

NEWSLETTER FEBRUARY 2019

Editor Judith McCulloch



DIRECTOR'S MESSAGE - FEBRUARY 2019

Happy Ikebana New Year to you all. May 2019 be filled with many wonderful experiences and exciting new ikebana discoveries.

It was wonderful seeing so many of you at our end of year Christmas gathering at the Three Blue Ducks Restaurant in the new W Hotel in the City. Everyone who attended enjoyed the beautiful food and the wonderful views over the Brisbane River. Once again, it was nice to catch up with both John Massy, our Patron, and his wife Karen. A special thanks to those who donated Christmas gifts to share amongst the group. You can see some photos of the happy occasion later in the Newsletter.

Our first "in-house" workshop, conducted by both Sue and Julie, on 23 February, should be an enjoyable and challenging one. The theme is *Doing an arrangement to complement an art work*. Members would already have received information concerning this workshop.

Our Annual General Meeting will be held again at the Brisbane Square Library on 13 March. More information about this meeting will be sent out shortly.

I am aware that a number of you are attending *The 100th Sogetsu Annual Exhibition* which is being held at the Nihombashi Takashimaya Department Store, Tokyo, from 20 March until 25 March. This exhibition, as with those held previously, is always a fantastic opportunity to see the many and varied arrangements put on display by Sogetsu ikebana exhibitors not only from Japan, but from many other countries as well.

Lara Telford, the last Norman and Mary Sparnon Endowment Scholarship recipient will be conducting workshops at the Kenmore Library on Friday and Saturday, 3 and 4 May. I urge as many of you as possible to come along and gain the invaluable knowledge and insights that these recipients bring back from their three months intensive studies in Tokyo, as they watch and learn from the master Teachers in Japan.

Keep enjoying your ikebana.

Catherine Purdon



DATES TO NOTE

***25 February:**

Workshop with Sue and Julie

***13 March:**

A.G.M.

***3, 4 May:**

Workshops with Lara Telford

***27 July:**

General Meeting

***24, 25 August:**

Annual exhibition

In ikebana, it is important to try to find ways to confer movement to branches and flowers that are normally static. Plants naturally maintain a quiet beauty, but it is quite special if they can also have a beauty of movement.

Flowers sometimes sway back and forth, but this is not the kind of movement we seek. Ikebana is a static art. Unless you touch the setting, it doesn't move. Its stasis also implies a sense of rest and balance. Ikebana arrangements should not seem as though they are about to fall over or roll about. Movement is the sense of motion that arises from perfect stability - movement based on a solid sense of equilibrium.

Sometimes it is only a small, nascent element which begins the process, but Sogetsu ikebana settings should be dynamic.

If, when you approach an ikebana arrangement, it begins to talk to you, the setting is successful.

The above is from *Kadensho, The Book of Flowers* by Teshigahara Sofu.

Catherine Purdon

WORKSHOPS -

TAKEN BY CHIEKO KLERKX

AT PERRIN PARK COMMUNITY HALL, TOOWONG

On 14 November 2018, Chieko conducted an "in-house" workshop with the theme being "celebration". Whilst the numbers attending were down on expectations, those who attended enjoyed the morning, and all learnt something from Chieko's teachings, and her critiques.

Catherine



Chieko



Sue



Sandra



Catherine



Vernisher



Julie



Sandra, Sue, Chieko, Julie, Vernisher

PLEASE MEET PAT MACKIE'S STUDENTS



Lesley, Ingrid, Louise, Catherine, Jan, Vernisher



Sallyanne, Belinda, Wendy



Deborah, Eri, Fay, Yvette



Deb, Jill, Del, Nicole, Julie



Sue, Ann, Gillian



This photo was taken by Pat at a demonstration and workshop in November as part of a special artists' day organised by the Southside Artists at Morningside School of Arts Hall.

WHAT IS AN IKEBANA WORK?

Sofu's Lecture Notes are summaries of Sofu's sayings that were passed on to his listeners and students through his lectures and Iemoto Workshops. Below are some extracts.

Sofu's Lecture Notes 4

Attitude to be taken by Sogetsu

When I look across the many works that were created for the study group sessions and such, I note that no two are alike. This is the characteristic of Sogetsu. Even when materials are alike, the results are different. This has been the Sogetsu ideal. Let me tell you something else. The materials are not necessarily original, rare, or flowers that were cultivated with great care. Readily available materials are used; yet, the completed works look novel and interesting. This again is the Sogetsu character.

Sometimes, it's all right to look for a rare material and opt for originality. Ikebanists tend to search for unusual materials when they strongly feel that they want to create a work that catches the viewer's attention or that might make headlines at an exhibition, for example. It's all right to think this way during the preparation process. But in my opinion the true Sogetsu ikebanist should not conform to the attitude that this is always the best method. The true Sogetsu attitude should be to produce extraordinary results using ordinary materials.

Sofu's Lecture Notes 10

To be creative - an absolute element of art

The only reason why Sogetsu attracts interest and is acknowledged by the international community is that the practice is not just ordinary flower decoration but an artistic performance by humans. Traditionally, Japanese ikebana had the artistic aspect to it, but formalization progressed, at one point, to the extent that artistic focus was forgotten and indulged in playing with skills. As a result, the genuine beauty and joy of ikebana diminished considerably. Sogetsu arrived at such a time in history with modern reinterpretation and teaching of the traditional art in line with the times. In other words, Sogetsu restored the original attribute of ikebana. So that was the starting point of Sogetsu today. Ikebana, therefore, has to be artistic by all means. We are witnessing how different artistic ikebana could be compared with non-artistic ikebana in the past.

It is difficult to distinguish which part of ikebana is regarded as artistic. And yet we need to give thought to the question from time to time. To put it simply, creativeness holds the key to the question. To be creative is one of the absolute elements of art. No matter how beautiful the work could be, we do not consider it art unless it is creative. Flowers blooming in nature, therefore, are not art. Even if they are extremely beautiful, natural beauty is God's creation and not art. We know that flowers are beautiful in themselves but they are created by God. When we humans use flowers to create a new form on our own initiative, then only it becomes art. The work involves creative activity. The term "artistic" refers to something creative.

On the contrary, some say, "Nature imitates art." This is a way of looking at nature from the perspective of art. When we see the beautiful colours of the clouds and ocean and feel that the scenery is like a picture or a poem, we are observing nature from an artistic point of view. This leads to the comment that nature imitates art. Yet, no matter how splendid nature may be, it's not artistic beauty, but natural beauty.

Contributed by Catherine



Vernisher Wooh and her students met for breakfast at Victoria Point on 8th December to celebrate Christmas.

FOLLOWING IS A SELECTION OF PHOTOS TAKEN AT OUR SOGETSU CHRISTMAS LUNCH AT "THREE BLUE DUCKS"

