

PCAC NEWSLETTER



PORT COMMUNITY ARTS CENTRE

BLACK DIAMOND GALLERY, 66 Commercial Road, Port Adelaide


Phone: 0435 981 070 Email: mail@portcommunityartscentre.com.au

www.portcommunityartscentre.com.au



ISSUE NO. 78 NOVEMBER 2023
©This newsletter is subject to copyright

THE CHAIR



NOVEMBER 2023

PCAC is posting regularly on Facebook and Instagram.
Our events are appearing in Facebook Events.
CLICK ON THE ICONS ABOVE TO ACCESS.
Please follow and like us. Share with family
and friends. It all helps to increase our visibility
in the wider community.

ATTENTION GALLERY SITTERS

**Remember to read the updated
instructions in the Pink Folder.
Everything you need to know about
gallery sitting is in this folder.**

EDITORIAL

Art is the soul of the community.

It is a living testament to shared culture,
values, and aspirations. The value of art
to the community is immeasurable.

It enriches lives, as it provides a lens
through which we can understand and
appreciate our world.

Art enhances our environment, promotes
dialogue, acts as a source of inspiration,
and is even a catalyst for change.

As artists, we express the creative human
spirit, influence cultural identity,
and contribute to the cultural richness
of our community.

If you have ideas or contributions for the
newsletter, please contact me at:

mail@portcommunityartscentre.com.au

Rose Harasym, Editor.

Hi everyone,

What a great year we've had. Four great members' exhibitions, one workshop students' exhibition, and a couple of members' workshops with a final Christmas one to come. All went well and were well received. Congratulations to all involved.

At the AGM in September a full board of seven was elected, five of whom were previously on the board with two new members Hal Robertson and Partha Bala duly elected.

The board positions are as follows:

Chair, John Ford OAM; Deputy Chair, Andrew Streeter; Secretary, Erin Roud; Treasurer, John Ford OAM; Newsletter Editor, Rose Harasym; Gallery/Exhibition Co-ordinator(s), Andrew Streeter, Hal Robertson and Partha Bala; Robyn Schrama, keeper of the phone; Membership, Rhonda Nearnmy; Communications and Social Media, Neeva Roud and Claire Colbey a seconded board member assisting the Board.

You will notice there are more than seven personnel on the above list. This is because some of these positions have been filled by volunteer members. Those of you who attended the AGM will know that PCAC's financial position is very solid and that our organisational protocols are excellent.

On a personal note, thank you all for your support and I look forward to my continued role as Chairman.

Going forward to 2024, sharpen your pencils, wash brushes, let your hair down, and create some great art.

On behalf of the Board, Season's Greetings.
Be safe, healthy, and creative.

**John Ford OAM,
Chairman**

OUR FEATURED ARTIST: Partha Potrim Bala



Partha Potrim Bala

Partha and his wife recently relocated to Australia from Bangladesh where he had worked as a professional artist.

Wanting to connect with other artists in his new country, Partha found the Salisbury Art Society where he attended John Ford's 'The Magic of Watercolour Workshop'.

From there he joined PCAC and has since exhibited artwork in three exhibitions. In this year's SALA exhibition he was awarded a Merit and received the People's Choice prize for his artwork 'Evergreen and Greenfields'.

Partha is now a PCAC Board Member assisting with exhibitions.

When he was 20 years of age Partha began formal art studies, the first two years encompassed various art disciplines, followed by three years at National University Bangladesh where he gained his Bachelor of Arts, majoring in drawing and oil painting. Partha completed his Master of Fine Arts at Rabindra Bharati University in India.

During the past two decades, Partha has participated in many national and international exhibitions earning various awards and accolades.

He was a finalist in an exhibition in Pennsylvania, USA, and is currently showing artwork in Philadelphia. He also has an entry in a Plein Air Watercolour exhibition in San Diego.

In 2022 Partha received an art award in the USA and this year he was the first prize winner in the art category at the Gawler Show.

While working in Bangladesh, the USA, and Sydney, Partha was able to support himself using his artistic expertise. He has a registered business in Australia and aims to work as a full-time artist. For Partha, connecting with others through his art is important. He particularly values the honesty of children and the depth of knowledge that our seniors have to share. He believes that artists have the capacity to influence the feelings of their audiences.

In Australia, Partha enjoys painting new subjects and using the colours of the Australian landscape.

Painting daily, Partha believes one must feel art.

Robyn Schrama



St. Mary's Cathedral



'The Sound of Silence'



'Port Adelaide Lighthouse'



'Namajira' Mosaic



Mural painting of Mangrove Forest

OUR FEATURED ARTIST Partha Potrim Bala from p2



■ 'End of Summer'



■ 'Kaurna Parks'

ANNUAL GENERAL MEETING

The PCAC AGM was held on Saturday 26 August. It was attended by 24 people and we had 12 apologies.

