



FROM THE DIRECTOR

It has been truly gratifying for myself and the team that so many visitors are keen to come to the Gallery to enjoy all that we have on exhibition here, and your feedback has been so positive. Thank you to all of you who have posted your comments online and responded to our virtual activities.

We are well and truly ready for a bumper summer period into the new year of 2021. Let's all hope it will be a better one for all of us and everyone stays well and healthy, wherever you may live. Apart from the ever-popular 2020 Archibald Prize regional tour there are fantastic touring exhibitions on offer, as well as Gallery-initiated projects showcasing the talents of highly regarded artists.

Arthur Boyd is undeniably one of the nation's most revered artists. I'm delighted that the Gallery has been included as a venue in the tour of *Arthur Boyd: Landscape of the Soul*, the first comprehensive exhibition of his work exploring Boyd's powerful early grasp of the landscape as a subject. Boyd's work ranges from impressionist portrayals of the Australian landscape to bold expressionist figuration, with many canvases encompassing both. Several of his famous artworks set Biblical stories against the Australian landscape. Having a strong social conscience, Boyd's work deals with humanitarian issues and the universal themes of love and loss. Boyd commented often that everything he did was about the environment, and embraced our landscape as unique, filled with metaphysical and mythical content.

Curated by Boyd's friend, Barry Pearce, Emeritus Curator of Australian Art AGNSW, Pearce brings a unique insight to his curatorial role, allowing this exhibition to move beyond the traditional academic understanding of Boyd's career and delve deeper into the rich personal landscape of the acclaimed Australian artist. *Arthur Boyd: Landscape of the Soul* is supported by the National Collecting Institutions Touring and Outreach Program, an Australian Government program aiming to improve access to the national collections for all Australians. Be sure not to miss this one!

I am thrilled that the Gallery has initiated the survey exhibition of the outstanding, thought-provoking, humorous and enigmatic work of Gold Coast-based artist Victoria Reichelt. Known for her stunning realist paintings, this exhibition titled *Archive* brings together works that explore contemporary detritus, from stacks of books and magazines and empty public libraries, to plastic cups and takeaway containers. The exhibition will also feature works from her latest

series of balloon-constructed images that Victoria describes as 'sarcastic landscapes'. These paintings serve as the artist's comment on the fragility of our landscape and how we are treating it. *Archive* includes works from many private collections, and we thank all these proud owners of Victoria's work for generously lending them to us for the exhibition. There are also works drawn from public collections, including our own.

Gabriela Soelkner is an artist well known in our region for her expressive works, often rendered in oil stick, charcoal, ink and coloured pencil. Inspired by years of exploring the caldera, her curiosity has offered her opportunities to gather information and reflect on her interests in anthropology, archaeology and geology. This exhibition titled *Rock Face* is on display in the Macnaughton Focus Gallery and the Kelly Wall and is an outcome of the Gallery's successful Community Access Exhibitions Program for artists of our region.

The Gallery DownTown, our annexe space in the M|Arts Precinct of Murwillumbah, always has great works on display. The first exhibition space features works from the Gallery's collection of Australian art, complementing those on exhibition at the 'mothership' on Mistral Road.

This second substantial exhibition space is devoted to showing the work of regional artists through an extension of the Gallery's Community Access Exhibition Program (CAEP). Running since 2004, the aim of the CAEP is to provide regional artists with a professional venue for exhibitions of new work. The extension of the CAEP to the Gallery DownTown space demonstrates the Gallery's commitment to fostering the work of regional artists by presenting their works across two professional exhibition spaces and offering another venue for artists to sell their work. From 4 December artists Natasha Castelijin and Karen Boshoff are exhibiting their works in paint and photography in an exhibition titled *Suburban Entrapment*. Natasha explores the undiscovered beauty in repetitive suburban rituals, and Karen's work is the result of a two year photographic project capturing suburban elements in a graphic manner.

Until next time, **Susi**



Left: Victoria REICHEL
Australian landscape (trees) 2019
oil on linen
Tweed Regional Gallery collection.
Gift of the Friends of Tweed Regional Gallery and Margaret Olley Art Centre Inc., 2019.

