



BLUE MOUNTAINS CREATIVE ARTS CENTRE NEWSLETTER May 2021

WEBSITE: www.bmcac.org.au

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



CONGRATULATIONS CHRISTINE REYNOLDS

Christine was thrilled to find that she not only gained first place in the Atmospheric Firing Class at the Royal Easter Show, but she was awarded the NSW Award of Excellence Medallion for best exhibit in Ceramics and Pottery. Her 3 piece set was raku fired and titled "On Top of the World".

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EDITOR'S NOTE

Autumn colours are now a resplendent cause for inspiration. Nature's beauty and our return to less restricted social engagements help us win back a semblance of normal life.

So, please enjoy the pictorial survey of our annual exhibition we held over the weekend of 24 / 25 April at the Glenbrook community hall (pages 10 to 15).

And our next exhibition is not far off. Printmakers will show their works in the main (purple) building at our Hare Street Centre from 25 to 27 June. Further details can be found in Katherine's report on page 8 and the flyer on page 18.

Potters have much to look forward to as well. Please take note of Bronwyn's many technical guidelines, notes about raku firing (pages 5 to 7) and the Nepean Pottery Society (page 17).

Besides, to keep you busy, there are many excellent exhibitions in local galleries and further afield (pages 18 to 22).

Rudi Christen



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

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Katherine KENNEDY	Publicity & Printmaking Coordinator		katherine.kennedy6@hotmail.com

PRESIDENT'S REPORT *Alison James*

Hello everyone,

Our annual exhibition was held on the 24th and 25th of April and while I was unable to attend I have heard that it was quite a successful exhibition.

Having spoken to many different artists over the last 6 months it seems that there are many enjoying an increase in their sales and that the trend of purchasing original works of art is currently on the rise. This is fantastic news for all of the artists and makers out there. For any members interested in selling their artwork we have Hare St. Gallery for you to join.

Term 2 has started quite strongly and I have had many phone calls and comments that a number of our classes sold out very quickly and that there were a number of people disappointed that they missed out. This is a great indication that there is plenty of interest in our community wanting to access art classes and we will continue to offer as many places as we can.

Interest in our printmaking facilities is certain gaining a lot of traction with the continued marketing efforts of Katherine Kennedy. The centre offered the space at no cost for the recent Print Day in May workshop with Duly Priced Drink to encourage printmakers to visit and engage in the space in the lead up to our Blue Mountains Print Prize which will be held on the 25th, 26th and 27th of June. Entries are currently open online and I encourage all of our printmakers to participate www.bmcac.org

As you will see looking around our grounds, work has begun on improving the pathway beside the Jade Yurt. David and David were very busily hand digging the area for the foundation of the retaining wall when last I saw them and I have to say once again that I admire their work ethic and willingness to volunteer their time to the Centre.

Please feel free to make any suggestions for the Centre, share your successes in art prizes etc or send through images of your artwork for our "*Creations*" magazine. We welcome your input.

Your president
Alison James

LIFE DRAWING, GRANTS AND GARDENING REPORT *Liz Bryden*

Life Drawing has continued with less issues this year. Everyone is enjoying the sessions, especially the new models and the variety generally. Lots of new memers too.

Gardening. Thank goodness it has started to rain again which has saved the garden from going backwards and also saved me from watering. So it has only required some maintenance and trimming of plants to keep the garden looking good over the last few weeks.

Grants. No grants applied for recently. I did, however, send Glenbrook Panthers the final club grant report, detailing completion of the work on the end of the main building wall. I am still waiting for confirmation that their board has received the report.

ART DIRECTOR'S REPORT *Ingrid Russell*

Once again we have a very full program of classes humming along. We have 95 students over 17 classes, and 40 new members.

Sadly this will be Katherine Kennedy's last term for the time being as she pursues her new business venture. We wish her well in her endeavours. Katherine will still be around though and we will benefit from her expertise in curating our Print Prize and Art Prize.

As we lose one teacher we gain another, so we welcome Catherine Thickett who will be taking over Katherine's Mixed bag and Print Making classes.

