



FROM THE DIRECTOR

After hosting the biggest exhibition on record, the 2020 Archibald Prize Regional Tour, the Gallery team jumped straight into the next big exhibition for the summer period with the launch of Sidney Nolan's Ned Kelly series on loan from the National Gallery of Australia.

As many of you will know, the 2020 Archibald Prize Regional Tour opened at the Gallery on 22 January and at the time we thought the initial numbers coming through the doors were big, but by the last weeks of the exhibition the visitor numbers had quadrupled. Over the course of seven weeks, the figures grew steadily and when the doors finally closed on the exhibition, the Gallery had welcomed a total of 37,872 visitors. The exhibition was open to the public for 33 days, averaging 1,147 visitors per day. I was delighted with the response to the Prize, exceptionally proud of the team and all of our wonderful volunteers, many of whom are members of the Friends of the Gallery.

I am also thrilled that our town of Murwillumbah benefitted from the Gallery's hosting of the Prize, and hope that the stunning, iconic Ned Kelly series will have a similar effect. It has been genuinely uplifting to hear from business owners and tourism operators in our region of the upsurge in trading for their businesses. Likewise, the many compliments we received in writing and in person from so many excited and happy visitors makes all the hard work so worthwhile. There's no doubt that Sidney Nolan's paintings created in 1946-47, which narrates the story of our most infamous bushranger, are one of the most recognisable series of Australian paintings of the 20th century. Don't miss out on seeing this stunning series of paintings here! The show continues until 22 August. For information and ticket details, visit our website - www.artgallery.tweed.nsw.gov.au

Those of you who have visited the Gallery over the summer will have seen the impressive new sculpture by artist Tim Storrier. The bronze

Sidney NOLAN
Ned Kelly 1946
from the Ned Kelly series 1946-1947
enamel paint on composition board
Gift of Sunday Reed, 1977
National Gallery of Australian, Canberra



work titled *The Grand Impedimenta*, is an extension of the artist's paintings in sculptural form. It references the ideas of portraiture, mortality and the role of the artist as an explorer of the physical, exterior world – the world around us; and also the metaphysical, interior world – the mind and the imagination. The sculpture is delicate, but robust and portrays a faceless figure, mid stride, equipped with a painting palette in hand and the necessities for the journey ahead – roll of canvas, suitcase, bottles, a satchel and rucksack. These supplies both assist and impede the artist as they navigate the unknown. Tim Storrier studied at the National Art School and in 1968 he was the youngest artists to win the prestigious *Sulman Prize*. Amongst many other awards, Storrier also won the *Archibald Prize* in 2012 with this faceless portrait *The Histrionic Wayfarer (after Bosch)*, which has a strong connection to the new sculpture proudly surveying the Tweed Valley from its location along the paved walkway on the western side of the Gallery grounds. *The Line in the Landscape* walkway acknowledges the contribution to the Gallery by Doug Anthony AC CH, who passed away in December 2020, and whose strong support for the Gallery will be forever remembered.

It's very exciting that we are now able to host Opening events again at the Gallery! It feels like such a long time ago, but we're thrilled to be able to host occasions which acknowledge the artists included in our program. It has been wonderful to have the Friends of the Gallery catering for our events again too, and I'm genuinely grateful to the Friends Committee for co-ordinating the catering of the openings.

For those of you living in the region, or those visiting the Northern Rivers towards the end of May, don't miss the opportunity to experience the Murwillumbah Arts Trail from 28-30 May. Experience visiting artists' studios and see artists at work as part of the Tweed Valley's Open Studios Art Trail. Visit the website at www.murwillumbahartstrail.com.au to find out more information.

Until next time, Susi

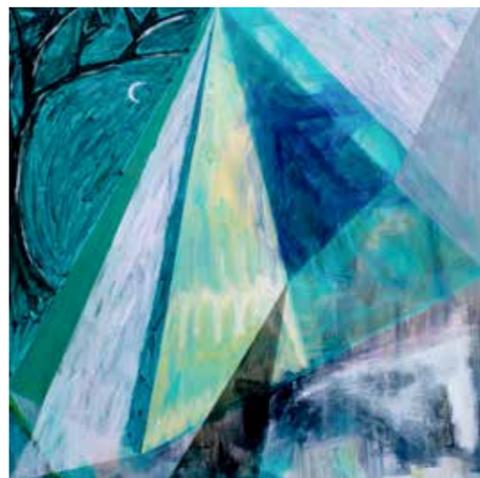
Tim STORRIER AM
The Grand Impedimenta (detail) 2016-2017
bronze, edition of 5
Tweed Regional Gallery collection
Donated through the Australian Government's Cultural Gifts Program by Tim Storrier, 2018
Photography: Katie Holmes



Community Access Exhibitions Program (CAEP)

The aim of CAEP is to provide artists of the region with a professional venue for exhibitions of new work that promote their careers and endeavours within the local community and beyond. Applicants must be a resident of the Tweed, Kyogle, Byron Bay, Ballina, Scenic Rim shires, Lismore or Gold Coast City.

