



BLUE MOUNTAINS CREATIVE ARTS CENTRE NEWSLETTER Jan./Feb. 2023

WEBSITE: www.bmcac.org.au

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

INSTAGRAM [lifedrawing_glenbrook](#)



This beautiful horse was created by Shari Williams.

11.4 x 30.5 x 17.8cm, slab built, drilled, airbrushed, flashing slip, soda fired to cone 10.

(From "Surface Design for Ceramics" by Maureen Mills).

**THE AGM WILL BE HELD ON THE 4TH MARCH AT 10 am
IN THE MAIN ROOM**

ALL MEMBERS ARE WELCOME

NOMINATIONs FOR POSITIONS NEED TO BEEN RECEIVED 7 DAYS BEFORE THE AGM.

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

BMCAC made a flying start for the year with a brilliant photographic exhibition in January, Mike Wall's stark, iconic images of Australian landscapes (pages 11 & 12).

In her pottery report Bronwyn provides an updated cost structure for firing the kilns as well as salient instructions for new potters (pages 5 to 7).

Print Makers want to register their entries for the Blue Mountains Print Prize (pages 8 & 9).

Life Drawers may derive inspiration from Marino Marini (pages 13 & 14).

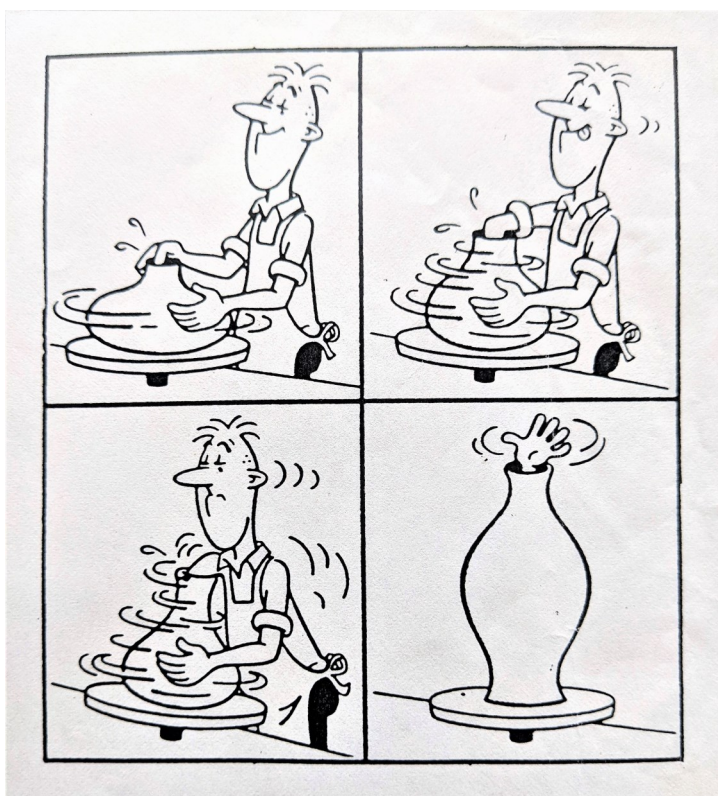
Please take note, our AGM is to be held on 4 March at 10am in the purple building. All members are welcome to attend.

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

Rudi Christen

'Creations' Editor



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

Alison JAMES	President & Workshop Coordinator	0416 957 688	arty_ali@hotmail.com.au
Ingrid RUSSELL	Vice President & Arts Director	0423 124 473	bmcac.mail@gmail.com
Bronwyn CAMPBELL	Secretary & Pottery Facilitator	0411 041 054	a.b.campbell@optusnet.com.au
Liz BRYDEN	Gardening & Grants	0447 474 462	ebryden@bigpond.com
Katherine KENNEDY	Printmaking Coordinator	0402 470 231	katherine.kennedy6@hotmail.com

PRESIDENT'S REPORT *Alison James*

Welcome back everyone!!