The Chairman, John Ford OAM, delivered his report and answered several questions from attendees.

All seven seats on the Board were vacated and seven nominees were voted in. The new Board for 2023 to 2024 is Partha Bala, John Ford, Rose Harasym, Hal Robertson, Erin Roud, Robyn Shrama and Andrew Streeter.

After a short refreshment break, Jennie Fitzpatrick provided an informative framing presentation that was well-supported with physical examples.



FRAMING YOUR ART

Here are some main points that Jennie Fitzpatrick presented for best framing practices.

- ❑ D-rings must be attached to the frame
- ❑ Pre-drill your frame when adding D-rings
- ❑ Use acid-free foam core backing rather than MDF as it is lighter
- ❑ Flexi-tabs are preferable to staples as they allow frames to be easily reused
- ❑ Plastic-coated hanging wire prevents hung artworks from sliding
- ❑ Seal the back of the artwork with framer's tape to prevent moisture and insects from affecting the artwork
- ❑ When taping a watercolour artwork to a matt, tape along the top edge only to allow for expansion and contraction
- ❑ Ensure the matt sufficiently covers the edges of the artwork to prevent edges from peeking through or even falling through the opening

Andrew Streeter, Gallery Co-ordinator and Exhibition Curator explained that the artworks being exhibited in the gallery are not hung from the wire but from the D-rings.

This allows the artwork to be easily positioned along the hanging system wires.

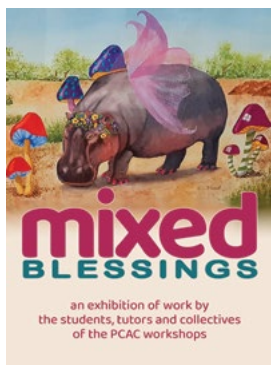
Both Andrew and Jennie emphasized that the D-rings should be large enough to fit on the hanging system.

Small D-rings don't meet the hanging system requirements.

D-rings must be positioned at the correct level as stated on the entry form for the size of the artwork.

This allows the artwork to hang flat on the wall for exhibiting. It also ensures that the hanging system will not be seen above the artwork.

Rose Harasym



mixed BLESSINGS EXHIBITION 17-24 September, 2023

The exhibition by the Tutors and Students of the PCAC Workshops, titled Mixed Blessings, was well supported with 41 artists entering 73 works of art, 6 of which were sold.

There were 341 visitors to the Exhibition and 220 People's choice votes were cast.

The exhibition was opened by PCACs Chairman, John Ford OAM. It was not "judged", but instead, 4 People's Choice prizes were awarded.

1st place went to Hal Robertson for her Mosaic titled *Regrettable Progress*.
The other three winners were Lois Wakelin, Jan Thorne and Michelle Kirk.

Congratulations to all who entered.

Erin Roud



1st Place: Hal Robertson 'Regrettable Progress'



Coralie Kappe, 'Santorini'



Sandra Obst, 'Fashion Crowd'



Kate Foster, 'Lomandra Longifolia'



Coralie Kappe, 'Antonina Lokteff'

FELTING WORKSHOPS

I'm Louise Davies, a Lefevre Peninsula native with a strong connection to this inspiring seaside and maritime region.

I have long been involved in working with textiles and am always knitting, crocheting, spinning and felting.

But what exactly is felting?

Felt comes in two forms:

Wet Felting and Needle Felting.

Wet Felting blends fibres like sheep's wool, alpaca, silk, and more with water, soap, and agitation, creating felt fabric. Needle Felting uses barbed needles to tangle fibres into felt. Felt is incredibly versatile, lending itself to garments, sculptures, wall hangings, and more.



I will be tutoring Wet Felting. We will progress through the basics of making samples to crafting placemats and clutch bags.

Beginning to advanced students are welcome.

WHEN: Tuesdays 1-4 pm **WHERE:** PCAC Workshop Space

NUMBERS: 2 minimum to 5 maximum participants

COST: \$45 per session and \$20 supply fee

START DATE: Tuesday 31st October

For further details and/or to book please contact me:

mobile: 0413 548 770

email: tangletwinefibre@gmail.com

INVITATION
MEMBERS'
AFTERNOON TEA

This social gathering is a time to chat and make connections for members of our artistic community.

