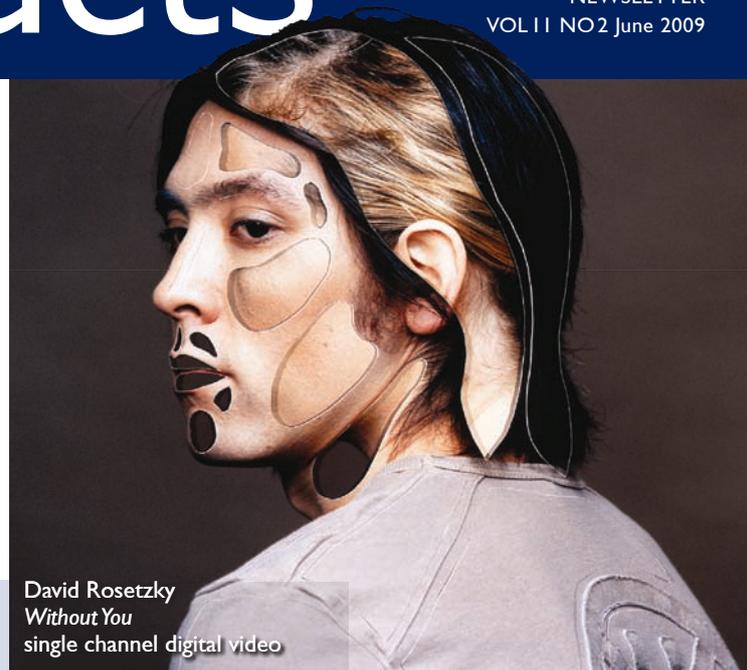


Face to Face Portraiture in the Digital Age Friday 19 June – Sunday 16 August

Face to Face, is a national touring exhibition presented by d./Lux/MediaArts that explores new expressions of portraiture in a digital age. With works by fourteen Australian artists, the exhibition includes a range of media including digital photography, video and interactive installations. Our Director, Susi Muddiman will be interviewing the curator, Kathy Cleland at this year's FEHVA (48 hours of Visual Art) in Bangalow on Friday 29 May. Contact the Gallery for more details.



David Rosetzky
Without You
single channel digital video

I would love to continue my journey with art but it can be an expensive one. However, I hope to make many more abstract paintings and take an interest in other styles of art and learn new techniques.

ARTEXPRESS Thursday 25 June – Sunday 9 August How ARTEXPRESS Happens

ARTEXPRESS consists of a number of artworks selected by the markers of visual arts practical works during the HSC Visual Arts examinations.

Bodies of Work preselected for ARTEXPRESS come from all the expressive forms described in the Visual Arts syllabus. This year's works reflect students many interests, ranging from issues of environmental, political, social, cultural and spiritual concern. The works are attributable to the high quality of Visual Arts teaching that is occurring in NSW schools.

Rebecca Siebert and Jack Younger are two of the artists selected to display their work in the 2009 Art Express exhibition at the Tweed River Art Gallery. We wish them both every success in the future and thank them for their contribution to this year's ARTEXPRESS exhibition.

Artist's Statement: Rebecca Siebert

Throughout my final year at Kingscliff High school, I was on the journey of preparing myself for the real world, slowly step by step I was developing.

Researching for my major art work I came across a powerful image - a picture of three people's feet. I liked this picture because metaphorically feet take you on a journey, and I felt this to be symbolic of mine and every other individual's journey.

My inspiration came from George Gittoes, who has been described as a social realist and expressionist. I found his work very touching and very "behind the scenes". I loved his work so much because he uses his art to trigger the audience's feelings and emotions with his amazing use of colour and distorted images. Gittoes became a major influence for my final art works.

I followed Gittoes style of distorting the image, through rough sketching using the mediums of oil pastels, paints, and shellac and white out. After I had made several works, I tore and ripped them up into small and large pieces and then combined and imbedded them. I then blended all media and added texture, lines and colour.

The message I would like the viewers to see is when they view my work is: through all life's good and bad, big and small journeys, you can always heal and become a better person. I tried to represent this through the various layers and colours in my art work: life is all about experiencing - taking the next step to another journey!



