

## NEWSLETTER APRIL 2019

Editor Judith McCulloch



### DIRECTOR'S MESSAGE

**I**t was wonderful to see so many of you at our Annual General Meeting on 13 March. It was also good to take the opportunity to stay for lunch afterwards and catch up with friends. As usual it was a pleasure to have our Patron, Mr John Massy, at the meeting.

Before the AGM, Nicole Dorner-Scales, one of our members, gave a 30 minute talk and a slide show, in the form of a YouTube video, of the 14-day Textile Tour of Japan she took, during December. We all thoroughly enjoyed seeing and hearing about the places she visited as well as gaining an inside glimpse into her world of fabric creations through looking at the various stitching samples she brought along, together with literature and brochures. Thank you, Nicole.

There were a couple of changes to the Committee for 2019-2020. Our Treasurer for the last four years, Sandra Pollard has stepped down as she is moving to Kilcoy. Sandra hopes to take up Sogetsu ikebana teaching there shortly. We thank Sandra for her efforts over those four years and wish her well in her new home. Nicole has been elected as the new Treasurer. Michelle Wong will continue as Historian, in a non-Committee capacity. We also welcome Chris Wyer, Yvette Bassett and Sallyanne Scott to the Committee this year and look forward to their contributions.

Long-time serving member, Carolyn Sandercoe has also decided not to continue as a member of our Committee, to give herself more time to spend with family. Carolyn has been a very valued Committee member and has always been willing to provide expert advice on flowers and plants. Over many years, Carolyn has allowed our members, as well as interstate and overseas Sogetsu Teachers, access to her and to her beloved parents' beautiful gardens. Our annual exhibition trade table would not be the same without Carolyn's contribution of plants and cuttings. All the very best Carolyn.

I look forward to seeing you all at our forthcoming workshops on 3 and 4 May, to be conducted by the recent recipient of the Norman and Mary Sparnon Endowment Scholarship, Lara Telford from the Sogetsu Ikebana Victorian Branch. Keep enjoying your ikebana!

Catherine Purdon

**DATES FOR YOU TO NOTE:**

Friday, Saturday 3rd and 4th May—Lara Telford workshops

Saturday 8th June—textile workshop

Saturday 27th July—General Meeting SATURDAY!!!!

**ANNUAL EXHIBITION—THEME**

**INNOVATION**

**SATURDAY AND SUNDAY 24TH  
AND 25TH AUGUST**

## SUCCESSFUL IN-HOUSE WORKSHOP

There were about a dozen ikebanists at the Toowong Community Hall on Saturday 23 February. We were there for a workshop on the theme of *Doing an Arrangement to Complement an Artwork*.

Sue Poole and Julie Lumsdale led the workshop. They had developed it based on one they attended in Sydney last year, following a similar format. Sue's introduction outlined the practical process of the workshop as well as the philosophy underpinning this exercise. She had chosen a selection of colourful paintings by the Russian artist Kadinsky, and contrastingly, *The Great Wave*, a woodblock print by Hokusai, and distributed them, face down, to participants. We were of course tempted to sneak a look in advance.

Each table was allocated a bucket of flowers and there were lots of branch materials and additional flowers available.

Julie did a beautiful demonstration arrangement and talked about the importance of complementing the artwork, not reproducing it in ikebana.

Then, turn the painting face up, and to work! You will see from the photos below that brilliant work was done.

I am sure you agree with me that the most useful and enjoyable part of any workshop is the feedback session and discussion of each arrangement. This in-house workshop did not disappoint in that regard. Sue had asked each person to tell the story behind her arrangement as it reflected the artwork. It is always so interesting to see different interpretations of the same theme; and when using similar supplied materials.

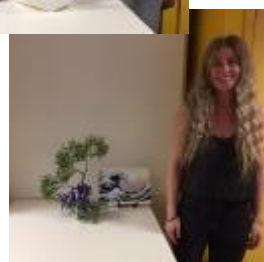
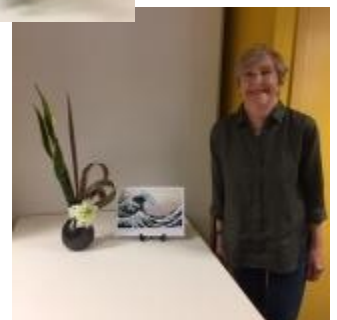
This workshop was a great way to spend a Saturday morning—guaranteed by Julie's and Sue's detailed organisation, Sue's chocolate cake and Wendy Hoskin's custard tarts!

Ann Downey



Above front L to R: Nicole, Sue, Julie, Yvette.

Back L to R: Rosalie, Christine, Fay, Ani, Joy, Ann, Sallyanne, Wendy H





## PHOTOS TAKEN AT THE SOGETSU ANNUAL GENERAL MEETING



Nicole Dorner-Scales



Members at the meeting



Members enjoyed lunch at the City Library cafe



Committee members for 2019-2020: Vernisher, Yvette, Catherine, Nicole, Chieko, Christine, Sue, Sallyanne, Ingrid



Pat Mackie presents Amanda Terblanche with her third certificate

Several of our members travelled to Tokyo where they attended the special workshop in English at Sogetsu Headquarters, held on 23 March. Master Instructor of the Sogetsu HQ, Suisen Takagi, was the instructor for this class.

The theme for the morning was Lesson 2 in Book 5—*Vertical type fixture*. In the afternoon the theme was Lesson 14 in Book 5—*Composing with Branches—A Two-step Approach*.



After a wonderful workshop!  
Left to right: Karen, Julie, Gillian, Vernisher, Suisen Takagi, Pat, Sue.  
(See more photos on page 5)

Vernisher presented certificates to her students.



Robyn A Tabor received her first certificate.



Masako Morrison also received her first certificate.

