



BLUE MOUNTAINS CREATIVE ARTS CENTRE NEWSLETTER July-August 2022

WEBSITE: www.bmcac.org.au

FACEBOOK: [bmcac](#) & [bmcacsaturdaypotters](#)

INSTAGRAM [lifedrawing_glenbrook](#)



A Blue Mountains Outlook from Govetts Leap, Blackheath

ARTIST CALL OUT

For the Blue Mountains Art Prize 2022

23 to 25 September

for details see page 11

Our 'Hare Street' Centre is located on the traditional homeland of the Dharug and Gundungurra people. We recognize and pay respect to the traditional custodians of country past, present and emerging.

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"Alison's Fish" by Alison James



"Matt's Cats" by 'Matt' Matthew Russell
(Tuesday night member)

EDITOR'S NOTE

Robert Hughes wrote: "The greater the artist, the greater the doubt. Perfect confidence is granted to the less talented as a consolation prize."

So, be bold, disregard your doubts and enter for the Blue Mountains Art Prize. Entries close on 16 September. Please note the other important dates on page 10.

Bronwyn has written an account of the pottery group's raku day experience (pages 4 & 5), and the second instalment about artists who inspire life drawing is on page 7, featuring Peter Powditch.

And remember, Kandinsky once said: "Everything starts from a dot".

As always, I'd be delighted to receive suggestions or contributions from readers for our 'Creations' magazine.

Rudi Christen
rudich7@dodo.com

Get in touch with us ! We like to hear from you.

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PRESIDENT'S REPORT *Alison James*

Dear Members,

We have hit the second half of the year and things are starting to get busy for the centre.

Our Blue Mountains Art Prize is now open for entries for all artists, whether they are members of the centre or not, so let your fellow artists know about the prize. The prize pool is over \$4,000 this year with plenty of cash and prizes to be won so get entries prepared, show us the skills you have worked so hard to achieve in your classes and be part of our 5th annual art prize. Entry forms are online at www.bmcac.org.au

We also have a number of workshops coming up this September and October. Women's Gathering with Andrea Ketterling, Chalk-painted Furniture with Sue Jeffries and Nature Lab Art will be holding their first workshop with us in October. Keep an eye out for them advertised through Facebook or in the centre and join the fun on offer.

Our little street library seems to be a great success with books miraculously appearing inside within days of it being installed. I've managed to spot people stopping on numerous occasions now so it will be a great way to connect with the community by placing some of our flyers etc in there too. Over the coming weeks I intend on making up some little craft packs with materials that we have been donated and adding them to the fun freebies for the community to take as well.

The mammoth task of our pathway has been completed by David and David. It's such a beautiful addition to the Centre and I feel like we need an official opening ceremony to thank the gents for their incredible effort. They have also added a small, grassed area near the garden and there will be sandstone seating out the front of Hare St. Gallery that can be used as a gathering space.

The tree out the front that was cut down is soon to be our next project, but overall the Centre is looking absolutely fantastic, and a lovely place to visit and enjoy don't you think?

Your President
Alison James

ART DIRECTOR'S REPORT *Ingrid Russell*

Thank you to Alison for helping out with enrolments while I was away. We had a few problems juggling the children's art classes and only ended up with the Friday class. Children's pottery went ahead on three afternoons, also the Home School class on Tuesday. We finally went ahead with the Oil Portrait class on Monday nights. All other classes went ahead with good numbers.

A reminder to teachers to encourage your students to enter something in the art prize as we have a number of encouragement awards to give out.

Hare St Gallery

We finished the 2nd quarter and are into the third for this year. Sales continue to be sporadic with some good days and some slow days. We encourage all our members to visit and have a look at the goodies available.

Term 3 has begun with Monday night to full capacity and Tuesday nights with only room for one or two. Saturday still has some spaces.

The kilns continue to be an ongoing headache. Mother Bear has now decided she has had enough and requires some repairs. Andrew, our kiln technician has been notified and we are waiting for him to organise a time to do the repair. Also, we now have an electrical problem with the power supply to both Father Bear and Mother Bear so they are both out of operation at the moment. An electrician has been organised to look at the problem. The good news is that Baby Bear has brand new elements and is working again.

We have had a generous offer to have our very long donated props cut down for us into more usable sizes for the price of the diamond cutter .

I have cleared a shelf in the kiln room for stoneware work. As we don't do a lot of stoneware firings , it is really important all SW workers communicate with me when they want to do a firing so we can combine the work and conserve power.

Please see the following report about our Raku Day.

