



BLUE MOUNTAINS CREATIVE ARTS CENTRE NEWSLETTER

March 2020

WEB SITE: www.bmcac.org.au

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



2020 VISIONS

Mina Alice

Richard Cutler



CONTENTS

3	President's AGM Report
4	Elected Officers
5/6	Art Director's Reports: AGM, monthly and Hare Street Gallery
7	AGM Report for Publicity, Grants & Gardening
8	Pottery Facilitator's Reports: AGM and monthly
9/10	Araceli Adams' Ceramic Workshop
11	Annual Life Drawing Report
12	Print Making Report
13	Building Officer's AGM Report
14	Richard's Musings
15	Occasional Feature: 'Never Look Away'
16	'2020 Vision' Exhibition: Mina Alice
17/18	What's On?
19/20	What's Been On
21/22	Art Entry Form, Hawkesbury District Assoc. Agricultural Show

FROM THE EDITOR

This issue brings you the Annual Reports presented at the AGM on 29 February, 2020 and some further accounts as to what happened so far in the new year.

Bronwyn Campbell is imparting ideas and much technical detail she has acquired at a ceramics workshop with Araceli Adams (p. 9/10).

Please take note of Richard's Musings (p. 14) and how Mina Alice has contributed to our '2020 Vision' initiative (p. 16).

And I'm very pleased to introduce the first instalment in a new 'Occasional Feature' section (p. 15). The writer is Peter Rechner, a man with a deep interest in history and all forms of artistic endeavour. I trust you'll enjoy his reflections following the viewing of one of the best movies last year: 'Never Look Away'.

Lastly, galleries in the mountains and in town are exhibiting a fabulous range of art by older and upcoming masters. Treat yourself to a visit and get inspired.

As our fates and the seasons change let's continue exploring the sublime and the contentious through Art.

Rudi Christen



ARTEXPRESS 2020 is on at the Art Gallery of NSW, showing exciting work by talented HSC students.

Dear Members,

It has been another very productive year at The Centre. This year we received grants from Susan Templeman and the Glenbrook Bowling Club which has allowed us to:-

- Improve the art room storage spa
- Install window in the art room storage space
- Purchase new portable tables
- Improve storage in the pottery room
- hot water for the pottery room
- install air conditioning in the pottery room
- remove asbestos cladding on the East side of the main room (due to be done in March/April)

On top of the work completed under grants we have also:

- acquired Cody's kiln as an asset for the centre.
- roof gutter guard done on all yurts
- edged the front gardens with timber
- built retaining walls for gardens
- widened a pathway
- installed better drainage to the storage yurt
- provided artificial green space around our log seating.
- further improved plantings around the centre

We held our regular annual exhibition, life drawing exhibition, pottery exhibition and Australia Day Market Stall. Our art prize continued into its second year and we started a print making prize which was well received in the community and was quite successful.

The committee decided to start an artist run initiative for its members in the form of Hare St Gallery. The gallery provides members with the opportunity to participate by joining the initiative and selling their artwork. This initiative has been a great opportunity and is gaining momentum.

At the end of 2019 the committee decided to start another initiative specifically for this year called 2020 Vision. This initiative allows member artists to exhibit in the main room at low cost and gain experience in exhibiting their art.

So far we have had a current member, Richard Cutler take up the opportunity and Mina Alice, a new member, also take advantage and held a successful show. These exhibitions benefit the centre as we take a 25% commission on sales. We have been working closely with council this year to clarify our responsibility regarding tree maintenance and have ascertained that the trees we had concerns about are councils responsibility. They will now be managing all trees on their property as boundary lines are now clarified. Council advised it is hoping to attend to the trees in question within the next three weeks.

Social media networking is a valuable tool in connecting with our community. Our Facebook page continues to grow with our followers now numbering 1,131. We have an Instagram page for the centre and Hare St Gallery which gain good interest and we have an Art Prize and Print Prize page and Katherine Kennedy is managing a Blue Mountains Printmaking Ink page.

Our classes have continued to have good numbers and the Creative Kids vouchers are being well used by the community and we will continue to be a provider of this government program.

Overall the committee has continued to ensure that the centre is strengthening its ties with the community as a place where the community can not only come to learn how to create art in weekly classes but they can also come to participate in short workshops, view exhibitions and shop for locally made art.

There is still plenty of room to improve our growth in these areas. Providing opportunities for our members and artists in our community to exhibit and collaborate with others will help us to improve our reach to new audiences, tap into new resources available to us and potentially gain new students and members for the centre.

