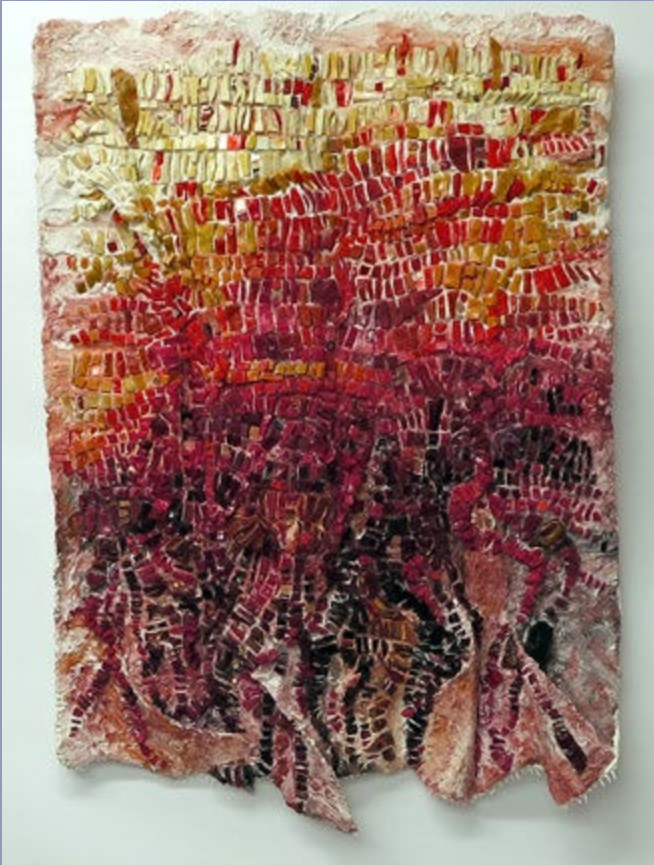


Creations

Newsletter of Blue Mountains Creative Arts Centre Inc. Glenbrook

NOVEMBER 2018



Congratulations Marian Shapiro!

Marian Shapiro was recently delighted to have received first prize for her piece *Fire Ground* in the Mosaic Association of Australia and New Zealand's (MAANZ) show entitled *Precious Earth* in Adelaide.

Of her work, Marion says:

"This piece responds to the increasing pace of climate change shown by longer and more severe fire seasons all over the world. I live on the edge of a national park in NSW Australia, where the threat of fire and the reminders of past fires are a part of daily life and this work is a response to that reality."

The piece measures 47 x 34 x 2 cm. It is structured using venetian glass and oxides on hand formed substrates.

From the Editor...

I am sorry that due to a family holiday and organising our pottery exhibition, I was unable get the October edition out. I have endeavoured to amalgamate the past two months events and information for you, but apologise if parts seem slightly disjointed.

Our Centre has had a wonderful year, with our current membership over 166. We are running a number of new and innovative classes this term. We are so lucky to have this wonderful resource in our community and, thanks to a lot of hard work by our small band of workers, it is improving all the time.


You will have noticed *Creations* has a new look thanks to graphic designer

Carlena Ashton. Her help has made my job as editor so much easier.

Remember if you have a workshop or an event/exhibition you want advertised urgently, send a flyer to me and I can send them out immediately as a separate email from *Creations*. A full version of *Creations* is usually sent out bi-monthly, with a shorter version every second month.

Any contribution to *Creations* is always welcome. You can send them to me at a.b.campbell@optusnet.com.au

Happy creating!

 **Bronwyn Campbell**

President's report

October (abridged)

We have had a lot of increased interest from artists wanting to hold workshops at the Centre, which is testament to the amount of work that has been done in the main room. There are a lot of new artists making enquiries and this is thanks to our committee members being proactive in their networking.

Improvements will continue at the Centre as we identify and put funds towards what the committee feels is priority, based on need and potential to increase membership/customer base.

As always, I'm happy to hear your thoughts and ideas on what you would like to see us offer. You are our members and we aim to give you the best.

