

CREATIONS

BLUE MOUNTAINS CREATIVE ARTS CENTRE NEWSLETTER

October 2022

WEBSITE: www.bmcac.org.au

FACEBOOK: bmcac & bmcacsaturdaypotters

INSTAGRAM [lifedrawing_glenbrook](https://www.instagram.com/lifedrawing_glenbrook)

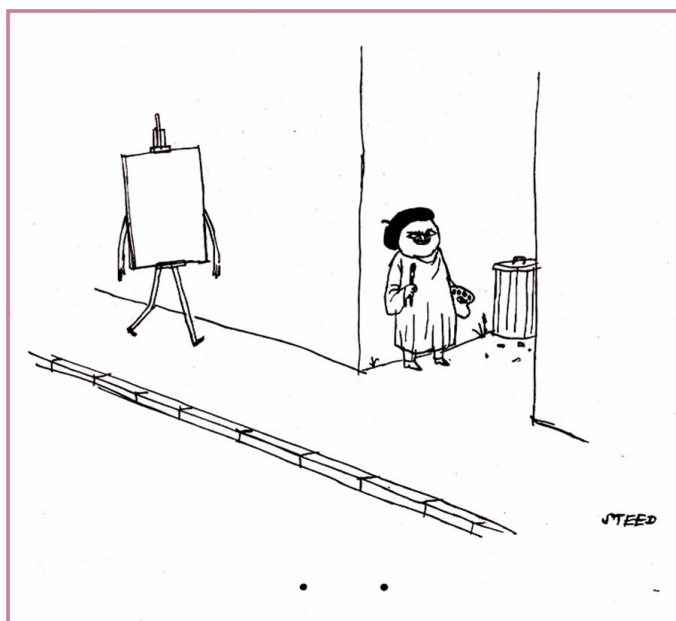


Jeannie Mc Innes , winner of the Blue Mountains Art Prize 2022, sponsored by Anala Art Advisory, is being congratulated by BMCAC President Alison James.

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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EDITOR'S NOTE

As nature has blossomed into spring so it seems does art manifest anew with plenty of exhibitions.

With over 100 entries our Blue Mountains Art Prizes have already been awarded in September. A pictorial review can be found on pages 4 – 7.

Unfortunately, our potters exhibition 'Clay Creations' had to be cancelled as explained on page 3.

But artists, please take note of the 'What's On' section (pages 14 – 19) replete with invitations to contribute to a number of forthcoming art shows. Can they entice you to demonstrate your creative talents?

'What's On' also has short accounts of current exhibitions in our area.

Thank you to Sheona White who has written an excellent historical synopsis about life drawing (pages 10 & 11) and to another life drawer, John McCann contributing to our 'Poetry Corner' (page 13).

Please send contributions for 'Creations' magazine in 'word' format to rudich7@dodo.com

Best wishes,

Rudi Christen
'Creations' Editor

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

Alison JAMES	President & Workshop Coordinator	0416 957 688	arty_ali@hotmail.com.au
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Katherine KENNEDY	Printmaking Coordinator		katherine.kennedy6@hotmail.com

Over the past month, our kiln technician Andrew Thomas has repaired all the kilns. Mother Bear has had all her elements replaced and the fallen bricks inside the kiln glued into place. New fibre has been glued around the door. Andrew warns Mother Bear is on her last legs and this would probably be her last big repair job. The kiln was given a "run in" firing and has since been fired successfully to 1080 degrees. Father Bear had four elements replaced. Altogether the cost of the repairs was \$1,210.

Because of some of the repair work, it was decided the kiln room needed a thorough clean. David Attwood and I emptied the room of most of the equipment and David vacuumed the room. I washed the floor. The shelves will be removed and replaced, the floor will be painted and all the equipment will be cleaned and returned to the room over the next few days. Please be understanding for the next week or so, as the pottery room will need to house some of the kiln equipment for us to conveniently carry on firing. Other equipment is being stored in the storeroom. Thank you so much David for all your help.

A friend's husband has cut some of the very long props donated to us by Bruce Shepherd down to smaller, more useable sizes. In exchange my friend was given two sets of the very long props and a couple of the broken shelves we no longer use. This exchange was instead of an expensive payment for a diamond saw to cut the props with.

