



BLUE MOUNTAINS CREATIVE ARTS CENTRE NEWSLETTER November 2020

WEBSITE: www.bmcac.org.au

FACEBOOK: [bmcac](https://www.facebook.com/bmcac)

[bmcacsaturdaypotters](https://www.facebook.com/bmcacsaturdaypotters)



Catherine McCorkill's
"Storm and Sunshine"
from our Members
Exhibition.



CHRISTMAS FAIR AND XMAS PARTY

13TH DECEMBER 2020

WHEN: 10AM – 4PM

WHERE: At the Centre, outdoors, weather permitting

BRING your sale items, set up and man your own table.

BRING a Christmas plate to share for lunch.

BBQ available – more details coming.

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We are looking for reliable models.

Our life-drawing group is meeting weekly on Friday mornings at our BMCAC Centre in Hare Street. Usually we are between six and twelve drawers.

Models should be available on Friday mornings from 10am till noon and willing to travel to Glenbrook.

Payment accords with normal penalty rates per hour.

If you are a model or know of someone, please contact Liz on 0447 474 462 or at

ebryden@bigpond.com

FROM THE EDITOR

Over the past month I've been thinking about the role of the art critic. At large, criticism can and should be incisive, fierce, even uncompromising. Does it have to be aggressive though, vilifying what doesn't seem to agree with a particular notion of "true" art?

I think in our small BMCAC community group we need cohesion and support, not derision, especially in difficult times as we have encountered this year. I'd like to advocate a criticism of art in our context that is seeing and describing with great emphasis what we admire, what moves us or questions us, rather than appearing to dismiss or belittle perhaps less accomplished efforts.

Matisse was once asked what he would save if he found his house on fire. His cat was the answer. But it's not just the physical safety of living beings that matters more than art objects. The emotional wellbeing of colleagues and members is equally important. Relationships are precious.

When society is in crisis, stressed and fragmented, art can be a healing agent. There is already too much adversarial spirit inherent in our political and legal systems. Rather than being heavy handed let's appreciate and nurture whatever tendrils may be evident.

Please send your contributions for "Creations" to rudich7@dodo.com

Rudi Christen

Get in touch with us ! We 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	Publicity, Gardening, Grants & Life Drawing	0447 474 462	ebryden@bigpond.com

Dear Members,

Each year the art centre looks forward to bringing a set calendar of events to our community and this year was looking a little uncertain due to all the COVID restrictions.

But there are always positives to be found when we are faced with adversity and many of us have discovered that positive is art. Art has the ability to cover so many of the physical and emotional needs of humans. Relaxation, education, self expression and connection just to name a few.

We had a terrific response to our Art Prize this year, creating a new record for submissions and sales. All money from the entry fees goes back into the art centre thanks to our sponsors generously donating money and prizes.

I'd like to take the opportunity to thank Katherine Kennedy for the incredible job that she has done curating the art prize, along with her tireless team of helpers, Ingrid Russell and Bronwyn Campbell from the committee as well as members Lisa Haldane and Andrea Ketterling. If anyone else also popped in while I wasn't around and helped out thank you to you also. Thank you also to those who sat on duty over the weekend.

Our volunteers who dedicate their time to helping with these events are worth their weight in gold. Without them we wouldn't be able to hold such successful ventures and raise money for the centre.

Hare St Gallery also made terrific sales during the art prize event so it has been a very successful weekend all round.

Our next event coming up is the joint Potters and Members Annual membership and further details have been outlined in Creations. We look forward to another fantastic event.

Happy creating

Alison James

*Lend your ears to music, open your eyes to painting, and... stop thinking!
Just ask yourself whether the work has enabled you to 'walk about'
into a hitherto unknown world.
If the answer is yes, what more do you want?*

Wassily Kandinsky

ART DIRECTOR'S REPORT *Ingrid Russell*

Term 4 is in full swing. We had very good enrolments all round. We have 108 students across 19 classes. We have 39 new members.

Dates for 2021:

Term 1: enrolment day January 30, term goes from February 1st to 26th March.