As always the committee looks forward to new challenges and will continue to do our best to keep the centre running smoothly.

Your president

Alison.

PS

After one minor change the new constitution was passed unanimously at the AGM.

Bronwyn will now send it to the Department of Fair Trading for government approval.

29th February 2020 AGM: ELECTION OF OFFICERS

ALAN CAMPBELL took the chair for the election of officers.

OFFICERS ELECTED

PRESIDENT/ WORKSHOP CO-ORDINATOR - **ALISON JAMES**

VICE PRESIDENT/ARTS DIRECTOR - **INGRID RUSSELL**

TREASURER - **DAVID ATTWOOD**

SECRETARY/ POTTERY FACILITATOR - **BRONWYN CAMPBELL**

LIFE DRAWING FACILITATOR - **JOY MYERS CREED**

PUBLICITY OFFICER/ GRANTS OFFICER/ HEAD GARDENER - **ELIZABETH BRYDEN**

CREATIONS EDITOR - **RUDI CHRISTEN**

LIBRARIAN - **GUS CAROZZA**

PRINT MAKING FACILITATOR - **KATHERINE KENNEDY**

BUILDING CO-ORDINATOR - **DAVID RUSSELL**

COMMITTEE MEMBER - **RICHARD CUTLER**

I would like to report on the class reconciliation for 2019.

2019 was a very successful year for our centre. We offered a variety of classes for adults, including 2 painting and drawing classes, 2 mosaic classes, 2 silver jewellery classes, 3 pottery classes, 2 watercolour classes, print making and an observational drawing class. We also offered classes for children in pottery, art and craft, manga drawing, a home school class in pottery and also one for teenagers. We have eight teachers working at the centre. Our timetable is very full.

In term 1 we took 85 students across 18 classes, with mosaics and silver jewellery being the most popular. Things slowed down in term 2 and we only took 74 students across 14 classes, so a number of classes failed to run due to lack of numbers. Things picked up again in term 3 and we took 107 students across 20 classes, with a spike in Wednesday's children's mixed bag class. In term 4 we took in 95 students across 18 classes. Although we offered print making each term, we failed to get the numbers for any print making classes to run. However the Inaugural Print Prize did bring in a lot of interest in the print making facilities.



Hare Street Gallery : Yearly Report

In May 2019 a group of members renovated the yellow yurt, following the end of our resident potter's lease, and turned it back into a gallery, for which it had been purpose built originally. It was decided the best way to run it was as a co-operative with a membership fee of \$65 per quarter, with a \$10 joining fee, and with no commission payable on sales. Each member would be allocated a certain area of display space.

The gallery was named Hare St Gallery, and Alison James designed the logo. We started with 12 members and opened on Saturdays with a roster. After the first quarter we gained and lost members, but had enough interest to open on Sundays as well. The trend of gaining and losing members continued as members decided whether or not the gallery suited them. However we have managed to keep enough members to keep the gallery going into 2020.

Art is a suggestion rather than a blatant description. Let the mind
fill in the detail.

Tom Bass

In Term 1, 2020, we took in a total of 100 memberships online, most of these were either new students or returning students.

We have 18 classes running, all bar one covering its cost. Chris has 2 classes. His Monday class has 10 students. Gus has 3 classes with 15 students all up, Katherine has 3 classes, 2 pottery and finally the print making with 6 students! Marian has 2 mosaic classes with 9 students, Jane has 2 jewellery classes with 14 students, Alison has 3 children's classes with 19 students, Bronwyn and Ingrid have 1 adult pottery class with 8 students, and Ingrid also has 1 afternoon adult pottery class with 5 students and the Manga drawing class with 7 students. So, we are looking very healthy this term.

The main room is starting to look a little tired. There are scuff marks on the walls and ink splatters on the floor, and the plastic covering on the tables has taken a beating. The door handles have been touched with paint covered hands. I suppose it's all part of the wear and tear in the use of the centre. But I would ask all members to please be mindful that some of this is avoidable with care. Please use the sink in the storeroom or print room for washing paint off hands or brushes and clean the sink afterwards. Please put a floor covering down if you are going to be splashing ink around. Please do not touch the door handles or light switches with dirty hands and wipe up the tabletops after use. As the room is being used for exhibitions more regularly now it is important to keep it in good condition to avoid having to repaint each year. To redo the floor is a costly and time-consuming job for our volunteers and we need to avoid paint and ink splatters, and clean up after ourselves.

