

ARTEL

AUTUMN
2018



**Are you
a Collaborator?**
We want you!

Creative Queen
Helen Hopcroft

Meet the Makers
Wearable Art

mragm
MAITLAND REGIONAL ART GALLERY MEMBERS

QUARTERLY
MAGAZINE

MEET

Sally Denmead

ARTEL MAGAZINE SECRETARY



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Cover: Helen Hopcroft as Marie Antoinette (see page 8)
Photographer: Lizz Mackenzie. Lizz was shortlisted for the Newcastle Emerging Artist Prize and Australian Photography Awards in 2017 (www.lizzmackenzie.com).

Maitland Regional Art Gallery | mrag.org.au
230 High St Maitland NSW 2320 | 4934 9859

NAME Sally Denmead

LIVES Maitland

FAMILY Husband Richard and son Toby (1)

BACKGROUND + EXPERIENCE

Sally grew up in Sydney and studied a Bachelor of Arts (English & Film Studies) at the University of Sydney, before completing a course in editing and proofreading. After working in Sydney for several years, she moved to the UK – via travels in Asia and the Middle East – where she lived with her now-husband Richard for 5 years, mainly in the creative city of Bristol. They returned to Australia and moved to Maitland in 2015.

After university Sally worked as Publishing Coordinator at UNSW Press for 3 years, assisting with the production of books with titles as diverse as *Breasts*, *Bodies*, *Canvas* and *Termites and Borers*. She has also worked in bookshops for 6 years, including the much-loved Abbey's in Sydney's CBD; in the Audience and Consumer Affairs (complaints!) department of the ABC; at a university library and with publisher Pluto Press in London.

Sally loves art and craft, especially collage and abstract mixed media art, and enjoys creating her own when time permits. A few years ago she produced an online arts magazine with a friend, which featured illustration, photography, poetry, DIY and more. Before leaving the UK she did a 6 month working holiday, including on a sheep farm in Scotland, where in her time out she developed a taste for all day hiking in the beautiful Highlands.

IN HER OWN WORDS

I love everything about MRAG – the diverse exhibitions, its welcoming atmosphere and mix of activities and events for all ages. I'm excited about what's ahead for Maitland as more families and creatives move to the area, with MRAG being the bustling hub of a wider creative scene. When I lived in Bristol I enjoyed traipsing around the many fantastic walking arts trails on offer, with art on display and for sale in people's homes (often with tea and cakes); you never knew what to expect. At one memorable venue the owner invited us behind a dark curtain in a corner of his living room, where we were treated to his revolving 'jellyfish' art show! It would be great to see community arts trails in Maitland too one day – stop first at MRAG! I look forward to discovering and sharing Gallery and members' stories with you in ARTEL.

mragm
MAITLAND REGIONAL ART GALLERY MEMBERS

EVENTS CALENDAR | SAVE THE DATE

MATINEE FUNDRAISER
Saturday 12 May 2018

**COACH TRIP: ARCHIBALD, WYNNE
AND SULMAN PRIZES 2018**
Saturday 2 June 2018

HUNTER RED CLOSING PARTY
Saturday 21 July 2018

**COACH TRIP: SCULPTURE ON
THE FARM, FOSTERTON**
Saturday 29 September 2018

AGM & ART SALE FUNDRAISER
Friday 19 October 2018

MRAGM CHRISTMAS PARTY
Friday 7 December 2018

FROM THE CHAIRPERSON

At events held at the Gallery over Summer – including the Olive Tree Markets, December exhibition opening and Maitland City Council Business Leaders Lunch – I had the chance to connect with a great number of community members, many of whom are MRAG members. In these exchanges it was evident that people feel immense pride in MRAG and regard it as a great asset to the community.

The MRAGM Committee was overwhelmed with the positive response to the Members Christmas party, with more than 150 people in attendance. Many members took the opportunity at the event to provide us with feedback on different aspects of MRAG and their membership, praising the consistent professionalism of Gallery staff, great exhibitions, the shop and Séraphine Café. Appreciation was also expressed for events, member communications and the architectural merits of the MRAG building itself.

