



BLUE MOUNTAINS CREATIVE ARTS CENTRE NEWSLETTER

December 2022

WEBSITE: [www.bmcac.org.au](http://www.bmcac.org.au)

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

INSTAGRAM [lifedrawing\\_glenbrook](#)



*A Christmas  
Tree  
for the  
Blue Mountains*

Katrina Jago, 'Glenbrook Scribbly Gum', ink on paper.

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

Welcome to our bumper Christmas edition with appraisals from our facilitators about last month's and this year's activities .

Joy Myers Creed reviews her 90th birthday retrospective.

We are also reviewing Amanda Bradley's Exhibition that was held in the Jade Yurt.

In a special feature Marian Shapiro writes about a community mosaic project.

'Poetry Corner' presents a classic Sydney poem that inspired painter John Olsen.

I hope you enjoyed the contributions to our 'Creations' newsletter in 2022. As you can see from our Events Calendar on page 17, we look forward to a full programme and even more activities and exhibitions throughout next year.

Please pencil in our important event dates in your 2023 diary.

As ever, your participation and feedback are valued and welcome. Let me know of your ideas, art plans and projects by email to

[rudich7@dodo.com](mailto:rudich7@dodo.com)

For this festive and holiday season I wish you all happiness and good health.

Rudi Christen

'Creations' Editor

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

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## PRESIDENT'S REPORT *Alison James*

Dear Members and friends of the Centre,

As we wrap up activities at the Centre for the holiday season, I'd like to say thank you to all of you who have participated in classes, workshops, our annual members exhibition, artist exhibitions, art prize or purchased from Hare St. Gallery.

Your support of the Centre and the activities that the committee organises keep the Centre running and provide a valuable creative outlet to the community.

The committee completed a number of projects that have added significant improvements to the Centre. The pathway being one that caught the eye of Mayor Greenhill when he attended Joy Myers Creed's 90th Birthday Exhibition last weekend. He was very impressed and praised the maintenance team, David Russell and David Attwood, on their incredible effort.

Next year we will celebrate our 50th anniversary in May and ask everyone to be ready to join in with your creations.

Please take note of the list of upcoming events so you have time to prepare.

Wishing you all happiness and good health this Christmas.

Your President

## GARDENING & GRANTS REPORT *Liz Bryden*

### Garden

The garden is surviving despite the dry spell over the past month. However I would welcome some rain as hand-watering takes time and energy. Some more natives have been planted along the stone path, followed by a general tidy-up, mowing and leaf removal from around the buildings. We also plan to mulch the garden when the weather and energy levels allow. Any additional help with this task would be appreciated.

### Grants

We are awaiting information on the status of the Blue Mountains Council's promised contribution. Hopefully we will receive the contribution soon, before the end of this calendar year as the money will help with the cost of replacing the old wooden railing along the pathway between the main building and the storeroom.

Our EOI for a Volunteer Grant was recently accepted by Susan Templeman's office and we submitted the actual grant application on 4/12/22. We should learn whether we have been successful soon and if so, the grant will be used to purchase a form of cooling and heating for the Gallery Yurt.

## ART DIRECTOR'S REPORT *Ingrid Russell*

As we come to the end of another great year at BMCAC I would like to thank all the teachers for their efforts this year. We had a pretty full timetable with mostly good class numbers.

We welcomed new teachers Victor Peralta, Andrea Ketterling and Kassidy Monsieur, all of whom have added to the richness of our programme. We are looking forward to having them teach with us again next year, alongside regulars Alison James, Gus Carrozza, Bronwyn Campbell and myself.

Sadly, we will be saying farewell to long time mosaics teacher Marian Shapiro. We thank her for her professionalism and inspiration and wish her well in her next endeavours. Marian ensures us she's not disappearing and will be involved in Centre activities even though she is not teaching with us. Andrea Ketterling will be taking over Marian's classes on Tuesday evenings and Wednesday mornings. So we will be looking forward to that.