Right: Arthur BOYD
Shoalhaven as the River Styx c1996
oil on canvas
Boyd Family Collection





Planes, Trains and Bubble'O Bills

As we gear up for our busy (but COVID-safe) summer holiday period, we look forward to welcoming families to the Gallery and we are excited to see how they respond to our new Friends Gallery exhibition *Planes, Trains and Bubble'O Bills* by Melbourne-based artist Kenny Pittock.

Kenny PITTOCK
Melted Bubble'O Bill 2020
acrylic on ceramic

Following on from the success of last year's exhibition *Healing Circle – Home* by Hiromi Tango, we are thrilled to have been able

to work directly with the artist Kenny Pittock to develop an exhibition that will appeal to visitors of all ages. This exhibition project has been made possible by a new funding program from The Friends of Tweed Regional Gallery. The Friends will contribute financially to a series of artist-led projects in the Friends Gallery to develop, deepen and diversify our connection to young audiences, particularly children and families. This exhibition programming model also offers Gallery staff in curatorial, public programs and education roles to work collaboratively to achieve a highlight exhibition each summer.

Planes, Trains and Bubble'O Bills is a nostalgic and fun exhibition sharing the artist's signature wit and wordplay. From COVID lockdown in Melbourne, Kenny has been playing around with ideas around being stuck in one place, and the ways in which we keep ourselves mentally active during the times we're unable to be physically active.

Kenny says, "In previous years this meant finding ways to pass the time during daily commuting, such as drawing on the train. Recently though this has branched out into our homes, in ways such as getting a sourdough starter, looking for missing puzzle pieces, and cutting our own fringe. If we can't get on an actual plane, at least we still have Aeroplane jelly!"

With travel plans on hold, ideas around staying safe and happy are playfully explored in an optimistic exhibition that aims to bring some smiles to all who experience it. *Planes, Trains and Bubble'O Bills* will include Kenny's 99 drawings of people on the train alongside a series of ceramic sculptures. Audiences will share many laughs reading Kenny's clever artwork titles such the vinyl installation 'Life is like a box of crayons' and enjoy his quirky and honest descriptions of his train encounter subjects.

Kenny has exhibited his work in many great acronyms including ACCA, PICA, MUMA and MONA FOMA. He has consistently exhibited all over Australia, as well as having solo exhibitions in Italy and Singapore.

Jodi Ferrari - Education and Audience Development Officer



FROM THE PRESIDENT

My year as President has been like no other year for the Friends. We managed to cater for two very successful openings and two Meet the Artists by February before our world changed. Since March the Friends have been limited in their Gallery activities.

The Zoom meetings, online openings, exhibitions and booking entry times to the Gallery have been a new experiences for most of us. They were highly successful in enabling committee meetings, keeping people informed about events at the Gallery and even drawing raffles. In the meantime the Friends were able to support the Gallery with more than \$63,000 for acquisitions. A truly remarkable achievement!

On the subject of raffles, we all continue to appreciate the wonderful work of Marty in selling tickets. There have been winners this year from the local area and patrons from Sydney and Melbourne who now own great memories from their visit to the Gallery.

I wish to acknowledge the wonderful work of our retiring Treasurer, Karlene Polglase, whose comprehensive reports each month have enabled the Friends' to have up to date financial information readily available. Also the purchase of the point of sale machine has really brought us into the age of technology. Thank you Karlene.

I would also like to acknowledge the work Rose Wilsher has done as



Guy MAESTRI
Innocent X, 2017
painted bronze
National Art School Collection,
donated through the Australian
Government's Cultural Gifts
Program by the artist, 2018

partnership with NAS. This partnership annually awards a NAS Masters of Fine Art (MFA) graduate the opportunity to undertake a residency in the Gallery's Nancy Fairfax Artist in Residence Studio, followed by an outcome exhibition in the Friends Gallery. It is therefore only fitting that Tweed Regional Gallery should be the first venue of the NAS touring exhibition titled *National Art (part one)*.

National Art (part one) presents a dynamic selection of artworks across seven decades (1947-2018) by key NAS alumni. The list of artists reads like a roll call of Australian art history: Charles Blackman, Fiona Foley, Fiona Hall AO, Julie Rrap and Ken Unsworth. A number of the artists are also represented in Tweed Regional Gallery's collection, including Lucy Culliton, Karla Dickens, Ken Done AM, Guy Maestri, Garry Shead, Justine Varga and Anne Zahalka.