Term 2: enrolment day April 24, term goes from April 26 to June 25.

Term 3: enrolment day July 17, term goes July 19 to September 17.

Term 4: enrolment day October 9, term goes from October 11 to December 10.

The Art Prize went very smoothly and everyone was very co operative with the Covid19 restrictions. We had 85 entries and 7 works were purchased. This is a new record for the Art Prize. The exhibition room looked extra good after the walls received a new coat of white paint, and the works were expertly hung and curated by Katherine Kennedy, to whom we give many thanks.

Next year we will have the art prize on the weekend of September 18/19, and the Print Prize on the weekend of June 26/27.

As our walls have been cleaned up we ask that everyone using the hall be mindful of keeping them nice and clean. If you do mess them up please wipe them down. This also goes for any other surfaces. As the centre will be in full use next year with so many exhibitions and classes, its up to everyone to help out. We can't be painting the walls for every exhibition.

Hare St Gallery sales have really benefited from the extra patronage the art prize provided. October sales have been great. Hopefully as we count down to Christmas sales will continue to be good. Look out for a special Christmas Event coming up.

PUBLICITY, GRANTS AND GARDENING REPORT *Elizabeth Bryden*

Publicity: I managed to get something published in the Blue Mountains Gazette re our annual exhibition. A photo was included of Richard at last year's Exhibition.

I called the ABC re the Exhibition on the day as requested. Sadly, the wording and photos that I sent to the BM Gazette re the BM Art Prize were not published. However, Emu Plains/Leonay Gazette published our article on the Prize.

Paying for the advertising hasn't been an option due to the cost so we have relied on free options, plus Facebook and our website.

Gardening: Glenbrook native plant nursery has kindly donated more natives, in particular ground covers. They have been planted. There is so much soil to cover and it's taking so long to establish everything. Fortunately though, everything seems to be surviving due to the regular rain.

More mulch is needed and I have asked a local tree lopper for some free wood chip. Here's hoping but it will have to come soon to avoid the hot weather.

Leaves continue to drop in their thousands.

Grants: I am still waiting to hear if we have been successful re the Community Building Program grant - December likely. \$850 is still being held for the path work.

I would like to thank all those who helped with setting up our member's exhibition and also to those who stayed back to help clean up. It always seems to be the same small few. I'd especially like to thank David Attwood and Alan Campbell, neither of whom had any work on display at the exhibition, for doing the signs. It is an onerous task, if not a little dangerous. I would like to give a special thanks to Liz Bryden who has been getting up early to do the ABC broadcasts on Saturday mornings to advertise our exhibitions – a prospect way too scary for some of us. I would also like to thank Ingrid and Alison for curating the artist's work. Although disappointingly down on numbers this year, the art work takes a lot of time and effort to choose sometimes disparate work so that it shows the work to its best advantage. Sadly, often the care taken is not fully appreciated. For all of those who helped, your effort is invaluable. We would not be able to conduct the exhibitions without you.

Overall, despite Covid restrictions it was felt the exhibition was a success and \$200 profit was made by The Centre.

Mother Bear was checked by the electrician last week. He tested the elements and they seemed ok. We took the thermocouple out and one of the wires, although not burnt through definitely seemed quite corroded, so it has been replaced. A subsequent 1080 firing was successful, so it appears the problem has been solved.

On my next visit to Blackwattle I will look into the best way to repair the eroded spy hole in Mother Bear's door to give a tighter fit.

Bruce Dwyer has kindly donated some boards to the pottery room that we will adapt to be used as a shelves at the end of the tear drop wheels and I hope to get some longer legs added so they can be used on the existing shelves to give us more flexible shelf space.

We always seem to have a growing build up of unclaimed pottery. This takes up precious shelf space. We need to work out a way to prevent this from happening. I encouraged my last class take all their pieces unfinished or not home at the end of the course. I gave them the option of popping in on a Monday night to finish them off with class glaze or to buy their own glaze and bring them back decorated and glazed. I told them I would fire the pieces as class work. With the children it is more difficult, but at the end of the term I think they should be encouraged to take all their work home. Any work not taken should be destroyed.

