

ARTEL

QUARTERLY ■ NEWSLETTER



(Cover image) Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales and Aides-de-Camp (ADC) to the Governor Lieutenant Chris Maxworthy RANR at the PaperWorks opening celebration Saturday 30 June 2012.

mrag

MAITLAND REGIONAL ART GALLERY

IT'S OUR BIRTHDAY!



Maitland Regional Art Gallery (MRAG) is celebrating its birthday. After three whirlwind years, catering to over 135,000 visitors, showcasing 105 new exhibitions, presenting numerous adult workshops, children's art classes, Pipsqueaks, Art Tuesdays and Free Art Sunday programs, school visits, kids art parties, gallery tours, even witnessing a wedding or two, MRAG is celebrating in style by offering even more.

For the month of September MRAG will offer a series of one off programs to invite the community to join in on the celebrations.

1 FREE TOUR

Free guided gallery tours every Thursday in September from 2-3pm, finishing with a chat over afternoon tea in the art gallery café Séraphine.

LIMITED NUMBERS.
BOOKING ESSENTIAL.

So, if you have been to the art gallery and especially if you haven't make sure not to miss out on all the fun and celebrations during September.

2 SHOP SALE

3 DAYS ONLY **30% off***

DATES:
13 September 2012
23 September 2012
30 September 2012

TIME: 3pm - 4.45pm

*NO FURTHER DISCOUNT APPLIES.

3 FREE KIDS PARTY

DATE:
Sunday 30 September 2012

TIME: 2pm - 4pm

Hosted by our MRAG Art Party hosts and including: art activities, games, face painting, and of course birthday cake at 3pm.

LIMITED NUMBERS.
RSVP by Friday 21 September 2012

EVERYONE IS WELCOME!

A WORD FROM THE CHAIR

Welcome to the Spring edition of Artel, it certainly feels good to be over winter! (I hope!)

Just after the Winter edition of Artel was printed, we held our "In Good Taste" print sale at the Art Gallery. We opened it on Thursday evening prior to the Queen's Birthday weekend. It was cold and raining but a number of hardy bargain-hunters came along and purchased quite a number of good quality, good value artist's limited edition prints. Sales continued through the week, then, when Art Bazaar was held in the grounds of the Gallery, people came inside, and a lot more prints were sold. So, in its second year, "In Good Taste" became an even bigger success.

Our time-line for publishing means that I am writing this immediately following the MRAGM bus trip to the Biennale of Sydney. What a great day! (well apart from a gusty cold wind - but we didn't have a say in that!). Forty-two people filled the bus with a convivial atmosphere as we saw the sun rising and a clear sky. A stop for a welcome cup of tea and pastries at the rest-area in Ourimbah, then on to see amazing artworks on Cockatoo Island, in itself a fascinating place. Then, back on the ferry and on to the Museum of Contemporary Art, with its big new extension. Onto the bus for home, raffle tickets were bought enthusiastically and wonderful prizes won. Thanks to Jean-Paul and his helpers, a very enjoyable day.

Before you read this our Poetry Land weekend will have taken place and I feel sure that this will have been enjoyed by quite a number of members and guests and, of course, the Committee will continue to organise more outings and items of interest for you.

On that subject, some time ago I mentioned the prospect of art-house movies at the Gallery. This has not been forgotten. We have been trying to organise this but unfortunately a distributor led us down a "dead-end street" for quite a while, before declaring that they were unable to help us. We are now looking at another source which, hopefully, will be more fruitful.

The Annual General Meeting of the MRAG Members will be held on Thursday October 11th. We are planning a similar format to last year to make the event more interesting than just a meeting, so there will be a little food and some nice music as a prequel. Most importantly I want to remind you that at the AGM all Committee positions become vacant and we need nominations to fill them. Several of us have been involved since the opening of the new enlarged Art Gallery three years ago and I believe there will be some vacancies to fill. So, come on some of you creative and resourceful people! It is not hard, meetings are normally only bi-monthly and the time spent is stimulating and rewarding. Nomination forms will be made available and need to be submitted well before the meeting. Help to keep this great Art Gallery pumping, so please, make up your mind - just do it!