Hare Street Gallery : March 2020 Report

After a really good December leading up to Christmas, things slowed down to a crawl in January and February. Visitor numbers were down, probably due to the hot weather and the post-holiday lag. Hopefully things will pick up soon.

Our new fliers arrived, and they look great. They are being displayed in the Visitor's Centre in Glenbrook and Katoomba. A thinner, and cheaper version was also purchased for distribution to shops and art stores. We are also advertising on various Facebook sites.

We lost a few members at the end of January, but we did get a new member. We currently have 10 members and are keeping the gallery open both Saturdays and Sundays.

General Business

It was unanimously decided that we would sell the metal shelving system and the pin boards that are presently stored in the toilets to free up space.

The paper versions of the Hare St Gallery fliers are now available. If co-op members wish to distribute them they are in the Anzac biscuit tin in the Gallery. Please let Bronwyn know when they run out.

David will organise a cage to try and catch a possum we believe has gotten into the roof.

Publicity Officer's Report – Liz

The usual term commencement and exhibition advertising was done and paid for by David. I also sent through articles and photos to the Blue Mountains Gazette and Emu Plains Leonay Magazine however, with no guarantee that it would be published.

In particular, the publicity for the Blue Mountains Prize and Print Prize involved a lot of work on my part with only the print prize achieving publication in the BMG and also a small article in the Emu Plains/ Leonay Gazette with a photo of Joy and the winner of the Art Prize.

In future the Emu Plains/ Leonay Gazette has a deadline of the 15th of each month for next month's issue.

I don't know if there is a solution regarding the failure to publish (I do send all to the editor Dameon Madigan).

Paying for publication is an option.

Grants Officer's Report – Liz

In 2019 I applied for 3 grants. However, I was only successful for one, The Clubs Grant of \$2,500 awarded by Glenbrook Panthers.

The \$2,500 will pay for the removal of the asbestos wall at the end of the main building near the store-room and rebuilding of the framework, wall and painting. It is likely that we will have to subsidize this work as it may cost more overall than \$2,500. A new Clubs grant can't be applied for until the asbestos removal job is completed and a report submitted.

Alison reports the asbestos removal will be done in the school holidays. She reports a clean air report is not required and we can save \$400 because of this.

I did not apply for the CAP grant in 2019 but will have a look at this in 2020.

Head Gardener's Report – Liz

Succulents were planted in the new section near the storeroom as this is a hot area and these plants have a better survival rate. Throughout 2019 I maintained the site by removing the leaves, mulching, watering and once it rained, whipper snipping.

Given the water restrictions and our exemption most plants have managed to survive but ongoing help with watering would be appreciated. Replacement of some plants has been necessary but overall the garden has improved.

Our valued Sponsors



Shop 2/147 Macquarie
Road 2777 Springwood

(02) 4751 3777



Westfield Penrith
Ground Level, near JB HiFi

(02) 4731 4155



Shop 7, 98 Manning Street,
2747 Kingswood

(02) 4736 5866

POTTERY FACILITATOR'S AGM REPORT *Bronwyn Campbell*

2019 was a very exciting year for the potters with the acquisition of Cody's kiln, 2 wheels, and studio furniture at a cost of \$2,500. After having Cody's kiln (Father Bear) elements replaced and Mother Bear having 2 elements repaired, we are very lucky now to have 3 kilns in good working order. Although the fibre on the door of Mother Bear still needs repairing.

The pottery room has been refurbished and now has air conditioning which has been a godsend during our terrible hot summer.

In winter the potters made some raku glazes and held a raku firing which was very successful. We had hoped to hold another, but the hot weather caught up with us.

The kiln room has had a much needed tidy up and all the kiln programs and information books have had an update. The weight of Cody's heavy kiln shelves have proved to be quite a problem for most kiln users and so it has been decided to sell them for \$100 each. Lighter replacement shelves will cost \$99. They have been advertised in the CSG magazine which will come out next month and will be advertised on line in the Australian Ceramic Forum. Multiple pottery books from the library have been collected and will be offered to pottery fire victims for free in the same forum.

Fees from the Monday night potters and Monday morning potters raised \$1,920.

Kiln fees raised approx. \$357. The record of the firing fees wasn't very diligent last year and some entries were very confusing. We have a new book and new protocol, so hopefully that will give us a more accurate record in 2020.

POTTERY FACILITATOR'S MARCH 2020 REPORT *Bronwyn Campbell*

It is proposed to repair the second raku kiln when time allows. If there is enough fibre left over I will repair the fibre on the door of Mother Bear – saving some extra costs. Start making a few raku pieces. We will plan a day soon.

