



**MONTHLY
NEWSLETTER**

PRESIDENT'S REPORT

On Wednesday afternoon 28th August we held our AGM for 2023 to 2024. The Minutes and President's report will be sent separately to all members. My thanks go to all hardworking Committee Members who took on their roles for another year. In addition I would like to thank two new members who have enthusiastically taken on the following roles:

Deborah Nelson Publicity Officer

Carmen Noble Concert Organiser

A huge weight has been taken off my shoulders as I have been carrying these roles as well as my duties as President. I am looking forward to another successful NVAC year. Celia Ramsay

THEME EXPO – LOOKING DOWN

Some good work worth looking at



Jenni Urquart

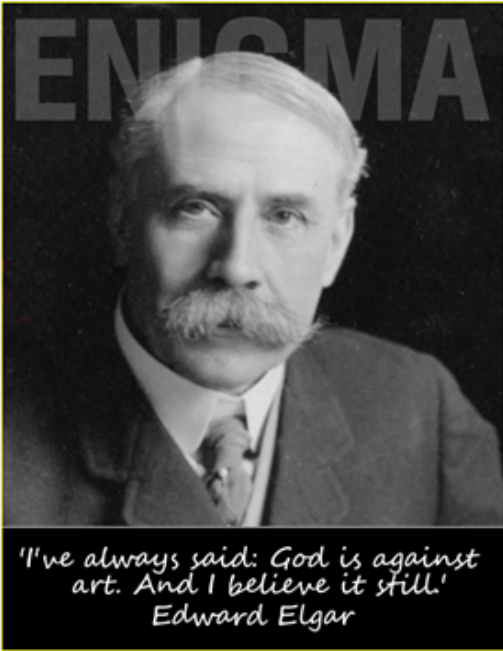


Keir Jamieson

FRESCO & MOSAIC EXPO

By the students of the workshop now exhibiting





THINKING HARD ABOUT ART

English composer Edward Elgar raises a strong point here. Why would God ordain that artists would have such a thankless struggle in life while uncreative parasites get such a dream run? Why is it that, for a decent man like George McGovern, the US Presidency was strictly out of bounds, yet a psychopath shoes it in? One rationale is that, as Freud insisted, the reason we're here is to develop character, to create our self. And that means adversity, sacrifice, hardship. All that separates artists from bankers and billionaires is the fact that artists volunteered to dive into life at the deep end, knowing—not guessing—that it has to be done and it will be well worth it. Composers like Elgar suffered much penury and hardship. Only through drudgery and familiarity with the ugly can beauty be sought and attained. People who conclude that God smiles on philistines and mistreats artists rely on evidence like how Van Gogh fared, selling only one painting in his whole productive and creative life. Why have this dreadful situation in a purportedly God-created world? Is Divine incompetence involved? Are artists victims of some sort of cosmic practical joke? Or is it possible they're delinquents being punished for having failed the character-building process? In a Borstal, the bright kids suffer more than the dumb ones. Artists might readily conclude they were born into a cosmic Borstal, as Elgar did. Most of them know what Elgar meant in this admission. They know—not guess, or just believe—that if God isn't on side with artists, it's because they're closer to the strait gate than other Borstal Earth's inmates. They're almost free of Him and it. They're in 'seek-and-find' mode, and surely will be free. It's one sensible view of it that avoids becoming morose. Ed

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Art critic: "Your work isn't half bad." The artist was quite chuffed, but before he could thank him for the praise, the critic added: "It's not half bad. It's ALL bad."

Opera is when a guy gets stabbed in the back on stage and—instead of bleeding and screaming—he sings.

When a Texas school class was informed that the next day they'd be taught how to draw, eighteen kids showed up with revolvers.

We all wondered what made Alf Gumbol famous until we remembered he knew all the words to "Advance Australia Fair" by heart and could "sing" them, sort of.



ART IN HISTORY

There's a wide spectrum of artists and art. At one end, there's art for art's sake, and art to perform a specific function at the other. These latter, functionalists, believed that all art is to inform, by liberating the mind from its shackles and shortcomings, like the dullness of lack of awareness. They used their time, creative energy and works to express the powerful idea that human life is the precious opportunity to become more aware and to liberate people from an insidious form of slavery of the mind—old habits, rigid doctrines and fear spread by minders. According to William S. Burroughs, *"their art is founded on the principle that all art is magical in origin—music, sculpture, writing, painting—and by magical I mean intended to produce very definite concrete results. Paintings were originally formulae to make what is to happen. Artists on both sides of the English Channel beavered away producing battle scenes for their respective armies to follow at Agincourt. Art is not an end in itself, any more than Einstein's matter-into-energy formulae is an end in itself. Like all formulae, art was originally functional, intended to make things happen, the way an atom bomb happens from Einstein's formulae."* One conclusion to be drawn from that is that the artist is a type of sorcerer's apprentice, and that what they do has many knock-on effects—some good, some bad. See. It's a risky business after all.

Our next expo is: "Flower Power"

A few tips might be handy.

