
MRAGM WINTER NEWSLETTER 2011



[left: top] Frank's Flat installation shot - Maitland Regional Art Gallery [left: bottom] Seraphine Café - Maitland Regional Art Gallery
[left: centre] Peter Kingston, *Choroder Bay*, 2009, oil on canvas, 130 x 328 cm, private collection

S raphine

Delicious seasonal menu
Divine coffee and sweets

HOURS > TUE - SUN // 9am - 4.30pm

Breakfast > 9 am to 11 am
Lunch > 11.30 am to 2.30 pm
Cakes are served all day

> The Art Gallery > Cafe* <



Gallery Caf  phone > 02 4934 7264

*Located at Maitland Regional Art Gallery

Art Gallery hours Tue - Sun 10am - 5pm,
Gallery Shop hours Tue - Sun 10am - 4:45pm
230 High St Maitland NSW 2320 // www.mrag.org.au



THE GALLERY SHOP

Looking for something interesting,
unique, beautiful, quirky or locally
crafted? We invite you to explore
our Gallery Shop where you will
find the perfect gift.

The Gallery Shop hours : Tuesday - Sunday 10am - 4:45pm
230 High St Maitland NSW 2320 |02 4934 9859
artgallery@maitland.nsw.gov.au www.mrag.org.au

[above] Dragon Glass > Available in the Gallery shop



EXHIBITIONS OPENED SATURDAY 28th MAY



[left] Exhibition opening - Frank's Flat

The Gallery presented three new exhibitions, to which there was a huge response, with about 300 people attending. Two buses full of people from Sydney came and were suitably impressed by our Gallery, the quality of the exhibits and their presentation.

Michael Keighery's *China Syndrome* is intriguing and a little amusing. *Depicting Nature* by various artists, offers varied and beautiful illustrations from many aspects of nature. The great coup for MRAG is the amazing collection of works of many kinds and by many artists that the venerable Frank

Watters has collected at his home over the past 50 years. Frank is a man of few words but it was suggested by John Peart, who introduced the exhibit, that Frank, his gallery and, his home and all that is in them, should be declared National Treasures! In any case, we have the pleasure of housing the artworks for a few weeks - I hope you see them, as well as the other exhibitions.

Below are a few photographs from the openings.

Jeff Sinclair
Chairperson, MRAGM
(Also Volunteer Events Photographer)



VISIT TO MONA (Museum of Old and New Art)

Helen visited the newest Australian privately owned Art Gallery at Hobart, Tasmania on 27th May called MONA (Museum of Old and New Art), built and funded by David Walsh at a cost of \$100 million, opened January 2011.

It is an exciting 21st Century Museum of international standard offering visitors the latest in technology. There are no labels on the walls. At the entry you are given at no charge an iPhone which has a GPS to find where you are positioned in the museum and it downloads the artworks in that area with images and a full description plus an audio interview with the artist. IT'S GREAT. The current exhibition 'Monanism' contains David Walsh's

favourite works; the ones that represent him and present him to the world for its interest, outrage or indifference. It is free entry until November.

Visit the website to find out more www.mona.net.au

A re-development of Hobart's Museum and Art Gallery has just started, \$200 million is planned to be spent on upgrading this Museum - Hobart is a wonderful place to visit and breath in fresh unpolluted air!

Helen Sharrock
General Committee Member, MRAGM

VOLUNTEERING AT (MRAG) - QUESTION & ANSWERS

TELL US ABOUT MAITLAND REGIONAL ART GALLERY:

MRAG building has an ancient contemporary look that makes you want to be part of it, it is the “par excellence” modern, inclusive art gallery.

IT COMPRISES -

- > spacious and bright exhibition areas on two levels
- > the luxurious café “Séraphine” with a covered terrace overlooking the gallery sensory gardens
- > Gallery Shop and Book Shop which offers exceptional quality and unique gifts ideas at the right price
- > the ‘Art Factory’ which is a dedicated area for kids and their guardians
- > two ample workshops customized for kids
- > “Time Capture” is a filmic memory and is a feature of the art gallery with a 25 year life span
- > the art gallery collection with a focus on work on paper collection is located at the upper level.