MYSTERY DOOR PRIZE

Saturday, 20 January 2024, 1-4 pm
Black Diamond Gallery

RSVP mail@portcommunityartscentre.com.au
by 10 January 2024

PCAC EXHIBITION SCHEDULE 2024

EXHIBITION TITLE	DELIVER ENTRY FORMS & ART	EXHIBITION DATES	COLLECT ART
Fringe Exhibition Title: <i>To be announced</i>	Hand in 17/02/24	Open 24/02/24	Close 10/03/24
History Month Title: <i>To be announced</i>	Hand in 27/04/24	Open 04/05/24	Close 19/05/24
SALA Exhibition Title: <i>To be announced</i>	Hand in 20/07/24	Open 27/07/24	Close 11/08/24
4th Members Exhibition of the Year Title: <i>To be announced</i>	Hand in 19/10/24	Open 26/10/24	Close 10/11/24

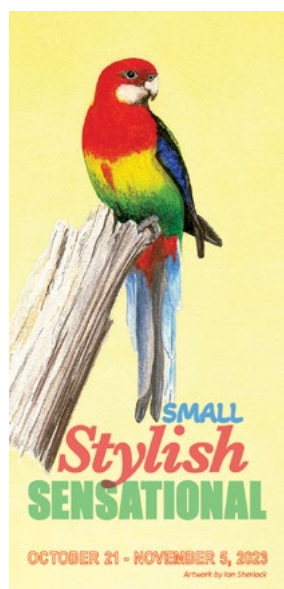
OUR SINCEREST THANKS TO OUR LOYAL SPONSORS:

Flinders Port Holdings / Adelaide Brighton Cement / Rydges at the Wharf / City of Port Adelaide Enfield

Tick Tax Tax Accountants / Refresh Carpet Care / Altaire Arts & Supplies / Port Officelinx / Snap Printing Hilton / Port Mall Newsagency

Mark Butler MP — Federal Member for Hindmarsh | Susan Close MP — State Member for Port Adelaide





SMALL *Stylish* SENSATIONAL EXHIBITION 22 October - 5 November, 2023



John Revalk and Karen Johns



Best in Exhibition:
Karen Johns 'Blue Iris'



Rose Harasym, 'Illuminance'

ACRYLIC/OIL

Best Acrylic: Rose Harasym
'Illuminance' (Sponsored by Rydges at the Port)

Highly Commended: Janet Thorne
'Horse in Dappled Light' (Sponsored by ADBRI Cement)

Merit: Sandra Obst
'Which Way' (Sponsored by Port Mall Newsagency)

WORKS ON PAPER

Best Work on Paper:
Karen Johns 'Blue Iris'

Merit: Lesley Gould
'Leafy Sea Dragon #1' (Sponsored by PCAC)

Photos by Peter Zambini

Janet Thorne,
'Horse in Dappled Light'



PCAC's final Members' Exhibition for 2023, Small, Stylish, Sensational, was opened on October 21 by Johan Revalk, representing one of our wonderful sponsors, ADBRI Cement. The opening was attended by 50 people. The atmosphere was warm and friendly as people viewed 91 artworks by 44 artists. Congratulations to all participants. South Australian artist, Gerhard Ritter, judged the exhibition and selected the following artworks for prizes:

BEST IN EXHIBITION: Karen Johns
'Blue Iris' (Sponsored by Rydges at the Port)

WATERCOLOUR

Best Watercolour: Paul Burnett
'Safe Anchorage' (Sponsored by Tik Tax)

Highly Commended: Nat Zadoyanchuk
'Feeling Jelly' (Sponsored by PCAC)

Highly Commended: Tess Leo
'Red Hibiscus' (Sponsored by PCAC)

Merit: Erin Roud
'Kings Canyon' (Sponsored by Altaire Arts)



Margaret Contibas, 'Magpie'

GENERAL

Best General: Margaret Contibas
'Magpie' (Sponsored by Flinders Port Holdings)

Highly Commended: Pam Carroll
'Abstract Flowers' (Sponsored by Tik Tax)

Highly Commended: Kate Foster
'Todd Street' (Sponsored by ADBRI Cement)

Merit: Paul Burnett
'Sunny Afternoon' (Sponsored by PCAC)

Merit: Louise Davies
'Rising Tide' (Sponsored by PCAC)

Merit: John Ford OAM
'Watch Dog' (Sponsored by PCAC)

Hanging Crew Prize: Nat Zadoyanchuk
'Enough for Two' (Sponsored by Refresh Carpet Care)



Kate Foster, 'Todd Street'



Paul Burnett, 'Safe Anchorage'

PRICING YOUR ARTWORK

Part One

There is a well-known Oscar Wilde quote that goes, "When bankers get together for dinner, they discuss art. When artists get together for dinner, they discuss money."

As an artist, you understand the making of your art, you know it like the back of your hand.

You could probably paint blindfolded and come up with a decent-looking piece. You most probably have spent thousands upon thousands of hours honing your skills. What we often struggle with is the part that comes after we put that last final touch on an artwork—pricing.

