



FROM THE DIRECTOR

At the time of writing this message for *artifacts*, the Gallery has been re-opened to the public for a week. The staff are so delighted to welcome happy visitors back into the beautiful Gallery, and it has been truly heart-warming to witness your enjoyment of the building and the artwork on display. The Gallery does

look a little different with our safety precautions and signage in place but the artworks truly are the focus for our visitors. Our thanks are extended to our wonderful volunteers who have returned to help us welcome you and stay safe during your visit. We are delighted that the Gallery DownTown re-opened this week too and has been welcoming visitors. We'll continue to follow all the necessary precautions to keep our visitors, volunteers and staff safe during this period of 'new normal'.

Those of you who have been following the Gallery online during the closure will know we have been keeping busy providing you with lots of online activities for the whole family, as well as videos and discussions about exhibitions and artworks in the collection. The #yourhomestudio campaign, inspired by Margaret Olley's home studio re-creation here at the Gallery, has been so popular, and it's been wonderful to share glimpses of artists' studios from near and far. *The Border Art Prize 2020* has been a hit too, and so great to see the online exhibition catalogue proudly showing the work of the 392 entries this year!

Another publication that was launched online during our closure was the Gallery's 2019 Year in Review. We produced the publication as a digital resource due to recommendations to reduce paper-based publications during the COVID-19 pandemic, so the Year in Review is a stylish online flipbook. 2019 marked a year of successes for the Gallery, and I'm sure you'll agree the Review looks pretty impressive! Check it out on the Gallery's website at:

<https://artgallery.tweed.nsw.gov.au/TheGallery>

Some of my favourite things we presented online included the staff videos about some of your favourite works in the collection. I am so lucky to have such a talented team here – from coming up with the ideas to filming and editing all the videos; they are a very clever bunch. I particularly enjoyed the *Zoom With Susi* sessions on Friday afternoons. 'Visitors' booked in online to have a virtual one on one conversation with me about artworks in our collection. It was lovely to 'meet' so many Gallery fans, all keen to learn more about some of the gems in the collection. It was so nice to talk about art on a Friday afternoon – it was one of the highlights of my week. I was delighted too that so many people remained committed to supporting artists through the purchase of their artworks via our online exhibition catalogues. The Gallery Shop remained popular too – we had to re-order the Margaret Olley jigsaw puzzles! I wish I'd managed to clean out my office desk drawers though during the time we were closed ... my pantry at home is so organised, even my spices are alphabetised, but alas, I didn't manage to make the time to get my desk in order.

There are some exciting things coming up on the Gallery's calendar for those of you keen to visit us in the near future. Comprised entirely of works from the collection, a new exhibition coming up in July will highlight one of the collection's areas of focus - works of regional relevance. This includes artists' interpretations of the landscape and characteristics of the region of the Northern Rivers of NSW and South East Queensland, as well as artists living and working in our region. Titled *You are here*, it is a wayfinder, with the artworks providing a reminder of the unique location of where we are situated. Since its inception in 1988, the collection has been developed through acquisitive prizes and awards, gifts from artists and philanthropists and direct purchases funded predominately by the Gallery's support organisations



Jenny KITCHENER

In the service of trees: bird pollinators 2017
linocut on paper.

Purchased through the Tweed Regional
Gallery Donations Fund from the Print Council
of Australia Inc. Print Commission, 2017.
Tweed Regional Gallery collection

– the generous Friends of Tweed Regional Gallery and Margaret Olley Art Centre Inc. and the Tweed Regional Gallery Foundation Ltd.

There is also a new exhibition coming up for the Margaret Olley Art Centre which I know will be so enjoyed by all. Titled *Margaret's House: Margaret Olley / Nicholas Harding / Pam Tippett / Adam Pyett*, this new exhibition includes some of the finest examples of Olley's still lifes and interiors from public and private collections alongside new work by three contemporary Australian painters. Nicholas Harding, Pam Tippett and Adam Pyett were invited to explore the re-creation of Margaret Olley's home studio, and made new work in response to its intriguing interiors and the incredible collection of objects that Olley collected as subject matter for her paintings. This intersection of Olley's home studio, her paintings and the contemporary responses, presents a renewed context for Olley's practice and the genre of still life painting in Australia today. We can't wait for you to see that in October.

