



## BLUE MOUNTAINS CREATIVE ARTS CENTRE Newsletter May 2026

WEBSITE: [www.bmcac.org.au](http://www.bmcac.org.au)

FACEBOOK: [bmcac](#), [bmcacsaturdaypotters](#) &  
[Blue Mountains Printmaking Ink](#)

INSTAGRAM: [lifedrawing\\_glenbrook](#)



Alison James

## Sculptural Ceramics at the BMCAC Members' Exhibition May 2026



Marianne Pollpeter

Our 'Hare Street' Centre is located on the traditional homeland of the Dharug and Gundungurra people. We recognize and pay respect to the traditional custodians of country past, present and emerging.

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### EVENT SCHEDULE 2026

<i>DATE</i>	<i>EVENT</i>
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Sat/Sun 30 & 31 May	Mandy Galbraith Exhibition of Paintings
Thu. 4 June, 7.30pm	Committee Meeting
Fri-Sun 2-4 October	Art Prize
Sat/Sun 17 & 18 Oct.	Members' Exhibition

For details on classes and courses please go to:

<https://bmcac.org.au/courses/>

## EDITOR'S NOTE

Dear Members,

Even our humble newsletter is seeing changes now from being assisted by artificial intelligence. Many thanks to Bruce and Ingrid for applying themselves to this new technology and process, as demonstrated by the most detailed minutes ever of our recent committee meeting (see p. 3-5).

I hope you enjoy the pictorial review of our members' exhibition held on 2&3 May (p. 6-8)

Much artistic output from here and abroad is on show for the Sydney Biennale at a number of venues around town, including at the Lewers Gallery in Penrith until 14 June.

Keep me posted with news and ideas about art and your creations.

*Rudi Christen*

Creations' Editor

[rudich7@dodo.com](mailto:rudich7@dodo.com)



### Kulata Tjuta

Founded 2010, Anangu Pitjantjatjara  
Yankunytjatjara (APY) Lands, Australia  
Pitjantjatjara/Yankunytjatjara peoples

#### Kulata Tjuta: Rurrkuni 2025

mulga, spearwood, mulga resin, kangaroo sinew  
Commissioned by the Biennale of Sydney and the Fondation  
Cartier pour l'art contemporain  
Courtesy of the artist and APY Art Centre Collective

The Kulata Tjuta ('Many Spears') project is an ongoing series of large-scale installations created by Pitjantjatjara Elder Frank Young with men from across the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in far north-west of South Australia. Each installation incorporates wooden spears carved by Anangu men who span several generations. Since beginning in 2010, the project has grown to include over 200 participants, demonstrating the importance to the community of passing down ancestral knowledge and skills to younger generations.

This iteration consists of 1500 spears and was inspired by an experience Young and his peers once witnessed: a battle where 'spears moved like a dark cloud across Country'. Here, the spears are a reminder of a different kind of battle - the ongoing fight for sovereignty.

### Get in touch with us !

Bruce Hunter      President

[bj.hunter@live.com](mailto:bj.hunter@live.com)

Ingrid Russell      Secretary & Arts Director

[bmcac.mail@gmail.com](mailto:bmcac.mail@gmail.com)

Alison James      Vice President, Pottery & Workshop Coordinator

[arty\\_ali@hotmail.com.au](mailto:arty_ali@hotmail.com.au)

## GENERAL BUSINESS

### Action Items

- David - Chase security quote and report. Confirm detailed quotes/options for cameras and smoke alarms (breakdown for cameras-only, smoke-alarms-only, closed recorder vs cloud reporting), clarify connectivity requirements and present findings at the next meeting.
- Bruce - Scope grant opportunities. Research local, state and cultural community grant programs relevant to exhibitions, mental-health/arts programs and facility upgrades; compile shortlist and circulate to committee members for prioritisation before the next meeting.
- Cheryl - Share Google Drive & get book quotes. Give committee access to the newly created Google Drive repository (store templates, certificates, grant material and technique sheets) and obtain quotes for the two recommended printmaking books and share pricing/options.
- David - Check security install contacts. Ask your brother-in-law (who has installed security systems) for practical advice on camera/sensor options and potential installers or DIY approaches suited to the site connectivity constraints.
- David - Contact cleaner and confirm status. Call the cleaner to confirm current cleaning schedule and invoicing status and report back so treasurer can reconcile outstanding invoices.