I am planning an excursion to Katoomba for the Nepean Pottery Society members and would like to make it a joint outing with BMCAC. There are several galleries in Katoomba within walking distance we could visit. It will probably be a train trip to Katoomba for those lower down the mountain and then a walking excursion. I will let you know details as soon as a date is set.

"Art washes away from the soul the dust of everyday life."

Picasso

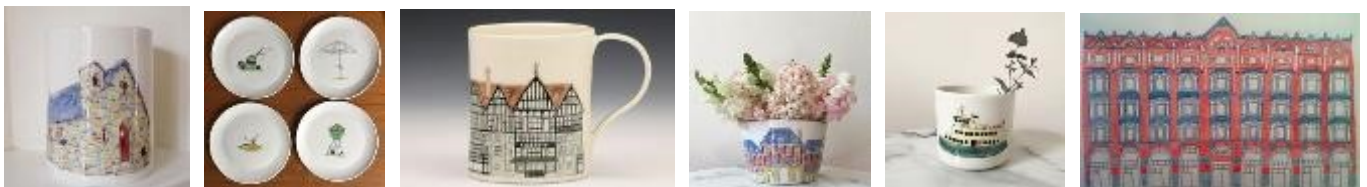
WORKSHOP BY ARACELI ADAMS

Report by Bronwyn Campbell

On February 19th Helen Still and I attended a workshop at the Ceramic Study Group Building 16A Balcombe Heights Estate, 92 Seven Hills Rd, Baulkham Hills.

The CSG is a very long-established pottery group of very experienced potters. Their current President is Leonard Smith, renowned Australian Potter. Their centre is worth a visit because they possess an extensive selection of pots from some of Australia's most revered potters and a large library of books and videos that members are able to borrow. Each month they hold very interesting workshops run by some of our best practising potters. Non-members are very welcome to their workshops. Entry fee is \$10.00 for non-members, members pay \$8.00. Because I teach some Wed. nights I can't always attend, so it is exciting when I can make it. It is a tricky place to get to, so make sure you have a map before setting out. They put out a monthly magazine called "Hot Off The Kiln". Yearly membership is \$65.

This particular workshop was run by Araceli Adams. Araceli was born in Spain, grew up in Australia and lived in Canada and in the USA she attended NYC's Greenwich House Pottery. Araceli makes and individually paints her porcelain pieces by hand. She uses a variety of techniques including stencils and screen printing. Her inspiration is taken from iconic Australian images and historical buildings. She has exhibited in Australia and the United States. She runs a small ceramic studio in Sydney, Casa Adams Fine Wares. (Summarised from February 2020 CSG magazine.)



MATERIALS

Araceli uses Mid fire porcelain, *Leguna Clay*, *Cool Ice* or *Alumina Mid Fire Clay*.

She uses brushes with natural fibres because they hold the colour better.

She glazes with Cesco glaze because she finds it more reliable than making her own glazes.

Araceli usually uses Deco or Amaco underglazes.

This workshop concentrated on some of the techniques that Araceli has used to transfer her designs efficiently onto her pieces.

On dry or bisque pieces:

1. Trace the design onto tracing paper.

Using a very soft leaded pencil, colour the area of the design on the reverse side.

Tape design to piece, reverse side down and trace over the design- leaves a faint lead imprint of the design. The lead imprint is then painted over with underglaze.

By recolouring with the lead pencil on the reverse side, the same design could be used repeatedly.

On bone dry ware:

2. Draw the design on newsprint paper purchased from Ikea using underglaze.

Let the design dry.

Spray underglaze side with water to activate underglaze and carefully apply design face down on the piece and gently rub the design onto the piece.

Japanese rice paper can be used like a transfer but not re-moistened as the slip remains moist because the rice paper is more absorbent.

3. Slip trailers and Rotring pens can be used to draw the design on with underglaze.

For a reusable print process on bone dry ware:

4. From Ikea buy newsprint paper.

Draw the design on your piece of paper.

Paint the reverse side with a solid area of underglaze that covers the design area.

Let it dry. Then spray with gentle mist of water.

Carefully lay design on the piece, underglaze side down, and gently trace over design being careful not to smudge area. The design is imprinted as an underglaze line.

This can be repeated by repainting the underglaze on the same piece and repeating the process. Araceli says she doesn't mind if the lines are faint and not necessarily really dark and solid. (See pictures second from left.)