Watch out also for the stunning new touring exhibitions that we'll be hosting. There's a few extraordinary shows on the calendar which I just can't tell you about yet – but I guarantee you'll be excited!

You will soon start to see some changes happening outside in the Gallery grounds too. Ground works are about to commence for the Margaret Olley Memorial Garden. Designed by a talented local firm Plummer+Smith, the garden will enhance our grounds, pay homage to Olley's love of gardens and include terraces from which our visitors can enjoy the beautiful vistas offered from the Gallery's spectacular site. The terraces will be made from bricks in patterns resembling the intricate designs of the kilims in Margaret's home studio. The garden will meander around the southern end of the site, around the Nancy Fairfax Artist in Residence Studio and create a link to the Line in the Landscape walkway on the western side of the Gallery.

It looks like it won't be long before we can resume our public programs and smaller events too! So much to look forward to for all of us.

Until next time, **Susi**

The girl from Kyiv

Firstly, I would like to say how absolutely thrilled I am to have won this year's *Border Art Prize*. I entered the prize this year, as I wanted to feel connected to my community in these strange times we are living through. I felt the Gallery's decision to run the exhibition in the online format was a huge morale booster for artists and audiences alike. I have entered prizes online before but found this one to be simple and user friendly, and the finished catalogue looked fantastic!

One of the key themes in my art is that of people. I am forever an observer; a watcher. That is never more so than watching, then documenting, my family. My family were displaced persons after World War II. They found their way from Ukraine and across Europe and after spending time in refugee camps they embarked for Australia in the first wave of post war immigration. It is their experience in bridging two cultures and two continents that greatly affects me.

For the last few months I have been absorbed with filling old sewing machine drawers with my family's story of immigration. Why sewing machine drawers? My grandmother had a second hand treadle sewing machine that had a drawer missing and as a child it made me a little sad. Before I knew it, I was caught up in the idea of filling these drawers with our memories, keepsakes and other things I knew she would have enjoyed.

In my art practice, I experiment with many techniques and mediums. This is just as my Baboosya (grandmother) did. I work with drawing, painting, embroidery, textiles and solar printing. Putting together the drawer for the *Border Art Prize*, I used nearly all of those. (I knew my pompom phase would come in handy one day). *The girl from Kyiv* was particularly poignant for me as one of the elements I used is a small squirrel that my Baboosya had embroidered.

Since graduating from Lismore TAFE with an Advanced Diploma of Fine Arts in 2011, I have had five solo shows and participated in numerous group shows. My next exhibition, which unfortunately has been postponed due to COVID-19, will be at the southern hemisphere's smallest gallery - Cube. This is located in the foyer of the Byron Shire Council chambers. I am currently being exhibited as part of the Australian Textile Art Award in Melbourne.

Oksana Waterfall

First prize

Oksana WATERFALL

The girl from Kyiv 2020

oil, embroidery thread, vintage hemp fabric and solar print in vintage sewing machine drawer.



Second prize
Megan PULS
SURGE series 2018
stoneware recycled clays
Black Scarva clay.

Border Art Prize 2020

Due to COVID-19 the popular *Border Art Prize* was delivered as an online exhibition this year, featuring almost 400 works from artists across the region. Acting Public Programs Curator Meredith Cusack reflects on the experience of delivering an art prize in extraordinary circumstances.

The *Border Art Prize 2020* feels like a real part of the creative fabric of this area. It began in 2001 as a shared annual prize alternating between the Tweed Regional Gallery and what was then the Gold Coast City Gallery. Since 2016 the Tweed has taken on the Prize as a biennial exhibition open to residents of Tweed, Ballina, Byron, Kyogle, Lismore and Gold Coast City council areas.