RAKU DAY 2022 by Bronwyn Campbell

Finally, after lots of obstacles thrown our way, we held the much touted raku day. Sadly, I have to say that it was not the success we had hoped for. After toiling from 8 am to 5 pm the kilns did not reach temperature and night was quickly overtaking us. With lots of packing up and cleaning to do, we had to call it a day. This was a huge disappointment to all, but we went through all the processes and learnt a lot. One or two pieces were almost to temperature but most were still in the bubbling stage. Some of the bubbled pieces did, however, have their own crusty beauty.



Almost there for a couple of pieces.

Left: Tiny 5cm vases of test glazes by Bronwyn,

Right: Ashleigh Carlson's bowl.

Continued next page

The only thing we did differently this time to our successful firings in the past was to sit the kilns on a platform of fire bricks. We were hoping this would speed up the firing but to no avail. One explanation suggested was that the ground is so waterlogged at the moment that cold moisture was being sucked up into the kilns despite the brick platform. A second brick layer may be the solution.

Unfortunately, during the firing both Michael's and my thermocouples failed, even after a fresh set of batteries, which left us flying blind during the firing process. The thermocouples give us a good indication as to whether we should be increasing the gas pressure or to leave it a little longer before turning up the pressure. Sometimes when you turn pressure up the temperature drops and that tells you that you need to stay on the previous pressure longer. I did put cones in, so we knew that we hadn't reached temperature when we called it a day, and we didn't know how close to the final temperature we were - that made the decision to stop really hard.



I really want to thank all those who attended the day and worked previously mixing up glazes. Everyone did as much as they possibly could to achieve a good result. It is such a shame we weren't more successful. Such are the vagaries of pottery. You work so hard and then the final step can be out of your control.

The positives: we have learnt a lot, our new glazes show promise, we have bonded as a group and we are determined to try again. We are looking into having a raku workshop run by a professional potter in early September so keep an eye out for details.



LIFE DRAWING FACILITATOR'S REPORT

Katrina Jago

Term 3 is now underway with our great group of artists and models. There is still room for casuals if you wish to join us.

During the break we were thrilled to hold a holiday masterclass with guest teacher, Peter Mackie (and model, Sally). This class was held exclusively for life drawing members and focussed on the techniques Peter teaches at Sydney Art School, Hornsby. It was a great day learning new techniques and exploring ways to enhance creativity; the favourites being the use of charcoal on a chopstick, wet-wipes, closing our eyes, and drawing with the opposite hand. It is hoped that we will be able to run more workshops like this in the future.

Also, our members will have noticed that our easels are now much sturdier and easy to set up. This is thanks to Sheree and her husband who volunteered to repair all nine of them! Their care and expertise is very much appreciated.



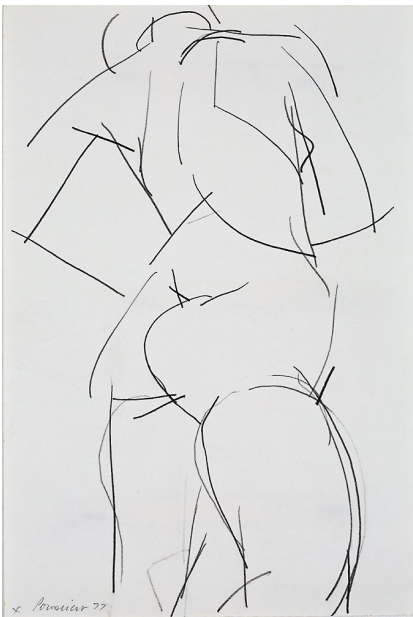
Inspirations for Life Drawing

Rudi Christen

One of my favourite life drawers is **Peter Powditch** (1942-2022). He was a Sydney-based visual artist, best known for his beach and bikini series in the 1970s. Life drawing formed the basis of much of his iconic works.

His old friend, the sculptor Michael Buzacott, remembers his intensely concentrated way of working: "My greatest memory of Peter is him drawing a model and sweating over every decision. Just sitting there looking intensely for five to 10 minutes before making a mark."

In Powditch's words, "I had to find a way to work that was more with my body and my arms. Cutting and sawing and more sculptural." And "you have got to look for negative space or you have got to go after rhythm, or you have got to have some intent."



Sun-Woman-I, lithograph, 1969



Cover 18
(Terrible
Hard), 1975,
acrylic and
pencil on
board, 137.4
x 91 cm

Garden:

The garden is looking lush and colourful as the weather has helped to keep everything green and flowering despite winter normally being a dormant time of year. Due to the rain I think this Spring we will see more plants achieving their full potential and putting on a great show for members and passers-by. So now the plan is to just keep tidying the garden by removing leaves and trimming plants as the weather and my energy allows. Importantly, the new path is bringing a wonderful creative vibe to the garden and is enhancing the overall effect so thanks to the Davids for their efforts. Also the book library is a wonderful addition so well done.

Grants:

I have not heard whether we have been successful with our application for a Blue Mountains Assistance grant as yet. But I will let you know as soon as I hear anything. The Club Grant of \$2500 has been received and our appreciation passed on to Glenbrook Panthers for their support.