This coming May two successful applicants; Amelia Reid and Michelle Dawson will be exhibiting their works. Here they give us some insight into their artistic journey...



Amelia REID
March (Books, Love, Pandemonium), 2020
acrylic on canvas

Amelia Reid

I've lived in the Murwillumbah area since 2012. Before that, I moved between Sydney and the Northern Rivers. My practice involves sculpture, painting, photography, video and text, driven perceptions of place, events and relationships. I love developing projects and exhibitions with local artists, collaborating with Byron Coathup (as The Field) since 2019.

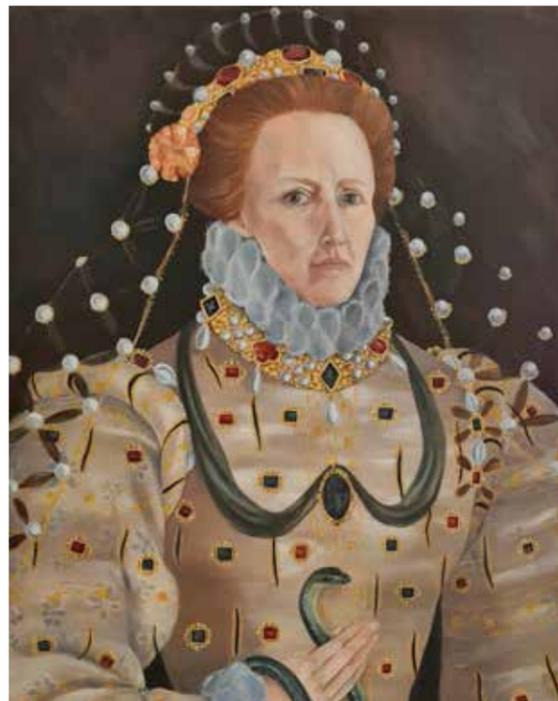
I've been fortunate to engage in regional arts contexts, producing site specific installations for ARTLANDS Dubbo, ArtState Lismore and The Cad Factory, Narrandera. Through the maze of 2020 I used my home as a setting for sculptural drawings for Home of the Arts' (HOTA) Rage Against the Virus project and The Field made video work for Placemakers Gold Coast. In response to social distancing and the loss of work in the arts sector The Field also curated a collaborative video project, *Co-Video* with artists around the country and in the UK.

The other thing to come out of lockdown was my proposal to Tweed Regional Gallery's CAEP program. I am delighted it was accepted and to be focussed on my exhibition, *In Quiet*, opening on 7 May 2021 in the Macnaughton Focus Gallery. The work is a group of paintings inspired by familiar architecture and interiors, by sustained observation of light and shadow within a fixed location; of time passing in my home throughout lockdown and a period of grief and convalescence later in 2020. During the painting process I have found inspiration in Post-Impressionist (pre-Abstraction) group Les Nabis, Brian Dunlop's interiors, and the painted surfaces of ceramicist Elizabeth Fritsch.

Visually, the work moves between abstraction and representation, and I find comfort painting between them. This feels relevant as we live in an extended period of 'not-knowing' and change, as COVID continues to have an effect on our lives: some days things are clear, on others there is uncertainty and obscurity.

Other cultural ideas and motifs relevant to my current mode of thinking and working include: Gaston Bachelard's *Poetics of Space*; Jenny Offhill's 'slow apocalypse' (living the normalcy of the daily grind within a wider framework of planetary concerns, *Weather*, 2020) and the idea of the house as a personified character in the Gothic novel (Sarah Perry). I am also inspired by Noir elements in the architecture in Murwillumbah: swamp gothic, the lush subtropical setting and palette in Art Deco archways and window frames, the fervent green of La Nina's humidity, peeling paint and shifting foundations.

Thanks to the Friends for inviting me to write a bit about my work. I am looking forward to sharing it in the Gallery this May.