Rebecca Siebert
Each journey begins with a single step
mixed media

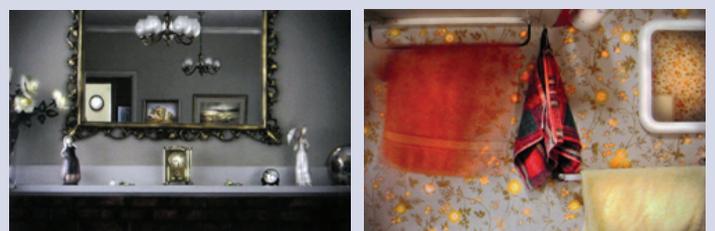
Artist's Statement: Jack Younger

Everything we see triggers an image in our minds, and everyone's perception is different. Certain signs and symbols are interpreted differently by contexts and cultures but fundamentally this is what makes us human.

My photographs explore our obsession with possessions, and how obsessions make us who we are, or at least who we think we are.

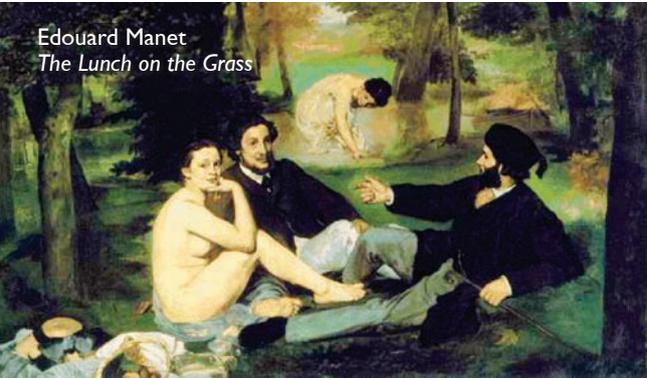
Photography for me as an artist is the perfect medium and is often defined as 'painting with light'. Without light we wouldn't be capable of seeing signs and symbols, pertaining to our possessions and memories. This leads to the question; 'why do we regard material possessions as so indispensable?'

I'm currently continuing study at RMIT University, and my ultimate goal is to be able to make a living through both commercial and fine art photography.



Jack Younger *Materialistic, Voyeuristic* photo study

Edouard Manet
The Lunch on the Grass



SALON DES REFUSES

The alternative Archibald and Wynne Prize Selection.

Friends of the Tweed River Art Gallery would like to offer their congratulations to two of our region's artists on their selection to these prestigious prizes.

'The Salon de Refuses was initiated by Sydney's S.H. Ervin Gallery in 1992 in the tradition of the renegade French Impressionists of the 1860s who held a breakaway exhibit from the reactionary French Academy. In 1983 the French Academy rejected Camille Pissarro, Henri Fantin-Latour, James Whistler and Edouard Manet, who entered the now legendary painting, *Le déjeuner sur l'Herbe*. This particular work was regarded as a scandalous affront to taste. The jury also argued these artists were "a clear danger to society and that the slightest encouragement would be risky". Since there were very few independent art exhibitions in Imperial France, the taste of the buying public was dictated almost entirely by the Academy. Most members of the public invested only in artists sanctioned by the Salon. Rejection by the Academy therefore threatened many artists with professional extinction.

The protests that followed the Academy's 1863 decision were so public and so pointed that eventually Napoleon III himself appeared at the Palais de l'Industrie and demanded to see the rejected works. He then instructed the Academy to reconsider its selection and when it refused the Emperor decreed that the rejected paintings go on display in a separate exhibition. And so the phrase Salon de Refuses entered into the world's artistic lexicon.

A hundred and twenty-nine years later, the tradition and the name have been revived. Each year a selected panel is invited to go behind the scenes of the Archibald Prize for portraiture and the Wynne Prize for landscape painting and figure sculpture at the Art Gallery in New South Wales, to select an exhibition from the many works entered in both prizes not chosen for the official award exhibition. The criteria for works selected in the Salon are quality, diversity, humour and innovation. Last year, Susi Muddiman, Director of the Tweed River Art Gallery and Jane Watters, Director of the S.H. Ervin Gallery viewed 694 Archibald and over 650 Wynne Prize entries at the Art Gallery of New South Wales to select the 56 works for the 2008 alternative exhibition.

Source: National Trust and the S.H. Ervin Gallery. The Salon des Refuses is organised by the S.H. Ervin Gallery.