HARE St GALLERY

**In the interest of encouraging new members,
some exciting changes have been made to the operation of Hare St Gallery.**

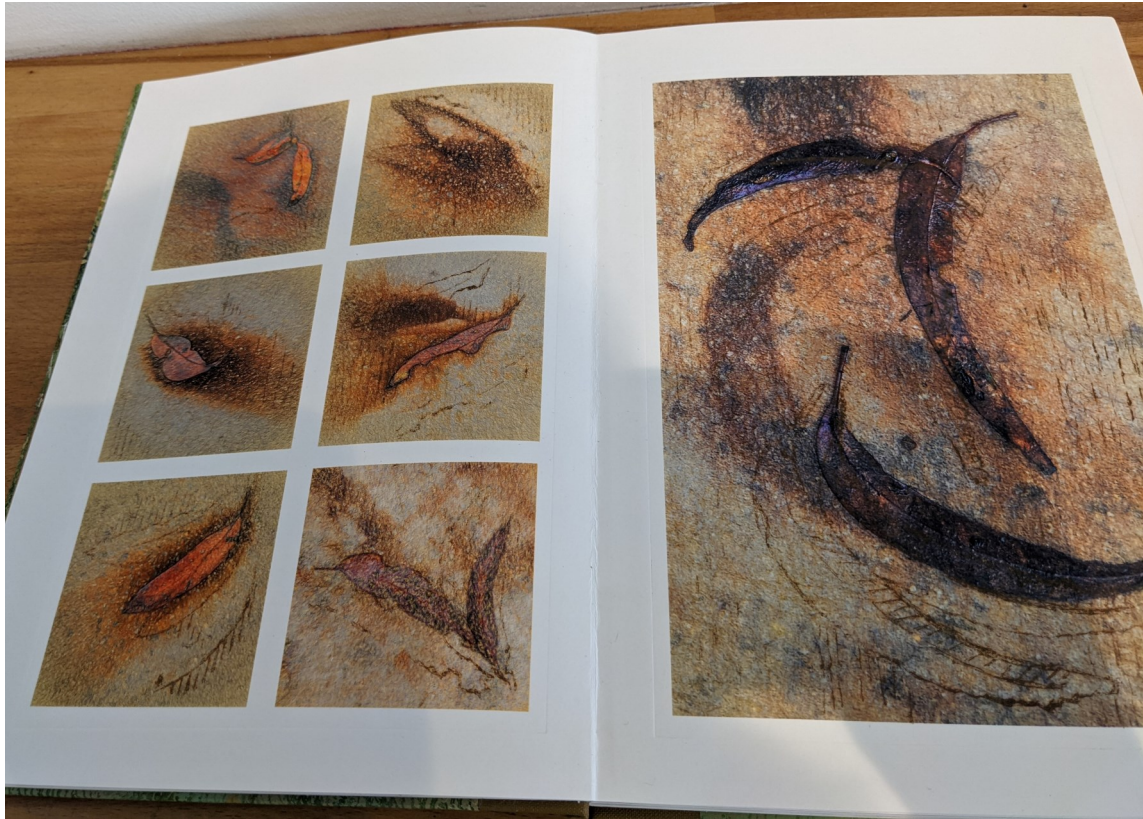
With the idea that the gallery should be for the benefit of members and to give them an introduction to selling their creations, it has been decided by the gallery committee to scrap the \$30 for 3 months fee for gallery membership. Going forward any member can apply to join the gallery, no matter how few the items and the only outlay will be 10% commission for each sale. However, they must agree to do the regular roster duty no matter how many pieces they have in the gallery.

BLUE MOUNTAINS CREATIVE ARTS CENTRE "CLAY CREATIONS" EXHIBITION HAS BEEN CANCELLED

Very sadly, due to the lack of exhibitors and supply of pots available this year, it has been decided to cancel the exhibition that was due this weekend, the 15th and 16th October. It was a very hard decision for me to make but an exhibition takes a lot of organisation and it always seems to be the same few people who work so very hard. It takes a good turnout of exhibitors to make all that work worthwhile. I have notified the Cinema staff of the cancellation and they have very kindly agreed not to charge a cancellation fee and offered to book us for the same time next year. We will consider making that a full membership exhibition rather than purely a pottery exhibition in 2023. I have suggested to the committee that we might consider a Christmas Fair day late next month or early December.

