

Welcome New Friends

Just as with the Gallery attendances, new memberships are accelerating. Since the opening of the MOAC, our membership has grown by over 50. In this mailout, there will be booking sheets for a number of events in the near future. We look forward to seeing you out at the Gallery, at openings, floortalks, concerts or special events, or to see the regularly changing exhibitions.



Gallery Volunteers

Gay Allison
Josephine Anderson
Margaret Anderson
Christine Ansems
Margot Anthony AM
Margaret Arnold
Elizabeth Beadman
Mary Bellette
Peter Bellette
Simon Berry
Rosemary Berting
Maureen Brack
Kate Brewer
Liz Brookes
Brenda Bryant
Vivienne Bryant
Sandi Budd
Kerri Butler
Trish Callaghan
Shona Charters
Margaret Clapp
Wendy Clarke
Jenny Cobden
Eileen Collins
Gary Corbett
Hilary Cousins
Rachael Crawford
Fran Cummings
Christine Dagworthy
Robert Dagworthy AM
Joan Daniels
Susan Dart
Nerida Dean
Meredith Dennis
Gilda Di Felice
Chris Diamond
Ilma Doenau
John Doenau
Edna Doherty
Cecily Donoghue
Rob Douglas
Pam Downey
Helena Duckworth
Di Durnell

Christine Edlund
Marcia Edmunds
Carole Evans
Jan Fisher
Jay Foley
Julia Franzos
Sue Fraser
Karin Freckmann
Grace Frew
Elsbeth Gartly Strassmann
Alrisha Gillies
Deborah Gower
Cara Graham
Judith Grant
Dianne Gregory
Marilyn Haan
Jan Hackett
Alan Hann
Jan Hansford
Janet Munnery
Jurusha Munthree
Jacqui Murray
Jim Murray
Audrey Murray
Elizabeth Neilson
Allyson Newland
Jennifer Norton-Smith
Josephine Nugent
Anthea O'Brien
Janina O'Brien
Louise O'Connor
Brian O'Keefe
Faye O'Keefe
Peter Oldham
Rowena Oldham
Poppy Ottley
Brenda Palm
Deborah Partridge
Merran Pepper
Bridget Pieper
Anko Piper
Karlene Polglase
Margot Porter

Elisabeth Lovell
Nancy Lowden
Lyn Macnaughton
Gaida Macs
Wendy MacTaggart
Marilyn Marchwicki
Roger Marks
Laverne Marshall
Chris McDonald
Lyn McGrath
Geri McKeown
Heather McLachlan
Beverley McNamara
Maureen Meijnen
Geoff Middleton
Sylvia Middleton
Giovanna Mison
Linda Missingham
Lyn Mitchell
Julia Montgomery
Janet Munnery
Jurusha Munthree
Jacqui Murray
Jim Murray
Audrey Murray
Elizabeth Neilson
Allyson Newland
Jennifer Norton-Smith
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Deborah Partridge
Merran Pepper
Bridget Pieper
Anko Piper
Karlene Polglase
Margot Porter

Susan Powell
Suzane Predi
Linda Price
Fiona Rafferty
Malcolm Reid
Nola T Richmond
Anne Riddell
Beverley Robertson
Charlie Ross
Jan Ross
Gloria Roszkiewicz
Marian Russell
Eliza Savage
Shirley Scholtz
Stephen Senise
Susan Shearer
Ann Simonds
Regina Staines
Sheila Stephenson
Jon Stevenson
Lyn Stewart
Matt Stewart
Judith Sutton
Barbara Thomas
Tracey Thomas
Jane Thomasen
Janice Timmer
Janet Tkachenko
Judith Treweeke
Noele Turner
Susan Walton
Mary Wardrop
Rudigar Wasser
Penny Watson
Dinah Watson
Bev Wells
Vanessa Wetherall
Liz White
Jackie Wilkosz
Rupda Wilson
Jan Wise
Helen Withey



NATIONAL VOLUNTEERS WEEK 12 -18 MAY 2014

Tweed Regional Gallery and Margaret Olley Art Centre gratefully acknowledge the contributions of over two hundred volunteers.