Artist's Statement

I first met Roddy Meagher in 2003. His friend and colleague, Richard Weinstein, had seen a steel sculpture of mine at the National Art School Honours Exhibition, and had thought that Roddy would like it. I emailed a photo of it to an associate of Roddy's, and a few days later had confirmation that he would like it to be installed in his garden in Bowral. Since then our friendship has developed over numerous meetings. He has been very encouraging and supportive of my work. And I've found him to be amazingly humble for a man who has had such a distinguished career as a Supreme Court Judge and champion of the arts.

To paint Roddy on this occasion, my partner and I drove with him from Sydney to his property in Bowral in June last year.

There were a number of particularly memorable things about Roddy's house that day, namely: the winter light flooding the living room from the high windows; the busy flock of Crimson Rosellas in the courtyard; the pile of chopped wood and open fire; the dining chairs that were like props for a Man Ray photograph and ABC Classic FM continually filling the air with symphonies and sonatas.

■ **David Hickson**



David Hickson
Roddy Meagher - Supreme Court Judge
mixed media and collage

Artist's Statement

I moved to Northern NSW 20 years ago, to live in the country, wanting a different way of life, out of the city. It was before there was an actual word invented for it. I was a tree changer, a sea changer, a post hippy.

Avoiding the already bustling coast my family and I chose to settle in Mullumbimby. The people were friendly and the houses were then affordable. They were simple houses, made of weatherboard and fibro with large open yards and no high fences. Gardens were neat with only the odd erect palm tree hinting that this area was once a sub tropical rainforest. These houses have been my inspiration over the past six years. My studio is at home and most of the houses I paint are in Mullumbimby or from the surrounding towns

My current work is executed in oils, gouache and graphite, and is highly detailed and atmospheric. Like a portrait painter, I wish to capture something of the essence, character and mood of the homes and their surroundings and the emotional response they instilled in me as I viewed them at certain times of the day or year.

To enter the Archibald, Wynne and Sulman at the AGNSW you actually have to send the work and not an image for preselection so it can be a costly and complicated business. I have been lucky enough to be hung both times in the Salon Des Refuse at the SH Ervin Gallery. Both of which have been streetscapes of Mullumbimby. And this year my painting *Far from the City* from the City, which was awarded second prize in this year's Border Art Prize at the Tweed River Art Gallery, was selected as a finalist in the Sulman Art Prize. (for subject, genre or mural painting). This painting is of a house in Mooball owned by the Hull family for over 40 years.

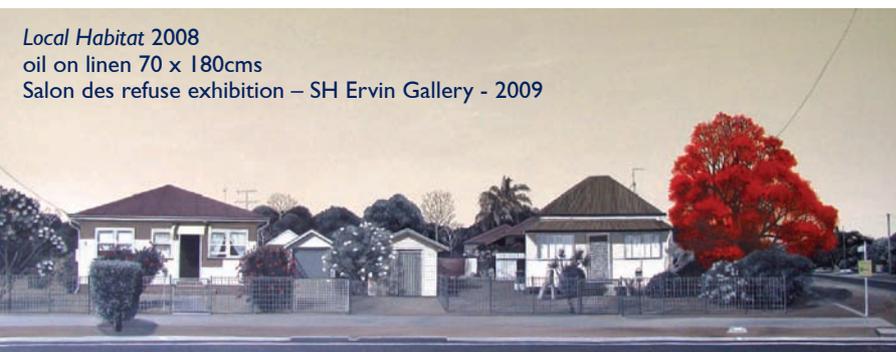
It was very exciting to attend all the events and the opening for the three art prizes. Though the Wynne and the Sulman paintings don't get the media attention that the Archibald does, the exhibition attracts huge crowds every year; apparently 150 000 people went through last year, so that is fairly incredible.

■ **Robyn Sweaney**



Far from the City 2008
oil on linen 47cms x 100cms
Sulman Art Prize entry – Art Gallery NSW - 2009

Local Habitat 2008
oil on linen 70 x 180cms
Salon des refuse exhibition – SH Ervin Gallery - 2009





Kellie O'Dempsey - The Spectacle
Friday 15 May – Sunday 21 June

If you attended the opening held on 16 May you would still be talking about Kellie O'Dempsey and her 'living art' performance. Kellie responded with paint and brush to her environment in collaboration with four professional musicians: Vasuda Hart, Jem Edwards, Michael Dick and Azzo Bell. The site specific work Kellie produced

Roseto degli Abuzzo
 Soundlabs 2006
 Italy

incorporated her responses to the musicians, gallery goers, the Gallery and the surrounding landscape of the Tweed.