Hare Street Gallery Report

The gallery is once again looking good going into our 2nd quarter for 2021. Members include Alison James, Bronwyn Campbell, Gus Carrozza, Joy Myers Creed, Marian Shapiro, Andrea Ketterling, Marianne Pollpeter, Catherine McCorkill and Ingrid Russell. We have an advertisement going into the Blue Mountains Tourist Magazine over the next three months so hopefully that will help bring in a few more tourists, as the bulk of our visitors seems to be local people.

There is always room for a few more members, so if anyone thinks they would like to put their work on display email bmccac.mail@gmail.com for an application and more information.

BUILDER'S REPORT *David Russell*

The builders David Attwood (left) and David Russell (right) are well on the way with building our new path.



POTTERY FACILITATOR'S REPORT *Bronwyn Campbell*

Firstly, a great big congratulations to our long term member Christine Reynolds on her wonderful achievement of receiving not only first prize in the Atmospheric Firing class at the Royal Easter Show, but the NSW Medallion of Excellence in Pottery and Ceramics. No doubt you have seen the photos of her lovely work.

A very big welcome to the new potters who have joined us this term. As a result of the pressure on Monday nights, we have decided to open up the Jade yurt to cater for hand builders, if there is an overflow.

Our wheel for hire has been hired out for a further month. If you wish to hire the wheel in the future, please contact me.

The Elmak Kiln Technician, Harry, has checked Mother Bear and she is good to go. The problem was with the computer system not the kiln and we think we have it sorted. I was able to have a long chat with him and he gave me some very valuable advice about setting up new programmes to improve our firings. All the firing programmes will be adjusted and put into the program folder.

Some of the following tips might help kiln owners.

PACKING

I asked about raising the floor shelf to allow air to flow underneath. He agreed but advised leaving the existing shelf there to protect the floor, but not to pack on it. I will put in a back shelf 6cm high as the first shelf to pack on and a front shelf 4 cm high. We will lose a little space but hopefully get better results as sometimes bottom pieces tended to be a little underfired.

Leave at least 5cm between elements and pots on the shelves. Any closer the pots heat up and the radiant heat affects the elements causing damage and eventually burns them out.

To test if the elements are working, turn the kiln on for a few seconds, turn it off and quickly feel each element. If they are all warm, they are good to go. Much quicker than the burnt paper method of testing them.

BUNGS

He asked about how we worked the bungs. I told him we put bottom in at 200 top in at 600. He said that was a good protocol, but because a lot of us have to make 2 trips to do this, his advised if you wish to do only one trip - both bungs could be put in as long as the temperature was above 300. He said most of the water and gases are burnt off by then. He said it was fine to take the bungs out of the door if the temperature was lower than 300 in the cooling stage.

PROGRAMMES

Older kilns struggle to reach temperature, so his advice was to re-programme Father Bear and Mother Bear with the following protocol.

Not necessary to soak at 600 as the old programmes used.

Fire to 700 degrees using a ramp rate of 50 degrees per hour

Cont. next page.

From 700 degrees to 100 degrees below the required temperature use a ramp rate of 80 degrees per hour.

For the last 100 degrees use a ramp rate of 60 degrees.

Let kiln cool at its own rate. (Which we do already.)

This will give the kiln time to reach temperature and give the glazes time to really mature giving a better finish.

Example: 1080 firing

50 degrees Ramp Rate to 700 degrees no soak (not necessary)

80 degrees RR/hr to 980 degrees

60 degrees RR/hr to 1080

20 minute soak

Natural cool down

*There are two systems for programming the kilns on our computers. One is to set a Harco number. **The other is what we do – programming it ourselves.** A problem can occur if the Harco number is not on 000 when we re- programme. If there is a number in the Harco setting the kiln will fire to the Harco number and turn itself off when it reaches that Harco programmed number. The Harco number can also come into play if the kiln is turned on incorrectly. So, when you first turn the kiln on and the little red light blinks the reading should be 000. There should be no problem if the kiln is turned on correctly once the new programmes are put into the computer. I will leave instructions above the computer to follow. Please do not interfere with the programmes. If you have a problem or want a programme changed, contact me.*

We are proposing to hold a Raku Day on the 29th May.