We've started the year off early with a print and photography exhibition by Mike Wall, had some keen painters from Victor Peralta's class last year accessing the space for painting sessions and taken bookings for a couple of workshops.

This year is the 50th anniversary of the official birth of our Blue Mountains Creative Arts Centre. An idea formed by a small handful of painters registered as 'The Wyameta Painter's' with the Art Gallery of NSW and a couple of high school teachers. They wanted to create a place where a community of like-minded creatives could come together, inspire each other and teach the community art and craft skills beyond their school-based learnt knowledge.

50 years on we have a thriving art centre with classes for both children and adults across an array of art subjects, workshops, an art prize, a print prize, two annual member exhibitions, three pottery groups, a life drawing group, artist exhibitions, studio leasing, member gallery and provide the Centre as a space for other community groups when needed.

Our grounds over the last five years have become a welcoming garden oasis with the volunteering of hard work and dedication from a few of our current committee members.

I think we can all agree that our Centre is looking its absolute best for its birthday year!! Making it perfect for the celebrations that we have planned this year.

It's going to be a big year!! 50th Anniversary
Members Exhibition
Print Prize
Art Prize
Pottery Exhibition/Members Exhibition

All of these events will require great planning and organisation from our volunteer committee and it would be great to have our members participate as much as possible. Adult students are encouraged, as members, to get involved in the Centre and help out wherever possible.

We will be without our wonderful head maintenance man, David Russell, this year as he continues ongoing rehabilitation after brain surgery late last year. We wish him continued improvement in his condition and hope he knows how much he is always in our thoughts.

David leaves some very big shoes that we will need to fill in order to keep on top of the buildings' up-keep. He's done most of the hard work, so now it's just the general stuff like replacing some skirting timbers, leaf removal from the roof, painting, tighten a screw, replace a light bulb kind of thing. So, if you think you can lend David Attwood a hand in this department please contact him.

Our Annual General Meeting is to be held on Saturday, 4 March at 10am and now is the time to let us know if you would like to join our committee and help us on our way to providing the community with this wonderful centre for another 50 years.

I think this year is going to be a very productive year for the Centre and we, the committee, are looking forward to seeing all of the creativity.

Your president

Alison James

ART DIRECTOR'S REPORT *Ingrid Russell*

Enrolments and membership renewals began on January 1st. So far we have 66 students. We still have a few days for enrolments. The evening adult pottery classes are full, as is Friday kids pottery. Other classes doing well include Tuesday evening mosaics and Thursday afternoon pen and wash.

Hare St Gallery report

We opened the gallery a couple of weeks early to coincide with an exhibition. We welcome back Mari-
anne Pollpeter and Michael Dausmann. Andrea has taken a break this quarter, but hopefully she will be back next quarter.

GENERAL BUSINESS

AGM: The AGM is to be held on Saturday, 4 March at 10am in the main room. All members are invited to attend. Any member can nominate for a position with two supporting signatures from members. But nominations need to be received seven days before the AGM (25 February).

External Lighting: At the moment the lighting at the end of the path is still problematic. The solar light placed there as an interim solution has been broken. Night students are encouraged to park in the parking area outside the orange yurt and to use the side entrance to the main building.

Grants Officer's Report: We have received \$2,500 that was to be used for air conditioning, cupboards and a sink in the Jade Yurt. We also have a further \$990 of grant money.

Building Co-ordinator's Report:

Leaking tap outside the pottery yurt needs to be fixed.

Railing needs painting.

The hand rail leading to the side door of the purple building has been repaired by David Attwood and is safe to use now.

The Media Conversion and Redevelopment proposed by Ingrid for the upgrade of our website was accepted by the committee at a cost of \$4,015. \$2,000 to be paid up front and the remainder on delivery.

BMCAC Anniversary Celebration: The 50th Anniversary date was changed to the 23rd/24th/25th June due to Alison's availability to attend.

Tree carving: Alison has begun a carving of her design on the tree stump outside the gallery. We will watch with interest as the lace monitor (goanna) waratahs, birds etc. begin to take shape.