NOTICE FOR ALL 2020 POTTERY STUDENTS

Did you forget to pick up all your pottery?

We have a number of unclaimed glazed and unfinished pieces.

ALL UNCLAIMED POTTERY WILL BE DESTROYED AT THE END OF THIS TERM.

LIFE DRAWING REPORT

Liz Bryden

Life Drawing sessions recommenced in early August, with Covid safety requirements in place. Attendance has been lower, but I think this has been mainly due to individual concerns regarding Covid 19. This is understandable given the older demographic involved.

However, it has become more difficult to book models. Many on our list seem to have moved, taken up formal training, or just rearranged their lives to adapt to Covid. The models who were booked have often not been reliable, cancelling at short notice. This has caused me as the coordinator many stressful moments, trying to find another model at the last minute. Our list of remaining models is now very small.

Consequently, we need more models who are reliable, available on Friday mornings and willing to travel to Glenbrook. If you are a model or know of someone, please contact me on 0447 474 462 or at ebryden@bigpond.com

Leaving aside all the above issues, life drawers who have attended have enjoyed the sessions and voiced their appreciation for this weekly activity plus the social interaction that life drawing has afforded them over the past three months.

We have five more sessions scheduled leading up to the Christmas break with the last session on Friday 11th December.

Plans for Life Drawing in 2021 are still being formalised so please check BMCAC's website early in 2021 for updated information. I will also send out an email with more details in late January / early February 2021 to current life drawers.

Best wishes to everyone for a wonderful and safe Christmas and New Year!

PRINT MAKING CO-ORDINATOR'S REPORT

Katherine Kennedy

Printmaking Adult Classes:

Printmaking Adult Classes have gone ahead for Term 4, 2020 with enough enrolments to run this course. We therefore welcome three new members and printmakers to the group. As beginner-intermediate printmakers, they have been lucky enough to learn Photopolymer plate exposure and printing in relief and intaglio methods. Further to this, they are cutting their first multiple plate linocuts.

Printmaking Workshop:

We are now accepting bookings for a weekend printmaking workshop, December 5th & 6th, 2020. This event is open to adults and young adults and involves photopolymer plate exposure and printing in relief and intaglio methods. For pricing and bookings, please email: katherine.kennedy6@hotmail.com or phone: 0402 470 231.

Open Access Printmaking Studio:

Please remember to check the class timetable before booking to use the printmaking facilities. Here is the link to the Term 4 class timetable:

<https://www.bmcac.org.au/wp-content/uploads/2020/09/T420timetable.pdf>.

For open access bookings please email: katherine.kennedy6@hotmail.com or phone: 0402 470 231.

Blue Mountains Print Prize update:

We are about to start the sponsorship call-out, however, must secure our judge first. We hope to have our judge confirmed by December 2020.

GENERAL BUSINESS

Donations -

Alan Campbell has donated \$200 worth of pine boards to the Centre. It is proposed to use the timber to build a small pergola over the main doorway to protect visitors from the rain when entering. Thank you Alan.

Councillor Brendan Christie has donated \$250 to The Centre, gratefully acknowledged herewith.

Pottery room hire – due to recent enquiries about pottery room hire it has been decided to draw up a similar agreement to the hire of the main room specifically for the hire of the pottery room and also an agreement for pottery workshops.

IMPORTANT: any pottery member can use the facilities at any time provided there is no class rostered- just organise with your facilitators to gain access.

IT SHOULD BE NOTED BY ALL TEACHERS AND FACILITATORS THAT ANY PERSON, CLASS OR GROUP ATTENDING WHO IS NOT A MEMBER SHOULD PAY A \$10 TEMPORARY MEMBERSHIP FEE WHILE ON THE PREMISIS. THIS COVERS THE CENTRE IN CASE OF ACCIDENTS.

Landscaping the area outside Hare St Gallery was discussed.