The Blue Mountains Art Prize 2022

Pages from the entry by Jeannie Mc Innes who won the \$2,000 overall prize, sponsored by Anala Art Advisory with her mixed media printmaking in hand-bound book 'Patterns on the Pathway'.



Ceramics Winners



Tess Rapa, 'Creepy',
- Winner Sadie Forster Prize



Ingrid Russell, 'Whalesong Dreaming', porcelain,
Artsup Encouragement Award



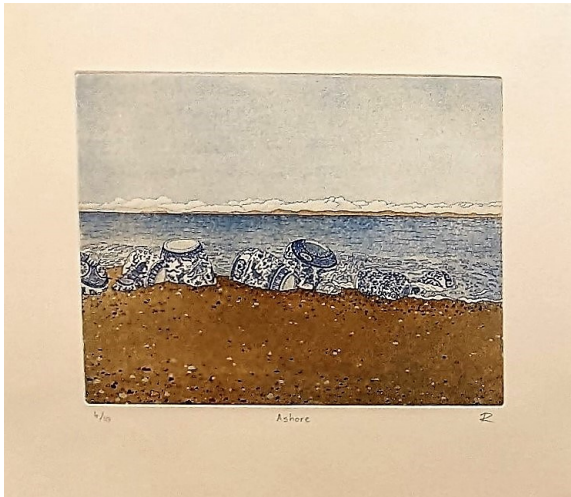
Claire Harmer, 'White Bay', Stoneware,
Roy Brook Award



Sharon Mountain, 'Yagali', Stoneware,
highly commended,
Sponsored by Stella's Gallery



Bronwyn Campbell with her two pots.
'Forest Flora' on the right,
Artsup Encouragement Award



Ruth Stanton, 'Ashore', Aquatint Etching,
highly commended,
sponsored by Blackbird Paper



Anthony Ashworth, 'Safe in Harbour',
watercolour & ink, highly commended,



Alison Martin, 'Afterglow', oil.



Pip Enever, 'Bleached',
Winner of the Mosaic Prize
sponsored by Smalti Australia



Rohini Lewis, with her oil painting 'Sunset',
highly commended,
sponsored by Picture Framing Warehouse

Children's Prize Winners



1st Place

Genevieve Garth, 'Under the Sea', Ceramic Plate



2nd Place

Hanah Pilava, 'Lace Bowl', Ceramic Bowl



3rd Place

Micah Garth, Untitled, Ceramic Bowl

Garden:

The garden is looking wonderful with all the spring colour and there have been positive comments from members, visitors and passers-by which is encouraging. The rain has definitely helped, and it has been wonderful not to have to worry about hand watering.

Also, thank you to Glenbrook Native Nursery once again for their recent plant donation. All natives were planted the next day to take advantage of the rain forecast and are settling in well. The aim is to add interest to the eastern end of the side garden which has tended to be a slower, drier environment compared to the rest of the garden. Otherwise, just keeping on top of any weeds although the mulch laid down 18 months ago has helped.

Grants:

The Blue Mountains Council is contributing \$990 to the Centre towards replacement of the old wooden railing at the end of the main building. This BM Council contribution replaces the Community Assistance Grant which we applied for early this year and is greatly appreciated.

This month we submitted an expression of interest in a Volunteers Grant via Susan Templeman's office. If the EIO is accepted and our follow-up application successful, the grant would be used to purchase much needed equipment, including maintenance tools and more accessible shelving for the pottery room, which would make tasks easier for our volunteers.

A big thank you to Alison for ordering a sign to advertise the free nature craft sessions I will offer outside Hare St. Gallery. I had initially planned to run 2 sessions in October, but I've over-extended myself helping with an upcoming mosaic exhibition and twilight markets at my son's school in October/early November, so I will start the nature craft sessions once these are finished.

I've been contacted by a woman who is a member of Woolly Wildlife Warriors (Blue Mountains), a group of people who crochet small pouches for animals that have been rescued. The pouches are then donated to WIRES, vet clinics etc. They have almost 100 members who crochet these pouches and drop them off at libraries, etc. With plenty of rain coming, they are in need of pouches to prepare for animal rescues due to flooding. She was wondering if small groups could sometimes meet at BMCAC and crochet. I would be happy to facilitate something like this, as it might be a lovely way to encourage retirees/seniors etc to gather with others for a good cause, and would draw more people into the Centre.