The photos below show Vernisher and Samantha Wooh at the Hana So Club using dry mini materials during the exhibition.



Vernisher has sent me the following:

"Hana So Club—the Sogetsu Learners' group whose members are university and college students. The concept is "Box Art x Ikebana" and also "Gift for the future". It was directed by Shinji Morino, supported by Sogetsu Foundation."



What a happy time we had!! - Rosalie, Pat, John, PK, Judith, Mary Jane (for many years a senior teacher of Sogetsu in Brisbane), Wendy and Vernisher. Christine came later. We have known each other for many years and had many Sogetsu (and other) memories to share.



## THIS IS THE FINAL INSTALMENT IN THE EARLY HISTORY OF SOGETSU IKEBANA

### PART 4 - TOWARD "THREE DIMENSIONAL ART"

Hiroshi Teshigahara, the third Iemoto, was born in 1927 as the first son of Sofu. Hiroshi demonstrated excellent ability in painting from his early childhood. Naturally choosing the path of arts, he majored in Japanese painting at the Tokyo University of Fine Arts, later changing to oil painting and exhibiting his dynamic works.

Hiroshi, who passed his impressionable youth during the war years, threw himself into the rising surge of *avant-garde* movements in arts. While continuing to produce his own works, he published "Sogetsu Magazine" in order to assist Sofu's activities, he exhibited his *objet* at the Sogetsu Exhibition and also joined in the surrealism group called "Shin Sedai Shudan" established to search for the new development in ikebana.

Hiroshi organised the Sogetsu Modern Art Centre in the 1960's. The Centre tried to discover young talents supporting positively various artistic activities regardless of their *genre*. At the same time they invited numerous artists from overseas. The Centre's role was so immense that you could not discuss Japanese post-war arts in the absence of the Sogetsu Centre.

Hiroshi transferred his expression mode to films. He produced and directed "Otoshi-ana" (Covered Hole/Trap), "Suna no Onna" (Woman of the Dunes), "Tanin no Kao" (Face of the Other), "Moetsukita Chizu" (Burnt Map), etc. He gained international fame as a front runner of post-war movies in Japan. "Woman of the Dunes" in particular received awards in various countries including "Special Award by the Jury" at the Cannes Film Festival. Even today the film is considered a masterpiece.

Later Hiroshi's focus turned to pottery. He produced unique and large-scale works, demonstrating his sharp sensitivity and creativity to break the traditional framework. His containers contributed greatly to ikebana works by Sofu and Kasumi. He held one-man exhibitions overseas as well as in Japan. As a result, his particular style came into the limelight.

After his inauguration as Iemoto, Hiroshi continued to further advance Sogetsu Ikebana which was established by Sofu and was developed further by Kasumi. Hiroshi advocated "Three Dimensional Formation" with Sofu's "Creative Ikebana". It aimed to develop the current ikebana into further new and fresher areas which could cope with any modern space. Hiroshi accumulated abundant experience in various *genres* of expression.

Based on those experiences, Hiroshi exhibited successively daring works of ikebana further enhanced by his wide range of activities, his incessant acting power and above all, his sharp sensitivity.

His works and his acting power drew wide attention not only from ikebana areas but also from all other areas of the arts. As an artist and as a leader, Hiroshi strove to elevate ikebana with rich and abundant creativities, to ikebana to fit the senses of all people and to what is parallel to any other artistic presentation.

Contributed by Judith McCulloch

## *More photos of our members in Japan*



*Demonstrations by Master Instructor Suisen Takagi*



*A glimpse for you of the cherry blossoms!*



*Here are Vernisher (above), Gillian and Karen with their arrangements at the workshop*



*At the Sogetsu Exhibition in Tokyo Pat met Master Instructor Yoka Hosono, who is well-known to many of us in Brisbane.*

## **What is an ikebana work? Sofu's Lecture Notes 1.**

Flowers that live on in our hearts.

Sofu's Lecture Notes are summaries of Sofu's words that were passed on to his listeners and students through his lectures and Iemoto workshops.

### **Colours are the first indicator of aesthetic awareness**

By creating freely, we learn to produce unique things. Start by imitating. Gain experience and look at the flowers. Think freely as you produce. You will realise that your uniqueness is your own. This is the same with arts in general. Inevitably, some of your productions will be better or of higher quality than others. You each have your own aesthetic awareness, so naturally, you will lean towards your preference. Colours are the first indicators of your beauty preference. In spite of these preferences, you will still go through colour transitions.

Even the Grand Master Picasso did not use limited colours. He diversified along the way and matured. I think of diversity to be changes in taste and experience. This is the reason why people's colour preferences change over time. To be more specific: expressions change daily depending on your daily preference. This is what life is about. You laugh, you cry. If you experience major changes over a long period, the total will be visible in your works. Even a single day reveals considerable changes which are visible in the flower arrangements. Bear this in mind when you study the flowers of others. You are all unique and you are visible in the flowers.

### **Artistic power changes flowers**

Flowers are born beautiful. They make us happy. But when we cut and remove them from nature, they lose their power to express and die. What ikebana does is to rejuvenate the flowers and to return them to their beauty. When flowers are transformed into an ikebana work, they become part of your Sogetsu ikebana. Flowers need ikebanists like you to effect this transformation into Sogetsu ikebana. These ikebana works are all rejuvenated flowers. They weren't naturally like this. Sogetsu does its best to transform the flowers artistically. It's the key aim of Sogetsu. This is what ikebana is all about. Looking at the various works makes us realise that there are so many ways to rejuvenate flowers.

Ikebana makes a stronger impression than the flowers in nature. It conveys new image of those flowers. Artistic power flows from ikebana. This is why the ikebana flower arrangements live on in our hearts. They are unforgettable.

(Contributed by Catherine)