Jeff Sinclair
Chairperson, MRAGM

FUN FRIDAYS IN THE GALLERY



SCHOOLS
PRE-SCHOOLS
PLAYGROUPS
TERTIARY CLASSES

ANY GROUP OF STUDENTS OR INTERESTED PEOPLE: are invited to have a Fun Friday in the gallery doing a one or two hour workshop that includes looking at the gallery and making artworks in our workshop space.

Fees are minimal (\$5.50 pp) and we can tailor the workshop to your class/group needs.

JUST GIVE US A CALL ON: 4934 9859

Baby Art Classes

Every Tuesday: 10.30 - 11 am
\$5 members/\$6 non members

Babes and carers are invited to come along to the art gallery to join in an enjoyable and informal class to participate in fun and playful learning experiences together. The classes run for just half an hour and include singing, books and a little creative play in a supportive, fun and creative environment. It is a great opportunity for parents to take in the current exhibitions at the art gallery, meet other parents and enjoy some special time with their children. A post class visit to the art gallery café is the perfect way to top off a special morning babes and carers.

(right) Maitland Technical College (detail), West Maitland. Photograph taken in 1914.



Maitland Regional Art Gallery is embarking on an exciting new community project aimed at enhancing every visitor's gallery experience.

We have been successful in gaining funding through the Department of Sustainability, Environment, Water, Population and Communities under the banner of 'Sharing Community Heritage Stories'.

We aim to tell the story of our beloved Maitland Regional Art Gallery (MRAG) building, its history, the many people who have walked through its doors and the experiences and memories they hold.

We are privileged to be housed in an iconic and award winning building located in the heart of Maitland's main street. The building and the art gallery are part of plans to revitalise the centre of Maitland and to engage Maitland residents and visitors with stories relating to the city's mixture of late 19th, early and late 20th century streetscapes; river frontage; and the legacy of a history of flooding.

This project aims to work with community members to collect stories and memories of the MRAG building. Through public events, community workshops, one to one interviews with historian Janis Wilton, the project will document the ways in which stories relating to the history and uses of the building relate to broader themes of the social history of Maitland.

We encourage you to share your stories, record others' memories and to share photographic and other memorabilia. We would like to know anything; funny anecdotes, events and occasions, anything at all.

We intend to compile your stories and include them in an onsite audio tour, along with a publication and an extended online version of the audio tour.

Here is a brief recap of our building's history to jog your memories:

The building relates to significant themes in Maitland's heritage. Designed by government architect Walter Liberty Vernon and opened in 1910, the impressive federation gothic building became home to the already thriving West Maitland Technical College and Museum. It was a centre of activity and interest for local residents, especially those living in nearby Horseshoe Bend and those using the High Street. In the 1955, and previous floods, it, like much of High Street, was flooded. The building housed Maitland Technical College until 1987. Many of the area's plumbers, electricians and secretaries all studied on site at Maitland Tech. The building became home to MRAG in 2005 and, in 2009, its new 21st century adaptation and reincarnation was opened.

Through the memories and stories it can evoke we would like to share community heritage stories about the building itself and about Maitland more broadly.

Please contact Linda at MRAG if you have any stories, information, photographs or memorabilia you would like to share.

Joe Eisenberg OAM
Cultural Director, MRAG

 **SAVE THE DATE**

SCULPTURE BY THE SEA 2012

MRAGM Coach trip

DATE: Saturday 3 November 2012



A full busload of Maitland Regional Art Gallery Members and guests boarded for the trip to the Sydney Biennale on a windy and chilly Saturday morning. The weather was kinder by the time we stopped at Ourimbah for a scrumptious gourmet morning tea of fresh fruit, muffins and pastries. The morning raffles yielded some fantastic prizes and in a short time the bus arrived at Circular Quay. The wind had dropped and the sun was beaming down on the harbour and we were indeed treated to one of Sydney's sparkling days. Any ferry ride on the harbour is always an exciting trip and by the time we disembarked there was a great sense of anticipation.