Tap into your creativity and draw from life! Book now for Term 4, commencing Friday 21st October, 10am-1pm. Never done life-drawing before? Why not book in for a casual session? We welcome beginners through to experienced artists.

During the mid-term break our group has continued to meet each Friday to share our love of art. This time we opted to visit several local and city galleries: Lewers, NAS, Braemar, White Rabbit, Harrington St and Norman Lindsay galleries. Also viewed was the thought-provoking Sidney Nolan exhibition at the Jewish Museum. Of course, we sketched wherever and whenever possible too!

Glenbrook Life Drawing

Come draw with us on

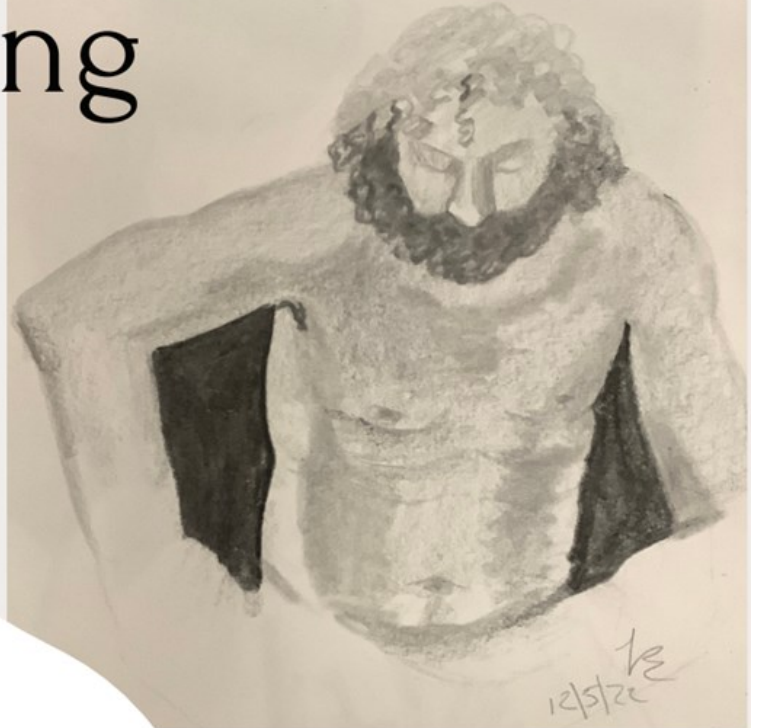
OCTOBER 21

Friday, 10am - 1pm

(arrive 9:45am to set-up)