Please read the details in the following article carefully if you are interested in participating.

I would like to thank Michael Dausmann very much for spending his throwing morning helping me re-pair the second raku kiln. We replaced a section of the inner fibre wall that had disintegrated over time. Unfortunately, we discovered the kiln had somehow been soaked through with water causing some rust on the wire as it was stored upside down. Hopefully it will dry out ok. New glazes will be made by the Monday group and the Saturday group prior to the event.

Although a lot of work to organise, we are looking forward to this event. If you wish to participate please let me know. If all goes well we may have a follow up day.

A neighbour of David Attwood's has offered to give us fire bricks to build a platform under each kiln. Hopefully this will help us to retain heat in the kilns and give us quicker firings. We thank her very much.

Looking forward to seeing some great raku creations.

Bronwyn 0411041054

For Raku Day details see next page.

PLANNED RAKU DAY: SATURDAY 29TH MAY 2021

Raku is a quick low firing process. The pots are porous and not suitable for food or holding water but ideal for sculptural pieces, vases that hold dried arrangements and animals. Google raku pots, raku animals to research ideas. Raku pots are removed from the kiln while they are red hot and then transferred to a bin full of paper or some other combustible material, a lid is clamped on the container to create a reducing atmosphere. Yes, there is lots of smoke. This atmosphere causes unglazed areas to go black. When the flames have died down the pots are then dunked in water to cause rapid cooling and create shiny iridescent glazes. The pots are often grimy and smoky when removed from the water so have to be polished and cleaned with soft steel wool or soft scourer.

Michael Dausmann and I have repaired our second raku kiln, so we will hopefully be firing two kilns. We are proposing to build platforms of fire bricks to enable quicker firings than we managed last year. We will need some helpers from 8am to help build the platforms and set up the gas lines. Contact me if you will be available. 0411041054

This day will go ahead if:

the weather permits

we get fire brigade permission

there is not an event in the oval

COST: \$10 to recompense those supplying gas bottles and the cost of buying glaze ingredients.

ITEMS TO BE FIRED: Space is limited. Aim to have 3-4 pieces fired. Your pieces need to be made out of bisque raku clay. Round pieces withstand the quick shrinkage and expanding that occurs best. Please, no flat pieces. Make your pieces 15 cm or less in diameter and no taller than 30cm. Your piece needs to be picked up with tongs while it is red hot, so when building your shape, consider how it will best be picked up.

It is best to glaze your pieces before the day, if possible. The Saturday group and Monday groups are planning to make up some new glazes. We have small amounts left over from last year.

WEAR: Covered shoes, long pants and long sleeved shirts made from cotton. You will need to wear a mask (preferably a gas mask) and goggles if you have them.

BRING: Steel wool, your own lunch and drink. We will not share food due to covid. We need metal garbage bins – if you don't mind having a fire set inside of and newspaper.



Print Day in May

Blue Mountains Printmaking Ink members held a 'Print Day in May' open day at the centre on the 1st May 2021. Print Day in May is a "Global community event." Encouraging the public to get involved and "Make a print and share it on our social media sites. Celebrate printmaking with tens of thousands of others!" (Facebook 'Print Day in May' page description, accessed 02/05/2021).

Whilst we did have people pop in casually throughout the day, only a small number stayed for the wonderful free lessons offered. This event was not publicized enough leaving much room for improvement next year.

A big thank you goes to Jeannie McInnes who demonstrated Jelly-plate printmaking and Cyanotypes which uses the sun and masking-out techniques. Jeannie explored these techniques during her extra house-bound times during and after COVID lockdowns.

Duly Priced Drink also demonstrated their long-term-social arts project which uses coffee and collographic printmaking to encourage skill-sharing opportunities and community engagement through arts practice.