The term 1, 2023 timetable is in preparation and we will be open for enrolments early January. Term 1 starts February 6, (week 2 of school term), finishing March 31, so 8 weeks. We are expecting much the same classes as this year with some changes.

Please remember to renew your membership after January 1, 2023.

### Hare St Gallery Report

It certainly makes a difference when there are exhibitions and other activities on site during the week-ends as sales do improve due to more traffic.

Membership of the cooperative has fluctuated throughout the year and this impacts on the number of days members do "duty"; the more members, the less duties. To encourage more memberships we have decided to waive the quarterly fees, and we are only deducting 10% of sales.

So if you have been thinking of joining, now is the time to prepare for 2023 1st quarter, which will start February 4. Just let Bronwyn, Alison or me know and we will introduce you to the very easy procedures. You don't need a heap of stock to start, just get in and add stock as you make it. The duty days are a great way to relax, chat with visitors and maybe catch up on reading, or even bring something to work on.

*I know no advice for you save this: to go into yourself and test the deeps in which your life takes rise; at its source you will find the answer to the question whether you must create. Accept it, just as it sounds, without inquiring into it. Perhaps it will turn out that you are called to be an artist. Then take that destiny upon yourself and bear it, its burden and its greatness, without ever asking what recompense might come from outside. For the creator must be a world for himself and find everything in himself and in Nature to whom he has attached himself.*

***Rainer Maria Rilke***



Our Monday night drop-in group has had a regular 4 to 5 over the last few weeks. Sadly, we are losing Tilly Langfield as she is off to Wollongong University to train as a primary school teacher. We wish her every success in her new career. Tuesday nights we have a lively group of 6 to 7. Saturday's numbers have fluctuated a bit between 3 or 5 most weeks. We have had a number of enquiries for next year already, so looking forward to our numbers swelling with a bit of room for extras in each group.

A new Makita heat gun has been purchased for the potters at a cost of \$109. Its new home is on the top shelf in a blue case. Please look after it and remember it needs cooling time before replacing it in the case.

Sadly, our Christmas Fair event did not go ahead due to members, who had indicated interest, withdrawing at the last minute for a number of reasons. A previous attempt to hold a Christmas event was also fairly unsuccessful, so ideas of future Christmas Fairs will probably be abandoned. It is such a busy time for everyone. The idea of an upfront fee for stall holders has been discussed for any future events held at The Centre and may apply for our 50th celebration event. We feel this may help get us firm commitments from members.

After some discussion, next year's October Pottery Exhibition will become a full member's exhibition (as is the one before Mother's Day), making two for the year, and will be our final selling opportunity for the year (if you are not a gallery member), so no excuses this time, you have a full year's notice – get those creative juices flowing and those fingers in the mud.

We close the year with 46 pottery members on our books, so the future of pottery continuing at our Centre is very positive – now for you all to be confident enough to participate in our exhibitions. Any potter no matter where you are on your pottery journey is extremely welcome to participate in our exhibitions.

Our classes, both children's and adults, continue to be extremely popular and a number of our adult class members new to pottery have gone on to join our drop in groups and become very enthusiastic, creative potters which is such a joy to see.

Thank you everyone for your company and help throughout the year. I'd especially like to thank Alison, Ingrid and Michael who are always so supportive and helpful when I need them.

I wish all a very merry and safe Christmas.

Bronwyn



### **POTTERY HINT – Using Lustres**

Have a well ventilated area - fumes are noxious. Very clean surfaces. Keep separate brush/es for each colour only.

There are many colours available. Mother of Pearl is lovely to create an iridescent overall effect, Gold is very expensive so use sparingly. Do not paint on too thickly or it will be metallic.

Wash brushes in thinning spirits, separate bottle for each colour, you can reuse this as a colour on your pots.

Smooth shiny already glazed surface is the best surface to paint on. Fire to 750° - 800°.

Cont. next page

## THE POTTERS HAVE BEEN BUSY THIS TERM



Ferocious fish from  
Cassidy's children's class



Bronwyn's beginners thrown bowls.