5. The same process as above can be used with body stain rather than underglaze.

The body stain needs to be mixed as below:

2tsp stain.

1tsp of a non alkaline frit such as 3134 or 4108 (Not an alkaline frit)

1 teaspoon of bentonite.

6. A photocopy of the design can be traced onto carbon paper then pressed onto bone-dry.

The print can be laid onto a jelly pad, the design transfers to the jelly and the bone-dry ware rolled over it to imprint the design and then painted with colour and black underglaze.

7. Araceli creates a screen print by painting a design onto acetate paper with a water soluble pen (this can be kept in the fridge until ready to use) and leaving it in the sun, UV activates the pattern, wash it off and the negative space creates a screen print.
8. Acetate paper (\$2 from Eckersley) can be used to create a stencil of your own design by cutting into it with an Exacta knife. She uses a short stiff brush to paint the design through the stencil.

Depending on the piece and how the design has been put on the piece, Araceli paints her underglaze colours on first using mostly one coat and then the black outlines if not using black underglaze transfers. As a result, her finished pieces have a marvellous pale translucent look.

Many thanks to Helen Still who helped me with this article.

We needed to raise the attendance fee for our Life Drawing group last week because it had been pointed out to me that the hourly model fee to be paid had increased. The attendance fee is now \$20.00 for each session of three hours for every person drawing.

Out of the collected amount the model fee is being paid and five dollars from each attendee goes to the Centre. Up till now each of us had contributed \$15.00 for attending Life Drawing sessions since 20/11/09, an amount that was sufficient to pay the Centre and the model fee. What money is left over, or in some cases a shortfall, generally balance out over the year and allows us to cover the cost for our annual exhibition at the Community hall as well.

We regularly have new models, allowing a different drawing experience from time to time. We have members who attend only spasmodically and there are often people who just try once and decide not to become members.

All in all, it's been a greatly rewarding year for our Life Drawing community. I'd like to thank the regular attendees for their ongoing commitment to our creative pursuit.

If you have any ideas or queries please phone me at 0247392413.

Joy Myers Creed



Art Work by Joy Myers Creed

When you draw a tree, you must feel yourself gradually growing with it.

Old Chinese Proverb

The Blue Mountains Printmaking Inc (BMPI) has started strong in 2020 with an adult printmaking class, occurring on Mondays from 1.45pm - 3.45pm. This class includes a mix of people. We have some beginners and printmaking returners. All are curious about printmaking and are being introduced to relief and intaglio techniques.

To become a BMPI member join the Print Group (\$15) online at the BMCAC website.

You will then be inducted properly to the use of the equipment and materials provided and can use the space as an open access studio or join a class.

Print room current 'Open Access' times:

Friday after life drawing, the print room is free unless an exhibition is being installed. All weekends are open access when no workshops are on, plus any other time on the timetable when no classes are on. Please download a copy of the timetable to your smartphone for quick access. When enjoying the 'open access' arrangement you pay a nominal fee daily to cover incidentals.

Printmaking Youth Mentorship:

Our Blue Mountains Print Prize (BMPP) 2019 Youth Mentorship recipient, Claudia Caldis, is busy working on her body of work for her exhibition at Nepean Creative and Performing Arts High School. Claudia's exhibition will be held in early July 2020. Claudia is exploring an aesthetic she finds captivating and is busy extending on her skills with regular workshops.

BMPP winners 2019:

Gala Jane, another BMPP 2019 winner, is all set to attend her 2 week residency, as sponsored by Cozens Street Studio, Victoria, in April 2020.

Overall prize winner of the 2019 BMPP, Heather Dunn, will be installing her exhibition at Gallery ONE88 Fine Arts in July 14-26.



Linocut print, 'Where did you say you live again?' (2020) by Anthony Xerri. Anthony is a current adult printmaking student at BMCAC however returns to printmaking after almost 20 years of focus in other disciplines



Blue Mountains Print Prize 2020:

Dates for the Blue Mountains Print Prize 2020 are as follows;

- Artwork intake: Saturday 26th August
- Opening night: 7pm Friday 2nd September
- Exhibition: 10am - 5pm Saturday 3rd & Sunday 4th September.

Artwork collection: Sunday 4th September 5pm

If you are interested in sponsoring the Blue Mountains Print Prize 2020 please email:

katherine.kennedy6@hotmail.com

2019 began with a number of projects in mind and we began excavating the footing for two walls close to the pottery yurt and the upper garden. These excavations and building of walls were done to enhance the wonderful garden that Liz Bryden has been tending and continually updating.