### Overview

- Kiln-room fire incident led to planned remediation: cement/fireproof sheathing, rewiring, mounted controls and a security grill; work scheduled after Bruce returns from China.
- Meeting time proposal: trial moving monthly committee meeting to Thursday, 4:00pm (next month) for winter; trial period discussed.

### Members' exhibition

- The recent members' exhibition ran smoothly with good turnout, improved signage and volunteer staffing; participants reported seeing the new signs and turning in as a result. 4 works sold; most potters made some sales.
- Room/setup: gallery looked full of pottery and presentation was positive;
- Outreach: signage on highways worked in places but visibility/timing at some junctions (e.g., difficulty placing signs early enough on approach to Penrith) needs refinement; consider lamp-post signage, flyers/A5 in newsagents, and targeting tourist-bus stops.
- Next step: continue improving directional signage and track missing flag-banner; identify local businesses or noticeboards willing to display exhibition info.

### Security (cameras & smoke alarms)

- Quote received covered two smoke alarms + four cameras (two on backside of main building, one on yellow yurt, one on orange yurt to cover car park and blind spots).
- Costs and trade-offs discussed: Smoke alarms require a reporting path (phone/Wi-Fi) and someone responsible to receive alerts and respond (risk of false-call fees if brigade is contacted unnecessarily).
- Cameras can be set up as a closed system (local recorder/VCR-style) to capture intrusions without needing continuous internet.
- Connectivity constraints complicate options: no reliable always-on Wi-Fi at site, some intermittent Wi-Fi exists but often turned off; running a permanent line (pole/trench/Ethernet) has overhead.
- Operational concerns: existing contracted security was judged ineffective (not checking properly); motion-activated camera recordings and off-site recording storage recommended for evidence.
- Next step: delay final decision until connectivity and reporting options are clarified and a more detailed cost/options comparison is available.

### **Kiln, fire safety & kiln-room remediation**

- Incident recap: items were left on top of the kiln during firing, causing charring/corrosion and an internal damage event.
- Planned remediation when Bruce returns from China:
- Skin kiln-room interior with cement/fireproof sheath (no paint to avoid increasing fire hazard).
- Mount kiln controls properly, secure electrical wiring, install a security grill on the window to allow ventilation while blocking fumes.
- Reinforce access control so only trained users can use the kiln (procedural checks to stop casual use and items being left on top).
- Operational measures: a kiln-packing/procedure guideline has been produced and shared with pottery teachers/facilitators; kiln technician visit scheduled (to inspect Father Bear kiln and diagnose ongoing issues).
- Storage/behaviour: encourage members to collect work faster and not leave personal items in the pottery room; consider reducing holding timeframe if shelves remain full.

Connectivity / Wi-Fi considerations - Site lacks reliable internet; some equipment expects Wi-Fi/Ethernet (smoke alarms, camera modules). Satellite solutions judged too expensive.

- Options discussed:
- Install a closed CCTV recorder (local/NVR) to avoid need for continuous internet reporting.
- Explore running a permanent Ethernet/phone line (pole/trench) or installing a dedicated Wi-Fi service (NTT/MBN or similar) for education and security needs.
- Consider low-cost consumer security kits (retailers like JB Hi-Fi) as alternative if installation expertise is available.
- Next : gather technical and costs options, consult local installers / volunteers with electronic experience.

### **Signage & promotion (local outreach)**

- New signage had visible impact; parking and pedestrian flows (tourist buses) brought unexpected large visitor numbers (three buses, ~90 people on one Saturday).
- Gaps identified: lack of signage inside Glenbrook village and limited high-visibility placement near highway lights; some council restrictions on signage placement.
- Suggestions: approach local businesses for window/front-of-store displays or use the local noticeboard; place directional signs near toilets and the Information Centre; produce A5 flyers for newsagents and tourist drivers.
- Next step: identify willing local businesses and noticeboards and prepare signage/flyers for the next exhibition.

### **Grants, funding and repository**

- Multiple community and cultural grant schemes exist (local and statewide, and ADF schemes); previous grants reached ~\$10,000.
- Bruce will scope available grants, assess organisational capability and physical/personnel capacity, and circulate findings to committee members for prioritisation.
- The committee agreed a central digital repository is needed: Cheryl created a Google Drive for grant/template storage and procedural documents; standard templates (e.g., certificates of currency) should be stored for reuse.
- Next step: compile a shortlist of suitable local grants and nominate an owner to maintain the repository and follow deadlines.

### **Treasurer & finances**

- Outstanding items: some invoices (including superannuation confirmations and April invoice timing) require checking; cleaner's invoice/status unclear.
- Next step: members to verify they received their super statements and treasurer to chase any missing invoices.