Bronwyn expressed an opinion that the side path was important to do as soon as possible, but the committee felt that the cost was too great at this time.

Ingrid moved that *"Let Us" Ltd landscapers turf the front of The Centre as per quote of \$1500.*

Seconded by Gus – carried.

Ingrid informed the committee that a visitor to Hare St Gallery, owner of *"Picture It Framing"* from Faulconbridge would be interested in purchasing work from artists at 30% less than gallery price for sale in his gallery shop.

'Art Critic! Is that a profession? When I think we are stupid enough, we painters, to solicit those people's compliments and to put ourselves into their hands! What shame! Should we even accept that they talk about our work? As if the muses did not set an example by working in solitude!

"Alone and in a state of collectedness" – that is how the antique represents them. If by any chance they get together, it is not to talk; talking degenerates into argument. It is to dance that they gather. They don't mix otherwise...'

Edgar Degas

Works from our Members Exhibition



Michael Dausmann



Bronwyn Campbell



Liz Bryden



Gus Carozza



Joy Myers Creed



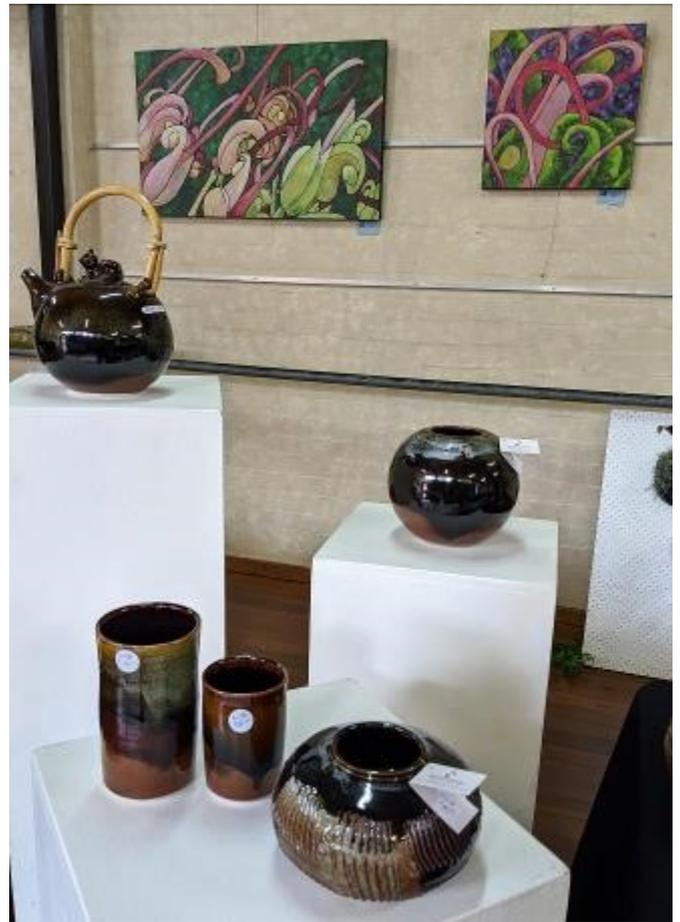
Lisa Haldane



Richard Cutler



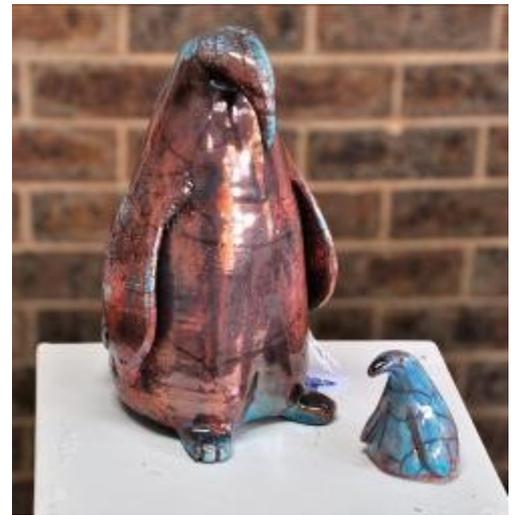
Jan Needham



Bronwyn Campbell pots, Ingrid Russell paintings.