- Visitors to the Gallery are greeted by volunteers on the reception desk
- Your mail-out reaches you through the efforts of a team of volunteers
- The Friends of the Gallery Committee is a dedicated team of volunteers ranging from two decades of commitment to new people each year.
- Refreshments and hospitality at exhibition openings and Friends of the Gallery events is provided by the Friends Committee and willing helpers
- Volunteer Guides share their ever growing knowledge of our collection and changing exhibitions during regular daily tours and pre-booked tours for schools and groups
- Preparing and cataloguing books and journals for the Marks Family Library involves thousands of volunteer hours
- Artist biography files have been maintained for many years by a keen supporter
- A dedicated volunteer produces floral arrangements from seasonal flowers for the foyer and Margaret Olley Art Centre
- Raffles prizes are sourced and raffles run with tickets sold at all Friends events, diligently overseen by another dedicated volunteer
- Friends of the Gallery set up and pack up for special events such as concerts and In-Conversations talks with guest speakers
- Friends organise bus trips, movie nights, luncheons, morning teas, tours and more
- Volunteers step up to clean, fold, stick, cut, cook, garden, smile, measure, research, network, price, carry, mop, smile, move furniture, massage, polish, pack, sell, buy, promote and... smile
- Volunteers support the Gallery and Gallery staff in too many ways to mention

On behalf of Tweed Regional Gallery and Margaret Olley Art Centre and Tweed Shire Council, we thank you all.

■ Susi Muddiman



FROM THE DIRECTOR

There's no doubt about it - the Margaret Olley Art Centre is a triumph and you should all be very proud to have been a part of this exciting project. The contribution made by the Friends of Tweed Regional Gallery & Margaret Olley Art Centre Inc. has been paramount to the success of this unique project, and to the acclaim the Gallery is receiving.

Visitor numbers have been incredible I expected that the number of visitors would have quietened down by mid to late April, but I am delighted that visitors are still waiting at our front door each morning in anticipation of opening time. It is such a thrill to see so many people enjoying the Gallery, engaging with the re-creation of Margaret's home studio, admiring her paintings and participating with the interactive gadgetry of the Centre. The mood in the Gallery is one of genuine happiness, and I'm so pleased we have achieved what we aimed for.

We are now investigating the addition of an electronic device to silently count our visitors. Our diligent and hard working volunteers are often not able to count every visitor as there is so much activity at the reception desk. Whilst very proud of the rise in our attendance figures, the volunteers assure me that the numbers only reflect those visitors they have managed to count, and that the true number would be many more! The numbers we have recorded though are most impressive. In the first 21 days open to the public, the Gallery welcomed 13,979 visitors through our doors. The average time of a Gallery visit is close to 3 hours, so it's clear that the Gallery is a destination for our visitors. It is a treat to read through the comments in the Visitors' Book - it's a great way to receive feedback. It's also clear that many visitors are enjoying the new Pavilion space which has extended the Gallery Café. It is certainly well patronised, and I'm so grateful to the hardworking team at the Café led by Peter Clarke, Charlie Ebell and their delightful Café Manager Giorgia D'Ambrose.

Since the Official Opening of the Margaret Olley Art Centre, the Gallery has welcomed a stunning gift of an Olley painting from a generous Brisbane collector. I feel sure it will be the first of many more. Titled *Bananas from the garden Farndon*, this painting references the home of Margaret's mother, called 'Farndon' in Brisbane. It is lovely to have a work from not only this period in Margaret's practice, but also from another home she held so dear: It was a tragedy that this much-loved home was destroyed by fire in 1980. So many of Margaret's early paintings and treasures she'd collected during her travels were lost forever in that fire, so it is very special that this painting, donated by Mr Wayne Kratzmann, will become a feature work on the walls of the Margaret Olley Art Centre in Murwillumbah. Adding to the already substantial gift made through the Olley Trust and Estate last year, watch this space for some more stunning acquisitions to our collection!

Margaret OLLEY 1923-2011
Bananas from the garden Farndon 1974
oil on board
Pending gift through the Australian Government's
Cultural Gifts Program by Wayne Kratzmann

The next exhibition in the Olley Centre will open in late September, so keep that in mind if you're planning another trip interstate to visit the Gallery.

The Gallery is in the midst of celebrating artists' prints at the moment, with some impressive print shows on the wall and about to open. Don't miss the Gallery's first showing of *Hearsay*, Artist Euan Macleod, writer Lloyd Jones and printer Ron McBurnie, also a celebrated artist in his own right, have collaborated to produce an outstanding large-scale artist book. The artists' prints works were created collaboratively in response to a fascinating story that Jones heard at a writer's festival. This handmade art book has been printed in a limited edition of ten. The Gallery is privileged to add this work to our growing print collection. *Hearsay* was acquired with funds generously donated by the Friends and the Tweed River Art Gallery Foundation Ltd. The Gallery thanks Euan for lending us his original cartoons created as the mammoth artist book took shape. These preliminary works provide an insight into how Euan approached the subject matter in response to Lloyd Jones' powerful text.