The TV Monitor and wall bracket have been purchased for \$379. After some discussion it was decided not to mount the bracket on the wall. The monitor will be installed on the white trolley table to make it easily moved and put away, thus leaving wall space free.

Membership:

75 paid memberships

50 of these are returning members from 2022; some known members are yet to rejoin.

20 of those are potters

+ 12 Life members

POTTERY FACILITATOR'S REPORT *Bronwyn Campbell*

We have 20 potters enrolled. So far. Keeping in mind that our pottery room is at capacity with 8 in the room, at the time of writing, the drop-in-group numbers are as follows:

Monday Pottery-drop-in group is full

Tuesday and Saturday have room for more

PLEASE KEEP IN MIND THAT THESE GROUPS ARE NOT CLASSES, BUT FOR POTTERS WITH SOME EXPERIENCE TO WORK IN A COLLABORATIVE SUPPORTIVE ENVIRONMENT TO WORK ON INDIVIDUAL PROJECTS.

Next on the list for improvements to our pottery facilities is to improve our electricity capacity to allow us to use more than one kiln at a time.

I have sent all the potters an email asking for expressions of interest in some workshops I have considered doing on a Saturday afternoon, once a term, as we don't have any advanced throwing classes after the beginner's class. We need to build the numbers to at least 6 for these workshops to go ahead. I would need at least 6 participants to hold the sessions.

Expressions of interest were:

Mugs/vases	4 members
Plates bowls	3
Lids/jars/casseroles	2
Joining large pieces	3
Teapots	3

If you are interested in any of these groups, please contact me.

As you will all know, electricity costs have been climbing. So sadly, we have had to make the decision to increase our firing fees. Please find the new list on pages 6 and 7. The prices have increased approx. by 1/3 but some prices have been rounded up or down for convenience.

FOR OUR NEW POTTERS

On page 7, under the title '**DO YOU WANT YOUR POT FIRED?**' I have also included a list of points you need to consider when making your pot to fire at our Centre.

Pottery Hint: To return your over dry pot to leatherhard stage. Layer wet newspaper inside and out on your pot, wrap in plastic and leave it for a day. Then it should be ready to turn or trim.

FIRING FEE CHANGES for 2023

COMPARED TO COMMERCIAL FIRING SERVICES OUR FEES HAVE ALWAYS BEEN EXTREMELY REASONABLE
– SET AT HALF THE PRICE OF SOME COMMERCIALSERVICES WITH EQUIVALENT SIZED KILNS.

Only pots created by class students are fired for free.

If you are not a student and your pot is included in a class firing, please pay according to % of kiln space used.

Please pay firing fees to your facilitator.

Please write a comment in the COMMENTS section of the booking book if you feel something has gone wrong with the firing e.g. *Under fired - front middle shelf*. It might be possible to change the firings slightly if we note a specific problem.

BABY BEAR

IT IS RECOMMENDED THAT BABY BE FIRED NO HIGHER THAN 1220

(Please speak with Bronwyn if you have a special reason for wanting to fire higher.)

Baby Bear's temperature is now controlled by the Harco computer that will be shared with Father Bear.

<u>Full load</u>		<u>half</u>	<u>quarter</u>
1080° - 1100°	\$32	\$16	\$8
1220° - 1220°	\$36	\$18	\$9

MOTHER BEAR

<u>Full load</u>		<u>half</u>	<u>quarter</u>
1080° - 1100°	\$50	\$25	\$12.50

Price guide for smaller load:

Per shelf: 35cm high \$11.00

Per Shelf: 15cm high \$6.50

Per shelf: 10cm high \$4.50

1220° - 1280°	\$58	\$29	\$14.50
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Price guide for smaller load:

Per shelf: 35cm high \$13.00

Per shelf: 15cm high \$7.50

Per shelf: 10cm high \$5.50

FATHER BEAR

<u>Full load</u>		<u>half</u>	<u>quarter</u>
1080° - 1100°	\$98	\$49	\$24.50

Price guide for smaller loads:

Per shelf: 35cm high \$20.50

Per Shelf: 15cm high \$12.50

Per shelf: 10cm high \$8

1220° - 1280°	\$114	\$57	\$28.50
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Price guide for smaller loads:

Per Shelf: 35cm high \$19.50

Per Shelf: 15cm high \$14.50

Per shelf: 10cm high

DO YOU WANT YOUR POT FIRED?