Upcoming Photopolymer Weekend Workshop

We have an upcoming weekend workshop delivered as a creative and fun day which includes meals. This workshop will teach Photopolymer printmaking skills and is great for beginners or experienced printmakers. If you would like to know more, please contact me for details on how we can tailor this weekend workshop to suit your arts-practice. Yummy morning tea, BBQ lunch and afternoon cheese, crackers and beverages provided. Let your creativity flow!!! 22nd & 23rd May at BMCAC 10am – 4pm.

Blue Mountains Print Prize 2021

We now have entries flowing in for the Blue Mountains Print Prize 2021 and the committee is looking forward to processing a frenzy of submissions over the coming weeks. Please remember that traditional and contemporary printmaking entries are encouraged. This means multiple disciplinary artists are also encouraged to enter provided there is a printmaking technique evident in the final work. Submitted works must have been completed within the last 24 months and there are size limitations to consider. Please note our flyer on page 18 and remember to view the conditions of entry online at Blue Mountains Creative Arts Centre's website for details.

Blue Mountains Print Prize sponsor 'Nationwide Curating' will be supporting this exhibition for a further 4 weeks online for artists who elect to receive an extended online exhibition option. This sponsor's website is currently undergoing a make-over and will go live Friday 25th June 2021.

New Printmaking Teacher

Introducing Catherine Thickett as my replacement for the Adult Printmaking class held on a Wednesday 1:30-3:30pm. Catherine is a practising artist and teacher with wide ranging teaching experience. Catherine's class can only go ahead with 3 or more students so please do enrol and show some support. Catherine will continue to offer classes for beginners or as a refresher course to those returning to printmaking after some years.

PUBLICITY OFFICER REPORT *Katherine Kennedy*

This report acknowledges that Facebook posts were made by many BMCAC members throughout the month, with a huge contribution made by BMCAC President, Alison James. Efforts of publicity this month included, flyer drops (see below) at many local businesses, schools and art centres, press advertisements in IMPRINT magazine, the local Gazette, Facebook and Instagram.



Important Dates

Enter online: <https://www.bmcac.org.au/print-prize/>
Entries Close: 18th June 2021
Delivery: 20 June, 10am – 2pm
Pick Up: 27 June @ 5pm (not before 5pm)
Opening Night: 25 June @ 6:30pm
Exhibition Open: Friday 25 to Sunday 27
Exhibition Viewing: 10:00am – 5:00pm

Judges: Rilka Oakley | Samara Kendall | Stephen Hall
Guest Speaker: Stephen Hall

The Blue Mountains Print Prize is open to a variety of printmaking methods.

The 'Blue Mountains Print Prize' is a Biennale event raising the profile printmaking in the Blue Mountains. It is open to Australian beginner and experienced printmakers.

1st Prize 2-Week exhibition at Gallery ONE88 Fine Arts | 2nd Prize \$200 Susan Templeman MP | 3rd Prize PCA Membership & Subscription | 3 x Highly Commended (Cash) Blue Mountains Creative Centre | Emerging Artist Award The Wooden Haus | Youth (U.25s) Representation by Nationwix Curating | Highly Commended Youth (U.25s) Artsup Prize Pack



ACTIVITIES AND DEMONSTRATIONS

- Jelly Plate printmaking demonstration: Blue Mountains Printmaking Ink member, Jeanne McInnes experimented with Jelly plates during covid-lockdown and will demonstrate this method during the course of the day.
- Solar Paper printmaking demonstration: Local photographer, Jeannie McInnes enjoys the effects of solar paper printing as an extension of dark-room processes and will demonstrate this method during the course of the day.
- Collographic printmaking JOIN IN!: Sit down and join in using provided materials to collage and apply to a cardboard surface for later printing (brought to you by long-term social project - Duly Priced Drink)
- Collographic demonstration: A facilitator from long-term social arts project 'Duly Priced Drink' will ink and print pre-prepared collographic plates using instant coffee in the process. Duly Priced Drink notes the community building potential of skill sharing, artmaking and a hot bevy.

