the name of the exhibition and it will run from 6 December to 3 February.

Stevens Street Gallery, 2 Stevens Street, Yandina.

www.stevensstreetgallery.com.au



GALLERY HOP



Gympie Regional Art Gallery

Bendigo Bank Andrew Fisher Portrait Prize

Queensland artists are invited to submit a painting for the Bendigo Bank Andrew Fisher Portrait Prize 2018.

The Bendigo Bank Andrew Fisher Portrait Prize is a biennial competition in the manner of the Archibald Prize, and subjects must be distinguished and living in Queensland. The competition offers \$8250 in prize money.

Competition entry fee is \$25 per entry.

Entries close Wednesday, 28 March, 2018. For more details, phone the Gympie Regional

Gallery on 5481 0733 or email gallery@gympie.qld.gov.au.

www.gympie.qld.gov.au/gallery

Butter Factory Arts Centre, Cooroy

Five Angles

Jeanne O'Neill, Katy Drake, John Drake, Angharad Drake & Reuben Drake

Jeanne O'Neill, Katy Drake and John Drake, together with the second-generation Drakes, Angharad and Reuben, present a lively exhibition of Paintings, Drawings, Linocuts, Etchings, Ceramics, Mosaic and Music. Jeanne's work draws on her experience of travels throughout Queensland; Katy's paintings and ceramics reflect a love of home and garden; John exhibits from his latest series of lino-cuts and etchings; Reuben develops colourful compositions based on still lifes, and Angharad, a nationally acclaimed singer-songwriter performing on opening night, exhibits hand-painted ceramics from her 'Australian Natives' collection.

Friday, 8 December, 2017 – Tuesday, 16 January, 2018.

www.butterfactoryartscentre.com.au



Noel Thomas:
Quiet Places to Reflect, Listen and Dream

Noosa Regional Gallery

Prosthetic Reality

Featuring Augmented Art artists Danielle Caners, Eeva Meltio, Ghost Patrol, Neon Mystic, Sutu, Marc-o-Matic, Petrus Louhio and Sky Ogden, this exhibition brings art to life with animation and sound. It involves contemporary artists, animators and musicians from around the world working to create original works of Augmented Art that push the boundaries of this new exciting medium. Augmented Reality technology has the magical power to evoke wonder, challenge your perception of reality, and provide a new perspective and sensory experience.

Friday, 1 December, 2017 – Sunday, 21 January, 2018.

www.noosaregionalgallery.com.au

Caloundra Regional Art Gallery

Noel Thomas: Quiet Places to Reflect, Listen and Dream

Caloundra Regional Gallery and Sunshine Coast Libraries present the next exhibition for the Maroochydore Library Artspace.

with Skye Leong

Through his paintings local artist Noel Thomas explores various places of inherent stillness and peacefulness that have inspired him to pause to reflect, listen and dream.

Monday, 11 December, 2017 to Saturday, 20 January, 2018.

www.gallery.sunshinecoast.qld.gov.au

Caboolture Arts Centre

The Glass Houses

The Glass House Mountains stand as silent sentinels, silhouetted against the sky. Covering the period from the 1970's to the present, this exhibition reveals a multiplicity of contemporary visual artists' perspectives of the mountains that are never far from view anywhere within the Moreton Bay Region. Artists include Margaret Barnett, Bianca Beetson, Russell Craig, Lawrence Daws, Johanna De Maine, Martin Edge, Rick Everingham, Joe Furlonger, Anne Marie Graham, Kevin Greal, David Hinchliffe, Peter Hudson, Marc Kalifa, Sarah Larsen, Mary MacQueen, Joanne Currie Nalingu, Gerry O'Connor, Kevin Oxley, Nan Paterson, Clare Purser, Graham Rattey, Andre Reginato, Gail Robinson, Melinda Serico, Al Sim, Katarina Vesterberg and Robskee Wallace.

Exhibition developed by Moreton Bay Regional Council.