Michelle DAWSON
Allusions of Grandeur 2021
Oil, posca pen and gel pen on linen

Michelle Dawson

Figura Subcinctus is Google-latin for shape-shifting. When I named this show I envisaged it encompassing my predilection for hybrid creatures, monsters, mythical beings and humans transmogrified; and how these creatures have been used over the centuries to represent the point where our civilised selves meet and interact with our more instinctual natures.

In the scheme of things artists are asked to commit to a show some time out and of course to present a précis of what the show will contain. But the actual act of creating invariably opens a flood door of ideas, garden paths, and segues. Usually as I paint ideas swirl, chatter and interrupt, sometimes they are for the painting at hand, sometimes I must put down my brush and scribble an idea on the closest thing to hand, more often than not-the studio wall, before it disappears back into the primordial Dawson soup.

I am an artist with manifold interests to say the least, tending to circle round and back through an ever-expanding cache of subjects, themes and materials. Guaranteed to be in that internal pool are a menagerie of critters, currently including but not limited to: a mulling pack of hyenas, some stray dogs, the rarely sighted thylacine and the odd monster or two! There is also a dress-ups bag of costumery in there, with way too many Elizabethan ruffs! And of course, for me, an avid reader, tumbling through the mix are gleanings from a multitude of fairytales, legends, poetry and history books.

I love the tension of opposites, the Velazquez infanta paired with a hyena, an aardwolf in a velvet dress, a working-class scrubber gussied up as Tudor royalty. So, it has been a joy for me, in the course of generating this show, to embrace this diversity, and to let the media used shape-shift along with the ideas. The love of opposing thoughts meeting also in the materials and the delivery...to intermingle spray-paint, poscas and gel pens with oil paint and colour pencil. To merge drawing, collage, embroidery and painting.

And ultimately, I suspect the initial objective, and more universal premise has cunningly shape-shifted itself into a much more subjective presentation of the internal borderland where my personal upbringing, sensibilities, experiences and socialisation meets with my irrational, wilder parts. All dusted down with a light sprinkling of small town New Zealand 1970's kitsch!

Treasure Island

Darren Sylvester is an artist who works across staged studio photography, sculpture, video, installation, performance and music. He has described his multi-disciplinary approach to art as being like "many tabs open in a browser". Sylvester is best known for creating highly composed, dream-like photographs, presented in a sleek, glossy finish; like an advertisement with no product.

His work reflects the tropes and clichés of pop culture, pop music, advertising, cinema, daytime television, and fashion with satirical overtones. However, Sylvester maintains that he is not being critical of consumerist culture. He says it is merely another part of life, "like a tree, it's part of the landscape."

Sylvester's new exhibition *Treasure Island* opens at Tweed Regional Gallery on Friday 14 May. The title alludes to the Disney-fied trope of fortunes and mysteries in undiscovered spaces; a theme not dissimilar to the worlds created within Sylvester's images. The artworks transport the viewer into another world – one that is intensely familiar, yet unsettling and reconstructed out of polyester and plastic.

Each photograph that Sylvester creates is the result of a detailed process of planning and research, with handmade sets, props and a wide range of pop culture moments and artefacts photographed in his Melbourne studio. Sylvester describes it as a "b-grade production". The works investigate the language between perceived high and low culture, the nature of authenticity, desirability and mortality.

"I'm trying to create a look that doesn't exist here, but perhaps could in Hollywood or on TV — one where you'd have to build a set," Sylvester said.

"Things get reused and are often built roughly. But two things that are important: one, I don't use flash. I only use constant lights with gels, and that gives it a bit of a 'TV look'. And the second, is that I'm always shooting in a studio, or in a room — rarely outside."

The sets and props are then photographed with large-format film, resulting in a hyper-real saturated effect that is direct and to the point, however with inherent levels of great detail and complexity.

The artwork *Stacey* (2018) re-imagines a character from an unknown American science-fiction film. The 1970s-era space-suit was purchased by Sylvester at a Hollywood auction house. The only clue to the character was the name 'Stacey' inscribed inside. In this photograph, the character and location is re-imagined, and *Stacey* is brought back to life; metallic and radiant. The twenty-something blonde actress is seen clinging to an amethyst boulder. She stares out into the abyss, creating an imagined narrative of mortality, nostalgia and magic.



FROM THE PRESIDENT

The Friends of the Gallery Committee is looking forward to an exciting 2021 after having our activities were curtailed last year due to COVID-19. We did develop our Zoom skills but face to face meetings are much more enjoyable.