WHAT ARE THE CHOICES FOR VOLUNTEERS?

The art gallery runs four to five different exhibitions at one time with a turnover of approximately five to six weeks, so the installation team is always alert, ready and fit; during installation week discussions and exchange of ideas are a need and a must!

Exhibitions, openings and events happen regularly and volunteers who help on those days can meet artists, enjoy firsthand the newly displayed pieces of art, have a feeling of embedment in the unusual ambiance, and talk to art connoisseurs. MRAG organizes a variety of special events including music concerts and artist talks which are great opportunities to get involved in the art gallery and help the community while also having a good time.

Education and workshops are organized in conjunction with the Art Factory and are a feature of the art gallery; kids are guided and looked after, and shown the basics of visual art with the help of those volunteers who choose to work with children.

MRAG Gallery Shop and book shop has some amazing and unique goods mostly made by Australian artists; those volunteers who fancy a modern, spacious, well-appointed and spotless retail shop, and enjoy some close encounters with our visitors and are keen to advise them, are welcome to join the Merchandise team.

Administrative tasks play a big role in the ongoing day to day operation of MRAG; there is always something to do to keep the flow going.

WHO ARE MRAG VOLUNTEERS?

Our volunteers cover a broad spectrum of the community including local mature age persons, students and young graduates ready to embrace the labour market. Each person brings with them background skills ranging from administrative, retailing, educational, public relation, customer service, accounting, specialized trades, information technology, and managerial to name a few. Oh! I forgot, most have artistic talent, and those who don't are quickly becoming enticed into the world of art!

WHAT MAKES AN ATTRACTIVE MRAG VOLUNTEER?

The main assets are the envy to help, a “team player” attitude and a soft spot for art.

CAN VOLUNTEERS CHOOSE THEIR PREFERRED AREA OF WORK?

Prior to the induction/orientation day we interview volunteers for a two way discussion with a view to identifying their area(s) of choice and match them wherever possible with areas identified by supervisors of the different departments of the gallery.



DOES THE GALLERY ADVERTISE FOR NEW VOLUNTEERING POSITIONS?

MRAG does not usually advertise for volunteer positions. People keen to volunteer can mail their application to the gallery or hand it over to the art gallery reception; we will respond and let them know about available positions.

HOW DOES THE GALLERY MANAGEMENT ENCOURAGE AND MOTIVATE VOLUNTEERS?

MRAG provides a thorough orientation session, gives volunteers diverse and interesting tasks and encourages a two way communication with a view to benefiting both parties.

Management has developed an ‘incentive’ program and also acknowledges volunteers role and dedication during special occasions.

MRAG encourages a ‘team player’ attitude as well as the practice of on the job training.

Management thinks it is of good practice to disseminate information about the art gallery and to instil volunteers with the art gallery philosophy and vision.

MRAG shall be seen by the community of Maitland and its visitors as a place of inspiration which is a lively, accessible, welcoming and enjoyable destination that adds to the diversity and vibrancy of the City of Maitland and encourages repeat visitation, learning and social interaction.

IN A NUTSHELL, WHY DO PEOPLE VOLUNTEER AT MRAG?

Being part of the installation team volunteers learn new skills or fine tune them with the help of our dedicated technical coordinator.

At the Gallery Shop volunteers pride themselves in transforming a retail space into an impeccable display for original art under the guidance of a creative and inspirational supervisor.

The Education and workshop department suits volunteers who would like pursue a career in Childhood Education and who are willing to share their views and ideas with our Education Curator.

During Exhibition Openings and Events volunteers are in the front line and are the face of the art gallery. They enjoy their special role in a special place with special people on a special day .