Saturday, 28 October, 2017 – Saturday, 27 January, 2018.

www.moretonbay.qld.gov.au

Redcliffe Art Gallery

The Lynley Dodd Story

The Lynley Dodd Story is an

exhibition of original illustrations from the world-renowned author and illustrator of the Hairy Maclary and Friends™ book series. Showcasing 55 original artworks, this exhibition features favourite characters including Hairy Maclary, Slinky Malinki, Schnitzel von Krumm, as well as lesser known characters such as Sam Jam Balu and the Dudgeon. The Lynley Dodd Story traces the evolution of Dodd's work revealing the magic behind her process. Discover how Hairy Maclary from Donaldson's Dairy continues to capture the hearts of young and old alike.

Friday, 8 December, 2017 – Saturday, 17 March, 2018.

www.moretonbay.qld.gov.au/redcliffe-art-gallery

USC Sippy Downs

A touring exhibition from the MAMA collection

Tracey Moffatt is one of Australia's most successful international artists,

known for her film, photography and video works. Drawing on cinema, television and the media, her art is equally inspired by popular culture, recollections from her childhood and art history.

Moffatt began her career as an experimental filmmaker and producer of music videos, and she continued making films after establishing herself as a photographer.

She first came to prominence in the Australian art world with her series Something More. Commissioned in 1989 by the Albury Regional Art Gallery and shot in the Link Studios in Wodonga, the series set the tone and themes for much of Moffatt's later work. This sequence of nine images is a loose narrative, shot like film stills, in which the artist references the possible meanings of the title and its hint of sadomasochism.

MAMA also has a selection of photographs from Moffatt's Scarred for Life and Some Lads series.

25th January - 17 March 2018

www.usc.edu.au/art-gallery



GALLERY HOP



QGOMA

Yayoi Kusama: The Obliteration Room

The Obliteration Room revisits the popular interactive children's project developed by Yayoi Kusama for the Queensland Art Gallery's fourth Asia Pacific Triennial of Contemporary Art in 2002. Its current installation coincides with the exhibition 'Yayoi Kusama: Life is the Heart of a Rainbow'.

Children are invited to enter the world of Kusama and 'obliterate' an Australian domestic space by adding colourful dot stickers to white furniture, objects and surfaces in the

large-scale interactive installation. The Obliteration Room is a dynamic artwork that transforms over time as hundreds of thousands of dots accumulate in the space.

QGOMA

5 November 2017 – 11 February 2018.

www.qgoma.qld.gov.au

Redland Yurara Art Society

Connections

Redland Yurara Art Society formed

as an art group in Cleveland in 1962 and has grown to its present membership of approximately 100 artists. Operating from their local studio and gallery at Pinklands Reserve, Thornlands, they run a dynamic program of workshops and classes. Yurara's 2017 exhibition Connections looks at the heritage of many Australians and their connection to different cultures. A number of Yurara's members are of various ethnic backgrounds and maintain a connection to their heritage while exploring their talent within this rich and creative community.

Saturday 3 December, 2017 to
Tuesday 14 January, 2018.

<http://artgallery.redland.qld.gov.au/exhibitions/exhibitions-2017/connections-redland-yurara-art-society/>



Logan Gallery

The Lady and the Unicorn

This exhibition features artworks by well-known Australian artist Arthur Boyd together with poems by poet Peter Porter. In 1973-74 Boyd and Porter collaborated to create an illustrated poetry book called The Lady and the Unicorn. The exhibition displays the original etchings, poems, and archival material from the development and creation of The Lady and the Unicorn.

This is a Bundanon Trust touring exhibition. It is supported by the National Collecting Institutions Touring and Outreach Program, an Australian Government program aiming to improve access to the national collections for all Australians.