Altogether, it seems MRAG is recognised as offering an experience that is appealing to a great diversity of needs and interests. So members have much to celebrate! If you are reading this and you are not a member of the Gallery, please join and know that in addition to gaining benefits – such as event invitations and discounts – you're contributing to the ongoing success of the accessible art programs we support.

If you are already a member and wish to get more involved, please get in touch! We would love to have a list of members we can call on to help with our promotional efforts (a couple of hours at the members stall at the Olive Tree Markets, for example) and at fundraising events. To be clear, this is "give what you can, when you can" support that requires only minimal training and no ongoing commitment. Please email us at mragmembers@gmail.com to express your interest. We look forward to hearing from you!

SUI-LINN WHITE

Chairperson, MRAGM Committee

FROM THE CULTURAL DIRECTOR

Learn how to see. Realise everything connects to everything.

– Leonardo da Vinci



Though it was some time ago now, at our exhibition opening in December, one of the Gallery's long serving champions Ms Mary Turner OAM (image left) celebrated her 91st birthday. Following a stunning solo 'Happy Birthday'

sung by musician Dave Wells, Mary gave an impromptu address – so eloquently spoken, and with words so wise I am still thinking upon them. I paraphrase here of course, but her intention was to offer a message that as a Gallery – a place of learning – we must encourage visitors to take the time to *see*, and really spend time looking at art, because what may appear on the surface as we swiftly walk through an exhibition has so much more to tell us. As a society we rarely pause to look properly at what is happening around us, but art can help us as a community acquire the tools to *really look*, to *really see*, and understand each other better accordingly.

We recently started an extensive consultation plan, the first in a decade since the Gallery was refurbished, which will continue throughout Autumn. Already from you as members I have learnt you would like us to be open 7 days a week with some late night opening times; improved site conditions, including better car parking and children's safety from the car park; and more outdoor events. And there is clear demand for adult art classes, more artist talks and early childhood programs. It has proven to me that you do want to see, and to see more intently. How very proud Mary shall be!

I hope the shared wisdom of both Mary and Leonardo will inspire you to take in the wonderful Autumn program with new eyes.

BRIGETTE UREN

Cultural Director, MRAG

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AUTUMN EXHIBITIONS



The *Doug Moran National Portrait Prize 2017* is Australia's richest art prize and invites entries of original works from Australian artists which capture Australians from all walks of life, whether a public figure or someone from their own circle of experience. This exhibition features the 30 finalists, including the winning entry, Tim Storrier's *The Lunar Savant (Portrait of McLean Edwards)*. Wendy Sharpe, one of this year's judges, commented – "As an artist myself, I found it exciting to see so many people so passionately involved in painting. We found it very difficult to select only 30 finalists. There were so many paintings worthy of being included and wonderful diversity."

Until 20 May 2018



The Enlightening Journey of Mr Hugo Ball is a series of digital paintings by Newcastle artist **Andrew Finnie** which take the character of Hugo Ball – and the viewer – on a metaphorical art journey. Hugo Ball announced the beginning of the Dada Anti-Art movement in Zurich in 1916 by reciting a nonsensical poem whilst dressed in an outfit consisting of cardboard and oversized lobster claw gloves. Finnie's paintings each feature Ball in scenes that pay homage to many of the world's best known artists – among them Vermeer, Mondrian, Degas and Caravaggio.

Until 29 April 2018



The work of Melbourne artists **Gracia Haby** and **Louise Jennison** is often one of collaboration, their beautiful and playful paper-based work springing from a poetic partnership. *A Whisker of Light* will showcase a series of beautiful pencil drawings of birds and a 12 metre installation of postcard collages, as well as several of their artists' books.

Until 29 April 2018



Karike Ashworth's art practice consists of moving-image and text-based works, as well as objects and installations, which interrogate social taboos and hidden truths. The use of condemned hospital linen – laundry items processed at a hospital that have become unfit for use and are destined for incineration – forms the backbone to *Lamentation*, which focuses on the systems, processes and emotions that surround death and dying.