### **Pottery, classes & printmaking**

- Pottery classes: kids' pottery, wheel-throwing and beginner potter classes full; some adult classes were cancelled due to low numbers but late enrollments occurred.
- Pottery operations: kiln procedure/packing guideline drafted and circulated on the group chat; kiln technician visit planned; teachers encouraged to clear shelves and ensure student collections.

### **Printmaking:**

- Cheryl is building printmaking momentum (print prize in April next year) and managing Blue Mountains Printmaking Facebook presence.
- Proposal to buy two current printmaking books to establish a printmaking library/section; Cheryl will obtain quotes and a recommended purchase list.
- A Google Drive repository for facilitators and technique sheets has been created; lending/borrowing of materials and books discussed.
- Next step: purchase agreed printmaking books (quotes to be obtained) and maintain a simple borrowable resource list.

### **Meeting logistics**

- Trial decision: move monthly committee meeting to Thursday, 4:00pm, next month (trial through winter) and keep meetings to ~1–1.5 hours; rationale: make meeting time more accessible in winter and free up Thursday nights for classes if earlier slot is used.
- Considerations: school pickup times, teachers' schedules and member travel distances were discussed; committee to trial the new time and review after the trial period.

# MEMBERS' EXHIBITION Review

2&3 May 2026





## Potters and their Ware

Kathleen Zanardo



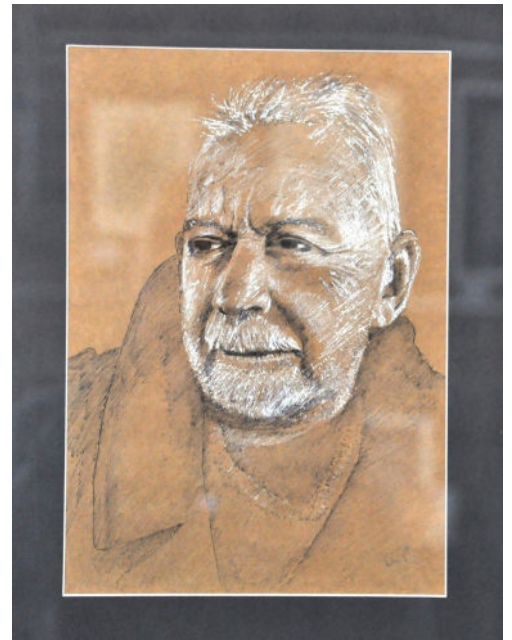
Dennis Claire



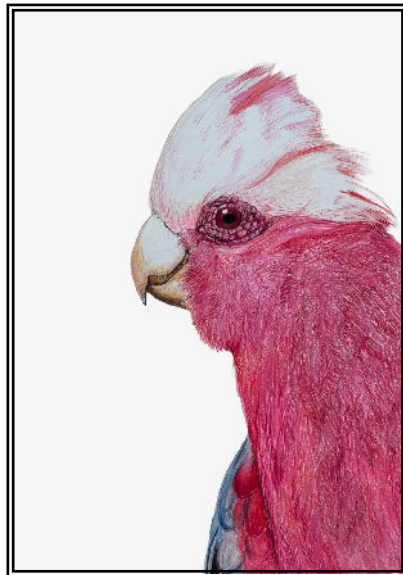
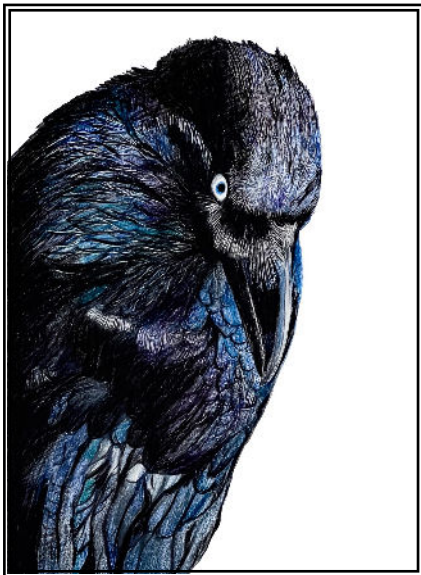
Mignon Collins



Mandy Galbraith, *Blue Hills over Yonder*, Acrylic & mixed media.



David Payne, *'Eric'*, Ink on Brown Paper.