Kellie describes her work as being, "concerned with incorporating dynamic gestural line work and traditional drawing materials and methods". The 'spectacle' in performance drawing will be documented and taken to 4th International Arts in Society Conference in Venice 2009 where she will present a workshop in conjunction with the Venice Biennale.

"A country girl, my parents Jack and Tess O'Dempsey were publicans. The changing guest list and the busy bar was where I grew up. This blurring of the public and private space is part of my ongoing interest in the line between what is seen as public and what is considered private. My practice ranges from works composed in situ in rehearsal

studios of a ballet company, a dance company in Berlin, national and international rock festivals or thespians in The Barbican Theatre London to commuters in a subway at peak hour in Melbourne. "I currently lecture at Southern Cross University in Lismore, where I am completing my Masters in Research, focusing on performance drawing".



Three Views

Nudge Blacklock, Madeline Hodge and Casey Lee Thursday 25 June – Sunday 9 August

Graham 'Nudge' Blacklock was born in 1958 in Guyra NSW. He is a descendent from the Ngarabal inland from Glen Innes Region and also the Biripi people which are along the Northern Coast of New South Wales.

Nudge didn't speak until he was three years of age he, 'just walked around nudging everyone' hence the nickname that he is still known by today. He's a laconic character who peppers his conversations with humorous asides. I got the impression that not too much bothers him - he takes life as it comes.

A self taught artist, he began painting seriously in 2001 following a traumatic event in his life. This personal crisis endured for many years. Today he shares a studio space with his father Alex, who took up painting on the other side of seventy. "Painting has been, 'like a release from a prison' for me", hence his metaphorical Prison Series of artworks. "I take photos of all my work and when I sell a painting but it's like watching one of my kids, who have grown and developed – walk away".

Nudge has participated in solo and group exhibitions in Australia and internationally. He is part of the new generation of artists whose methods differ from the 'traditional' (dots) approach popularised by Clifford Possum. He describes his art as contemporary/modern with a personal touch. "I relate my history and culture through my personalised approach to art. In my Shield Series I have use short brush strokes which result in a series of 'bumps'. This produces a result which resembles bamboo and echoes the gouges that Aboriginal men carved into their shields as they chipped away at the surfaces. This gouging was not done with power tools but stone on stone, gouging their shields to an individual design. "Michael", the owner of the Australian Outback Gallery at Runaway Bay Gallery where Nudge

has his studio, "counted 7 200 brush strokes on one of my canvases - no wonder it took me close to two months to paint!

The lines on my Body Paint Series represent the lines that were traditionally painted on men's bodies during ceremonies. The human body was probably the first 'canvas' to be used for artistic expression; possibly the oldest form of art in the history of humanity. A symbol of identity, body paint linked the decorated person to a social group as well as to ancestors; celebrating the passage from childhood to adulthood; giving messages of honour, beauty and courage and the acquisition of knowledge".

Nudge won the National Parks and Wildlife Service Aboriginal Award (judged at Tweed River Art Gallery) in 2008 for his outstanding abstract painting "The River" which captures the reflection of light and the movement of water, a traditional source of life. Alex (his father) won a highly commended. Nudge also earned a Highly Commended in the 2008 Gold Coast Awards; and was a finalist with thirty others in the New South Wales Parliament Indigenous Art Awards. He has featured in numerous magazines and news media and samples of his work may be viewed at his upcoming exhibition, Emerging Views.

I asked Nudge what he would like the viewer to learn from his work. He replied that he hadn't thought about it much, and "Money doesn't figure in my world. I paint for the pleasure it gives others".

A Lifeline Shop is a few doors up from Nudge's studio at Runaway Bay, and people often amble up and look at his paintings in the window. He hears them discussing his art and commenting on how much they like the style or the colours, "I hear them as I'm painting and it doesn't worry me that they don't know who the artist is, but it really pleases me that they love my work and they are talking about it".