Matts perky plant pots.  
Tuesday "Drop-in"



Tilly and Ashleigh experimented  
with gold and pearl lustre on their  
handbuilt pots.  
Ashleigh's platters represent the  
tributaries flowing out to sea. She  
has tiny gold spots that represent  
family houses on the banks.



### YOUR TEACHERS HAVE ALSO BEEN BUSY

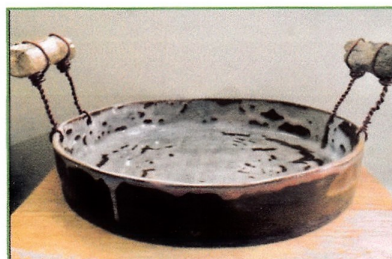
Ingrid and Alison's creations are available  
for sale in Hare St Gallery. Bronwyn's  
commissioned piece has gone to a loving  
home in Newcastle.  
We would love more members to join our  
gallery. Only 10% commission on sales.

**Bronwyn Campbell:** Raku  
clay, underglaze decoration,  
fired 1100, clear glaze, fired to  
1220

**Ingrid Russell:** Handbuilt, transfers, black  
underglaze, clear glaze.



**Alison James:** Handbuilt, glazed  
with wire and scavanged wooden  
handle additions.





## LIFE DRAWING FACILITATOR'S REPORT

*Katrina Jago*

Life drawing is a very immediate and often challenging creative art practice. I'd like to thank our wonderful life-models for their inspiration and the commitment and enthusiasm of our group members for a successful 2022.

It was great to see everyone share and take an interest in each other's drawings and perspectives on art. We learned a lot from each other and many of us tried a variety of styles and drawing techniques as a result. We also had a lot of fun throughout the year by attending art galleries, exhibitions and cafes together. We drew each-other's portraits and enjoyed an instructed life-drawing class at the BMCAC with Sydney Art School teacher, Peter Mackie.

Tragically, this year we lost a much-loved and valuable member of our group, Gina Rickard. She was a wonderful person, talented artist and vibrant part of our community. We owe much to Gina for her generous spirit, care and humour. She will always be remembered.

We plan to organise a wrap-up session early in the new year to allow everyone to share an overview of their works for 2022 and also discuss next year's life drawing exhibition (15-17<sup>th</sup> Sep. 2023).

On a personal note, it has been a pleasure getting to know everyone in this group. It is evident that we not only share a love of life-drawing, but also art in general, and its meaning in our lives. Thank you all for your support and friendship!

I wish everyone a safe and happy holiday and look forward to seeing you all again in 2023.

Katrina Jago

Life Drawing Glenbrook Facilitator



Limbering up for Life Drawing and sharing results at session's end with model Benedicta.



## GENERAL BUSINESS

**Xmas Fair:** Not held due to members pulling out for various reasons. It was short notice for non-pottery members and the decision to include all members didn't leave a lot of time to advertise.

It was suggested that for future events we request an upfront fee as it was felt that this might cause a firmer commitment.

**Correspondence:** Our new Hare St cards have arrived and are in the Secretaries' cupboard. They have a few minor changes. Please use the old ones before using the new ones. The invoice was sent directly to David. Cost: 1000 hard cards for \$258.

*If you would like some cards to distribute, please ask Bronwyn, Ingrid or Alison for them.*

**Workshop Co-ordinator's Report:** "Chalk Painting" and "Women's Gatherings" were attended well.

**Joy's Exhibition:** Joy was extremely happy with her exhibition and thanked everyone who helped. Everyone agreed that the turnout was terrific and the exhibition splendid.

Joy thanked Ingrid for her helping her with her application for a Braemar Exhibition and announced she was accepted to exhibit in 2023. Congratulations Joy, we will look forward to it.

**Membership cards for 2023:** To reduce unnecessary waste we are asking members to take a screen shot of their receipt and use that as proof of membership. However, if you wish to have a membership card you can request one.