Badly cracked and broken pots need to be discarded.

Unfortunately, breakages are all too often part of the making process. Do not waste time and energy on a failed piece - TRY AGAIN!

Think carefully about the shape and size of your creation. Does it have a good solid base so it is stable. Pots can expand and contract up to 15% + during firing.

Be aware of the size of the shelves. Make pieces that fill a shelf economically e.g. Can you fit two or three bowls together?

If you have made a large piece, make something that will fit on the shelf with it. Large pieces often miss out on a firing because we have nothing as tall to fill the space beside it

You must leave at least 4mm free of glaze from the base.

The underglaze layer should not be lower than the glaze layer.

Don't leave underglazed areas unglazed. It is not food safe, it fires rough and collects grease and dirt.

As a general rule foot rings are not glazed. However, if you wish to, feather the glaze to create a thinner layer towards the bottom. Only use a glaze you know won't run.

Overlapping glazes makes a glaze more fluid and likely to run, leave an extra unglazed area to allow for this or do this on the top 1/3 of your pot.

Check the base is glaze free before putting your pot on the shelves to be fired.

Packers will not pack pieces glazed incorrectly.

Kiln shelves are approx. \$100 to replace. Always put setters under your pots where possible.

Neaten your finished glaze line. The bottom of your piece should be as neat as the rest of your pot.

Be aware that the glaze you are using is suitable for your clay.

Check the temperature details on the glaze bottle and clay bag.

Don't be afraid to ask for help if you need it HAPPY CREATING

BLUE MOUNTAINS PRINTMAKING INK. GROUP

We have recently welcomed some new members to the Blue Mountains Printmaking Ink group and we look forward to connecting with them over time.

BLUE MOUNTAINS PRINT PRIZE 2023

The Blue Mountains Print Prize 2023 is approaching and we are extremely excited to be preparing for this wonderful event once again. Although the last event was cut short due to COVID lockdowns, affecting exhibition visitation and artwork collections post-event, it was still a very successful event. This year, we look forward to an uninterrupted exhibition period and steady community engagement. We have a lovely new logo for this event and an information package outlining sponsorships, prizes, and conditions of entry as well as key dates to pop in the calendar. Please note these details below and in the graphic provided.

DATES: Entries Open: 1 March 2023

Entries Close: 30 June 2023

Delivery: 1 July 2023 10am – 2pm - No exceptions.

Pick Up: Not before Sunday 9 July from 5pm - 7pm.

Opening Night: Friday 7 July, 6-8pm

Exhibition Open: Saturday & Sunday 8-9 July 2023, 10am - 4pm

CONDITIONS:

Sizes below are the MAXIMUM whether the works are framed or unframed. (Unframed must be foam core backed)

2D: 45cm x 33cm

3D: 45cm x 35cm x 35cm

Works will be displayed at the discretion of the BMCAC Committee.

PRIZES:

2 week solo exhibition (value \$2000) courtesy of Gallery ONE88 Fine Arts

2 week solo exhibition (value \$1100) courtesy of Gallery NWC: St Leonards, 'Gallery 2' - January 2024 (Nationwide Curating)

2 week solo exhibition (value \$900) courtesy of Gallery NWC: St Leonards, 'Gallery 1' - January 2024 (Nationwide Curating)

A hand made paper pack to the value of \$200 courtesy of Black Bird Paper

One year subscription to Imprint Magazine courtesy of The Print Council of Australia

Highly Commended Courtesy of BMCAC

Highly Commended Courtesy of BMCAC

SPONSORS:

Gallery ONE88 Fine Arts

Gallery NWC (Nationwide Curating)

Black Bird Paper

Print Council of Australia

Blue Mountains Creative Arts Centre


SPECIAL OFFER:

BMPP 2023 sponsor, Black Bird Paper, will be present during the artwork delivery phase of the prize. There will be a small stall set up where handmade papers can be purchased directly from the vendor.