with life model

Captain



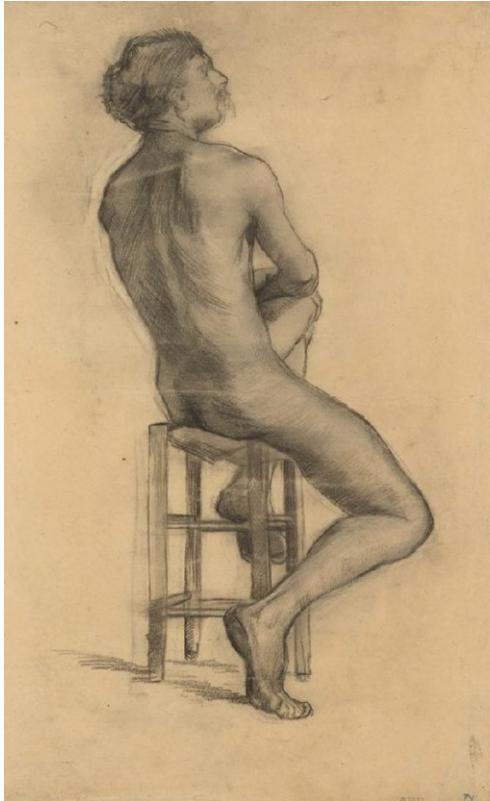
BLUE MOUNTAINS CREATIVE ARTS CENTRE
CNR HARE & MOORE ST, GLENBROOK



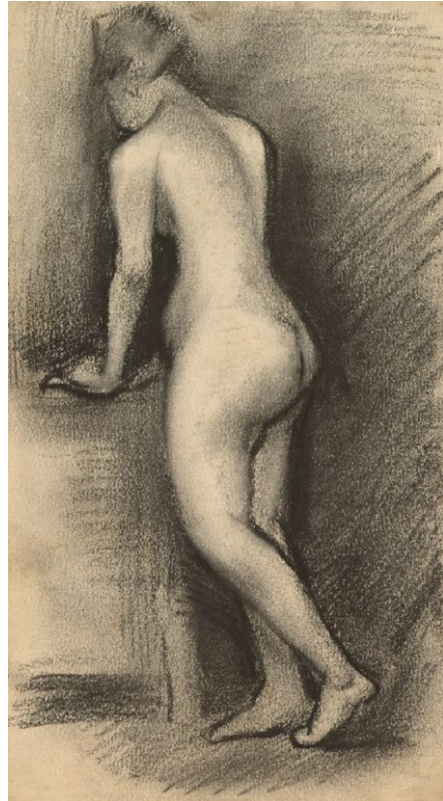
Inspirations for Life Drawing

Sheona White

"drawing is the root of everything" – Vincent Van Gogh



Seated Male Nude Seen from the Back,
Vincent van Gogh, March-May 1886,
chalk on paper, 61.7 cm x 48.2 cm
Credits Van Gogh Museum, Amsterdam
(<https://www.vangoghmuseum.nl/en>)



Standing Female Nude
Vincent van Gogh, February-June 1886,
chalk on paper, 10.9 cm x 19.8 cm
Credits: Van Gogh Museum, Amsterdam
(<https://www.vangoghmuseum.nl/en>)

In this short piece on Life Drawing, I'm only referring to the limited area of western European art as it is where the studio practice of Life Drawing is derived. Currently, the earliest known figures in Australia were drawn at least 30,000 years ago. 'Our story is in the land. It is written in those sacred places.' - Bill Neidjie, Kakadu man. Drawing has had a central place in human history and pre-history.

Though primarily self-taught, Van Gogh followed a traditional learning method for teaching himself to paint, drawing only for many years before attempting to put paint to canvas. Through years of Western art practice, Life Drawing for an artist has been likened to scales for a musician. It is a point where practice and theory meet and enhances skill across all drawing practice - some would say across all artistic media and concepts.

In Europe, from the 1500s to the 1800s, drawing was essential to an artist's skill set. Renaissance art theorists and academicians valued History Painting above portraiture, genre, landscape and still life painting. History painting depicted scenes from ancient Greek and Roman history, classical mythology, and the Bible. It then developed to depict more recent battle scenes towards the end of the 1700s. The drama and narratives of these history scenes were expressed largely through human bodies, often nude or partially clothed. They embodied 'truth and 'beauty', two of the core axioms in art at the time. It was in the service of expressing the drama and narrative in History Painting that Life Drawing became so developed as a practice.

Cont. next page

Van Gogh kept his drawings central to his practice. His drawings were regular and faithful accounts of his thoughts and observations and a significant part of his artistic output. His career covered only a decade, and his best works are thought to have been created between 1887 and his untimely death in 1890. There are over 1,100 drawings held in collections worldwide.

It is still considered that drawing teaches us to look. The practice of drawing affirms our outer as well as our inner vision, the perceptual as well as the conceptual. Drawing is process and life drawing is a highly reflective process. The charged space between drawers and model in the life drawing studio is, at its best, a creative collaboration. Modelling is a highly creative performative art practice, and drawers take inspiration and do their best to honour the artistry. But there is also vulnerability in the life studio.

"It's so vital and important for one human to be studying, looking, and perceiving another human because it eventually creates empathy. You'll start to understand your own vulnerabilities by studying those of the model." writes Heddi Siebel, who teaches a life drawing class at Harvard. "The charcoal skids across the pad and the gesture of a man remains on the paper in a soot black contour. This is the relationship: the drawing will preserve the evidence of this encounter, however fleeting — a moment when one human becomes visible to another."