Those volunteers who help “back of the house” in administration show their ongoing dedication in performing tasks essential to the smooth running of the art gallery.

Why do they do it? Well, simply because they find a sense of reward as well as pleasure in contributing in the growth of appreciation of art in Maitland.

Jean-Paul Ruellé
Volunteer Coordinator



[left] Gillie and Marc Schattner 'Fetch Boy' - he thought it was going to be totally out of character but there is a first time for everything', 2010, Fibreglass and bronze finish, 290cm X 150cm X 210cm, On loan from the artists

SEEKING good home for LARGE dog

- Very quiet • Small appetite
- Cleans up after himself
- Loves attention

Good home found.....

You may have noticed the new addition to our 'family' in the grounds of the Gallery - a very large dog named *Fetch Boy*. Late last year artists Gillie and Marc Schattner contacted MRAG to offer their latest sculpture to the MRAG Collection on a long term loan basis. Since our grand re-opening Joe has been eager to develop a sculpture garden in the grounds of MRAG, so we jumped at the opportunity to have *Fetch Boy* join our other outdoor sculptures by artists Michael Garth and Paul Selwood.

Gillie and Marc Schattner are a husband and wife artistic team and they are painters and sculptors with a particular bent towards works with a message, many featuring dogs, which are inspired by their golden retriever Moby. *Fetch Boy's* full title is actually '*Fetch Boy*' - he thought it was going to be totally out of character but there is a first time for everything', and this title reflects the artists' belief that it only takes a few small actions by each of us to help our environment.

Fetch Boy is three metres tall and getting him here was a task in itself, taking four men to manoeuvre him off the Artwork Transport truck and into



position, and he attracted much attention as soon as he arrived at MRAG. Within half an hour of him being placed in his grassy, well fenced 'yard' we had people come in, who had never been inside the gallery before, asking about our dog and if they could get a closer look. Within a day we had the Maitland Mercury down to take a photo for a front page feature, and within two days the Sydney Telegraph were in touch to take photos and write a story. Within a week a new route had been established by families visiting the gallery that incorporated a visit to *Fetch Boy* before coming through the front doors.

We think he deserves the attention, so if you haven't already done so, come and meet *Fetch Boy*.

Cheryl Farrell
Collection Curator



[left] Fundraising exhibition - In Good Taste

This rather curious word always appears whenever the arts are mentioned. So I thought that after thirty plus years of work in and with the arts I would write a few comments about fundraising and perhaps help to demystify some of the elements which can be found growing around its roots

Fundraising, it has been said, is a necessary evil and whether an organization is large or small, if it is connected to the arts, it must fundraise. The arts, in fact, can only exist with this source of income and we do not need to be afraid of saying it or, indeed, doing it. Fundraising, when it is successful, is not only rewarding, but can be very educational and we do not need to fear it.

Most people are scared to ask family, friends and neighbours for cash or in kind support for the arts and yet other good and rewarding causes do not seem to have the same issues attached to them. Most people are prepared to ask and indeed give money to and for religious, sporting, social, needy, Third World and disaster needs and wants. Yet the arts seem to have a stigma attached to them. And this I find a pity.

I have always enjoyed this component of my work as an arts bureaucrat and find it challenging to set goals for necessary needs and then attempt to meet them. This can be as large as finding larger amounts for building needs, middle amounts for catalogues and exhibitions and small amounts to round off specific projects or programmes. The feeling one gets in asking, and, receiving is truly enjoyable. I often get 'no' but the 'yes's' make up for it. Eventually it becomes easier and easier

to ask and it means the difference between an ordinary exhibition and a more grand affair, a simple catalogue or one that is more elaborate and a programme coming into existence or just missing out.