BLUE MOUNTAINS CREATIVE ARTS CENTRE



CONTACTS

-  <https://www.bmcac.org.au/print-prize/#register>
-  1 Corner Hare & Moore Street, Glenbrook NSW 2773
-  0402 470 231 (text preferred)

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PRIZES

JUDGES TBC

Curator: Katherine Kennedy

- | | |
|---------------------|---|
| Major Prize: | 2 week solo exhibition (value \$2000) courtesy of Gallery ONE88 Fine Arts |
| Emerging Artist: | 2 week solo exhibition (value \$1100) courtesy of Gallery NWC: St Leonards, 'Gallery 2' |
| Second Prize: | 2 week solo exhibition (value \$900) courtesy of Gallery NWC: St Leonards, 'Gallery 1' |
| Third Prize: | A hand made paper pack to the value of \$200 courtesy of Black Bird Paper |
| Youth Prize (U.25): | One year subscription to Imprint Magazine courtesy of The Print Council of Australia |
| Youth H. Commended: | Courtesy of BMCAC |
| 2 x H. Commended | Courtesy of BMCAC |



Review of Mike Wall's Exhibition

Rudi Christen

The first exhibition of the year at our Centre in the purple building was of photographs by Mike Wall. I found the formal purity of his black-and-white images most arresting.

Mike photographs with an infra-red camera and demonstrates great technical finesse by digitally stitching together fabulous panoramic views of Australian land-and-cloudscapes.

He combines his discerning eye, specialised camera equipment, tech-savvy digital editing, and a beautiful matt printing technique (photopolymer photogravures on archival paper) to render impressive artistic statements.

More images and details can be accessed at his website: www.mikewallphotographer.com



Mike Wall at our Centre



Face North, Jenolan Caves Road (part i)

Hill and Clouds, Outside
Bathurst (parts i - ii)



Face East, Jenolan Caves
Road (i - iv)



Panoramic display book

Poetry Corner

Allen Ginsberg (1926-1997)

Cézanne's Ports

*In the foreground we see time and life
swept in a race
toward the left hand side of the picture
where shore meets shore.*

*But that meeting place
isn't represented;
it doesn't occur on the canvas.*

*For the other side of the bay
is Heaven and Eternity,
with a bleak white haze over its mountains.*

*And the immense water of L'Estaque is a go-between
for minute rowboats.*



Paul Cézanne, Gulf of Marseilles seen from L'Estaque, 1886 -1890, 31½ x 38½"

Inspirations for Life Drawing

Marino Marini (1901 – 1980)