The exhibition launched at NAS in 2018 and included 165 works. Tweed Regional Gallery's carefully curated iteration contains more than 80 works, including painting, sculpture, photography, drawing, printmaking, ceramics and video, from the artists' time at NAS or more recent pieces. The diversity of art on display demonstrates the trajectory of individual careers, art movements across time, and the shifts in media.

Steven Alderton, Director and CEO of the National Art School said, "This landmark exhibition is visually powerful, insightful and thought-provoking, and above all, a confirmation of the depth and breadth of creativity generated through many years of extraordinary talent and culture at NAS."

Sarah McGhee - Curator - Exhibitions

our Membership Secretary over the past few years. Rose has been very diligent keeping track of old and new members. Thank you Rose.

Coach trips have not been possible during 2020 but hopefully restrictions will ease in 2021. Thinking positively, the Friends' have tentatively booked a visit to GOMA in June 2021 for a tour of the *European Masters Exhibition*. This event will be advertised in 2021 and I suggest booking early, as it will be sure to sell out quickly. In October, the Friends' organised a morning tea and movie, *Frida Kahlo*, at Kingscliff Cinema, followed by lunch at Kingscliff Bowls Club. This event was very popular and sold out early.

I thank the committee and committee members for their continued work in supporting the Gallery through acquisitions, catering expertise, shop sales, raffle ticket selling and willingness to participate in the events and mail outs that are held regularly. I also acknowledge the Gallery staff and director Susi for their patience and willingness in answering my many questions.

I look forward to continuing to work with the committee and staff in 2021. At the Annual General Meeting in October, I did not stand for President but I will continue to be involved. Let's hope that 2021 is less restricting on our activities and will allow us to do what we do best, that is, cater for events, raise funds for acquisitions and resume our coach trips and other fundraising activities.

Bronwyn Lewis - Former President, incoming Treasurer

National Art School (part one)

Sydney's National Art School (NAS) is a culturally significant Australian visual arts institution with origins that can be traced back to 1843. Situated within the historic sandstone walls of the old Darlinghurst Gaol in East Sydney, the School has a rich tradition of artistic practice and has produced many of the country's best-known artists, including our very own Margaret Olley, who graduated from the art school, known then as East Sydney Technical College, in 1945.

In January 2020, Tweed Regional Gallery & Margaret Olley Art Centre announced an exciting new

2020 Archibald Prize Regional Tour

The Gallery is thrilled to be the first venue for the *2020 Archibald Prize Regional Tour* following its display this year at the Art Gallery of New South Wales. The *Archibald Prize* is awarded to the best portrait, 'preferentially of some man or woman distinguished in art, letters, science or politics, painted by any artist resident in Australasia'. This celebrated Prize is a *who's who* of Australian culture, from politicians to celebrities and from sporting heroes to artists. Prestigious and controversial, the *Archibald Prize* is Australia's foremost portraiture prize. An open competition, the *Archibald Prize* is judged by the trustees of the Art Gallery of New South Wales. Entries to the *Archibald Prize* must be completed in the past year with at least one live sitting with the subject.

TRGMOAC will host the *2020 Archibald Prize* from 22 January until 7 March 2021 and the Gallery staff are gearing up for an extraordinarily busy summer of visitation. In 2016, there were 25,466 visitors to the *Archibald Prize* over 33 days - that's an average daily attendance of 771!

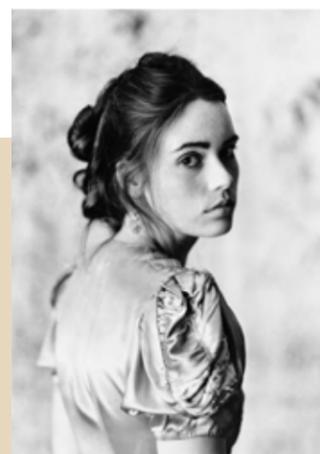
As members, we thought you might like to become more closely acquainted with the exhibition before it arrives, so here are some more statistics for this year's *Prize*:

The *Archibald Prize* has been held since 1921, making this its 99th year. The *2020 Archibald Prize* has attracted a record number of entries, 1068, of which we will have all 55 finalists on display at our venue. Forty percent of the finalists are first-time *Archibald* entrants and the 2020 selection of portraits are as diverse in style and medium as their subjects. The top three categories for sitters are artist self-portraits (12), other artists (9) and sitters from the performing arts (8). They are also diverse in size with the smallest work measuring just 25 x 20.5cm and the largest work 250cm x 250cm.