November

We have had an incredible year this year! There has been so much achieved at the Centre, with the main room and print room renovations, the annual exhibitions, the gardens being created and maintained, classes, workshops, the BMCAC young children's scholarship program and

the inaugural Blue Mountains Art Prize established.

As we head towards the end of the year and things quieten down, the committee will be looking at further defining our individual roles, fine-tuning them to make sure that we remain relevant to our positions and ensuring that the Centre continues to move forward with its progress in reaching out to our community and offering the best arts programs that we can.

Being situated at the gateway to the Blue Mountains has its challenges and we mustn't be afraid to reach out and network with our industry peers both from western Sydney and the upper Blue Mountains regions.

We have proven that we have the staying power and are very good at what we do, but there is always room to grow.

The committee is always open to new ideas and opinions and would welcome any members who can offer skills that they think might be needed, which reflect our policies and have our Centre's best interests at heart.

 **Alison James**



How to contact the Blue Mountains Creative Arts Centre Executive Officers



President and Workshop Coordinator
Alison James 0416 957 688



Secretary, Editor and Pottery Facilitator
Bronwyn Campbell 0411 041 054



Vice President and Arts Director (Classes)
Ingrid Russell 0423 124 473



Treasurer
David Attwood 0477 028 996

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Visit our website: www.bmccac.com • Like us on Facebook: www.facebook.com/bmccac
Graphic design by Carlena Ashton

Workshops

If you would like to run a workshop at the Centre, please direct all enquiries to Alison, Workshop Coordinator, at arty_ali@hotmail.com.au or on 0416 957 688. Workshops can be advertised on the Centre's website, Facebook page, in *Creations* and via email.

To advertise your workshop to members via email, forward a flyer to our secretary, Bronwyn (a.b.campbell@optusnet.com.au), that lists the teacher's name, place, time, cost, a summary of the workshop and a photo. All other advertising is the responsibility of the workshop teacher.

Upcoming workshops

December 1–2, 2018

Linda Swinfield – Silkscreen
whatartistsdo@gmail.com

December 10–11, 2018

Clay Print Workshop
whatartistsdo@gmail.com

May 18–19, 2019

Jan Melville 2019

**Flyers with more
information to come**

News from the Centre

Scholarship

As previously reported by, we have introduced a child scholarship program as part of our not-for-profit commitments. We are delighted to announce that Jordyn Langridge is the recipient of our first scholarship for Term 4.

Sponsorship

It has been agreed by the committee to sponsor *Blume Illustrated* for \$100, to help promote our Centre and art in the Blue Mountains. This magazine is issued annually, has a wide readership and promotes all forms of artwork throughout the Blue Mountains.

Wine and cheese monoprint night

Katherine and Alison are working on some funding so that we can offer you this unique night of entertainment where you drink, eat, learn and practise this skill. Watch this space!

New wall

The two Davids have been at it again! We now have a new retaining wall behind the pottery yurt. It will create a lovely new garden area for Liz to fill and can also serve as a cool sitting space to have a quiet cuppa.

Library

Gus has requested that all library books presently on loan please be returned, as he would like to do an audit on our collection.

Website

We are excited that a new website is being created for our Centre that will make our information and enrolment much more easily accessible.

Successful grant application

Ingrid was successful in her application for a Stronger Communities Grant. Among the things we have asked for are:

- Tilt tables for the main room for easier storage
- Cupboards for the small main room storeroom
- Hot water and cupboards for the pottery yurt
- Gutter mesh.

Snakes

Be aware it is breeding season for snakes and Liz has observed them while gardening. The Council has been contacted and they have agreed to do a brush cleanup between the Centre and the playground area.

Racing the fire season for our Raku firing

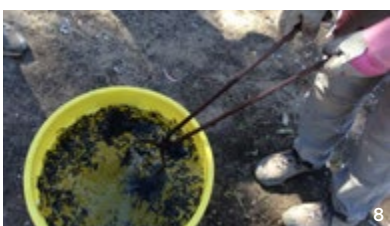
Finally, we held a last-minute Raku Day on September 16th, after a lot of difficulty obtaining the nichrome wire we needed to repair the kiln.