Rick Hawkins, *Raven / Galah*, Derwent Lightfast coloured pencils

## Painters



Sabine le Tourneau, *The Path*, Acrylic on Plywood



Sandra Colic, *Ceramic Bloom*, Ceramic & Acrylics

## Poetry Corner

Geoffrey Grigson

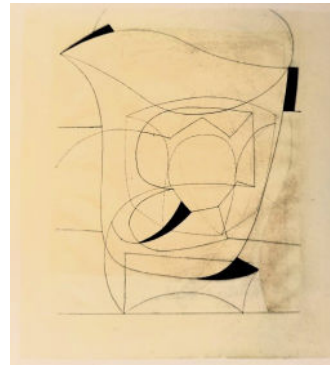
### A Painter of Our Day, 1969

I

He teaches me what is: never nostalgia,  
Yet never contempt for what has been composed.  
With 'strangle the swan' I sympathise:  
He would not paint a swan or a rose.  
I would not write them. He says, don't disregard  
The single swan drawing a glittering circumflex  
Along your river avenue: look – *Allons*  
*Voir si la rose?* – no, but into  
Its packed centre. Recognising there much  
Old reiterated wisdom of perceiving?  
No, seeing what you see: what is.

III

This my old friend teaches me. I say, I see  
This, that, in your abstract pictures, he says  
Not quite, no. I say, This blue space is that small  
Window in your study or is Atlantic Penwith  
Blue, through a dolmen. Slightly he shrugs away.  
I say, The title says. He says, I find the titles  
Afterwards. Titles are difficult: suggest a title  
For this picture here. Children need names,  
I must reflect, and I am taught again to accept  
What is; also, that always each wonderful realm  
He makes and the immense realm each other penetrate.



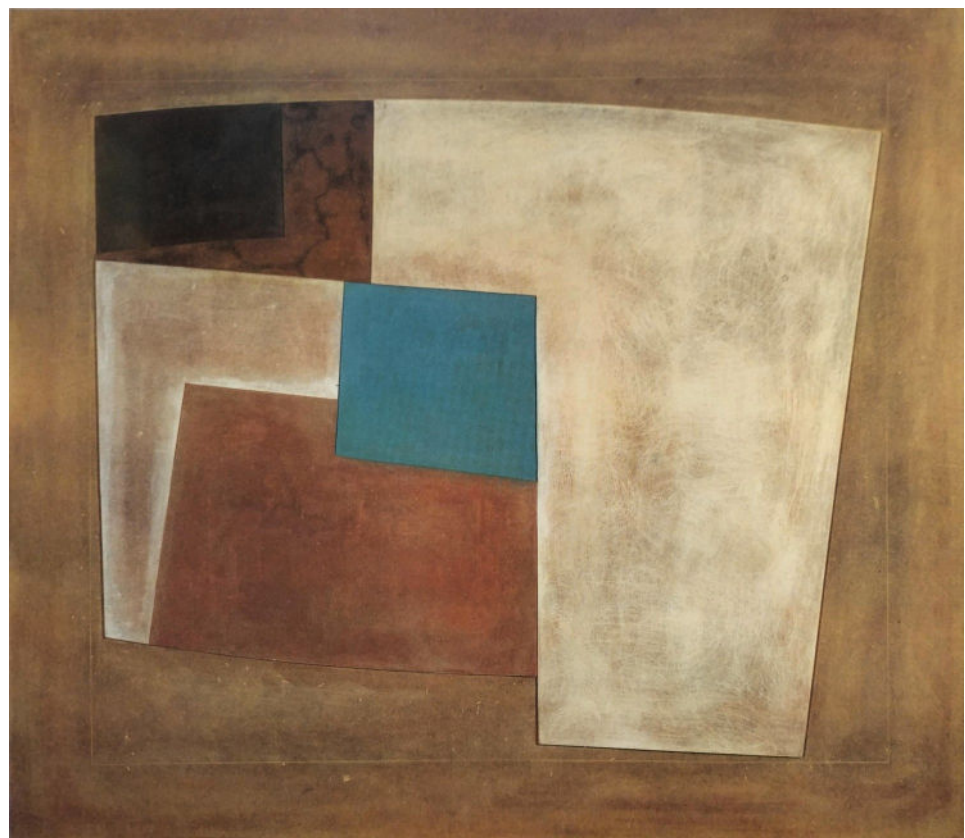
Ben Nicholson,  
*Jug, sexagonal*,  
1968, pen &  
wash on paper

V

Last year you threw a ball, loving its line of  
Sheer, rebounding curves, in light,  
You spoke in the long room floating  
Above the lake of Raphael, Giorgione, Tobey,  
Braque, Cézanne, of blue, and of discovery, and  
Of the power of lasting like Cézanne, in art,  
To the extreme end: with age combining  
Unimaginable Giorgione's youth I watched you,  
Watched your pictures (in which stronger innocence  
For the organised above all accidents survives),  
Heard you, in your centre again, saddened  
By leaving you and by your physical age,  
And by the snow and sleet after your sunshine  
Round the Alpine train.