If you find it difficult to ask, and I know that many people do, you can always assist with fundraising activities. It is just as challenging to work for a cause to raise money and make sure that the dream becomes a reality. As Members, you can always join the Committee and assist with fundraising for MRAG. As I say, you can ask for money outright or you can work at one of the activities or perhaps arrange an event which will help to raise funds. MRAG cannot achieve what it does without the extra cash that Members raise, even by their annual membership. You can get a friend or neighbour to join and money comes into the Members' coffers. More importantly, you can attend activities and take part and so indirectly help to raise funds. Of course, you can do more and raise more.

So I make a challenge to all Members - we need you and we need your fundraising skills to keep the art gallery the best in the Hunter Valley. The extra funds mean that we can do extra things and in the end it is you who raise the money who can even benefit from the task.

As I say, fundraising is not all that difficult and the arts have no choice but to keep doing it.

Joe Eisenberg
Art Gallery Director



SHOP > ARTIST PROFILE – JULIO SANTOS

[right] Julio Santos, Flat central twist cabaca, 1997, hang blown glass, 29 x 17 x 8cm



'Julio Santos, although born in Portugal, is one of the few artists readily at home within the Australian art glass tradition. Santos continues to make the goblets for which he was and is still renowned for and which are splendidly utilitarian. Yet he can fashion personally designed vessels which, with light, reflect and refract colour in the most unique forms, shapes and idiosyncratic fancies.

Santos followed his father, brothers and uncles into glass blowing at Marinha Grande, a traditional glass centre in his country of birth. He spent nights at the National Fabrica de Vidros Glassworks and by 1956, at only 22 years of age, was a fully qualified glassblower. In 1957 he was employed by Vicris Glassworks until 1962 when he took on the position of master glassblower at the Dorsteenhutte Glassworks in the Black Forest in Germany. It was here he met the Australian ambassador and decided to migrate to Australia joining the work force at BHP steelworks in Wollongong.

In 1968 he started a glassblower at Phillips Lighting Industries in Newcastle – a job he held for eleven years. From 1976 to 1978 he taught glassblowing at the Newcastle College of Advanced Education and year later became a visiting full time teacher in developing Glass Studies course at Caulfield Institute of Technology in Victoria. Following these positions he set up a studio based course at the Canberra School of Art but had already decided to settle down in Newcastle and blow glass for himself in his own purpose built studio and home in Tomago. Thankfully Santos is still there almost 30 years later.

Santos spends much time alone in the studio. He is a consummate professional who works hard at his trade and is not afraid of being solitary. He travels regularly back to his other home in Portugal where he has been officially recognized and honoured for his glassblowing skills.

Santos is incomparable, extraordinary and matchless. What he has achieved has been brought about by discipline and joy. The first for himself and the second for us.'

From 'julio santos 30 years with glass' catalogue essay by Joseph Eisenberg OAM, January 2010.

Until I started work at MRAG I had no idea of the popularity of collecting glass.

Although I had been given some beautiful goblets for my 21st Birthday (quite some decades ago) and had cherished and nurtured those goblets through many stages of life and house moves, I had never been a collector myself.

I was so pleased to discover that my much loved goblets had been made by Julio Santos and that his work was held in the MRAG Shop and that MRAG was to hold an exhibition covering 30 years of Julio's work.

I also discovered that Julio was an engaging and generous artist – often opening his studio to MRAG Members for demonstrations of his art making. Many visitors to MRAG avidly collect his works.

Following are some excerpts from an essay by our Cultural Director, Joseph Eisenberg, from the Julio Santos Catalogue '30 years with glass'. Next time you are in the gallery please make sure you take some time to take a close look at Julio's work in our shop. I'm sure you will be impressed.

Linda Greedy
Gallery Attendant



TYPES OF ART GALLERY – ARTIST RUN INITIATIVES

Kim Blunt, MRAG Exhibition and Public Program Coordinator explains how artists get their artwork exhibited in exhibition spaces

Many times over the last 10 years or so I have been asked - how does someone get to exhibit their art in an art gallery? So I thought I would take this opportunity to provide a little blurb about getting started as an exhibiting artist in the art gallery system.