Cockatoo Island, former industrial site of epic proportions, is not an island for the faint of heart. The visitor does not expect a chocolate box landscape: the austerity, dare one say brutality, of this former convict prison, reform school and ship-building facility imbues the island with a sense of adventure. The site is a perfect place for interactive engagement with each artwork as the viewer is plunged into a reverie of history and theatre. A total of 49 conceptual artists from all over the world were exhibited on Cockatoo Island. Our two guides proved a great asset in the interpretation of works, especially Robin Rhode's South African references in his political video installation *Arm*

Chair and Jonathon Jones construction of a post-colonial midden of oyster shells and tea cups. Peter Robinson's work included 102,000 laser cut Styrofoam chain links measuring 7 kilometres and were draped over heavy machinery in one of the massive machining sheds. The gargantuan lathes in this shed also held great interest for some of our more industrial-minded members! Philip Beesely's installation and Daan Roosegaarde's *Dune* were delicate and interactive examples as was Fuji Nakaya's fog sculpture. Maria Fernanda Cardoso exposes the reproductive sculptural forms of insects and Susan Hefuna's installation depicts a refugee camp in Egypt. Li Hongbo's accordion paper "flowers" were cut out with a template of ammunition and arms and Jin Nu's beautiful floating dresses address the one child policy of China.

Some members enjoyed their picnics while others dined in the cafes, all enjoying the harbourside experience. After lunch we ferried back and visited the new wing of the MCA where we wondered at the diversity of such works as creatures fashioned from Nigerian bottle tops, hundreds of bottles painted on the inside to resemble preserved snakes, a clothing mending station and a collection of 300 statues of friends fashioned from pulped Thai currency. The 18th Biennale of Sydney lived up to its theme ALL OUR RELATIONS. Less Eurocentric than years before, Africa and South East Asian countries are well represented.

The return trip raffles again featured prints donated by Newcastle Art School printmakers Jacqueline McCoy, Jane Calthorpe and David Unicomb. Wine was donated by Fiona White of GOTHAM and gift packages provided by Lucretia Adedoja of Paddy Wax Candles. Our very own Joe Eisenberg donated monographs and a print by Salvatore Zofrea. The trip was a great success and raffles raised \$495 towards the gallery's education program. Most importantly, members were treated to a great day out and another thought provoking art experience.

Catherine Kingsmill

[left] Biennale of Sydney - 2012 MRAGM coach trip.



MRAG TOURING EXHIBITIONS



FROM THE COLLECTION / Eat your heart out: this belongs to Maitland

(left) George Baldessin. (right) George Baldessin. *Dreams of a kitchen maid*, 1966. etching, aquatint and colour stencil, edition UM1/10, 30 x 50 cm, © the artist



Since 2005 MRAG has been developing and sending out on the road, traversing the east coast of Australia, a number of highly successful touring exhibitions. Since 2006 MRAG has had at least two exhibitions on the road at any given time including *In[two]art* which received a generous grant from Vision Australia earlier this year.

Following on with this tradition MRAG is about to launch its latest touring exhibition; *Creative Power, the art of George Baldessin*. In it MRAG brings together sixty plus original artworks from one of Australia's most influential and important printmakers from the 1960's and 70's.

The work of George Baldessin (1939 - 1978) is represented in all major art galleries and collections around Australia, as well as the Museum of Modern Art and the Guggenheim Museum in New York, and the British Museum in London. Baldessin represented Australia at the Sao Paolo Biennale (Brazil) alongside Imants Tillers in 1975 and is perhaps best known for his popular giant *Pears* sculpture at the entrance to the National Gallery of Australia in Canberra.

Despite his incredibly short life (he was 39 years old when he died in a car accident in 1978), he left a huge body of work which continues to impress and astonish with its contemporary feel. This exhibition includes a selection of prints and drawings and is curated by Tess Edwards Baldessin, the artist's widow. The works in this travelling exhibition show the development of Baldessin's various themes as well as his very individual and unique voice.