Coming up in the Withey Family Gallery where we showcase the Gallery's collection is an exhibition titled *The art of giving*. This show highlights the generosity of one of the art industry's most philanthropic and charismatic donors, Mr Patrick Corrigan AM. Like many regional galleries and major cultural institutions, the gifting of artworks is a crucial element in the development of permanent collections. The support of private donors allows the Gallery to build a collection that visitors can enjoy and be proud of. The Gallery is fortunate to have been the recipient of many stunning gifts of artworks from Patrick Corrigan AM. A collector of art for over 30 years, Pat has also assisted the Gallery in promoting awareness of the collection to other donors and artists, thus prompting further donations. This exhibition is one not to be missed and includes works selected from over 170 artworks donated to the Gallery's collection by Corrigan between 1998 and 2013. The donor's knowledge of the Gallery's collection focus is abundantly clear in the artists' prints and photographic portraiture on display, including works by Vernon Ah Kee, Cressida Campbell, Elisabeth Cummings, Fiona Hall, Michael Kempson, Noel McKenna and Tim Storrer.

Until next time. ■ Susi Muddiman, Director



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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 the Tweed Regional Gallery Inc. or the Tweed Regional Gallery.

Heather McLachlan ~ Editor



FROM THE PRESIDENT OF THE FRIENDS

The Margaret Olley Art Centre is now open, and what an impact it's making on the face of tourism in the Tweed Shire region! Visitors to the Gallery were averaging 300 per day – the average now is 500 and some days close to 900 visitors are welcomed through the door. The common experience for all visitors though is the emotional response, which takes everyone by surprise.

On 24 June a delegation of Society members from Newcastle Art Gallery will be visiting us. They've chosen that particular date to coincide with and celebrate Margaret Olley's birthday. Our Director Susi will treat them to a 'behind the scenes tour' of the collection, and the Friends will host a celebratory birthday lunch for them to enjoy in honour of Margaret.

The Gallery is facing another great change, which is a sad one: Assistant Director Anne Schardin will retire at the end of May after 25 years of service. We wish Anne and her husband Peter every happiness as they jet off overseas for an extended holiday. On behalf of the Friends of the Gallery and the many volunteers who have known Anne during her working life, I would like to wish them both every happiness in their retirement.

The Friends' Committee is very pleased to announce the purchase of a William Robinson artwork. Currently on exhibition at Philip Bacon Galleries in Brisbane, it's a pastel work titled *Sunny morning with room and veranda*. Director Susi says of the acquisition, "In terms of the still life genre, this work will sit firmly in context with Margaret Olley's work and other still life and interiors in the Gallery collection, which also has a focus on works on paper. This work shows Robinson's mastery of pastel, a medium he has used constantly throughout his career. It's a truly fabulous work and a wonderful acquisition for the Gallery."

William Robinson is thrilled that this particular work will become part of Tweed Regional Gallery collection, which also includes two coloured lithographs from 2004 featuring beach scenes. Many of you will be familiar with Robinson's work from our bus trips to view the William Robinson Gallery at Old Government House in Brisbane, where his work is on permanent display. Honouring the life and work of this distinguished contemporary Australian painter and QUT alumnus, the Gallery houses the William Robinson Collection, temporary exhibitions and an archive focusing on Robinson's work. Robinson is one of the most successful Australian artists of his generation. In 2001 the Queensland Art Gallery mounted a major survey exhibition of his work, which later toured to the National Gallery of Australia. In 2007 the artist was appointed an Officer of the Order of Australia (AO) for his outstanding achievement and service to the arts. Robinson's work has been the focus of more than 43 solo exhibitions and he is represented in some 33 public collections in Australia, New Zealand, the United States and Vatican City.

On Monday 16 June we are delighted to welcome the Southern Cross Soloists, one of Australia's leading chamber music ensembles, to perform here at the Gallery. Featuring international violin sensation and first Concertmaster of the Israel Philharmonic, Ilya Kononov, *Virtuoso* is inspired by one of literature's most recognisable legends, Faust, in Wieniawski's *Faust Fantasy*. As Company in Residence at the Queensland Performing Arts Centre for the past five years, the ensemble maintains an extensive schedule of performing, teaching and recording. The group presents an annual concert series at QPAC, tours nationally with guest artists, appears at numerous festivals around Australia and presents the world class Bangalow Music Festival. Since its inception, it has also toured internationally, including visits to the United States, New Zealand, Canada, South Korea and China.

On Friday 18 July we have booked Mavis' Kitchen to celebrate Christmas in July. Our Catering Coordinators Malcolm and Josephine are working closely with proprietors Peter Clarke and Charlie Ebell to compile a delicious menu for us to enjoy. There'll be a variety of fun surprises as well. Booking sheets for all the upcoming Friends' events are enclosed in this mail out.