Pricing is awkward. Setting a price on something that is so deeply personal and doesn't have a set market value is even more awkward.

Especially at the start of your art career, if you only paint for the pleasure of it and are not interested in whether you sell or not, you still should consider getting some return on your investment, but you also don't want to sell yourself short either.

So, how do you start setting the prices for your artwork so you can get the return you deserve? If you don't have a consistent history of selling your art in a particular price range or in a particular market, follow some of the suggestions made in this article. It might help.

Do your research on comparable artwork.

With Dr. Google and the internet, we now have access to a whole bunch of data that makes setting our prices

a little easier. Put your research cap on and start looking for artists that have similar work to what you are currently producing.

How much do these artists charge for their work? Is there a pattern in this pricing?

Seeking out artists who have similar work will give you a better idea of what you can and should be charging. Make sure you are making an honest evaluation of your work and then comparing it to artists with a similar style, working in a similar medium and experience.

Next time you are at a social gathering or art class with your artist friends, listen to the money-talking artists and pick the brains of the successful artists. Ask them how much they are selling their work for and why. Open and honest discussions about money will help guide you and ensure that your pricing is on track.

To be continued Part 2



CATEGORY CHANGES FOR NEXT FRINGE EXHIBITION 2024

For members entering our next Adelaide Fringe exhibition (hand-in day Feb 17) we will be using a different system of categories. Instead of acrylics going into Category A, watercolours into Category B etc. we will be using a new system which will relate to the subject matter and not the medium. There will be six subjects from which to choose.

1. **Landscape** (i.e., hills, outback, gardens etc)
2. **Water or Seascape** (i.e., beach, river, ocean scenes)
3. **Flora/Fauna** (i.e., flowers, trees etc/animals, birds, aquatic)
4. **People** (i.e., portraits, figure, groups)
5. **Still Life/Inanimate Objects** (i.e., fruit, vegetables / vehicles, boats, buildings, décor items etc.)
6. **Abstract** (Only non-representational or pure abstract that does not depict identifiable things and therefore does not fall within subjects 1-5)

Criteria for entries:

Using any medium (in 2D or 3D) each artwork's main focal point will need to fit within one of the six subjects. If you wish to create two works, you may wish to choose a different subject for each. All works submitted, whether they are paintings, drawings, textiles, photographs, pottery, sculpture, mixed-media, mosaics, etc, must relate to one of the six subjects as listed above.

(For semi-abstract works, where the subject remains recognisable, you should choose the subject to which it relates [1-5] e.g., flowers painted in a semi-abstract style would go under No. 3 - Flora/Fauna).

Apart from the change to categories everything else regarding exhibition entry will remain the same. All that's left now is to decide on your subject(s), put your imagination into overdrive and start creating.

Let's make this Fringe exhibition our best one yet!

Claire Colbey

ART CLASS SCHEDULE 2024

MONDAY

9.00am — 12.00pm	Watercolour / Acrylic	John Ford (0400 593 987)	Workshop
12.30pm — 3.30pm	Watercolour / Acrylic	John Ford (0400 593 987)	Workshop
During School Terms 4.00pm — 5.00pm	Children's Art	Penny Mortimer (0438 458 936)	Workshop

TUESDAY

9.30am — 12.00pm	General Art	Claire Colbey (0412 211 007)	Workshop
1.00pm — 4.00pm	Felting	Louise Davies (0413 548 770)	Workshop

WEDNESDAY

9.30am — 12.30pm	Watercolour / Acrylic	John Ford (0400 593 987)	Workshop
*Members Collective 12.45pm — 3.45pm	Printmaking Collective	Enquiries to: Ros McDougall (0429 691 423)	Workshop
*Members Collective 12.30pm — 3.00pm	Pottery Collective	Enquiries to: Renae Williams (0444 591 100)	Pottery Workshop
During School Terms 4.00pm — 5.30pm	Children's Art	Penny Mortimer (0438 458 936)	Workshop

THURSDAY

12.00noon — 3.30pm	Clay with Penny	Penny Mortimer (0438 458 936)	Pottery Workshop
7.00pm — 9.00pm	Suburban Art	Graham Benson-Smith (8268 3273)	Workshop

FRIDAY

10.00am — 1.00pm 1.00pm — 4.00pm	Watercolour	Alan Ramachandran (0431 289 133)	Workshop
-------------------------------------	-------------	----------------------------------	----------

SATURDAY

*Members Collective 1.00pm — 4.00pm	Pottery Collective	Enquiries to: Renae Williams (0444 591 100)	Pottery Workshop
---	--------------------	---	------------------

SUNDAY

*Collectives are for PCAC Members only