From his first small etchings of circus performers and Fellini-esque characters, his work developed in scope and scale, passing through the "Personage" series, "Factory Smoke", "Magdalene" and "Emblems" series. We can observe how he combines and re-combines different elements to make new narratives and conceptual meanings.

The pear becomes the woman, the hat the emblem, and the emblem the woman again. This creative 'play' is indicative of Baldessin's huge talent and confidence far beyond his artistic years. His relentless pace to progress meant that he left a mature body of work worthy of a much older and significant artist.

The exhibition will be on show in Maitland until 11 November 2012 after which the exhibition will tour extensively across the east coast of Australia.

Creative Power, the art of George Baldessin has proven to be so popular with galleries that it will tour to 6 galleries in Queensland, 8 galleries in NSW, 2 in Victoria and 1 in the ACT. Such renewed interest in the enigmatic art of George Baldessin has proven to be an exciting adventure for the latest in a line of touring exhibitions emanating from MRAG.

Kim Blunt
Public Program Coordinator



An exciting opportunity to curate an exhibition from MRAG's extensive collection was recently undertaken by a group of interns currently completing a Museum Studies course at Hunter Street TAFE, which also included current members of staff. Those involved in the exhibition, titled *Eat Your Heart Out: This Belongs to Maitland*, which was on display in the recent *PaperWorks* exhibition, were Sariya Tansiri, Ruth Bridgeman, Michelle Maartensz and Anna Buxton Soldal.

We were delighted with the prospect of gaining a deeper understanding of the collection, with our aim being to reflect MRAG's specific focus of works on paper through presenting a distinct selection of local and international paper artists. We also wanted to showcase some of the collection's most recent acquisitions.

It was certainly a difficult task to narrow down and come to a unanimous decision on what artworks to include, as we soon discovered the scope of MRAG's permanent collection is diverse and far reaching. We eventually formed two distinct groups of art works for the show. By juxtaposing the style of paper works displayed in the ground and first floor hallways, we sought to revel in the

remarkable potential paper imparts via so many different art forms, through thorough observation and appreciation of the various techniques, subjects and palettes.

Another aspect we had to grapple with was the hanging of the works. As these artworks are all away from their original context and instead in the new environment of the MRAG collection, we were highly conscious of ensuring they were not only hung with suitable companions, but also provide an interesting and thought provoking visual experience for the audience.

For me, one of the highlights of being involved in this exhibition was to reflect on some of the more quirky works on paper from the MRAG collection. These eclectic works are connected through their diverse and often subtle references to whimsy and fantasy and it became evident that storytelling is integral to this selection, alongside the overriding sense of naive innocence.

By featuring acquisitions with a restrained colour palette in the downstairs corridor, we wanted to highlight the raw mark making of the artists' working drawings, preliminary sketches and studies. Thus, similar to upstairs, there continues to be a sense of naivety captured in many of these works.

The significance of placing Julie Fragar's *You Can Do What You Like, I'm staying here*, 2008 as the first piece upstairs, reflects our desire to acknowledge that the MRAG collection holds its own amongst other regional and state galleries. We felt it playfully illustrates that it is not always necessary to go further afield to view art by big names such as Brett Whiteley, John Olsen or James Gleeson, as they can be seen right here.

We feel privileged to have been able to work with the high quality of artworks owned by the city of Maitland and this would not have been possible if not for generous donations from artists, collectors and benefactors. To be actively involved in the entire process of curating a show was a new experience for most of us, but was a challenge that we all found to be highly rewarding and well worth every moment.

Anna Buxton Soldal
Gallery and Collection Assistant

Fiona Hall, *Rolling in Clover*, 2004. Gouache on banknotes, 18 x 11cm. Donated through the Australian Governments Cultural Gifts Program by Patrick Corrigan, 2009, © the artist



[left] Brian Cox, Wooden Boxes and Jewellery [right] Blacksmith Will Maguire, Ironwork.