When viewing a studio-created life drawing, we immediately recognise the subject, devoid of contexts of real drama and narrative. We appreciate the marks from the artist's hand representing their observations of the volume and line of the body, the musculature, skeletal structure, and curves. The flesh and matter of the body in this naked state can generate self-questioning – is this us? Is this us in our most vulnerable state? What does it mean to be human?



Rick Hawkins, 2022 'Emily, Susan and Sheona'

National Museum of Australia <https://digital-classroom.nma.gov.au/defining-moments/earliest-known-rock-art>

Vincent Van Gogh, *The Drawings* catalogue Metropolitan Museum of Art New York

Milam, J. *Understanding Life Drawing in Michelangelo to Matisse* Drawing the Figure Catalogue Art Gallery of NSW

The Guardian *How life drawing helped me rediscover my capacity for empathy*, Nathan Dunne

<https://www.theguardian.com/artanddesign/2018/nov/22/how-life-drawing-helped-me-rediscover-my-capacity-for-empathy>

Wbur Cognocenti 'Look Closer': Figure Drawing As A Lesson In Empathy, Heddi Vaughan Siebel

<https://www.wbur.org/cognoscenti/2016/08/24/art-cennini-harvard-charcoal-heddi-vaughan-siebel>

All accessed 6 October 2022

Ed. Note: Sheona White and Rick Hawkins are active members of the BMCAC Life Drawing group.

GENERAL BUSINESS

Library: Bronwyn reported that our donation of pottery books has been sent to Lismore High School for potters/students affected by the floods.

Using consistent labels for the Centre as per constitution

- We are registered as The Blue Mountains Creative Arts Inc.
- For advertising we use the name Blue Mountains Creative Arts Centre, Glenbrook
(NOT Blue Mountains Creative Arts Centre, Glenbrook Inc.)
- When we speak or write about the Blue Mountains Creative Arts Centre, it is referred to as **The Centre** (capitalised).
- The committee agreed the term **Jade Yurt** seems to be favoured over 'Jade Studio' and would be used in future for the jade building.

Termite treatment: David will get quotes for treatment of The Centre.

Andrea's crochet group: The committee agreed to offer the main room free of charge for Andrea's group to crochet pouches for rescued wild life.

Monitor: Alison will purchase a monitor and wall bracket for use in The Centre.

Donation: Joy Myers Creed has kindly donated \$200 towards the purchase of a monitor

Residency : Amanda Bradley will hold her exhibition "*Breathe*" on the 11th (opening), 12th and 13th November to celebrate the end of her residency in the Jade Yurt.

As a result applications can now be made by anyone who is interested in a new residency.

Details can be found on our website: www.bmcac.org.au

Joy's 90th Birthday Exhibition "*Artist Retrospective and New Contemporary*" pieces will be held on 2nd (opening night), 3rd and 4th December.

Hare St Gallery: New mats and a new hall table will be purchased for the gallery.

Membership Cards: Since many membership cards are not collected and go to waste, it has been decided to no longer issue membership cards to new members.

In future a copy of the membership card will be emailed to members on membership application. Members may then print it off or take a photo of it and keep it on their phone for use. However, if anyone would prefer a card, it will be supplied upon request.

A couple of local craft supply stores do offer discounts if the card is displayed.

The Stump: Intention was voiced by committee members about the tree stump facing the Hare Street entry to the Centre. It should become a sculptural feature.

Poetry Corner

Let's Pay the Rent

John McCann

*For many years their homes were unknown
Recorded in layers of ash and stone
Under the caves where the morning sun
Warmed the black skins of the old and the young.*

*The remnant where herded into 'The Gully' like sheep
Out of the way of the white man's creep
Until the bulldozers at the new mayor's behest
Pushed down their houses. He knew best.*

*The Catalina Racetrack was lost in the fog
As the cars raced around the boree log
But the circle of history has spun its way back
And 'The Gully' is restored to its custodians black.*

*We all owe a debt to the First Nation
that guarded and managed this beautiful land.
How can we dance when our beds are burning?
The midnight oil says we've gotta pay the rent
This land is not ours; it's just been lent.*

Ed. Notes:

John McCann is an active member of the BMCAC Life Drawing group.

Catalina Park Raceway, also known as *The Gully*, was a racetrack near Katoomba, famous for events in the 1960s and '70s. It was closed permanently and left abandoned after being declared a sacred Aboriginal site in 2002, having been a Aboriginal summer camp for the Gundungurra and Darug people.