See you at the Gallery
All the best. ■ Lyn Stewart

Border Art Prize 2014

In my role as Director of Goulburn Regional Art Gallery, I have been invited by fellow Director Susi Muddiman, to judge and open this year's Border Art Prize. I was flattered to be asked as I am very aware what a strong store the local and regional community place in such art prizes. Our own Goulburn Art Award is a much anticipated calendar event and judging by the number of entries that the Border Art Prize attracts each year, it is no different in your region.

An art prize such as the Border Art Prize gives many artists an opportunity that they would not otherwise have, to create a work and have it hung in a professional and public exhibition space such as a Regional Gallery as well as providing more established artists with an event to showcase their already established talents.

The Tweed Regional Gallery is no ordinary regional gallery now that the Margaret Olley Art Centre has opened to such fanfare. I heard from Susi a few days ago that by midday they had already had 800 visitors through! It makes all of us rather envious of such attendance figures. So as an added bonus, I am really looking forward to seeing the re-created Olley home when I come up to judge the Border Art Prize - thank you for inviting me.

■ Jane Cush, Director, Goulburn Regional Art Gallery

Trish Callaghan's Gallery wall notes for this work:

This image is of my father, a man who was a loner, capable of great kindness and generosity, but a man who also had a deep shadow side, as we all do. This little painting pays homage to his great skill with animals and his dignity and discipline, but hints at the impossibility of knowing the man under the Akubra.

The work is from a series of twelve, completed after my father died in December 2009. When he was dying, his hands, so big and strong and callused from work, grew thin and wiry. So the hands are important to me as is the wool plaid tie flying in the breeze. Dad would never have worn a tie-clip.

In the painting you can see his hand hanging limp and relaxed, as it would be after demonstrating in centre ring at the Brisbane Royal National Show. The other hand hitches up his trousers as he often did when he was walking away. His silhouette was unchangeable as his attire never changed at all from 1956 until 2009. He always wore the same Akubra hat, one "good" or "sale-yard" hat, according to the occasion; a double-pocketed cotton Countryman shirt; and the same taupe-coloured front-pleated wool trousers to go with his R.M. elastic sided boots. In this work he is wearing the "good hat and boots."

■ Trish Callaghan, 2012



Trish CALLAGHAN b. 1956
Portrait of the artist's father 2012
synthetic polymer paint on board
Winner of the Tweed Shire Council Award, Border Art Prize, 2012
Acquired through the Tweed River Art Gallery Donations Fund, 2012

Josephine's Quest:

The Margaret Olley Art Centre Flower Story

In late 2011, not long after Margaret Olley had passed away, Director Susi Muddiman shared with the Committee of the Friends the news that Margaret had left the Gallery a legacy to establish a study centre and re-create her home studio in an extension to our Gallery.

Shortly after that Susi spoke to us all to ask for our help in doing and financing this enormous task and she asked me if I could see to the flowers. I was thrilled to be asked and, as a start, went to Sydney with President Lyn Stewart to go through Margaret's house and studio to establish in our minds the feeling and details of the house. We were somewhat overwhelmed by the enormity of the task but were willing to do everything we could to bring the idea to fruition. The Committee agreed to financing the task of packing up Margaret's home by Sally Watterson, a museum professional, and thus began my quest for what I thought we might need to replace things that would be too fragile to transport successfully.

Lyn Stewart and I visited Tropical Fruit World where Manager Aymon Gow agreed to try their new dehydrator out by testing drying whole pomegranates and lemons. Margaret had a friend who used to bring her fruit still on the branches, so we needed a good supply of them. Aymon and his team hollowed out the pith and centre of the fruit then dried them. As you will see in the re-creation this was a great success and we were able to replace the many, many pomegranates onto the twigs and branches and place lemons in strategic places around the house. I collected many branches of gum leaves, both round spinning gum and long ones with gumnuts on them, and dried them in the garage after giving them a drink of glycerin and borax so that we were not introducing bugs into the Olley house. Locals kindly gave me some proteas which received the same treatment.

I had noticed some paper daisies (*helichrysums*) on the dining room table of Margaret's and really doubted their lasting qualities, so one day while driving

near Armidale I noted some paper daisies growing on the side of the road. "Stop!" was my first call to the driver, and out we got and picked quite a big bunch. At home the daisies received the treatment and were left hanging in the garage. Not quite sure how many I would need I kept collecting anything that might help. As it turned out, I didn't have nearly enough.