As a BMCAC member some outlets will give you a small discount if you ask.

**Publicity Officer's Report:** Andrea has received copies of "Out of the Blue". This excellent little book lists galleries (including Hare St Gallery), markets, special eateries, and boutique shops in the Mountains. It can be purchased for \$25 in the Gallery.

**Jade Yurt Residency:** The committee welcomes Sheona White to her 6 months residency in the Jade Yurt. She will begin her six-months lease immediately. Sheona has had wide experience in running galleries and in the field of art. She has offered to give talks on art history and sharing her expertise, so please keep an eye out for information on those.

**Outdoor lighting:** New tubes are in place outside on all buildings except the gallery.

**Lighting at the end of the path:**

Unfortunately, one member of Victor Peralter's art class had a bad fall on the rough, broken asphalt on council land at the end of our path to the main entrance. She was injured and chipped a tooth. After complaining to Alison she was informed by Alison that this area was under the jurisdiction of the council and Alison passed the complaint on to Mayor Green Hill. The mayor has promised to have representatives come and look at the area and will cover costs to the member.

**The committee recommends that night class members use the parking lot outside the orange yurt and use the side door to the main room. It is a better lit, safer entry.**

**PLEASE TAKE CARE: At the time of writing the wooden handrail is loose at the bottom of the ramp. But we are in the process of having it repaired as soon as possible.**

**Possum boxes:** Bronwyn reported she has formally asked the Penrith men's shed for a quote to build two possum boxes. As yet, no reply has been received.

**Stall Holders Fee:** Bronwyn moved that stall holders at future events at The Centre be asked for a non-refundable \$25 up front fee in place of a commission for sales.

**Calendar of Anticipated Events:** The committee decided a calendar of anticipated events in 2023 will be printed each month in "Creations".

# Reviewing the '90th Birthday Artist Retrospective & New Contemporary Pieces Exhibition'

by Joy Myers Creed

At our last committee meeting I was asked to write about my recent '90th Birthday Artist Retrospective & New Contemporary Pieces Exhibition'. This is an opportunity for me to thank the Blue Mountains Creative Art Center Inc. for a lifetime of support for my art career.

I've been a member since the very beginning; I signed up for their first term. I went to enrol for 'Art' but had to walk past 'Copper Jewelry' and didn't make it to 'Art'.

I had been to some meetings and got to know a few of the founding members and really liked Sadie Foster, she was a feisty retired spinster and so was her sister Winsome. Sadie chaired many Art Sunday afternoon get-togethers, encouraging everyone to work big, so that we had large paintings for the exhibitions. She was also into abstract art, so you could say she was ahead of her time.

Thanks again B.M.C.A.C.

- For hosting four of my one person exhibitions:  
At Raymond Street Gallery 1981  
'The Rock', 1994 in the Jade Yurt  
'Aspects of Love', 1998 in the Jade Yurt,
- Allowing me to start a 'Life Drawing Group' in 1983 & continue to facilitate it till Covid struck, when I re-signed.
- Oh yes and being really close to my home.
- Be the place of my first 'Art' workshop even before I went to TAFE or Uni.
- Teach Art to Children and adults.
- Tutor several Linocut workshops
- Being able to teach 'Christianity Explained'.





And now to my latest exhibition.

When I first mentioned it at a committee meeting, Alison our President, was keen to start the process to prepare for it to happen and she graciously opened the exhibition. Since then, it has been a smooth journey for me. The idea for it was suggested by my son Craig; he helped with transport and hanging. My daughters Lyn & Gay helped in a multitude of ways, including catering for the opening, which I thought went well. Mark our Mayor seemed to enjoy opening the event. My seven great-grandchildren were overjoyed to be able to choose a work for themselves, all the other close relatives have more than they want. All my friend groups were represented at the opening, and everyone seemed to enjoy each other's company. The sales exceeded my expectations. Katherine my curator did a miraculous job of everything that she took on board to do, even to the extent of making my works look better than I'd seen them look before. The functioning kitchen is a credit to David Russell and David Attwood, the outside walkways, and structures as well. Liz's garden brought everything together to make the venue a very pleasant and beautiful place to be in. Eighteen of my family came down from Queensland for the exhibition.