Boree is the aboriginal name for the *Weeping Myall*, some of the best firewood in Australia.

WHAT'S ON ?

Workshops, Galleries, Exhibitions, Prize Entries, Coming Events

IMPORTANT DATES

Thu. 3 November, 7.30pm, Next Committee Meeting

Fri. 11 Nov. (opening), Sat. 12 & Sun. 13 Nov. **Amanda Bradley's Exhibition** *"Breathe"* to celebrate the end of her residency in the Jade Yurt.

Fri. 2 Dec.(opening), Sat. 3 & Sun. 4 Dec. **90th Birthday Exhibition for Joy Myers Creed**
"Artist Retrospective and New Contemporary Pieces"

WORKSHOP SCHEDULE

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 until 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. .



Nepean Creative and Performing Arts invites you to submit..

'Festival of Art and Design'

11th November 2022

NCAPA 6-9pm



In conjunction with and supported by
ZONTA Club of Nepean Valley

Open to all artists and students living, working or
studying in the Penrith LGA

Artwork © A. Bennett

Nepean Festival of Arts and Design | The Arts Unit

The Nepean Festival of Art and Design is a celebration of the works of artists, designers and students from across the Penrith LGA coming together to exhibit works on the Friday 11 November 2022 at the Nepean Creative and Performing Arts High School.

Opening the event is the 2022 Archibald Prize winner Blak Douglas.

Entries are invited from both, students and professional artists who are living, working or studying in the Penrith LGA.

There is \$4000 available in prizes.

<https://artsunit.nsw.edu.au/local-arts-programs/metro-south-and-west/nepean-festival-of-arts-and-design>

ArtWest 2022

will be held on **Saturday 29th and 30th October**

at the Memorial Building 1, St Marys Corner, 29 Swanston St, St Marys.

Opening is Friday night at 6:30 pm.

In the past ArtWest has been a competition but this year the organisers wanted to change the focus and make it a celebration of makers, so no prizes.

Entry is free, to all. You can enter 2 pieces and they can be for sale or NFS.

Enquiries david@nma.org.au

Ph 0298332416.

BLUE MOUNTAINS CULTURAL CENTRE

30 Parke Street, Katoomba 2780

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

Adrienne Richards: The Way We Live Now

8 October— 27 November

Adrienne Richards' exhibition *The Way We Live Now* uses drawing and ceramics to explore the concept of 'Bio history' – the study of human situations, past and present, against the backdrop of life on Earth.

Inspired by Stephen Boyden's book *The Bionarrative – the story of life and hope for the future* Adrienne has created an imaginary archaeological dig where the fragments and shards of humans' material culture are juxtaposed with those of the rest of our living planet.

Adrienne's hand-built ceramic forms, with applied drawings, surface decoration and glazing techniques come together to highlight environmental issues, humans' place on Earth and to question 'the way we live now'.

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.

The SYDNEY JEWISH MUSEUM

148 Darlinghurst Road Darlinghurst, NSW Australia 2010, Phone (02) 9360 7999

Shaken to his Core: The Untold Story of Nolan's Auschwitz

Until 23 October

This exhibition showcases 50 paintings by the prolific Australian artist Sir Sidney Nolan that have never been seen before in Australia. They tell the story of a largely unknown chapter in Nolan's life: the trial of the Nazi war criminal Adolf Eichmann, and the artist's own visit to Auschwitz.

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

T. 0433 494 102

E. irissocietynsw@gmail.com

**Art and Craft: NSW Iris Show 29 and 30 October 2022
Everglades Gallery, 37 Everglades Ave. Leura**

Entries are invited for:

- 1. Hand made article with Iris motif/theme**
- 2. Framed painting or drawing of Iris - single, clump, landscape, any style**