Graham 'Nudge' Blacklock
The River
 acrylic

The Tyalgum Festival Committee and Friends of the Tweed River Art Gallery proudly present the

NEW HOLLAND TRIO

AT THE TWEED RIVER ART GALLERY
 SUNDAY 28 JUNE 2009 6PM FOR 6.30PM

Program includes commissioned work by Dutch composer, Fant de Kanter, Matthew Hindson's *Piano Trio* (2007) and Tchaikovsky's *Piano Trio in A minor Opus 50*



JAYSON GILLHAM
 PIANO



ADRIANE TILANUS
 VIOLIN



JURRIAN VAN DER ZANDEN
 CELLO

Jayson Gillham, the pianist in the New Holland Trio appearing at the gallery on Sunday June 28th, has been delighting audiences on the Tweed since he made his first appearance as a young virtuoso performer at the Tyalgum Festival of Classical Music. Since then he has completed his studies at the Queensland Conservatorium and the Royal Academy of Music London winning many coveted prizes along the way. His recently formed New Holland Trio is making its first Australian tour. We are very privileged to be able to hear them at the gallery.



This concert has been supported with funding from the Tweed Shire Council under the Cultural Seed Program.

Bookings & Enquiries:
 Alexandra Wilkinson Tel 02 6679 2244
 Email: info@tyalgumfestival.com.au

New Friends:

Janet & Colin Drake
Chris Delaney
Marlene Tholen
Janene Jarvis
Alison Bucknall
Kristin Edwards
and Jack Bucknall
Patricia Gosling
Alyssia Fraser-Rusanov

Dieter Kloeckner
& Family
Daphne Volin
Ian Hoskin
Belinda Smith & family
Eleonore Murray
Lois O'Connor
Anne Hibbard & Family
Denise & Anthony Goodwin
Trishaa Moran

Helen Hall
Lydia Tacousky
Sarah Harvey
Josie Morrow
Tania Wright
Greg Carter & family
Margaret Brown
Jo Voight
Evelyn Jones
Moira McDade &

Geoff Cotton & family
Ray Arthur
Judith Wilson
Leah Thiessen
Lynne Bray
Anna Carey
Nette Hilton
Sarah Tanti
Peter Bracher
Jan Bracher

Kathryn Kendall
Janet Hassal
Sjeila Collins
Robert Sheey
Emma Walker
Andy Reimanis
Sandra Miles
Susanne Brun
Anne-Gabrielle
Thompson

Pauline Blackwood
Marinka Dunlop
Sue Beckinsale
Jane Miles
Odiloe Priestley
David Coyne
Jennifer Nock
Robyn Ingersole Easson
Bob Connery & Julie
Rainow

Michelle Begg
John Bingle
Cecilia Moar
Kathleen & Ian Dall
Dawn Walker
Catherine & Flionn
Walsh
David Sanderson
Judith Kean,
Blair Wood & Family



Acquisitions of artworks for the Collection

I am delighted to report that during 2008, a total of 8 artworks were acquired by the very

supportive Friends of the Gallery for the Collection. These included works by artists:

George Fetting **Marco Luccio**
Graeme Peebles **Hobie Porter**
Robyn Sweaney **Christine Willcocks**
Sasha Woolley **Anne Zahalka**

These acquisitions for 2008 totalled an amount of \$19 967. This is truly outstanding, and illustrates not only the true generosity and support of the Friends for our Gallery, but also illustrated that they love shopping as much as I do!

Further to these statistics, you may be interested to know that over the last 20 years, the Friends have purchased 60 artworks for the Collection totalling \$109 130. What an outstanding achievement! I know the Gallery is very grateful, and I hope that the Friends are truly proud of themselves.

Highlighting a portrait

There is something about the face that lures, and often successfully, retains our attention – and this is no doubt one of the principle reasons that portraiture remains a vital genre in the arts. With portrait art prizes dominating the art prize calendar, I believe that the contemporary art world is seeing a resurgence of portrait art. This new interest has inevitably also created a fresher approach to the genre, and a more conceptual approach to representation in portraiture. In some cases the subject is used as a foil, with portraits serving the artist as a vehicle to comment on larger issues such as politics, social inequities, individual identity, our obsession with celebrity, and the genre of portraiture itself.

A strong component of the Gallery's collection consists of portraits by artists of their fellow artists and friends. As a direct reflection on artists, their peers and their circle of friends, this aspect of portraiture adds a distinctive dimension to the collection. There is an added element of curiosity in these works as the viewer is almost obliged to ponder the development of the relationship between the artists. Did they know each other before the portrait was instigated? Did they become friends? Are they still friends? Was the experience of being the sitter or the portraitist memorable, enjoyable or an encounter both parties would prefer to forget?