BMCAC ANNUAL EXHIBITION 2021



Joy Myers Creed & Liz Bryden at the reception desk.



Mosaics by Marian Shapiro



Pottery by Helen Still.



Pots by Georgie Gaugh



Pots by Michael Dausmann



Mosaics by Andrea Ketterling



Pottery by
Bronwyn Campbell



Pottery by Maria Teixeira



Ceramics by Ingrid Russell.



CHRISTINE REYNOLDS' prize-winning teapots



Mugs by Monika Muschal



Joy Myers Creed, 'Microcosm 11'



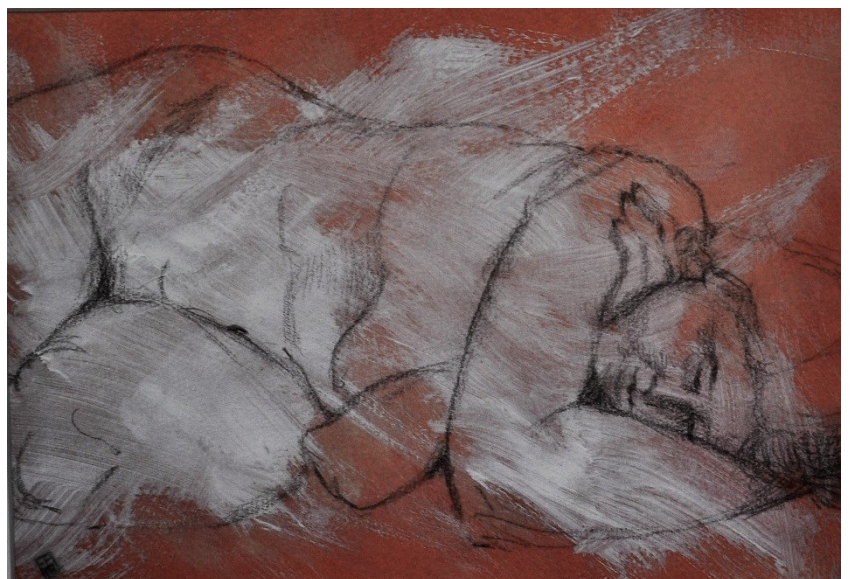
Joy Myers Creed, 'Chesed', Linocut on Japanese handmade paper



Rudi Christen, 'Roots, Wings and Serpent Dreaming'



Gus Carrozza, 'Giraffe'



Liz Bryden, 'Reclining Nude'

Gina Rickard,
'View to Pine Valley Hut
Tasmania'



Rudi Christen,
'Radiation'



Katrina Jago,
'Gums at Wollongambie Crater'



Frances Judd, 'Have Tea with me'



Maria Teixeira, 'Hello Summer'



Katrina Jago, 'Walking to Wollongambe Crater'



Ingrid Russell, 'Succulent'

Poetry Corner

Thich Nhat Hanh

Call Me by My True Names

*Do not say that I'll depart tomorrow
because even today I still arrive.*

*Look deeply: I arrive in every second
to be a bud on a spring branch,
to be a tiny bird, with wings still fragile,
learning to sing in my new nest,
to be a caterpillar in the heart of a flower,
to be a jewel hiding itself in a stone.*

*I still arrive, in order to laugh and to cry,
in order to fear and to hope.
The rhythm of my heart is the birth and
death of all that are alive.*

*I am the mayfly metamorphosing on the surface of the river,
and I am the bird which, when spring comes, arrives in time
to eat the mayfly.*

*I am the frog swimming happily in the clear pond,
and I am also the grass-snake who, approaching in silence,
feeds itself on the frog.*

*I am the child in Uganda, all skin and bones,
my legs as thin as bamboo sticks,
and I am the arms merchant, selling deadly weapons to Uganda.*

*I am the twelve-year-old girl, refugee on a small boat,
who throws herself into the ocean after being raped by a sea pirate,
and I am the pirate, my heart not yet capable of seeing and loving.*

*I am a member of the politburo, with plenty of power in my hands,
and I am the man who has to pay his "debt of blood" to my people,
dying slowly in a forced labor camp.*

*My joy is like spring, so warm it makes flowers bloom in all walks of life.
My pain is like a river of tears, so full it fills the four oceans.*

*Please call me by my true names,
so I can hear all my cries and laughs at once,
so I can see that my joy and pain are one.*

*Please call me by my true names, so I can wake up,
and so the door of my heart can be left open,
the door of compassion.*

WHAT'S ON ?