BRIAN COX

Wooden Boxes

Brian has used metal throughout his career as the chosen material for both jewellery and sculpture and now includes wood in his practice. Initially he required boxes as containers for sculptures and began to fabricate rather rustic forms but was never satisfied with the finished quality. He then embarked on a course of box making and his passion for this medium has grown considerably. "The object that started as a simple receptacle has developed into another form of expression in its own right."

Cutlery Creations

All Brian Cox jewellery and small sculptures are made from recycled materials. In this case the material is old cutlery (spoons and forks). In some of the jewellery items the original fork can be seen quite readily. In others the object may need to be studied to realise how the ring or bangle was made. The vast majority of his creations are made from old nickel silver cutlery but some (usually boxed items but not always) use very old solid silver cutlery, either British standard sterling at 92.5% purity or in some cases European standard of 80%. Many of these quality pieces are made from cutlery dating back to the early 19th century, a few even earlier but in all cases the piece has passed its serviceable date before being turned into a unique piece of jewellery.



BLACKSMITH - WILL MAGUIRE

Will Maguire is an artist blacksmith based in the Hunter Valley who learnt his trade as an industrial blacksmith in Kurri Kurri. After completing his four year apprenticeship he decided to gain more experience, especially in the decorative elements of forging steel, by travelling overseas working with some of the best artist blacksmiths in Europe. Will worked mainly in England but travelled extensively around Eastern and Western Europe, parts of Africa and Asia, as well as spending time in Russia and the Ukraine.

"I had the opportunity to work on many projects including traditional restoration work, sculpture, large commissions, modern gates and structures and collaborative work involving many different ideas and ways of doing things."

While staying overseas for twenty one months, Will attended and competed in many international forging events in Austria, Japan, Italy, France, England and the Ukraine where he gained invaluable experience and knowledge.

Having returned to Australia in late 2008, Will set up his own workshop in the Hunter Valley and is bursting with great design ideas and the skills to turn them into reality.

Judy Henry
Merchandise Coordinator



MRAG has received funds to develop a new public art/seating installation in the grounds of the art gallery. These funds along with fundraising activities from MRAGM will be used to create our first public art venture under this new policy. Although we are only two thirds of the way there with the funds required, the Public Art advisory Panel needs to be established before this important artwork/seating area can be commissioned.

The article below is being reprinted in this issue of Artel in the hope it might inspire interest with the members to join the first Maitland City Council, Public Art Advisory board to assist in the development of Public Art in the City of Maitland.

Did you know that Maitland City Council (MCC) now has a public art policy; but what is public art?

Quite simply, public art can be defined as art that is located within the public realm. It responds to the physical, cultural and social context of the location and community and helps to animate public spaces for the enjoyment of all.

Public art is represented by a variety of art forms, shapes, sizes and textures. Artworks can be sculpture, paintings, mosaics, or utilise more contemporary multi-media tools to produce soundscapes, lighting installations and projections. Earthworks and landscaping provide an alternative range of materials and textures for the creation of public artworks.

The 'everyday' elements of the urban landscape can also provide a canvas to facilitate public art. Opportunities are provided with pavement and wall treatments, banners, plaques, water features, signage and functional elements such as lighting, street furniture, chairs, tables, rubbish bins, bollards, gates and fencing, bike racks and notice boards.

Public art installations can be permanent but also can be temporary or ephemeral works. Permanent artworks are generally considered to be made from materials and construction method that have a lifespan of at least 10 years in external conditions.

Temporary artworks are pieces that have a defined lifespan of no more than five years and often much less. Ephemeral artworks are works with a very short lifespan, such as chalk artworks, street art, performances and projection images

The contribution of public art to Maitland and its community will provide:

- ▶ An urban landscape that is interesting and surprising to create vibrant places and enhance the experiences of residents, workers and visitors.
- ▶ The creation of contemporary public artworks which represent the local identity of Maitland to create a sense of place and belonging and reveal the ideas and aspirations of the community.
- ▶ A greater cultural understanding, community interaction and tolerance to strengthen the networks and collaboration within the community to facilitate a shared sense of belonging.
- ▶ Opportunities to encourage partnerships between artists, local organisations, businesses, government and the community to promote greater accessibility and appreciation of the visual arts.
- ▶ A new burgeoning creative and cultural environment which adds value to the local economy.
- ▶ A public arts program that reinforces the status of Maitland as a leading creative city.