Logan Art Gallery

1 December, 2017 to 27 January, 2018.

<https://bundanon.com.au/whats-on/the-lady-the-unicorn-2016-2018-tour/>



with Skye Leong



The Gold Coast Arts Centre

Coming into Fashion | Fashion Forum

The Fashion Forum will see international industry leaders and Australian custodians and creatives come together for an exciting exchange of ideas, experiences, and opinions. Some of these guests will be visiting the Gold Coast for the first time, while others are offering attendees rare opportunities for intimate and insightful conversations. Two informative morning sessions precede a networking lunch, followed by a masterclass and a floor talk. As with the Talk Suite on Saturday, 25 November, Fashion Forum attendees

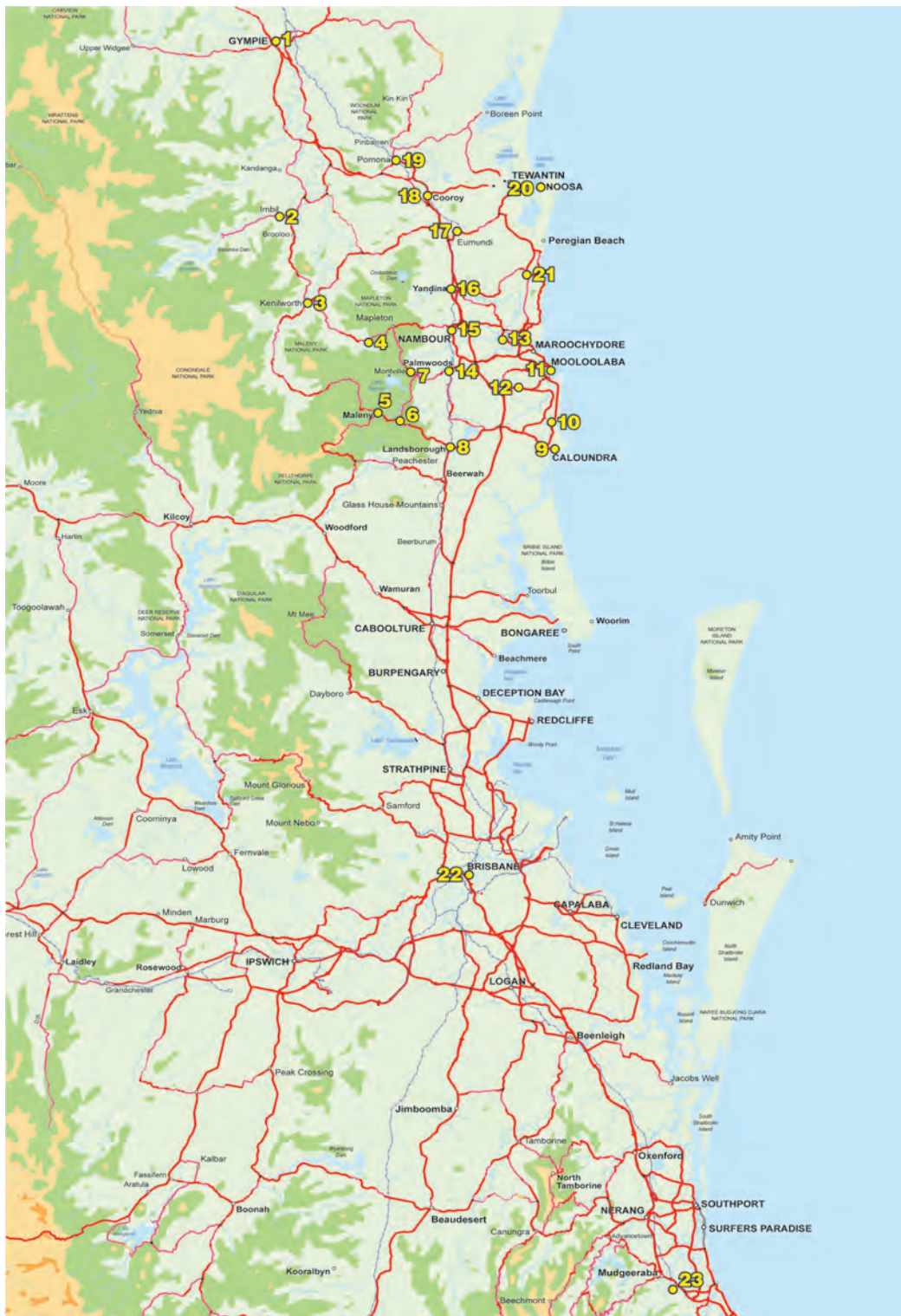
will have the chance to mingle and speak directly with the special guests at the end of the day, as well as have free entry to the exhibition.