Until 29 April 2018

(top - bottom) Tim Storrier, *The Lunar Savant (Portrait of McLean Edwards)* (detail), 2017, acrylic on linen, 198 x 91cm. Andrew Finnie, *Hugo Ball at the Cabaret Voltaire* (detail), 2017, digital image. Gracia Haby & Louise Jennison, *I think all the world is falling*, 2017, 200mm x 120mm closed - 960mm open, Ed. of 6 with artists' proof, 8 page concertina artists' book, inkjet print on Hahnemühle Photo Rag 308gsm, with covers mounted on gold-trimmed board, housed in a printed slipcase on 225gsm Buffalo board, cover pages printed by Arten, slipcase printed by Bambra Press. Karike Ashworth, *Comforters* (detail), 2013, 12 objects, dimensions variable.



(above) Wendy Sharpe, *Secrets* (detail), drawing installation, unframed, variable dimensions

Collaboration (def.) –
*the action of working with someone to produce something*¹

As I look to the year ahead, the idea of collaboration strikes me as the perfect platform for considering the direction of the 2018 MRAG exhibitions program.

Though 'collaboration', 'cooperation', 'partnerships' and 'engagement' feel to me, at times, like buzz words – boxes to tick as I fill in grant applications – they are however, crucial ways we all interact with each other as we go about our everyday lives, and key to the successful workings of an art gallery.

By its very nature collaboration is an exchange, from which many wonderful outcomes can emerge. MRAG has always had a strong emphasis on collaboration – with artists, other art professionals, colleagues, government at all levels, funding bodies, sponsors and, of course, with the community. Artists and audiences are constantly collaborating with each other; at times this is a subtle, some might even say passive, process – a quiet conceptual exchange taking place between artwork and viewer. But increasingly it is far more overt and *demands* much more from all parties, with contemporary artists often wanting audiences to be active participants – to touch, create or even *become* the artwork.

Over the coming months at MRAG you will have the opportunity to collaborate on several exciting projects! Archibald-winning artist Wendy Sharpe will be in the Gallery in late May, not only installing a new exhibition, but also creating new work – drawing and painting on the walls from 21 May until ... well, until she is finished! She may only take a few days but could take up to a week. You are invited to come in and work with her over this period, assisting her as she paints and draws!² Or you may just like to watch the 'performance' of her at work.

MRAG has always collaborated with other Hunter galleries, but this year we will be working with Newcastle Art Gallery, Lake Macquarie City Art Gallery, The Lock Up and Newcastle Museum on a joint project for the very first time. Called *Hunter Red*, this umbrella project will be many things – exhibitions, programs, events and activities. For the exhibitions, all these institutions will have the opportunity to actively mine each other's collections, so that artworks and cultural artefacts from across the Hunter can be shown together in new spaces, curated with different themes.

As part of *Hunter Red* we will be throwing open the doors to the MRAG Collection – our permanent collection of artworks. For the very first time, you will be able to come in and explore the Collection store (behind the glass doors next to the upstairs exhibitions spaces) at your own pace, at designated times over a series of weeks. We want you to collaborate with us by contributing your thoughts and ideas about how we can make it more valuable to you.

We are also seeking collaborators for an exhibition planned as part of *Hunter Red* – about unsung heroes in Maitland. With the working title *Illustrious Reds*, the exhibition will feature pictures and stories of local heroes and will grow over time, with space on the Gallery walls for people to come in and add new stories. To get us started, we want you to get in touch and tell us who your 'hero' is – who is working away doing amazing things in the community who you would like to see acknowledged and celebrated? It could be your neighbour, your work colleague or indeed your mum! The story can be big or small, but we want to know!

So my challenge to you is this – are you a collaborator? Because we want to collaborate with you!