Public Art will feature in the future planning and development of Maitland and to make that happen there will be a Public Art Advisory Panel guiding decisions about future public art commissions and placement around the Maitland Local Government Area (LGA).

MCC is seeking nominations from local residents of the Maitland LGA or from those people who have a close connection to the Maitland Area interested in being one of three community representatives on the MCC Public Art Advisory Panel in a volunteer capacity.

Together lets make a creative difference in our community!

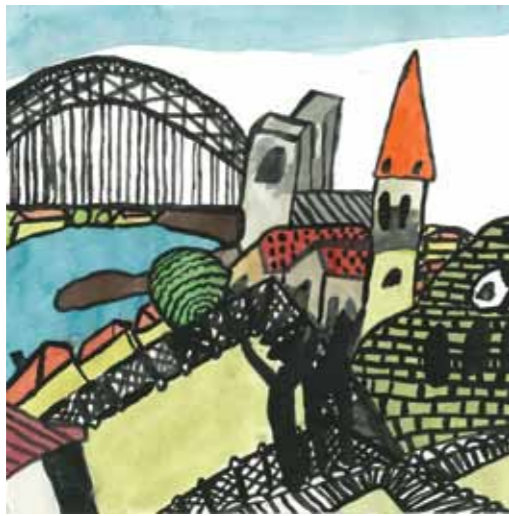
Kim Blunt
Public Program Coordinator

Nomination forms to join the Public Art Advisory Panel can be found via the MRAG web site : www.mrag.org.au/exhibitions/public-art-in-maitland or alternatively call me: Kim Blunt, Public Program Coordinator on 4934 9795 (direct) or 4934 9859 (gallery).



EXHIBITIONS

[top] George Baldessin, *The Tunnel* (2nd state), 1966, etching and aquatint, edition EEP 1/2, 19.5 x 51cm, © the artist
[lower left] Lucy Lock, age 12, *My Beautiful Harbour*, 2011, water colour, 63 x 48 cm. [right] Linda Greedy, *Boondabahn Island I*, 2012 oil on timber panel, 30 x 30 cm, © the artist



CREATIVE POWER: *The art of George Baldessin*

A Maitland Regional Art Gallery Touring Exhibition. Curated by Tess Baldessin.
31 AUGUST - 11 NOVEMBER 2012

BRENDA CLOUTEN MEMORIAL AWARD 7 SEPTEMBER - 11 NOVEMBER 2012

LINDA GREEDY: *As the sparrow drives* 24 AUGUST - 11 NOVEMBER 2012

TRACEY MOFFATT: *Fourth* 27 JULY - 30 SEPTEMBER 2012

FACE 2012

An exhibition of portraits by Hunter and Central Coast K-10 students
31 AUGUST - 11 NOVEMBER 2012

BALANCE? FRAN WACHTEL AND CHARLOTTE DRAKE BROCKMAN

A result of 20 years collaboration
31 AUGUST - 4 NOVEMBER 2012

IN THE ART FACTORY

OPERATION ART

Project Space by Rachael Ireland
7 SEPTEMBER - 18 NOVEMBER 2012

INSPIRING ARTISTS

Recipients of the Pat Corrigan artists' grant
9 NOVEMBER 2012 - 17 FEBRUARY 2013



EDUCATION



Gallery backyard - proposed outdoor seating area.

The long held desire for MRAG to create a public sculpture garden and outdoor seating/learning area for visiting children and families is a little closer to coming to fruition.

Earlier this year MRAG made application to Gloucester Coal under their Community Support Program for funding for this valuable project.

Gloucester Coal has generously endorsed the project and provided \$10,000.00 funding to help create an outdoor cultural, learning and recreational facility that will benefit the local community, visitors to Maitland from further afield and future generations of visitors.

The proposal is to create a sculpture garden that also incorporates outdoor seating within the grounds of MRAG. The need for such a facility is evident.