It was all a tremendous rush, so I apologise to those who would have liked to have taken part but didn't get enough notice. My husband and I repaired the kiln on the Wednesday before. David, Alan and I did a test firing on the Thursday (which took five hours – thanks for your help guys). We then had the Raku Day on the Sunday and I left for Queensland on the Monday!

The reason for the rush was mostly the weather. I was afraid if we waited until after I came back, we would be too far into the fire season. If things cool down a bit, we might be able to sneak in another firing before summer.

We only got two firings through on the day. However, with each firing, we are learning how to fire the kiln faster and what final temperature suits our glazes. The glazes we made all worked well and everyone seemed happy with the results.

 **Bronwyn Campbell**



Images (as per numbers):

1. Glazed pots
2. Getting ready
3. Firing – checking temperature
4. Lifting the top off
5. Into the shredded paper bin for reduction
6. Carolyn smothers burning paper bin
7. Removing pot from paper bin
8. Dunking hot pot in water
9. Ready for the next firing
10. Fresh out of the kiln
11. Next step is to polish with steel wool or scourer and wash.
12. Helen and her husband, Carolyn and Michael Dausman

Pottery Coordinator's report

Our Monday nights are fit to bursting. As a result, we cannot take any more members on a Monday night. One of our Monday night members, Michael Dausmann, has agreed to facilitate a Saturday session from 9am-midday (times may vary). He is setting meeting site on Facebook called 'BMCAC Saturday Potters'. Members can check if a session is happening, contact Michael and arrange a meet up to work in the pottery room.



David Attwood and David Russell with one of David Attwood's pieces. Gus Carrozza's painting in the background.

Our recent pottery exhibition was one of the most successful we have had in a long time. We had wonderful sales and feedback from the visitors and buyers, with some enquiries from local outlets. Thank you to Gus who displayed his beautiful art work. Even though he did not make a sale, many people studied the work closely. His reputation is growing and hopefully this will lead to sales in the future.

The room looked wonderful. Thank you so much to all those who participated and helped, particularly Carolyn Britten for her stunning flowers, and her husband Paul, who transported all the plinths. A big thank you to David Attwood and Nick who helped me paint the plinths. Thanks also to David, who put up all the signs (a very onerous task) and for transported all the paraphernalia needed for our exhibition.

Kilns

A couple of issues have come up with the kilns recently, so I'd like to clarify things for our members.

At the moment we have been advised not to fire two kilns at the same time. Please always check the kiln book and leave at least a day after the actual firing day (not the packing day) listed, so the previous user can track the cooling process. We hope to have another power supply added in the future.

Only students' and teachers' demonstration pieces for the class have their work fired for free. All other pottery firings must be paid for. From time to time, personal pottery is fired in with children's work, but the member must pay for the proportion of the kiln that their pots take up.

At our Centre, we charge by shelf space not weight, so when you are packing you need to estimate how much of the kiln your work takes up and note it on the firing sheet. A box with envelopes for kiln fees is now in the kiln room for those of you who do not see Carolyn Britten often (Carolyn is a Monday night group member and keeper of the kiln fees). Just write your name on the front, date of firing and the amount. The fees, if any, will be collected each Monday night.

At the moment the kiln fees are:

- Big kiln: \$32 for bisque 1080–1100 firing and \$40 for stoneware 1200–1280
 - Little kiln: \$8 for bisque 1080–1100 and \$10 for stoneware for 1200–1280
-

We would ask all members to please not fire either kiln unless they have a full load. Our big kiln is getting very old and every firing reduces its life span.

We would also ask students not to leave their personal clay or equipment at the Centre and to please make sure they take all their work home at the end of term.

Happy potting!

 **Bronwyn Campbell**

Clay Creations collections



Katherine Kennedy's work on table with Michael Dausmann's higher shelf



Work by several potters



Micheal Dausmann and David Attwood



Helen Still



Marianne Pollpeter



Carolyn Britten



Nick Savva



Ingrid Russell

Clay Creations collections



Bronwyn Campbell



Bronwyn Campbell



Bronwyn Campbell



Christine Reynolds



Nick Savva



Marianne Pollpeter



Michael Dausmann



Christine Reynolds



Ingrid Russell



Alison James



Christine Reynolds

Life Drawing Facilitator's report

All the comments about the opening of our annual life drawing exhibition were positive. I thought it was one of the best we've had. Richard's opening speech was of his usual high standard and we had some beautiful classic guitar playing as well. There were some regular exhibitors who were away and a few who were unwell, so the number of people who showed their work was less than usual.