Jan Organ



Christine Reynolds



Ingrid Russell



Marianne Pollpeter

Richard's Musings

Egon Schiele

His dad died insane of Syphilis when Egon was 14 years old. He was ever haunted by this personal tragedy and the trauma of the time he was living through, when in the Imperial capital Vienna during WW1 an epoch came to an end.

Desperately searching for his own truth, as an artist Schiele became preoccupied with the erotic, sickness and death. He depicted a hollowed-out game reflecting a rigid and repressed society. With his anguished self portraits, paintings of tense lovers, and erotic nude studies he expressed a constant undercurrent of menace, anxiety and pain, of unavoidable fate, of distrust in the world.

There is little flesh on the skeletal figures of his early works. They are tight and tense, tormented and twisted but fragile, in a background void and often out of balance. Their figural description is frequently reduced to an edge, two-dimensional, a mere periphery of a Gestalt. He drew seemingly tentative though sensitive and incisive lines without spatial depth, scarcely describing the figure. There are hollow spaces where bodies become gaps.

What is the meaning of their clawed and cramped hands, their desperate gestures? Are they grasping for life? What does the resignation in their sunken faces signify? Are these despondent humans in search of meaning?

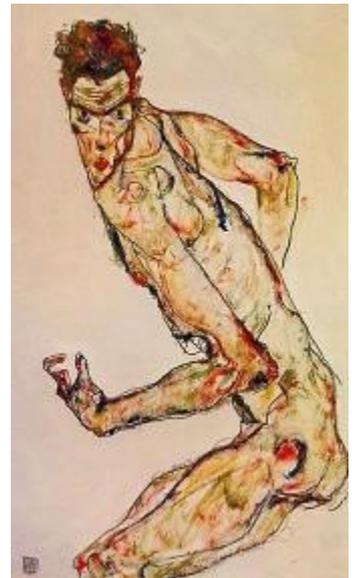
Yet, what was it that allowed Schiele to mellow and express a more abundant fullness of bodies in his late paintings, including his last "The Family" (incomplete)?

He survived WW1, only to succumb to the Spanish flu epidemic in 1918, at age 28, three days after his pregnant wife, along with 20 million others in Europe alone.

Vienna had become a hollowed-out place of broken myths and desperation that Freud sought to heal. Schiele candidly wrestling with his reality was an obsessed worker and in an all too short life made his mark. His representations of existential crisis feel as if they had been painted yesterday.



Self-Portrait, 1910



Fighter, 1913



Egon Schiele, The Family (unfinished), 1917



Semi-Nude, 1911

Poetry Corner

Two poems by Mark Nepo

At the Window

*I was at the window
when a fly near the latch
was on its back spinning—
legs furious, going nowhere.*

*I thought to swat it
but something in its struggle
was too much my own.*

*It kept spinning and began to tire.
Without moving closer, I exhaled
steadily, my breath a sudden wind,
and the fly found its legs,
rubbed its face
and flew away.*

*I continued to stare at the latch
hoping that someday, the breath
of something incomprehensible
would right me and
enable me to fly.*