After the team consisting of Sally, Anna, Ingrid, Deb, Peter and Barry had finished installing Margaret's furniture and a lot of the dried and artificial flowers and artefacts, Sally gave me a sheaf of photos with a lot of black text pen circles – 52 arrangements in all – some big, some tiny and off I went to create what had disintegrated. Here the story of the paper daisies continues – when I undid the big plastic bag of daisies it was like releasing confetti, there were only 6 daisies still in existence. I used the ones from my garage and 6 of Margaret's and lots of the stems but we had to source 50 from Toowoomba to make the bunch similar to the one on Margaret's table.

The tiny strawberry pick on the altar took a bit of recreating but finally some polyester maiden hair and some generously donated cherries achieved the right result.

One of the most difficult arrangements to source was the sprays of blossom reaching up into the skylight above the dining room table. Finally we found blossom at Carrara markets and using some of Deb's japonica stems achieved the arrangement by hot gluing the individual blossoms and greenery on to the stems and now they reach up into the skylight just like the former Her Excellency the Governor General Quentin Bryce remembered so well on her last visit to Margaret's home.

Some things I searched for without success, and then suddenly I would ask the right person and bingo! Lorraine Lintern's November lily seed head was a case in point; Lyn Macnaughton's lavender from her daughter-in-law's bedroom and from Helena Duckworth, her flowering gum from Uki.

The girls at the local florist J H Williams proved fabulous at finding dried banksias of all different types and sylvan reds (*leucadendrons*) which were everywhere in Margaret's house. I kept running out and having to return. "What is needed now Jo?" greeted me whenever I walked into their shop. They also made sure that the pink lilies, blue iris and yellow and orange alstroemeria were ready and



waiting for me to arrange the day before the official opening. They were placed them on the dining room table along with the last gloriosa from my garden and some zinnias from the florist's mother's garden. I whispered to Margaret: "I think I've finished for today. I do hope you approve". But I will always be ready to find new flowers whenever Ingrid thinks it's time for a change so the room never stagnates, but flowers with the seasons.

■ Josephine Nugent



Top: Josephine at work

Above: Josephine and pomegranates

Left: *Leucodendrons*, lavender, poppies, paper daisies – just some of the flowers in the Olley dining room

Anne's Story

The history of the Gallery is abundant with stories of passionate and dedicated individuals whose vision has contributed to the development and success of the Gallery and its operations. Anne Schardin is one of these dedicated individuals.

The early years at the Gallery were of growth and development for the fledgling gallery. Anne and the second Director, Maris Morton, re-hung exhibitions every three weeks as the Gallery programs grew. She also coped cheerfully with the huge demands of our over-enthusiastic Friends Committee as we constantly dreamt up new schemes and events for fund raising.

Of significance it must be noted that Anne's Disaster Management Preparedness Report produced in 1993 alerted Council of the risk to the growing collection from fire and flood that the lovely old Federation style timber building sited on the bank of the Tweed River in Tumbulgum Road posed. This ultimately precipitated the move in 2004 to re-locate to the new site and building in Mistral Road.

Twenty-five years later Anne is finishing her career as Assistant Director of the Tweed Regional Gallery and Margaret Olley Art Centre. Hers has been a remarkable career, one distinguished by quiet efficiency, friendly co-operation and adaptability. Anne has been responsible for setting up the data base of the collection, managing acquisition procedures and also the volunteer rosters for the front desk. As there are now over 200 volunteers, this alone is a huge task, one that she performs with her usual friendliness and encouragement.

When I asked Anne how she viewed these twenty-five years she replied: "It's been a wonderful journey. I am so grateful to have been a part of something so inspiring and challenging. It gives me a huge sense of achievement. I have met so many amazing people along the way, and so many generous donors, treasured committee members and wonderful volunteers that assist us in so many ways. I truly can't speak highly enough of our staff members either, each and every one of them dedicated to achieve results above and beyond the call of duty each and every day to make sure this facility shines. I shall miss them. Together we have built a wonderful community facility and a collection that we can all be truly proud of".

Throughout much of Anne's time at the Gallery her husband Peter has been an integral part of the operations. Not only is he a widely acclaimed print maker, who helped establish the Community Printmakers' workshop in Murwillumbah, he has himself exhibited prize winning works at the Gallery. Peter has also led a highly professional team that designs and hangs the many changing exhibitions at the Gallery. He, too, will be sorely missed.

What Anne has contributed is here for all to experience and enjoy. We will miss her greatly as she and her husband, Peter, seek leisure and wider horizons in retirement. We, too, are grateful to have had a wonderful accommodating person like Anne supporting and cheering us on our way. Happy retirement Anne and Peter!

■ Margot Anthony AM
Patron
Friends of Tweed Regional Gallery and Margaret Olley Art Centre Inc.