The hall looked great and the ambience of the live music and the weather being favourable added to everyone's enjoyment

of the evening. Three people had sales, so the Art Centre not only received exposure but also commission as well.

The accompanying photos were taken by Liz, who was a great help and support, as well as those who exhibited and some who didn't exhibit. There are a few people who say they're not good enough yet and will when they can draw better. We're a mixed community that functions superbly well and it's a delight to be part of the group week by week.

Joy Myers Creed



Comfortable Connections by Joy Myers Creed



Looking at the portfolios.



Joy Myers Creed and Richard Cutler



Guitar player



Peter Gonzalez on right enjoying the portfolios

Art Director's report

Term 4 is looking very healthy indeed. We have a total of 98 students across 17 classes. Mosaics is full, both adult evening pottery classes are full, Monday morning painting class and Mixed Bag children's class on Wednesday are also very full. Other classes

are holding their own. Is it the warmer weather that is bringing students back or are they all back from winter holidays? Whatever the reason, it's great to see classes so well attended.

Ingrid Russell

What is life drawing for me?

This is Richard Cutler's speech from the opening night of the life drawing exhibition.

I have been asked to give a talk for our 37th annual life drawing and painting exhibition and I decided to talk on what life drawing is for me.

This is after 50 years of doing it almost weekly. It started when I went to Tech after leaving school and at Tech I was under Jeffrey Smart.

A year later, I found John Ogburn (a great teacher) and in the first class he asked me personally, "What is drawing and if you don't know, how do you know when you are finished?"

This completely flummoxed me, so he said, "I will give you something to go on with. You have life in you, haven't you?"

I said, "Yes."

He said, "Then your job is to make this blank surface alive like the life in you, using the model".

Why do we draw from naked people?
What is the basic meaning of this image?
Is it not that of openness of heart to human life?

In Christian terms, "Blessed are the poor in spirit. Blessed are they that have nothing, not clothes, but what they were born with."

This is at least one meaning!

I had so many bad habits from Tech, like fantasizing I could draw a flesh and blood model, so called 'realistically', with a piece of charcoal in a half hour when she had been practising being herself for 25 years.

I needed to free my hand by learning to scribble freer, never doing the same thing twice. I realised outlines were very figurative, became personal in empathy and loved the reality of colour instead of the illusion of volume and realised what true imagination was.

All this took many years and I still battle with fantasy as we are surrounded by it in advertising, the drugs of work, grog, sex or television. If we take it too seriously, we do go to another world either in boredom or suicide.

The opposite, of course, is imagination, which I finally realised was seeing the relationships between disparate things and qualities in this world. Everything man-made has been imagined beforehand, be it aeroplanes, wireless or the steel thing put in me after my heart attack last Christmas. So imagination is essential for art, science and indeed love. It is, as I say, the opposite of fantasy and, in me, at war with imagination.

The two basic qualities I wish to bring together are my substantial me and my changing body. This mysterious relationship is what I hunt in life drawing. If I say I just have a body, this does not sound right, or if I say I am my body, this also does not sound right.

But I can impinge on this great mystery in life drawing – hunting images for both my substantial me and my changing body and coming to the wholeness that I long for. I demand of art a real visual wholeness that answers the question, what is life drawing for me?

Ogburn used to say, "The model comes with her beauty and presence, the artist comes with the experience of life and Art. Through empathy they have a flat, brand new child, called a drawing."

Matisse was the great exponent, not only of newness in art, but of great intellectual seeing into the processes of art. I leave you mentioning a book that gives his over 30 interviews through his lifetime about art for your consideration into its complexities. It is called *Matisse on Art*.