Whilst the bricklaying was in operation David Attwood began the arduous task of cleaning the roof of the new co-op yurt. This was a very time-consuming task and after completing the spraying of the roofs David began to cover all the gutters with leaf-proof guard. All yurts have now been covered and the true test for David's work was the winds and final storm that both showed that the completed work was structurally and functionally sound.

As the gutters were upgraded with mesh covers, another retaining wall was mooted and has now been completed on the outside area between the main building and the orange pottery yurt. All retaining walls have now been rendered and look quite artistic.

A concrete path has also been added to the walkway between the yurts mentioned above and the building guys have suggested to all the artistic students and teachers to add to the path with mosaic pavers. Alison James has contributed already to the look with her Waratah Mosaic that has been now cemented into one hollow square in the path.

Also, inside the pottery yurt we have installed a hot-water service, and extra bench space and a cupboard and shelves to house all the pottery equipment.

The storeroom in the main building has been renovated and now has a window to enable more light into this very dark space. Ken Moran has installed some great down lights to enhance the light aspect of the room. It also has new cupboards, shelving and an easel space for the life drawers. The whole area is now freshly painted and usable. There is more to come with trays for all teachers who operate out of the store room to keep their preparation material.

I would like to thank Ken Moran, our electrician, Rob Myers, our plumber for the help in fitting the hot water and lighting as well as new power points installed.

Also, the grants that were obtained have helped immensely in the construction of these new improvements.

So, bring on 2020 for new projects. There is always something to be done.

PS

Tiles have been purchased and all members and class participants are asked to decorate them with underglaze, eventually to be displayed on our new brick walls.



Tiles on the dome of Shaikh Lutfullah Mosque in Esfahan, Iran

Richard's Musings

There is a creative space in me, somewhere between thought and emotion. It is a dramatic space, dealing in poetic ways with the various traumas we all face in life – how to become a man (or woman), how to work with relationships, the drama of not being brought to boredom, the conundrum of death itself, and especially for me, how to set up the relationship in a painting to represent the various humans and animals I encounter.

In expressing with shapes and colours, one can give body to these with the help of the history of other painters. For me, Soutine was vital at first, with his generosity. He gave drama to my organic heart, yet I needed thought to digest him until I found the inner light glowing through his paintings.

Then I found Matisse, the concept he held that there two types of light – an outer light for those who need security, and an inner light for those who want to develop their innate freedom and find personal expression in the hand. This was linked to the divine, as it requires a letting go of the ego.



Chaim Soutine, il villaggio, ca.1923

Occasional Feature

Never Look Away

The most impressive film for me this year has been *Never Look Away*, the 'biopic' by Florian Henckel von Donnersmarck, based on the life of the German artist Gerhard Richter. It opens with the artist as a young boy visiting the Nazis' notorious 'Degenerate Art' (Entartete Kunst) exhibition in Dresden with his aunt in 1938. The guide shows a group around, ridiculing the works of Picasso, Klee and Kandinsky for their supposed lack of representational truth and childishness. "You could do that!" he suddenly turns to the boy. "Yes, you could!" The boy disagrees. I, who as a young person probably shared that ridicule, felt myself wanting to linger over the beguiling, forbidden works.

In the year 2000 I found myself gazing intensely at a Cezanne still life in the wonderful Guggenheim Gallery of New York. Cezanne, who gazed at landscapes or fruit and began to see abstract forms, together with Van Gogh, who found vibrant movement in landscape, originated modern, that is, "degenerate", art. Hitler and his philistine followers felt in "artistic Bolshevism", the subversion of "reality", a parallel anxiety to the subversion of political Bolshevism.

What is it, I wondered, that makes great art so satisfying? It is, I thought, precisely that it isn't reality. It is a version or vision of reality that intensifies and composes to create an emotional effect. The artist is the seer, who discerns – or constructs – meaning and structure in and from the randomness of life. In a sense, all great paintings are abstract, in that all are compositions of colour and line. The dimension of representation, particularly of the human form, is a trick that intensifies the emotional response.

In a way, the Nazis and other conservative critics of modernity had a point. Marx has a famous line in the *Communist Manifesto* of 1848, describing the effects of capitalism on traditional society: "All that is solid melts into air." First with J. M. W. Turner, then with the Impressionists, Expressionists and so on, the apparent solidity of the represented world begins to melt away in art, as colour, line and form take on ever more individualistic, adventurous and challenging directions. The liberation of the imagination from the shackles of realism is visionary, exciting and disturbing. It also mirrors the society of modernity; increasingly individualistic, becoming unmoored from tradition, polarised and prone to existential crisis.