The *2020 Archibald* finalists also hold the record for the highest level of

Mary Shelley - a seditious heart

Justin Ealand and Wendy Powitt, two very talented local artists, have collaborated to present their insightful exhibition *Mary Shelley – A Seditious Heart*. Incorporating Justin's photography and Wendy's embroidery and sculptures they provide a glimpse into the era of early feminism and the Age of Reason (an intellectual and philosophical movement that dominated the world of ideas in Europe during the 17th and 18th century).



Mary Shelley was the daughter of the strong literary feminist and activist Mary Wollstonecraft and the political philosopher William Godwin. Mary was strongly influenced by her mother's book *'A Vindication Of Rights Of Woman'*, she continued to support and promote her parent's philosophical beliefs, becoming even more radical in her lifetime.

Growing up in an era where women were expected to operate in a certain way, she pursued the ideals of feminism, and challenged the notion that women were without intelligence. She fought for their place in the world as well as progressing the new theories of science and the Enlightenment, earning her the reputation of a political radical.

Wendy notes that her study of embroidery from that time is that; "the pieces appear quite pretty and nice but there is often something quite dark, like a death, in the corner, some particular thing where the woman is operating in the foreground as quite relaxed and into being in society but in the background she is screaming because she wants to say the things she needs to say", and this exhibition gives voice to that frustration.



Vincent NAMATJIRA
Stand strong for who you are
acrylic on linen, 152 x 198 cm
© the artist Photo: AGNSW, Mim Stirling

engagement with Indigenous people as both sitters and artists (10). This year Vincent Namatjira's self-portrait with AFL legend and 2014 Australian of the year Adam Goodes was awarded the \$100,000 prize. It is Vincent's fourth time as an *Archibald* finalist.

As our valued Friends you will be entitled to a special ticket price to visit the exhibition – book your ticket via the link on the Gallery's website.

Jodi Ferrari - Education and Audience Development Officer

Wendy's interest is in the details of Mary Shelley's story, her life. Writing the legendary tale *Frankenstein* at the age of 18 bought her great notoriety, but sadly her life was marked by tragedy in so many ways. Her mother died when Mary was born, Mary lost four of her five children in infancy, her husband died early in a tragic boating accident, she was often destitute and frequently maligned by society for her "outrageous views".

Justin is more interested in the global aspect of Mary Shelly, how relevant are the issues she stood for today. After 200 years we are still discussing similar issues: independence for women, equality for women, freedom to be who you want to be. Intrigued by the strength and spirit of Mary struggling in her pursuit of freedom from the female stereotyping of her era; "suffering for that in so many ways, she still had the strength and resolve to power on. What did her parents instil in her that gave her the power to continue against such adversity?" Some of Justin's photography is of family members; images that portray the moral landscape of where her sense of freedom came from. "Freedom for her writing, for conveying the bigger ideas that speak to us as a human species". The notion of how we can all access that power if we are fearless enough has inspired Justin: "Mary was unshackled from societies expectations, unbound because of her mother and father. In that state so much is possible".

As we go to press this exhibit is a work in progress but the concept is a creation of three spaces. The first is the sitting room, which is the room that a family has for show - the acceptable projection of the family. The second is the garden room, which refers to the family being relaxed; children are playing, the feeling of intimate family being and the wildness of the landscape, the expanse and openness. The third area is the cupboard under the stairs, where the secrets are kept...

The exhibit will be as if these are Mary Shelley's rooms and she is sitting there in her old age looking back at these rooms of her lifetime.