OTHER BUSINESS**Publicity Officer's Report** *(Andrea Ketterling)*

Andrea has created a "Create With Us" Poster and distributed it on notice boards, in social media and at local outlets.

Building Co-ordinator's Report *(David Russell)*

The builders report the path will be completed by the end of the month.

'Creations' Editor's Report *(Rudi Christen)*

Rudi sought permission to include a recognition of country in our magazine – committee agreed and thought it was a wonderful idea.

Librarian's Report

Bronwyn has packed up our multiple copies of pottery books to send to Lismore for potters affected by floods.

General Business:

Andrea requested we buy small bins for recycling to put in the main room - agreed.

It was decided to reinstitute the free sponsorship of one child to be offered each term to begin next term.

Poetry Corner

Two Poems by Robert Frost

An Old Man's Winter Night

*All out of doors looked darkly in at him
Through the thin frost, almost in separate stars,
That gathers on the pane in empty rooms.
What kept his eyes from giving back the gaze
Was the lamp tilted near them in his hand.
What kept him from remembering what it was
That brought him to that creaking room was age.
He stood with barrels round him -- at a loss.
And having scared the cellar under him
In clomping there, he scared it once again
In clomping off; -- and scared the outer night,
Which has its sounds, familiar, like the roar
Of trees and crack of branches, common things,
But nothing so like beating on a box.
A light he was to no one but himself
Where now he sat, concerned with he knew what,
A quiet light, and then not even that.
He consigned to the moon, such as she was,
So late-arising, to the broken moon
As better than the sun in any case
For such a charge, his snow upon the roof,
His icicles along the wall to keep;
And slept. The log that shifted with a jolt
Once in the stove, disturbed him and he shifted,
And eased his heavy breathing, but still slept.
One aged man -- one man -- can't keep a house,
A farm, a countryside, or if he can,
It's thus he does it of a winter night.*

The Onset

*Always the same, when on a fated night
At last the gathered snow lets down as white
As may be in dark woods, and with a song
It shall not make again all winter long
Of hissing on the yet uncovered ground,
I almost stumble looking up and round,
As one who overtaken by the end
Gives up his errand, and lets death descend
Upon him where he is, with nothing done
To evil, no important triumph won,
More than if life had never been begun.*

*Yet all the precedent is on my side:
I know that winter death has never tried
The earth but it has failed: the snow may heap
In long storms an undrifted four feet deep
As measured against maple, birch and oak,
It cannot check the peeper's silver croak;
And I shall see the snow all go down hill
In water of a slender April rill
That flashes tail through last year's withered brake
And dead weeds, like a disappearing snake.
Nothing will be left white but here a birch,
And there a clump of houses with a church.*



Andrew Wyeth – Winter Light, 1953

– presented to Robert Frost in 1954 on the occasion of his 80th birthday .

WHAT'S ON ?

Workshops, Galleries, Exhibitions, Prize Entries, Coming Events

IMPORTANT DATES

Thu. 1 Sept. 7.30pm, Next Committee Meeting

Fri. 16 September - Entries close for BMCAC Art Prize

Sun 18 September - Deliver artwork between 10am and 2pm

Fri. 23 September, 7.30pm - Opening night with Award Presentations.

Sat. 24 and Sun. 25th September - Art Prize Exhibition at Glenbrook Community Hall

WORKSHOP SCHEDULE

Sat. 10 Sept. 7-9pm **Creative Women's Gathering** with Andrea Ketterling.

Sat. 15 Oct. '**Nature Lab**' workshop with Andrea Ketterling for pre-schoolers and their parents .

Sun. 16 Oct. '**Chalk Painting**' workshop (Furniture Painting) with Sue Jeffries,

How to refurbish furniture correctly with chalk paint (for details: 0407 918 593)

EXHIBITIONS

PENRITH REGIONAL GALLERY

86 River Road, Emu Plains

The Gallery is open daily from 10am – 3.45pm

52 ACTIONS 27 AUG - 20 NOV

Artspace presents the launch of its national tour of the acclaimed *52 ACTIONS* at Penrith Regional Gallery, featuring works from 52 Australian artist and collective across generations, geographies and cultural backgrounds. Working in a wide variety of mediums, together they highlight the diversity, complexity and dynamism of contemporary Australian art.

As the title suggests, *52 ACTIONS* is grounded in art as action. The artists explore and reflect on what art is, what it can do within the gallery and far beyond: art as a political motivator, a cultural transmitter, a means for understanding, a tool for shifting perspectives, holding memory, bridging divides and inciting change. These ideas are intimately connected with the role of the artist, from facilitator to provocateur, creator to witness.