Thus great art doesn't necessarily represent reality in a literal way, but it represents in a visionary way the spirit of a society. It doesn't necessarily affirm but often challenges that society. At times I feel that post-modern and contemporary art represents all too clearly the superficiality, anomie and gimmicky search for innovation that typifies the spiritual crisis now gripping modernity, the death of God having been supplanted by the death of humanity and the death of nature. But the film reminds me, "never look away". Interrogate the work for its vision. Great art will always wrest meaning from chaos.

Peter Rechner
23 - 24 October 2019



2020 VISIONS

Over the weekend of 14 to 16 February, at our Hare Street gallery space Mina Alice exhibited recent work exploring unusual and aberrant aspects of our bodily existence in starkly black and white depictions.



Preborn 1.



All Bodies

WHAT'S ON ?

Galleries, Exhibitions, Workshops, Prize Entries, Coming Events

The following WORKSHOPS have been scheduled for 2020

Jane Tardist – Jewellery

14 March, 25 April, 23 May, 13 June, 18 July, 22 August

Christine Hyde – Alcohol and Ink

4th April.

Please check the BMCAC website for up-to-date details.

IMPORTANT DATES

Sat. 14 March, 4pm, Opening for **Christine Hyde** at Gallery ONE88

"Nature Reimagined" (see poster below)

Thu. 2 April, 7.30pm Next committee meeting in the purple building at Hare Street.



THE OTHER ART FAIR

PRESENTED BY
 SAATCHI ART

19-22 MARCH 2020

THE CUTAWAY AT BARANGAROO RESERVE

The Other Art Fair Sydney, presented by Saatchi Art, is Australia's only artist-led Fair where art lovers can meet and buy directly from a curated selection of over 130 independent artists.

It takes place at The Cutaway at Barangaroo Reserve, returning for a spectacular seventh edition on **19-22 March 2020** and presents an eclectic showcase of art alongside interactive installations, experiences, workshops, performances, UV Life Drawing
Street food, coffee, drink and DJs

"A festival for discovering mind-blowing work by emerging artists"

Time Out

Because we're not like other art fairs, your journey through The Other Art Fair also encompasses an array of immersive experiences. The Fair will take you, your senses, and your art skills far beyond the realms of simply viewing and buying art, and into a cultural excursion you can't afford to miss!

Defiance Gallery

12 Mary Place, Paddington NSW 2010

+61 (0)2 9557 8483 Wed - Sat: 11 - 5

Roy Jackson

European Odyssey

11 March - 2 April 2020



WHAT'S BEEN ON

KEVIN CONNOR Works on Paper at Defiance Gallery Paddington



MICHAEL JOHNSON at Annette Larkin Fine Art, Paddington



2020 Hawkesbury District Agricultural Association Show

ART ENTRY FORM – Section 17 A & B

Entries close: as per schedule

Entries fees: as per schedule

You can enter via;

- Email to hdaa@hawkesburyshow.com.au
- Post to The Secretary, HDAA, PO Box 382, Richmond NSW 2753,
- Deliver to the Showground Office, 40 Racecourse Road, Clarendon between 9.00am & 4.00pm Monday – Friday.
- Online entry, follow the guide on page 3 of this booklet or on our website www.hawkesburyshowground.com.au
- Note all Cheques must be made out to Hawkesbury District Agricultural Association Payment can be made by cheque, eftpos, credit card or cash ONLY. No CASH accepted through the mail.

Name.....

Address..... Post Code.....

Phone..... Email.....

ABN (if professional) Are you registered to pay GST? Yes/No

I certify that this is my own work: Signature..... Date.....

Class	Title of Painting	Sale Price	Entry Fee

Credit Card ____/____/____/____/ Exp ____/____ CCV ____



The following information must be attached to the back of all exhibits.

Name of Artist.....

Address.....

Phone.....

Title of Painting..... Class..... Price \$.....

Open Art 17 A

CHIEF STEWARD: Garry Hudson 0408 978 020 Please direct enquiries to the Chief Steward.

STEWARDS: Sheila Sharp, Kym Morris.

HONORARY STEWARDS: Macquarie Towns Arts Society.