¹ <https://en.oxforddictionaries.com/definition/collaboration>

² **If you are interested in assisting Wendy on this project, or to get involved with *Illustrious Reds* (working title), please contact me for more information via email kim.blunt@maitland.nsw.gov.au or phone 4934 9795.**



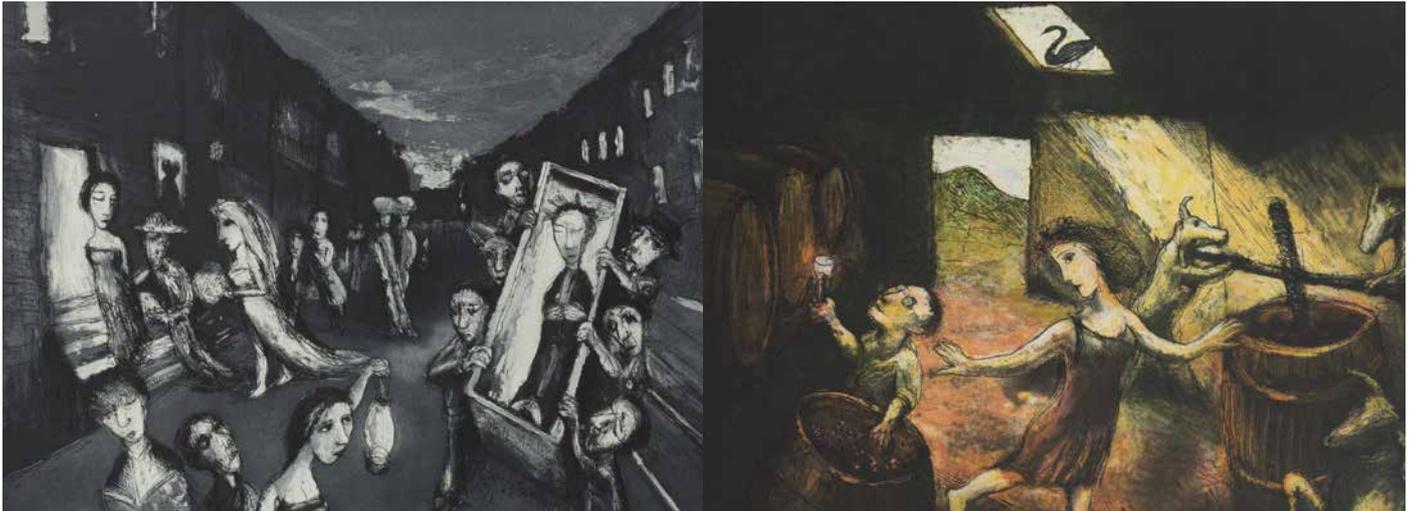
(above) Free Art January 2018

It was a wonderful bustling time of enjoyment and creativity at the Gallery over the Summer holidays, with many families enjoying Free Art January and the Gallery exhibitions.

More people participated in the second week of Free Art January 2018 than all of Free Art January 2016 combined. *Archer's Arcadia* in the Art Factory was a big hit with everyone with its zany humour and the obvious pure fun and delight that went into its creation. The MRAG Art Trails included a special *Archer's Arcadia* trail – the work of one of our regular volunteers, Majella Kerr – that had children with clipboards marvelling at finding that many piglets, amongst other curious things, in an exhibition!

In recognition of the growing popularity of MRAG with children and families, we are delighted that the MRAG Art Playgroup program – a partnership between Playgroup NSW and the Gallery – has now begun. The response has been so extraordinary it has demanded not just one, but THREE sessions to be hosted each week. This pilot program will evolve so be sure to check: <http://www.playgroupnsw.org.au/Playgroup/Playgroups/MaitlandArt> for updated information on becoming involved in this new initiative.

We are also currently fine-tuning a dynamic series of public programs to accompany the MRAG contribution to *Hunter Red* (see page 5 for more information), which begins in May this year! Stay tuned for more details.



(left) Garry Shead, *Petit Testament II*, 2005, etching on paper, 24.5 x 31cm. (right) Garry Shead, *The First Vintage Mount Pleasant*, 2011, etching on paper, 24.3 x 32.8cm. Works donated under the Australian Government's Cultural Gifts Program by the artist in 2017.

MRAG has a wide-ranging community of supporters who champion the Gallery in many different ways, one of which is through donations to the MRAG Collection.

In December 2017, we received a wonderful donation – a selection of works on paper by the celebrated Australian artist **Garry Shead**.