Guided by the local, the artists' actions speak to critical global concerns including systemic discrimination, climate change, forced migration and colonial legacies. Notions of freedom are ever present, as is the sacred knowledge of First Peoples, the importance of family and community, and speculations about our shared future.

BLUE MOUNTAINS CULTURAL CENTRE

30 Parke Street, Katoomba 2780

Gallery and Shop: Monday – Friday 10am – 5pm, Saturday + Sunday – 10am – 4pm

Vic McEwan: Haunting

16 Jul – 4 Sep

Haunting is a body of photographic and video work made in collaboration with dynamic environmental conditions, contested histories, and our negotiations of a complex future. Artist Vic McEwan created the large-scale works while artist-in-residence at the National Museum of Australia in collaboration with Senior Curator George Main. Experimenting with the idea of painting with light into the landscape, McEwan projected images of historical objects and photographs onto a canvas of naturally occurring fog, water and smoke. By engaging with the active materiality of place, they sought to examine human history and the consequences of past actions.

Eddie Abd: killer tongue, i love you

16 Jul – 4 Sep

killer tongue, i love you is a major new body of work by multi-media artist Eddie Abd. The exhibition opens a conversation around the idea of mother tongues as carriers of identity within the context of the artist's personal experience of growing up in a French cultural hegemony in Lebanon and raising a family in colonised Australia. Reconciling the need to create a different understanding of the self beyond dichotomies, language as a cultural marker becomes open to an exploration.

Yvette Hamilton: Space, Time, Light

13 Aug – 2 Oct

Space, Time, Light is an exhibition of new works by Blue Mountains artist Yvette Hamilton, based around her recent artist residency where she researched the Transit of Venus observation at Woodford Academy that occurred in 1874. The works in the exhibition take a speculative response to these lost and failed images and draw together astronomy and photography with their shared anchor points of space, time and light – probing the gaps between vision, image and knowledge. Moving across time and space and using methodologies from the past and the present, this expanded photographic installation explores the seen and the unseen.

The NSW Iris Society is holding the **NSW Iris Show** on *29 and 30 October* at The Gallery, Everglades Gardens, Leura.

As well as flowers, we exhibit original Iris themed art, craft and photography.

There is no charge to exhibit and **artists** will be able to sell works with 20% commission going to the National Trust. They will also be eligible to win show championship awards.

For further information please contact:

Barbara Levy

Secretary, NSW Iris Society

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POWERHOUSE MUSEUM

500 Harris St, Ultimo NSW 2007

Clay Dynasty

11 October 2021 – 29 January 2023

Clay Dynasty celebrates studio ceramics in Australia as shaped by three generations of makers: from the 1960s pioneers who transformed the functional pottery tradition to contemporary ceramic artists who continue to push the medium. The first major exhibition to chart the astonishing diversity of ceramic practice across Australia, it features more than 400 objects from the Powerhouse's significant ceramics collection.

Clay Dynasty offers new perspectives by displaying ceramics of the crafts movement alongside postmodern and contemporary artworks of today. Distinctively Australian works complement those inspired by other cultural traditions, bold forms contrast with meditative objects and fine porcelain.



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The Kerry Lowe "Tea Pot Show" 17th September - 16th October

PENRITH SHOW 2022

Penrith Paceway/Showground

141-147 Station Street

Show Days: *Saturday 27 & Sunday 28 August 2022*

Exhibition of pottery, art, ceramics and photography on the second floor in the Sky Lounge.

Sky Lounge is in the main building on the Penrith Showground, opposite the covered car park.

BRAEMER HOUSE & GALLERY

104 Macquarie Road, Springwood 2777

Gallery Hours: Monday – Friday 10am – 5pm, Saturday + Sunday – 10am – 4pm

Louise Holmes | *Deserts Follow Man* | 4 – 28 August

These mixed media paintings reflect a broad idea of the old adage that 'deserts follow man'. Deserts are what is left behind when we cannot take any more from the land. For these works, composition evolved serendipitously, created by a visual stream of consciousness and intuitive responses to the formal structural elements. Louise sees these works as a narrative of many layers to address the tran-



Clare Delaney | *Decay* | 4 – 28 August

Clare's suburban garden inspires this body of work, burying recycled paper and canvas in the compost, responding to the marks made by soil creatures, exposing works to rain and sun and slowly building up rich textural layers. She likens this process to a conversation between herself, the natural environment and her own decay.





Blue Mountains Art Prize

Prize pool
valued over
\$4,000

Entries Open

Image by Lillianne Ivins - 2021 Blue Mountains Art Prize recipient

Proudly sponsored by



September 23rd to 25th

Open to all artists
2D and 3D artwork

32cm x 32cm x 32cm
size limit including
frame

D rings or foam
core backing

\$25 per entry
2 entries maximum

www.bmcac.org.au