It gives me great pleasure to introduce our Committee members. As President, I hope to guide the Committee through a varied number of events this year. Gay Taylor is Vice President, my support and backstop. Heather McLachlan is Secretary and keeps great Minutes and monitors our emails. Bronwyn Lewis is our Treasurer ably assisted by her accountant daughter. Janice Jones edits *artifacts* collecting and writing many of the articles featured in this publication. Karlene Polglase is the Membership Secretary. Rose Wilsher manages our activities in the Gallery Shop. Martin Sullivan looks after raffle ticket selling and will be ably assisted by other committee members. Peter Taylor is our catering manager. He had a quiet 2020 but will be busy this year. Ann Bullen and Joanna Evans make up the rest of the Committee and will assist in all areas of our activities.

We've organised several events for the first half of this year for the Friends. These activities, along with sales from our merchandise in the Gallery Shop and raffles, allow us to raise funds to support the Director, Susi Muddiman OAM, to purchase artworks and fund programs that enhance the Tweed Regional Gallery & Margaret Olley Art Centre.



Darren Sylvester
Stacey 2018
lightjet prints
Courtesy the artist, Sullivan+Strumpf
Sydney and Neon Parc Melbourne

Sylvester's work is often an investigation between personal and universal. *Psychic's house* (2020) takes inspiration from photos taken in New York City and the glow from psychics' houses and the beam from their windows. Sylvester said, "essentially they're advertisements of the spiritual and psychic powers inside... While the symbols used are obvious and universal as you would see in an advertisement, once inside the questions you would ask a psychic are personal and singular... So these works become about promise and potential".

Darren Sylvester was born in Sydney in 1974, and went to school in Byron Bay. He moved to Wagga Wagga for his final years of high school and studied at Charles Sturt University (Riverina), graduating in 1996 with a Bachelor of Fine Art Photography, Graphic Design.

Sylvester has exhibited his work extensively throughout Australia, including a recent mid-career retrospective at the National Gallery of Victoria. He has also exhibited internationally and was included in 'Supernatural Artificial' which toured Asia 2004/05. Collections include the National Gallery of Australia, Art Gallery of Western Australia, National Gallery of Victoria, Charles Sturt University and the Sir Elton John Collection amongst others. His work is also held in private collections in Australia, Switzerland, Singapore and Japan.

Sarah McGhee Curator – Exhibitions

Treasure Island 14 May – 31 October 2021 Tweed Regional Gallery

Our first event this year was the New Friends morning tea in March. We have not held morning teas since March last year (due to COVID-19) so it was a great opportunity to meet some of our new members. Unfortunately, and again due to COVID-19, we were restricted to 13 guests and as we have many new Friends to invite more morning teas are planned for 2021.

Our Potters' Studio tour at the Fernvale Hall was very successful. Thank you to the committee members who helped with the catering, not an easy task with all the new health restrictions.

What better event than the opening of the Sidney Nolan's *Ned Kelly* series, to recommence our Gallery events catering. After so many cancellations in 2020 it is great to be of service again.

On 8 May the new Gallery at Home Of The Arts (HOTA) will be opening at Bundall on the Gold Coast. We have booked two tours for 25 people each on 11 May. The details of this outing will be advertised on the Gallery web page soon. Bus pick up points will be the Gallery in Murwillumbah and Club Banora. And on 15 June we have booked a tour of the *European Masters Exhibition* at GOMA in Brisbane. Details of this trip are yet to be finalised. I look forward to meeting Friends at both these events.

Last but not least, the winner of the raffle prize of the work on paper titled *Kookaburra* by David Preston was won by Pat Hunter from the Gold Coast. Marty reported that she was thrilled with her win.

Penny Hall President



Jacqueline HENNESSY
The Vigil
 (Margaret's chair) 2020
 oil on linen



Art & Dementia

In 2012 the Tweed Regional Gallery & Margaret Olley Art Centre became aware of the need to increase community awareness of dementia and identified the opportunity for the Gallery to offer wellbeing programs for people living with dementia and their care partners. In studies conducted in 2016 and 2018 it was reported that Tweed Shire had the highest rate of dementia in the state. A pilot 'MemoryScape' program was developed in collaboration with local dementia service providers, based on the premise that viewing artwork can engage, stimulate and ignite literal or emotional memories. A self-guided tour sheet introducing key artworks was developed with suggested questions to ignite conversation and memories. Since the success of the inaugural program, 'MemoryScape' has been implemented in successive years utilising different artworks on display. The Margaret Olley Art Centre and home studio re-creation have also been identified as potent sites for engagement for people living with dementia and their care partners.