Over the years Garry Shead has supported MRAG as a collaborator, in particular with the exhibitions *Love on Mount Pleasant* and *Australia Suite* in 2010 and *Garry Shead: A Personal Diary* in 2012. Now, after encouragement from our mutual friend, MRAG Patron Pat Corrigan, we are fortunate to benefit from Garry's support as a donor as well. Garry works across a number of mediums including painting, drawing, ceramics and printmaking, and the prints and books he has donated to MRAG are representative of his allegorical and figurative style, particularly those featured in his *Artist and Muse*, *Love on Mount Pleasant* and *Ern Malley* series.

Garry's *Ern Malley* series was inspired by a famous Australian literary scandal of the 1940s, in which two Sydney poets – James McAuley and Harold Stewart – collaborated to ridicule the modernist approach to poetry. Another challenge to modernism making news at the same time was William Dobell's controversial Archibald prize-winning portrait of Joshua Smith and subsequent court case. One afternoon in 1943, the poets created a series of deliberately nonsensical poems using random words and phrases, and submitted them to the *Angry Penguins* journal of modernist writing and art using the invented persona of 'Ern Malley'. The poems were published in 1944, in an issue which celebrated 'the Australian poet Ern Malley', after which McAuley and Stewart revealed their hoax.

Although the *Angry Penguins'* editors, Max Harris and John Reed, were discredited for publishing them, the poems were subsequently critiqued quite favorably and the story of 'Ern Malley' and his poems have continued to inspire academics, musicians, writers and artists to this day – including Peter Carey, Sidney Nolan and Garry Shead. In the *Ern Malley* prints Garry has donated to MRAG, he depicts scenes informed by imagery in Malley's *The Darkening Ecliptic* poems, as well as scenes from the poet's fictitious life. The images are filled with allegorical motifs and Garry's own personal philosophical musings on the life of a creative.

His *Love on Mount Pleasant* series was inspired by a more autobiographical history and depicts a real landscape not far from Maitland – the Pokolbin vineyards of his uncle, the master winemaker Maurice O'Shea (1897–1956), who established Mount Pleasant Winery. This was a place that Garry would visit on his holidays to spend time with his uncle, who was a strong supporter of his artistic talents and introduced him to literary classics to inspire his imagination. These prints show O'Shea working in the winery press – the winemaker identifiable by the thick rimless spectacles he wore because of his acute myopia (an affliction also shared by Garry). In a portrait of O'Shea painted by Garry, which was already in the MRAG Collection (donated by Michael Hobbs in 2011), he actually attached the base of wine glasses to the painting to portray these thick lenses.

We are very grateful to have received such a significant donation of works on paper by Garry Shead, which encompasses many areas of the artist's work. Thank you to all who generously donated to the Collection in 2017 and we look forward to sharing these new acquisitions with our visitors in the years ahead. To see these works yourself, simply contact artgallery@maitland.nsw.gov.au to book a time!



(left) Helen Hopcroft as Marie Antoinette (detail) (Image: Lizz Mackenzie). (right) Helen Hopcroft, *Tiger bride*, 2012, oil on canvas, 120 x 150cm (private collection).

Helen Hopcroft is a woman to be reckoned with when it comes to championing the creative arts.

An artist and writer with big dreams, she's taken a proactive role in encouraging Maitland's emerging arts scene since moving here in 2013. This includes hosting monthly 'Creative Coffee' networking sessions, being a poet-in-residence at a local cafe, setting up a puppet theatre, and, of course, dressing as Marie Antoinette for a year (more on that later). Oh, and she's recently completed a PhD in Creative Writing. As she says herself, "I'm not happy doing just one thing – it would never suit me".

Born in Tasmania, Helen studied Fine Arts in Hobart before completing a Masters in Painting at the Royal College of Art in London in the early 90s. She returned to Australia in 2000, when she was invited to participate in the Adelaide Festival with a solo exhibition of paintings (her work was also featured on the festival poster and merchandise). Her work is often inspired by fairy tales, animals and maritime imagery – she's had a lifelong fascination with boats and has worked as a sailing journalist.