Generally speaking there are three main types of art gallery – artist run initiatives, commercial galleries and public galleries and over the next three issues of the members newsletters I would like to provide an introduction about what they are, where they might be found and how you may approach them if you aren't sure where to begin.

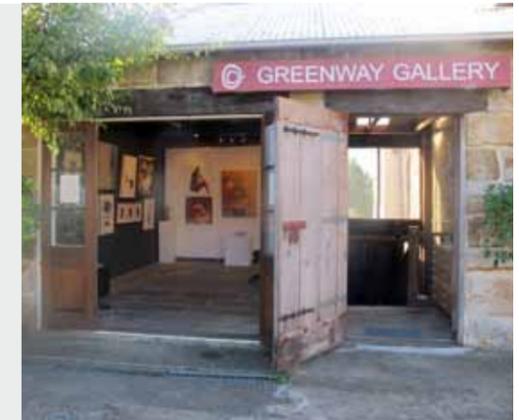
For this issue I will begin with Artist run initiatives

ARTIST RUN INITIATIVES (ARIS)

Other than at art school galleries such as Watt Space (attached to the University of Newcastle and supported by UON) and The Front Room Gallery (attached to Newcastle TAFE) often the first place an emerging artist will exhibit their art is in artist run spaces or initiatives, often referred to as ARI's. There are many ARI's in Newcastle such as any of the Renew Newcastle venues but there are also spaces like *John Paynter Gallery* in Hunter Street, *Art Space* located at the Newcastle Community Art Centre in Parry Street, *Pod Space* in Auckland Street Newcastle or in Maitland *Greenaway Gallery*, Swan St, Morpeth. These art galleries are often run by a committee of volunteers (usually artists) and sometimes overseen by paid staff, positions often subject to grant funding.

To exhibit in these spaces artist usually apply with a proposal of what they would like to exhibit along with images of their current artistic practice. The committee will meet to discuss all proposals and decide which exhibitions they feel most appropriate to the space. The lead time is usually 12 months and decisions are made by the committee which for most venues might meet twice a year.

All costs associated with the exhibitions, promotion, invitations and the opening event is usually paid for by the artist and there is usually



[above] Greenaway Gallery
166 Swan Street Morpeth, NSW 2321
Contact (02) 4934 6411

a gallery hire fee which also has to be paid. The normal practice with these spaces is that the artist will 'sit the gallery' for the duration of the exhibition and is available to talk to visitors to the gallery and take sales. Because of this there is usually no commission to be paid so all funds raised are the artists although each space will usually vary the arrangements to suit their needs.

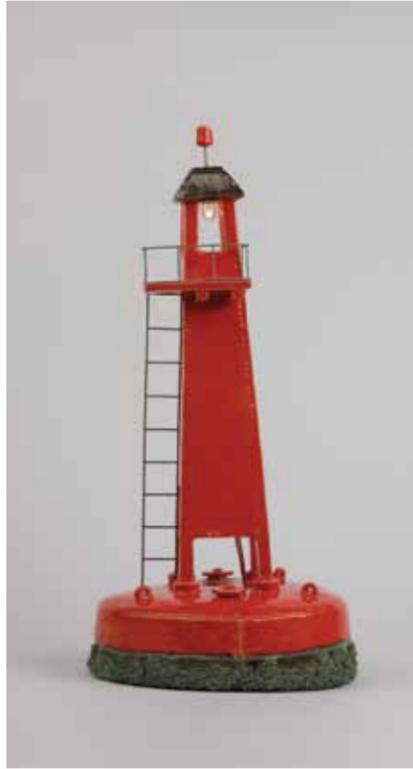
Exhibiting in ARI's is usually the way an artist might 'cut their teeth' and gain valuable experience in the business of artistic practice before approaching commercial or regional art galleries for further exhibition experience. Having said that many well established artists may also access ARI's to exhibit sometime the more cutting edge of their practice or to take their work further afield and away from their commercial outlets and 'test the water' in other regions.