Saturday, 20 January, 2018.

www.theartscentregc.com.au/gallery/fashion-forum-coming-fashion

This is one of the many events on the program of the exhibition Coming into Fashion | A Century of Photography at Condé Nast on show from 25 November, 2017 to 18 February, 2018.

www.theartscentregc.com.au/gallery/coming-into-fashion



South East Queensland *Arts Map*

1. GYMPIE
gympie.qld.gov.au/gallery

2. IMBIL
maryvalleyartslink.com.au

3. KENILWORTH

4. OBI OBI VALLEY
cedarcreations.com.au

5. MALENY
malenyartdirect.com.au
malenyarts.com/
COMApeaceofgreengallery.com
davidlinton.com.au
facebook.com/ForestArtCollective/
rickeveringham.com.au
manfreds-wood-shop.com
benmessina.com
artsconnectinc.com.au

6. MARY CAIRNCROSS
artoncairncross.com.au

7. MONTVILLE
montvilleartgallery.com.au
mainstreetgallery.com.au
secretsonthelake.com.au
naturesimage.com.au
llumecreations.com.au

8. CALOUNDRA
heartsandmindsart.com.au
gallery.sunshinecoast.qld.gov.au/About/Caloundra-Regional-Gallery

9. MOFFAT BEACH
seaviewartgallery.com.au
hollowaygallery.com.au

10. MOOLOOLABA
gallerybeneath.com.au
waynestrickland.com.au
davidhartgalleries.com.au/mooloolaba.html

11. SIPPY DOWNS
usc.edu.au/art-gallery

12. BUDERIM
artnubobuderim.com.au

13. NAMBOUR
theoldambulancestation.com

14. YANDINA
yandinahistorichouse.com.au

15. EUMUNDI
thegalleryeumundi.com.au
reddesertgallery.com.au
eumundiartspace.com

16. COOROY
butterfactoryartscentre.com.au

17. POMONA
pomonaartgallery.com
pomona.edu/museum

18. PALMWOODS
tinacooper.com

19. NOOSA
noosaregionalgallery.com.au
davidhartgalleries.com.au
creativealliance.org.au

20. COOLUM
neogallery.net
coolum.com.au/coolumart

21. LANDSBOROUGH
landsboroughartstudio.com.au

22. BRISBANE
qagoma.qld.gov.au

23. GOLD COAST
theartscentregc.com.au



Best Kept Secrets

Cath returns to create art

After a decade away from sunny Queensland state, Catherine Johnstone returns with a new lease of life, to her home in the Hinterland to help with her family's thriving business and

busy herself creating a new body of works, to be presented in late 2018 at the Secrets on the lake gallery. I can honestly say nothing ordinary or traditional by any means with Catherine's creations.

I recall several years ago on one of my gallery hops through the Hinterland of the Sunshine coast, when I arrived at Secrets on the Lake gallery, to view pieces of contemporary photographs, by Catherine Johnstone.

The body of works titled... Was a series of photo depicting the harsh realities of some area in a less fortunate life. The images raised

emotions and questions outside my normal boundaries. Catherine has busy playing mom, raising her two daughter, and make a name in the arts world.

Her decisions to return home to Queensland comes as no surprise with family, friends and the desire to create and enjoy life more.

Cath Johnstone is a contemporary sculptor, photographer and installationist based in Montville, QLD and has been actively producing artworks since 1998.

Catherine has been exhibiting all through Victoria, Queensland and The United Kingdom's. Her works features in private collections in the UK, Bermuda, and Australia.

By Skye



the events centre
CALOUNDRA | SUNSHINE COAST

What's
On

BOOKINGS: 07 5491 4240
20 Minchinton Street, Caloundra

www.theeventscentre.com.au



JIMEOIN
LIVE

Fri 19 January at 8pm

\$49.50 / Conc: \$44.50



THE
NUTCRACKER

Sun 22 April at 2.30pm

\$85 / Conc & Grp10+: \$75



JIMMY
BARNES

Tue 29 May at 8pm

A Res: \$119.90 / B Res: \$99

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