Rudi Christen

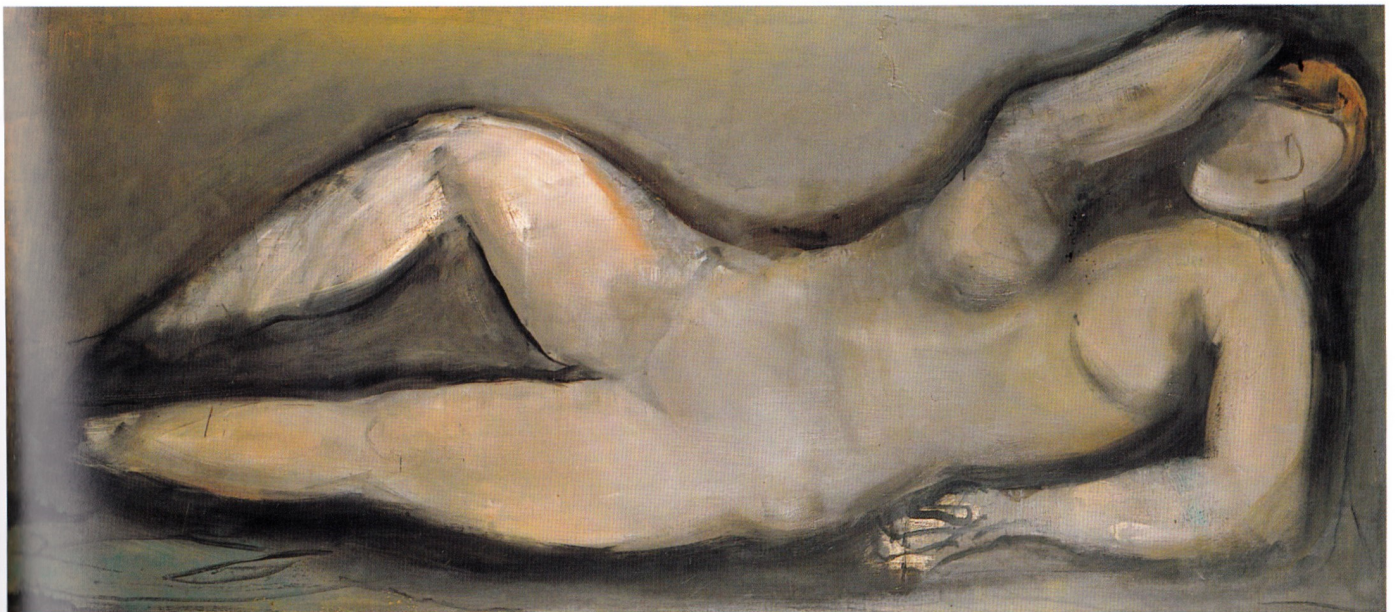
Marino Marini is better known as a sculptor, especially for his horses with riders and the 'Pomona' figures. The Art Gallery of NSW has a fine example of such an equestrian piece (see Photo). But he has also done plenty of life drawings and paintings.

I thought contemplating a sculptor's figure drawings may render particular insights, perhaps how to imbue a sculptural feel to a drawing.

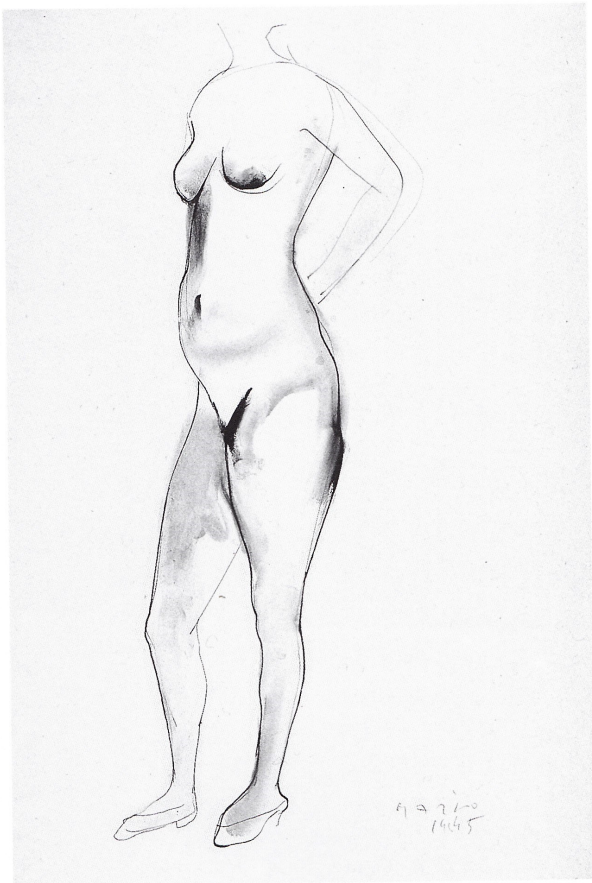
If sculpting is considered to be a kind of three-dimensional drawing, then one ought to pay attention to Marini's two-dimensional oeuvre. Indeed, here one could imagine his use of colour as the third dimension. Although sometimes he also applied paint to his sculptures which we then would have to consider as a fourth dimension!