Workshops, Galleries, Exhibitions, Prize Entries, Coming Events

IMPORTANT DATES

Thu, 3 June

Next Committee Meeting

Fri, 25 to Sun, 27 June

Blue Mountains Print Prize Exhibition

WORKSHOP SCHEDULE

Sat. & Sun., 22 & 23 May	Printing Workshop	(Katherine Kennedy)
Saturday, 29 May	Puppet Making for Children	(Georgina)
Saturday, 29 May	RAKU DAY	(Bronwyn Campbell)
Sunday, 30 May	Art	(Christopher Vidal)
Saturday 5 June	Jewellery	(Jane Tadrist)
Sunday, 13 June	Art	(Christopher Vidal)

A MESSAGE FROM THE NEPEAN POTTERY SOCIETY PTY LTD **Cnr Great Western Highway and Mamre Rd, St Marys**

We are seeking new members who would like to join us on Tuesdays. Our regular members generally work from 9am – 1pm but the facility is available to us until 4 pm.

This is a drop in group where individuals work on their own projects.

We have just moved into newly renovated facilities and have a new large work area.

We have access to 5 wheels, a slab roller and a kiln.

Once a month we hold a workshop day where one of us introduces a technique that members may be unfamiliar with. Participation is up to the individual.

We have a number of members in common with the BMCAC and sometimes have joint gallery excursions and activities.

Our membership fee is \$20 with a one off joining fee of \$5.

If you join both the BMCAC and the Nepean Potters, you have the advantage of being able to participate in 4 exhibitions a year, all held at the Glenbrook Theatre Hall.

For further information contact:

President: Jan Needham on 0247354747 or Bronwyn Campbell on 0411041054



Important Dates

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Pick Up: 27 June @ 5pm (not before 5pm)

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Defiance Gallery

+61 (0)2 9557 8483

12 Mary Place, Paddington NSW 2010

Wed - Sat: 11 - 5

Rituals of the Herd

Charmaine Pike

until 20 May



Astronomical Guideposts II

BLUE MOUNTAINS CULTURAL CENTRE

30 Parke Street, Katoomba 2780

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

Oceans from Here 8 May – 20 Jun

Chris Bennie | Dean Cross | Julia Davis | Emma Hamilton | Honey Long + Prue Stent | Izabela Pluta | Grant Stevens | Kai Wasikowski | John Young Zerunge

Oceans From Here explores the aesthetics of water, from mountain glaciers to the open seas, as it ebbs and flows as a global life force. This simple and abundant compound has the power to define planetary geography, etching the landscape and separating the continents.

Oceans From Here touches on the transitory qualities of water as it courses through nature and our bodies. The artists selected for this exhibition have responded to water as a vital element, which flows through the land to the seas and fills the atmosphere of our planet. Several of the artists reinforce notions of an Australian identity so closely tied to the oceans that surround this nation island. Others immerse the viewer in a metaphorical ocean that surrounds, defines and moves through us all.

Curator, Allison Holland

Oceans from Here is an Australian Centre for Photography touring exhibition.



AUSTRALIAN
CENTRE
FOR PHOTOGRAPHY

This changes everything 8 May – 20 Jun

Eddie Abd • Maria Albiñana & Luke Eve • Margaret Ellen Burns & Julie Sundberg • Merinda Davies • Alana Holmberg Sean O'keeffe, Barbara Lepani & Brad Diedrich • Steven Oliver • Tracy Ponich • Ebony Secombe • Tina Marie Sheil & Ramana Dienes-Browning • Shan Turner-Carroll

This changes everything is a series of artistic responses to some of the dramatic events of 2019 and 2020. Beginning with a summer of catastrophic bushfires that devastated landscapes, habitats and lives across the country; 2020 then delivered an unprecedented shock to humanity as the global pandemic unfolded.