As part of a Tweed Shire Council strategic project, the Gallery received Commonwealth Home Support Project funding in 2020 to develop the 'Art and Dementia Friends' pilot program in 2020. We invited small groups of people living with dementia in the community to come into the Gallery to participate in a facilitated program of discussion and art making activities. This educational and social program aspires to reconnect people living with dementia to their sense of identity, and raise awareness of and reduce the social stigma associated with dementia. The program was sadly suspended due to COVID-19 however the program is resuming in 2021 and we are looking forward to again connecting community members with the Gallery's changing exhibition program through stimulating arts engagement and creative experiences.

This program takes place on the second Friday of the month until May. Bookings essential. More information on the Gallery website, or phone Jodi on 02 6670 2790.

Jodi Ferrari
 Education and Audience
 Development Officer

Still Life

Last year the Tweed Regional Gallery & Margaret Olley Art Centre formed an exciting new partnership with the National Art School in Sydney. This partnership aims to continue the legacy of Margaret Olley's support for emerging artists and to celebrate her status as National Art School (NAS) alumnus.

Each year the Tweed Regional Gallery and NAS will award a NAS graduate of Masters of Fine Art (MFA), Painting a funded residency in the Gallery's Nancy Fairfax Artist in Residence Studio. As an outcome of their residency the artist will also present a solo exhibition in the Friends Gallery. For new graduates this is a momentous professional development opportunity.

In 2020 Jacqueline Hennessy was the first NAS MFA graduate to receive the award. Although she had to reschedule her residency due to the COVID-19 lockdown, Hennessy was able to meet the demands of a challenging timeline and successfully deliver her first solo exhibition here at the Tweed Regional Gallery in March 2021.

Titled *Still life*, Hennessy's exhibition is a strong continuation of her practice to date, while also being a direct response to the re-creation of Olley's home studio. Hennessy's work references her own body, exploring the idea of giving visual form to the experience of self as subject and to living in a world lead by the gaze.

Using washes of thin, raw umber paint, Hennessy depicts herself dressed in clothing that suggests a bygone era. We wonder who she is, where she comes from and what period she lived in? The monochromatic tonal browns of her paintings echo sepia photographs – making them feel like they are both revealing and hiding stories from the past. In many of the works she obscures her face, adding to the mystery of the narrative.

During her residency here at the Gallery, Hennessy connected with the re-creation of Olley's home studio as a gloriously rich portrait of the artist. Reflecting on the experience she said:

I was struck by how strongly a sense of Margaret's self permeated the collection of objects in her re-created home studio. The spectre of Margaret is palpable, being conjured by or infused in the objects that she left behind. This play between the invisible and visible in creating a sense of some part of Margaret's unique essence, resonates strongly with my work and conceptual concerns. I knew immediately that I wanted to create a series of figurative works referencing images of both my body and Margaret's personal objects.

Hennessy chose to integrate objects from Olley's home studio into her compositions – a coffee pot from Olley's Blue Kitchen; everlasting daisies in a vase from Olley's dining table; a chair from Olley's sitting room. The objects suggest simple domesticity, but coupled with Hennessy's figure, a mysterious narrative seems to take shape, like a picture slowly coming into focus.

The duality in Hennessy's paintings is beguiling. From within the soft layers; the intricate lace; the beauty of form and the exquisite detail comes an enigmatic tension. One cannot help but wonder – if we look for too much longer, what will be revealed, and is this something we are ready to know?

Ingrid Hedgcock Curator MOAC & Collection Manager

Still life 19 March – 25 July 2021 Tweed Regional Gallery

This exhibition is an outcome of the Tweed Regional Gallery – National Art School Masters of Fine Art Residency Award.



Gallery by Bacaro
 BACARO

GALLERY BY BACARO

Enjoy having lunch, morning or afternoon tea in the beautifully situated licensed café with its magnificent views over the Tweed Valley and the Border Ranges. View the artworks and treat yourself to delicious cakes and great coffee or a light meal and a glass of wine.

The café is open from 10am - 4pm Wednesday to Sunday. For your preferred table, time or group bookings, please phone 02 6672 5088.

THE GALLERY SHOP has a beautiful range of wares in a wide range of prices. There are many new lines, some of which use images of Margaret Olley artworks and are ideal for gifts and souvenirs. Purchases at the shop help boost the Friends' contributions to the Gallery.

TWEED REGIONAL GALLERY & MARGARET OLLEY ART CENTRE
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 Open Wednesday to Sunday
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Disclaimer: Please note that the information contained in *artifacts* is obtained from a variety of sources and that the views expressed are not necessarily those of the Friends of Tweed Regional Gallery Inc. or Tweed Regional Gallery.

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