Always find out who the Director/Gallery Co-ordinator is and who you need to address your proposal to before you send it off. Many of these art galleries have web sites where you can access contact details. It is also good to know that you can often volunteer at these places, be a part of the committee and assist in the gallery operation to learn and understand how these galleries work in supporting artists and provide to the community greater access to artists and their artwork.

Next issue I will talk about Commercial Galleries.....

Kim Blunt
Public Program Coordinator

EXHIBITIONS



PETER AND FAIRLIE KINGSTON

> *a shared childhood*
22 JUL - 11 SEP 2011

HOURS & MINUTES

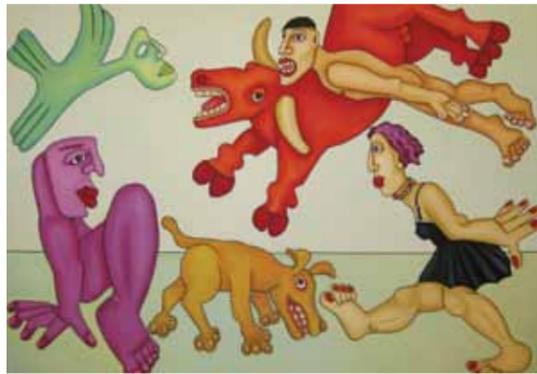
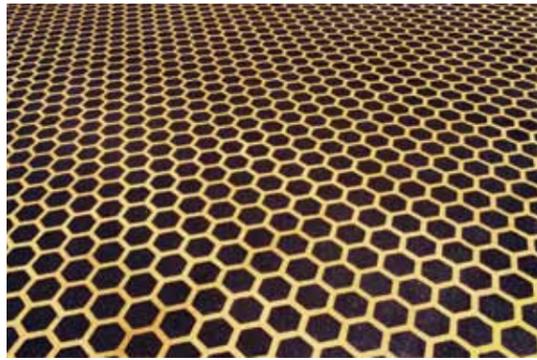
> *Sean Roche*
In the Art Factory exhibition and project spaces
23 JUL - 13 NOV 2011

LINEAGE

David Fairbairn selected portraits 1998 - 2010
is a Campbelltown Arts Centre travelling exhibition
The tour of this exhibition is made possible by:



1 JUL - 21 AUG 2011



ROBYN STANTON WERKHOVEN AND ERIC WERKHOVEN

Caprice > holy tirade of the heart uncovered
1 JUL - 21 AUG 2011

EUAN MCLEOD

> *People in Painting*
26 AUG - 2 OCT 2011

TILLIGEY DAM RIPARIAN RITES

> *a Williams River Valley Artists Project*
26 AUG - 16 OCT 2011

PAT CORRIGAN > Collector

16 SEP - 6 NOV 2011

[left] Fairlie Kingston, *Red buoy 111*, 2000, illuminated ceramic sculpture, 43 x 21 x 21 cm, collection of Australian Galleries - Sydney and Melbourne
[right: top] Sean Roche, *-33°52'19", 151°12'29"* 2011, C-type photograph [above right] Robyn Stanton Werkhoven and Eric Werkhoven, *Day Dreaming - Panel III - mural Life's Parade*, acrylic paint on canvas, 90 x 120 cm

EDUCATION EVENTS > DURING TERM 3, 2011

PIPSQUEAK! NOW ON WEDNESDAYS AND THURSDAYS

for toddlers aged 2-5 and their parents or carers

COST: \$8 members/ \$10 non-members
per class

Runs every week of school term on Wednesdays and Thursdays, Pipsqueak is a fantastic art program for little ones. Look at art, play games, sing songs, read books and make works of art, all inspired by current exhibitions from all over the art gallery.