The collection also includes a number of more challenging works which portray influential or controversial figures from today's society. An abstract painting of *Mark 'Chopper' Read* by Adam Cullen allows audiences to regard an infamous figure of Australian society who is often portrayed through the noisy media of television or sensational journalism. This portrait is one of my favourites in the collection. Painted in lurid colours and with Cullen's distinctive technique of over-emphasising characteristics of his subjects and utilising the drips from his paintbrush, this work offers an insight into the personal friendship between artist and sitter.

In his own words, Cullen said in 2001 of this painting and his mate, "..... he is a very close friend. I've always identified with Mark's sense of humour and his personal view of the world. We both look at the world with a mixture of suspicion and pity..... His persona is a complex combination of emotional fragility and physical strength..... When I think of Mark, I think of the expression - endurance is more important than truth". I was recently discussing this work with a school group of Year 2 students. I will admit to being lost for words when a keen young student asked me, "If the artist is such good friends with that

guy, then why has he painted him without any ears?" What a great question! I think this portrait is a most arresting work (forgive the pun!), and adds vitality to our contemporary collection.

Director ■ Susi Muddiman,

Adam Cullen
Mark 'Chopper' Read



From the President of the Friends

On the 17th April we had another very successful New Members morning tea. It was great to see people getting to know each other and the staff over a cuppa.

The committee held its first Art Auction on the 31st April. It was thought that people who were 'downsizing' might be happy to donate their previously loved treasures to a worthy cause, and we were right. Ninety one items were donated and our auctioneer Bernie Quinn managed to sell every one of them. Our visitors were treated to a delicious morning tea, which was generously donated by Lyn McNaughton and Helen Withey. As the bidding began a sparkling glass of champagne helped to keep the 'bidding bubbling'.

Special thanks to my committee and Lyn McNaughton and Helen Withey for their wonderful support. They gave their time collecting and organising all the items at the Gallery the previous week. Our biggest thank you must go to Bernie Quinn who rose from his sick bed to be our auctioneer. We must not forget to thank our donors as well as buyers; the amount raised was pleasing.

Anne Schardin has given me some refreshing figures to skite about. The Gallery has hosted 249 events from July 2008 to 12 May 2009, which included: workshops; openings; etc. Total attendances during this period were 45 421 and the year is not over yet!

Cheers ■ Jo Nugent

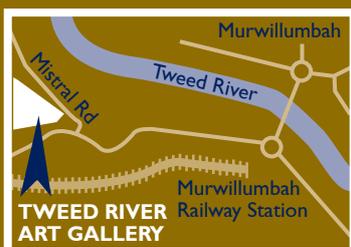
The Kitchen Cabinet

I am pleased to say that we have new helpers to add to our "kitchen team". Dianne, Merideth and Jenny have responded to my call to arms or (tea towels?) and two of them were even brave enough to help with our last opening where they proved to be great helpers and great fun, thank you girls. After being welcomed at the 'New Friends' morning tea, Raema Gould, jumped straight into the fray and helped Lyn and Helen serve morning tea at the Art Auction. We thank her very much for the good work she did there.

We are having a "knees up". Yes that's right, the Friends and the Foundation of the Tweed River Art Gallery are joining forces to host a night of music and fun to celebrate the Gallery's 21st birthday. We have set aside Friday 18th September so stay tuned for the details.

It is not too late to give me a call at home, any evening if you'd like to be a part of the catering team. Ph: 02 6672 4545.

Function Coordinator ■ Cathie Joubert



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 River Art Gallery or the Tweed River Art Gallery.

Editor ■ Lyn Stewart

Gallery Cafe

Be it before, or after your Gallery tour, there is nothing better than to relax on the veranda of the Cafe, soak in the magnificent Tweed Valley view, savour the coffee and food, and let Chereyne and her team look after you. Chereyne won the Tweed Business Excellence Award for 'Cafe of the Year' in 2006 and she and her staff continue to make your 'day at the Gallery' Cafe experience the best they possibly can.

Discounts of 10% will be given to all Friends on presentation of your membership cards.

The Cafe is open from 10am to 5pm, Wednesday to Sunday. To ensure you get your preferred table, or for group bookings please phone, 02 6672 5088.