Conditions of entry - Art and Craft NSW Iris Show 29 and 30 October 2022

- 1. Entry is free**
- 2. All work must be original (no reproductions) and completed by the entrant**
- 3. All work should be accompanied by a completed entry form and have the entrant's name, work title and year created marked on the back**
- 4. Works to be delivered and collected from The Gallery, 37 Everglades Gallery, Leura**
- 5. Delivery of works:**
 - a. **Thursday 27 Oct between 12noon and 3.00pm or**
 - b. **Friday 28 Oct between 9.00am-11.00am**
- 6. Collection of works sold and unsold:**
 - a. **Sunday 30 Oct from 3.15pm to 3.45pm or**
 - b. **Monday 31 Oct 10am to 1.00pm**
- 7. Framing and presentation of paintings and drawings**
 - a. Works must be dry, ready to hang with no projections
 - b. Works must be strung using D-rings (your work is hung from the D-rings) no lower than one third from the top of the work. Stringing should be coated wire or cord.
- 8. Commission is 25% of sale price (National Trust and NSW Iris Society)**
- 9. GST/TAX is the personal responsibility of the artist**
- 10. Curating:** The NSW Iris Society reserves the right to
 - a. Select works to be shown, with such decisions to be final
 - b. Determine the way in works are exhibited
- 11. Works not selected for display to be collected at normal collection times**
- 12. The judge's decision is final**
- 13. Insurance:** Exhibitors are responsible for their own insurance of works. Whilst every care will be taken, no responsibility is accepted for loss, theft or damage or transit, not for works not collected by the times stated above.
- 14. Indemnity:** By submitting the entry form you indemnify the Society against actions for breach of copyright
- 15. Submission of the entry form signifies that you have read and accepted these conditions of entry**

NSW Iris Society Inc. e. nswirissocietynsw@gmail.com or PO Box 7196 Leura NSW 2780

NSW Iris Society Show 29 and 30 October 2022 Art and Craft entry form

First Name *

Family name *

Address *

Email address

Phone number *

Terms and conditions:

☐ Yes, I agree to the Terms & Conditions of entry. *

Please read the Conditions of entry.

You must agree to the Conditions of entry for your entry to be valid.

Number of entries *

Entry #1 Title and medium (eg ceramic, watercolour) *

Artwork #1 Price (incl 25% commission) or NFS (not for sale) *

Entry #2 Title and medium (eg ceramic, watercolour)

Entry #2 Price (incl 25% commission) or NFS (not for sale)

Entry #3 Title and medium (eg ceramic, watercolour)

Entry #3 Price (incl 25% commission) or NFS (not for sale)

BRAEMER HOUSE & GALLERY

104 Macquarie Road, Springwood 2777

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

29 September – 23 October

Geoff Matthews | *Fluid*

Our landscape is fluid. Changing constantly. Ecosystems feel the impact of time, seasons, climate, human interaction and countless other influences. As simple as peeling bark. As life altering as climate change. As deadly as bushfire. Geoff's approach to landscape is fluid. He plays with the colours, shapes, textures and lines that enrich our natural world. Avoiding scenic vistas, he focuses on these elemental aspects of landscape, letting the part tell the whole. Often unhindered by concepts of horizon, foreground and background, he leans towards abstraction while retaining strong links to the subject.



GEOFF MATTHEWS *Underfoot* (detail) 2021, mixed



ANJUM OLMO *Landslide* (detail) 2022, mixed media on canvas, 100cm x 100cm

Anjum Olmo | *Moving Mountains*

Moving Mountains explores mindfulness and art, and the way they resonate with individuals and the wider community. The landscapes reflect the power of the present moment and how creating mindfully reveals a deeper understanding of the creative act and ourselves. The grandeur and solidness of the mountains also reflects the impermanence of life as the ever-changing light creates an array of colour. Anjum takes an expressive and playful approach, combining mark making, patterning and gestural application of colour. Mindfulness is the foundation of each artwork evolving as a visceral and therapeutic embodiment of her connection to the Blue Mountains.

Joel Mitchell | *Back to the Beginning*

This exhibition of sculptures explores the integration and cyclical nature of life and art. The rich journey of play, process, mastery, mistakes, coming full circle. 24 years ago, Joel exhibited his first sculpture at Breamar Gallery. Entitled *Created from a Seed*, it was his Year 12 Visual Arts major work. Something deep was planted which would grow over the decades. The intervening years saw Joel travel, marry, move to Darwin and develop his wood sculpting. Now, as a father and having returned "home" to the Blue Mountains, he continues to be curious about seeds and their symbolism in his life and art.

Blue Mountains Art Prize

Proudly sponsored by