MRAG is visited by an average of 5,000 people per month, with regular visits by school groups who partake in activities throughout the art gallery and grounds. In the past 12 months, over 4,500 children have attended the art gallery for an educational visit. This includes visiting school groups and children participating in organised workshops. A sculpture garden, incorporating seating, would provide another learning, activity and contemplation area for use by education visitors as well as families and young people visiting the art gallery precinct.

Currently children and visitors do not have a practical and comfortable outdoor area for such

activities and need to sit directly on grass or on the concrete pathways.

We would also like to include a contemplative labyrinth within the grounds. The labyrinth has appeared in myths, art and architecture for thousands of years. The labyrinth is an ancient design with a spiritual purpose: unlike a maze, in which people often get lost, the labyrinth is designed for people to walk and reflect, and actually find themselves.

As well as meeting the practical objectives this project also meets the cultural objectives that are inherent with 'public art'. Art in an open space is art that is available and open to everyone, not just visitors to the art gallery.

We have also had support from a local community group (I'll let you know soon who they are) who are very receptive to the concept and are planning fundraising activities to help realise this project.

It will be another great community asset and add to MRAG's already outstanding reputation as an art gallery for all generations to enjoy.

Linda Greedy
Education Curator



Maitland Memoir

MRAG is liaising with two young artists, Trine Deans and Kate Parker, to create an artwork that will be a vibrant part of River Lights on Saturday 13 October when Kate and Trine will be working on *Maitland Memoir* in the mall for all to see. Trine and Kate have created the idea of Maitland Memoir as a cabinet of curiosities and they need your input:

Maitland Memoir is about recording and displaying the stories and history of Maitland in an artwork that will be a cabinet of curiosities full of objects that have a connection to Maitland or to the cultures of the people who make up Maitland. We want to be able to show who and what makes Maitland. The artwork is a time capsule of sorts, each object has its own story which makes up a box full of stories to be saved and recorded for people in the future, near or distant, to discover what was and is meaningful to Maitland.

If you want to contribute to our project we'd love your objects and your stories. Your object should be small and significant. It could be a small object like a key, a piece of driftwood, a small toy or something flat like a piece of fabric, a painting or a poem. It needs to be small as we want to include as much as possible, so it must be able to fit comfortably into a DL envelope (110 x 220 mm) or smaller.

The object should be significant to either Maitland and its history or to you and your cultural background as someone who lives in Maitland. Remember to write us a short note, tell us your name, where you are from (eg generations grown in Maitland, third generation Greek Australian, new arrival) and why your object or artefact is significant. Is it from the house you grew up in, is it the colours of the flag of your culture, is it a spool of thread from your mother's sewing kit, is it a photograph of your favourite Maitland memory? Because we want to be able to fit as much in as possible please make sure your submission is able to fit inside our provided DL envelope (110mm x 220 mm) which you can collect from the gallery from Saturday 8 September. Please post or bring your envelope back to Maitland Regional Art Gallery over the weeks leading up to Saturday 13 October, Riverlights Day.

**Riverlights: Saturday 13 October 2012 2.00pm onwards
Maitland Heritage Mall and riverbank**

River Lights Multicultural Festival is Maitland's first celebration of cultural diversity. It celebrates the vibrant interaction of diverse cultures, some well-established, others new and emerging.



2012 MRAGM COMMITTEE

- CHAIRPERSON** > Jeff Sinclair **VICE CHAIRPERSON** > Reg O'Brien **SECRETARY** > Sally Halliday
- TREASURER** > Jean-Paul Ruellé **NEWSLETTER SECRETARY** > Rosemary Keegan
- GENERAL COMMITTEE MEMBER** > Vicki Woods **GENERAL COMMITTEE MEMBER** > Juno Gemes
- PATRON** > Robyn Parker MP **COUNCIL REPRESENTATIVE** > Loretta Baker
- MRAG REPRESENTATIVE** > Joe Eisenberg

Next meeting: AGM: Thursday 11 October 2012, at MRAG at 5:00pm. All MRAG members are most welcome. Our meetings are brief and friendly.