In early 2020, while the fires still burned and smoke lingered, Australia felt the first ripple of COVID-19. By late March, the tidal wave hit. State and federal government directives were to 'stay at home' and as autumn settled in, we went into lockdown, along with half the world's population. Contemporary life suddenly had an unknown rhythm of restricted movement, curfews, social distancing, school closures and working from home. Everything changed. The 'new normal' became both a media cliché and our lived reality.

The artists in this exhibition explore the devastation, grief, frustration and anxiety of adjusting to a new day-to-day reality, as well as playfully engaging with this new world order. Whether reeling from the still-fresh trauma of the bushfires, making positive adjustments to a more minimal lifestyle or dealing with the constrictions of forced containment, the artists have seized this most unlikely creative catalyst. They all express deep feelings of re-evaluation and the need for change at both personal and collective levels.

Rilka Oakley
Curator, Blue Mountains City Art Gallery

BRAEMER HOUSE & GALLERY

104 Macquarie Road, Springwood 2777

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

Anna and Jennifer Gardiner Moments Observed

13 May – 6 June 2021



LEFT IMAGE: JENNIFER GARDINER *Take notice* 2021, charcoal and oil on linen, 30.5 x 48.5 cm

RIGHT IMAGE: ANNA GARDINER *Eastern Spinebill* 2018, watercolour and pen, 38.5 x 29 cm

Moments Observed is a collection of works by Blue Mountains artists Anna Gardiner and her aunt Jennifer Gardiner. It incorporates images of the little things that we notice but others might miss: bush textures, leaf litter, a branch or insect that takes your eye, glimpses of birds through thickets, or fleeting moments of reminiscence on a bush walk. Through watercolour, collage, photography, painting, mixed fibre and printmaking their art invites you to see hidden moments in our surrounds.

PENRITH REGIONAL GALLERY

86 River Road, Emu Plains

The Gallery is open daily from 10am – 3.45pm

BIRD PETYARRE & MIDDLEBROOK

Opening 15 May 2021

"I am earth" Ada Bird Petyarre said, meaning that there was no separation between her, the mountains, deserts, trees and animals. Ada Bird and David Middlebrook were friends for the last three years of her life. They met by chance, and Ada taught David the difference between 'looking at and being landscape'. They spent time together at Alice Springs and Mulga Bore Utopia.

David has always felt compelled to the horizon and is fascinated by its symbolism as unobtainable; it is impossible to get there. Ada specialised as a body painter (awelye means body painting), and she would paint her sisters for ceremonies. Her paintings feature the curved shapes of breasts, and her Dreaming relates to arnkerrthe, the mountain devil lizard, a significant ancestral figure for Ada and her country, Anungara. In Ada's cultural practice, Dreamings are passed on to groups and individuals through a complex system of inheritance laws and kinship linking them to a specific tract of land.¹

Whenever Ada and David met, they drank lots of tea and talked about painting, the land, her family, and they always had fun. Ada would look at David's drawings and if she recognised the landscape, she would sing it. Hearing drawings or paintings converted to song is to bring them to life. One afternoon while watching a storm at Mulga Bore, Ada painted over David's ink drawings. Her body art echoed the landscape and her connection.

There have been some other significant collaborative friendships between Indigenous and non-Indigenous artists in Australia. Albert Namatjira and Rex Battersby; Clifford Possum Tjapaltjarri, Johnny Warangkula Tjupurrula and Turkey Tolson Tjupurrula and Tim Johnson. And more recently, Michael Nelson Tjakamarra and Imants Tillers. The collaboration and friendship between Ada and David follow this history of cross-cultural dialogue.

Over the years professional linguists have been working towards more accurate spellings that include the different sounds of Aboriginal languages. Words in Australian languages are not pronounced the same way that English is pronounced. One really big change is that now Aboriginal people themselves are having much more say in how they want their languages to be spelled. This will continue over time, and it's a good thing that nowadays more Aboriginal people give more input into their own languages' spelling.