Understanding Leaves

*The leaves do what we can't.
They wait their whole lives.*

*At first they dream of air
and wait to slip from wood.*

*Then they dream of openness
and wait to stretch in light.*

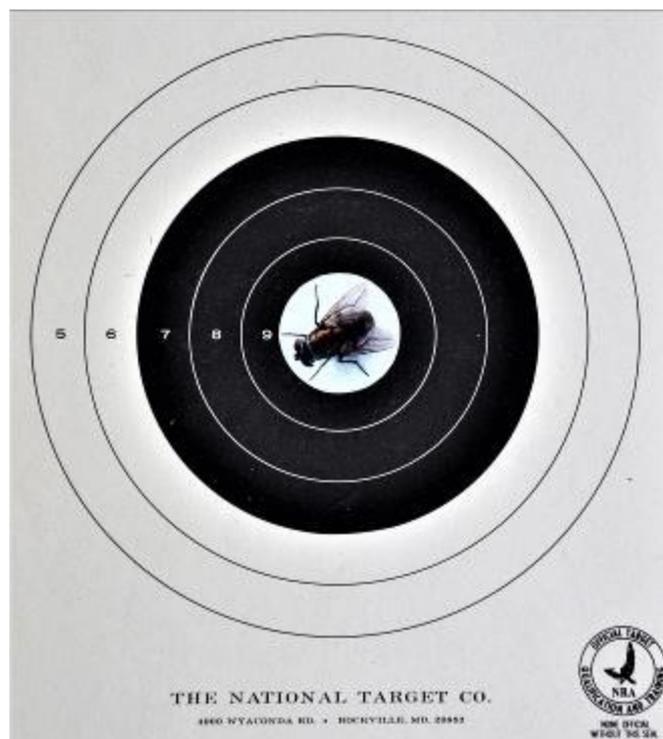
*Then they dream of thirst
and wait to soften in the rain.*

*At last they dream of nothing
and simply unfurl.*

*Photosynthesis is how this waiting
is described in the physical world.*

*The mystery of waiting is what
turns light into food.*

*To wait beyond what we think
we can bear is how things
within turn sweet.*



Rudi Christen, "La Mouche", collage

WHAT'S ON ?

Workshops, Galleries, Exhibitions, Prize Entries, Coming Events

IMPORTANT DATES

Thu. 3 Dec. 7.30pm Next committee meeting in the purple building at Hare Street.

Sun. 13 Dec. 10am- 4pm Christmas Fair and Xmas Party.

BLUE MOUNTAINS CULTURAL CENTRE

30 Parke Street, Katoomba 2780

Gallery and Shop

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

Jacqueline Spedding: Biome/Home

26 September – 29 November 2020

Clay, found objects and locally collected organic material form the basis of Blue Mountains artist Jacqueline Spedding's sculpture and installations. Her new body of work is based on the concept of a biome – a finely tuned, self-sustaining environment of flora, fauna, soil and climate. Spedding will create a series of installations in the gallery that interweave images of domestic nature, human habitation and wild environments into a dreamlike setting.

critical mass: the art of planetary health

3 October – 6 December 2020

Scientists warn that we have entered the era of the Anthropocene, a period characterised by humanity's irreversible impact on Earth's systems. The health of civilisation is intrinsically linked to the health of the environment, yet by our actions we are threatening to destabilise our life-support systems as climate change, loss of biodiversity and the depletion of natural resources are pushing our planet towards the point of collapse. Population growth, high density living and the pollution of water and food resources increase the risk of exposure to infectious diseases and long-term illnesses for people across the world.

Within this context the science of Planetary Health emerged, a cross-disciplinary field of study that examines the relationships between ecological, economic and social change, exploring new modes of living needed to restore and stabilise our planet.

The participating artists, social activists and traditional owners provide reflections on eco-anxiety, yet remain hopeful for the future state of the world, as they imagine better scenarios for our planet and future generations; through their creative responses they examine the roles that traditional First Nations knowledge, technology, science and human ingenuity can, and must, play in stabilising our environment and developing a healthier and more equitable society.

EXHIBITING ARTISTS

Heidi Axelsen & Hugo Moline • Alexander Boynes & Mandy Martin • Russell Drysdale • Simryn Gill • Gundungurra Aboriginal Heritage Association Inc.

Fiona Hall • Hans Heysen • Ona Janzen • Locust Jones • Janet Laurence • Glen Mackie (Kei Kalak) • Andrew Merry •

PENRITH REGIONAL GALLERY

86 River Road, Emu Plains

BONITA ELY: MEMENTO

Opening 21 November 2020

Memento, in the Main Gallery, comprises two bodies of work by leading Australian artist Bonita Ely. Ely is well known for her projects which address social and environmental issues through performance, sculpture and installation.