When the decision came to close the Gallery due to COVID-19 we still had almost a month before artworks would normally be delivered - a process that can take up to three days, with staff and volunteers working in teams to receive artworks from artists. We did not question the closure - as safety for our Gallery visitors, volunteers and staff was paramount - however it quickly became apparent that to avoid cancelling the Prize altogether it would need to be adapted to a digital format.

I feel incredibly lucky to be part of the Gallery team that brought the online exhibition to fruition. I also feel incredibly proud of the way the artists of the region took up the challenge at a time of such uncertainty. We felt that having a creative outlet could be a helpful diversion for many during lockdown but we also knew that a digital prize would mean technological challenges for some entrants. It is common practice for professional artists to photograph their work and to enter prizes digitally, but the *Border Art Prize* casts its net wider than that. One of the strengths of the Prize is that it is open to all artists of the region - from first-time entrants and hobbyists to emerging, mid-career and established artists. As a team we developed resources (and in some cases mentored artists over the phone), to assist them to enter the best image of their work for the Judge and for the online catalogue. During the closure, staff had also been developing their filming skills, so we were able to plan for an online opening knowing we could reach a wide audience.

When more and more images started coming in, I remember feeling quite



Acting Public Programs Curator Meredith Cusack with Border Art Prize Highly Commended artist John Pitt and his work *Untitled [eye see you]*

emotional. At this stage the Gallery had been closed for some time and we were all practising social distancing measures, so each image of an artwork was like a little message in a bottle. That is one of the strongest impressions for me of that time. Hearing Aunty Deidre Currie singing her 'Welcome to Country' from her home as part the online opening is another. Her invitation to 'place your feet on the ground and turn your face to the sun' felt like such an important message.

Now that the Gallery is open again, and we are able to share a small exhibition of *Border Art Prize* winning and highly commended artworks with our visitors, my primary emotion is one of gratitude. I feel very aware how lucky we are to be in this position to begin to meet as a community again.

Meredith Cusack – Acting Public Programs Curator

You can view all 392 works in the online catalogue on the Gallery's website, including the Highly Commended works by Michelle Dawson, John Pitt, Konstantina, Shannon Doyle, Tim Fry, Susan Jacobsen and Trish Tait. Many of the artworks are for sale and anyone interested in buying a piece should contact the artist directly via the links in the online catalogue or contact the Gallery artgallery.tweed.nsw.gov.au/

SURGE As i see it

Born on the edge of the forest - at the end of a lush valley
I use family metaphors/landscape/seascape when creating
I plan and create "inmindseyaseeit"

My work in the *Border Art Prize* is a contemporary take of our shoreline the immense energy we receive from our ever changing surge of the oceans.

Ceramics has formed a part of history - being part of our every day being.

A feeling of well-being

Provided to the viewer

My art is part of that being

The maker's mark

Not alone - on my own

Exhibition/competition inspire me to create a contemporary take on my surroundings - art is an important part of our everyday life - through these gallery exhibition/competitions we provide the viewer with a view of art - home is where the art is

When developing a block of work - in mind's eye - snippets are recorded in each piece mimicking nature - all colours shapes are provided - created into uniqueness -

Ceramic materials are chosen to give a degree of difference and uniqueness they form the canvas to create

Inspiration grows as your work develops - inspired by decaying wood - harmony - space - trees - rust - ebb tide - wetlands - silt - lava - all things found -

Making today a perfect day all day every day

Inmindseyaseeit

Forever earth

Megan Puls



Out of Kilter

Out of kilter was the artwork that I decided to enter for the *Border Art Prize*. This print celebrates the alluring beauty of nature, in this case the loveliness of flowers. But if you look past the beauty of these blooms, there lurks a threat: the slow unravelling of the natural world. Rips and tears are beginning to appear in the delicate balance of nature and nature herself is out of kilter. The ubiquitous hand of human encroachment into the last wild areas of the planet has become an issue I feel strongly about.

My broader body of work is underpinned by environmental concerns together with personal identity issues and the slippery nature of memory. These themes are then interwoven with the more universal concepts of time, the cycles of life and a respect for the intricate workings of nature.