Top left: Justin EALAND
Spirit, Patience, Gentleness 2020
archival inkjet print on 100%
cotton rag
Image courtesy the artist

Lower left: Wendy POWITT
The Eyes Have It 2020
embroidery
Image courtesy the artist

Clockwise from top right:
Christina, Ricky, Luca and
Giorgia, the makers of
Gallery by Bacaro



Gallery by Bacaro

Nearly everyone will know of Giorgia and Luca from Bacaro at the M|Arts Precinct in Murwillumbah, but did you know that they have spread their wings and now have Gallery By Bacaro, at the Tweed Regional Gallery and Margaret Olley Art Centre.

I had the pleasure of chatting with Luca and his "Best Man" Ricky who is managing the Gallery café. Here is a snippet of our conversation about all things Italian, food and their new venture.

Editor: Where did you start with food and catering and what led you to Bacaro and Murwillumbah?

Luca: My family always had a restaurant in Venice and I grew up inside the restaurant. My wife, Giorgia, and I came here ten years ago and we started working at Mavis's Kitchen for about eight years both in Murwillumbah and at the Gallery. Then we decided that we wanted to establish a real Italian place where we could do home made gnocchi, lasagne, tagliatelle, bolognese and gorgonzola - all things Italian.

Editor: What brought you to Murwillumbah?

Luca: My wife Giorgia's Aunty and cousin lived in the area. We came in 2012 to study English for six months, fell in love with the area and never went back to Italy.

Editor: What prompted you to expand Bacaro to the Gallery?

Luca: We had a lot of experience working at the Gallery Café years ago and we always enjoyed that place and always thought it needed an extra...

Ricky: Touch of love.

Luca: Yes, something a bit more..., and that's what we are trying to do. Give to the place the speciality it already has by its location.

Ricky: We want to take it up to the next level. We just took it on a short time ago and we want to see what we can do.

Editor: With Ricky managing Gallery by Bacaro it's like handing it on to the next generation. How did you two meet?

Ricky: Originally we both lived in Venice about ten minutes apart. We had many mutual friends but we had never heard of each other and we actually met here in Murwillumbah.

Editor: So Ricky what brought you to Murwillumbah?

Ricky: Job opportunities. I left Italy after I finished high school. It was very hard to find work there so a friend and I decided to experience another country. We were in Sydney for a while then thought we'd see what was happening further north, found Murwillumbah and Luca and Giorgia.

Editor: Where do you source your food?

Luca: Everything is local; we go to six or seven different farms around the area plus the markets. We get fresh deliveries every day depending on what

they have available. We have a standard menu plus five or six specials depending on what's in season. The specials blackboard gives me the opportunity to design something different everyday.

Editor: Do you have any formal training?

Luca: It's all from the heart, the movement of the hands, it's all very noisy, very Italian. It's just love.

Editor: What's the secret to good Italian cooking?

Luca: Do it like Nona (grandma) taught you to do it, without trying to change the recipe because if you do it's never as good. Once you know the secret to one dish then you can cook anything. Even on my day off I start cooking at seven in the morning

Ricky: There's an Italian saying; you are what you eat and it's really true. The food that you eat reflects your personality and the person that you are.

Editor: What is the one thing in the kitchen you couldn't live without?

Luca: Pasta, home made. My mum used to make a big batch of pasta every week and that was it. Now I make fresh pasta every day. Between Saturday and Sunday we sold more than 30 kilos of gnocchi at Bacaro, that's just the potatoes not including the flour and the eggs.

Ricky: Too many things, food is part of our culture and traditions. It's hard to think of one ingredient only. Give us a flame and pot of water and we can make anything.

Editor: What's your vision for Gallery by Bacaro?

Ricky: We really want to encourage more people from the local community to go there, not just the tourists. When I came here seven years ago it was very hard to find Italian style products, now it's much easier and we are slowly educating people and they are learning about different foods and wines.

Bacaro is the only Italian restaurant around so it's exciting. We are trying to develop a menu that is not expensive and will appeal to everyone. We want to offer everything from a little cookie to a snack or a full meal.

We also want to share the love between the Gallery and the Gallery Downtown, especially when we can spread the word to tourists and help develop Murwillumbah as a tourist destination and bring more business to the town. There are many beautiful places around that need the tourists support. The people of Murwillumbah have made us feel very welcome and we want to give something back.



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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10am to 5pm



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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