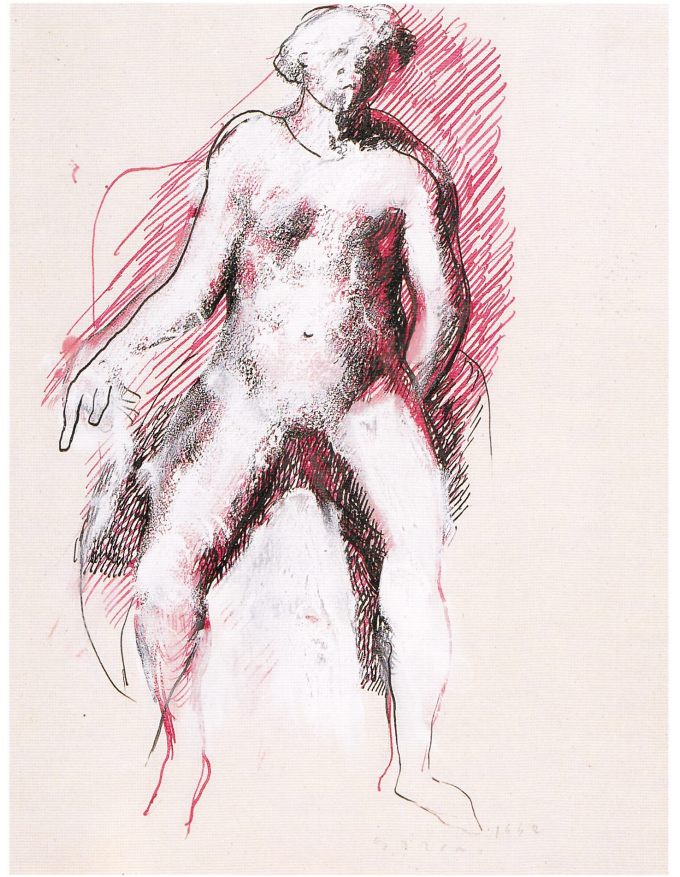
Rider, 1936, bronze, unique cast
203.0 x 94.0 x 165.0 cm