Helen loves doing large-scale paintings and though she doesn't have a large studio of her own, she's able to 'work big' by set painting for Maitland Repertory Theatre. One of her favourite recent sets to work on was for *Peter Pan* (nominated for a 2017 CONDA award for Set Design), collaborating with young theatre members to paint a treasure map on the walls – "It's a wonderful feeling of collective creation". A dream about one of her happiest childhood memories, being in a small dinghy off the coast of Tasmania with one of her cousins – "it wasn't exactly a seaworthy vessel but it was wonderful" – has guided many of her paintings and drawings over the years. Recent (small scale) solo work featured in a joint exhibition at Despard Gallery in Hobart, with artist and ARIA award-winning singer Bertie Blackman, and the Outside In exhibition at Rutherford Library in 2017.

You may have seen Helen around town dressed in late 18th century costume, wig and all ("you can never have a bad hair day in a wig"). Dressing as Marie Antoinette every day for a year, for her multi-media project *My Year as a Fairy Tale*, has been her inspired way of promoting Maitland as a creative city and pursuing her dream of getting a museum opened in the city centre. She's working with the Maitland Regional Museum Committee towards a grant that would help this happen. Their vision is to secure a building, or to construct a purpose built space, and for several community groups concerned with history and culture to share the space. "Any support would be appreciated", she says.

Helen has also initiated – and now manages and performs in – Frank's Fantastic Fairy Tale Theatre, a portable puppet theatre performing short plays for primary school aged children. She's thrilled they're being loaned a collection of old puppets made by Newcastle 'Low Show' artist Elizabeth Martin (who passed away in 1989). The Low Show Group was a collective of women artists formed in the early 1960s who transformed Newcastle's cultural scene, and Elizabeth had her own puppet show on Newcastle TV. Helen says "if all goes well we'll be out touring 60 year old puppets with their original [slightly reworked] stories".

Other aspirations include setting up an artist studios space (like the Creative Incubator in Hamilton) in central Maitland, bringing the first Micro Theatre Festival to Maitland (hopefully in September 2018,) and, one day, to open a contemporary dance company. She says, "Of all the regional centres Maitland seems to be getting a reputation as a city of the arts, which is wonderful. Obviously MRAG has done an enormous amount towards that, but I think it's happening organically as well". And with quite a bit of Helen's help!

You can come and hear Helen reflect on her My Year as a Fairy Tale project (myyearasafairytales.com) at our MRAGM Matinee fundraiser on 12 May.

Regular visitors to *Séraphine Café* will have noticed it has been hosting several poets-in-residence, as part of Council's *Maitland Verses* program.

Last year, the Verses poets participated in two 'ekphrasis' events – writing poems in response to artworks followed by on-the-spot public readings. Their first 'ekphrasis' took place at Cooks Hill Galleries, and the second at MRAG in July. Helen Hopcroft is one of the Verses poets and I talked to her about her experience of these unique events.

ekphrasis – *noun*. A literary description of, or commentary on, a visual work of art

What is ekphrasis? It's from an old Greek word meaning a vivid poetic description of an artwork.

How does ekphrasis work? I think ekphrasis works really well because a lot of creative people have such good imaginations and so many ideas that they can be paralysed by uncertainty. If you throw together the elements of peer group pressure (writing in a group) and give people one target and a limited timeframe it's amazing how creative they become. It's just this one thing – speak to this one painting, sculpture or drawing and talk to it, as a writer.

How do you choose which artwork to write about? It's like being at a party where you don't know anybody and at one point you make a decision, consciously or not, that there's somebody you'd like to talk to. For me, I go round a gallery and it's almost as if the paintings that appeal to me are glowing with a kind of heat. I'll stop and if I find them really interesting we'll converse – it's like a conversation with a person.

Which artwork did you choose at the MRAG ekphrasis and why?