ART TUESDAYS AND ART THURSDAYS CLASSES

for kids aged 6-12

COST: \$96 members/\$144 non-members
8 week term

Commences second week of term. Come and enjoy eight weeks of after school classes, using a range of materials and techniques. Over the term a variety of projects will be completed, but best of all, its fun.

MRAG KIDS - Q & A - SARAH



During a recent wet and cold Saturday morning I had a chat with a lovely young lady, Sarah, visiting our children's Art Factory. I had a few questions for Sarah and here are her responses.

1. WHAT IS YOUR FAVOURITE THING TO DO? Draw

2. WHAT IS YOUR FAVOURITE TOY? My teddy, Amy

3. WHAT IS YOUR FAVOURITE SONG? Pink's 'Fun House'

4. WHAT IS YOUR FAVOURITE FOOD? Chocolate (I'm with you Sarah)

5. WHAT IS YOUR FAVOURITE COLOUR? Purple

6. HAVE YOU VISITED AN ART GALLERY BEFORE? Yes I have

7. WHO BROUGHT YOU TO THE ART GALLERY TODAY? My Mum

8. WHAT DO YOU LIKE MOST ABOUT THE ART GALLERY?

The colours in some of the paintings and also the textures

9. WOULD YOU LIKE TO VISIT THE ART GALLERY AGAIN ONE DAY? Yes I would

10. WHAT WOULD YOU LIKE TO DO WHEN YOU GROW UP?

I'm not sure yet



STOP PRESS : COFFEE WITH ART IS COMING TO MRAG

Learn some of the background of our exhibitions - enjoy a talk from a guest speaker and join like minded members in the art gallery for a chat with coffee and sweets from Seraphine cafe.

COFFEE WITH ART 10.30AM – 12.00PM STARTING WEDNESDAY 14TH SEPTEMBER 2011

\$10 Members \$15 Non Members payable at the gallery or by phone prior to the event.

Bookings essential for catering purposes: 02 4934 9859 or artgallery@maitland.nsw.gov.au

More details closer to the event – stay posted.



MAITLAND REGION SOCIETY OF ARTISTS INC.

Maitland Region Society of Artists Inc. will be holding their Annual Members Exhibition on the 12th, 13th & 14th August 2011 at Maitland Masonic Hall, Bent Street, Maitland (opposite the council chambers).

Opening night is Friday 12th August from 6 – 8pm. This year's judge is Ron Ramsey, Director of Newcastle Regional Art Gallery.

The exhibition will be open 9am – 5pm on Saturday and 9am – 4pm Sunday and entry is a gold coin donation.

Colin Richardson has donated an oil painting to be raffled leading up to the Exhibition. Tickets will be sold in the Maitland Mall on 21st and 28th July and 4th August leading up to the Exhibition. The raffle will be drawn at 3pm on Sunday 14th August before the Exhibition closes.

For further information please contact Christine Lantry, Secretary, Maitland Region Society of Artists Inc. at www.maitlandartists.com or christine_lantry@bigpond.com or phone 0407 452201.



2011 MRAGM COMMITTEE

CHAIRPERSON > Jeff Sinclair, **VICE CHAIRPERSON** > Reg O'Brien, **SECRETARY** > Kim Blunt, **TREASURER** > Jean Paul Ruelle, **NEWSLETTER SECRETARY** > Linda Greedy, **GENERAL COMMITTEE MEMBER** > Vicki Woods, **GENERAL COMMITTEE MEMBER** > Helen Sharrock

MRAGM meetings are held bi-monthly, on the third Wednesday of the month at the art gallery at 4.15pm. All MRAG members are most welcome. Our meetings are brief and friendly.

Art Gallery hours > Tuesday - Sunday 10am - 4:45pm // The Gallery Shop hours > Tuesday - Sunday 10am - 4:45pm
230 High St Maitland NSW 2320 // 02 4934 9859 // artgallery@maitland.nsw.gov.au // www.mrag.org.au