Joy with Mayor Mark Greenhill  
opening the exhibition



Four Generations





When my eldest granddaughter Heidi phoned me I asked her: "What was the best part of being at my event?" She said: " Seeing the range of art works that spanned my Grandma's career; I thought it's amazing to see such a breadth of different mediums, subjects and styles. I also enjoyed seeing artworks I remembered from my childhood".

How could I not feel great about all this?

I want to thank all our Art Center members past and present.

Sincerely,

Joy Myers Creed



## Reviewing Amanda Bradley's Exhibition



Over the second November weekend Amanda completed her six months residency at the Jade Yurt, after researching extensively and meticulously on the theme of 'Breathe' with an exhibition of some striking oil paintings and ceramics.

We wish her well on her future artistic pursuits.



Amanda Bradley at the Jade Studio



'Yellow', 2022



'Diving Bell Spider', 2022



'Lung', 2022



## Feature Article

### Resurgence – A community mosaic project

by Marian Shapiro

I was first approached by the Hawkesbury Community Outreach Project (HCOS) in Kurrajong in late 2020 to facilitate a community mosaic project based on the theme of resilience. After some discussion we came up with the idea of a series of mosaic gum leaves and planned to start in March 2021. Unfortunately, life, including the pandemic, a change of staff at HCOS and then flooding got in the way, and we finally started in April of this year.

The design of leaves in spring colours represents the resilience and resurgence of the community after hardship. The creation of the project was a collective process of individuals coming together and connecting to make an abstract concept into a reality.

The sessions at HCOS were facilitated by HCOS worker Sonya Parker. I led the mosaic sessions with the help of BMCAC mosaic student Shelley Baudinet. I provided templates to work on and participants chose which tiles to work with. After a quick introduction to the project, a cutting tutorial, and some instruction in making patterns, off we went. We had a buffet of tiles in a springtime colour palette and each person was given a section of leaf which was a template covered by a layer of clear sticky plastic. Participants placed tiles on the plastic in patterns, till they covered the template.



Buffet of tiles



Leaf session at BMCAC





Andrea grouting

In total, 26 people completed 46 mosaic pieces. After the tiles had been laid, completed sections came back to my studio, where 'mosaic fairies' (BMCAC mosaic students) came in to help assemble the individual pieces into the seven mosaic leaves. The mosaics were then set on to boards and grouted. After further delays, the seven leaves were finally installed in October on the outside wall of Hawkesbury Community Outreach Project.

Sincere thanks to everyone involved in this project. Without all of you it would never have come together.

Marian Shapiro  
BMCAC mosaic teacher

Andrea Ketterling from BMCAC helped out behind the scenes with template preparation, setting and grouting.

We scheduled five mosaic making sessions at the HCOS premises in Kurrajong, and after some interruptions including flooding along the road which made the centre inaccessible, we completed mosaicking five of the seven leaves. At that point, with HCOS' blessing, I enlisted the help of the BMCAC community, and we held a supplementary leaf making day where, encouraged by home-made cake and morning and afternoon tea, 14 lovely people turned up and made the remaining two leaves. Many thanks to the BMCAC committee who let us use the hall for the day free of charge.



Shelley Baudinet (L) and Marian Shapiro in front of the final installation.