¹ Christine Nicholls, *Art History Place*, published by Working Title Press, 2003.

David Middlebrook is represented by Geoff White, Lost Bear and Simon Chan, Art Atrium. Ada Bird Petyarre's estate is represented by Aboriginal Artists Agency.

In the case of this exhibition, showcasing the artworks of the late Ada Bird Petyarre, we're using the orthography that was in place during Ada's lifetime.

Elisabeth and Kerrie invite you to join us in the Gallery for our annual Graduate Exhibition.

Friday 7 - Saturday 29 May 2021, 10am - 4pm Monday - Saturday or by appointment.



kerrie lowe gallery

49 - 51 King Street

(Sydney University end
of King St)

Newtown

NSW 2042

t: 9550 4433

m: 0431 390 880

Email:

lowekerrie@gmail.com

w: kerrielowe.com

insta:

@kerrielowegallery

There will be no opening event but we can have thirty visitors at any one time subject to social distancing.

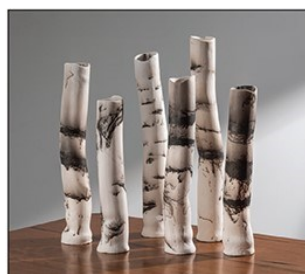
Visitors must sign in on arrival. Feel free to visit us during the course of the show.

A FRESH PERSPECTIVE

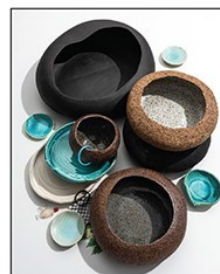
Ceramics by Graduating Students of GyMEA, Hornsby and Northern Beaches Colleges of TAFE, National Art School, SCA (University of Sydney), UNSW Art&Design.



Kirsty Collins



Bridget Willis



Genevieve Fisher



Catherine Flora Murray



Asahi So



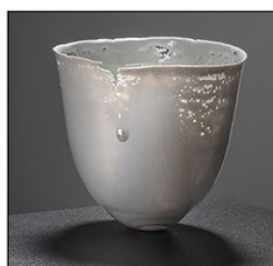
Michelle Bulloch



Serena Owen



Sasha McCrindle



Riti Malik



Cathy McMichael



Allie Weichert Robertson

TAFE COLLEGES - GYMEA: Michelle Bulloch, Kirsty Collins, Jennifer Hartley **HORNSBY:** Amanda Digby, Genevieve Fisher, Riti Malik, Serena Owen, Asahi So, Camille Weidlich **NORTHERN BEACHES:** Juliet Cohen, Sasha McCrindle, Cathy McMichael, Godelieve Mols, Sarah Robertson, Bridget Willis, Caroline Wright **NAS:** Casey Chen, Catherine Flora Murray, Allie Weichert Robertson **SCA:** Allyson Adeney **UNSW:** Claire de Carteret, Elaine Kim, Elizabeth Lewis



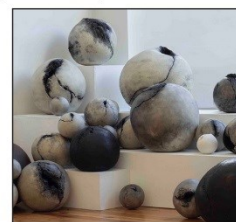
Claire de Carteret



Casey Chen



Caroline Wright



Juliet Cohen



Amanda Digby



Elizabeth Lewis



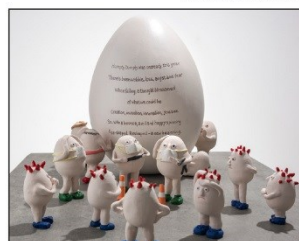
Jennifer Hartley



Elaine Kim



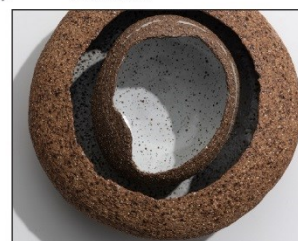
Catherine Flora Murray



Sarah Robertson



Caroline Wright



Genevieve Fisher

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