When painting flowers in a still life arrangement it's wise to resist the temptation to go for photographic realism. A camera will beat you every time. Try rather to capture the essential characteristics of the various blooms. The rich velvety texture of roses the simple classical grace of tulips and the intense colour of anemones. Because flowers are so lovely to look at it is hard to restrain the urge to paint every detail lovingly. This is a dangerous trap to fall into because the resultant painting begins to look like a botanical study. A well thought out and striking composition is what's needed. Arrange the blooms so that they overlap each other and face in different directions. Include profile views of flowers and add variety by introducing some flowers in the bud stage. *Painting Techniques Elizabeth Tate & Hazel Harrison*

WHAT'S ON IN THE DISTRICT

Nambucca Valley Arts Council:

Theme expo – "Looking Down" and the works of the students who went to Jenni Urquhart's first workshop on Frescos and Mosaics. Until the end of September – Second Mosaics workshop. There will be a morning tea to present their work on Tuesday 3rd Sept. 10.00 am at the Stringer Gallery.

South West Rocks:

Viv Carmen 2nd Sept. to 15th Sept. – Retrospective exhibition of Jean Coolridge presented by Georgina Yerbury (Daughter) 2nd Sept. to 15th Sept. - Suzanne Li Australian Artist showing birds and bush 2nd Sept. to 15th Sept.

Nexus Bellingen:

Spring Members Exhibition entries close 30th Aug. (entry forms on their website) 8th Sept. to 4th Oct.

Urunga Artspace:

Small Sculpture Prize from 14th Sept. to 13th Oct. And don't forget the Urunga Fiesta on 21st Sept. all this art in the streets.

Sawtell Art Group:

Abstract classes: 13th September – Abstract Soiree. Thursday abstract classes will continue in the 4th term. Please contact Sawtell Gallery for times at this email address: sawtellartgallery@gmail.com

Fashion – Faces – Figures: Please contact Sawtell Gallery at this email address: sawtellartgallery@gmail.com for details. President Pene's phone is: 0429 497 769.

"Almost all crime is due to the repressed desire for aesthetic expression." - Evelyn Waugh

A RIGHT DOROTHY DIXER

To Confused of Fernmount: Experience certainly bears out Mr Lowrey's Law (that when we get really good at something we don't need to do it anymore). Picasso's career revealed that when he excelled in representational art, he changed gear, out of sheer necessity—to grow. The distress you appear to be in could well be that you're stuck in your blue period. That would certainly colour things a bit. - Dorothy D.



ART THAT MOVES

In all the arts there's an undeniable distinction between the genius and vernacular arts. A 'genius' art is one most people experience through works by a very small minority of artists. They can be called the 'geniuses', though of course there's an imperfect match between an artist's being a genius and his/her work being unusually widely disseminated. A 'vernacular' art is one where most people experience works by a much broader base of artists. Most artist painters are familiar with that. It's left to music to provide a glaring example of a genius art. Almost all music we listen to is written by a tiny minority of composers and songwriters, while the vast majority of composers and songwriters are listened to by a much smaller crowd—something artist painters may also be familiar with, alas. The ratio varies between genres, but it's been established that one percent of artists account for eighty percent of what's heard in public. The reason for this "elitist anomaly" is twofold: (i) the best music can easily be performed many times, especially with modern electronic devices and broadcast, and (ii) there's rarely much reason today to have special music composed for a particular occasion. The genius Edward Elgar's Nimrod (Enigma Variations) was used in a short scene in the film on Dunkirk brilliantly combining the two art forms. It can be experienced here: <https://www.youtube.com/watch?v=vPi8CkQZTRE> It's followed by the Queensland Symphony version.

I'M TRYING TO EXPLORE MY DARK SIDE,
BUT I'M BEGINNING TO WORRY THAT
I MAY NOT HAVE ONE



INTRODUCTION

In next month's (October) issue we'll be treating right brain operation in artwork. The chart below covers the main difference between right and left hemispheres of the inbuilt computer, the brain.

The main differences between right-brain and left-brain talents

Left brain	Right brain
Linear or one at a time processing	Holistic or all-at-once processing
Looks at detail: a wart	Looks at the whole: a face
Splits things into parts, nameable bits and pieces	Connects things into related wholes
Is logical: sees cause and effect	Is analogical: sees correspondences, patterns
Receptive to verifiable quantitative side of reality	Receptive to qualitative aspects of the world
Charts informational aspects of reality	Charts emotional nuances of thought
Produces mechanical matter-of-fact thinking	Produces imagistic thinking
Is a splitter: distinction is important	Is a lumper: connectedness is important
Knows "how": how it's to be done	Discovers "what": what is to be done
Talks and talks and talks	Is mute: uses pictures, not words
Superior in dealing with the known Examples: The engineer, scientist, technician	Superior in dealing with the unknown Examples: The architect, poet, artist



SELECTED ARTIST: FRANZ KLINE 'CHIEF' (1950)

Franz Kline started his career in figuration and was known to project large images of his drawings on the wall to use in his paintings. One day he blew an image up too large resulting in only a fraction of it appearing in bold, thick black strokes. He was so taken by the abstraction that he was inspired to start painting them. The pieces, although entirely unrecognizable as to their original subject, still seemed to reverberate with an energy that connected them believably to their titles. His work used an energetic palette of bold black and white strokes, painting the white rather than using the canvas surface to show.