## Poetry Corner

### Five Bells

Kenneth Slessor [1901 - 1971]

*Time that is moved by little fidget wheels  
Is not my time, the flood that does not flow.  
Between the double and the single bell  
Of a ship's hour, between a round of bells  
From the dark warship riding there below,  
I have lived many lives, and this one life  
Of Joe, long dead, who lives between five bells.*

*Deep and dissolving verticals of light  
Ferry the falls of moonshine down. Five bells  
Coldly rung out in a machine's voice. Night and water  
Pour to one rip of darkness, the Harbour floats  
In the air, the Cross hangs upside-down in water.*

*Why do I think of you, dead man, why thief  
These profitless lodgings from the flukes of thought  
Anchored in Time? You have gone from earth,  
Gone even from the meaning of a name;  
Yet something's there, yet something forms its lips  
And hits and cries against the ports of space,  
Beating their sides to make its fury heard.*

*Are you shouting at me, dead man, squeezing your face  
In agonies of speech on speechless panes?  
Cry louder, beat the windows, bawl your name!*

*But I hear nothing, nothing...only bells,  
Five bells, the bumpkin calculus of Time.  
Your echoes die, your voice is dowsed by Life,  
There's not a mouth can fly the pygmy strait —  
Nothing except the memory of some bones  
Long shoved away, and sucked away, in mud;  
And unimportant things you might have done,  
Or once I thought you did; but you forgot,  
And all have now forgotten — looks and words  
And slops of beer; your coat with buttons off,  
Your gaunt chin and pricked eye, and raging tales  
Of Irish kings and English perfidy,  
And dirtier perfidy of publicans  
Groaning to God from Darlinghurst.  
Five bells.*

*Then I saw the road, I heard the thunder  
Tumble, and felt the talons of the rain  
The night we came to Moorebank in slab-dark,  
So dark you bore no body, had no face,  
But a sheer voice that rattled out of air  
(As now you'd cry if I could break the glass),  
A voice that spoke beside me in the bush,  
Loud for a breath or bitten off by wind,  
Of Milton, melons, and the Rights of Man,  
And blowing flutes, and how Tahitian girls*

*Are brown and angry-tongued, and Sydney girls  
Are white and angry-tongued, or so you'd found.  
But all I heard was words that didn't join  
So Milton became melons, melons girls,  
And fifty mouths, it seemed, were out that night,  
And in each tree an Ear was bending down,  
Or something that had just run, gone behind the grass,  
When blank and bone-white, like a maniac's thought,  
The naphtha-flash of lightning slit the sky,  
Knifing the dark with deathly photographs.  
There's not so many with so poor a purse  
Or fierce a need, must fare by night like that,  
Five miles in darkness on a country track,  
But when you do, that's what you think.  
Five bells.*

*In Melbourne, your appetite had gone,  
Your angers too; they had been leeches away  
By the soft archery of summer rains  
And the sponge-paws of wetness, the slow damp  
That stuck the leaves of living, snailed the mind,  
And showed your bones, that had been sharp with rage,  
The sodden ecstasies of rectitude.  
I thought of what you'd written in faint ink,  
Your journal with the sawn-off lock, that stayed behind  
With other things you left, all without use,  
All without meaning now, except a sign  
That someone had been living who now was dead:  
"At Labassa. Room 6 x 8  
On top of the tower; because of this, very dark  
And cold in winter. Everything has been stowed  
Into this room — 500 books all shapes  
And colours, dealt across the floor  
And over sills and on the laps of chairs;  
Guns, photos of many different things  
And different curios that I obtained..."*

*In Sydney, by the spent aquarium-flare  
Of penny gaslight on pink wallpaper,  
We argued about blowing up the world,  
But you were living backward, so each night  
You crept a moment closer to the breast,  
And they were living, all of them, those frames  
And shapes of flesh that had perplexed your youth,  
And most your father, the old man gone blind,  
With fingers always round a fiddle's neck,  
That graveyard mason whose fair monuments  
And tablets cut with dreams of piety  
Rest on the bosoms of a thousand men  
Staked bone by bone, in quiet astonishment  
At cargoes they had never thought to bear,  
These funeral-cakes of sweet and sculptured stone.*