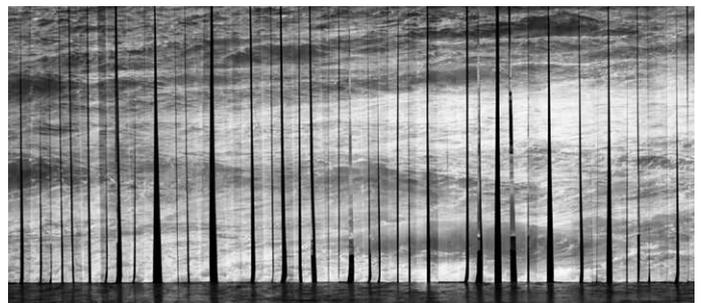
I'd seen the Derek Kreckler work *Littoral* (2014) before and really liked it because it was so simple and incredibly effective – a wonderful way of immersing people in the feeling of the sea. It was a giant video of a black and white seascape, with a fan put behind it so the vertical strips in front blew around. I also think I was drawn to it was because 'littoral' was a word I first discovered as a kid in a Gwen Harwood poem and I remember looking up its meaning. So it was nice to rediscover it in a work I like.

littoral – *adjective*. of, relating to, or situated or growing on or near a shore especially of the sea

How did you respond to it? I start writing poetry in a stream of consciousness style, not self-censoring while looking at the artwork. I wrote a couple of poems in response – *The Selkie's Song* (also inspired by memories of a Scottish fishing village) and *Littoral*.

*a black sea where nothing lives,
a space empty of boats and birds,
the wasteland of God's imagination,
a place where creation suffered to exist,
and nothing could survive, tossed
asunder on the endless swell.*

Extract from *Littoral* by Helen Hopcroft (2017)



(top) Local artist Tara Carter painting a response to Helen's poem *Littoral* (Image: Jaslyn Rose Photography) (lower) Derek Kreckler, *Littoral*, 2014, video installation (Image: courtesy of PICA)

A 'reverse ekphrasis' took place in the laneway next to the Bikesmith café in November, as part of a Verses poetry evening, with two local artists responding to the poems you wrote at MRAG. What was your experience of this?

It's interesting watching ideas jump across mediums and between people, and it's lovely for artists to see themselves as part of an ecosystem where people are taking the same material and responding to it in a different way. I really enjoyed it and I think Tara [Carter] and Tama [Tamahoe Puha] did a beautiful job. It was really imaginative and I couldn't have asked for more.

Where to next? I'd like to do a wine ekphrasis in the Hunter Valley vineyards!

Derek Kreckler's exhibition Accident & Process was on at MRAG from July to September 2017.

Word definitions from merriamwebster.com

MEET THE MAKERS

Giselle Penn + Kerry Shepherd

BY ASHLEY GRANT



(left) Giselle Penn, felt bag & purse, (right) Kerry Shepherd, natural dyed shirt

In the Gallery Shop this season, we're stocking some incredible wearable art to brighten up your days.

Textile artists Giselle Penn and Kerry Shepherd create stunning one-off pieces that are made to be treasured. Experimentation, sustainability and functionality are at the core of both their artistic practices, yet their work is very different.

Newcastle-based **Giselle Penn** has been a mainstay in the Gallery Shop for many years now and continues to craft the yummiest felted scarves, wraps, bags, brooches and vessels. Though making for Giselle goes far beyond wearable art into the realm of sculpture and exhibition works – she's a busy Jill of many trades! – in the Shop we see her talent channelled into a unique range made just for you each Autumn and Winter.

Giselle's practice revolves around the materials she uses and involves endless discovery and manipulation of both function and form. She carefully crafts her felted products piece by piece, often incorporating found materials. Her scarves and wraps – made with upcycled fabric panels (fringed in felted frames) – are beautifully colourful and wonderfully warm!

Making in her Lake Macquarie studio, **Kerry Shepherd** (of Kerry Shepherd Textiles) creates gorgeous silk, linen, cotton and wool products and apparel using a botanical eco-dye technique. Whether it's a merino scarf, linen tablecloth or silk top, her work is a celebration of nature and natural colour, showing much finesse

MOTHER'S DAY

is just around the corner – visit us for meaningful gifting!

yet also lovely contradictions and imperfections. Each piece features subtle hues and carries the marks of local foliage.