Process and concept inform both the content and intent of my artwork. Generally my work is underpinned by research married to personal concerns.

Over the past five years I have made work which has sought to highlight the decline of the pollinating insects which are essential to plant reproduction and the biodiversity of the planet. My two most recent shows, *Pollinate* (2018, Grafton Regional Gallery) and *Bloom* (2019, PG Printmaker Gallery, Melbourne), continued this concern but expanded the focus to include pollinating birds as well as insects.

I work with various print media mainly making works on paper, producing editioned prints, boxed works, folios, unique prints, artist's books and paper objects. I favour three printmaking techniques; linocut, screen-printing, and monoprinting and further employ collage, paper cut-outs, watercolour, hand cut stencils, embossing, and drawing.

I use whichever technique helps me to express certain ideas in the best way. For example, the linocut enables me to pull together many complex ideas within the one image. The collaged imagery, which I cut and paste together in order to create the compositions for my linocuts, originates largely from printed sources. I often use appropriated traditional printed imagery, such as engravings and woodcuts, which carry with them their own historical overtones and add to the overall meaning of the work. During the past few years I have also begun to add collage to my prints, often sourced through books or online.

Jenny Kitchener



Third prize
Jenny KITCHENER
Out of kilter 2019
framed linocut,
collage, (unique print)



THE GALLERY CAFÉ

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 9am - 5pm, 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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FROM THE PRESIDENT

Since our April issue of *artifacts* it has been a different world to navigate. I hope you have all remained safe and well during the COVID-19 lockdown.

It was great to see the Gallery reopen on 3rd June. Not the usual Gallery - but one abiding by the new social and health rules. Make sure you go online to book your visit at one of the designated times.

I would like to commend the Gallery staff for the online resources provided during the lockdown. The *Border Art Prize 2020* was one of the more significant online exercises with 392 entries displayed in the online catalogue. This was a great initiative to continue the *Border Art Prize*, which supports artists from the local region. The virtual opening was also an outstanding success. The Friends would like to congratulate the winner Oksana Waterfall for *The girl from Kyiv*. The Friends' contributed funds for second and third prizes. Congratulations to Megan Puls, 2nd prize of \$1500, for her *SURGE* series and \$500 3rd prize to Jenny Kitchener for *Out of kilter*. A selection of winning and highly commended artworks is currently displayed at the Gallery until 5 July.

During the lockdown, The Friends continued their monthly committee meetings via Zoom. We were able to discuss life when it returns to the new normal but are currently unable to make any decisions on outings or events.

A notice was put on our Facebook page advising that the raffle to be drawn on 9th May did not take place because of COVID-19. A new date will be set for the drawing of the raffle when the timetable for openings and events is finalised. So keep your tickets - you may be the lucky winner.

Welcome New Friends

We look forward to seeing you enjoying the exhibitions and Gallery and Friends' activities.

Tweed Regional Gallery & Margaret Olley Art Centre is delighted to welcome back our visitors! Entry is free, however, tickets must be booked in advance for each visitor attending the Gallery.

Book your free Gallery ticket online
<https://www.eventbrite.com.au/e/tweed-regional-gallery-margaret-olley-art-centre-admission-tickets-106203980966>

Gallery DownTown is also open with social distancing measures in place. Pre-bookings are not required but visitors must register their contact details on arrival.

Monday to Friday, 10am-3pm,
Saturday, 10am-2pm ~ Phone: 0426 230 193

A new range of Margaret Olley merchandise has been ordered and will be on display in the Shop for purchase. Remember that this merchandise is great for gifts for family and friends as well as for business recipients. It is also one of our main fundraisers towards the purchase of acquisitions for the Gallery.

A huge thank you to Susi and her staff for their tireless work in maintaining and promoting the Gallery as the huge asset it is to our wonderful region.

Bronwyn Lewis



Left: Part of the new range of merchandise at the Gallery Shop - a memory game composed of works by Margaret Olley.