*Where have you gone? The tide is over you,  
 The turn of midnight water's over you,  
 As Time is over you, and mystery,  
 And memory, the flood that does not flow.  
 You have no suburb, like those easier dead  
 In private berths of dissolution laid —  
 The tide goes over, the waves ride over you  
 And let their shadows down like shining hair,  
 But they are Water; and the sea-pinks bend  
 Like lilies in your teeth, but they are Weed;  
 And you are only part of an Idea.  
 I felt the wet push its black thumb-balls in,  
 The night you died, I felt your eardrums crack,  
 And the short agony, the longer dream,  
 The Nothing that was neither long nor short;  
 But I was bound, and could not go that way,  
 But I was blind, and could not feel your hand.  
 If I could find an answer, could only find  
 Your meaning, or could say why you were here  
 Who now are gone, what purpose gave you breath  
 Or seized it back, might I not hear your voice?*

*I looked out my window in the dark  
 At waves with diamond quills and combs of light  
 That arched their mackerel-backs and smacked the  
 sand  
 In the moon's drench, that straight enormous glaze,  
 And ships far off asleep, and Harbour-buoys  
 Tossing their fireballs wearily each to each,  
 And tried to hear your voice, but all I heard  
 Was a boat's whistle, and the scraping squeal  
 Of seabirds' voices far away, and bells,  
 Five bells. Five bells coldly ringing out.  
 Five bells.*



John Olsen, Five Bells, 1963, oil on hardboard, 264.5 x 274.0



## WHAT'S ON ?

Workshops, Galleries, Exhibitions, Prize Entries, Coming Events

### BMCAC 2023 CALENDAR OF EVENTS

DATE	EVENT	LOCATION
Tues. 3 Jan.	Enrolments open for Term 1	
Fri. 20 Jan. to Sun. 22	Mike Wall Exhibition (Winner 'Covid Interrupted Print Prize')	The Centre
Thu. 2 February, 7.30pm,	Next Committee Meeting	The Centre
Mon. 6 Feb. to 31 March	TERM 1	
Sat. 22 April	50 <sup>th</sup> Anniversary of the Centre	The Centre
Mon. 1 May to 26 June	TERM 2	
Fri. 5 May to Sun. 7	Full Members Exhibition	Glenbrook Theatre Hall
Fri. 7 July to Sun. 9	Print Prize	The Centre
Mon. 24 July to 15 Sept.	TERM 3	
Fri. 15 Sept. to Sun 17	Life Drawing Exhibition	Glenbrook Theatre Hall
Fri. 22 Sept. to Sun. 24	Art Prize	The Centre
Mon. 16 Oct. to 8 Dec.	TERM 4	
Fri. 20 Oct. to Sun. 22	Full Member's Exhibition	Glenbrook Theatre Hall

### BLUE MOUNTAINS CULTURAL CENTRE

30 Parke Street, Katoomba 2780

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

[WATER presence & absence - Blue Mountains Cultural Centre](#)

[Murray and Burgess: Lost Song - Blue Mountains Cultural Centre](#)

until 29 January 2023

[Honouring Country - Sharing our Stories - Blue Mountains Cultural Centre](#)

Mikayla Chadwick (1 November – 31 December)

Blak Douglas (1 January – 28 February 2023)

## BRAEMER HOUSE & GALLERY

104 Macquarie Road, Springwood 2777

[Braemar House & Gallery - Blue Mountains Cultural Centre | Blue Mountains Cultural Centre](#)

**Braemar End of Year Exhibition, presented across two venues:**

Braemar House and Gallery

22 December 2022 to 15 January 2023

Upstairs at the Blue Mountains Theatre and Community Hub, Springwood

20 December 2022 to 30 January 2023

Please note that the Hub is open **9am-5pm Monday to Friday**.

It will be closed from **23 December to 2 January**, reopening on 3 January.

## PENRITH REGIONAL GALLERY

86 River Road, Emu Plains

**The Gallery** is open daily from 10am – 3.45pm

**PLEASE NOTE: The Gallery and Cafe at Lewers will be closed from 25 December 2022 – 2 January 2023**

[Undercurrents - Penrith Regional Gallery](#)

[Message from the Meadow - Penrith Regional Gallery](#)

Until 5 March, 2023