- **ENTRY FEES:** See individual classes. All fees & prizes include GST. Payment can be made by cheque (to Hawkesbury District Agricultural Association), EFTPOS, Credit Card, or cash ONLY. CASH not accepted through mail.
- **ENTRIES CLOSE: MONDAY 6th APRIL 2020 by 4.00pm.** Entry forms can be lodged at the Show Office, or posted to P.O. Box 382, Richmond NSW 2753.
- **ENTRIES ONLINE: MONDAY 6th APRIL 2020 by 4.00pm**
- **NO LATE ENTRIES**
- **DELIVERY:** Directly to the Philip Charley Pavilion at the Showground on **THURSDAY 23RD APRIL** from 12p.m to 4.00 p.m. and **FRIDAY 24th APRIL** from 10.00am to 4.00 pm.
- **COLLECTION:** EXHIBITS and ribbons, may be collected FROM THE STEWARDS in the Pavilion on **SUNDAY 3rd May between 5.30pm and 7.00pm or MONDAY 4th MAY, between 10.00 a.m. and noon** (most preferable, easy access, easy parking) or the Secretary's Office during office hours in the week following the Show. **No Vehicles will be permitted to enter the showgrounds for the collection of exhibits prior to 5.30pm. Any remaining entries will be disposed of on the 1st JUNE 2020.**
- **PRIZES: As per the Schedule plus cards & ribbons.** Prizewinners can collect Prizemoney during the 3 days of the show on production of Exhibit Card to the Cashier's Office or after the Show at the Secretary's Office (Mon to Friday between 10.00am -4.00pm) until **MONDAY 1st JUNE 2020.**
"Elizabeth Matheson Memorial Best in Show" - Trophy, ribbon & \$300.00
Packing Room Prize - Ribbon and \$30.00
- **Please read the Conditions of Entry:**
 1. The Judge's decision will be final, and NO correspondence will be entered into.
 2. The HDAA has the right not to hang works it considers inappropriate for a family show.
 3. Each exhibit may be entered in one class only.
 4. All exhibits must have been completed in the 12 months preceding the Show.
 5. Exhibits must be the exhibitor's work and property and cannot be a copy of another artist's work.
 6. Maximum of 5 entries per exhibitor per class.
 7. 2nd and 3rd prize will only be awarded if there are 10 or more entries in the class.
 8. The area of the actual work must not exceed: -
Classes 17001-17004 6400 sq. cms (e.g. 80 x 80 cm) before framing
Class 17005 100 sq. cms (e.g. 10 x 10cm) image size and 900sq cm (e.g. 30 x 30cm) frame size
Classes 17006-17010 6400 sq. cms (e.g. 80 x 80 cm) before framing
 9. All work must be framed or mounted READY TO HANG - D rings with soft hanging cords or stapled soft hanging cords. No wire and screw eyes.
 10. **OVERSIZED WORK WILL NOT BE ACCEPTED DUE TO SPACE RESTRICTIONS.**
 11. **FLAT ART only will be accepted.**

Class 17001 Open Art – Traditional, Entry Fee \$10.00

1st \$200.00, 2nd \$100.00, 3rd \$50.00

Class 17002 Open Art – Abstract, Entry Fee \$10.00.

1st \$200.00, 2nd \$100.00, 3rd \$50.00

Class 17003 Open Art – Drawing, Entry Fee \$10.00.

1st \$100.00, 2nd \$50.00, 3rd \$25.00

Class 17004 Open Art – Watercolour, Entry Fee \$10.00.

1st \$100.00, 2nd \$50.00, 3rd \$25.00

Class 17005 Open Art – Miniature, Entry Fee \$10.00.

1st \$100.00, 2nd \$50.00, 3rd \$25.00

Class 17006 Open Art - Print making on Paper, Framed. Any technique. Must be monoprint, monotype, artist proof or edition. No digital prints Entry Fee \$10.00.

1st \$100.00, 2nd \$50.00, 3rd \$25.00

Class 17007 Open Art - Local District Artists, Entry Fee \$10.00.

1st \$200.00, 2nd \$100.00, 3rd \$50.00

Class 17008 Open Art - Senior Artists, (70 yrs. and over, age as at the 1st day of the Show) Entry Fee \$5.00.

1st \$75.00 2nd \$40.00, 3rd \$20.00

Class 17009 Open Art - Person with a Disability, Entry Fee \$5.00.

1st \$30.00, 2nd \$20.00, 3rd \$10.00

Class 17010 Open Art - Artist Under 20 Years of Age, (Age as at 1st day of the Show) Entry Fee \$5.00.

1st \$30.00, 2nd \$20.00 3rd \$10.00 Prize Money donated by Macquarie Towns Arts Society