Printmaking Facilitator's report

October (abridged)

The wet room workshop and class bookings are likely to increase due to a marketing drive initiated to find tendering talent and to build awareness of this space as a desirable printmaking facility. The marketing advertisement went out to the Hawkesbury printmakers Facebook page and was showed to all creative group pages for the Blue Mountains artists. This resulted in some wonderful printmaking talent formally proposing classes and for workshops, some of which have been confirmed to go ahead.

Please remember to promote this room in conversations with your artists networks. It will take a consistent team effort to raise awareness and this in turn will benefit the Centre.

November

The potential of the renovated wet room to create a thriving print community at BMCAC Glenbrook is great. With this in mind, many printmakers with diverse techniques have been asked to make proposals for both printmaking classes and workshops for the remainder of 2018 and into the new year. Artists such as Samara Kendall, Liz Perfect, Jan Melville, Linda Swinfield and myself have put together, or are putting together written submissions for future classes and workshops. I have been referring to this as talent finding and these 'talents' are then passed on to the class or workshop coordinators for scheduling and processing.

Alison has noted Ingrid's fantastic idea regarding wine and cheese printmaking

evenings. There is a grant which Alison and myself are working towards in the hopes of bringing this idea to life. There are precedents for this idea in other communities which have been successful and, most of all, they look like a lot of fun!

I will be setting up a safe working system with aluminium etching and will facilitate this myself as either a workshop, class or a series of wine and cheese evenings. I will commence this shortly and hope to report on the progress next month.

Regarding the print space, after recent discussions, it has been decided that the white cupboard standing empty in the workshop space stock room, can be relocated into the print room for the storage of inks and other materials. If the grant is awarded, inks and other apparatus can be purchased for use with members who contribute to ink fees.

The setting of a nominal fee follows the glaze and firing fee model as a system that is currently working well in the ceramics department of BMCAC. Adult ceramics members pay \$15, though the cost for printmaking may work out differently.

All in all, we hope that our print 'talents', as selected artists, are happy to contribute to the Centre with upcoming workshops. If you are wanting to hold a class or workshop, please see the contact us page on our website for the relevant contact details of relevant coordinators.

 **Katherine Kennedy**

BMCAN events

Encountering the Wild

A multi-arts festival launching Blue Mountains Creative Art Network's Wild Mountain Collective

December 1, 2pm-5pm

Gallery H, 227 Chifley Road, Dargan



Woodford to Mt Victoria
November 17- 18th, 2018 • 10am-4pm

Secrets of Vermeer

Weekend workshop with Sophie Haythornthwaite

December 1–2, 2018: 10am–5pm

Woodford Academy: 90–92 Great Western Highway, Woodford
Suitable for all levels

Vermeer is one of the most beloved painters of all time, and very much a 'painters painter'. His masterly and subtle use of colour and composition is unique. The quietness and contemplative air of his interiors create little oases of peace and tranquility within the picture frame. We will discuss how Vermeer created his compositions, including his use of devices such as the camera obscura and camera lucida. We will also cover his technique of layering complementary and contrasting colours to create the beautiful glowing vibrancy of his hues and his use of different paint textures and brushwork to create different surface effects.

\$220 + \$30 materials fee

For more information or to book, please email caitlin@hughesstudio.com.au

A non-refundable deposit of \$110 required at time of booking. Balance of fees is due two weeks prior to the workshop. Morning tea and afternoon refreshments supplied. BYO light lunch.



Exhibitions



Heaven & Earth – Joy Myers Creed

November 11 to December 2, 2018
Willandra House,
770 Victoria Road, Ryde

A Year At Glenbrook Lagoon

November 8 to December 2, 2018
Braemar Gallery,
104 Macquarie Road, Springwood

Imprints – A collectable print making exhibition

Until November 18, 2018
Wild Valley Art Park,
321 Blaxland Rd, Wentworth Falls

Christmas Exhibition – Nepean Pottery Society

December 1–2, 2018
Glenbrook Theatre Hall,
Corner of Great Western Highway and
Ross Street, Glenbrook

SUMMER exhibition

December 1, 2018 to April 6, 2019
Edge Gallery,
225 Great Western Highway, Katoomba