Kerry's technique involves collecting an array of found materials – from eucalyptus leaves to bark and rusty metals – which are then 'bundled' together with the fabric and boiled to leave their imprint. She's honed this art over time – which plant material to use, where to place it on the fabric, how to bundle it, which pot to boil it in (even the material the pot is made from can affect the outcome) and how long to leave it in the dye. All of these decisions lead to the end result, which is always a perfectly orchestrated surprise! Her approach is wholly sustainable, using found metals and copper pots as her mordant or fixative instead of harsh chemicals.

For both Giselle and Kerry, elements of the unexpected and organic are intrinsic to the mediums and processes they use. But as with all the makers whose work we stock, they have spent a lot of time refining their skills to achieve their finished products. Theirs is not fast fashion – it is thoughtful, sustainable and made to last.

Thank you for choosing to support Giselle, Kerry and many other artists when you shop with us here at MRAG. We strive to make it easy and enjoyable for you to support small scale locally made work.

SOCIAL GALLERY



Art Critic Andrew Frost with daughter & Brigette Uren at Cornucopia, 9 December 2017



Gary Grealy with Alison Mackay and Richard Morecroft, 9 December 2017



Meet The Maker: Ellie Hannon (left) Saturday 9 December 2017 in The Gallery Shop with guests



Councillor Loretta Baker opening Cornucopia, 9 December 2017



Circus Avalon performers at Cornucopia, 9 December 2017



Margaret Sivyer OAM (centre) with members at MRAGM Christmas Party, 1 December 2017



Cr Ben Whiting & Bob Geoghegan at the MRAGM Christmas Party, 1 December 2017



MRAGM Kids Christmas Party, 3 December 2017



All abuzz at the MRAGM Christmas Party, 1 December 2017 with Chairperson Sui-Linn White (centre left)



Free Art January 2018

The MRAGM Committee would like to warmly thank Jeff Sinclair for taking photos of the Members Christmas Party.

Maitland Regional Art Gallery is proudly supported by:



Maitland Regional Art Gallery is a service of Maitland City Council and supported by the NSW Government through Create NSW.

Councillor Loretta Baker, Mayor of the City of Maitland together with
MRAG Members Committee warmly invite you to

MRAGM MATINEE

FUNDRAISER

*Please join us for an afternoon of mixed live performances
including opera, poetry, instrumental music and more!*

3:00 – 5:30pm, Saturday, 12 May 2018 Maitland Regional Art Gallery

- * Enjoy refreshments including delicious sweet treats by Bragg about Pastry and Tyrrell's Wines
- * Original artwork raffle prize draw
- * All proceeds raised support arts access and education programs at MRAG, including Free Art Sunday

Tickets \$45 *Limited seats, bookings close Wednesday, 9 May 2018

To secure your seat at this special event, book online at www.maitlandticketing.com.au or phone/visit Gallery reception - 02 4934 9859, 230 High Street, Maitland



Mitch Cairns, *Agatha Gothe-Snape* 2017, oil on linen, 140.5 x 125 x 5 cm, Monash University Collection, Purchased 2017, Courtesy of Monash University Museum of Art, Photo: Sofia Freeman/The Commercial

Archibald, Wynne and Sulman Prizes 2018

MRAGM Coach Trip

Saturday, 2 June 2018

Join MRAGM for a private guided tour of the Archibald, Wynne and Sulman Prizes 2018 at the Art Gallery of NSW.

First awarded in 1921, the Archibald remains Australia's favourite art prize for best portrait painting of an Australian cultural identity. The Wynne Prize is awarded to best landscape painting of Australian scenery, or figure sculpture, and the Sulman for best subject painting, genre painting or mural project.

- Tickets \$75 members, \$100 non-members (includes coach travel, morning tea and guided tour)
- Depart MRAG 6:30am and return 5:00pm
- Private guided tour of the Archibald, Wynne and Sulman Prizes 2018
- Enjoy lunch and explore the Art Gallery of NSW before an optional visit to White Rabbit Gallery, Contemporary Chinese Art Collection and Tea House
- Raffles en route including original artwork and select wares from MRAG Shop

Book online at www.maitlandticketing.com.au or phone/visit Gallery reception - 02 4934 9859, 230 High Street, Maitland.