Then days, days after  
Were irradiated round me by your truth.

Ben Nicholson,  
*Tuscan relief*, 1967,  
oil on carved board



### Editor's Note

Geoffrey Grigson paid a visit to Ben Nicholson at Brissago in 1967.

## WHAT'S ON ?

Workshops, Galleries, Exhibitions, Prize Entries, Coming Events



**Artists are invited to enter the inaugural Hill Painting Prize, a new national painting award to be exhibited at the Blue Mountains Cultural Centre in August and September 2026.**

The Hill Painting Prize calls for works depicting the urban, man-made and natural landscapes of the Blue Mountains and is open to all Australian residents.

The prize will feature three awards – People's Choice, Artist's Choice and an overall winner – with a total prize pool of \$12,000. The overall winner will be announced at the official exhibition opening on Friday 7 August 2026.

To enter please download the [Terms & Conditions](#) and [Hill Painting Prize Submission Form](#).

To enter the Prize you will need to pay the submission fee of \$25. [Click here](#) to pay the submission fee.

[Pay now](#)

Please send completed Submission Form, a one-page CV, and 2-3MB image of the artwork to: [culturalcentre@bmcc.nsw.gov.au](mailto:culturalcentre@bmcc.nsw.gov.au)  
c/o Curator Hayley Zena Poynton

**Submissions close midnight Sunday 24 May 2026.**

# THE PATCHWORK LANDSCAPE COLLECTION

Where land meets imagination



**SAT 30<sup>TH</sup> &  
SUN 31<sup>ST</sup>**  
**MAY 2026**

*Mandy Galbraith*  
Vibrant Expressive Art

**10.00 AM – 4.00 PM**

Blue Mountains Creative Arts  
Centre, Hare St, Glenbrook

- Official opening 2pm Sat 30th
- Meet the artist

**FREE ENTRY**

[mandygalbraithart.com](http://mandygalbraithart.com)

BLUE MOUNTAINS  
*Clay Collective Inc.*

Tickets \$45

# Empty Bowls

**Fundraising Event**

**Saturday 25<sup>th</sup> July 2026**

**Junction 142 Katoomba from 11.30am to 5pm**

Join us for a simple meal of delicious soup & bread served in a handmade bowl of your choice made by local potters while enjoying live performances by local musicians

Fill a bowl, fill a heart, join  
**Blue Mountains Clay Collective Inc**  
proudly hosting our 3rd Empty Bowls event,  
supporting **Junction 142**  
in their vital work to alleviate hunger and meet  
the needs of our local community

Raffles & Silent Auction.  
Tickets Essential - Humanitix



The hope is that each time the empty bowl is taken from your cupboard, it will serve as a reminder that someone else's bowl was empty and that on this occasion, you helped Junction 142 alleviate hunger in our community.

## BLUE MOUNTAINS CULTURAL CENTRE

30 Parke Street, Katoomba 2780

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

[Confluence | Blue Mountains Cultural Centre](#)

[ON TOUR: sensorial | Blue Mountains Cultural Centre](#)

Until 14 June

[Collectors' Edition #12 | Blue Mountains Cultural Centre](#)

23 May – 7 Jun

[The Art of Adaptation | Blue Mountains Cultural Centre](#)

20 Jun – 2 Aug

## PENRITH REGIONAL GALLERY

86 River Road, Emu Plains

**The Gallery** is open daily from 10am – 3.45pm

<https://www.penrithregionalgallery.com.au/whats-on/biennale-of-sydney-rememory/>

14 March - 14 June 2026

## BRAEMAR HOUSE & GALLERY

104 Macquarie Road, Springwood 2777

**Opening Hours:** 10am – 4pm | Thursday – Sunday

**Website:** [Blue Mountains Theatre - Braemar Gallery](#)

**Contact:** Email [braemargallery@gmail.com](mailto:braemargallery@gmail.com)

Neil Laredo | Identity - A Self Portrait

Moz Azimitabar with the Blue Mountains Refugee Support Group | Freedom is Beautiful

21 MAY - 21 JUN 2026

Thank you to our current Sponsors.