Cariatide, 1950, oil on canvas, 90 x 200cm



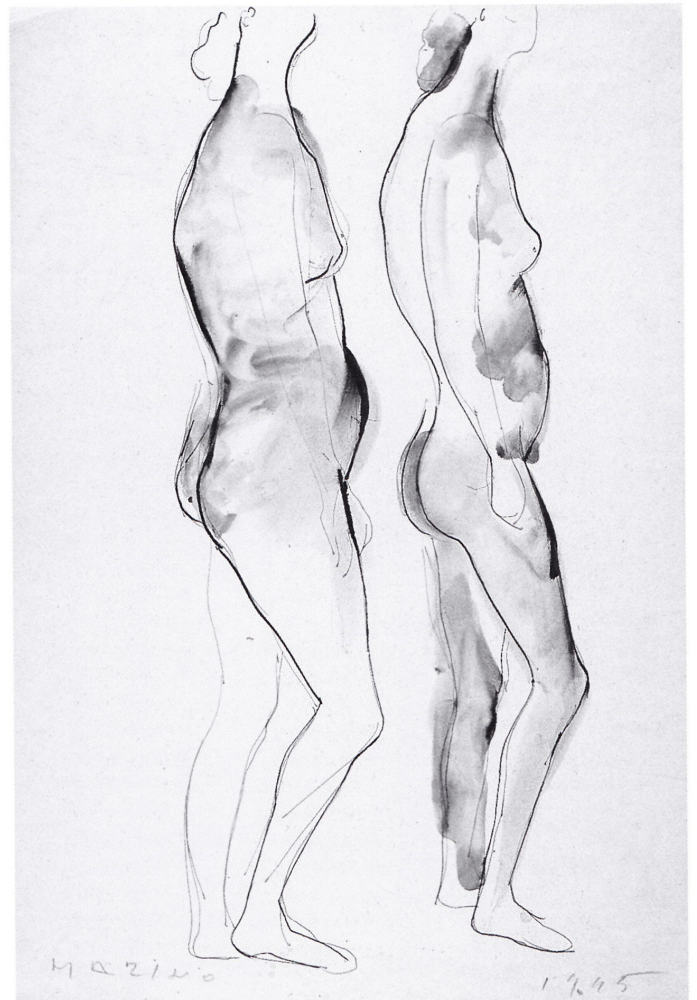
Nude, 1945, ink on paper, 49.5 x 33.8



Nude, 1942, ink on paper and tempera, 34 x 26cm



Fisionomia, 1951, oil on canvas, 150 x 80,5cm



Two Figures, 1945, ink on paper, 49,5 x 33,8cm

WHAT'S ON ?

Workshops, Galleries, Exhibitions, Prize Entries, Coming Events

BMCAC 2023 CALENDAR OF EVENTS

DATE	EVENT	LOCATION
Sat. 4 March, 10am	AGM, followed by Committee Meeting	The Centre
Mon. 6 Feb. to 31 March	TERM 1	
Mon. 1 May to 26 June	TERM 2	
Fri. 5 May to Sun. 7	Full Members Exhibition	Glenbrook Theatre Hall
Fri. 23 June to Sun. 25	50 th Anniversary of the Centre	The Centre
Fri. 7 July to Sun. 9	Print Prize	The Centre
Mon. 24 July to 15 Sept.	TERM 3	
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

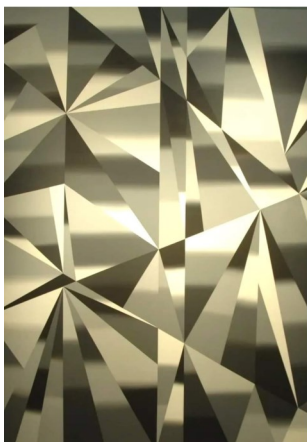


Calling all Artists
Entries now open

ENTRIES CLOSE
13TH MARCH!

The Factory Art Prize

Learn more:
springwoodanglican.org.au/art-prize



BLUE MOUNTAINS CULTURAL CENTRE

30 Parke Street, Katoomba 2780

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

[The semblance of things: portraits by Nick Stathopoulos - Blue Mountains Cultural Centre](#)

[Blue Mountains Portraits 2023 - Blue Mountains Cultural Centre](#)

(until 2 April)

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

Blak Douglas (until 28 February)

BRAEMER HOUSE & GALLERY

104 Macquarie Road, Springwood 2777

Opening Hours

Thursday – Sunday | 10am – 4pm

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

16 February – 12 March

JENNIE DEANE | *LOOKOUT*

LOUISE FOX AND CATHIE COX | *THE Art of Foraging*

PENRITH REGIONAL GALLERY

86 River Road, Emu Plains

The Gallery is open daily from 10am – 3.45pm

[Undercurrents - Penrith Regional Gallery](#)

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

(until 5 March)



kerrie lowe gallery

49 - 51 King Street Newtown NSW 2042

(Sydney University end of King St)

t: 9550 4433

m: 0431 390 880

e: lowekerrie@gmail.com

w: kerrielowe.com

Celebrate Mardi Gras with our Artists!

Opening 6 - 8pm Friday 17 February

17 February - 6 March 2023 Open Fair Day Midday - 4pm



True Colours Colour My World



Debra Powell



Janice Raynor



Janice Raynor



Janice Raynor



Debra Powell



Carol Murphy



Jules Irving



Emily Valentine



Carol Murphy



Janice Raynor



Jayanto Tan



Emily Valentine



Bill Burton



Janice Raynor