Mementos are the objects we surround ourselves with, as a reminder of the past – both distant and more recent. In this exhibition Bonita Ely presents work that draws connections between human experience and the physical and psychological environments that we inhabit. *Plastikus Progressus* presents a futuristic museum that traces the history of plastic waste and its impact on the natural environment, including photography, a fictionalised timeline and several ‘creatures’ that Ely has speculated as genetically modified consumers of plastic rubbish. With *Interior Decoration*, the artist looks inwards to consider the chronic, intergenerational effects of post-traumatic stress disorder as the result of conflict. Uniting these two projects is Ely’s ability to transform everyday objects into powerful mementos – reminders of personal and collective histories – that also offer hope for the future.

MAPBM: FABRIK

Opening 21 November 2020

Featuring artists Vivienne Dadour, Anne Graham, Beata Geyer, Ian Milliss and Ebony Secombe and Fiona Davies (curator).

Modern Art Projects Blue Mountains (MAPBM) is a contemporary art association that aims to support, advocate and develop exhibitions in Western Sydney and further afield. Five artists from this collective will create new works spanning photography, soft sculpture, prints and installation that respond to the themes and ideas associated with the production and circulation of textiles in the 21st Century.

The exhibition, *Fabrik*, which will be presented in Lewers House, will explore the idea of the material object, as well as the processes of making and unmaking of textiles, clothing and papers. These objects often exhibit a seductive beauty and are major components of the contemporary cycle of production and consumption. The exhibition also includes the questioning of the environmental and social impacts of production and their retailing. These impacts include the human rights and social justice of instances of the use of child labour, inadequate wages, labour movements and poor and unsafe working conditions. The artists involved in the project are Vivienne Dadour, Anne Graham, Beata Geyer, Ian Milliss and Ebony Secombe and Fiona Davies (curator).

2021 CALENDAR OF EVENTS

ENROLMENT DAYS

Term 1 30th January

Term 2 24th April

Term 3 17th July

Term 4 9th October

Mothers Day 8th May 2021

MEMBERS' EXHIBITION: 24th-25th April

Planning a formal opening Friday night 23rd

LIFE DRAWING EXHIBITION:

No Life Drawing Exhibition is planned for 2021 at this stage

PRINT PRIZE: 26th 27th June.

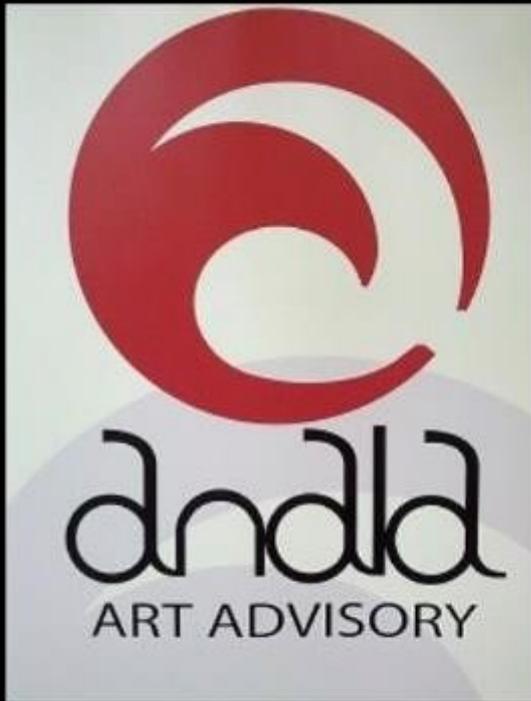
Opening night 25th.

Drop off 20th June - Collection 27th June

ART PRIZE: 18th -19th September

CLAY CREATIONS EXHIBITION: 16th -17th October

Planning a formal opening Friday night 15th.



**STELLA'S
GALLERY**

Stella Melito Director
P. 02 4722 8211
E. stellasgalleryinquiries@gmail.com
www.stellasgallery.com.au

Shop 8, 354 High St, Penrith NSW 2750

The logo for Stella's Gallery features a globe centered within an ornate, black, oval-shaped frame with intricate scrollwork and floral patterns.